

Galleries, Libraries, Archives, Museums (GLAMs)

Intellectual Output 4 General Conclusions' Report

The GLAMers



Deliverable Factsheet

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Abstract	<p>While IO1, IO2 and IO3 emphasized GLAM rebirth by means of youth engagement, IO4 completed this approach by emphasizing social values with youth at their core.</p> <p>Prior to the production of this report, 4 cultural activities in the form of events have taken place in all partner countries. Through these events, a series of Do's & Don'ts videos have been created by the responsible partners after conducting and video recording the participants of each event. Within this report, we emphasize general conclusions that have been drawn from the interviews used to produce the Do's & Don'ts videos.</p> <p>All videos are available on the project's website.</p>
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INTRODUCTION

This document is continuation of The GLAMers IO3 “Synthesis of the Impact assessment report of the cultural events involving youth”. Each section corresponds to each Do’s & Don’ts video produced by the partner organisations of The GLAMers consortium.

* An extra section has been created for the interviews conducted by Cyprus University of Technology after the end of the event in Nicosia, Cyprus. Due to GDPR issues, the interviewees preferred to maintain their anonymity, so we provide a draft of their answers in Section 2.

SECTION 1 – CCS professionals from Greece

During the Do’s & Don’ts video produced by W2L, three Cultural and Creative Sector (CCS) professionals have been interviewed:

- Ioanna Lemoni, representing Goulandris Natural History Museum;
- Evelina Sarantidi, representing Stavros Niarchos Foundation Cultural Centre (SNFCC); and
- Christodoulos Ringas, representing Piraeus Bank Group Cultural Foundation.

During the interviews, Ioanna Lemoni answered whether or not she believes that the digital transformation of the Goulandris Natural History Museum and its activities will positively affect youth active engagement. Ioanna Lemoni answered that in terms of digital transformation, Goulandris Natural History Museum tries to adapt to the new digital reality, they follow the trends, therefore people who visit the exhibitions can interact with them, and some parts of it is digital. In question number two, Ioanna Lemoni was asked if there is a prospect of deepening the museum’s bonds with young people, and Ioanna answered that in reality, the main two age groups that visit the museum most often is school children and people over the age of 35. This gap spans from 17 years old, as students, and 35 years old, when people start visiting the museum again with their children. The museum tries to narrow down this gap by offering activities that interest and attract people over the age of 17. Those activities mainly focus on digitalisation of the museum exhibits. Ioanna Lemoni concludes that, currently, the museum hosts a 360 degrees world map which shows climate change as it happens throughout the years.

During interview two, Evelina Sarantidi was asked how she sees the role of Greek cultural institution in climate change and how youth engagement can provide a new dimension to it. Evelina Sarantidi answered that, indeed, climate crisis leaves its gloomy mark upon our planet and that we all need to rearrange our priorities in order to keep ourselves away from unrestrained consumption to the mindset of the green economy. This is a matter of civilisation and culture, and this is where the CSS and professional of this sector come to raise public awareness. The SNFCC has already organised activities and rearranged its form in order to attract more young people with the aim of youth engagement in facing these challenges. This is an attempt by the SNFCC to find solution for a better future for our planet and the future generations. The SNFCC promotes public youth engagement in activities related to the environment, and also to athletic, recreational and educational activities. The SNFCC focuses on the principles of sustainability both on the operational level, but also across the entire range of activities it implements.

To the same question, Christodoulos Ringas answered that the museums under the umbrella of Piraeus Bank Group Cultural Foundation are located in rural areas, and this is to promote youth engagement in such areas; and function as bearers of cultural initiatives to such areas.

Section 2 – Young participants from Cyprus

During the Do's & Don'ts video produced by Citizens In Power (CIP), two young people/participants in the cultural activity supported by BoCCF have been interviewed:

- Constantina Tsimpita, background in Computational Physics and STEM
- Rafaella Piyioti, background in War Studies and Philosophy

During the interview, Constantina Tsimpita has been asked about the peculiarities that the pandemic brought in GLAMs and youth daily routines, and in which way could these affect the common future between them. Constantina answered that most museums in Cyprus had intensified their efforts to introduce digital means as alternative services, such as digital tours, specifically for youth, but they have also introduced similar services for seniors too. This has also contributed to the fact that everyone had to stay at home and find new ways to entertain themselves somehow. Arts was a nice way to fight against the boredom caused by the lockdowns. Constantina has also pointed out a few digital cultural contents that are interesting to her and they have emerged during the lockdowns. What she really enjoyed during the lockdowns in terms of cultural activities brought to the public's home through digitalisation was that many theatrical plays were now available via live streaming, those theatrical plays were made available to everyone around the country, even to people who are isolated in rural areas.

To the same question, Rafaella Piyioti answered that she enjoyed most digitalised experiences produced by GLAMs during COVID-19, but what she enjoyed the most was to observe how the GLAMs have used gamification in order to make these digital experiences more playful and interesting. Rafaella believes that gamification gives a different vibe while the spectators and users interact with the artifacts; and that it also helps younger people and kids to explore the cultural sector by making them fall in love with arts.

Rafaella was also asked how she thinks that The GLAMers project promoted the use of digital technologies. After getting familiar with the project during the cultural event in Nicosia, Rafaella said that the project suggests many technological innovations and methodologies in order to introduce some digital tools that can benefit cultural foundation and museums. They can work as inspiration of already existing good practices to foundation who still try to explore their potential. However, she believes that the most important part of the promotion of these digital tools and good practices is not the quantity of the digital tools introduced to a museum's exhibitions, but how they will be introduced and the story behind them and the methods that they will be introduced. She specifically says that introducing digital tools for the sake of the introduction of them does not solve any problem because anyway we can all use the internet to find answers to our questions. The real usefulness of these digital tools lies upon the interactivity between the user and the tool.

SECTION 2.2 – CCS professionals from Cyprus / GDPR issues and anonymity

The event in Nicosia, Cyprus was co-hosted by CIP and CUT (and supported by the BoCCF), but CUT did not manage to get the approval of the interviewees for the use of their names and other personal details, hence, the interviews were not recorded in order to maintain the interviewees anonymity and keep their identity secured. However, the answers have been written down and presented for the first time in this report.

CUT interviewed three participants, all three of them have professional backgrounds in the CCS. To preserve their anonymity, we will refer to them as Interviewee 1, Interviewee 2 and Interviewee 3.

Interviewee 1 and Interviewee 2 were asked about the kinds of peculiarities that the pandemic brought to GLAMs and to the daily routines of Youth. Interviewee 1 answered that during the pandemic, the use of digital technology especially by the youth has grown to a great extent. In order to be able to influence their audience, GLAMs will have to adapt and develop in this direction of digital technology. In the same question, interviewee 2 said that the youth adapted to a new way of entertainment using, mainly, the screen (mobile, computer, etc.) during but also after the pandemic. In order to remain competitive and relevant, Interviewee 2 said that GLAMs will have to identify new ways of 'communicating' with their audience, whose expectations have been (re)shaped. For the same question, Interviewee 3 says that the pandemic has affected in various ways the way the youth perceive and handle the various cultural institutions. On the one hand, it caused an anchoring in how the carriers of culture themselves, through the restriction of movements, could fill the void caused and get closer to their world again. On the other hand, this contributed to them modernizing and utilizing technology for the purposes of not only interaction and development but survival. Thus, by exploiting Use and Reuse in the field of digitization and making them available to the public, GLAMs managed to reach that part of the youth that did not "traditionally" belong to the visitors of the spaces cultures, as it offered them stimuli that escape from their "classical" way of perception. Through this process, the youth will be able to include a greater percentage of cultural spaces in their daily routine through technology, such as mobile phone, tablet, computer.

Interviewee 2 has also declared her disappointment with the use of technology by GLAMs in Cyprus. Interviewee 2 believes that GLAMs, currently and for the most part, are underutilizing the potential of digital content; and that GLAMs should develop further in this direction after first studying and identifying the particularities and added value of their collections. On the contrary, interviewee 3 says that, in general, since the outbreak of the pandemic, GLAMs are making great use of digitization and technology. And in the intervening two years, this utilization has skyrocketed. There is certainly room for improvement and more activity: more archives should be made public to the world and online platforms should be created that can be accessed by anyone - related or not related to the professional field of research and culture.

Interviewee 3 was asked how the common future of and GLAMs youth is envisioned, she answers that partnerships and synergies bring only positive results in any field. Moreover, they act as bridges to the acquaintance of the different scientific and other worlds, as the collaboration that takes place informs and updates the way in which the sciences deal with each other. In addition, the partnerships must have as their main objective to give back to society in various fields: through education, tourism, economy, and others. Similar answer was given by Interviewee 1 where she said that through the cooperation and teamwork of young people and GLAMs, more aspects of digital culture could be developed as well as their application and dissemination.

SECTION 3 – CCS professionals and young people from Croatia

During the Do's & Don'ts video produced by MUO, the head of PR of the museum was interviewed along with two young participants from the event held under IO3.

- Andrea Genercer, Head of PR in MUO
- Masa Zilavcic, pupil
- Ani Koletic, pupil

In the question, what kind of peculiarities has the pandemic brought about in GLAMs and youth daily routines, and how these peculiarities affect their common future, Andrea Genercer answered that

the key is hidden in social media and contents on social networks. The GLAMs have to find this key of success in order to break through with their content.

The two young participants have been asked if they think that GLAMs use the potential of digital content enough. Masa answered that yes, and they discovered some of those during the cultural activity held by MUO. Such technologies are 3D displays of works of art and digital tours, where users can enjoy these artworks better, although some institutions have not developed their digital competencies to the extent that the users will find it indeed useful and interesting, since some of their exhibits could not be inspected from all angles and their platforms were difficult to handle. Additionally, Ani finds the use of digital content by GLAMs very interesting. However, in some cases, one can see that the intention is good, but the execution is poor. However, if these institutions keep trying to improve themselves and their services, thus, they will manage to get closer to young people.

In the question “How would you envision the common future of GLAMs and young people?”, Andrea answered that museums should come up with solutions and ideas on how to intrigue young generations to be actively involved in creation of museum content in their own unique way. In this way, the content will become more interesting to them since it will derive from their own ideas. Andrea was finally asked about their perception on how GLAMs plan to leverage their digital transformation with the aim to catalyse potential synergies between them. Andrea said that the solution is to offer more and more content dedicated to young people and expose them to this content. The conclusion is that if the content is created specifically to address the needs of young people, this content will find a way to reach this audience, especially through social media. And this is what The GLAMers tries to achieve.

SECTION 4 – CCS professionals from France

During the Do’s & Don’ts video produced by MCA, one CCS professional has been interviewed.

- Helen Aury, representing Musee of L’Histoire Vivante.

Helen Aury was mainly asked what the main benefit is of being part of a project like The GLAMers, and what practices MHV will develop after they discovered The GLAMers project. Helen responded by saying that a project like The GLAMers indicates how important for a museum or any other cultural institution to expand its initiatives outside of its own walls. The pandemic has firstly shown the need for these activities, other than just the traditional museum exhibitions; this must be maintained. The GLAMers gives a lesson for taking into consideration the importance of digital communication (social media), this gives the opportunity to GLAMs to expand their activities by using social media platforms that can lead them to possibly widest range of audiences.

CONCLUSION

In general, there seems to be a lot of effort by GLAMs and various institutions to modernise and adapt their services and activities through digital transformation. As a general conclusion, we see that representatives from GLAMs and CCS professionals acknowledge the efforts done by their institutions. Some of these institutions showcased how their activities have always been adapting to the needs of the audience, and some have clarified that the pandemic made those efforts more intense. On the contrary, most of young people engaged during IO3 cultural activities and events declared that they appreciate the efforts done by GLAMs and the professionals in CCS, but it needs improvement in order to achieve their goal which is to engage more youth in their activities.

Remarkable is the fact that each GLAM, involved throughout the lifetime of The GLAMers project, brings something different to the table for achieving youth engagement, such as:

- by providing youth with the responsibility of taking decisions as another type of board of directors,
- via the use of technology,
- by using social media and networks,
- by research on topics that youth are interested in.