



# Research Report: Digital Exhibitions

*Wessex Museums Partnership – Objects-on-Tour goes digital*

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On behalf of: Wessex Museums Partnership

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## Executive Summary

While digital content has been utilized by museums before, the Corona Crisis enforced the extension of the virtual offer. Besides social media activities, digital exhibitions have increased in the heritage sector, making it a more competitive field. In 2020, the *objects-on-tour* programme of the Wessex Museums Partnership will be designed as a fully virtual exhibition, to increase the online offer and attract new audiences. While text and pictures are common features of online exhibitions, they can quickly become monotonous or overwhelming. In order to stand out, diversified content and interactive elements can elevate an online exhibition and increase the engagement rate. This report provides examples for designs according to categories such as maps, puzzles, albums, close-ups, click-and-discover, quizzes and fun facts, questions, voices from the audience and polls. With the impact of the current crisis in mind, the recommendations are divided into short-term and long-term suggestions. The first one draws on more easily realisable solutions such as commenting sections, audience segmentation and potential co-operations, while the latter introduces further considerations such as technological developments, creating income in the digital space or the blending of digital and analogue elements.

## Purpose of the Report

This report was written by Laura Opel, a **postgraduate student** of MA Heritage Management course at Bath Spa University, as part of a student project placement within the framework of the *objects-on-tour* programme. The focus was on (website-based) digital exhibition practice in the heritage sector and its potential to engage (new) audiences, particularly young adults. The research was conducted between **June and August 2020**.

### Aims of this report

1. To provide an **overview of current practice** on digital exhibitions in the heritage sector.
2. To present practicable and **replicable examples**, including elements of **audience engagement**.
3. To provide **recommendations** for digital exhibitions now and in the future with a particular focus on engaging a **young adult audience**.

## Limitations of the Report

The project took place during the **2020 COVID-19 pandemic**, thus relying mainly on desk-based research as potential interviewees and other stakeholders were unavailable due to time restraints, the national Furlough scheme and redundancies.



**Next Step:** Once third parties become available again, conducting interviews with regards to the presented examples could yield **valuable further insights!**

Digital developments can change quickly. Suggestions and resources in this report derive from and refer to the summer 2020 but might differ in the near future.

The report does **NOT claim to be comprehensive**. Instead, it aims to present findings from diverse museums and selected examples that could be suitable for the *objects-on-tour* programme of Wessex Museums.

## Who this Report is for

### Primarily:

- The digital exhibition team for the *objects on tour* programme of the Wessex Museums Partnership who will gain insights from a student's perspective regarding example elements that might fit their own exhibition.

### Secondarily:

- Other museums, stakeholders or interested parties that use the resources on the Wessex Museums website and maybe consider setting up a digital exhibition.

## What is *objects-on-tour* goes digital?

### Origins

Objects on Tour has been running as a physical exhibition for four years. Each year the museums agree on a theme and each one will choose an object in their collections that illustrates the topic.

The objects then tour the museums on a three-month rotation, promoted by social media posts.

The most recent themes have been [Wicked Wessex](#) (2018-19) and [Wessex Women](#) (2019-2020).



### Going Digital

The programme has been planned to go digital in order to reach a wider audience.

In the light of the Corona Crisis, this has become crucial with an uncertain future to physical accessibility to museum spaces.

Contemporary collecting will be a linking approach between the digital exhibition and community engagement, as the audience can make suggestions for items included in a virtual display.

The 2020/2021 digital exhibition will focus on the **environment and climate change**.

## Digital Exhibitions – Practice from the Sector

While digital developments have found their way into the heritage sector in the last decades, the Corona pandemic lockdown forced museums to respond to physical closures and consequently, **their virtual offer increased**.<sup>i</sup> While some technologies such as full-blown online games or VR can be expensive implementations, even on a **smaller budget** many of the current practice examples are transferable and worth exploring.

### Quick Facts and Statistics

- In the wake of the pandemic and physical closures, an increase in the digital offer is prevalent across the sector. Although particularly the activity in social networks increased or started, online exhibitions became more popular, too.<sup>ii</sup>



**Positive:** Demonstrates the sector's resilience, adaptability and willingness to become more accessible.

**Negative:** Digital space becomes increasingly **competitive**.



Changes in digital services							
	Collection online	Online exhibitions	Live events	Newsletters	Podcasts	Quizzes contests	Social media
No	33,31%	49,46%	56,47%	31,66%	68,26%	55,15%	7,67%
Yes, same as before	43,86%	22,18%	11,54%	52,18%	14,67%	15,33%	42,21%
Yes, increased after lockdown	17,97%	16,16%	18,80%	13,36%	10,39%	19,21%	47,49%
Started AFTER the lockdown	4,04%	10,88%	12,28%	1,90%	5,11%	8,57%	1,98%

Source: ICOM (2020), "Museums, museum professionals and COVID-19: Survey Results", p. 11.

- Most common online activities for 16-24-year-olds are emails, watching videos, listening to music and social networking.<sup>iii</sup> **YouTube, Facebook and Instagram** range among the top 5 used social media channels.<sup>iv</sup>
- In the DCMS taking part survey 2018/2019, the three most common **barriers** to visiting places of historic interest are:
  - a) not enough time,
  - b) lack of interest and
  - c) health problems or a disability.<sup>v</sup>



The **accessibility** of digital exhibitions addresses at least 2 factors.

- The Wessex Museums Survey on digital exhibitions (conducted during the Corona Pandemic) found that a majority of people would be **inspired to physically visit a museum after engaging with the digital content.**<sup>vi</sup>



Investment in digital exhibitions can yield an **increase in new visitors.** Nevertheless, try to appeal to **intrinsic motivation!**

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- In 2018 the average adult in the UK spend **3 hours and 15 minutes online.**<sup>viii</sup> With recent lockdown measures, this has increased to **over 4 hours.**<sup>ix</sup>
  - Potential audiences spend considerable time in the online space. Attract their attention!



**Remember though:** There is a stable number (13%) of non-internet users, particularly 65+ (30%) and 75+ (51%).

x

- Suggestions to attract particularly a **young adult audience:**<sup>xi</sup>



Social Media Presence

Interactivity

Inclusion of digital technology

xii

- **BUT:** digital format is **no guarantee** for engaging a young adult audience sustainably. Work **collaboratively in co-creation** with the very audience you want to attract.<sup>xiii</sup>

### Advantages of digital exhibitions

1. **Currently:** resistant to any social distancing regulations. Can create shared experiences.
2. Users can explore fragile items close up without compromising preservation issues such as light or touch.<sup>xiv</sup>
3. Opportunity to showcase collection items from the storage that visitors usually do not get to see.
4. **Long-Term:** Removes physical barriers, which means the museum can engage with a wider audience (both socially as well as geographically).<sup>xv</sup>
  - **BUT:** Remember that people can suffer from digital-poverty instead.<sup>xvi</sup>

*“And with today’s unique struggle in holding visitor’s attention, engagement is everything”*

*Lauren Styx, Museum Next, How can games in museums enhance visitor experience?<sup>xxvii</sup>*

1. Use **gaming elements** to increase attention span. While full-blown online games might be expensive, gaming elements can be implemented on a smaller scale. For example, using a reward system for viewing the different elements of the exhibition, can motivate the viewer to continue.<sup>xxviii</sup> Games can make the user feel like he/she is discovering the presented information, allowing for longer retention of information.<sup>xix</sup>
2. **Diversify content** and consider different styles of learning to avoid monotony and re-catch attention, e.g. pictures, text, interactives, audio and video.<sup>xx</sup>
3. Ask for **feedback**.<sup>xxi</sup> This can happen in a variety of ways, for example via commenting section under the whole exhibition, parts of the exhibition or sending a feedback survey via e-mail.
4. Keep **Maslow’s pyramid of needs** in mind: The most amazing, interactive online exhibition is likely to fail if users do not understand how to navigate it.<sup>xxii</sup>



5. Determine how you will **measure the success** of your digital exhibition.<sup>xxiii</sup> This can be website clicks, social media metrics, comments and newsletter sign-ups but also physical visits, online sales or community engagement projects.
6. Aim for **bite-sized but high-quality** information.<sup>xxiv</sup>
7. **Do not try to simply replicate the in-person experience.** Instead, utilize the advantage of digital space which is less static and quickly adaptable.<sup>xxv</sup>
8. **Define goals and outcomes** before the technology.<sup>xxvi</sup>
9. Explore **links** to contemporary resources, partnerships and work co-operatively.<sup>xxvii</sup> Involving stake-holders personally can increase the outreach of an exhibition.
10. Research your specific target audience and create a persona to help shape the marketing and topic ideas for digital exhibitions.<sup>xxviii</sup> For example, during the Corona crisis young people reported on feeling lonely more strongly than the older age groups.<sup>xxix</sup> A current exhibition could address feelings of loneliness or focus on creating space for shared experiences.

**Useful for:** contemporary collecting practice via community submissions for online exhibitions.

## Digital Exhibitions – Methods and Examples

There is an abundance of digital exhibition elements. 3D interactive picture of objects or podcasts resemble just two of them. It is also possible to utilize social media channels to display collections, for example with relevant themes and tags such as #curatorbattle.<sup>xxx</sup> Challenges can be adapted to call for community submissions. However, this report will focus on **website-based display methods**.

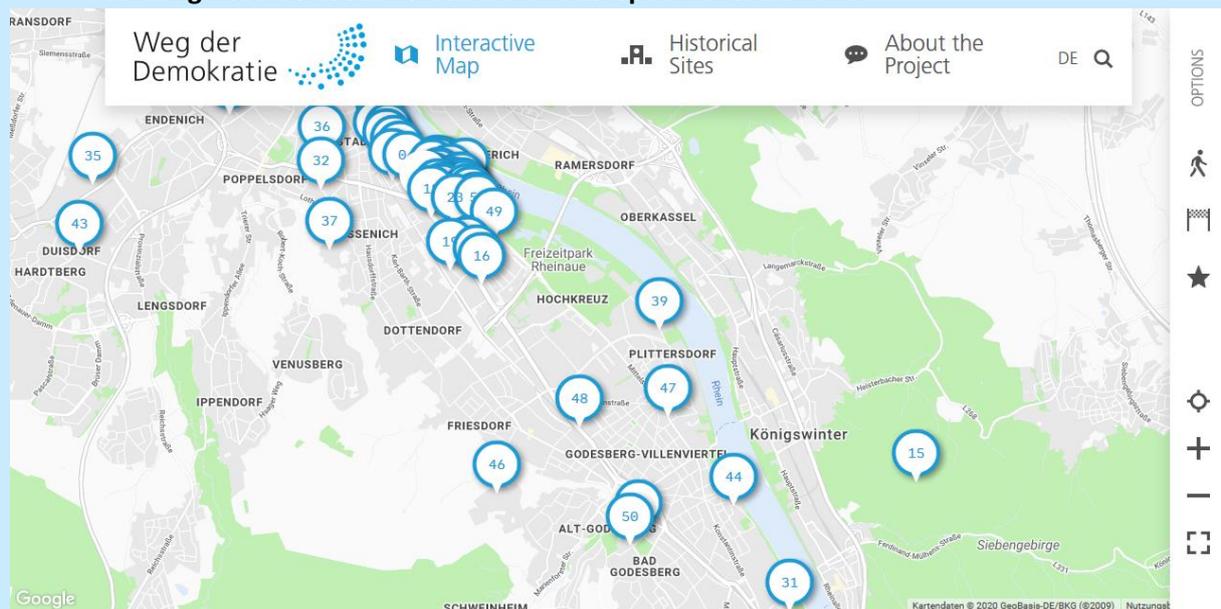
In the broad field of displaying collections digitally, text and pictures are probably the most common elements. This approach is relatively uncomplicated, however, it can be monotonous, lacking excitement. This section divides approaches into different style categories, always providing real-life examples. Depending on the budget, start with implementing one of them or even combining them all to make the **virtual display more engaging and stand out from the mass**.



### Maps

Showing items on a map can help the viewer orientate and draw connections to places.

- **Stiftung Haus der Geschichte der Bundesrepublik Deutschland**



Source: Stiftung Haus der Geschichte der Bundesrepublik Deutschland, „Wege der Demokratie“, 25th of August 2020.

- **„Wege der Demokratie“** (Ways to democracy): uses an interactive map with numbered pins and pop-up boxes with a photo and brief explanation of the historical site.<sup>xxxii</sup> These boxes can be expanded to show more content. Items can be bookmarked. Users can choose pre-created tours (walking or driving/cycling) according to topics and length or create their own tour which allows for a **transfer from the digital tour to a physical one** (using the smartphone as a guide on-site).
- **„Bilder der Revolte“**: Interprets the student riots of 1967/1968 in West-Berlin through pictures and text. Users can choose between a time-line or map presentation, the latter using again pins with pop-up boxes.<sup>xxxii</sup>

- **Programme:** [Storymaps](#) by knightlab who develops storytelling tools such as Juxtapose pictures to show “then-now developments”, or soundcite a tool that allows for in-line audio to a text.<sup>xxxiii</sup> (Also used by: Museum of Liverpool: “[On the Tiles](#)”<sup>xxxiv</sup>)
- [Historypin](#).<sup>xxxv</sup> Free tool to collect and curates stories.
  - After creating a profile, pins can be added that include text, pictures, URLs, Audio and Video (including YouTube links). Licence format, descriptions, date and location and tags can be defined, too.
  - Pins can be added to an existing tour or created as a new one. There is also the possibility to “repin” other pins to incorporate them in the collections and to **co-curate with others**.
  - Collections can be commented on (including uploading a video comment), shared to social media and embedded on a website. Here is a section of short “[How-to-Guide](#)” videos.<sup>xxxvi</sup>
  - Historypin offers advanced project services, including training and community engagement programmes”.
    - **Example: Leeds Libraries** – “[A Digital Scrapbook](#)”<sup>xxxvii</sup>

**Good for:** Direct community engagement and contemporary collecting in different mediums.



**Puzzles**

Puzzles are a playful way to showcase collections. They are best suited to 2D pictures, paintings and photographs. Finishing a puzzle provides users with a sense of achievement and ownership.

- **Bath Records Office** – [Jigsaw Planet](#).<sup>xxxviii</sup>



Source: *Jigsaw Planet, Bath Record Office, “Sydney Vauxhall Gardens, Bath”, 25<sup>th</sup> of August 2020.*

Forwards the user to the individual selection of the organisation on Jigsaw Planet. Users can select the number of pieces they would like to solve the jigsaw in, review the finished picture, select the background and share it directly to social media.

- **Brooklands Museum – [Jigsaw Planet](#):**<sup>xxxix</sup> Puzzle motives can be selected in the museum’s website before being forwarded to Jigsaw Planet.
- **Ashmolean Museum – [Jigsaw Planet](#):**<sup>xl</sup> Similar to the Brooklands Museum but items are preselected into “easy”, “medium” and “difficult”.



## Albums

Albums are relatively simple. Thumbnail pictures can open larger boxes with more content when clicked upon. Advantage: viewers are not faced with large text sections on the first glance.

- **Migration Museum – [100 images of migration](#):**<sup>xli</sup>



Source: Migration Museum, “100 Images of Migration Gallery”, 25<sup>th</sup> of August, 2020.

Selection of images from professional and amateur photographers on the website. It forwards to Flickr for the whole collections.

- **Swindon Museum and Art Gallery – “[Pop and Prosperity: 1960s British Art from the Swindon Collection](#)”:**<sup>xlii</sup> Uses Curations by Art UK (see: Useful Further Resources)

Or design an actual virtual album:

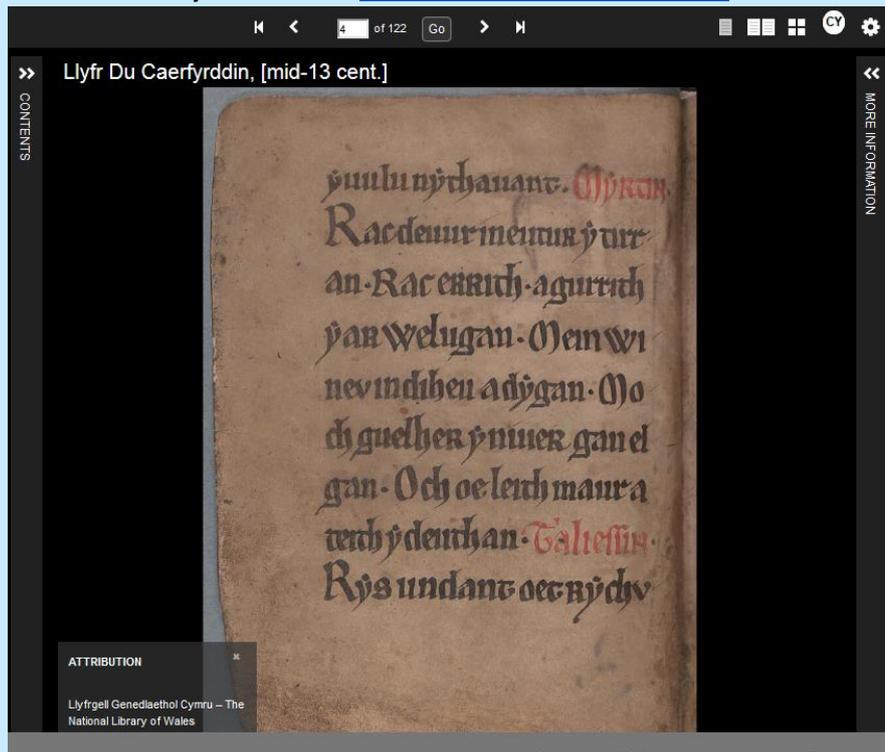
- **The Royal Cornwall Museum – [There is more in Store Online Exhibition](#):**<sup>xliii</sup> Items and text are displayed in a virtual book of which the viewer can flick the pages (including the sound of a turning page). Viewers were called upon to comment underneath which was their favourite object and why. If the object was chosen for the 200<sup>th</sup> anniversary, user comments would be included in the exhibition.



## Close-ups

Digital exhibitions have the advantage that fragile items such as books or paper documents can be viewed by all users close-up (as long as there are high-resolution images) without compromising conservation standards.

- **National Library of Wales – “[The Black book of Carmarthen](#)”<sup>xliv</sup>**



Source: National Library of Wales, “The Black Book of Carmarthen”, 25<sup>th</sup> of August 2020

- **Britten-Pears Foundation – “[War Requiem](#)”<sup>xlv</sup>**



### Click-and-discover

Click and discover views of exhibitions incorporate more noticeably the gaming element. The user can see a room (or any other kind of space) presented in 2D, 3D or even as a walking tour which features items or sites that the user has to click on to "discover". Usually, pop-up boxes with further content will then open.

- **Britten-Pears Foundation – “War Requiem: A closer look”**:<sup>xlvi</sup> In this format, the selectable items are highlighted with red circles, which allows for an easier overview.
- **Royal British Columbia Museum – “Explore the Cultural Precinct”**:<sup>xlvii</sup>



Source: Royal British Columbia Museum, “Explore the Cultural Precinct”, 25<sup>th</sup> of August 2020.

In this format, the user has to find the selectable items which will only light up when the cursor hovers over them.



**Advantage:** Stronger entertaining gaming elements.  
**Disadvantage:** The viewer might miss items or can get confused.



### Quizzes and Fun Facts

Online quizzes can be a good way to regain the attention of the viewer, test and strengthen the retention of information or allow for some more storytelling. As mentioned at the start, quizzes can also be hosted as live-online events which can be a fun and fully remote functioning way to adhere to the museum’s educational role.

- **Royal British Columbia Museum – “[Behind the Scenes](#)”**:<sup>xlviii</sup> The Trivia Quiz is part of the behind the scenes online exhibition which is structured into different departments with each one displaying varied categories such as “Meet the Staff”, “Research”, “Explore our department” and “Fun and Games”. Although the exhibition appears to be targeting a younger audience, the diversity of the categories demonstrates how to avoid monotony.
- **Te Papa Tongarewa / Museum of New Zealand – Quiz: “[How well do you know Aotearoa New Zealand](#)”?**:<sup>xlix</sup>

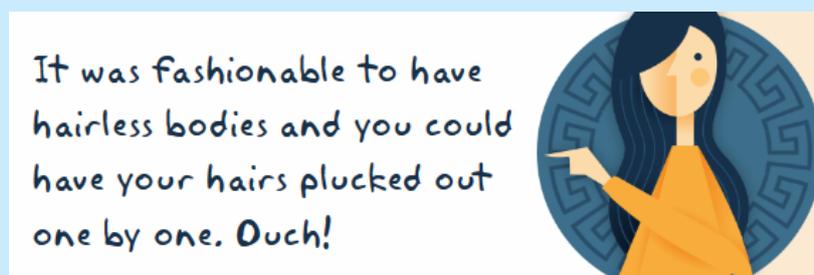


Source: Museum of New Zealand, “How well do you know Aotearoa New Zealand”, 25<sup>th</sup> of August 2020.

The title of the quiz challenges the viewer (at least New Zealand Nationals) which can inspire curiosity and the wish to continue and succeed.

Fun facts are a quick and entertaining way to break up larger bits of information. One example is:

- **Leicester Museums – “[The Jewry Wall](#)”**<sup>l</sup>



Source: Leicester Museum, “The Jewry Wall”, 20<sup>th</sup> of August 2020.



## Questions

Posing questions to the viewer inspires engaging thought processes, for example, to think about an object in a different way or drawing connections to the present. Questions can also explore the emotional effect of objects as well as help to address meta-considerations and bigger topics.

- **Museum of Witchcraft and Magic – “[Palmistry Hand](#)”**<sup>li</sup> Although designed as a learning resource for school children, the brief sections include a picture, video with the curator, further resources and questions such as
  - “What would you say to the person who made or used it [the object]”
  - “In what ways do we judge people from appearances and what assumptions do we make?”
- **Bristol Museums – “[Death: the human experience](#)”**<sup>lii</sup> Topics such as this, are likely to challenge the viewer. Some of the objects are titled with questions such as:
  - “Would you sacrifice someone for the greater good – your enemy, your child, yourself?”
  - “Murder can be defined as the deliberate unlawful killing of another person. But can murder sometimes be justified?”
  - “Is there ever a ‘good’ time to die?”

Use of such questions (instead of conventional titles) might inspire curiosity if not deliberately provoke strong opinions which might be challenged. The question also introduces object-based storytelling on a meta-level.

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## Voices from the Audience

Rather than having a museum professional writing the interpretation for an object, it can also be selected and discussed by members of the community, allowing other voices to be heard. This can make items more relatable to the viewer and break down hierarchical barriers.

- **Bristol Museum – “[Empire through the lens](#)”**<sup>liii</sup> A range of people from different backgrounds selected 1 item each (photograph or film) out of the larger collection and reflected on their choice in their own words which became accompanying text.
  - **Bristol Museums – “[British Tattoo Art Revealed: Bristol's Tattoo Stories](#)”**<sup>liiv</sup> The exhibition includes community submissions (pictures, text and videos) of their own tattoos, their stories and significance.
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## Polls

Incorporating polls are a quick way to engage the user while also gaining interesting insights. Polls could:

- ➔ Relate to a specific element in the digital exhibition, presenting **user sentiments**.
- ➔ Ask for user opinions at the end of an exhibition if the aim is a **call to action**.
- ➔ Test user opinions at the “start” and “end” of an exhibition if the aim is to encourage a **change in attitude**. For an online medium, “start” and “end” would have to be clearly marked but could function as a motivator to explore all parts of the exhibition.

Examples:

- **National Football Museum – “Strip! Online”:**<sup>lv</sup>



Source: National Football Museum, “Strip! Online”, 25<sup>th</sup> of August 2020

Viewers can vote on the greatest football strip of all times from a selection of football shirts. After voting, users can see how many votes each shirt got which demonstrates immediate implementation of user voices.

- **Bristol Museums – “Death: A human experience”:**<sup>lvi</sup> The poll results from another exhibition “death: is it your right to choose?” are included as a diagram at the end of the exhibition. This could be transformed into a live poll at the end, or start and end of an online exhibition.
  - **Provider:** [opinionstage](#). Polls and quizzes can be created from scratch (or use templates) and be embedded on the website, app or social media. The basic plan is **free**.

## Recommendations

The following recommendations refer to the digital exhibition plans of the Wessex Museums Partnership. However, they can also be taken into consideration by any other organisation that considers creating a virtual exhibition. Recommendations are divided by short-term and long-term. This is no static divide through but should rather be informed by budgets, aims and strategies of the individual museums.

The common aim of these recommendations is to foster engagement with the *objects-on-tour* digital exhibition, particularly with regards to a young adult audience. Possibilities for contemporary collecting or community co-creation will be highlighted.

### Short-Term

The short-term recommendations take the potential of the COVID-19 pandemic on planning and resources into consideration and will, therefore, focus on easier to realise approaches.

#### 1. Know how to measure success

Determine the aim of the digital exhibition and how success can be monitored.

Quick and Easy to monitor but sometimes superficial	More extensive but potentially "deeper" engagement
Followers and "likes"	<b>Actual visits</b> (of one or more museums) as a direct result of online engagement
"shares"	If the online exhibition has a <b>commenting or polling section</b> : how many viewers answered the poll or commented and what are they saying.
Social media engagement rates	If the exhibition links to <b>social media campaigns and challenges</b> : what and how many people are responding or posting content as a response
Website visits	If the exhibition is tied to <b>contemporary collecting</b> , asking for community submissions: how many submissions are received and do people want to be further involved.
Newsletter sign-ups	If the exhibition resembles a <b>"call-to-action"</b> : e.g. answerers of polls, changing attitude in start + end polls, sign-ups to local conservation groups or desire to volunteer for the museums



More profound engagement extends beyond the immediate online exhibition and allows users to transfer elements of the on-screen presentation into their analogue lives.

## 2. Audience(s)

The digital space is becoming more competitive. Determine a **clear target audience** and structure content and presentation accordingly while keeping the **broader spectrum** in mind.

### a. Which young adults?

They are not a homogenous group. Further segmentation might be beneficial for a more targeted approach. For example, a contemporary concern is the effect of the Corona Crisis. In autumn 2020, there might be widespread **uncertainty about the future**, university placements or job opportunities on top of the general of transition from school into adulthood.



Consider providing educational support or volunteering opportunities and space for shared social experiences.

### b. Who does really benefit from the online offer?

For example, people facing physical, psychological or practical barriers to an on-site visit such as entrance fees, opening times or caring commitments.



Consider targeting those groups directly and implement suitable additional motivators or inclusion opportunities.

### 3. Suggestions for the exhibition design

Written text and pictures are easy and functional elements but also the most common. Experiment with different approaches to elevate the exhibition and help it stand out in a competitive space:

<b>Diverse content</b>	Interchange Pictures, text, video, audio etc. to avoid monotony
<b>Pop-up / drop-down boxes</b>	Categorized by themes (e.g. material of the object, its significance, where it came from, surrounding stories) to “hide” larger text and allow viewers to explore according to their interests.
<b>Interactives and gaming elements</b>	Poll, Quizzes, e.g. attitudes towards the environment, to break up the passive, one-way information intake.
<b>Space for Co-creation</b>	Commenting section and space to upload community submissions, such as thoughts (text, audio, videos), pictures, photos or artworks. <b>Remember:</b> This means your exhibition will grow!
<b>Link digital and physical visit</b>	Maybe provide the last answer to a question from the online exhibition or incentives such as discount voucher (e.g. via e-mail) for the museum visit or a drink in one of the cafés.
<b>Follow up the “call-to-action”</b>	Provide viewers with a “Next” or “Curious yourself” section. This might include resources of local groups or charities that work in the environmental field. <b>Keep it simple:</b> maybe provide 1 contact per object.
<b>Co-operate</b>	Saves resources, provides quality content and increases outreach, particularly when working directly with the intended target group.



#### Example environmental groups:

[Dorset Wildlife Trust](#)  
[The Salisbury and District Beekeepers Association](#)  
[Plantlife](#)  
[RSPB](#)  
[Litter Free Coast & Sea](#)  
[Extinction Rebellion Salisbury Group](#)



#### Regular university collaborations:

Target courses can but do not have to be heritage related. Many disciplines could yield valuable partnerships.

[Games Design](#) (Bournemouth University)  
[Computer Science and Artificial Intelligence](#) (University of Bath)  
[Creative Writing](#) (Bath Spa University)

## Long-Term

The long-term suggestions relate to future digital exhibitions by the Wessex Museum Partnership which are more likely to require longer planning or further resources.

<b>Overview through map design</b>	Present the objects on a map of “Wessex” to provide orientation and space-connection for the viewer. Use pins or thumbnail pictures for the 4 museums or places where objects were found or used.
<b>Technical developments</b>	Consider further investments in technologies such as actual games, 3D images or apps. Teaming up in the development with a university can help share the resources.
<b>Blending the digital and the analogue:</b>	Digital exhibition can link to physical activities and thus, counterbalance the risk of digital overload, e.g. via a walking tour app through the Wessex landscape.
<b>Increase accessibility</b>	To attract a wider audience, the exhibition could be presented in different languages but also for different disabilities. Seek guidance from charities on hearing or visual impairment to develop methods of making digital content more accessible, e.g. subtitling videos or reading written text aloud.
<b>Re-incorporate the “touring” element</b>	As a method of community engagement, objects could be sent virtually to a different person or communities at regular intervals. Their contribution or response to the object can subsequently create a "travelling" exhibition aided by community voices.
<b>Stand out with connecting activities</b>	Link the digital exhibition with live online events, e.g. topic-based movie clubs or quiz nights. Such “lively” elements can support the educational agenda in a more relaxed way.
<b>Generate income</b>	While free content increases the accessibility of museums, it is worth exploring the digital space for its economic opportunities to counterbalance the financial impacts of the Corona Crisis. For example, offer online workshops or talks that require a paid ticket in conjunction with the digital exhibition.

## Useful Further Resources

- **NLHF - [Digital resources for heritage organisations](#)**: A very comprehensive compilation of resources, from digital guides on working with children and young people online safely, over building communities to creating digital content. Some useful sample resources are:
  - [Communities Essential Guide to Digital Tools](#) – a fairly easy to use, low-cost digital tools for non-tech-savvy organisations to move their work into the online space.
  - [Heritage Digital](#) - Resources and free digital skills training to support heritage organisations, such as a webinar on “Growing and Engaging audiences [online](#)”.
  - [How to create great online content](#) - a free two week (approx. 2 hours per week) online course by FutureLearn.
- **Art UK – [Curations](#)**: online public art collections of which users can create and present their own curations.
- **Collections Trust - [On Display | Online](#)**: Compilation of different approaches of presenting online collections are listed with examples in the categories: Album, Audio, Game, Illustrated Essay, Map, Social Media Post, Slideshow, Timeline, Turn-the-page, Virtual Visit, Video, “Visible Storage”
- **[The Audience Agency](#)**: "funded by the Arts Council, as a Sector Support Organisation, to lead on supporting cultural organisations to gain a deeper understanding of current and potential audiences". Also includes articles, case studies and top tips e.g. for successful evaluation planning.
- **[Digital Culture Compass](#)** - commissioned by the Arts Council England and the National Lottery Heritage Fund, it includes a charter and self-assessment tracker for organisations to understand and plan digital development.
- **Culture 24 – [Digital Pathways](#)**: Abundance of resources and case studies on utilizing digital tools also for smaller museums
- **[VocalEyes](#)**: Focuses on making arts and culture accessible to blind and partially sighted people also online.

## Sources

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