

Galleries, Libraries, Archives, Museums (GLAMs)

Synthesis of the Impact assessment reports of the cultural events involving youth



The GLAMers



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Deliverable Factsheet

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Abstract	At the crossroads of 3 main concepts, Youth, the pandemic and GLAMs, this report aims to support the dialogue of cultural heritage institutions in their attempt to face COVID-19 related challenges by better engaging youth in their outreach activities. After the counselling workshops provided by the project partners to the identified GLAMs, a set of Cultural activities organised by GLAMs with youth participation took place in Autumn 2022. The present report describes the activities carried out, proposing a compared analysis of the results of the impact assessment carried out in the GLAMs premises.
Keyword List	Youth, Pandemic, Galleries, Libraries, Archives, Museums, Culture, Digital, GLAMs
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1. Presentation of GLAMs and counselling activities

The present section describes the action carried out by the GLAMers partners with reference to the activities planned by the intellectual output 3 of the project. Together with a presentation of the four GLAMs involved in the activities carried out in Croatia, Cyprus, France, and Greece thanks to the support of the GLAMers' partners, two additional case studies are presented, implemented with the support of the associated partners in Belgium and Italy.

1.1 Musée de l'Histoire Vivante (Museum of Living History)



The Musée de l'Histoire Vivante (MHV) is an historical museum located in Montreuil-sous-bois, adjacent to the eastern part of Paris, France, preserving numerous documents including iconographic documents such as an important photographic collection and archives relating to the history of Montreuil and the suburbs.

Created in 1937 by the Association pour l'Histoire Vivante (Association for Living History) under the impulse of Communist politician Jacques Duclos, it opened its doors on 23 March 1939 for the 150th anniversary of the French Revolution. Jean Bruhat was entrusted with the management of

the project. He then dealt with the history of social movements, colonization, and decolonization, as well as the suburbs and industrial heritage of the town of Montreuil. Since then, its domain has expanded, notably through temporary exhibitions.

The Association for Living History is a popular education association. Since its creation in 1937, it set the objective of allowing as many people as possible to access and participate in culture. The Association manages the museum of the same name whose collections extend from the 18th to the 20th century. Essentially centred on social, political, and cultural history, on the history of socialism, communism and libertarian currents, these collections are highlighted by exhibitions, study days and modules for school children.

The original collections of the Museum of Living History cover a wide period, from the French Revolution to the Second World War and are the result of numerous donations and acquisitions.

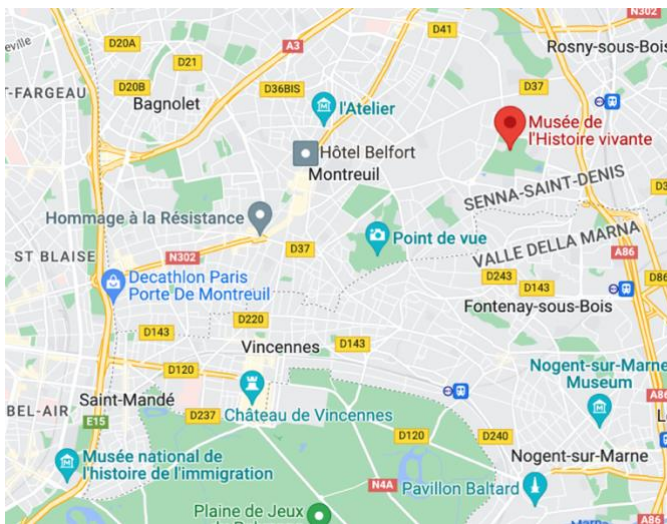
On March 26, 1939, the Museum of Living History opened its doors to the public. Three communist personalities are at the origin of its foundation: Jacques Duclos, deputy of the constituency, Fernand Soupé and Daniel Renoult respectively mayor and general councillor of Montreuil. A year earlier they had created the Society for Living History. Museum of the history of the popular movement and revolutions, the exhibition presented was part of the celebration of the 150th anniversary of the French Revolution.

In the aftermath of the Second World War, the museum temporarily took the title of "Museum of the History of France". A room devoted to the Resistance and the Liberation was officially inaugurated on October 22, 1949, three years after the official reopening to the public on June 22, 1946.

In the 1950s, the museum opened its doors to researchers: Marcelle Auclair as part of the writing of the biography on Jean Jaurès, Jean Maitron during the research undertaken for his history of the anarchist movement in France.

The 60s and 70s were a difficult period which led to the semi-closure of the museum. In 1975, Marcel Dufriche, mayor of the city, became president of the association. The decision for a complete renovation of the museum was decided by the authorities of the museum and the municipality.

On September 24, 1988, a new museum opened its doors with an exhibition devoted to Jean Jaurès and the French Revolution in order to celebrate the bicentenary of the French Revolution in advance. The museum acquires the status of museum controlled by the Directorate of Museums of France.



In 1992, a new burst. A programme scheduled until 1998 was adopted by the Board of Directors and attests to a firm desire to maintain the activity of the museum. The success encountered in 1993 by the Paris Toy Exhibition (JEP) soliciting vast private collections materializes the efforts undertaken. Two years later, a major retrospective on Russian cinema in Paris, produced with the assistance of the Langlois Museum, the Bifi and the costume department of the Paris Opera (Garnier) enabled the museum to reconnect. The museum is now on the right track. The museum also produces, in collaboration with the association Passerelles, two video documentaries. One on the liberation of

Montreuil in August 1944, the other on the return of French deportees from the Buchenwald camp (1995). In May 2015, the Association for Living History, during an Extraordinary General Assembly, modified its statutes to give itself two major objectives: the continuation and amplification of museum activity; and the construction of an ambitious project for a museum of social and labour history on a national scale. Thus, so many years after its foundation, the museum continues its approach of delivering to the public a committed history but independent of the political objectives that were previously set for it, a social history, a history of the image, a history of small people, a history of the past and present, a living history.

Services offered by the Musée de l’Histoire Vivante

As part of the modification of the history school programmes for the first classes of the Lycée, the MHV offers documentary workshops and iconographic supports based on the museum's collections. Documentary workshops introduce high school students to the reading of historical and critical images. The contact person for the service is Hélène Aury, head of public reception, haury@orange.fr.

Services for young people and schools

The local schools and other youth services, including the social centre and the library of the town, already collaborates with the MHV. In particular, the teachers interested in developing educational projects with the museum's educational team, can request a selection of original documents related to the desired subject area.

In one or more sessions, and supervised by the museum's educational team, students identify, classify, and select the documents which seem to be the most relevant to their project: development of an exhibition, a documentary brochure, a newspaper corresponding to a given period, preparation for the national contest of the Resistance and the Deportation, etc.

This work done, with the agreement of teachers and students, is presented also on the museum's website, in the form of documents to download or a real virtual exhibition. The museum provides the teacher with the necessary multimedia resources (video projector and multimedia station).

The Museum of Living History also publishes or co-produces historical works, exhibition catalogues, postcards, and documentary films.

As mentioned, the MHV is located in the eastern part of the town of Montreuil, inside the Parc Montreau. The geographic location of the MHV has created till now an obstacle to its development, since most of the attractions, exhibitions and cultural offers of the town are organised in the area close to the City Hall and the underground stop.

The use of IT tools, as well as a better valorisation of the natural resources of the parc area around the MHV premises, seem to be an opportunity to be better exploited for increasing the visibility of the museum, and address new audience, currently not touched by the museum's offer.

Its web site is visible at: <http://www.museehistoirevivante.fr>.

In November 2022, a new set of activities has been organised to present a graphic novel focusing on the War in Algeria, in 1950-60s.

This meeting brought together Tramor Quemeneur, academic, historian and member of the “Memories and Truth” commission, and two authors: Christophe Goret Dit Kris who scripted “*A suit for Algeria*” relating the history of the first Algerian national football team, and Jeanne Puchol who gave a personal and graphic account of the last two years of the conflict with Charonne Bou Kadir.



During the recent Summer season, a documentary has been developed “From the museum to the neighbourhood, passing by the park” directed by Swann El Mokkeddem, filmed with the active involvement of local youth. It has been

screened for the first-time last 18 November 2022, with the participation of more than 300 people. The presentation has been organised within the framework of the exhibition “Banlieues Vivantes” (Living suburbs), with the participation of a group of artists “Les Cousins”.

One more initiative targeting young people was launched in Summer 2022 concerning with the promotion of sport activities. The workshops, organised in the Le Morillon district of the city of Montreuil, collected oral stories and soundscapes on the theme of sport. These “sound postcards” have been made available for listening at <https://framacarte.org/m/135198/> and are also presented in the exhibition “Banlieues Vivantes”.

This project was part of the Cultural Summer and “C'est mon patrimoine operations” launched by the French Ministry of Culture.

The museum is present on social networks at:

- <https://www.facebook.com/mhvivante/> (2351 followers)
- https://twitter.com/mhv_montreuil (449 tweets, 418 followers)
- <https://www.instagram.com/museedelhistoirevivante/> (92 posts, 718 followers)

however, the link to social networks is not present on the MHV home page.

Proposals coming from the joint meetings between the MHV and the GLAMers project

Even if the need for a cultural institution to use social media is quite clear to the whole sector, many small institutions still use them without a clear strategy in mind. As much as social media is a powerful tool, even small mistakes on the Internet can turn into image damage.

For this reason, before launching one's online profiles, it is useful to develop a plan on how to go about it, what concrete goals the cultural institution wants to achieve, what social objectives, and by what metrics it wants to measure these actions.

Since the action of The GLAMers is not specifically about the creation of a social media strategy, we have briefly identified the needs of the Musée d'Histoire Vivante in these three areas. The focus of our action is to propose 3 concrete actions that address these needs.

Institutional goal	Social Goal	Metrics
Help potential visitors to better know the institution	Awareness	Reach, impressions, and follower growth
Involve more young people in the museum activities	Engagement	Likes and Mentions (@)
Propose more content useful for education and self-development	Conversation	Likes, Follower growth, Comments (qualitative)

Besides the social media issues, it is important to maximise the connection with the Parc Montreau, to increase the interest, involve and mobilise those people who visit the park but are not informed about the activities carried out by the MHV. Together with a new design of signs providing information on the museum, it can be important to provide more information on the previous achievements of the museum. This can be done by designing the new signs in an attractive way, also involving young artists in their design, as well as including QR codes linking to the web pages of the MHV where the visitor can have a full set of information about the previous exhibitions and activities.

Also, the web site of the museum can be reorganised, first of all to provide an immediate link to the social networks and give more resonance to the activities of the museum. This must be done according to a general review of the communication strategy, that should focus on increasing the relationships with the local communities, mainly schools, social centres, and other youth associations.

The activities with the schools and youth could also be enlarged to involve them in a massive digitisation campaign, in order to complete the digitisation process of all the MHV collections. In this way, it could be possible to organise a weekly (or monthly) presentation of the digital collections of the museums, proposing games and quizzes to involve the users. Starting from the practice already in use, a newsletter, addressed directly to all the people following the social networks of the museum should regularly inform the potential audience about the MHV activities.

A major attention should be done to the exhibition on sport planned for 2024. This is an important opportunity, because all the world will look at Paris during the Olympic games. A big effort should be done to motivate the sport tourists visiting the games to extend their tour to the MHV exhibition.

The GLAMers project addresses the three following proposals for new activities focused on increasing the engagement of youth. They have been presented and tested during the final event, held at the Musée d'Histoire Vivante, on 12 January 2023, where also representatives of the ESACH (the European Students' Association for Cultural Heritage) were present:

- **CrowdHeritage:** A sample of the digital collections of the MHV can be made available on the CrowdHeritage (<https://crowdheritage.eu>). CrowdHeritage is an open platform where cultural heritage institutions can share their collections' metadata that need an enrichment, and everybody can contribute to improve them. The school students, or individual youngsters, can be registered to add tags and comments to the collections, so mobilising them for a joint effort to make the collections richer and more accessible.
- **Museomix:** Following the model set-up by the Museomix Association (<https://www.museomix.org>), the MHV can organise an event involving museums, youth, young artists, creative companies, start-ups, communities, and the general public. Museomix creates the

conditions of innovation for the organisation of new exhibitions and the renovation of the traditional museography.

- **Collection Days:** One of the collections of the museum or any topic related to the museum can be presented to the visitors, asking them to create stories and taking /bringing pictures or an object connected to the exhibition, related to their personal story, interest or life of parents, relative and friends. These materials become part of a follow-up exhibition, where the contributions received are presented to enrich the themes of the collection. The objects and stories are then published on the website of the museum.

If it's done with a school: the museum staff present the project in the classroom, and then students go to the museum for the C-Day, taking pictures of the objects collected. The students create stories on their computer or prepare a joint book.

Ten people attended the event (5 young people, and 5 professionals working in GLAMs). The fruitful discussion led to an agreement to proceed with the collaboration also after the project's end, in order to design new ways to engage young people, with the primary objective to make available online the collections of the museum, through Europeana and Joconde (the French national repository).

1.2 Bank of Cyprus Cultural Foundation

Established in 1984, the Bank of Cyprus Cultural Foundation (BoCCF, <https://www.boccf.org/>) aims are to encourage the research and study of Cypriot civilisation in the fields of archaeology, history, art and literature as well as to preserve and disseminate the cultural and natural heritage of Cyprus, with a particular emphasis on the international promotion of the island's centuries-long Greek civilisation. The Cultural Foundation is housed in the old administrative building of the Bank of Cyprus, which was built in 1936 and is situated in the historical centre of Nicosia. The Foundation manages collections of: Coins - Maps - Rare Books & Manuscripts; Engravings, Old Photographs & Watercolours; Contemporary Cypriot Art and the Archaeological Collection. The Foundation also curates two museums: the Museum of the History of Cypriot Coinage and the Archaeological Museum of George and Nefeli Giabra Pierides.



The Cultural Foundation Collections have been enriched over the years by a number of donations: in 2008, by the archive of photographs of Manuel Baud-Bovy and Aristeia Tzanou Baud-Bovy, in 1999, by the Archaeological Collection of George and Nefeli Giabra Pierides, donated by Clio and Solon Triantafyllides, in 1993, by the Map Collection of Antonakis and Laura Georgiades, in 1988, by the Map Collection of Mikis and Agnes Michaelides, in 1987, by fifty-one of Elektra Megaw's watercolours under the general theme "Wildflowers of Cyprus".

In June 2013, the Cultural Foundation absorbed the whole of the operations of the Cultural Centre of the former Laiki Bank. The Laiki Bank Cultural Centre was established in 1983. The Centre has been proactive in preserving, promoting, and enhancing Cyprus' cultural scene. Its primary focus was on the fields of Art, History, Education and Publications. Its annual framework of activities included exhibitions, educational programmes, and the preservation of Cyprus' historical heritage through the Bank's Collections of Contemporary Cypriot Art, Rare Books, Documents and Photographs related to Cyprus and the Middle East region.

In June 2013, the Collections of the Cultural Centre were transferred for safekeeping at the "Collections Hall" of the Bank of Cyprus Cultural Foundation, in the Phaneromeni Building. Here, the Collections will be kept unimpaired and registered in the Archives of the Cultural Foundation as "Closed Collections" with a separate code, in order to historically preserve their identity. The Cultural Foundation also takes on the management of the Pierides Museum with its Collections. All salvaged historical documents, printed matter, machines etc of the former Laiki Bank will be gathered in the Historical Archive of the Bank of Cyprus in the Phaneromeni Building, before being registered in its Archives under a special unit, for historical and scientific purposes.



The Cultural Centre's Publications will be available for purchase at *Agora*, the Cultural Foundation's E-Shop.

Services offered by the Bank of Cyprus Cultural Foundation

One manner by which the Cultural Foundation achieves its objectives is the publication of books and folios that pertain to archaeology, history, art, literature, and the environment. This is precisely why the Foundation

periodically organises exhibitions, lectures and scientific conferences devoted to these areas. In addition to the above, the Cultural Foundation has expanded its activities overseas, collaborating closely with major organisations and museums, both in Cyprus and abroad. Since its inception, it has held more than forty-five exhibitions in Cyprus, in Greece, and in a number of European cities. In February 2000 it opened a branch in Greece.

Large-scale projects and programmes aimed at researching and documenting Cypriot culture have been systematically promoted over the years. The publication programme of the Centre, which focuses on books that present important aspects of the history and life of Cyprus, comprises more than forty editions.

Services for young people and schools

The Foundation has embarked on a series of innovative, specialized programmes, aiming at bringing the youth of Cyprus closer to art, the letters and civilization. Through specially designed educational programmes and guided tours, more than 100.000 students have had the opportunity to enrich their knowledge on the history and civilization of Cyprus and other countries too, while enjoying unprecedented aesthetic experiences.

Entering into new partnerships with acknowledged educational institutes and skilled animators, the Cultural Foundation has also launched a series of new educational programmes and workshops for families, scheduled to take place over weekends.

Among its programmes targeting youth, it is important to underline some actions very interesting with reference to the scope of the GLAMers project.



The “Allow me to introduce myself: I’m an archaeologist” programme is designed for elementary school students in a bid to acquaint them with the science of archaeology. Students have the opportunity to come into contact with archaeology which, through the study of tangible aspects of the ancient civilisation, provides access to primary sources, necessary for reconstructing knowledge of the past. Particularly, by way of an interactive PowerPoint presentation, students learn the basic principles of archaeology as a science as well as the archaeologist’s main tasks. On the conclusion of the presentation, the students

proceed to the specially designed area of the educational room, the Workshop, for an experiential activity related to the discovery and conservation of pottery. Taking on the role of archaeologists, students dig into the soil looking for pieces of pottery replicas. Then, they will try to put the pieces back together in order to restore the vessel to its initial form. In this way, students will be introduced to the process of classifying and conserving pottery finds, a basic part of archaeological research.

This activity is followed by an educational game in the Museum area. Having handled replicas of ancient items, students look for the authentic exhibits behind the Museum’s showcases. Then they are asked to answer questions on the specific type and usage of the items, their possible provenance, and finally their interpretation from excavation finds and items of the past to museum exhibits.

The “Solving economic mysteries of the past” action targets teen-agers and seeks to engage them in the methods of historical science with an emphasis on economic history. Through this programme, students learn about different ways of delving into significant aspects of Cyprus economic history during the 20th c., by drawing on primary and secondary material from the Bank of Cyprus Historical Archive.

The educational programme unfolds in two parts with a) a PowerPoint presentation of the tools and methods of historical science, as well as of turning points in the economic history of Cyprus from 1900 to 1959 and b) an interactive quiz based on questions and answers about the economic history of



Cyprus. Working in groups, the students will try to solve economic mysteries of the island's past by utilizing the Historical Archive's primary and secondary sources.

The programme entitled "Something ancient is cooking", is addressed to youth aged 9-10. The programme explores aspects associated with nutrition in Cyprus in antiquity as an inextricable part of our cultural heritage. More specifically, it looks closely at the raw materials incorporated into the dietary habits of the ancient Cypriots, food processing, utility vessels for storing, consuming, serving, and carrying food, as well as banquets (festive/aristocratic meals) and daily meals. All this is brought out through interactive museum storytelling which serves as an invitation to a journey across time. A wealth of experiential learning activities, based on principles of museum education and drama education, actively engage participants in the programme.



Intrigued by an ancient Cypriot lady as their guide, the children become acquainted with her everyday life and playfully explore the different parameters of nutrition. They touch and process the ingredients, tools, and utility vessels (replicas) as they put to use the museum's digital technology. Their experience is enriched by interactive exhibits/games, designed specifically for this educational programme. The initiative has been carefully designed in such way as to provide a multisensory experience and encourage pupils to engage with the past, the present and the future of our nutrition and dietary habits in the broader context of cultural, social, and environmental parameters.

Finally, the "Form and shape in earth" programme is centred on pottery and ceramics from Cypriot antiquity. Through the archaeological collection of the Bank of Cyprus Cultural Foundation, children have an enjoyable morning learning about ancient pottery and its evolution through time. They learn about the manufacturing process, painting techniques, the properties of clay, and will get hands-on experience with the raw materials used in making pottery and ceramics. Children will also observe how colour is added to clay using minerals. To better understand how ceramic artefacts evolved in antiquity, youngsters examine figurines and vases from the Cultural Foundation's archaeological collection. They then fashion their own small figurine or vase, using clay which they will decorate with natural dyes.

The museum is present on social networks at:

<https://www.facebook.com/boccf/>

(28.639 followers)

https://www.youtube.com/channel/UC7LmREPhUPGhjmPlfKcws_Q

(243 registered users)

<https://www.instagram.com/boccf/>

(398 posts, 2265 followers)

Proposals coming from the joint meetings between the BOCCF and the GLAMers project

The BoCCF staff involved in the joint meetings included two key people, namely Christy Papadopoulou, Communication and Events Officer, and Iliana Koulafeti, Curator. The initial discussion was concerned with the presentation of the tools and methods elaborated by the GLAMers project, and how they could be useful to assess youth engagement and impact on BoCCF. Three key activities were planned:

- Organisation of an event at the BoCCF.
- Completion of questionnaire by the participants for collecting evidence on their involvement.
- Interviews with staff and youth attending the event.

In the period where the activities took place, the exhibition named "An original approach to 1821: The Greek War Of Independence in Playmobil custom figures and dioramas" was taking place. It consisted of an impressive array of small and big three-dimensional representations of scenes and figures depicting historical personalities from 1821 Greek War of Independence. A second exhibition, called "Moments in the Museum", was an interactive exhibition based on audio-visual memories depicted through pre-recorded tracks, photos and artefacts collected from Greek speaking populations who left Anatolia a hundred years ago.

On the exhibition room's walls, images were hanged, depicting family photos and portraits of people who left Anatolia, along with images of their belongings and family-owned objects. In the room, headsets were available for people to listen to the displaced people's stories. Next to each image, a QR code was helping the visitors to explore more about the exhibition, as well as "take it to their homes".

The final joint event took place on 19 November 2022, with the following agenda:

- The use of technology by Cultural Institutions, focused on AR, VR, touchscreens, and gamification.
- Brainstorming and teambuilding session, where participants developed their own cultural event and plan their own youth engagement methods through Social Media and Campaigns.
- Presentation of the results by each team
- Evaluation of the workshop.

Ten people attended the event (5 young people, and 5 professionals working in GLAMs).

The poster is for an event titled "Τεχνολογική Αναβάθμιση των Δραστηριοτήτων των Φορέων Πολιτισμού της Κύπρου". It features logos for the Technological University of Cyprus, CITIZENS IN POWER, and the Cyprus Council of Culture. The event is part of the "Εκθεση Εικόνας και Ήχου 'Η Μνήμη Επιστρέφει'" exhibition. The details are as follows:

Διοργανωτές	Τεχνολογικό Πανεπιστήμιο Κύπρου	Υποστηρικτής	ΕΚΧΕΙΡΙΣΤΙΚΟ ΚΕΝΤΡΟ ΚΥΠΡΟΥ
Εργαστήριο για τη Ζωτικής Σημασίας Συνεργασία μεταξύ Κοινού & Φορέων Πολιτισμού			
"Τεχνολογική Αναβάθμιση των Δραστηριοτήτων των Φορέων Πολιτισμού της Κύπρου"			
Σε συνέχεια της Διαδραστικής Έκθεσης Εικόνας και Ήχου "Η Μνήμη Επιστρέφει" Φωνές της Μικράς Ασίας στην Κύπρο 100 χρόνια μετά, της ερευνητικής ομάδας People of Cyprus, υπό τη σειρά εκδηλώσεων του Πολιτιστικού Ιδρύματος Τράπεζας Κύπρου Στιγμές στο Μουσείο .			
ΗΜΕΡΑ	Σάββατο, 19 Νοεμβρίου, 2022		
ΩΡΑ	10.00 π.μ. - 12:30μ.μ.		
ΧΩΡΟΣ	Πολιτιστικό Ίδρυμα Τράπεζας Κύπρου, Φανερωμένης 86-90, Λευκωσία 1011		

Logos at the bottom include the European Union flag and The GLAMers logo.

1.3 Biennale of Western Balkans (BoWB)



The Biennale of Western Balkans was born with the objective to promote intangible and natural heritage through art, technology, and open knowledge, with the vision to inspire people experiencing tradition anew. Its central office

is located within the campus of the University of Ioannina, in Greece.

It presents interdisciplinary art and research that focus on cultural knowledge and practices identified as local, Indigenous, community, folk, traditional and living heritage. BoWB's mission is to promote open knowledge, open technologies and the commons in the arts and cultural field, develop inclusive cultural participation and education, and build a cross-border mobility network strengthening cultural cooperation in Greece and the Balkans. BoWB is an initiative of the History of Art Laboratory of the School of Fine Arts at the University of Ioannina and its team, presented since 2018 through its main festival every two years, its year-round programme with the annual Art Pluriverse Community Science Series and the open-access pluriverse publications.

"Art Pluriverse" focuses on citizen engagement (including youth) in creative work. More precisely, Art Pluriverse aims to promote intangible and natural heritage in the Balkans, collaborating with local communities of practice and co-documenting traditional knowledge in open, educative, and participatory ways, together with artists and researchers. The sessions co-organised by the GLAMers partners and BoWB were about the use of digital technologies and climate-oriented action in the Art Pluriverse context, with the aim to engage citizens in museum activities.

The programme of *Art Pluriverse* intends to situate intangible cultural heritage (ICH) in an intercultural applied context, drawing on the anthropological theory of Manuela Carneiro da Cunha that brings a deeper understanding on the concept of reflexivity when diverse cultures coexist. Art Pluriverse seeks to uplift cultural knowledge systems identified as traditional, local, indigenous, or folk, aiming to draw attention towards diverse epistemologies of knowledge co-production. ICH describes living cultural practices that are



community-based and collectively experienced, e.g., from shared aesthetic traditions to communal resource management. ICH's multivalent manifestations often deviate from object-centred approaches and materiality, allowing the mapping of more event-based, performative, and symbolic states. Through the community science series, we envision to further explore ICH and its ecosystem of related concepts, as cultural expressions, collective memory, living heritage and ephemera, up to digital folklore, genetic resources through movements and livelihoods that value traditional social systems.

Services offered by the Biennale of Western Balkans

The 2nd edition of the BoWB annual community science programme addresses “Iatrosophia: On Folk Medicine and Phytogeography”, and focuses on communities who are holders of folk medicinal traditions and local botanical knowledge in the wider Balkan region. In particular, six participating communities have been identified, namely: Cultural Association Pera Melana (preservation and dissemination of local traditions from dance to tsakonian dialect to textiles), The Green Ark - Bostanie Community Garden (design and develop of a community garden funded by the City of Skopje), Peliti (protection and dissemination of traditional seeds), Old Calendarists of Piraeus (a church and a cultural space to celebrate traditional religious practices), Green Team Bulgaria (planting of one million trees by volunteers without any financial support).



Services for young people and schools

Within the International Museum Day organised by ICOM (the International Council of Museums) addressing “The future of tradition”, the BoWB organised a workshop documenting interdisciplinary approaches and the use of contemporary media for cultural heritage and artistic creation. The initiative was linked with the activities of the 1st Biennale of Western Balkans and intended to further examine already suggested topics, such as digital aspects of cultural heritage, concepts of openness and community values. The talks presented several aspects also involving the use of Information technology in the cultural field, such as “From informatics for culture, to cultural informatics”, as well as “Establishing national infrastructure for open, interoperable and reusable digital cultural content for research, education and creative industries”, focusing on the presentation of SearchCulture.gr, the national accumulator of cultural content, as well as on the importance of adopting minimum common standards of interoperability and openness from cultural institutions that implement digital works, for the development of a single digital public space with particular value of reusability in education, research and creative industries.



The BoWB is present on social networks at:

<https://www.facebook.com/bowb.biennaleofwesternbalkans>

(1270 followers)

<https://twitter.com/bowbiennale>

(210 tweets, 175 followers)

<https://www.instagram.com/bowb.biennaleofwesternbalkans/>

(81 posts, 657 followers)

Proposals coming from the joint meetings between the BoWB and the GLAMers project

As previously mentioned, the joint work of GLAMers counselling partner and BoWB focused on the use of digital technologies and climate-oriented action in the Art Pluriverse context, with the aim to engage youth in museum activities. The contact person at BoWB was Mariana Ziku, curator, while the activities were attended by 17 volunteers, youth persons and adults with interest on culture, digital technology, and social participation.

In particular, the scope of the action was to enable museum professionals to foster youth engagement in climate action through technology and art-based learning (i.e., interactive exhibitions and programmes on climate change, artistic performances, etc.), with the objectives to:



- Create an online learning module for museum professionals.
- Enhance the cultural sector educational and social mission.
- Bring together youth personal experiences on climate change with science and artistic expression.

On the 4-6 November 2022, a joint event took place during the hackaton organised by the PERSE project (<https://perse-method.org/perse-hackathon/>). The PERSE project is an Erasmus+ action aiming at developing and formalising a creativity-oriented pedagogical approach that overcomes the dualism among non-formal/informal education for ART and STEM.

The GLAMers event on Museums for youth engagement in Climate Action through Culture, had the objective to produce a learning module for museum professionals. The scope of the learning module is to allow museum professionals foster youth engagement in climate action through technology- and art-based learning. Through this module museum staff, by means of climate-related exhibitions and programmes, will enhance young people's understanding of climate change, thus encouraging eco-conscious mindsets and active youth citizenship on this topic. The full presentation is available online at:

<https://www.facebook.com/perseproject/videos/689199022378531/>

The structure of the programme was based on the following set of activities:

- Collect and map actions and initiatives that museums (and in general GLAMs) have carried out on the topic of youth engagement in climate change. This is a desktop research activity, aiming at gathering resources on actions previously undertaken by GLAMs on the topic of youth engagement in climate change.
- Analyse actions and categorize them based on key components (youth engagement, art orientation, technology-based actions).
- Design rough structure of educational module grounded on principles of art-based learning, inquiry science-based learning and technology-based learning.
- First evaluation round by museum professionals. It provides the participants with elements to improve the module based on feedback received.
- Apply improvements based on first review by museum professionals.
- Second evaluation round: Piloting the module by museum professionals
- Apply last recommendations to the module
- Open access release of the learning module.

The results of the joint work consisted of a learning module, showing how climate change is an environmental and social phenomenon that can be tackled by youth engagement in climate actions. The joint effort resulted in the development of eco-capacities in youth, through cultural activities, showing that, through climate-related workshops, exhibitions, and educational programmes, GLAMs can generate eco-capacities in youth. According to the definition of McKenzie, eco-capacities can be defined as abilities of human beings to be productive and regenerate themselves, reconnect with other humans, other species, and the planet.

This action impacts on the capacity of youth to become agents of change, mobilising science-based learning, and art to empower young persons to uptake climate action in their communities.

The further steps consist of a wide dissemination and use of the learning module through networks of the cultural sector, such as Europeana and Nemo.

1.4 Muzej za umjetnost i obrt (Museum of Arts and Crafts)

The Museum of Arts and Crafts (MUO) was founded in 1880 at the initiative of the Arts Association and its then president Izidor Kršnjavi and was one of the first such institutions in Europe. The initial holdings of the Museum had been founded several years before the Museum was formally assembled. The first objects for the future museum were bought in 1875 and from 1880 on, the holdings were systematically built up according to plan by acquisitions of objects both in Croatia and all-around Europe, as well as by numerous donations by private collectors.

Today the Museum has at its disposal holdings containing about one hundred thousand items of the fine and applied arts, drawn from the period from the 14th to the 21st century, organized into a number of collections: furniture, glass, metal, ceramics, sculpture, painting, graphic art, clocks and watches, graphic and product design, architecture, photography (one of the oldest such collections in the world) and photographic equipment, fabric and fashion, musical instruments, painted leather, ivory, printing and bookbinding.

The library and reading room with more than 65,000 volumes of books and journals is one of the oldest and most important specialized libraries for art and the fine crafts in this part of Europe. The museum documentation department, within which there is a photographic studio, a computer department, and the



Museum's archives, collect, classify, and study material about the museum objects, the activities and history of the Museum. In the structure of the museum departments, an important role is taken by the restoration workshops, which are constantly at work on the preventive protection, conservation, and restoration of museum objects.

The educational activity sees to the fulfilment of the programmatic objectives of the Museum with respect to communication with the public and the encouragement of creativity. Museum's Permanent Exhibition with almost 3000 exhibits was displayed on about 2000 square meters of exhibition floor space provided an insight into the development of artistic and craft production from the late Middle Ages until the present day, historical changes of styles in which the special

feature of the Croatian cultural space as well as of the wider intellectual and spiritual trends of the times are mirrored.

Eight exhibition rooms on the ground floor with more than a thousand square meters of floor space were earmarked for the holding of occasional exhibitions – thematic exhibitions drawing on the holdings and a culture studies approach to the heritage – as well as monographic, retrospective and dossier exhibitions that examine certain aspects of contemporary art. By involving additional promotional and cultural programs (concerts, theatrical performances, promotions), in national terms the Museum has expanded the meaning of art museum and has created its profile in the direction of promoting cultural history and enhancing the culture of the present day.



As of January 1, 2022, due to the consequences of the earthquake and comprehensive structural renovation of the building, the Museum of Arts and Crafts is closed to the public until further notice. All visits to the museum's buildings and documentation have been suspended until further notice due to the relocation of the entire Museum of Arts and Crafts.

Services offered by the MUO

The Museum of Arts and Crafts has built the important segment of education into its foundations from its origin in the late 19th century and has been constantly present following the contemporary needs and trends of the museum pedagogical work. In the post-war period educational work with children, young people and students was expanded. The first museum educator was employed in 1959, which was the start to systematic educational work. The Museum directed its educational function to children of pre-school age, of elementary and secondary schools. There was also a new teaching task to education of staff in schools and preschools. Lectures and courses were organized, guided tours and special events related to education. The permanent displays have always stressed their educational aspect while the occasional exhibitions provided high quality information about history and the most recent trends in art. In today's times, the Museum has opened its doors for different groups from preschools, tertiary level institutions, adult education institutions and institutions concerned with special needs, visits from individuals and families, tourists, and other such groups, basically all kind of museum visitors through its educational programmes.

Given that the museum is closed to the public, educational activities are carried out in different form: museum pedagogues are visiting kindergartens, primary and secondary schools, conducting programmes in other museums, and through digital platforms.

Services for young people and schools

The core of the offer for children shows how the nobility and the burghers lived in the territory of today's Croatia from the 14th century to the present day. While learning about stylistic periods, at the same time the young visitors create historical and general context. Guides can fit into the curriculum of nature and society, fine arts, and history. Also with kindergarten students, MUO talks about princes and princesses, life in the castle, various secret skills and everything that interests little visitors.

All the topics covered by the Museum can be adapted to the curriculum or related to the MUO collections.

This kind of unusual teaching and the use of parts of the original reality will stimulate motivation and make learning more dynamic and fun! Workshops encourage creativity, while student works can be used for further learning or repetition and can also be exhibited at school in the form of an exhibition.



The MUO is present on social networks at:

<https://www.facebook.com/muozagreb/>

(16.771 followers)

https://twitter.com/muo_zagreb

(1299 tweets, 389 followers)

<https://www.instagram.com/muozagreb/>

(2395 posts, 4291 followers)

<https://www.youtube.com/channel/UCFiLvzS6lawuphr90b6UosA>

(61 registered users)

Results coming from the implementation of the GLAMers project



The Educational Department of MUO designed the two-part workshop *Like for GLAMs?* for pupils of the Art group of the 16th Gymnasium, under the mentorship of Professor Marović, with the involvement of 21 children.

At the first introductory meeting, held on October 21st in the 16th Gymnasium, the pupils were introduced to the Museum as an institution, its holdings, and collections, but also museum activity, professions, and purpose in general, using the example of the MUO. Furthermore, several examples of cultural digital content

were presented, including several interactive contents that the pupils had the opportunity to try. Finally, in a guided conversation, workshop executors tried to find out how the pandemic affected students' (social and cultural) lives, whether they developed any new habits, what their opinion is about cultural digital content and how interested they are in co-creating it. The pupils were very motivated and interested and actively participated. Interviews were also given by three pupils: Lucija Zovko, Maša Žilavčić and Ani Koletić.

The second part of the workshop was held at the Nikola Tesla Technical Museum on November 4th. The pupils were divided into two groups, where the experience of one group was transmitted live via the Zoom platform.

In the first part, pupils had the opportunity to experience the museum in a different way, participating in the unusual interactive exhibition *"Video games with art"*. The exhibition presented the creation of audio/visual music through the popular approach of playing video games. The authors, artists Filip Merčep and Boy van Ooijen explained to the pupils how to start the exhibition and co-create it, using controllers for PlayStation, Xbox, their mobile phones, and voice. When creating visual elements, the pupils used, among other things, printouts of items from the MUO collection.

In the second part, museum educators held a workshop structured as a combination of debate and brainstorming. They investigated what young people expect and want from cultural institutions, with an emphasis on the potential of digital content, and to what extent and in what way they are ready to be actively involved in the development of such content.

The pupils were extremely active and motivated, ready for teamwork. The information they presented will be

useful to museum employees in their further work (MUO employees, but also others who watched the broadcast via the Zoom platform). Several pupils stated that they would be happy to be part of a working group that would participate in the co-creation of content for the new permanent exhibition of the MUO and for content on the museum's social networks.

Prijenos uživo radionice *Lajkaš GLAMove?*

4. 11. 2022., 14:30-15:30 sati

Pogledajte kako će učenici XVI. gimnazije iskusiti audio-vizualne muzejske sadržaje te kroz oluju mozgova otkriti što očekuju od digitalnih kulturnih sadržaja. Aktivno se uključite u završnu diskusiju!

Pozivamo Vas da nam se pridružite putem sljedeće poveznice:
<https://us02web.zoom.us/j/84346958835?pwd=aXAvMUJlbnYvN3QwSkl1TXZlZlRlR010>

MUO **Nikola Tesla Museum**

The GLAMers

Points presented by participants during the MUO event Like for GLAMs?

Youth are a group of people that visits GLAMs less than other age groups - they have other interests, *BUT* it is important to develop interest in GLAMs at a time when brain activities can be directed in that direction.

Youth does not physically visit GLAMs very often, so digital content is extremely useful.

The advantages of the virtual walks and exhibitions are no time limit, cheaper, more geographically accessible, more accessible to people with mobility difficulties.

Modern people spend a lot of time in front of screens. Therefore, cultural workers should take advantage of this by supplementing content experienced directly or live with digital content; cultural workers should take advantage of this by creating completely digital contents (available without a physical visit to GLAM); it is important to develop digital cultural content because people will not be on mobile phones less, so when they are - to (partly) watch cultural content as well.

Modern technology allows us to see and experience some aspects of some objects better digitally (magnifications that cannot be seen with the naked eye, no glass/showcases, lighting does not bother us, etc.).

With virtual contents, the user has better control over what interests him and what he wants to hear/see more and what less.

A certain amount of cultural digital content in the permanent display would enrich the physical visit to GLAMs, especially in the case of young people.

I will rather look at the same content, e.g., the information about topics presented in the rooms, if it is presented digitally than in a printed form.

Digital contents are very attractive, they can present context in a visually attractive and clear way, the experience of digital contents is easier to share with someone (you can share them via social networks).

I would like to participate in the working group to co-create content for the MUO new permanent display or GLAMs in general. I think it would be a useful experience for me. The feeling that I am doing something useful, that I am contributing, would be satisfactory enough.

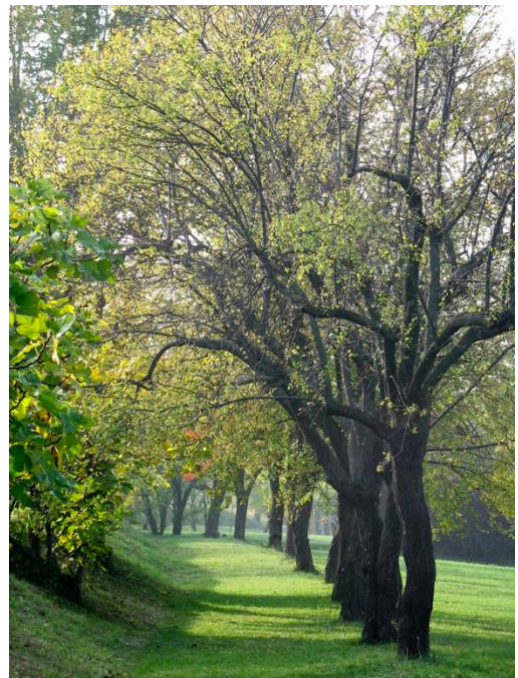
Content for social networks should be designed carefully because we often see that they are artificial, forced, like advertisements. It completely repels us.

Posts on social networks would be more interesting to young people if they were humorous, even sarcastic. Titles with which GLAMs try to get closer to the language of young people on social networks automatically repel us because there is often falsely presented content in the background.

We do not consider TikTok to be a suitable medium for cultural content, but would rather follow them through Instagram, given that Facebook is no longer used by young people to a larger extent.

1.5 Fondazione Villa Ghigi

The Villa Ghigi Foundation (<https://www.fondazionevillaghigi.it>) was initially established in 1980, as the Villa Ghigi Centre, an association including the Municipality of Bologna, in Italy, the Bologna sections of Italia Nostra and WWF, the Bolognese Union of Naturalists, Federnatura, Pro Montibus et Silvis, the Bolognese Naturist Association, ISPRA. The first guided tours for schools in the Villa Ghigi Park were offered, and the first educational programmes were developed. In 2001, the Center is transformed into the Villa Ghigi Foundation, and the foundation moved its headquarters to the Palazzino, a farmhouse in the Villa Ghigi Park, and relaunched its educational activities in the park, proposing new educational programmes for schools. In 2004, thanks to an agreement with the Municipality of Bologna, the Foundation begins to directly manage the Villa Ghigi Park, launching a demanding restoration programme. In the following years, the offers for school and extracurricular activities multiplied, including an appreciated summer camp, as well as guided walks and other popular events for citizens. Since 2013, the Foundation, together with the Municipality of Bologna and



the Departments of Educational Sciences and Quality of Life Sciences of the University of Bologna, participates in an intense training program for educators and operators of municipal infant-toddler centres and preschools on outdoor education, which continues today, also giving life to conferences, seminars, interventions to improve school spaces and other initiatives. After being closed for two months in 2020, the year of the pandemic, the Villa Ghigi Park reopened, witnessing a progressive assault by a growing number of visitors, with behaviours that are not always correct: clumsy and inconsiderate fruit and flower picking, exponential increase in waste, bland compliance with the anti-covid rules. It is a trend that still continues and that they are trying to counter with the only real tools at our disposal: courtesy, dialogue, education to be in nature.



The Villa Ghigi Park is a short distance from the centre of Bologna, but already immersed in the environment of the first hills. It is a quiet place, which extends for about 30 hectares in the valley of the Rio Fontane, where the old

agricultural plots are still clearly recognizable marked by rows of ancient fruit trees, which are framed by strips of wood, an ornamental grove near the villa is a small and curious “beech wood”. The park is among the most popular and appreciated in the city due to the exceptional landscape context in which it is inserted, the richness and variety of environments, the views over Bologna and the historical-architectural emergencies of the nearby hills, the good accessibility, and the comfortable paths.

The botanical heritage includes many fruit trees, a legacy of the area's past rural arrangement, with long-standing rows of pear trees, azaroles, almonds, rusticani and figs belonging to ancient cultivars typical of the Bolognese area, flanked by recently planted trees and, near the headquarters of the Foundation, the singular “orchard of the Palazzino”, which houses young plants taken from some of the oldest fruit trees in Emilia-Romagna. The ornamental component typical of the parks of suburban villas is well represented, which includes some notable arboreal specimens of yew, Himalayan cedar, thuja, libocedar and photinia; a small planting of beech trees from the late nineteenth century, unfortunately senescent and in critical condition today, enriches the botanical and symbolic value of the green area.

The environmental diversity of the park also supports a great variety of animal species typical of the hilly environment, starting with a rich and diversified birdlife; in recent years, once unusual presences have been added, such as roe deer and wild boar, which reflect the new dynamics taking place in the surrounding area.

The FVG is present on social networks at:

- <https://www.facebook.com/FondazioneVillaGhigi> (12.423 followers)
- <https://twitter.com/FondVillaGhigi> (192 tweets, 294 followers)
- <https://www.instagram.com/fondazionevillaghigi/> (437 posts, 3010 followers)

Services offered by the Villa Ghigi Park



The management plan provides for a series of ordinary works, which ensure the good maintenance and use of the park, and numerous improvements to the viability, hydrographic network, plant heritage and individual portions of the area aimed at safeguarding and increasing its environmental wealth. Many interventions support the activities for schools or those aimed at citizens, often with the involvement of the elderly settlers of the former Ghigi estate who still reside in the park and its surroundings and represent a sort of historical memory. The creation of a large vegetable garden, the setting up of a pond, the recovery of an abandoned vineyard, the collection and transformation

of the park's fruit and the insertion of naturalistic furnishings are some of the interventions carried out recently.

Services for young people and schools

Since the early 1980s, the Centre and the Foundation have carried out an intense environmental education activity, which continues today through a plurality of experiences designed to bring the world of school, families, and all citizens closer to nature and the territory, stimulating the desire to better understand the environmental reality in which we live. At the basis of the educational proposal is the belief that direct contact with nature, from an early age, is a fundamental prerequisite for understanding the environment around us and developing attention and care for it. This is why a large part of the Foundation's activities are developed outdoor: from experiences in school gardens and in nature for the children of nursery schools and kindergartens to the many proposals in the Villa Ghigi Park and the many educational projects activated in collaboration with institutions and associations, for primary and secondary schools on the most varied topics concerning urban ecology, public green areas, the landscape aspects of the Bologna area, protected areas, knowledge of biodiversity, the evolution of the urban territory and peri-urban and so on.



The Foundation has been offering also extracurricular experiences designed for the needs of families and dedicated to children and, sometimes, to children and parents together.



During the summertime, the park comes alive thanks to the children of the summer centre, designed to give them an experience of complete immersion in nature. The summer centre has been taking place for more than 10 years and in recent summers it has been opened also to the little ones (3-6 years). The school in the woods, which has already given excellent results and which we are committed to re-proposing on a slightly wider scale. Aimed at the older ones, from 12 to 14 years, there is then Trekking in the hills, a proposal to broaden the horizons of an already known territory, experimenting with autonomy and the sense of the group; the invitation is to experience an unforgettable week walking through the fascinating scenery of the Bolognese hills.

Proposals coming from the joint meetings between the FVG and the GLAMers project

As previously mentioned, one of the unexpected legacies of the pandemic has been the growing number of visitors, with non-correct behaviours: fruit and flower picking, dramatic increase in waste, not compliance with the anti-covid rules, etc.

To help tackling this problem, the GLAMers' partners have supported the Foundation in adopting a model of environmental education encompassing three fundamental aspects:

- Scientific knowledge of the surroundings.
It is impossible to act over something when it is unknown to us. So, the first step of environmental education is to study the world around us from its very base, our surroundings. We need to know the laws, conditioning factors, principles, rational and scientific explanations of the facts and phenomenon of the material, animated and inanimate world. Without this knowledge it is impossible to adequately act over our setting and direct our actions.
- Knowledge of the means and actions handed to preserve our environment.
Once we know the facts and phenomena of the natural world, we need to know how to act and in which ways we can preserve, enrich, and maintain the world. In this way, the actions to be carried out can be done in a more effective manner and with less effort and resources than when we are unaware of the peculiarities of the phenomenon to be solved.
- Values, principles, and rules formation when it comes to the preservation and caring of the Natural World.
It is not useful at all to know the world around us and how to preserve it if we are unaware about why we have to do it. Perhaps, this is the most important point of environmental education.



A suitable strategy to implement this model comes from the involvement of youth in the protection of the park. Special sheriff's badges have been designed to provide the young volunteers with a symbol showing their role of "park defenders", approaching the visitors who are not respecting the park and inviting them to a more respectful behaviour. In this way some of the bad practices that had been notified in the last couple of years could be reduced, such as:

- Transit of motorized vehicles, bicycles, and mountain bikes
- Removing rubbish
- Collection of wild flora and fauna
- Fruit picking
- Controlling the dogs in the park
- Organising picnics, parties, games
- Not to let children hanging from the branches of secular trees



1.6 Koninklijke Musea voor Kunst en Geschiedenis - Musées royaux d'Art et d'Histoire (Royal Museums of Art and History, KMKG-MRAH)



The Royal Museums of Art and History are part of the Federal Scientific Institutes managed by the Minister for Science Policy of Belgium. The RMAH encompass various museums in Brussels: Art & History Museum, Musical Instruments Museum, Halle Gate, and the Museums of the Far East.

RMAH carry out research and safeguard memories for future generations, for guaranteeing equal rights and access to heritage and scientific expertise.

They work in active partnership for and with diverse communities, to preserve, collect, interpret, display, and open the collections for study, education, comfort, and enjoyment. RMAH promote a deeper understanding of societies and cultures, which encourages us to take better care of the world, allowing us to imagine it differently.

The RMAH were founded by Royal Decree in 1835. During the modification of April 23, 2002, the missions are recorded as follows:

- Acquisition and conservation of works of art and documentary works of scientific and museum interest in relation to the collections.
- Keeping of a general inventory in which each work of art is registered, with the mention of the date of acquisition, the origin, the purchase price, and other important information.
- Organization of an archive repository, a documentation centre relating to the collections and a library specializing in the fields represented in the institution.
- Collection of scientific and documentary data relating to the collections.
- Carrying out scientific work in relation to the collections.
- Promoting and disseminating the results of scientific research, both nationally and internationally.
- Active participation in scientific missions.
- Active participation in scientific projects and meetings, both nationally and internationally.
- Service to the public through information on the collections, organization of educational activities, assistance to researchers.
- Constitution of a data bank concerning the collections of works of art, the archives, the library.
- Publication of scientific and other works intended for a wide audience.
- draw up a digitization plan covering simultaneously the constituent elements of the heritage, i.e., the digitization of collections and documents, and the information systems relating to the heritage by developing electronic information online and offline.



Services offered by the RMAH

RMAH manage different cultural services, namely: libraries and archives (for consultation and research), image studio (use of cultural objects digitised by the museums via the online catalogue Carmentis), restoration and scientific research, research on the provenance of works of art (especially connected to the works of art stolen, looted or abandoned during the WWII).

Services for young people and schools

Apart the Museums of the Far East, currently closed for renovation, all the other museums are managing an intensive programme of cultural services targeting pre-primary and primary schools, secondary and higher education. Some of the most recent activities are:



Reinventing the Halle Gate, with the help of small children, exploring the building, observing its little nooks, look for the knights, the horses and all the animals that inhabit it. Full of ideas, they can then create their own Porte de Hall on large papers with lots of colours.

More than 1000 years ago, the river attracted people who settled on its banks. How did the city develop from this village to become the capital of Europe that we know today? Why did it have doors? Who ran it and how did its inhabitants live in the Middle Ages? This educational workshop is proposed to the students at primary schools.

Students at secondary schools can be also invited to discover instruments from the past, or from distant lands, and learn how the language of music is universal for entertainment, communication, work, seduction, meditation, going beyond fashions and cultural differences. A virtual journey through the five continents, help students discover unusual instruments and their sounds, as well as compare their view of music with that of other societies. For in most cultures, music retains a functional role that is somewhat forgotten in Europe. When and why is music played? What is its purpose?



Special tours are also organised for future teachers and educators. In the museum rooms, they are introduced to the science of instruments and you they can make a museum visit, history, traditions, and musical instruments accessible to children and young people.



A particular attention is also paid to youngsters with mental, physical, or social disabilities. Whatever the specificity of the group, they are guided to ensure that everyone feels welcomed and respected in their differences. The musical instrument is at the centre of an enriching moment of exchange and encounter for all. Manipulations, “musical bath”, musical games, listening, observation and dialogue... are on the menu, according to the possibilities of the participants.

Finally, youngsters are also invited to take a look behind the scenes of an orchestra. The symphony orchestra is a fascinating world that raises many questions, about what instruments are there, how it has been conceived and organised. What is the life of a musician like? What is the conductor's job? What kind of music does an orchestra play?

Proposals coming from the joint meetings between the RMAH and the GLAMers project

Even before the GLAMers project, the Royal Museums had already started to tackle the challenge how to involve the visual arts sector, that had been seriously hit by the crisis generated by the COVID-19 pandemic. Despite the closing of galleries, and absence of exhibitions, a group of artists from different generations came



together through a virtual platform. Art Cares Covid made it possible to present their works, to put them on sale, but also to collect donations for ONG supporting cultural projects for the elderly. The Royal Museums have decided to showcase this initiative, that created a bridge between contemporary creation and seniors. About forty young artists have participated in the exhibition. On 22 October 2022, the RMAH come back to the Museum Night Fever event, after some years when it was not possible for them to participate.



The Museum Night Fever offered its visitors the chance to create their own original itinerary through a hundred of artistic activities all over Brussels, supporting the brainchild of young multidisciplinary talents, collectives or art schools and the museum teams. The involvement of youngsters supported the transformation and breaking down the barriers in museums in the most original way possible for the greatest enjoyment of all audiences. The museums have called on a hundred young artists to whom they have given carte blanche, for one evening, to reinterpret their exhibitions through their practice or simply to set the mood.

In 2022, Museum Night Fever was even more committed to its inclusive policy. Part of the programme has been designed to include artists from the LGBTQIA+ communities in order to give pride of place to their talents and messages, which are still under-represented in the usual museum programmes. Museum Night Fever also improved the access to this information for people with disabilities and had carried out a full accessibility audit for people with special needs.

2. Impact Assessment

This chapter presents how the activities carried out with the involved GLAMs have been analysed following an impact assessment scheme based on the Europeana Impact Playbook (EIP), a well-established impact measuring tool largely adopted in the cultural and creative sector in Europe. The playbook was developed by the Europeana Foundation, and is available under a Creative Commons CC BY-SA 4.0 licence: <https://pro.europeana.eu/page/impact>, <https://pro.europeana.eu/page/europeana-impact-playbook>.

2.1 Assessing the impact through the EIP in the GLAMers context

According to the definition given by Professor Simon Tanner's book *"Measuring the impact of digital resources: the Balanced Value Impact Model"*¹, *impact* means: "Changes that occur for stakeholders or in society as a result of activities for which the organization is accountable."

The typical questions that arise when people are requested to assess the impact of a new activity are:

- Did you ever need to measure or demonstrate the impact of your work?
- Are you curious to know if your activities have an impact and have produced a change?
- Have you looked for tools helping you measuring such change?
- How important is the ability to assess and articulate you organization impact? (e.g., from 0 to 5)
- How confident would you be when discussing the impact of digital cultural heritage?
- How confident are you that your organization is assessing and articulating its impact?

The GLAMers partnership decided to base its assessment on the Impact Playbook developed by Europeana for several reasons:

- The EIP is designed specifically for cultural heritage organizations.
- It was designed to assess the impact of digital resources, but given its great flexibility, the EIP is easily adaptable to other situations as well.
- It can be used according on the scale of the action, on the time at our disposal, on priorities and resources that we can put into the assessment activity.

The EIP is based on the principles laid out in the book of Simon Tanner, and offers a four-phased approach:

- Design your impact
- Measure your impact
- Narrate your impact
- Evaluate your impact

Due to the time-length of the GLAMers project, we have been directly working on the first step (design), and we have provided the involved GLAMs with a tool that they can use for the following steps. For a full presentation of the phase 1 of the EIP, please see: <https://pro.europeana.eu/event/design-your-impact-impact-playbook-phase-1>. In the next paragraphs we will present the key elements of the EIP model. **The application of these principles to the specific case of the GLAMers project is highlighted in red text.**

2.2 Design your impact

Phase 1 of the EIP is about designing the impact you want to have on institutions and people, as far as a specific activity you want to carry out.

¹ Tanner, Simon, *Measuring the impact of digital resources: the Balanced Value Impact Model*, King's College London, 2012, [https://kclpure.kcl.ac.uk/portal/en/publications/measuring-the-impact-of-digital-resources\(2a2a09b5-b622-4e04-a2a4-11564bd8379a\).html](https://kclpure.kcl.ac.uk/portal/en/publications/measuring-the-impact-of-digital-resources(2a2a09b5-b622-4e04-a2a4-11564bd8379a).html)

---> in the GLAMers' case, we want to measure the impact that the activities run within the GLAMers project will have in the GLAMs' future strategy.

For the design of our impact, it is necessary to have a team of experts bringing different competences. It is very difficult design it by one single person: we need a team. The team includes people working in different areas of the organization in order to bring different perspectives and ideas. This is useful according to an important concept introduced by the *Balanced Value Impact model*, i.e., the *value lenses*, a set of five values, that are most commonly connected with the experience of cultural heritage. Assessing the impact is more effective when you use different lenses to collect and interpret data. Each lens zooms in on the perceived value of what is measured, from a specific perspective, without being distracted by the bigger picture.

- Utility lens: you saw evidence that people developed a new resource, changed their perspective or outlook, or used more of a resource or service after engaging with the activity.
- Learning lens: you saw evidence that a person or community learned from activities and that this made a difference to their sense of culture, education, knowledge, and heritage.
- Community lens: you saw evidence that people felt better connected to their community and the topics after engaging in your activities.
- Existence lens: you saw evidence of how important people find the conceptual value and prestige derived from the resource or service.
- Legacy lens: you saw evidence that people derived a benefit from inheriting and bequeathing resources or activities between generations and communities.

This first phase of the EIP can be structured into five activities.

Activity 1.A - Think about strategic perspectives and value lenses of your project by the perspective of your organization:

- Why are you doing the project?
- Why are you interested in this initiative?
 - ✓ Are you more interested in the economic value?
 - ✓ Or in its social value?
 - ✓ Or innovation?
 - ✓ Or organization? Changes in the organization itself?

You don't have to choose one of these, also because often all of them are important. But we have to focus on is really important for you and want to see effects in.

---> in the GLAMers' case, the strategic perspective consists of a closer relationship between the GLAM and the youth. In all the pilot cases of involved GLAMs previously described, the focus is on the social innovation value, as well as on the organisational changes necessary to fully implement the strategy.

In particular it was initiated a community science programme that aims to contribute to humanities research in the fields of art sciences and natural heritage. The project aims to foster relationships with communities of practice between youth and elderly people fostering ethical sharing and exploration of local knowledge through art practices, bringing forth intergenerational and eco-cultural issues. The project further supports openness and cultural data-mindfulness through the development of digital archives, fostering open-access publishing.

ACTIVITY 1.B - Think about the values that the project can bring to the stakeholders:

- Is it about a learning experience?
- Is it about a community building?
- Is it about a legacy?
- Is it about utility?
- Is it about existence or prestige?

There is no one correct answer but is important to answer those questions.

---> in the GLAMers' case, the strategic perspective for all the involved GLAMs consisted of a closer relationship between the GLAM and the youth (associations). The key values brought to the stakeholders mainly consist of community building and learning experiences.

ACTIVITY 1.C - Stakeholders:

- Stakeholders are the key to measure your impact.
- Your team must understand who is relevant to you and how exactly they are.

A Stakeholder is a person, group, community, or organization who you expect to experience a change or who you design your activities around. Examples of Stakeholders: partners, policy makers, funders, the media, a group of technicians we work with, research, etc.

You and your team will need to identify all Stakeholders before beginning your impact study.

---> in the GLAMers' case, the main stakeholders are: the Association pour l'Histoire Vivante, the youth associations and citizens of the town and the social and cultural communities connected to the MHV; the directors of the Bank of Cyprus, the Cypriot youth associations and citizens, the educational and cultural communities for the BoCCF; the institutions associated to the BoWB, the Western Balkans youth associations and citizens, the artistic and cultural organisations active in the exhibitions, the youth artists exposing at the Biennale; the directors and professionals working at the MUO, together with the Croatian youth associations and citizens, the schools and training centres in Zagreb; the Municipal and Regional governments, as well as the environmental, educational, cultural organisations and youth associations active in the Bolognese area for the FVG; and finally the local and national cultural and educational institutions, together with the youth and citizens associations active in the Brussels area for the RMAH.

Their level of engagement may vary in youth engagement and implementing a pragmatic active engagement and cultural participation of youth within GLAM settings that are based on certain learning outcomes or community development activities may be challenging. Developing the criteria to co-design youth engagement activities that meet their needs and expectations might be particularly challenging. Barriers may include a lack of competent digital services among GLAMs and a lack of human, technical and/or scientific resources to develop quality, high-engaging programmes, and content.

Young artists can be involved through open calls and open traveling residency that will engage them in fieldwork research related to natural heritage and art-based documentation of local communities. They will be able to get acquainted with the local population and explore their practices through art-based research. Synergies will be developed between young artists and local communities setting up a collaborative framework focused on fostering intergenerational relationships, overcoming barriers, and facilitating communication.

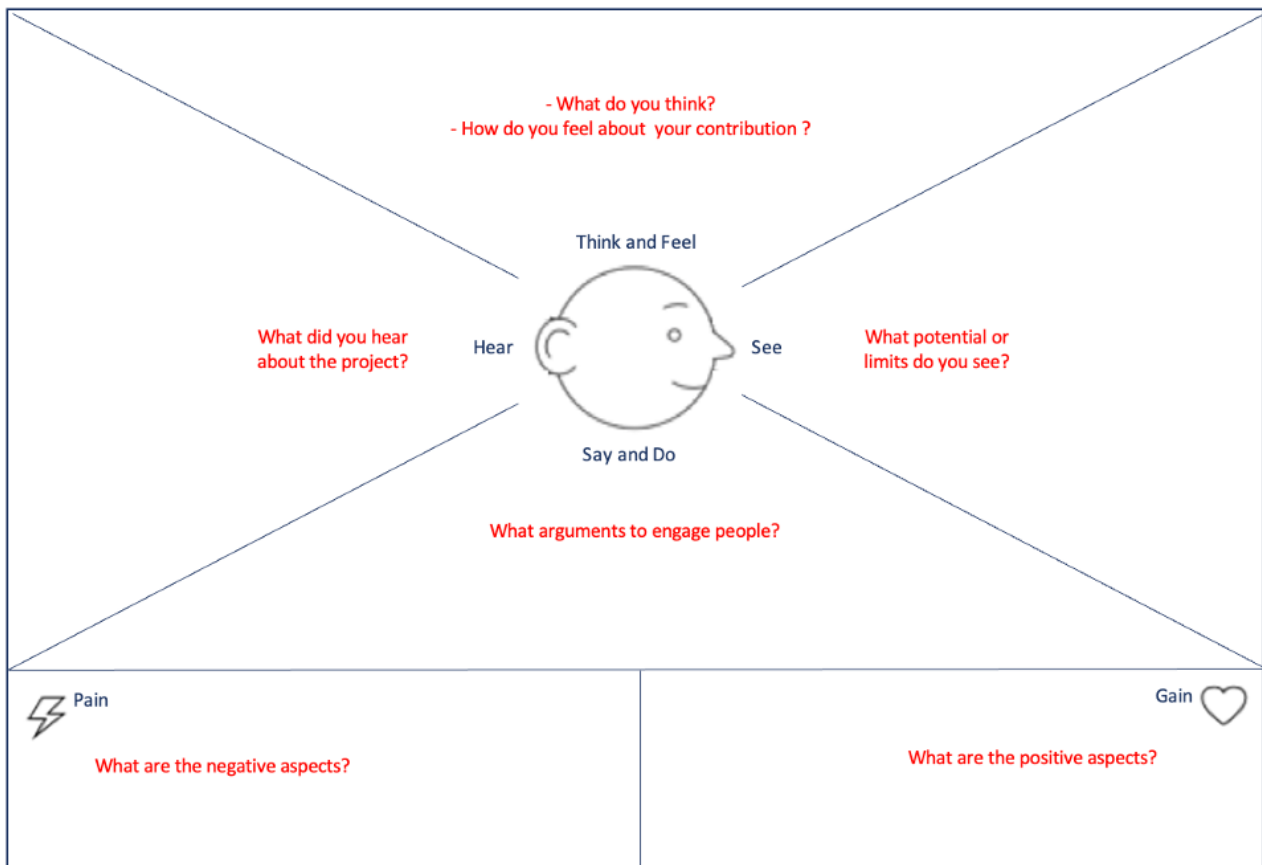
ACTIVITY 1.D - Empathy map:

To better understand your stakeholders, an empathy map can be useful. The map is divided in 4 sections: ask what your stakeholders feel, see, say, and do, hear. Apply the questions to each different group of stakeholders and specifically to your project.

- THINK and FEEL: things that the person feels when get in contact/involved with our project.
- SEE: things the person sees happening around them.
- SAY and DO: things the person says and does.
- HEAR: things the person hears around them.

Finally define the:

- PAIN = these are the challenges, and
- GAIN = these are the benefits.



---> in the GLAMers' case, we can refer to some quotes coming from the people involved in the pilot activities can help us to understand the possible Pains and Gains:

Pains:

- "COVID-19 had a significant impact on the adoption of new technologies by the GLAMs"
- "GLAMs have not explored enough of all the possibilities and advantages that technology provides."
- "Lack of fantasy, lack of education, ignorance and lack of correct dissemination prevent youth from participating in cultural activities and events organised by GLAMs."

Gains:

- "Technology is a factor that can transform a traditional exhibition into an interactive one."
- "Augmented Reality and Virtual Reality are the more interesting technologies that can increase the youth involvement with GLAMs."
- "Through social media and gamification, GLAMs can increase the numbers of youth that visit their exhibitions and are involved in their activities."
- "If GLAMs and Youth Organisations co-organised more activities, the number of young visitors to GLAMs would also increase."

ACTIVITY 1.E - THE CHANGE PATHWAY:

All previous activities come together as an impact assessment, the impact that the activity has on the identified stakeholders you are designing the Change Pathway for. The components of the pathway are:

- **STAKEHOLDER** (we already know who they are from previous Activity 1.C)
- **RESOURCES:** investments you are making in time and money to realize your activities.
- **ACTIVITIES:** the things that you do, or the proposed project, or any activity you see instrumental in delivering that change.
- **OUTPUTS:** direct results of your activity.
 OUTPUTS is a different thing to **OUTCOME**. Outputs are things we have direct influence over. **OUTCOMES** are things that we have less control or influence over. Sometimes is difficult to distinguish between outcomes and outputs. Outputs are immediately measurable. We can refer as "accountability line" as the line that separates changes that occur directly depending by our activity

and changes that cannot be said to be directly dependent on it, but we might have contributed to, even if it is difficult to prove.

- OUTCOMES: SHORT and LONG = changes that have occurred in (or *for*) your stakeholders as a direct result of your activities.
- IMPACT: changes that have occurred in (or *for*) your stakeholders that your project has contributed to (the change that we ultimately want to see).

---> concerning the GLAMers' case, the related stakeholders have been already previously listed, as well as a description of the activities and outputs.

Concerning the evident outcomes resulting from the GLAMers activities run within its IO3, we can underline:

- Number of counselling sessions under IO3: 10
- Number of events hosted by GLAMs and co-organized by project partners 4
- Staff of the involved GLAMs mobilised for the consultancy actions provided by the GLAMers' partners: 4 (MCA) + 3 (Cyprus) + 1 (BoWB) + 4 (MUO)
- Youth and cultural professionals participating in the events organised within the involved GLAMs: youth (6 Cyprus, 16 BoWB, 21 MUO, 5 MHV), GLAM staff (4 Cyprus + 4 BoWB + 4 MUO + 5 MHV)

Finally, the expected IMPACT coming from the events can be summarized in this way.

Adult participants acknowledged that GLAMs still have a long way to go to fully understand the possibilities that new technologies and gamification can provide to their activities in terms of interactivity. The lack of proper dissemination of the activities is a significant backlash for the GLAMs. All participants seem to understand that the use of social media that young people use is of considerable importance.

On the other side youngsters had the opportunity to experience the museum in a different way, participating in the unusual interactive activities. They were extremely active and motivated, ready for teamwork. The feedback they have provided will be useful to museum employees in their further work. Many youngsters underlined that they will be happy to be part of a working group that would participate in the co-creation of content for the new permanent exhibition of the GLAMs and for content on the museum's social networks.

A special consideration must be done to the hackathon event organized with the BoWB. There, the results of the joint work consisted of a learning module, showing how climate change is an environmental and social phenomenon that can be tackled by youth engagement in climate actions. The joint effort resulted in the development of eco-capacities in youth, through cultural activities, showing that, through climate-related workshops, exhibitions, and educational programmes, GLAMs can generate eco-capacities in youth. This action impacts on the capacity of youth to become agents of change, mobilising science-based learning, and art to empower young persons to uptake climate action in their communities. Future plans include the standardisation of the digital documentation, rendering content more findable, accessible, interoperable, and reusable (FAIR). This should result in documentation that is machine-readable facilitating the usability of cultural data for researchers, developers, and end-users as well as the local communities themselves. Towards this end, the organisation aims to support sovereignty over data management for the collective benefit of the communities. Applying several helpful principles (such as the CARE principles- Collective benefit, authority to control, responsibility and ethics), the community science project aims to create a foundation for the ethical publishing of local heritage related to eco-cultural issues as open knowledge.

As a general conclusion, we can underline that highlighting creative thinking as a tool for empowerment was valuable and led the GLAMers' partners to further explore the field of open innovation. They had the opportunity to draft, develop and better understand the relationship between participatory art-based research, learning processes and scientific, technology-aided components. We particularly worked on artists engaging youth in the process of art-based research, artistic creation, and art-based learning. We also worked with several concepts, including in the direction of social art practice involving community engagement and interaction.

2.3 Further steps

The impact that it is possible to assess within the timespan of the GLAMers project is now concluded, however it is important to provide the involved GLAMs with a tool able to monitor what it is going on and verify if the activities carried out have brought the expected benefits.

The present section aims at presenting the tools to be used for the three further phases of the EIP. Its main scope is to suggest to GLAMs a method to exploit for keeping the right track, after the initial start coming from the GLAMers project. It is mainly based on a set of “good questions” that they have to ask themselves to fully assess the work that has been done.

We have seen that phase 1 of the EIP is about defining the impact that GLAMs want to have on institutions and people. As previously anticipated, the following three phases are concerned with:

- Measure your impact
- Narrate your impact
- Evaluate your impact

Measure your impact

While the main tools of the first phase consist of meetings, workshops, reflections upon the expected benefits, the second phase asks to get familiar with spreadsheets, data collection techniques and data management. Starting from the design concepts that have been put together in Phase 1, GLAMs have to work now through six more steps towards an impact assessment.

Activity 2.A – Preparation. Get back into the flow, refine your team and plan of attack.

If you feel the first design has strayed too far from the original vision, or isn't focused enough on what has to change, think about running again the elements of the design workshops that can support the type of thinking and output you feel is missing, or needs to be refined. The good questions to ask are:

- What resources are we able to dedicate to this process?
- How much time do we and your team have available?
- What are the financial resources we can invest in this process?
- What is the timeframe or deadline that we are working with?

At the end of this first activity, you should feel more confident on how to navigate the next steps and be more familiar with what your organisation can offer to support this process.

Activity 2.B - Develop your indicators. Agree how you'll measure that change has occurred.

With your team, review the work you documented in Phase 1. Take a look at your initial motivation to get started with measuring impact. Some good questions to ask yourself are:

- What do you want to assess?
- Why do you want to assess it?
- What will you do with the results?
- What are you trying to achieve and learn and for what purpose?
- Are you measuring impact to demonstrate efficacy or to report to an external funder, or are you interested in using data to improve your work?

Please remember that there are two types of indicators:

- Objective indicators represent facts – for example, income or visits to a museum.
- Subjective indicators represent opinions or perceptions - for example, enjoyment or quality of a new service.

The result of this activity is that you have an updated Change Pathway with the appropriate indicators.

Activity 2.C - Plan the data collection. Agree how to collect data & gather the tools you need.

Data comes in different forms, qualitative and quantitative. If you know how you will collect your data, you now need to think about the design of your evaluation. You should ask yourself:

- Are you going to compare a pre (baseline) and post-situation (endline)?
- Or do you want to continually monitor the effects of your work (and thus collect data on a continuous basis)?
- Are you doing retrospective research (looking back on what happened) focused on a certain time period?
- Will you collect data at multiple points after the activity has finished?
- Or do you only collect data once?

At the end of this task, you have an updated Change Pathway with the methods more appropriate for your specific situation.

Activity 2.D - Data Collection. Set your data collection plan in action.

Always keep the original master data in a safe backed-up place. Remember to export data out of proprietary tools into a neutral format supported by multiple tools (like an Excel spreadsheet). Some key questions to keep in mind:

- Do you have the data you need, for example, in terms of the quality of data or the sample?
- When will you stop collecting data?
- Do you need to send any reminders or survey any other stakeholders?
- Have any new data collection points emerged? Should you pursue them?
- Have you planned for the time you'll need to transcribe any interviews?

You have now collected and backed up your data.

Activity 2.E - Analyse the data. This step is crucial to better understand your data.

Now it's time to review and prepare your data so that it's ready for you and your team to analyse. Expect to spend some time looking in depth at what you have collected to ensure that it meets your own quality standards. Ask yourself:

- Is it incomplete or spam?
- Does your data meet your success criteria?
- Is it in a good format to enable collective review with your team?

You should now feel confident in the data you have collected.

Activity 2.F - Draw conclusions. Finally, you can connect the data with you design scheme.

It is time to translate the patterns you found during the data analysis into useful conclusions for your impact assessment. Lead your team through the data analysis and together consider:

- What do you think of these patterns (or their absence)?
- What has changed and what has not?
- What did you expect to see but not find in these patterns?
- Did any patterns surprise you?

See how far you have gone to showing your impact.

Narrate your impact

This phase takes the GLAMs deeper into the process of how to build a story out of their data and create a narrative that will help them share, discuss, and learn from their impact assessment. It can be structured into six different activities from getting the communications and design team on board to publishing and using the collected findings.

Activity 3.A - Prepare your team. Get everyone on board and capitalise on your shared skillset.

Often, just presenting the data will not tell the story you want to tell or inspire the action you want to come next. The narrative is not just for your executive summary or conclusions. Once you've drafted a compelling narrative, it will influence your dissemination plan and it is likely to shape how the GLAM use your findings. You can start, asking your colleagues to come with examples where they like how information has been presented or where a narrative has been built that stayed with them for a long time after reading it. These could take many forms, from reports to books, graphic novels, or social media posts. You can then ask them:

- Why did you choose this example? What made this stand out for them?
- What worked well in the example and what could be improved?
- What could be learned from this exercise when creating your own impact story?

At the end of the process, the value and goals of impact narration should be clearer to everyone.

Activity 3.B - Build your narrative. Build your narrative using your interpretations from Phase 2.

An impact narrative can be broken down into five elements:

- *Setting*. This includes all of the background information that helps readers understand the situation, such as your organisational goals, research questions and objectives, conceptual framework, and methodology.
- *Characters*. Your narrative protagonists are your stakeholders – the narrative is for them, not the data! These include those for whom you have planned to create a change, as well as other stakeholders like funders, partners, and local authorities etc. There are also supporting characters such as the survey/interview participants who share their experiences from a personal perspective.
- *Plot twists*. Surprise, contrast, or conflict. Surprises are the interesting discoveries, problems or puzzles derived from the data. Like conflicts in a novel, these are important elements to hook your readers and keep them engaged before presenting your findings in detail.
- *Plot*. This is how the narrative flows from one finding to the next. A good plot in the main body of the report links your findings, impact claims and supporting evidence in a compelling way to guide readers through your impact journey and finally answer your research questions.
- *Reflection*. This is the end of your narrative, which forms the conclusion. Remember your audience and what they stand to gain from reading your report.

You have now an impact story that you can be proud of that can show others the value of what you have done.

Activity 3.C - Present and visualise your data. Take your data and use it to illustrate your impact story.

Graphs and visuals make it easier to absorb information quickly. They create ways for you to advise your colleagues quickly and effectively on what happened and what should happen next. Drawings, quotes, and images are also impactful modes of communication.

You don't need to be an expert to present your data in a clear and accessible way.

Please remember that, at the end of this activity, you will have a visual and engaging draft report.

Activity 3.D - Validate and review your narrative. Share your report with others for feedback.

It is good practice to validate your impact narrative with those who are affected by it or whose efforts have helped, in some way or another, to shape it. This could be someone who you interviewed; a partner in the project; your director or senior leadership; or your colleague who is responsible for the project. Validation means that someone has an opportunity to reflect on your findings and interpretations, to give feedback, and can help you better shape your narrative or to improve how you present the data. This is important for a number of reasons:

- Validate or challenge your interpretations of the data and the broader narrative you have built.
- Double check your approach and perspectives.
- Informs you of anything that you should be careful of, e.g., sensitivities or politics.
- Fresh perspective and new insight add richness to the narrative.

At the end of this step, you will have a revised report ready for publication.

Activity 3.E - Publish and share your report. Publish the report and share it with those who need to read it.

You have your data, visuals, and narrative. Now it's time to package them all up and think about how to get them to the audience that needs them. Reports are very useful for having all of the relevant information available in one place. Probably your social media audiences might not want a report, and they might only want an infographic. This wouldn't be suitable for your funders, so it does matter who your audiences are. In Phase 1 you already mapped your audiences and began to draft a plan of how you would share your impact assessment report with them. Here are some actions you and your team can take in advance:

- Draft a dissemination plan
- Draft text for your newsletter, tweets, and social media posts
- Set a timeline for dissemination

This effort will provide you with a strategy for sharing your report with your stakeholders: you know what you'll share and with whom.

Activity 3.F - Use your findings. Ensure that you and others learn from what you found.

As you have been going through the data and writing your impact narrative, you have probably collected a series of recommendations on what you can do better next time. If yes, this is great! If not, consider going back through the data and your interpretation:

- What does the data tell you about how successful the activity was in achieving the goals set out in your change pathway?
- How could it be more successful?

Take your list of recommendations and do something with it. Have a meeting with your colleagues. Add the recommendations to the document in which you're designing a new project (and use the change pathway, too!). In this way you get better designed programmes and more impact in the long-term.

Evaluate your impact

This phase presents the methodologies to help GLAM evaluate and improve their approach to impact assessment as well as embed an impact approach to support their organisation's development. The importance of evaluating the impact consists first in the capacity of designing activities that better meet the stakeholders needs and help GLAM fulfil their mission. Second, embed an approach to designing, assessing, and narrating the impact into their organisation and activities. Third, move forward in the processes of organisational change, growth, and improvement.

As usual, we can divide this phase into different activities:

Activity 4.A - Prepare your team and agree your focus.

Agree who will be involved in your evaluation and what aspect of your impact assessment you want to evaluate; set out your timeline and the level of resources you can invest; identify where you'll gather and interrogate your information. A diversity of perspectives and ways of thinking is important in any collaborative setting:

- Who can be involved to represent different parts of your impact assessment and to share their perceptions of its successes and challenges?

This might mean bringing colleagues from communications, the project team lead, the administrator, the digital curator, etc., all together in one room.

Activity 4.B - Choose your evaluation approach.

Decide how to evaluate your impact assessment approach; apply the technique and emerge with findings to improve your impact assessment approach. The EIP suggests some different methods. You can find more information on them at the link: <https://pro.europeana.eu/page/europeana-impact-playbook>.

- Team debriefs or « retro ». It is easy to apply in a workshop setting (online or in-person), can be built into existing meeting formats, doesn't take much time, gives results straight away. This could be seen as a 'minimum' approach you can take to evaluating your impact assessment process.

- Survey your colleagues. It is useful to test your data collection skills; captures anonymous opinions; fast turn-around in terms of input; survey software is readily available.
- Team-Based Inquiry. It can be use and applied across different areas, as well as in evaluating your impact assessment evaluation. It works with teams, improves your data collection skills, focuses on improvements you can make and on specific areas of improvement.

Activity 4.C - Analyse, learn and improve.

Assess what you have learned; prioritise what improvements you can and should make. This step refines your analysis, help GLAM drafting some recommendations and improve the impact assessment processes.

Activity 4.D - Embed a process of impact assessment, evaluation, and organisational improvement.

Explore different ways to embed learning and evaluation in your organisation. You put the full European Impact approach into practice, embracing an iterative and continual cycle of impact design, measurement, narration, and evaluation.

The final section focuses on light-touch ways to embed impact into the design of the GLAM's future impactful activities and impact assessment processes, and in doing so, support organisational development, learning and improvement.