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TikTok and museum education: A visual content analysis

ABSTRACT

Although TikTok has been downloaded 2.6 billion times and is widely used around the world, cultural organizations have been slow to join the trend. The few museums that use the app have had contrasting approaches to their content creation. This study employs a case study methodology to examine the use of TikTok by the Uffizi Gallery (Florence) and the Rijksmuseum (Amsterdam) through a visual content analysis of their posts. Considering theories of learning and teaching in the museum, as well as of connectivism, the central guiding questions are: how are museums using TikTok? In what ways do these short-form videos connect visitors with their collections? What are the implications for museum education? The findings from this study reveal that museums use either expository and didactic teaching practices on TikTok or performative TikTok practices, which include collaboration with youth. The study has implications for museum educators who wish to use TikTok as an educational tool.

KEYWORDS

social media
short-form videos
art museums
teaching practices
educational tool
youth
case study

MOTS-CLÉS

médias sociaux
vidéos de courte durée
musées d'art
pratiques pédagogiques
outil pédagogique
jeunes
étude de cas

RÉSUMÉ

En dépit du fait que TikTok ait été téléchargé 2,6 milliards de fois et que l'application soit largement utilisée à travers le monde, les institutions culturelles ont été plus lentes à s'y afficher. Seuls quelques musées emploient l'application, et ces derniers adoptent des démarches distinctes dans la création de leur contenu. La présente recherche utilise une méthodologie d'étude de cas pour examiner l'utilisation de TikTok par la Galerie Uffizi (Florence) et par le Rijksmuseum (Amsterdam), à travers une analyse de contenu visuel des publications de ces musées. À la lumière des théories de l'apprentissage et de l'enseignement dans les musées ainsi que de la théorie du connectivisme, les questions guidant l'étude sont les suivantes: comment les musées utilisent-ils TikTok? De quelle manière les vidéos de courte durée permettent-elles de mettre les visiteurs en contact avec les collections? Quelles sont les implications pour l'éducation muséale? Les résultats de notre étude révèlent que les musées utilisent soit des pratiques d'enseignement expositoires et didactiques, soit des pratiques TikTok performatives qui incluent une collaboration avec les jeunes. Notre étude a des implications pour les éducateur·trice·s des musées qui souhaitent utiliser TikTok comme outil pédagogique.

Social media are now widely used in the cultural sector, and most major museums communicate with their visitors across various platforms (Sánchez Laws 2015; UNESCO 2020). Although a large percentage of museums use networking platforms, a recent search for museums on TikTok did not yield many results. The app seems to be used by very few European museums, while most other museums do not even have active accounts. TikTok, known as *Douyin* in China, was launched in 2016 and consists of an app that allows users to create 15–60-second videos in-app with music, sounds, filters, effects, stickers and all kinds of other overlays (Anderson 2020). At the time of writing, according to popular sources TikTok is said to have been downloaded 2.6 billion times since its creation, making it one of the fastest growing apps ever launched (Ibqal 2021).

As a museum education researcher with an interest in social media and as a high school media arts teacher with Generation Z students (the app's most significant user age), I wondered why museums were slow to join the trend. This led me to want to examine the use of TikTok by museums more systematically in order to unpack their videos and see what young visitors, such as my students, might experience if they view the content. The rationale for this study is twofold. First, the online practices of cultural organizations have quickly evolved, partly due to the COVID-19 pandemic, and little research has been done on the use of social media by museum educators, let alone their use of TikTok. Second, to my surprise, TikTok could provide unique learning opportunities.

Employing a case study research design for this study, I analyse the use of TikTok by two major museums – the Uffizi Gallery and the Rijksmuseum – through a visual content analysis of a selection of their posts (Rose 2016; Yin 2003). These posts are considered in light of theories of learning and teaching in the museum, as well as in light of connectivism (de Eça 2014; Hein 1998; Kai-Kee et al. 2020; Siemens 2004). The central questions guiding my study are: how are museums using TikTok? In what ways do these short-form videos connect visitors with their collections? What are the implications for museum education?

In this article, I first present a literature review that considers museums and newer digital practices involving social media, mobiles and short-form video apps as well as a recent study involving TikTok in an education setting. Then, I describe my study's research design and method, then share my findings through a thematic discussion. Finally, I also propose avenues of thought regarding TikTok's pedagogical potential in museum education programmes to engage visitors physically and imaginatively with art.

LITERATURE REVIEW

Museums and new digital practices using social media

Social media democratize museums and allow visitors to be more than spectators (Sánchez Laws 2015). Digital practices enable visitors from around the world to participate, collaborate and engage with museum collections. Recent reports by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) and the International Council of Museums (ICOM), conducted in response to the COVID-19 pandemic, provide an overview of museums' digital activities and communication methods. According to the surveys, only 3.8 per cent of museums did not have a social media presence before the pandemic (ICOM 2020). Approaches to the interaction of museums with social media are twofold. First, one can examine the way museums use social media. Second, one can examine the way visitors use social media in museum spaces. As Omar and Dequand (2020) have compared TikTok to Instagram in terms of user's motivations, this section focuses on museums and Instagram because it can be transferable to TikTok.

A few studies have been conducted on the way Instagram is used by visitors in the museum space through taking and sharing photos (Budge 2017; Budge and Burness 2018; Suess 2018; Weilenmann et al. 2013). Suess (2018) has primarily researched the implications of using Instagram in the museum for art education and explains how it can expand the in-gallery experience to pre- and post-visit interactions with the museum space. I have also examined how Canadian museum educators use Instagram to teach art-making activities and discovered that in the past year museums have begun using the IGTV format as an educational tool (Huebner 2021). Other studies involve the way Instagram is used by museum communication professionals (Amanatidis et al. 2020; Zingone 2019). They conclude museums use social media for communication and marketing reasons and that they have not fully seized the potential of these apps in terms of promoting the institutions.

Short-form video app culture

TikTok videos are considered part of the genre of short-form videos that are shared on social media platforms such as Facebook, Twitter, Instagram or TikTok. Some of these apps were created specifically to disseminate short-form videos (TikTok), and others have integrated it as an option with the rise in popularity of this kind of content. TikTok videos are limited to 60 seconds. Users can create their own videos from scratch or 'react' or 'duet' with shared videos – that is, create videos as responses or even integrate videos by other people into their own creation (Anderson 2020). The app's success is partly driven by the fact that videos are 'not too professionally or aesthetically produced' and cover a broad range of topics such as cooking, health, beauty and more commonly lip-synching, comedy sketches and dances

(Wang 2020: 2). Another defining feature of the app is that the video will loop continuously until a user chooses to 'swipe up' to access the next video, which the algorithm chooses.

Omar and Dequan (2020) have written an essential study regarding users' motivations and have found that people exhibit three types of behaviours in their use of TikTok. People are consumers, participants or creators. Omar and Dequan (2020) also argue that amongst all current popular apps, TikTok resembles Instagram the most because of the following similarities: people 'like' and comment videos, can send direct messages to people and easily navigate the interface. TikTok's comparison to Instagram is helpful for this study because there is more research literature available on how museums use other social media apps such as Instagram.

Wang (2020) has written about TikTok's humorous and entertainment character that drives people to use the app and newer technologies more generally. Mackenzie and Nichols (2020) have also noted how the app encourages comedy, as well as the use of predetermined narratives through hashtags, proposed challenges and suggested comedic miming to songs or dialogues. They argue that TikTok videos can be a form of countercultural expression because people borrow and model themselves on other user's creations and use content suggested by the app to create new videos. The authors also compare the app's videos to memes.[1] This is another helpful comparison to understand the roots of TikTok culture better.

Herrman (2019) describes how TikTok is rewriting the world because of its social networking capabilities. The app encourages interactions between complete strangers – not people or friends one follows. As soon as it is opened, videos begin to play in the 'For You' tab. In this way, users are not building a single connected network but are moving from network to network, as they navigate from challenge to challenge or trend to trend. Alex Marshall (2020), a journalist for the *New York Times*, specifically addresses the use of TikTok by museums and explains how they are trying to reach younger audiences. He also describes the Uffizi as a 'class clown' and that the content is irreverent, surreal and humorous (Marshall 2020: n.pag.). Finally, teenagers' re-enactments of important historical events with soundtracks and effects on TikTok have gone viral, revealing that TikTok videos can both entertain and be educational (Noor 2019). This kind of content could be transferable to the creation of videos involving historical paintings or objects.

Recent studies involving TikTok and learning

Recent scholarship has taken an interest in the use of TikTok in pedagogical contexts. TikTok has been a factor in science education research, for example, by Hayes et al. (2020) in a study that involved creating 15–60-second chemistry education videos. They conclude that users had effectively learned something from the videos and, as a result, users became more interested in the topic covered. The study also outlines the pedagogical potential of TikTok in permitting students to be more active in their learning by using the app as a tool in the classroom or as part of an assignment at home.

RESEARCH DESIGN

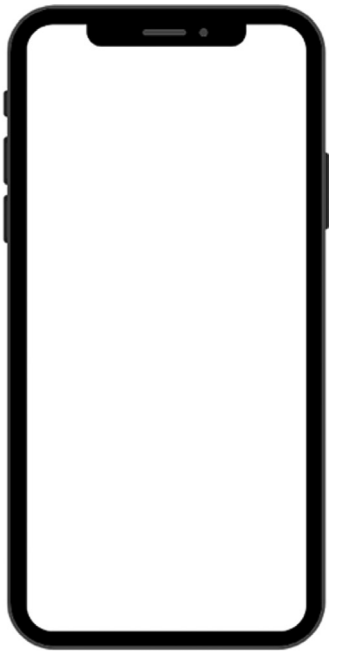
My study used a qualitative descriptive case study approach (Yin 2003), and within this framework, I applied Gillian Rose's (2016) critical visual

1. A meme is 'an image, a video, a piece of text, etc. that is passed very quickly from one internet user to another, often with slight changes that make it humorous' (*Oxford Advanced Learner's Dictionary* 2021).

methodology that involves the four sites of an image: the site of production, the site of the image itself, the site of circulation and the site of *audiencing*. I refer to these sites to conduct a visual content analysis of the TikTok videos. These four sites, in turn, can be considered through three modalities. These modalities are the technological modality that accounts for how the image was made, displayed, circulated and with what visual effects; the compositional modality that refers to the composition, the genre of image as well as the viewing positions offered in relation to other images; the social modality that explains for whom, for what, when, why an image was produced, how it was interpreted as well as its visual meanings (Rose 2016). I then divided these modalities into further subcategories that refer specifically to TikTok such as filters, camera movements, lip-synching, hashtags, stickers, music, emojis and overlays of text to develop a detailed coding rubric that was used to analyse the content (see Table 1).

Certain of these terms require definitions. A TikTok *post* refers to the *videos* that users share on their profile page, posts that also appear in follower's feeds and across TikTok more generally. I will use terms post and video interchangeably. A post is usually accompanied by a short descriptive text, called a *caption*,

Table 1: TikTok coding rubric.

	Technological	**Compositional**	**Social**	**Screen capture of post**
Site of production	How was it made?	Genre of video?	For whom and why?	
Site of the image itself	Filters, editing cuts, alteration of speed of video or audio, overlays of other images, camera movements	Video format (dimensions and length), main content, setting, people/ no people, background music, talking/ no talking/ lip-synching, titles and texts	Visual meanings, overall mood/ emotion conveyed, use of TikTok practices, use of museum education practices, hashtags, post caption	
Site of audiencing	Where is it displayed?	Viewing position offered in relation to other posts	How is it interpreted? (Number of likes, number of comments and types of comments [language used, positive/negative interaction, emojis])	
Site of circulation	How did it circulate? Internet 3G, mobile phones	How does it change the composition?	Organized by whom?	

containing *hashtags*. A hashtag is a keyword preceded by a '#' used to categorize shared videos (Highfield and Leaver 2015). Hashtags can refer to the content of the video, the mood, the community of its user and challenges. A variety of other terms regarding effects and features are explained as they are mentioned in this article.

METHOD

I selected the Uffizi Gallery and the Rijksmuseum because they were among the first museums to regularly begin uploading posts to TikTok. Furthermore, they have each developed contrasting approaches to their content creation that communicate distinctive messages to viewers. They are also internationally renowned museums, known for both their immense collections and education initiatives.

Case study 1: The Uffizi Gallery

Located in Florence, the Uffizi is one of the most visited Italian museums and is famous for its collection of Italian renaissance art. In terms of education, the museum presents itself as a 'handbook' of the greatest masterpieces and offers various activities and lessons tailored for schools and teachers (Uffizi 2021). The Uffizi is considered behind others in terms of a digital presence and did not have a very active presence on social media until the pandemic. It created its Facebook page on 10 March 2020 but has had an Instagram account since 2016. The Uffizi shared its first TikTok video on 28 April 2020: the museum is catching up with the rest of the world with its new initiatives (Uffizi 2021a).

Case study 2: The Rijksmuseum

The Rijksmuseum ('State Museum' in English), located in Amsterdam, is the Netherlands' national art and history museum. It holds a large collection of Dutch paintings and houses celebrated works by Vermeer and Rembrandt (Rijksmuseum 2021a). The Rijksmuseum has an impressive digital collection and offers a 'personalized museum experience' to visitors who create personal profiles on a portion of their website called 'Rijksstudio' (Aroyo et al. 2007; Rühse 2017). The museum has been developing its digital resources for a long time: the Rijksstudio has been in use since 2007. It has also had an active Facebook page since 2009 and Instagram since 2014. The Rijksmuseum produced its first TikTok post on 4 April 2020.

DATA COLLECTION AND ANALYSIS

I manually collected the data on 4 February 2021 by systematically going through the most liked posts on the Uffizi's and the Rijksmuseum's TikTok profiles. Manual collection of data was appropriate, rather than using software to automatically extract the data, given my study's small-scale and precise nature (Sloan and Quan-Haase 2017). By manually collecting the data, I was able to identify four types of posts from both museums' accounts: painting description videos, trend videos, dancing videos and editing driven videos. I downloaded the five most liked videos of each type of post directly from TikTok (for a total of twenty) and saved them into four data sets in a chart (see Table 2). This chart was used to organize each post with its publication date, number of likes, number, type and languages of comments, museum name

Table 2: Data organization chart.

Museum	TikTok account handle	Publication date	Number of likes	Number of comments	Post caption	The post	URL of the post	Type of post (painting description videos, performative dialogue videos, dancing videos and editing driven videos)
Rijksmuseum	@rijksmuseum							
Uffizi Gallery	@uffizigalleries							

and handle, caption and URL link. Then, I coded the data using the developed coding rubric that I describe here in Table 1. I coded the downloaded posts by filling out the coding rubric table for each one. I began with posts that had the most 'likes' for each type of post and proceeded in descending order until I reached theoretical saturation, that is, when 'no new properties, dimensions, or relationships emerge during analysis' (Strauss and Corbin 1998: 143). For most types of posts, I only had to code three of them before reaching theoretical saturation. Subsequently, I looked for regular patterns in my codes that related to my research questions concerning how museums are using TikTok. Reflecting on the literature, I highlighted the patterns of themes that were linked to my theoretical framework of learning in the museum and connectivism (Creswell 2018). In this article, I present two themes that were primarily identified through the site of the image itself: expert voice and performative trends.

FINDINGS

Expert voice

The Rijksmuseum created two types of TikTok videos, 60-second curator presentations and detailed painting descriptions, that I positioned as informative expert presentations about an artwork in the collection. Other than following TikTok's 60-second format, these videos do not use any TikTok practices and primarily follow traditional museum practices. These videos use an expository and didactic teaching approach where the 'teacher' does not have to be a human in real-time (Hein 1998). It can also be 'text, programmed instruction, a tape, a museum exhibition, or any material deliberately constructed to provide a lesson' (Hein 1998: 27). TikTok videos and other newer forms of didactic materials involving social media and digital technology could be added to this list. The two subsequent types of videos demonstrate this teaching strategy.

The first type of video is one the Rijksmuseum has called 'an artwork in 60 seconds'. This genre of video features a curator on screen, in front of an artwork formally describing it. The viewer can see an overlay of a clock in the upper left corner, counting down the seconds of the video (see Figure 1). The name of the curator and his or her area of specialty are also overlayed as text at the beginning of the video. For example, Ilona Van Tuinin, curator of sixteenth- and seventeenth-century drawing, describes Rembrandt's *Jeremiah* (1630) in terms of light, texture compositions and the character's emotion in

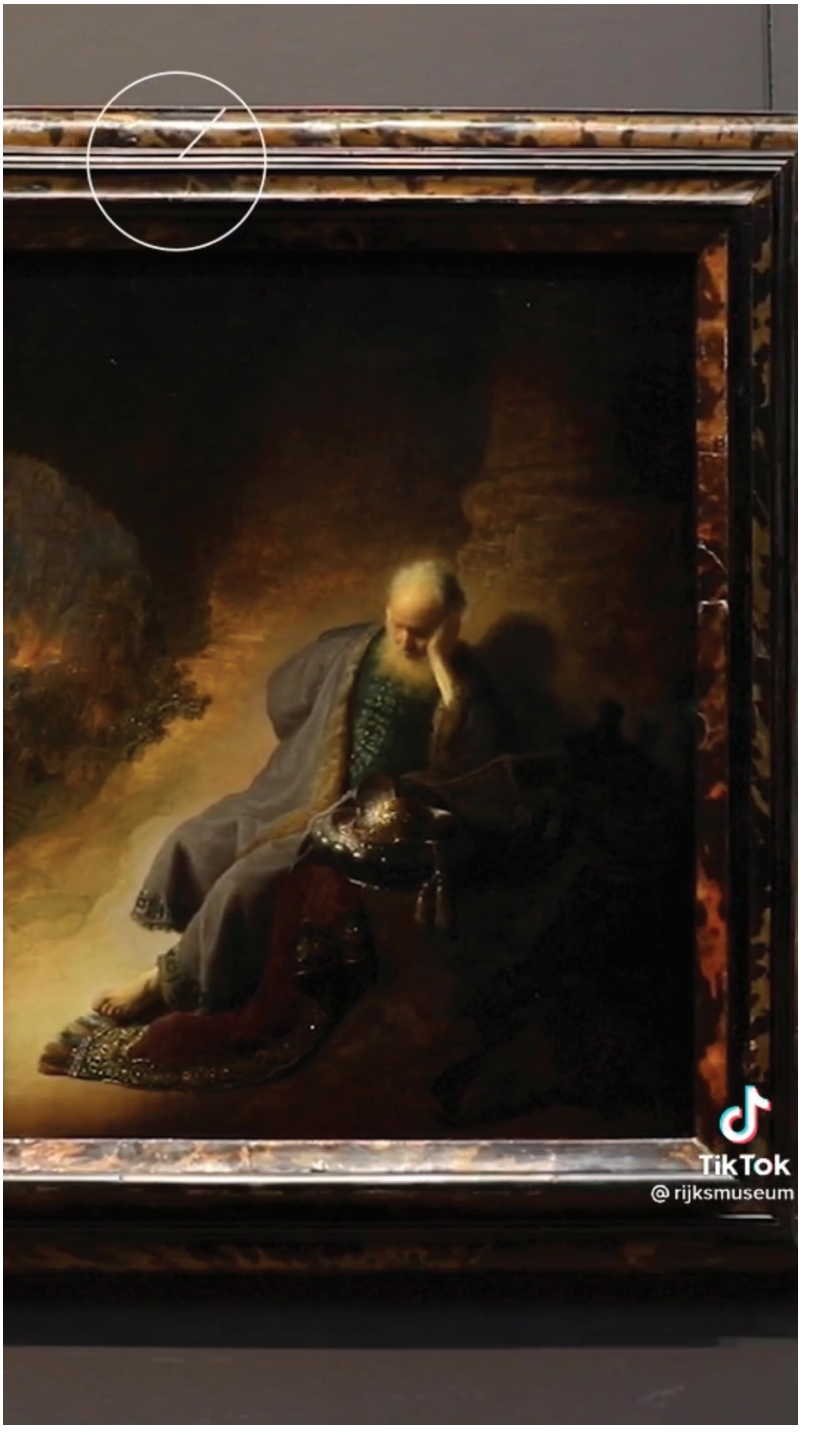


Figure 1: Rembrandt's Jeremiah*, posted by @rijksmuseum to TikTok on 20 January 2021. Courtesy of the Rijksmuseum, Amsterdam.*

one of these types of videos (Rijksmuseum 2021b). Tuinin explicitly teaches the viewer what is to be learned about the piece while the camera vertically pans over the painting. These painting pans are intercut with shots of the curator, reminding the viewer of who is providing the information. Many comments on this type of video request the video to provide more shots of the painting itself rather than the curator.

Similarly, another recurring practice in the 'expert voice' TikTok videos is painting descriptions. These videos do not contain any people and they tend to zoom in on details of the painting. The descriptions, told with a storytelling quality, deliver information about artistic detail. For example, the TikTok video of Vermeer's *Milkmaid* (1657–58) zooms in and discusses certain painting techniques that were used narratively:

> There she is – the famous milkmaid – so caught up in her chores that she doesn't even notice us. The incoming daylight is reflected everywhere in the room, but most strongly in the still life on the table and the milk jug in her hands. The stream of milk actually appears to be flowing. Vermeer achieved this magical effect by painting tiny dots.
>
> (Rijksmuseum 2021c: n.pag.)

While this is being narrated, the video zooms in on the table and then presents a very tight shot of the pouring milk. The close-ups on details continue to follow the narration throughout the rest of 60-second description. Hein (1998) mentions how often an expository and didactic lesson is similar to telling a story with a beginning and an end. These stories often 'make some claim that the story they are reporting is "true"' (Hein 1998: 29). These two types of TikTok videos do not mention that they are offering an interpretation of the artwork and that there could be others. Scholars have contested this 'traditional unidirectional role of the museum' (Simon 2010; Sitzia 2018: 73). In sum, these two types of TikTok videos produced by the Rijksmuseum are embedded in these traditional museum education practices.

Performative trends

Trends-based videos, editing-based videos and dance-based videos are three types of TikTok posts associated with performative trends theme. Trends-based and editing-based videos predominantly follow TikTok practices rather than any museum education practices, while the dance-based videos adopt a more hybrid approach incorporating both TikTok practices and museum education practices. Generally, these performative trends videos include posts that use TikTok trends, challenges dances and popular sounds. This has led to museums featuring user-generated content for the creation of their own videos – that is, content already in the app, that the museum can reuse in the creation of its own videos. In this way, these videos present social conventions and participate in established networks.

For example, the Uffizi shared a video montage of the painting *Three Graces* (1570) by Francesco Morandini accompanied by the song 'Coincidance' by Handsome Dancer (Uffizi 2020). The montage consisted of quick cuts mirroring the painting back and forth to the beat of the music, along with other special effects such as a roll through the film, and a nine-camera split effect (see Figure 2). The edited video also included the filter 'disco' with flashing lights, bringing a comedic flair to the otherwise renaissance dancing

women in the painting. This video was part of a TikTok challenge that used the sound of this song. In the app, if a user clicks on the sound used in the video, she or he can see all the other content created using the same sound. All the videos that are part of the challenge can also be located by searching for the hashtag of the corresponding challenge. In this way, the Uffizi is positioning itself to be discovered by others who use the same music. This is also the case for all videos that incorporate user-generated content; however, the challenge incites even more people to create a video using a certain song, effect or approach. Most comments for these types of videos, which are in several different languages, are highly enthusiastic and supportive of the approach, include multiple positive emojis and employ capital letters for emphasis.

Other than challenges, the Uffizi also incorporated many user-generated dialogues into its content creation. The museum brought paintings and sculptures to life by putting them in comedic dialogue through editing. Using the 180 degrees cinema dialogue rule,[2] the renaissance characters have contemporary discussions. In most cases, the artwork is not identified in the video or caption in any way and the focus is placed on the humorous dialogue itself (see Figure 3). The only indication that refers to the museum is the appearance of the logo at the end. Besides seeing the art integrated into a challenge, users are invited to engage with popular trends more than with the artwork. The comments on these types of videos often tend to be users tagging other users, hence drawing a larger audience towards the content.

The dancing TikTok museum videos inspired by artworks adopt TikTok's original practice of dancing and Kai-Kee et al.'s (2020) museum education practice of embodied responses to artworks. Kai-Kee et al.'s (2020) theory of play supports museum educators in encouraging embodied responses to artworks. Kai-Kee et al. write: 'physical responses to objects can create a site from which new possibilities of interpretation are born' (2020: 14). This initial physical response permits a new mode of experiencing artwork.

The Rijksmuseum's videos that include dance usually involve the dancer in a starting pose in front of an artwork inspired by the position or content of the artwork. They then bring this character to life through movement and finish the 60 seconds back in the starting position of the painting. At the end of the videos, a slide appears with information about the featured work. For example, a dancer stands in front of *In the Month of July* (1889) that depicts a windmill by a lake on a sunny day by painter Paul Gabriël. The only indication that he is the painter is the Wikipedia page that is linked in the post to the artist's biography (not all the videos that incorporate dancing are linked to more information). The dancer executes windmill-inspired movements in the form of cartwheels before the camera zooms into the windmill to finish the video. After the end of the short performance, a final slide is displayed:

> A dance inspired by 'In the month of July': 'Our country is saturated with colour, I repeat our country is not grey, not even grey in weather. Nor are the dunes grey' wrote Gabriel in a letter. Unlike many Hague school painters, he actually enjoyed depicting summer days.
>
> (Rijksmuseum 2020: n.pag.)

In this way, these videos are accessible to both TikTok users who enjoy dance, users who follow the chosen soundtrack for the dance as well as museum visitors who want to experience new creative interactions with artworks.

2. In cinema, the 180 rule creates an imaginary line between two characters allowing a left/right relationship between them on screen. Using it with sculptures, which are otherwise inanimate, allows them to appear as if they are speaking to each other.

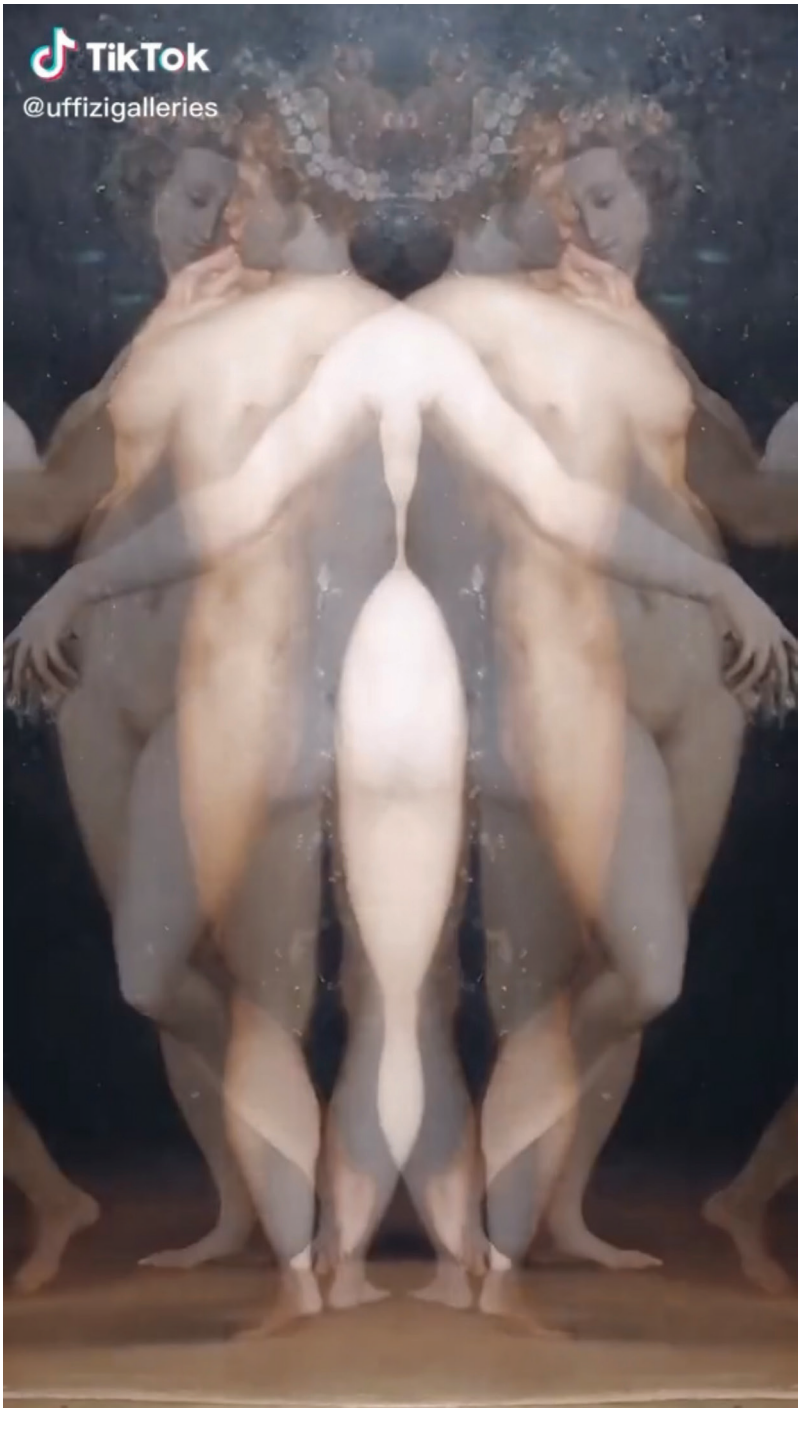


Figure 2: Morandini's Three Graces *(1570), posted by @uffizigalleries to TikTok on 24 July 2020. Courtesy of the Uffizi Galleries, Florence.*

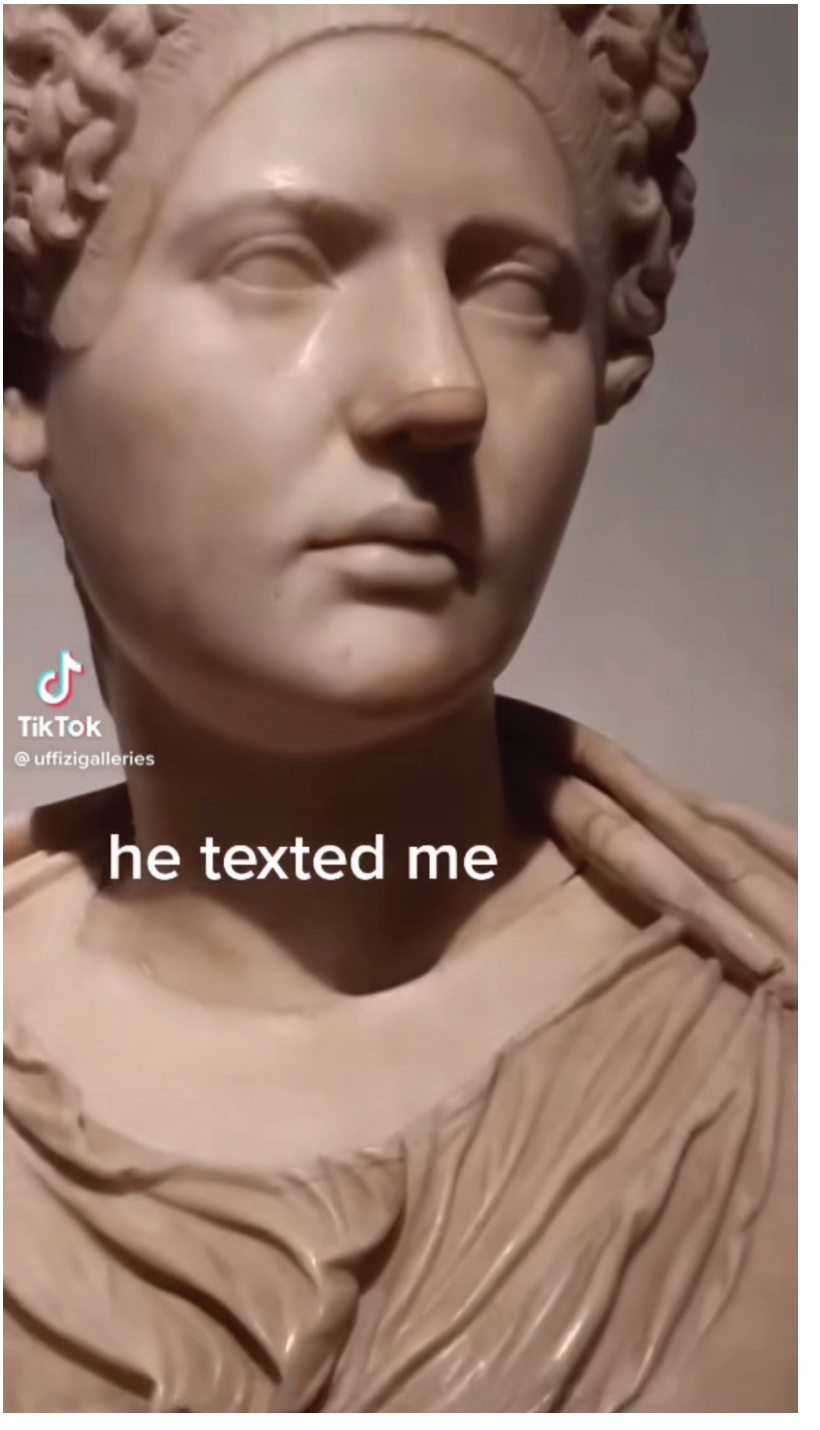


Figure 3: Texting boys be like, posted by @uffizigalleries to TikTok on 11 November 2020. Courtesy of the Uffizi Galleries, Florence.

DISCUSSION

Museums did not seamlessly combine traditional education practices and social media practices in a middle ground with their use of TikTok. Predominantly, they either adopted an expository and didactic approach to their content creation or fully employed popular TikTok practices, laying almost all museum education practices aside. This then begs the questions: what are the implications of using TikTok for museum educators? How can museum educators both use the app to connect visitors with collections and adopt TikTok practices? Because of TikTok's unique social networking composition, museums can reach past their regular audience by participating in challenges but can these challenges and trends also communicate something about their collection or allow visitors to connect with the artwork in meaningful ways?

The videos that stand apart amongst the performative trends type are dance-based. What is noteworthy about them compared to the other performative videos – aside from their embodied responses to art – is that they are produced in collaboration with young visitors. One of the primary reasons TikTok is popular is because it is primarily user-generated.

Sharing content produced by visitors on museum accounts rather than content produced by the museum itself is an approach that is in line with the more general trends in museum education that involve visitors participating and co-creating in the museum space (Simon 2010). It also parallels Adam Suess's (2018) doctoral research on how art educators can use Instagram in the museum. The implications could be transferred to the use of TikTok in many ways. Among proposed implications, he notes that Instagram can be a reflection tool because students can create and then write about an experience through their captions and comments. He also explains how Instagram can support social pedagogy, how it can teach visitors spatial awareness in the museum and how it can be utilized within the context of post-visit activities (Suess 2018).

Based on my findings in this study and Kai-Kee et al.'s theory of activity-based learning in the museum, I would add a few items to this list that specifically apply to TikTok, such as its potential for creative play within the museum. Visitors might not only dance in response to artwork but might create their own dialogues for museum objects and paintings, recreate artworks' soundscapes, record and share their own interpretation of a work or learn to video edit and share their creations in effective ways. Educators can easily integrate this into their practice because many museums already own iPads or other mobile technologies and TikTok allows in-app editing, which means no additional material is required. Additionally, youth will already be familiar with this mode of expression, which suggests that they will feel comfortable and perhaps motivated to participate in activities that necessitate using platforms they enjoy. The created content from museums and visitors could then, in turn, be developed or extended by other users from home in their own creations. Museums could find ways to integrate some of these propositions into not only their post-visit activities as Suess (2018) recommends but also visits themselves. Encouraging visitors to use the app in the museum space or using it to create and engage with the collection from home would allow a bridge to be built between TikTok practices and museum practices, thus expanding the reach of artworks, and further democratizing the museum space.

FINAL REMARKS

The use of social media by art educators has been researched, but my article furthers the discussion by including the implications of social media, and in this case TikTok, for museum educators (Castro 2012; Sweeny 2009). My study also situates the use of TikTok within museum education theories.

Through a visual content analysis of the Rijksmuseum's and Uffizi's TikTok posts, I have identified some of museums' current approaches to using the app. Museums primarily create either expository and didactic videos or performative trends videos. These videos are thus embedded in either traditional museum practices or popular social conventions. In the context of theories of learning in the museum, the findings of my study suggest that museums should attempt to create a hybrid practice to reach both the museums' objectives and the TikTok's objectives.

My study only examines the use of the app by two museums and the findings cannot be applied to all museums. Further research must be done to address museum education through social media to understand better museum educators' objectives as well as young people's current response to the shared content. Additionally, given the shift towards participatory practices in museum education, I suggest a participatory action research study must also be conducted with children and teens in the museum to better understand the extent of what TikTok offers museum educators.

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