

MUSEUM WORKSHOPS VIA ZOOM AND GOOGLE MEET IN TIMES OF LOCKDOWN

*Maison Petit, Art Room
and Granelli di Laboratorio*

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ABSTRACT

During the Covid-19 sanitary crisis, video communication platforms such as Zoom and Google Meet became essential to guarantee distance learning to school audiences. This essay aims to analyse how these tools were employed in the museum context to activate virtual workshops in a synchronic mode. The considered case studies are three:

Maison Petit, offered by Musei Civici di Ancona; *Art Room*, launched by GAMeC-Galleria d'Arte Moderna e Contemporanea di Bergamo; and *Granelli di Laboratorio*, proposed by The Egyptian Museum - Museo Egizio of Turin.

The research focuses on the first wave of spring 2020, but it also describes changes and evolutions that occurred during the second wave of the pandemic. Keywords: museum education, school, distance learning, virtual workshop

A PANDEMIC EDUCATION CRISIS AND EXPERIENCES OF DISTANCE LEARNING IN MUSEUMS

Museums and schools were among the first places to close due to the first wave of the COVID-19 pandemic. An emblematic case is Italy, the first European country seriously affected by the virus, where all the schools in the nation closed starting from 5 March 2020 and all museums had to stop their activities due to the DPCM (prime ministerial decree) of 8 March 2020. For both institutions, the lockdown period represented a test-bed in terms of digitalisation and participation since the traditional places of education were no longer available and it was necessary to find new strategies in order to fulfil their pedagogic purposes. Schools were forced to increase their use of DAD¹ while museums had to exploit digital resources such as social media and platforms to keep in touch with a wide audience and provide more cultural contents. In a certain sense, education shifted almost completely on-air, and schoolchildren had to face many obstacles. Distance learning had never been experienced in such a massive way and many students were not equipped with enough devices and good connection. In a global overview, starting from March 2020, the situation reported by UNESCO² was dramatic, with “over 1.5 billion learners in 165 countries [...] affected by COVID-19 school closures” (UNESCO 2020). During the second and third waves the situation became even more alarming:

100 million children and youth are projected to fall below the minimum proficiency level in reading because of COVID-19 (UNESCO 2021, 7).

In a closer perspective, the pandemic has emphasised the digital divide in the Italian social landscape: although only 4% of students did not have an internet connection at the beginning of the lockdown, even today we can say that the availability of devices for students is not guaranteed at all. At the beginning of the pandemic, 33.8% families did not have a computer, according to the ISTAT 2018-2019 (CENSIS 2020) statistical records.³ During the sanitary crisis, funds were allocated to equip students with digital tools⁴ (MIUR 2020). Nevertheless, about 8% of students in the year 2019-2020 were not included in the learning activities of DAD (ISTAT 2020, 2).

1 Didattica a distanza, Italian translation of distance learning.

2 UNESCO has established the Global Education Coalition to support learning continuity during the Pandemic. It is a platform whose aims are collecting data, monitoring the closure of schools and supporting countries to mitigate the effects of the disruption of learning.

Since education is an essential value for museums, as established by NEMO (Network European Museum Organisations), museums played an important role in this period of difficulty for the schooling system, and had the responsibility and duty to support the student population. However, museums themselves had to face the cultural and economic crisis provoked by the pandemic and the only support they could provide was via digital tools. In a short time, a wide range of activities were proposed by many institutions, as ICOM reports documented. However, meaningful data highlight the fact that only 32,01% of museums in Italy maintained their relationships with schools (ICOM Italia 2020), which is why keeping in touch with young visitors was not an easy task.

In this situation of education recession, it is highly significant to consider how museums have turned to schools since the very beginning of the crisis. A considerable number of educational suggestions such as tutorials or downloadable activities on official websites and social media profiles were immediately made available by the majority of museum institutions. However, synchronic virtual workshops via Zoom or Google Meet constituted a peculiar and unusual category during the first Italian lockdown, reproducing in the museum context the so criticised distance learning mode used in schools. In Spring 2020, this option was certainly not very popular, and it does not even appear as a specific section in the ICOM International report *Museums, museum professionals and COVID-19: first survey*. It might have been included in the section “Live events”, but this label is vague and, at any rate, this option was not activated by 56.47% of the museums (ICOM May 2020, p. 10) that responded to the survey. It is important to notice that in the second ICOM poll (ICOM November 2020, p. 19), a specific “learning programs” section was introduced among the digital activities. Moreover, although the majority of museums did not activate them, if we consider the data of the second and third survey (ICOM 2021, 16), we see an increasing trend in institutions that started (from 17.6% up to 20.4%) or intensified (from 18.9% to 21.2%) digital learning programs. Therefore, during the second and third wave, ICOM registered and monitored the presence of educational programs among the online activities offered by museums, and it is plausible that the number of virtual workshops has also increased.

The purpose of this essay is to analyse three specific case studies in which educational departments decided to employ the tool of video conferencing platforms to provide a synchronic virtual workshop for children during the first wave of COVID-19. Specifically, the first two cases – *Art Room*, organised by GAMeC (Galleria D'Arte Moderna e Contemporanea di Bergamo) and *Maison Petit*, organised by Musei Civici di Ancona – were conceived as proper online workshops to carry on activities in a distance learning mode. By contrast, the third experience, *Granelli di laboratorio*, organised by Spazio ZeroSei Egizio of the Museo Egizio in Turin, used the tool of video communication platforms in a different way. The workshop was a moment of interaction between families and educators about the activities that were previously carried on at home, since it was up to each family to organise their activities.

These experiences offer important insights into how tools such as Zoom and Google Meet can be used by museums to address a specific young audience, providing a satisfactory substitute for in-person workshops in a situation of crisis. It is important to notice how these instruments,

3 La scuola e i suoi esclusi, available at <https://www.censis.it/formazione/1-la-scuola-e-i-suoi-esclusi/>. Accessed November 11, 2020.

4 In October 2020, the Italian government approved the “Decreto Ristori” allocating 85 million euros for digital devices and internet connections in order to support e-learning activities during the sanitary crisis.

5 All interviews were made thanks to the collaboration of museum staff and further details are available in the Table of Contents [Table 1]

6 The SWOT analysis is a strategic planning method usually used in business to identify and evaluate strengths, weaknesses, opportunities, and threats in the preliminary stages of a project. All these aspects are seen as the results of positive or negative factors combined with internal or external ones. This method well suits the analysis of the data collected for this piece of research. In fact, the activities that museums proposed during the first period of the sanitary crisis can be considered a test-bed for new possible paths that educational departments may follow in the future.

7 Granelli di Laboratorio was more a moment of interaction than a real virtual workshop, as reported by the Spazio ZeroSei Egizio staff. See Table of Contents [Table 1].

8 Pinacoteca Podesti is in Palazzo Bosdari since 1973, and a new wing has been added recently. Museo della città di Ancona is located

whose effectiveness was highly questioned in the previous school context, can constitute a practical solution for museums, allowing them to reach a wider audience.

The aim of this research is therefore to investigate and compare distance-learning experiences and the related feedback offered during the first wave of Covid-19 by three specific museums which differ in terms of typology, audience and exhibition space. The inquiry is based on the collection of data and opinions obtained through interviews and questionnaires released by museum staff and educators from the aforementioned institutions.⁵ Specifically, the analysis of data focuses on comparing the experiences of *Maison Petit* and *Art Room* through the SWOT analysis method⁶ [Table 2] since both museums conceived the two activities as proper virtual workshops. The case of *Granelli di Laboratorio* is considered separately because the premises and goals of this activity were different, and a comparative examination with *Maison Petit* and *Art Room* would not be appropriate.⁷

FIRST EXPERIENCES OF VIRTUAL WORKSHOPS IN MUSEI CIVICI DI ANCONA AND IN GAMEC, GALLERIA D'ARTE MODERNA E CONTEMPORANEA DI BERGAMO

Maison Petit

Maison Petit was part of the educational offer proposed by Musei Civici di Ancona (Ancona City Museums) which are composed by Museo della Città di Ancona and Pinacoteca Civica F. Podesti.⁸ Both institutions are managed by the cooperative “Macchine Celibi” in collaboration with the Culture department of the town of Ancona. The two museums, especially Pinacoteca Podesti, exhibit important collections of Renaissance masterpieces by Lorenzo Lotto, Tiziano Vecellio and Guercino as well as a 20th-century collection with works by Anselmo Bucci and Valeriano Trubbiani. However, they constitute a local entity with a small audience⁹ and a relatively small exhibition space.¹⁰ Nonetheless, the institution has always been very active, with a heterogeneous range of activities being offered by the educational department MUSEDU which also keeps an online blog to share good practises concerning educational contents and experiences.

In the immediate aftermath of lockdown, the museum department had to adopt new strategies to keep in touch with school audiences bypassing the school institution itself. As reported by the education sector,¹¹ Musei Civici di Ancona had to reduce their contacts with schools and supported them by providing video contents for teachers, but the direct relationship with young students and schoolchildren was sharply interrupted. In this difficult situation, the department reacted with different proposals such as *Inquadrature*, namely interviews with artists addressed to high school students, or *Storie della Buonanotte*, consisting in stories for primary school children which were shared through videos on the institutional website as well as on official Instagram and Facebook pages. Nevertheless, the most experimental and challenging idea was meant for the youngest public, namely 3-6 year-olds, who were involved in virtual workshops via Jitsi and Zoom [Table 1]. Of the three case studies, MUSEDU was the first to use the tools employed in distance learning for an interactive workshop. *Maison Petit* [Figure 2], which started on 28

March 2020 and ended on 30 May, represents the digital evolution of the previous workshop *Musée Petit*, which had been active in the civic museums before the lockdown and was addressed to the same target of children [Figure 1]. *Maison Petit* involved around 50 families in heterogeneous activities such as storytelling and experiential games using objects, colours and recycled materials, which children could easily find in their houses.¹² According to the staff, this virtual workshop showed good results since it was the best way to address this type of audience, who would hardly have followed a video tutorial. Therefore, *Maison Petit* can be seen as a positive experiment for its use of distance learning via video communication platforms: these technological devices, whose potential is still highly questioned in the school context, can make up a valuable alternative for museums in times of lockdown.

Art Room

Art Room shared similar goals and results with *Maison Petit*, as can be deduced from the *Table of Contents* [Table 1]. The workshop was organised by the educational department of GAMEC, Galleria d'Arte Moderna e Contemporanea, in Bergamo. The museum, founded in 1991 and managed through a private-public partnership,¹³ counts more than 3,000 artworks from the 20th century. Its collections¹⁴ are mostly the result of private donations from citizens to the municipality of Bergamo. Therefore, the museum has always played a key role in the cultural landscape of the community by organising temporary exhibitions that have always attracted a significant number of visitors.¹⁵ The educational value has always been one of the key elements of this institution, which used to have a close relationship with schools before the lockdown.

As we all know, the Covid-19 virus has affected the city of Bergamo in a dramatic way and GAMEC had to find solutions to stay close to the community, and particularly to young people. In this specific context, as elsewhere, children had to resort to distance learning, and the direct school-museum relationship was abruptly interrupted due to reasons of force majeure. GAMEC decided to focus their efforts on supporting one of the weakest categories: primary school children. The department activated *Art Room* [Figure 3], a virtual workshop via Google Meet which started on 7 April 2020 and ended on 22 May. The workshop was free, and families simply had to reserve one of the twenty available places. Each meeting was held by a museum educator who involved children in educational activities¹⁶ based on the exhibition *Il suono del becco del Picchio*, which was about Antonio Rovaldi and was displayed in GAMEC before the beginning of the sanitary crisis. Even in this case, the general feedback was positive since it was possible to organise a participatory and interactive workshop using materials that could be easily found at home [Figure 4], as well as activities based on storytelling and role playing.

A comparative analysis

In order to conduct an accurate investigation of the experimental activities that *Maison Petit* and *Art Room* carried out during the first wave, it is useful to adopt a comparative approach and analyse the feedback from the museum staff through the SWOT analysis method [Table 2], stressing strengths, weaknesses, opportunities and threats.

in the San Tommaso di Canterbury hospital (13th century) and in the old fish market.

9 Pinacoteca Podesti and Museo della Città di Ancona hosted 12.448 visitors in 2019. Data were provided by the museum staff.

10 Museo della Città di Ancona occupies only 600 m² and Pinacoteca Podesti covers 2000 m². Data were provided by the museum staff.

11 Collected data are available in the Table of Contents [Table 1] thanks to Laura Lanari, founder and manager of MUSEDU-Musei Educativi, and Sara Agostinelli from Cooperativa Macchine Celibi.

12 For more details about the activities proposed during MUSEDU's virtual workshops, see Table of contents [Table 1].

13 It was founded in 1991 by order of the municipality of Bergamo. Since 2000, the museum has been managed by Associazione per la Galleria d'Arte Moderna e Contemporanea di Bergamo. It was founded, among others, by the municipality of Bergamo and Tenaris Dalmine.

14 Spajani collection with works by Balla, Boccioni, De Chirico, Kandinskij, Morandi; Stucchi Collection with artworks from the 1950s and 1960s by Informel artists such as Burri, Fautrier,

Hartung; Manzù Collection; Collection of medals donated by Vittorio Liorioli; Nino Zucchelli Archive, Lanfranco Colombo Photographic Collection.

15 In 2018, the museum counted 136,077 visitors. This also includes the people who visited the Raffaello exhibition organised by Accademia Carrara, but hosted in the rooms of GAMeC. For more detailed information see <https://gamec.it/wp-content/uploads/2019/04/BC-2018.pdf>.

16 Further information is available in the Table of Contents [Table 1] by courtesy of Alessandra Beltrami, an educator involved in the Art Room project, and Giovanna Brambilla, manager of GAMeC's education department.

The two workshops present many common features in terms of purposes and structure of the activities. They both face the challenge of organising a proper virtual workshop with the aim of providing support for children that were affected by the school lockdown. The interaction was based on activities that included storytelling games and the exploration of colours and materials which children had at home. The main difference between the two experiences was the audience they chose to address. *Maison Petit* decided to involve three- to six-year-olds, while *Art Room* addressed primary school students, adding one meeting for children from the first year of secondary schools. It is interesting to underline that the GAMeC staff decided not to focus on pre-school children because they considered it excessively difficult to entertain the category of three- to six-year-olds in an online environment, whereas the MUSEDU department in Ancona decided to use the online modality exclusively for this target.

In relation to the feedback collected through interviews, several strengths emerged that are linked to the internal organisation of the two educational workshops. First, both museums were able to provide a quick response and a prompt planning: *Maison Petit* was inaugurated on 28 March 2020 and *Art Room* on 7 April 2020. Secondly, despite the limitations of the digital device, the staff pointed out that there was a good level of interaction between children and educators; this certainly allowed them to have a better relationship compared to video tutorials. Moreover, in both experiences, the video conference tool enabled the museums to address a wider, non-local audience, creating links with other nearby towns and regions.

However, internal weaknesses are also identifiable. In fact, although the educators observed positive and unexpected results, they still consider the online modality as a mere backup plan that cannot replace the in-person experience. Furthermore, despite the noticeable expansion of the public's geographic area of provenance, the GAMeC staff noted that, generally, only children whose families were already in touch with the museum were reached by the communication efforts of the institution.

From an external perspective, *Maison Petit* and *Art Room* offered interesting opportunities: the families involved were able to carry out a free activity and the only cost was for those materials they could easily find at home. Besides, the digital dimension represents an important opportunity of fruition for children who do not live near the institution.

The online engagement of children, however, also revealed negative aspects that constituted a threat to the proper fruition of the workshops. In fact, the interaction was often disturbed by communication problems: a poor internet connection could inevitably compromise the experience. In addition, the interaction between children was sometimes problematic since some of them were shy and got embarrassed in front of the screen.

GRANELLI DI LABORATORIO: A GERMINAL VIRTUAL WORKSHOP FOR MUSEO EGIZIO VISITORS UNDER 6

The third case considered in this research is *Granelli di Laboratorio*. The workshop was organised by Spazio ZeroSei Egizio, a cooperative organisation managed by Fondazione Compagnia di San Paolo which conducts activities for children from birth to six years old in a dedicated space run

by Museo Egizio. Every Tuesday, the official social media pages of Spazio ZeroSei Egizio posted the topic of the week, on which children had to work, helped by their parents. On the following Saturday, it was possible to reserve a place for a Google meeting with the aim of sharing with other children and educators the installations and works created earlier during the week. Therefore, the activity provided by the cooperative was not a proper virtual workshop, but it was up to each family to introduce and organise an actual workshop [Figure 5] [Figure 6].

This choice, as the staff reported,¹⁷ was based on the observation that it was problematic to entertain pre-school children in front of a webcam, and that it was in contrast with the educational philosophy of Spazio ZeroSei for 0-6 year-olds. As mentioned previously, *Granelli di Laboratorio* was not taken into account in the SWOT analysis, simply because the purpose and the structure of this activity were different from those of *Maison Petit* and *Art Room*. However, they shared the same kind of target and audience, hence they came up with similar observations. For example, each workshop was confronted with the challenging opportunity to broaden its audience and each of them had to deal with the problems of poor internet connection as well as the difficulty for children to interact in front of a webcam.

The case *Granelli di Laboratorio* is meaningful because it provides an insight into the choices made by a museum with international resonance which usually deals with archaeological collections rather than visual arts. The Museo Egizio is the 6th most visited museum in Italy with 853,230 visitors in the year 2019 (MIBACT 2019); it preserves almost 40,000 manufactures and has an exhibition space of 12,000 m² on four levels. During lockdown, the museum remained very active in producing contents, such as for example the digital version of *Le passeggiate del direttore*. In relation to educational activities addressed to the broad public of children, the number of contents proposed on the web page “Il Museo a casa tua” was proportionate to the offer of video tutorials¹⁸ on the official YouTube, Facebook and Instagram pages of the museum. During the first wave of Covid-19, however, no specific virtual workshops were organised through video communication platforms. There are various reasons behind this choice and they are not always clearly distinguishable from one another. In the first period of the crisis, educational activities could not be planned as efficiently as in the following closures. Furthermore, much depends on the “nature” and aspirations of the museum: its collection influences the type of activities that can be introduced in workshops as well as the kind of materials required.

For modern and contemporary art museums, it was certainly much easier to organise an online workshop by asking children and their families to use colours and pencils at home, in a historical moment when even shops were closed. Obtaining the appropriate material for an archaeological workshop was, by contrast, a far less obvious task.¹⁹

FURTHER DEVELOPMENTS DURING THE SECOND WAVE OF COVID-19

In fall 2020, it became clear that the sanitary crisis was still in full swing, but by then the use of Zoom and Meet was already entirely normalised in the field of education. Virtual workshops were no longer quick solutions imposed by the crisis, but constituted a potential and valuable resource

17 All the information related to Granelli di Laboratorio is available in the Table of Contents [Table 1] by courtesy of Federica Corona and Maria Gigantino from the staff of Spazio ZeroSei Egizio.

18 The activities proposed to children consisted of video-tutorials such as “L’Antico Egitto Fai da te” or old episodes of “La Stelevisione”, a news program produced by children before lockdown. For more detailed information, see <https://museoegizio.it/esplora/notizie/il-museo-egizio-a-casa-tua/>.

19 This information was verified thanks to the interview with Sasca Malabaila from the education department of the Museo Egizio.

20 See section "Further developments during the second wave of Covid-19" in the Table of Contents [Table 1]

to interact more directly with young audiences in case of closure. It is therefore significant to examine the choices made during the second wave by the three institutions considered in this essay.²⁰

The feedback and impressions deriving from the first phase of experimentation led to different solutions and strategies in each museum. The new offer of virtual workshops proposed by MUSEDU in Musei Civici di Ancona was in line with the activities of the first lockdown. *Maison Petit* was renewed for 3-6 year-old and an additional workshop for 6-10 year-old was created. The staff reported positive feedback and children in particular showed greater confidence in using the digital device and its applications.

On the contrary, GAMeC did not propose either Art Room or other similar virtual workshops again. Despite the positive outcomes, the institution decided to focus as much as possible on re-establishing contact with the school audience in the Bergamo area. When possible, the museum mostly tried to carry out face-to-face activities such as guided tours or workshops held by educators in schools. Sometimes it switched to the online mode during distance learning periods in high and secondary schools, but a proper series of virtual workshops such as *Art Room* was not organised. After the first experiment, the museum considered its initiative as a positive experience and thought it could be offered again in the future. However, after the first lockdown, the museum wanted to bring back a direct experience with works and collections which the online modality could not offer. The case of *Granelli di laboratorio* is an interesting evolution of what constituted a feeble attempt in the March 2020 crisis. During the first wave of Covid-19, the activity offered by Spazio ZeroSei Egizio was not conceived as a workshop because there was little confidence in the effectiveness of this tool. In autumn 2020, however, the staff launched a proper series of online workshops called *Storie egizie della sera*: educators told myths and legends and children could connect via Zoom and send them the drawings they had made at home during the workshop.

According to the staff, the new format had a greater success than *Granelli di laboratorio* thanks to the timetable and the type of activities that were proposed, which attracted more than 8 thousand families from all over Europe.

AN OPEN CONCLUSION

In conclusion, the experience of virtual workshops can be an essential resource in times of crisis, and one that can be further developed in the future beyond the circumstances imposed by the pandemic. The general feedback from the three institutions analysed in this essay was positive, despite some hesitations in relation to the digital tool. It is true that, during the first lockdown, the offer of online workshops was considered merely as a backup plan and it is a matter of fact that virtual workshops cannot replace either physical guided tours or workshops held in museum spaces. However, online workshops do not claim to replace the physical experience, but constitute a valuable supplement to the digital content offered by museums. They allow for peer-to-peer communication in the virtual space, which is extremely effective, especially when it comes to interacting with 3-6 and 6-10 year-old. In case of a crisis, they constitute an essential tool for museums to fulfil their educational mission,

but potentially they are an important tool for museums to reach a wider audience, going beyond the restrictions imposed by the health crisis. The kind of interaction offered by virtual workshops is considerably more efficient than tutorials or other content provided on social media channels. These workshops can represent the keystone to enlarging the catchment area of museums by involving children that are connected from remote areas, as happened in all the three experiences analysed.²¹ Therefore, it is to be hoped that the future will bring further developments, such as those that the choices and intentions of the three museums have already shown during the second wave. Musei Civici di Ancona have extended the offer of virtual workshops to 6-10 year-old children; Spazio Zero Sei Egizio has organised structured activities by transforming the previous experience into a real workshop and finally, although the GAMeC staff has not relaunched the *Art Room* series, the museum has suggested that online workshops are valuable contents to be used in the future.

²¹ See the section “Users’ provenance” in the Table of Contents [Table 1]

TABLE OF CONTENTS - Virtual workshops

The Table of Contents displays all the data collected during interviews with the staff of the three museums. All the information related to each single virtual workshop is available by courtesy of:

- Laura Lanari and Sara Agostinelli, staff members of MUSEDU at Musei Civici di Ancona.
- Giovanna Brambilla, Alessandra Beltrami and Rachele Bellini, staff members of GAMeC – Galleria d'Arte Moderna e Contemporanea di Bergamo.
- Federica Corona and Maria Gigantino, staff members of Spazio Zero Sei Egizio. Some additional information was provided by Sasca Malabaila, staff member at Museo Egizio.

	Maison Petit – Musei Civici di Ancona	Art Room - GAMeC	Granelli di Laboratorio-Spazio ZeroSei Egizio
What is it?	Online workshop	Online workshop	- Moment of sharing and interaction - The proper workshop was done previously at home, together with parents. It was based on the activity proposed on Tuesdays on the official social media pages
Timing	- 28 March-30 May - 10 online workshops - 60 minutes up to 100 minutes	- 7 April-22 May - 11 online workshops 60 minutes	- 20 April-31 May
Target	Children from pre-school (3-6 years old children)	Children from primary schools (6-11 years old) One meeting was reserved for secondary schools (11-14 years old)	- Children from pre-school (0-6 years old children)
Virtual Platform	Jitsi, Zoom	Google Meet	Google Meet

TAB. 1

Types of activities	All activities proposed by museum educators had links with artworks and stories of the two Civic Museums in Ancona. The workshops offered different topics and manual activities: - archaeology: children had to dig in order to find a treasure hidden by their parents - salt dough, sculpture - the story of “piccolo blu” and “piccolo giallo” - collage technique applied to portraits or to primary forms with references to artworks displayed in the civic gallery - storytelling using objects that children could find in their houses making references to the “giuramento degli anconitani” - Dialogues between artworks of the Municipal Gallery and an illustrated album by Susy Lee using tempera - Use of recycled materials in relation to the development of the town	All activities were based on the exhibition <i>Il suono del becco del picchio</i> about Antonio Rovaldi, which was opened before the lockdown at GAMeC. During virtual workshops, museum educators stimulated kids with different kinds of activities: - Experiential approach with colours and objects that children could find at home - Storytelling and role playing	- Presentation of the works or installations created during the week by children at home with their family - Narration of a myth from Ancient Egypt by a museum educator
Feedback	50 families. Max 20 participants for each meeting	20 children for each meeting	60 participants. Maximum 10 for each meeting

TAB. 1

Users' provenance	Marche region and 4 users connected from Emilia-Romagna and Puglia	Town of Bergamo and nearby areas. Some users were from Brescia, Crema and Como	Italy, but also European Countries. One connection from Azerbaijan
Cost	Free	Free	Free
Positive aspects	- Use of easily available materials at home - Short stories, easily understandable by 3-6 year-olds, - Dialogue and active participation - Small groups	Thanks to technology it was possible to organise an engaging and participatory workshop which could offer interesting possibilities	It was a pleasant moment of interaction which did not require the same level of attention as a proper workshop
Negative aspects	- Not all children managed to follow the narrations - Lack of a good and stable Wi-Fi connection, especially in the first meetings	- output communication: only families which were already in touch and interested in the museum were intercepted - Wi-Fi connection: only those who could have a good connection were able to follow with no interruptions.	- No specific problems. Small groups of max 10 children were formed to facilitate interaction - Some children were shy in front of the webcam

TAB. 1

Further developments during the 2nd wave of COVID-19	Two virtual workshops were proposed from November to May: Maison Petit addressed to 3-6 year-old kids and a workshop for 6-10 year-olds. The workshops were free and lasted 75 minutes. The participants could vary from 4 to 30. The response from the audience was positive and there was a better confidence in using digital tools than in the first wave. The staff's feedback was similar to previous virtual workshops: they perceived the importance of having a place of interaction for families and children.	Art Room workshops and other similar virtual workshops were not proposed again. Despite the positive outcomes, the institution decided to focus on re-establishing physical contact with the school audience of the territory of Bergamo as far as possible. The museum mostly tried to carry out in-person activities such as guided tours, when possible, or workshops held by educators in schools. Sometimes, they switched to the online modality during the periods of DAD in high schools and secondary schools, but a proper series of virtual workshops such as Art Room was not organised. However, the museum staff did not exclude the possibility to organise Art Room workshops in the future.	In November 2020, Spazio ZeroSei Egizio launched the new format "Storie egizie della sera". The workshop took place every Saturday and Sunday on Zoom and it was able to attract more than 8 thousand families from all over Europe. Each single workshop lasted 60 minutes and educators narrated different stories about legends and myths of Ancient Egypt thanks to the method of Kamishibai. According to the staff, the feedback from the audience was even more positive than for Granelli di Laboratorio thanks to the new format, the timetable and the activities offered. Moreover, children could make drawings and then send them to the staff of Spazio ZeroSei Egizio.
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SWOT ANALYSIS

Strengths, Weaknesses, Opportunities, Threats

S

- Immediate organisation of online workshops
- Good interaction between children and educators despite the technological medium
- Better interaction than in video tutorials
- Possibility to expand the area of provenance of the audience

W

- Online workshops constitute a backup plan
- Virtual labs cannot replace in-person workshops
- Output communication: the museum was able to reach mainly people who were already in touch with the museum

O

- Free activities, no cost
- Use of materials easily found at home
- Possibility of fruition also for children who do not live close to the town of the museum

T

- Input communication: poor internet connection
- Little familiarity with the digital tool: children can be shy in front of the camera

TAB. 2



Fig. 1 Musée Petit. Courtesy Musedu Musei Educativi



Fig. 2 Maison Petit, flyer. Courtesy MUSEDU Musei Educativi



Fig. 3 Art Room. Courtesy GAMEC- Galleria d'Arte Moderna e Contemporanea di Bergamo



Fig. 4 Art Room. Courtesy GAMEC- Galleria d'Arte Moderna e Contemporanea di Bergamo



Fig. 5 Granelli di Laboratorio. Courtesy Spazio ZeroSei Egizio

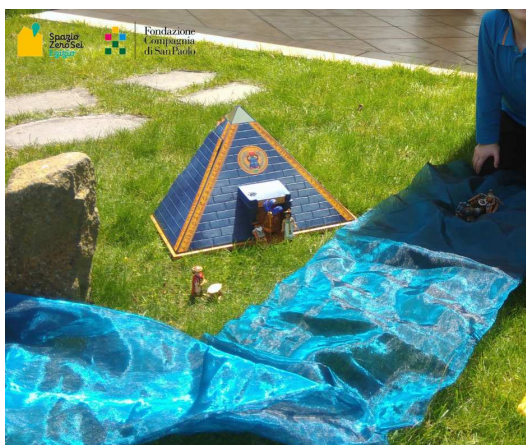


Fig. 6 Granelli di Laboratorio. Courtesy Spazio ZeroSei Egizio

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