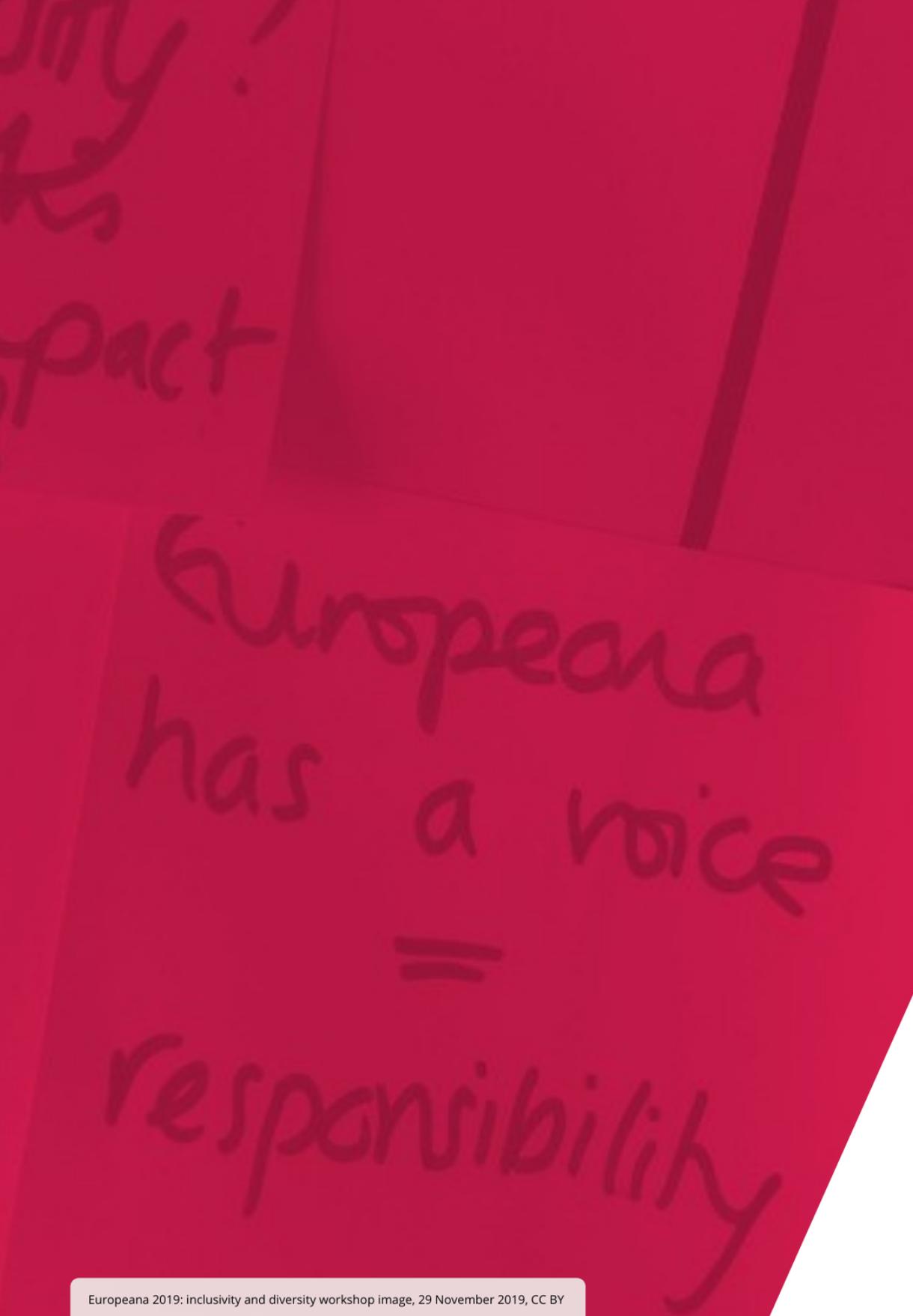




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Europeana 2019: inclusivity and diversity workshop image, 29 November 2019, CC BY

NEW PROFESSIONALS TASK FORCE

Report and recommendations



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Introduction

This report seeks to identify the key challenges facing new professionals in the [Europeana Network Association](#) (ENA), its communities, and the wider cultural heritage sector. Europeana, as an international cooperative community, holds a key role in championing the growth of the cultural heritage sector.¹ Throughout 2020-2021, the New Professionals Task Force considered how best to support this growth in a sustainable and inclusive way from the perspective of new and emerging professionals.

Task Force Members

The New Professionals Task Force consists of nine voluntary members from the cultural heritage sector, the ENA and the Europeana Foundation. We occupy a variety of different positions within the cultural heritage sector, including archives, museums, records and data management, architecture, student advocacy and community engagement.

Name	Cultural Institution	Country
Larissa Borck	Stiftung Preußischer Kulturbesitz	Germany
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Patrick Dinger	Universitäts- und Landesbibliothek Münster	Germany
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Maaïke Verberk	DEN Foundation, Dutch Knowledge Institute Culture and Digitalisation	Netherlands

¹ Europeana Foundation: *Europeana Innovation Agenda*, 2019, p. 4. [Link](#).



Scope

The New Professionals Task Force emerged out of discussions between members of this task force, the Impact Community Steering Group and as a result of a session on inclusivity and diversity at the Europeana 2019 conference in Lisbon, Portugal.²

The purpose of this task force was primarily to facilitate the ENA, its Management Board, and more broadly the Europeana Initiative³ to identify key challenges facing new professionals in the ENA and the cultural heritage sector and propose solutions to these challenges with a view to better supporting and engaging new professionals within the ENA.

New professionals within this scope are considered as any person, of any age, early in their careers, studying, working or intending to work in, with, and around cultural heritage.

Goals

1. Develop a more diverse network that is more open and inclusive to new audiences and voices.
2. Identify current challenges and barriers for new and emerging professionals.
3. Develop recommendations to encourage professionals to join and engage with ENA and its communities.
4. Increase diversity and spaces for new voices in the ENA and its communities.
5. Facilitate mutual growth and development between new and experienced professionals, deepening their knowledge, skills and expertise.
6. Make clearer what the ENA offers to new professionals: what can we do to attract people, and what are the specific benefits of joining ENA?
7. Develop a New Professionals Programme to be carried forward by the ENA.

Considerations

This report can be considered a first step towards gathering a better understanding of the ENA, its communities, and the many challenges and opportunities within them from the perspective of new professionals. The members of this task force fully recognise that further steps will need to follow to ensure the ENA develops as an inclusive, respectful, safe network, committed to openness, equality and transparency in its interactions and activities.

“Simply claiming to be welcoming, open, and collegial does not necessarily translate into a community that is hospitable to or safe for those whose identities and whose scholarly subject matter are underrepresented within it.”⁴

Dr. Barbara Bordalejo and Dr. Roopika Risam

² Larissa Borck, Tola Dabiri and Killian Downing: *A conversation on inclusivity and diversity: reflections from Europeana 2019*, 21 February 2020. [Link](#).

³ The Europeana Initiative [Europeana Network Association, Aggregators Forum, and Foundation] is a cooperative network of organisations and partnership of connected bodies and cultural heritage professionals. [Link](#).

⁴ Barbara Bordalejo and Roopika Risam (2019): *Intersectionality in Digital Humanities*. Leeds: Arc Humanities Press. [Link](#).



At the outset, as members of this task force, we wish to acknowledge our privileged positions, being white, middle-class, and living in central and western Europe. The very fact that we have the time to volunteer for a task force such as this one is indicative of that privilege. We recognise that there are still many other perspectives to gather before we can consider the ENA as an inclusive space for new professionals. We have tried to acknowledge and engage with these perspectives, but we have not been able to address all the issues raised by new professionals in this report. We envisage this report to be the first of many necessary steps to make the ENA a network of equal opportunities for everyone.

Questions

The following questions have been central to the work of this task force.⁵

- What are the benefits of joining the ENA for new and emerging professionals?
- What kind of challenges and barriers exist in the process of joining and engaging with the ENA and its communities?
- How can the ENA encourage, build confidence in, and support new and emerging professionals to navigate careers in the cultural heritage sector?
- How could the ENA benefit from including more new professionals?
- What role can the ENA play in challenging and dismantling structural racism in the cultural heritage sector?
- New and emerging professionals provide valuable insight and support intergenerational growth and compassion in the ENA. How can we measure this?

Methodology

This report and the work of this task force has been increasingly informed by the perspectives of intersectional feminism.⁶ Intersectionality is a concept with roots in Black feminism that considers the interlinked nature of a number of systems of oppression, including racism, sexism, homophobia, and classism. This theory highlights how social identities, such as race, gender, sexuality, class, marital status and age, overlap and intersect in dynamic ways that shape each individual.⁷ Consequently, an intersectional approach caters to the multidimensionality of people's experiences and identities, and takes into account the many different manifestations of discrimination that create barriers for new professionals in the cultural heritage sector or those striving towards such a career.⁸ Kimberlé Crenshaw, who coined the term intersectionality in 1989, elaborates further:

⁵ While these task force questions are not exhaustive or static, a number were central at the beginning of this task force, while some developed over the course of the task force.

⁶ Crenshaw, Kimberlé (1989): Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics. *University of Chicago Legal Forum*, Vol. 1, pp. 139-167. [Link](#).

⁷ European Network Against Racism (ENAR) (2017): *9th European Equal@Work Seminar Toolkit: Women of Colour in the Workplace*. [Link](#).

⁸ Center for Intersectional Justice (CIJ) (2019): *Intersectional discrimination in Europe: Relevance, challenges and ways forward*, a report commissioned by the European Network Against Racism (ENAR). [Link](#).



“Intersectionality is a lens through which you can see where power comes and collides, where it interlocks and intersects. It’s not simply that there’s a race problem here, a gender problem here, and a class or LGBTQ problem there. Many times that framework erases what happens to people who are subject to all of these things.”⁹

Dr. Kimberlé Crenshaw

Using this intersectional lens, we have considered how new professionals can be affected by many different types of discrimination, for example, BIPOC (Black, Indigenous, People of Colour) women can face both racist discrimination based on the colour of their skin and sexist discrimination based on their gender. In the ENA’s context, it is crucial to consider the intersectionality of discrimination that exists in the cultural heritage sector and its wider social impact, to maximise the effectiveness of the steps taken to include more new professionals in its community. It is crucial to be aware of how these different aspects of inequality interact, since measurements that only focus on singular identities, such as race or gender, can be “ill-equipped to address the needs of those at the convergence.”¹⁰

The work of this task force is indebted to the guidance and resources of the Europeana Impact Community Steering Group, especially the [Impact Playbook](#)¹¹. This impact framework was used to identify the desired areas of change, outcomes, activities and ways in which to measure our progress.

In preparing this report, the task force;

- Researched existing initiatives working to support new and emerging professionals.
- Considered the perspectives of new and experienced professionals by discussing with them their experiences within the ENA and in the cultural heritage sector.
- Organised events to learn from new and emerging professionals, with the involvement of experienced professionals reciprocally sharing their knowledge and expertise.
- Researched relevant reports, articles, and better practice in this area.
- Collaborated with individuals, initiatives and organisations to learn about activities supporting mutual growth and development between new and experienced professionals.
- Participated in an impact design workshop facilitated by [Nicole McNeilly](#), Impact Advisor, Europeana Foundation.

⁹ Crenshaw, Kimberlé (2017): *Kimberlé Crenshaw on Intersectionality, More than Two Decades Later*. Interview with the Columbia Law School. [Link](#).

¹⁰ Barbara Bordalejo and Roopika Risam (2019): *Intersectionality in Digital Humanities*. Leeds: Arc Humanities Press. [Link](#).

¹¹ The Europeana Impact Playbook is being developed for and with cultural heritage institutions around the world to help them design, measure and narrate the impact of their activities. It helps guide professionals through the process of identifying the impact that their cultural heritage institutions have, or aim to have, as the sector works towards creating a shared narrative about the value of digital cultural heritage. [Link](#).



An impact assessment design exercise was conducted during the course of the task force to make clear links between the recommended actions and expected outcomes. This assessment also provided a framework for measuring the success of the recommendations when implemented.

The overall methodology and work of this task force followed an iterative process through which the following themes on challenges to inclusivity and opportunities for inclusivity emerged.

Challenges to inclusivity

In this section, we present the key themes that have emerged from our discussions with new and emerging professionals. We have grouped the themes as challenges and opportunities and recognise these are by no means exhaustive or static.

Precarious employment and casualisation

One of the dominant themes and barriers to participation in the ENA and the wider cultural heritage sector is the issue of precarious employment and casualisation¹². Both of these terms are mutually inclusive and symptomatic of a wider neoliberalisation in the cultural heritage sector and within society itself. The acceleration of precarity and casualisation occurs in an era of globalisation in which neoliberalism has become a dominant global ideology, exercising major influence in the area of employment and the inequalities around it.¹³

“Precarious work is a complex concept; it is not just about low-waged work (as not all types of precarious work are low-waged), but includes other factors such as the uncertainty of tenure, working hours, and the frequency of pay. In short, it is the unpredictability of income, the instability of employment and the lack of or limited access to social security that makes precarious work ‘precarious.’”¹⁴

Dr. Sinead Pembroke

Due to increasing job precarity and casualisation in the sector, job insecurity is prevalent. New and emerging professionals face particular challenges entering the cultural heritage sector, for example; they are less likely to gain secure employment than experienced professionals; they are often employed on precarious contracts; they are often exploited by unpaid internships or below minimum wage work in return for experience.¹⁵ Precarious work can take away a person’s independence, and for new and

¹² Casualisation is the transformation of a workforce from one employed chiefly on permanent contracts to one engaged on a short-term or casual basis.

¹³ Scott Burrows (2013): Precarious work, neoliberalism and young people’s experiences of employment in the Illawarra region. *The Economic and Labour Relations Review*, 24 (3), pp. 380-396. [Link](#).

¹⁴ Sinead Pembroke: *Precarious work precarious lives: how policy can create more security*, 2019. [Link](#).

¹⁵ A personal account from academia: Herring, Emily (2021): *Why I am leaving academia*. [Link](#).



emerging professionals, can force them to continue to be dependent on a parent or family member for much longer than they would wish.¹⁶

“This sector assumes that everyone can collect experience before the first paid job in this sector. Unpaid internships (and the sector expecting students and emergent professionals to do many of them) are excluding exactly the people crucially needed for a resilient museum sector.”¹⁷

Larissa Borck

Those new to the sector may not have access to the networks and channels through which jobs are advertised, and therefore lack awareness and knowledge of the available opportunities where they exist. Channels through which jobs are advertised may be informal, and can often rely on person-to-person connections, meaning that new hires are typically in the same sector and background as the hiring manager.

The lack of diversity in the cultural heritage sector is perpetuated when only privileged professionals from financially assured backgrounds can afford to take these precarious contracts or unpaid positions. The challenges faced by new professionals entering into employment in the cultural heritage sector consequently act as barriers to the diversity of the cultural heritage sector and the ENA.

“The days of unpaid volunteering as a pathway into museum careers is over. We simply cannot use volunteering experience as a proxy for passion and commitment to the field. It is not fair and it excludes many who simply cannot afford it.”¹⁸

Tonya Nelson

Where jobs are available and advertised for new professionals with less experience, they are often marked by precarious conditions, such as unpaid/underpaid internships or temporary contracts. This restricts different groups of new professionals from joining the sector compared to those who have the financial assurance to commit to an unpaid/underpaid job. New professionals in precarious employment are also less likely to feel a sense of belonging to an organisation or to challenge problematic work practices for fear of losing employment or affecting their future prospects.

What role does the cultural heritage sector play for new professionals? In 2019, 1.3 million young people (aged 15 to 29 years) across the EU-27 were employed in the cultural heritage sector. In most EU Member States, the percentage of young employed did not exceed 20% of overall cultural employment. This share varied from 12% in Italy to 13% in Czech Republic, Greece and Croatia up to 22% in Denmark and the

¹⁶ Sinead Pemborke: *Precarious work precarious lives: how policy can create more security*, 2019, p. 101. [Link](#).

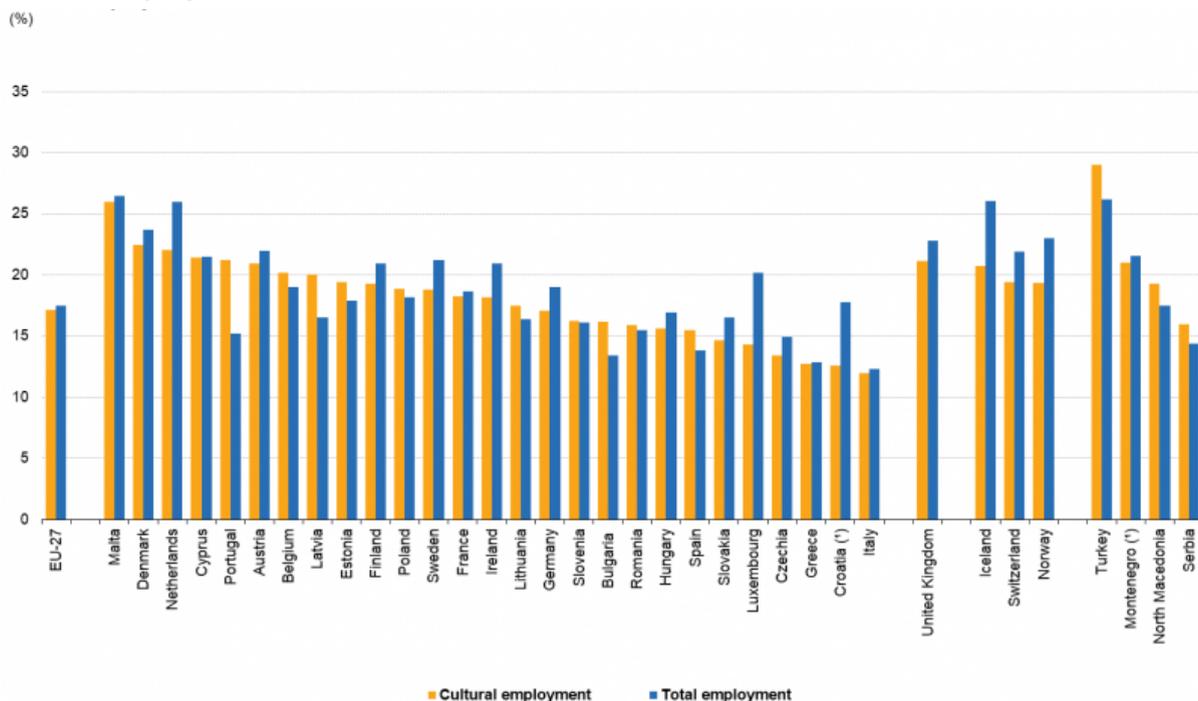
¹⁷ Larissa Borck on [Twitter](#), 17 May 2020.

¹⁸ Tonya Nelson (2018): *Starting a career in museums? Advice for students AND employers*. LinkedIn. [Link](#).



Netherlands, and 26% in Malta.^{19,20} Unfortunately, there is limited data available about diversity in staff members of cultural heritage institutions in the EU. Consequently, a key methodological limitation towards a more intersectional approach is the lack of disaggregated data.²¹ Considering the data we have about the wider job market, it is likely that women born in non-EU countries will be far more affected by precarious employment than EU-native women or non-EU born men.²² In a qualitative survey of 237 creative and cultural workers, Brook et al (2020), reveal how 52% of under-30s have undertaken unpaid internships, compared with 5% of over-50s. It is further stated how women undertook far more unpaid internships than men.²³

Figure 1 - Eurostat: share of young people aged 15-29 years in cultural employment and in total employment 2019.²⁴



(*) Cultural employment from 15 to 29 years: low reliability.
Source: Eurostat (online data codes: cult_emp_age and ifsa_egan)

eurostat

¹⁹ Eurostat (2019): *Culture statistics for cultural employment*. [Link](#).

²⁰ *In 2019, just three quarters (75%) of the cultural workforce in the EU-27 was employed on a full-time basis, while the share of full-time employment across the whole economy was higher - 81 %. This is another specific feature of cultural employment - the full-time work concerns fewer people than the average for the economy as a whole. [...] The fact that the proportion of people working in the field of culture on a full-time basis was lower than the average share of full-time employment could be explained, at least in part, by a number of cultural jobs being characterized by self-employment/freelancing and job flexibility. This situation may result in job insecurity and considerable variations in income over time.* Eurostat (2021): *Culture statistics - cultural employment, 2019*. [Link](#).

²¹ European Network Against Racism (2019): *Intersectional discrimination in Europe: relevance, challenges and ways forward*. With support of the Rights, Equality and Citizenship Programme of the European Union. p.27, [Link](#).

²² *“According to the European Institute for Gender Equality, nearly one in three non-EU born women (35%) work in precarious employment, as compared with 25% of native-born women and 24% of non-EU born men”.* European Network Against Racism (ENAR) (2017): *9th European Equal@Work Seminar Toolkit: Women of Colour in the Workplace*. [Link](#).

²³ Brook, Orian and Dave O'Brien, Mark Taylor (2020): *Culture is bad for you. Inequality in the cultural and creative industries*. Manchester University Press, p. 148, [Link](#)

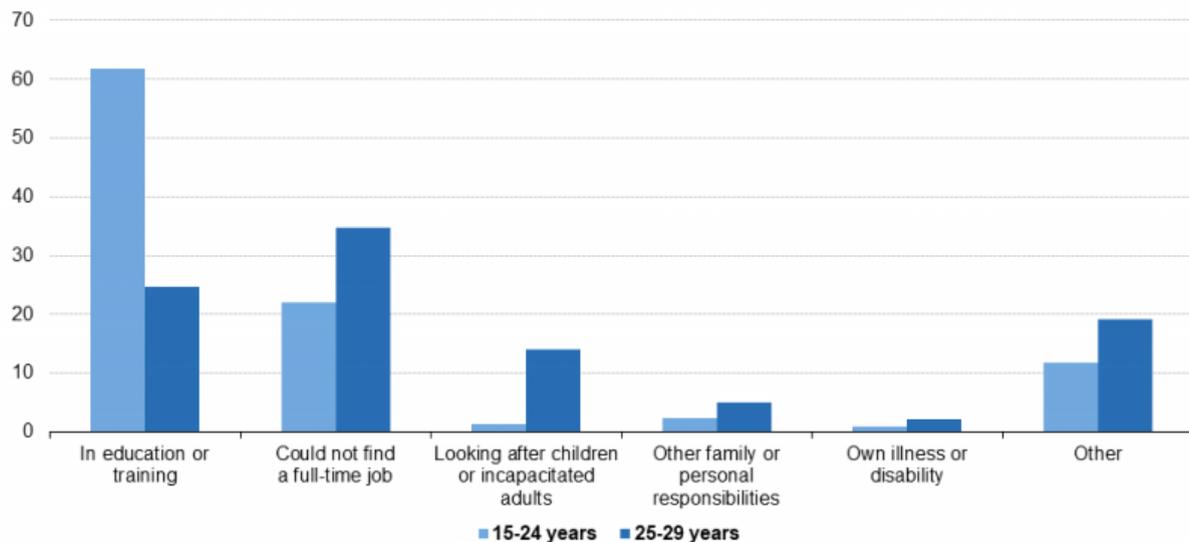
²⁴ Eurostat (2019): *Share of young people aged 15-29 years in cultural employment and in total employment*. [Link](#).



Structural youth unemployment

It is not only precarious employment and casualisation which pose challenges for new professionals in the cultural heritage sector, but also structural youth unemployment.²⁵ The main indicator of youth unemployment is the youth unemployment rate for the 15-24 age group and recent data shows the cultural heritage and creative sectors employ on average more young people than any other sector.²⁶ For example in 2013, 19.1% of 15 to 29-year-olds were employed in these sectors compared to 18.6% in the rest of the EU economy.²⁷ Investment in the cultural heritage and creative sectors has meant employment has increased from 7.8 to 8.4 million, between 2011-2016.²⁸ According to multiple studies, the cultural heritage and creative sectors draw in younger generations who are increasingly looking for a “meaningful” working life.²⁹

Figure 2 - Eurostat: main reasons for young people aged 15-29 years being in part-time employment, by sex, EU-27, 2019 (% share of young men young women in part-time employment), 2019.³⁰



Note: ranked on the share for all young people aged 15-29 years.

Source: Eurostat (online data code: yth_empl_070)

eurostat

²⁵ Youth unemployment rate is the percentage of the unemployed in the age group 15 to 24 years old compared to the total labour force (both employed and unemployed) in that age group. However, it should be remembered that a large share of people between these ages are outside the labour market (since many youths are studying full time and thus are not available for work), which explains why youth unemployment rates are generally higher than overall unemployment rates, or those of other age groups. For this reason the youth unemployment ratio is often used: the percentage of unemployed young people compared to the *total* population of that age group. Eurostat, [Link](#).

²⁶ EY (2014): *Creating growth: measuring cultural and creative markets in the EU*. p.6 [Link](#).

²⁷ EY (2014): *Creating growth: measuring cultural and creative markets in the EU*. p.17 [Link](#).

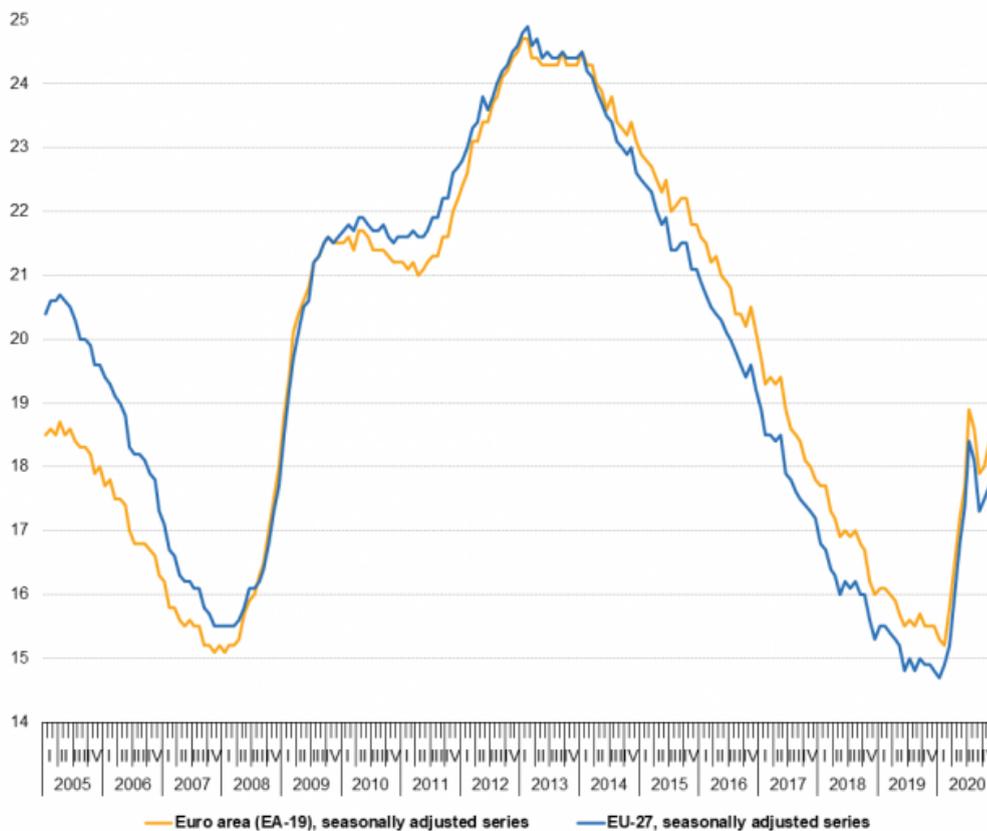
²⁸ European Commission (2018) Communication from the commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the regions: a new European agenda for culture, p.4, [Link](#).

²⁹ EY (2021) *Rebuilding Europe The cultural and creative economy before and after the COVID-19 crisis*, p.25, [Link](#).

³⁰ Eurostat: *Main reasons for young people aged 15-29 years being in part-time employment, by sex, EU-27, 2019*. [Link](#).



Figure 3 - Eurostat: youth unemployment rates, EU-27 and EA-19, seasonally adjusted, January 2005 - November 2020.³¹



Despite this positive trend in cultural heritage and creative sector employment, youth unemployment is higher than adult unemployment in many EU countries, due to a range of factors.³²

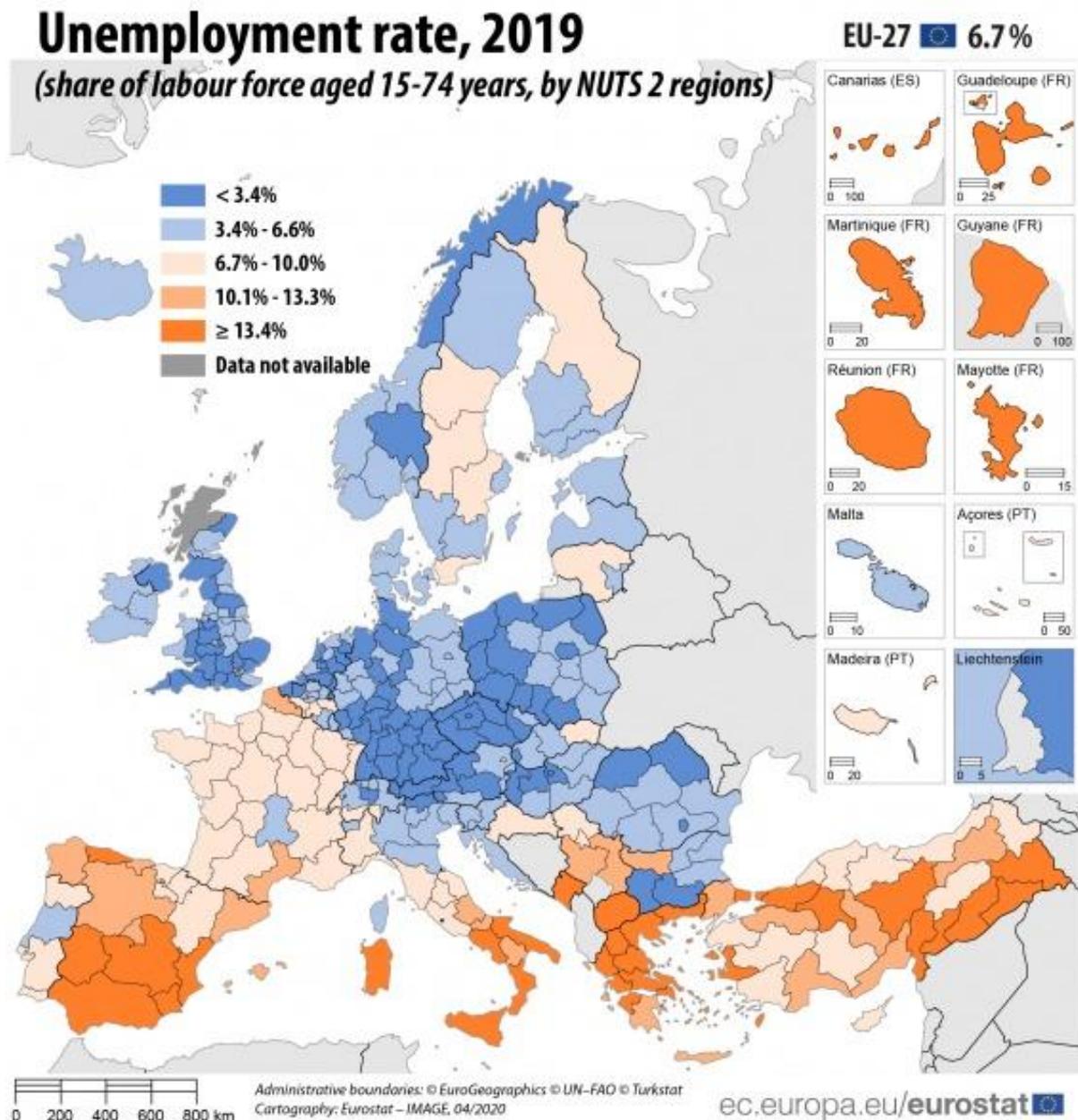
- Young workers are more exposed to frictional³³ and precarious unemployment. For example, when starting out searching for a wider variety of jobs which tend to be more unstable, the rates at which they change jobs are significantly higher, and consequently, the likelihood of unemployment due to job transitions is higher.
- Young and new professionals are transitioning from second/third level education to work and this search for a first significant job, without experience, takes time.
- EU variations in labour market institutions and policies, such as minimum wage, employment protection and social security.
- Youth unemployment rates are over twice the national average in Southern European countries where youth unemployment is typically linked to structural issues regarding labour laws and education structures that negatively affect young people.

³¹ Eurostat: *Youth unemployment rates, EU-27 and EA-19, seasonally adjusted, January 2005 - November 2020*. [Link](#).

³² Virginia Hernanz and Jimeno, Juan F. (2017): *Youth Unemployment in the EU*. CESifo Forum, ifo Institut - Leibniz-Institut für Wirtschaftsforschung an der Universität München, München, Vol. 18, Iss. 2, p. 6. [Link](#).

³³ Frictional unemployment is a type of unemployment, sometimes called search unemployment based on the circumstances of the individual. It is considered around the time spent between jobs when a worker is searching for a job or transferring from one job to another. [Link](#).

Figure 4 - Eurostat: map - Unemployment rate, 2019.³⁴



The rise of youth unemployment in Europe during the last economic crisis has had a lasting effect, especially in Southern European countries. 50% of young Europeans between 15 and 24 years of age work either part-time, fewer than 20 hours per week, or on a temporary basis (fixed-term or apprenticeships/trainees).³⁵

³⁴ Eurostat (2020): *Map - Unemployment rate, 2019*. [Link](#).

³⁵ Directorate General For Internal Policies: *Precarious Employment in Europe - Part 1: Patterns, Trends and Policy Strategy*, 2016. [Link](#).



“The labour market is much more difficult for younger people than older people. Like the last big recession, the economic fallout from the pandemic will leave many young people in Europe unemployed, with long-lasting social and economic consequences... the European Commission and national policymakers must urgently focus on supporting young people in coping with the challenging situation.”³⁶

Monika Grzegorzcyk and Guntram Wolff

Effects of the COVID-19 pandemic on young, new, and emerging professionals.

The effects of the COVID-19 pandemic have been especially hard on young, new, and emerging professionals who are more likely to lose their jobs than older professionals.³⁷ Prior to the pandemic in 2019, 43% of jobs in cultural heritage and creative industries were held by people under the age of 39 in the EU-27, compared with 41% in the overall EU-27 economy.³⁸ In October 2020, youth unemployment was over 25% in Spain, Greece, Italy, Lithuania and Sweden.³⁹

COVID-19 pandemic qualitative analysis

1. *“Economic downturns of all kinds tend to have a negative impact on the labour market, especially for new entrants”⁴⁰ [How will coronavirus affect the lifetime earnings of new graduates?](#)*
2. *“Young people are emerging as some of lockdown’s biggest losers who, along with those out of work, report the lowest levels of well-being...while life satisfaction and optimism increased since April [2020], young people continue to feel excluded from society and remain at greatest risk of depression showing how restrictions during lockdown affect them more”⁴¹ [Eurofound: living, working and COVID-19](#)*
3. *“The graduate market mirrors problems in the wider economy. While graduates often escape the worst impacts of recessions, the size and health of the graduate labour market is tied up with the wider economy. The magnitude of the current crisis means that it is impacting on workers of all skill levels and is likely to be particularly difficult for those entering the labour market for the first time and those working in the sectors which are feeling the worst effects”⁴² [Institute of Student Employers - COVID-19: Global impacts on graduate recruitment](#)*

³⁶ Monika Grzegorzcyk and Guntram B. Wolff (2020): *The scarring effect of COVID-19: youth unemployment in Europe*. Bruegel Blog. [Link](#).

³⁷ Monika Grzegorzcyk and Guntram B. Wolff (2020): *The scarring effect of COVID-19: youth unemployment in Europe*. Bruegel Blog. [Link](#).

³⁸ EY - Rebuilding Europe: the cultural and creative economy before and after the COVID-19 crisis, p.13, January 2021, [Link](#).

³⁹ Eurostat (2020): *Youth unemployment rates and ratios, 2019, persons aged 15-24*. [Link](#).

⁴⁰ Lei Xu (2020): *How will coronavirus affect the lifetime earnings of new graduates?*, *Economics Observatory*. [Link](#).

⁴¹ Eurofound (European Foundation for the Improvement of Living and Working Conditions), (2020): *Living, working and COVID-19*, COVID-19 series, Publications Office of the European Union, Luxembourg. [Link](#).

⁴² Institute of Student Employers: *Covid-19: Global impacts on graduate recruitment*, July 2020, [Link](#).



As demonstrated in the analyses above, the current health crisis has and will continue to have a huge impact on students, new, and emerging professionals. This effect is likely to be felt even more acutely in the cultural and creative sectors, which the Organisation for Economic Co-operation and Development (OECD) warns [with the tourism sector]... are among the most affected by the current COVID-19 pandemic.⁴³

For students, the suspension of face-to-face teaching and the move towards online learning has affected students in a number of ways:

1. Students are increasingly isolated and disconnected, and are finding it difficult to carry out their studies and research due to the closure of libraries and archives.⁴⁴
2. Mental health issues such as anxiety and depression are on the rise due to the effects of the pandemic.⁴⁵
3. The dependence on technology has especially disadvantaged students from lower socio-economic backgrounds or those in rural areas.⁴⁶

The impact of these mental and physical health implications, as well as the lack of opportunities to take part in international mobility experiences and practical, hands-on learning activities, such as workshops and internships⁴⁷ remains to be seen over time. Yet it seems likely that students affected by the COVID-19 pandemic will graduate with reduced skills, abilities, confidence, and, consequently, job preparedness. This can be seen as the non-cumulation of human capital, the lack of which will have a detrimental effect on the longer-term career of cultural heritage professionals. Even more acutely, there is an expectation that “graduates from poorer households [will] be disproportionately affected by the downturn”.⁴⁸

When entering the job market, some young professionals may opt instead to prolong their time in education.⁴⁹ This may result in more candidates being overqualified for the jobs available to them and also result in more qualified new professionals leaving the sector. This is likely to be frustrating and demoralising, particularly considering that new graduates in employment are also likely to experience a lack of opportunities for career progression. Retaining skilled young professionals in the heritage sector may also become an issue in the medium-to-longer term.⁵⁰

⁴³ Organisation for Economic Co-operation and Development (OECD) Policy Responses to Coronavirus (COVID-19): *Culture shock: COVID-19 and the cultural and creative sectors*, 7 September 2020, [Link](#).

⁴⁴ Indicates that 95% of institutions moved all learning online during the 2019 Spring semester. Source: European University Association (EUA) *Report on digitally enhanced learning and teaching in European higher education institutions*, January 2021 [Link](#)

⁴⁵ Hari Sreenivasan and Jason Kane (2021): *How the pandemic is impacting college students' mental health*. Washington, US, PSB. [Link](#).

⁴⁶ Aleksander Aristovnik (2020): *How Covid-19 pandemic affected higher education students' lives globally and in the United States*. College of Business Blog. Reno, US, University of Nevada. [Link](#).

⁴⁷ An early EAIE survey report (March 2020) showed that almost two-thirds of institutions saw their outgoing student mobility impacted. Source: European University Association (2020): *European higher education in the Covid-19 crisis*. International Association of Universities. [Link](#).

⁴⁸ Lei Xu (2020): *How will coronavirus affect the lifetime earnings of new graduates?*, *Economics Observatory*. [Link](#).

⁴⁹ Institute of Student Employers (2020): *Covid-19: Global impacts on graduate recruitment*. London: Institute of Student Employers, p. III. [Link](#).

⁵⁰ Lei Xu (2020): *How will coronavirus affect the lifetime earnings of new graduates?*, *Economics Observatory*. [Link](#).



Structural racism and discrimination

One of the major barriers to greater diversity in the cultural heritage sector is societal or structural racism.⁵¹ In order to address and work on the barriers that exclude new professionals from professional networks such as the ENA, it is crucial to acknowledge the impact structural racism has on individuals pursuing or even considering a career in the cultural heritage sector.

Structural racism exists in the cultural heritage sector and the Europeana Initiative as it exists in other sectors and society as a whole. Research has demonstrated there is a lack of awareness about what structural racism is and how it is perpetuated consciously and unconsciously.⁵² Due to the lack of this awareness, there is a denial around white privilege and a disregard of its existence.⁵³ Consequently, there is a need to actively listen and accept the lived experiences and perspectives of those negatively affected by white privilege.

This task force recognises the critical need to hold open and honest conversations with each other and admit our institutions and systems are not as fair as they should be.⁵⁴ Corrective long-term action is needed to critically examine ourselves, our assumptions, and biases to proactively recognise and challenge racism, and the meritocratic language and beliefs that are used to deny the existence of systemic exclusions based on race and gender.⁵⁵ Within the scope of this task force, we recognise the ENA has a key role and responsibility to listen, learn and take corrective action. Cultural heritage institutions and the collections they preserve are not neutral; they represent and perpetuate colonial bias, power structures and their inequalities.⁵⁶

"We have to accept the record is biased, the record will represent a specific point of view at a specific time."⁵⁷
Dr. Anthea Seles

⁵¹ "Societal or structural racism has many definitions. According to Wikipedia, societal racism it is the formalisation of a set of institutional, historical, cultural, and interpersonal practices within a society that more often than not puts one social or ethnic group in a better position to succeed and at the same time disadvantages other groups in a consistent and constant matter that disparities develop between the groups over a period of time. In this regard, societal racism can be equated to structural and systemic racism." Source: [Wikipedia](#).

⁵² European Network Against Racism (2019): *Intersectional discrimination in Europe: relevance, challenges and ways forward*. With support of the Rights, Equality and Citizenship Programme of the European Union. [Link](#).

⁵³ Jade Montserrat, Cecilia Wee, Michelle Williams Gamaker (2020) Arts Professional "We need collectivity against structural and institutional racism in the cultural sector", [Link](#).

⁵⁴ Simone Buitendijk 'Equality, diversity and inclusion: simple principles to start getting it right' 16 November 2020, [Link](#).

⁵⁵ Brook, Orian and Dave O'Brien, Mark Taylor (2020): *Culture is bad for you. Inequality in the cultural and creative industries*. Manchester University Press, p.256, [Link](#).

⁵⁶ Cathy O'Neill (2016): *Weapons of Math Destruction: How Big Data Increases Inequality and Threatens Democracy*. New York: Crown Publishing.

⁵⁷ Anthea Seles (2020): *Artificial Intelligence and Archives*. Presentation at the first session of the Emerging Technologies, Big Data, and Archives Series, 9 June 2020. [Link](#).



The fact that the cultural heritage sector's workforce is marked by a lack of diversity⁵⁸ also affects the impact of the cultural heritage it preserves, as Historic England summarises:

"To fulfil our mission we need to build stronger links between Historic England and diverse communities. The most direct way is to have a more representative workforce. That is a challenge for an organisation with high levels of staff retention which draws on academic disciplines that do not themselves recruit from a diverse student body."⁵⁹
Duncan Wilson

The Culture24 report for Europeana titled 'Digital Transformation Agenda and GLAMs' identified how cultural activist groups have been forming, such as [Open Restitution Africa](#), [Museums Are Not Neutral](#), [Museum Detox](#), [WeAreMuseums](#), [Black British Museum Project](#), and [LGBT+ History Month](#). These groups are challenging the cultural heritage sector from within, questioning its colonial roots and predominantly white, privileged, straight, and western viewpoint.⁶⁰ This task force recommends the ENA to cooperate with these groups and initiatives and welcomes Europeana's [sense-making workshops](#), which in June-July 2020, recognised how Europeana, together with others, can play a key role in addressing systemic racism, xenophobia, and intolerance.⁶¹

"Memory institutions have a social responsibility to protect our collective memories. However, unequal power structures result in many forgotten, undervalued and erased histories from various under-represented groups."⁶²
Jass Thethi

This task force welcomes the free-to-register online Europeana 2020 conference model, and how 70% of the Europeana 2020 conference programme came from an open call for proposals, selected by a committee representing the Europeana Aggregators' Forum, the ENA, its communities, task forces and working groups and the Europeana Foundation.⁶³ This open call for proposal approach allowed a wider range of speakers and panelists to present and share research, interests, and opinions across the sector and increase diversity in the conference programming. Over 50 sessions considered the

⁵⁸ There is only limited data available about the diversity in the GLAM workforce. See: Arts Council England (2019): *Equality, Diversity and the Creative Case: a Data Report, 2017-2018*. [Link](#); Association of Art Museum Directorships (AAMD): *The Gender Gap in Art Museum Directorships*. [Link](#).

⁵⁹ Duncan Wilson: *The Importance of Bringing Greater Diversity to Historic England*. Historic England. [Link](#).

⁶⁰ Culture 24 (2020): *The Digital Transformation Agenda and GLAMs. A Quick Scan Report for Europeana*. [Link](#).

⁶¹ Michael Peter Edson and Jasper Visser (2020): *Digital transformation in the time of COVID-19. Sense-making workshops findings and outcomes*. [Link](#)

⁶² Jass Thethi: *Intersectional GLAM. Creating Spaces for Marginalised Voices in the GLAM Sector*. [Website](#).

⁶³ Europeana Foundation: *Explore our Europeana 2020 programme*. [Link](#).



key issues on digital divides, agency for change and collaboration, from a variety of perspectives.⁶⁴

However, during Europeana 2020, one of the keynotes demonstrated how blind spots exist in the Europeana Initiative regarding topics like anti-racism, neo-colonialism, and how its use of terms and images offended and alienated ENA members and conference attendees.⁶⁵ Dedicated training and skills development are needed to raise awareness on how, and why, we need to challenge problematic statements and actions to avoid causing such offense in the future.

"In order to lower the barriers in the way to become an active member of ENA, we have to identify the blind spots: who is not yet joining our discussions? Who do we leave out? We have to open spaces for these groups and listen to them in order to find out how the network might be exclusive to them."⁶⁶

Larissa Borck

A key goal of this task force was to help develop a more diverse network that is open and inclusive to new audiences and voices. Consequently, we welcome the Europeana Initiative led sense-making workshop approach and recommend training on intersectionality, structural racism, and gender discrimination, to foster better awareness of issues relating to diversity, equality and inclusivity. This task force also recommends training on privilege and unconscious bias awareness; such as anti-racism training to be provided to the ENA.

"The beauty of anti-racism is that you don't have to pretend to be free of racism to be an anti-racist. Anti-racism is the commitment to fight racism wherever you find it, including in yourself. And it's the only way forward."⁶⁷

Ijeoma Oluo

Anti-racism is used as a proactive approach to challenging and dismantling structural racism. Instead of being passively non-racist on an individual or collective basis, it is necessary to raise awareness around the need for anti-racist action within society. Nicole Cook elaborates how anti-racism requires risk, vulnerability, and accountability, which "...also brings whole new levels of understanding and empathy"⁶⁸.

⁶⁴ Gina van der Linden - Catch up :with Europeana 2020, 27 November 2020, [Link](#).

⁶⁵ Statements from the Europeana Foundation and the Europeana Network Association Management Board on Europeana 2020 keynote, November 2020, [Link](#).

⁶⁶ Larissa Borck, Tola Dabiri and Killian Downing: *A conversation on inclusivity and diversity: reflections from Europeana 2019*, 21 February 2020. [Link](#).

⁶⁷ Ijeoma Oluo, 15 July 2019 on [Twitter](#).

⁶⁸ Nicole A. Cooke (2020) *Publishers Weekly* "Reading Is Only a Step on the Path to Anti-Racism", [Link](#).



“Through both personal unlearning and our institutional and community work, we want to be part of the solution - we pledge to listen, learn and show up.”⁶⁹
ICA New Professionals Black Lives Matter Statement

The following ENA geographical membership representation (Figure 5-6) reflects how the majority of ENA members live in post-colonial countries in central Europe. It must be noted however, that limited biographical data is collected at the point of joining the ENA to allow further interrogation of diversity and representation in the network. On this basis, this task force referred to relevant findings from related sectors⁷⁰ which demonstrated the existing inequalities with regard to structural racism and discrimination.

The ability to collect data on race, in combination with other categories such as gender, class, sexual orientation and disability is a fundamental step towards exposing structural privilege and disadvantage.⁷¹ A 2019 report, commissioned by the European Network Against Racism, confirms how the lack of collection of equality data⁷² is one of the key barriers to making race visible and tackling inequality.⁷³

Within the scope of this task force’s goals and supporting the Europeana Foundation’s work to implement practical measures in this area,⁷⁴ this task force recommends to survey the biographical profile of the ENA membership with the cooperation of the Europeana Foundation, with a view to better understanding the make-up of the ENA, and to identify imbalances within the network.

“Undertake a mapping exercise to understand the many ways that diversity is identified and described by Europeana members in different nations, and what work to increase diversity and inclusion has already taken place. I believe that this would lead to the development of a shared understanding across the network.”⁷⁵
Dr. Tola Dabiri

⁶⁹ International Council on Archives New Professional: *A Statement on Archives and the Black Lives Matter Movement*, June 2020. [Link](#).

⁷⁰ In the UK in 2018, of 4,735 professors, over 4,000 are white, black women make up 0.1% of all professors, there are 25 altogether. The tentative guess—due to the lack of equality data— in Germany is that there are 13 black female professors out of 45,000 in total and out of 11,442 women. Center for Intersectional Justice (CIJ) (2019): *Intersectional discrimination in Europe: Relevance, challenges and ways forward*, a report commissioned by the European Network Against Racism (ENAR), p. 36. [Link](#).

⁷¹ European Network Against Racism (2019): *Intersectional discrimination in Europe: relevance, challenges and ways forward*. With support of the Rights, Equality and Citizenship Programme of the European Union. p.10, [Link](#).

⁷² Equality data is defined as all types of disaggregated data used to assess the comparative situation of a specific group at risk of discrimination. Equality data can be collected based on different methodologies (third-party identification, self-identification, auto-hetero perception, objective criteria) and using different sources (public censuses, administrative registers, surveys, etc.) Chopin et al (2014) Policy Report - Ethnic Origin and Disability Data Collection in Europe: measuring inequality – combating discrimination, Open Society Foundations, p.4 [Link](#).

⁷³ European Network Against Racism (2019): *Intersectional discrimination in Europe: relevance, challenges and ways forward*. With support of the Rights, Equality and Citizenship Programme of the European Union. p.10, [Link](#).

⁷⁴ Harry Verwayen (2020): Next steps for the Europeana Foundation on diversity and inclusivity, *Europeana Pro*. [Link](#).

⁷⁵ A conversation on inclusivity and diversity: reflections from Europeana 2019, Larissa Borck and Tola Dabiri, 21 February 2020, [Link](#).



Figure 5 - ENA International membership, October 2020.

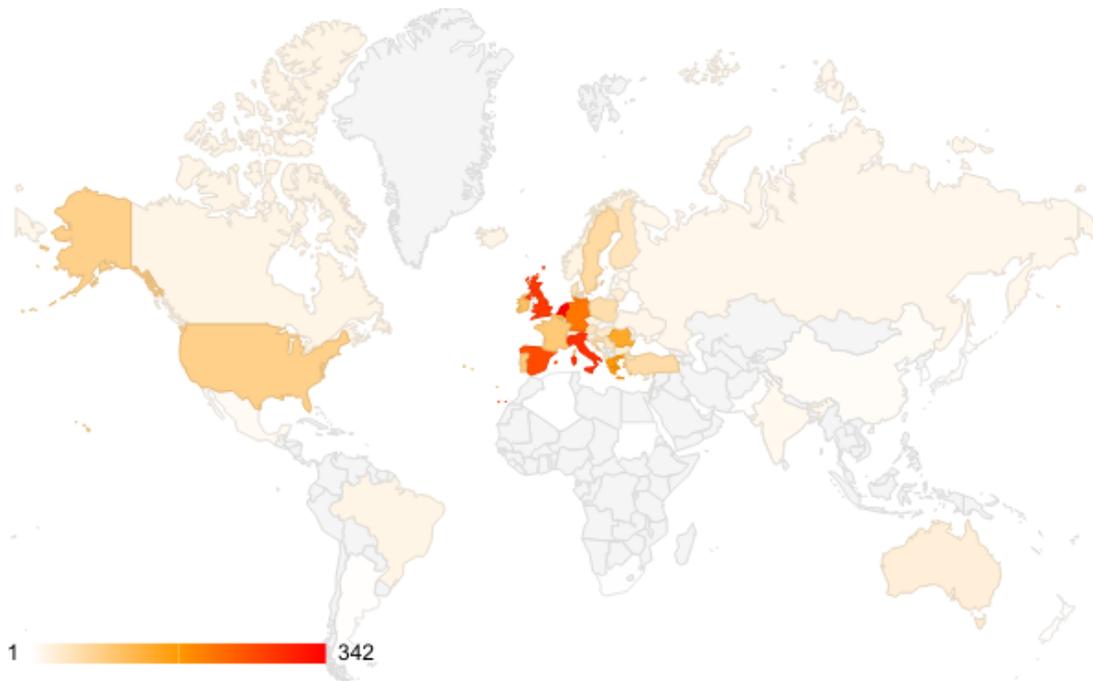
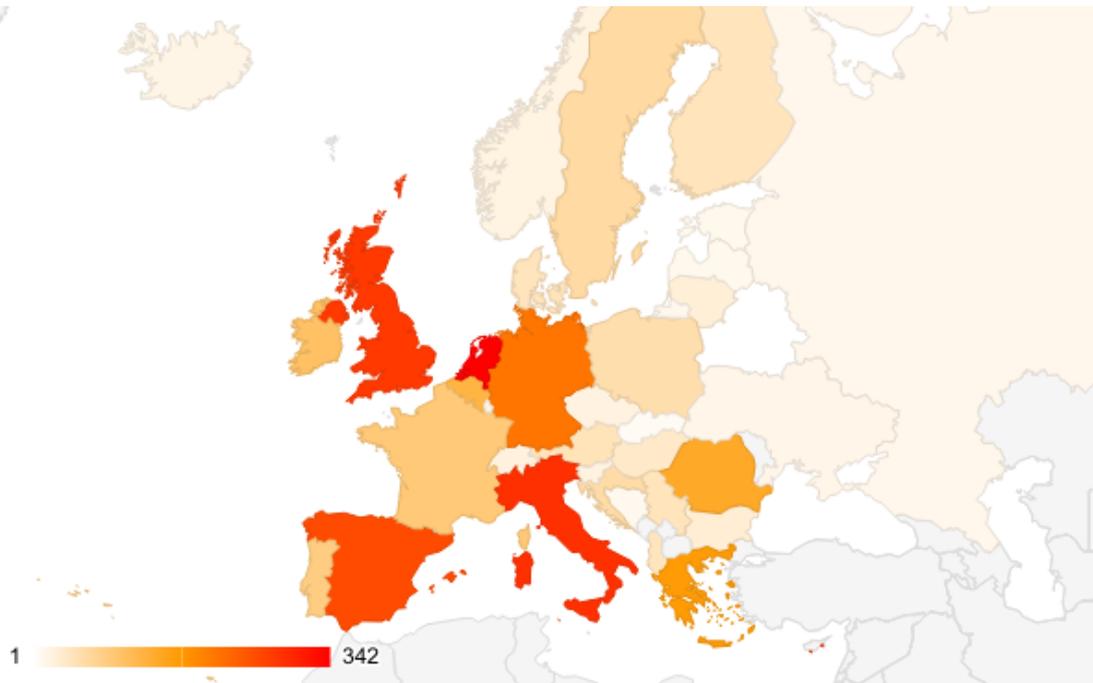


Figure 6 - ENA International membership, zooming in on Europe, October 2020.





Opportunities for inclusivity

Mentoring Programme

One of the key themes and opportunities for the ENA recognised by this task force was the value of a mentoring programme for new and experienced professionals. Mentoring programs are traditionally considered as a form of continuing professional development and provide participants with real world advice, encouragement and compassion.

Spotlight on International Council on Archives (ICA) New Professionals Programme

A key collaboration of this task force was with the International Council on Archives (ICA) New Professionals Programme, and its coordinator Laura Millar, who advised on how best to approach a mentoring programme for the ENA. The ICA is an international body which exists to promote international cooperation for archives and archivists, with around 1500 institutional members across 200 countries and territories.

The ICA New Professionals Programme started in 2008 and funds six people to serve as active new professionals for one year. They receive organisational and technical support, attend the ICA annual conference, and work together on various initiatives and projects, while being supported by two new professional coordinators. The ICA New Professionals Programme is funded by its institutional members on an annual basis.

One of the goals of the ICA New Professionals Programme is to represent the rest of the new professionals community; they connect with the community through the ICA website, social media, webinars and newsletters. To do this, they run the ICA New Professionals social media channels. Posts on these channels are supported by other ICA members and this provides a great source of networking for the whole new professionals community.

In addition to this, ICA New Professionals connect with each other through online chats, and attend regular online meetings. They attend and present a cooperative session at the ICA annual conference, write reports on conferences, connect with their conference buddies, write articles for ICA publications, and carry out special research projects.

“The idea of the conference buddy is a friendly face, and I think we can all remember our first conference where we didn't feel like we knew anybody. This helps break the ice and support the new professional in that experience.”⁷⁶

Laura Millar, ICA New Professionals Programme Coordinator

⁷⁶ Laura Millar (2020): New Professionals Café presentation, Europeana 2020. [Link](#).



ICA New Professionals Mutual Benefits

Mentoring programmes can facilitate mutual growth and development, as experienced professionals mindfully share their own experiences, while learning from new professionals and the challenges they face. Laura Millar shared practical guidance to this task force on how best to approach a mentoring programme for the ENA. There could be a number of potential benefits, including:

- Mutually positive experiences - new professionals receive guidance and support; mentors receive inspiration and new perspectives.
- Increased awareness in the ENA of different geographical or professional perspectives.
- Expansion and diversification of the ENA and professional networks.
- The possibility of fostering meaningful and positive relationships among network members; as Laura Millar articulated at Europeana 2020 "...it's not a master/student dynamic – it's about travelling companions."⁷⁷

"The ICA New Professionals programme has given me confidence to believe in our ability to create a more innovative and inclusive profession, and in turn society."⁷⁸

ICA New Professional

During the New Professionals Café session at Europeana 2020, attendees were asked via online survey polls if they think Europeana [ENA] should have and fund a new professionals mentor programme. The survey results are outlined below.

⁷⁷ Laura Millar (2020): New Professionals Café presentation, Europeana 2020. [Link](#).

⁷⁸ Laura Millar (2020): New Professionals Café presentation, Europeana 2020. [Link](#).



Figure 7 - Europeana 2020 survey during New Professionals Café session. In response to the question 'Do you think Europeana should have a New Professionals Mentor Programme' 79.0% responded 'very important', 21.0% responded 'fairly important.'

Do you think Europeana should have a New Professionals Mentor Programme?

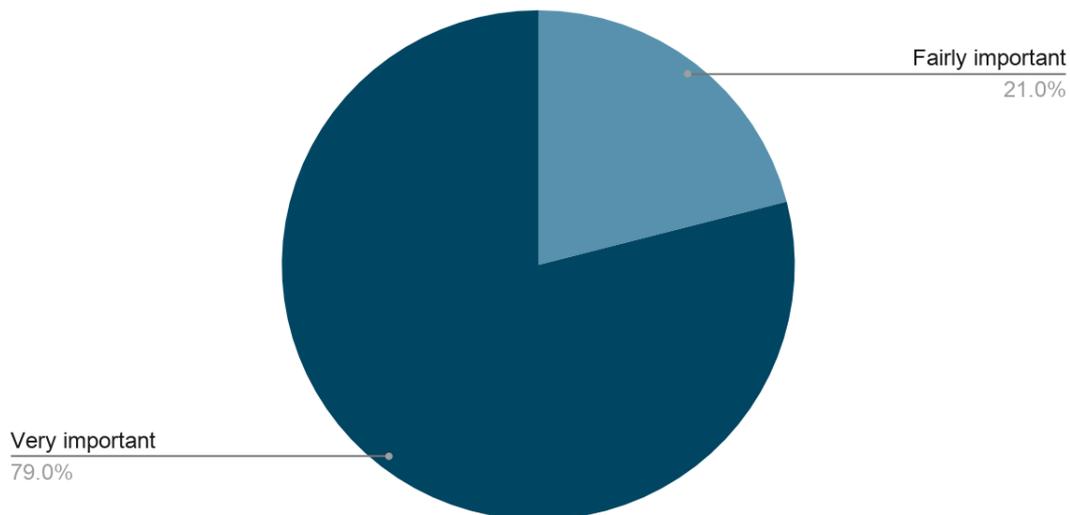
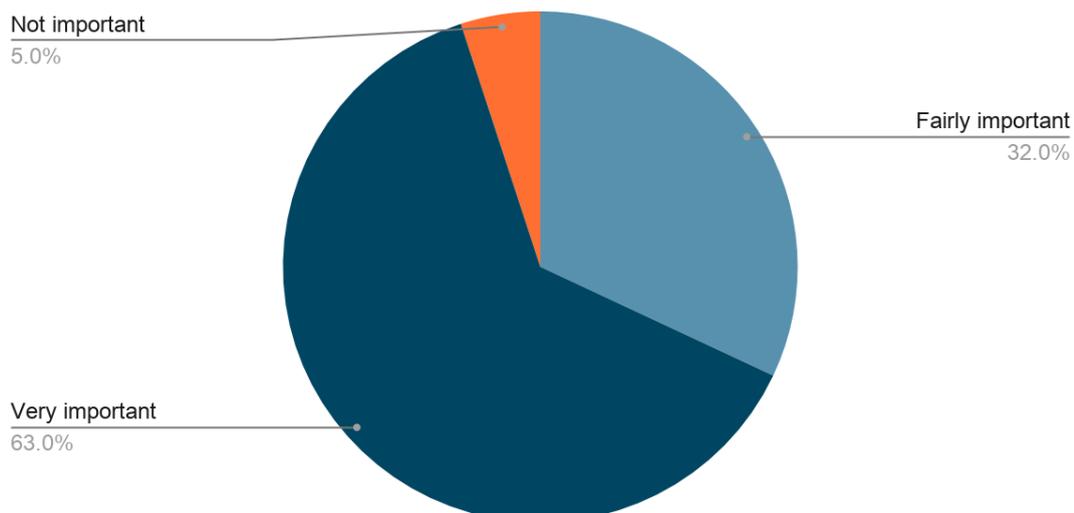


Figure 8 - Europeana 2020 survey during New Professionals Café session. In response to the question 'Do you think Europeana should fund a New Professionals Mentor Programme' 63.0% responded 'very important', 32.0% responded 'fairly important', 5.0% responded 'not important.'

Do you think Europeana should fund a New Professionals Mentor Programme?



Additional feedback from this session at Europeana 2020 included the following from Yvonne A. Mazurek, a PhD Researcher at the Università degli Studi della Tuscia, Italy.



"I work on the conservation and museum strategies for a central Italian hill town where there is very little or no digital content circulating, weak ICT infrastructure and cumulative economic difficulties in the sector and society at large. I'd love to be part of a group of buddies that includes professionals with experience, starters and people who are sensitive to realities which lack funding and even basic infrastructure."⁷⁹

Yvonne A. Mazurek

Guidance on Internships

Support for meaningful and paid internships was identified as a key outcome for inclusivity, solidarity and support for new professionals during this task force. Research recognised examples of unpaid/underpaid internships, internships replacing paid jobs, internships without formal learning outcomes, and interns being ambiguously employed and consequently vulnerable to exploitation.

As outlined above, the prevalence of unpaid internships is one of the barriers to an inclusive cultural heritage sector. An intern should be paid and recognised as a worker, entitled to at least the relevant minimum wage and be protected by employment rights. Organisations should ensure they are clear of the status they are inferring on 'interns' and their own legal and contractual obligations. The ENA have a responsibility to challenge unpaid and exploitative internships by providing guidance on approaches to meaningful paid internships. We recommend the ENA to cooperate with the [Fair Museum Jobs](#) approach and issue a position statement on internships.⁸⁰⁸¹

"The simple fact is that internships are not open to everyone on an equal basis. They discriminate against those from poorer backgrounds. Given the number of paid internships that remain out there, this has obvious and resoundingly negative consequences for the diversity of the sector's workforce. As a model for recruitment practices, Fair Museum Jobs believes that the institution of unpaid internships cannot be allowed to go unchallenged. No one should have to work for free."⁸²

Fair Museum Jobs

Brook et al (2020) elaborate how recognition of social inequality cannot excuse inequality within the cultural heritage occupations. They recommend proactively considering and challenging the problem of low and unpaid work, and other forms of

⁷⁹ Yvonne A. Mazurek is a PhD Researcher, Università degli Studi della Tuscia, and attendee at the Europeana 2020 New Professionals Café.

⁸⁰ Fair Museum Jobs: *A Manifesto for Job Adverts and Recruitment*. [Link](#).

⁸¹ Archives and Records Association, UK and Ireland (2015): *Internships, a position statement for record keeping professionals*. [Link](#).

⁸² Fair Museum Jobs: *The Manifesto Explained: Internships and Volunteering Jobs*, 2 December 2020, [Link](#).



discrimination based on gender, class and race, as there can be no justification for refusing to engage with these issues.⁸³

Intersectionality

This task force recommends the use of intersectional approaches within the ENA and the Europeana Initiative. To be open to and welcoming of new professionals, the ENA needs to be welcoming to individuals from all backgrounds, and only when discrimination is addressed in all its dimensions, including individual, institutional, structural and historical, can the full potential of intersectionality be effectively deployed.⁸⁴ Brook et al (2020) highlight how these intersections of class and race, and class, race and gender, can draw attention to some of the mechanisms of exclusion in the cultural heritage sector, as opposed to suggesting these mechanisms operate in the same way for all.⁸⁵

This task force welcomes the work the Europeana Initiative is undertaking with diverse communities, collections and cultures⁸⁶ and recommends to continue this work using an intersectional approach.

“Intersectionality is a proactive approach to ensure that people from all walks of life are equally and respectfully included in important conversations. Ending the use of the phrase ‘diversity and inclusion’ and replacing it with ‘intersectionality’ would ensure that all GLAM institutions searched historical archives and any new collections for a history that is linked to all people in surrounding communities. Diversity and inclusion isn’t enough, be intersectional.”⁸⁷

Jass Thethi

According to Brook et al (2020) people from middle-class origins dominate most cultural occupations, while people of colour are absent from creative occupations associated with major cultural institutions.⁸⁸ Relevant research and data on women of colour is limited, as in many countries in Europe there is insufficient collection of data. This hinders the ability to understand the following^{89,90}

- the position of women of colour according to many economic and social indicators.

⁸³ Brook, Orian and Dave O'Brien, Mark Taylor (2020): *Culture is bad for you. Inequality in the cultural and creative industries*. Manchester University Press, [Link](#).

⁸⁴ Center for Intersectional Justice (CIJ) (2019): *Intersectional discrimination in Europe: Relevance, challenges and ways forward*, a report commissioned by the European Network Against Racism (ENAR). [Link](#).

⁸⁵ Brook, Orian and Dave O'Brien, Mark Taylor (2020): *Culture is bad for you. Inequality in the cultural and creative industries*. Manchester University Press, [Link](#).

⁸⁶ Europeana diversity and inclusion activities, [Link](#).

⁸⁷ Jass Thethi (2019): Archives and Diversity are Cancelled. We Need Archival Intersectionality, *Off the record*. [Link](#)

⁸⁸ Culture is bad for you Inequality in the cultural and creative industries By Orian Brook, Dave O'Brien and Mark Taylor, September 2020, [Link](#)

⁸⁹ European Network Against Racism (2015): *Equality Data Collection: Facts and Principles*. [Link](#).

⁹⁰ Farkas, Lilla for the Directorate-General for Justice and Consumers ([European Commission](#)) (2020): *Analysis and comparative review of equality data collection practices in the European Union. Data collection in the field of ethnicity*. Publications Office of the EU. [Link](#).



- the experiences and relative positions of women of colour in individual workplaces.

As part of any work towards diversifying the ENA and increasing diversity and spaces for new voices in the network and its communities, we recommend the ENA, as proposed by Tola Dabiri at Europeana 2019, to survey the biographical profile of the ENA membership with the cooperation of Europeana Foundation, with a view to better understanding the make-up of the ENA and identifying the imbalances within the network.

"We have to work hard and take the time required to explore more ways to make sure we are indeed embracing diversity and implementing practical measures to embed it in our organisation... We want to make sure that we understand, represent and include the whole of our society in the work that we do. This will take time. But we want to be transparent about where we stand as an organisation, and how we can work together to progress."⁹¹

Harry Verwayen

Tola Dabiri highlights how research into diversity has largely been completed without engagement with the wider Black, Asian and Minority Ethnic (BAME) communities. She states that there is a lack of diversity in voices and opinions in the conversation about diversity which means that issues such as unconscious bias and microaggressions, which make an enormous difference to the well-being and experiences of BAME employees, can go unrecognised or dismissed as unimportant.⁹²

"At the moment, the dialogue is top down, 'at us not with us'. The inclusion of the voice of diverse communities is important to ensure that there is a genuine conversation about diversity with BAME workers."⁹³

Dr. Tola Dabiri

New Professional Events

In 2020, the New Professional Task Force organised two connected online events for new professionals, both to raise awareness of the work of the Task Force and ENA, and to gather insight into the perspectives of new and emerging professionals in the sector. Both events were proposed as sessions at [Europeana 2020](#). A proposal for a New Professionals Cafe was accepted for the conference, while the other was adapted to an online 'New Professionals Forum' in collaboration with [European Students' Association for Cultural Heritage](#) (ESACH) in November 2020. These events provided the opportunity

⁹¹ Harry Verwayen (2020): Next steps for the Europeana Foundation on diversity and inclusivity, *Europeana Pro*. [Link](#).

⁹² Tola Dabiri (2019): Making the record keeping workforce representative. [Link](#).

⁹³ Tola Dabiri (2019): Making the record keeping workforce representative. [Link](#).



to assess whether online events have a stronger appeal to new professionals, and the impact this could have on Europeana's ability to engage with them.

New Professionals' Café

The New Professionals Café session took place on Friday 13 November, and was fully titled, "What would a Europeana New Professionals Programme look like?" Laura Millar, International Council on Archives New Professionals Programme Coordinator, and task force members Carlota Marijuan Rodriguez and Killian Downing introduced this workshop to explore how attendees could better support young, new and emerging professionals within the ENA and Europeana Initiative. In the workshop, 71 registered attendees listened to the perspectives of new and experienced professionals talking about their experiences while navigating careers within the cultural heritage sector.

In addition to the presentation, participants in breakout sessions used a Miro board⁹⁴ to explore the following questions:

- What do young, new and emerging professionals need right now?
- Who is not being represented and why?
- How would mentoring work within the Europeana Network Association?

Among rich and varied discussions, the need for concrete financial support for new professionals (in terms of access to funding, digital equipment, and secure jobs paid at a living wage) and opportunities to meet and network with experienced professionals when new to the sector, were consistently mentioned. Other conversations explored how attendees would welcome mentoring, conference buddies, training around digital skills, resources and professional development around digital literacy.

"Digital literacy is a complicated concept because it's part of a whole set of literacies on one hand and then also it's shifting because the digital domain is shifting, the requirements, what we need to know, and what things are able to do in this domain are also shifting."⁹⁵

Dr. Milena Dobreva

⁹⁴ Thanks to the recommendation of the ICOM COMCOL Young Professional Network, [Link](#).

⁹⁵ As cited in: Culture 24 (2020): *The Digital Transformation Agenda and GLAMs A Quick Scan Report for Europeana*, p.9. [Link](#).

Figure 9 - Europeana 2020 Miro interactive space during New Professionals Café session.⁹⁶



New Professionals' Forum

Following on from the Europeana 2020 New Professionals Café session, there was a New Professionals' Forum event that took place online on 17 November 2020, attended by 61 people. The event aimed to bring together the communities of Europeana and European Students Association for Cultural Heritage (ESACH). It took place within the monthly event series [ESACH Talks](#), developed in partnership with [Europa Nostra](#). The event explored new perspectives on the potential of digital technologies in cultural heritage studies, including topics such as photography, architecture, surveying techniques, software and digital preservation workflows. The event provided a platform for young professionals and students to present on their work and research, followed by a question and answer session.⁹⁷

⁹⁶ A recording for this session is available here [Link](#).

⁹⁷ ESACH Talks! New Professionals Forum. Nov 2020, recording available on Youtube. [Link](#).



What can we learn from the data?

(Young and new professionals at Europeana events)

Europeana 2020 was Europeana's first fully digital, free to register conference. Compared to an attendance of 238 in 2019, Europeana 2020 welcomed around 900 unique viewers online. For these participants, the outcomes and intensity are unlikely to be the same: only 35% of Europeana 2020 attendees surveyed attended most of the conference, whereas 60% suggested that they attended only 'some of it'.

Nonetheless, this was an opportunity to attract new audiences. There was a considerably higher proportion of non-ENA members amongst attendees in 2020 compared to 2019 (40% of the surveyed audience in 2020 compared to 10% in 2019). Similarly, there was an increase in the proportion of the audience who were new to Europeana. Over half (54%) of the surveyed audience of Europeana 2019 had been to past Europeana annual conferences, compared to almost half that (28%) in 2020. Half (50%) of the surveyed audience in 2020 had never been to any Europeana event, compared to 33% in 2019.

Only one of the respondents to the Europeana 2019 survey identified as a student, and this was in parallel with a connected professional job (i.e. studying while working). Anecdotally, Europeana 2019 had only two participants under the age of 30. With that in mind, it is suggested that Europeana 2020 was able to reach a much younger age of participants and to be more open to students. At Europeana 2020, we collected the reported years of experience of attendees for the first time. This showed that 25% of attendees had up to four years' experience in the cultural heritage sector. Similarly, we improved our question that helped us capture professional backgrounds to include 'student' as a category. This shows that 8% of attendees were students. We recommend this data be tracked for future events, which is further outlined in the impact assessment section.

For many young, new and early career professionals, Europeana 2020 was more relevant than ever before, it was online, free to attend, and well-promoted and arguably far more accessible than in previous years.

This task force recommends to explore further digital events, post COVID-19, as a way to introduce the work and mission of the ENA and Europeana Initiative to younger and newer audiences. The October 2020 ENA impact assessment report demonstrated how a significant number of ENA members wished to be more involved in the ENA, but with half of respondents being unsure about to do so.⁹⁸ Supporting this impact assessment work and report, this task force welcomes further research and consideration around how new professionals might progress between membership engagement styles, [Inactive/Active/Super-Active] as outlined in Figure 10 below.

⁹⁸ Nicole McNeilly: Europeana Network Association Impact Assessment Report (October 2020) [Link](#).



Figure 10 - Typology of ENA Membership Engagement Styles⁹⁹ from (October 2020) Impact Assessment Report.

Typology of Network membership engagement styles



Climate Action

Young people have been at the forefront of climate activism, inspired by Greta Thunberg's school strikes and grassroots climate justice such as [Extinction Rebellion Youth](#), [Museums for Future](#), [Fridays for Future](#), [Climate Heritage Network](#) and [UK Youth Climate Coalition](#).¹⁰⁰ The global marches on climate action demonstrate the passion, conviction and activism of young people demanding climate justice.

This task force welcomes and supports the ENA and Europeana Foundation's work and research on climate action, exploring the relationship between people, natural resources and the environment. Contributions include Europeana galleries on pollution¹⁰¹, articles on sustainability,^{102,103} awareness on heritage at-risk,¹⁰⁴ research on Europeana's carbon footprint¹⁰⁵ and climate action presentations at recent Europeana 2019 and 2020 conferences.^{106,107}

Within the ENA, much of the climate action is being spearheaded by the [ENA Climate Action Group](#), led by ENA Members Councillor [Barbara Fischer](#). However, this climate action group does not have an official working group status within the ENA and significantly requires support, resources and governance to more meaningfully cooperate with relevant partners and initiatives including Museums for Future and the Climate Heritage Network. This task force recommends to support this climate action

⁹⁹ Nicole McNeilly: Europeana Network Association Impact Assessment Report (October 2020) [Link](#).

¹⁰⁰ Bridget McKenzie (2020): *The Pandemic and the Earth crisis*, Medium. [Link](#).

¹⁰¹ Europeana Collections: *Pollution: an industrial legacy*, [Link](#).

¹⁰² Maria Drabczyk and Małgorzata Szykielewska (2019): Mixing sustainability and cultural heritage with TuEuropeana, *Europeana Pro*. [Link](#).

¹⁰³ Nicholas Jarrett (2020): Europeana 2019: Building a sustainable event, *Europeana Pro*. [Link](#).

¹⁰⁴ Eleanor Kenny (2019): Heritage at Risk - honours Europe's iconic sites and highlights the role of digital in heritage restoration, *Europeana Pro*. [Link](#).

¹⁰⁵ Patrick Ehlert (2019): Europeana's Carbon Footprint, *Europeana Pro*. [Link](#).

¹⁰⁶ Barbara Fischer (2020): GLAM for Future - Best practices from the GLAM field on their climate policies, *Europeana Pro*. [Link](#).

¹⁰⁷ Patrick Ehlert (2020): How to make your online presence more green, *Europeana Pro*. [Link](#).



group as a formalised ENA or Europeana Initiative working group to better engage and connect with young and new professionals and encourage climate action.

“Culture heritage and craft support mitigation options with low-carbon, locally adapted approaches that add value across sectors. The collections of European heritage institutions and the information embedded in European heritage sites document lessons of the past that illuminate the causes and responses to climate change.”¹⁰⁸

Europa Nostra European Cultural Heritage Green Paper

Collaborations

Collaboration was central to the work of this task force, as we cooperated with a number of organisations, programmes, initiatives and networks which support and work with new and emerging professionals in the field of cultural heritage. These collaborations provided relevant models to develop a ENA new professionals programme and by establishing connections with these organisations, we’ve established a strong basis for continued cooperation into the future. Below, we identify some organisations who could be potential partners for assisting the development of ENA new professionals programme.

European Students' Association for Cultural Heritage

The [European Students' Association for Cultural Heritage](#) (ESACH) is a youth-led network of students and young professionals within cultural heritage based on the principles of interdisciplinarity and peer-to-peer learning. It was established in 2017, on the occasion of the European Year of Cultural Heritage 2018, to highlight the perspective of the younger generations regarding cultural issues of European and national importance. ESACH aims to establish a mutual exchange of knowledge and experience beyond geopolitical boundaries, through collaborations with cultural institutions and an increased involvement of students, young professionals and future decision-makers.

Two members of the New Professionals Task Force, Carlota Marijuán Rodríguez and Marius Müller, also lead the European Students’ Association for Cultural Heritage (ESACH). Strong connections have been established between the task force and ESACH.

¹⁰⁹

International Council on Archives

The International Council of Archives runs a New Professionals Programme which aims, ‘to support New Professionals to develop their professional knowledge and to encourage them to participate in all that the ICA has to offer’.¹¹⁰ New professionals apply to the programme, and if successful, participate in all its activities, receive mentoring,

¹⁰⁸ Europa Nostra (2020): *European Cultural Heritage Green Paper* [Interim Draft, version 2.5]. [Link](#).

¹⁰⁹ Carlota Marijuan Rodriguez, Marius Müller and Killian Downing (2020): European Students' Association for Cultural Heritage talks to the New Professionals Task Force, *Europeana Pro*. [Link](#).

¹¹⁰ ICA New Professionals Programme. [Link](#).



and receive funded bursaries to attend its annual conference. The task force has been working with Laura Millar, International Council on Archives New Professionals Programme Coordinator, who presented on the programme at the New Professionals session at Europeana 2020.

We Are Museums

[We Are Museums](#) (WAM) is an online community of 1500 members that supports new ideas through resources, original research and collaborative networks. Initially starting as a network of physical events and local gatherings, WAM moved to an online platform in March 2020 to enable more international gatherings, conversations and cooperation around culture heritage sector challenges.

Task Force members discussed with Diane Drubay, WAM Founder, how the ENA and WAM could work together to better support young and new professionals. They explored ideas for a collaborative meet-up online space for young, new and emerging professionals as they start their journey within cultural heritage, giving them a space to connect, share and discuss challenges, barriers, and relevant resources. This space could help support developing a mutually inclusive understanding with experienced professionals who could share their own experiences with new professionals. This could be supported by social media channels and a dedicated newsletter. It was recognised resources and responsibilities would be needed like a project lead to organise the meetups and start online discussions.

Consequently, this task force recommends further cooperation with the We Are Museums initiative (WAM) to provide a cooperative, sustainable, and collaborative space for the mutual growth and development of new and experienced professionals, deepening their knowledge, skills, expertise and compassion.

No Time To Wait

[No Time to Wait](#) (NTTW) is a free three-day conference focused on open media, open standards, and digital audiovisual preservation managed by [MediaArea.net](#). Task Force members discussed with Alessandra Luciano, NTTW organising committee, how the ENA and NTTW could work together to support new professionals at NTTW events. Creating a sustainable, long-term, commitment to supporting and further lowering access barriers to the NTTW network and community for new professionals. Proposals included a pre-conference new professionals session and roundtable panel for new professionals at NTTW events, with the support of the ENA.

ICOM COMCOL Young Professional Network

[COMCOL](#) is an International Committee of ICOM which aims to deepen discussions, and share knowledge on the practice, theory and ethics of collecting and collections (both tangible and intangible) development. COMCOL is a platform for professional exchange of views and experiences around collecting in the broadest sense. The mandate includes: collecting and deaccessioning policies; contemporary collecting; restitution of



cultural property and respectful practices that affect the role of collections now and in the future, from all types of museums and from all parts of the world. Task force members participated at ICOM International Committee for Collecting (COMCOL) Young Professionals Network kick off meeting with COMCOL's Young Board members Christiane Lindner, Florencia Croizet and Ya-Hsuan Wang, 11 September 2020. Discussions included how the ENA can learn from the Young Professional Network and its use of social media channels, tools and activities including Facebook, Slack and Miro to engage young and new professionals. This task force recommends continuing cooperation with the Young Professionals Network and its Board.

OF/BY/FOR ALL

[OF/BY/FOR ALL](#) is a non-profit, US based organisation that provides digital tools to help public institutions be relevant and representative to its communities. This organisation provides training to assess an organisation or network's strengths and weaknesses being of, by, and for its community. This strategy considers how an organisation or network is representative of its community, in which programming is created by the community and for the community. Europeana Foundation staff have been in contact with this network and this task force would recommend joining the OF/BY/FOR ALL change network and exploring ways in which the ENA could work towards being of, by and for all its members.

The OF/BY/FOR ALL Change network is a 12-month, fee-based, online program for civic and cultural organisations of all sizes and sectors. It provides an intentional framework to help make an organisation or network more inclusive, equitable, and relevant.¹¹¹ The OF/BY/FOR ALL Change Network could work with the ENA to;

- adopt new ways of working to become of, by, and for its communities
- apply an equity lens to both external programs and internal policies
- bring structure and clarity to community partnerships, engagement, and relationship building
- dedicate space for reflection and growth based on lessons learned with its community
- build internal buy-in for change across different organisational departments and stakeholders
- connect with a global peer network of members facing similar challenges in other countries and sectors.

Young European Heritage Alliance/Task Force¹¹²

The Young European Heritage Alliance is driven by the ambition to bring together European stakeholders in the field of youth engagement, culture and heritage as well as cultural policies. This pan-European networking alliance has been initiated by Europa Nostra and ESACH. Working with the ENA, its vision is to establish a young heritage network to act with European political relevance and create a shared strategy between the key stakeholders in the field. The Alliance proposes to join forces in the context of

¹¹¹ OF/BY/FOR ALL Change Network, [Link](#).

¹¹² Name to be confirmed and updated.



the current fragmentation of the European youth heritage landscape. It will develop a common framework for cooperation between key stakeholders, leading to joint projects and improved communication.

Recommendations

The following recommendation themes were developed through evidence based research, cross-domain collaboration, peer review and an impact design workshop led by Nicole McNeilly. These recommendation themes articulate the overarching change needed to better support new and emerging professionals within the ENA and across the Europeana Initiative.

This Task Force supports the establishment of an ENA Membership Working Group, and recommends this group to have key responsibility in developing a New Professional Programme (NPP) with the support of the ENA Management Board, Members' Council, Aggregators Forum and Europeana Foundation.

Each recommendation theme below contains numbered sub-recommendations which work towards the overarching change needed. Primary responsibility and accountability has been associated with one specific body in bold for each sub-recommendation. Any additional body associated with these sub-recommendations is envisaged to work with the primary body in bold to support the overarching change needed.

We recommend any specific body with primary responsibility to report to the ENA Management Board on a quarterly basis.

Many of these actions are mutually inclusive to a number of shared groups and bodies.

- MB - ENA Management Board
- MC - ENA Members' Council
- EF - Europeana Foundation
- EAF - Europeana Aggregators' Forum
- EITF- Europeana Initiative Task Force for Inclusivity and Diversity
- MWG - Membership Working Group
- GWG - Governance Working Group
- CCSG - Communicators Community Steering Group
- ETSG - EuropeanaTech Steering Group
- ICSG - Impact Community Steering Group
- CAG - ENA Climate Action Group
- COMs - ENA Communities
- ARWG - Anti-Racism Working Group
- IDBG - Inclusivity and Diversity Basecamp Group



R1 - Cultivate ENA intergenerational exchange

New professionals face difficulties networking within the sector, accessing the knowledge of more experienced professionals and taking the first step on a job market highly dependent on personal contacts. We need to support mutual growth and development, where new and experienced professionals mindfully share their experiences and perspectives together.

Recommendations to address this are:

1.1 Develop a New Professional Programme (NPP) under the [Europeana Strategy 2020-2025](#) to explore opportunities for exchange between new and experienced professionals to cultivate intergenerational¹¹³ knowledge exchange and compassion.

MWG+MB+MC+EF+EAF

1.2 As part of this NPP; fund and develop an ENA mentoring programme for new and experienced professionals.

MWG+MB+MC+EF+EAF

1.3 As part of this NPP; pilot a Europeana 2021 conference buddy programme for new and experienced professionals that works for digital, physical or hybrid events.

MWG+MB+MC+EF+EAF

1.4 Deliver ENA 'Professionals in Focus' editorial/video interviews to illustrate what professional cultural heritage sector journeys can look like, highlighting the diversity of cultural heritage career paths.

MWG+CCSG+EF+EAF+COMs

R2 - Support inclusivity for new professionals within the ENA

The ENA can be hard to navigate for someone new to its structure and ecosystem; to be more inclusive to new and emerging professionals it needs to be welcoming, open, intuitive and understandable.

Recommendations to address this:

2.1 Create and run focused events to welcome and induct new members into the ENA, outlining what the ENA, its communities and Europeana can offer, with clearer explanations of what membership provides. Create digital events as a way to introduce Europeana's work and the work of the ENA to younger audiences and new professionals.

MWG+CCSG+EF+EAF+COMs

¹¹³ Intergenerational is to be understood in this context as exchange between new and senior members of the cultural heritage sector.



2.2 As part of NPP; identify potential funding opportunities to support students and new professionals to participate in Europeana events and conferences. Explore early researcher career grants, bursaries and speaker remuneration.

MWG+CCSG+EF

2.3 Identify potential funding opportunities like sponsored bursaries or grants for new professionals using community partners and supporters.

MWG+EF+MWG+EAF+COMs

2.4 Collect data from ENA members, on a voluntary basis, to better understand the biographical profile of the ENA membership.¹¹⁴¹¹⁵

EF+MWG+MB

2.5 As part of NPP, review the communication and transparency of the Europeana Rules for Reimbursement provisions, part 3, whereby only one ENA representative per organisation or university can attend Europeana meetings or conferences.¹¹⁶

GWG+MWG+EF+MB

R3 - Create spaces for new professional visibility, autonomy and collaboration

New and emerging professionals do not have a platform or space to connect and discuss the challenges and issues they face within the ENA.

Recommendations to address this:

3.1 Facilitate a New Professional editorial strand via Europeana Pro and social media channels, with unique hashtag, to highlight research, issues and concerns. Dedicate content on the Europeana Pro website to support and highlight the activities of new professionals, e.g. posts, interviews, profiles.

EF+MWG+CCSG+COMs

3.2 As part of NPP, develop new professionals hybrid events addressing strategic themes and priorities, training and collaborations in tandem with ENA Community work plans and the [Europeana Strategy 2020-2025](#).

MWG+EF+EAF+MB

3.3 Explore demand for a moderated, crowdsourced, job board where mandatory guidelines require the name of employer, position advertised, length of employment, salary details, closing dates for applications following the Fair Museum Jobs research.¹¹⁷

¹¹⁴ European Network Against Racism (2015): *Equality Data Collection: Facts and Principles*. [Link](#).

¹¹⁵ Farkas, Lilla for the Directorate-General for Justice and Consumers (2020): *Analysis and comparative review of equality data collection practices in the European Union. Data collection in the field of ethnicity*. Publications Office of the EU. [Link](#).

¹¹⁶ Review the Europeana Rules for Reimbursement: General Provisions, 15 July 2016, [Link](#).

¹¹⁷ Fair Museum Jobs: A Manifesto for Job Adverts and Recruitment, [Link](#).



MWG+EF+EAF+GWG+COMs

- 3.4** As part of NPP; create best practice guidelines for internship programs, cooperate with the Fair Museum Jobs manifesto approach and consider a position statement on internships for the ENA and the wider cultural heritage sector.

MWG+EF+EAF+MB

- 3.5** As part of NPP; continue to work with the We Are Museums initiative (WAM) to provide a cooperative, sustainable, and collaborative space for the mutual growth and development of new and experienced professionals, deepening their knowledge, skills, expertise and compassion.

MWG+MB+MC+EF

- 3.6** As part of NPP; develop new professional training and knowledge exchange events such as:

- a. 'Kickstarting your career: ENA New Professionals'
- b. 'What I wish I knew before I started working in digital cultural heritage'
- c. 'ENA Anonymous': bring together members to share work mistakes made and how to learn from those experiences and move forward.

MWG+MC+EF+EAF+CCSG

R4 - Foster an open and inclusive ENA, enabling new professionals to thrive

In order to sustainably attract, encourage and retain new professionals, the ENA needs to grow as an inclusive, respectful, and safe network, committed to openness, equity and transparency in its interactions and activities. To be open and inclusive the ENA needs to facilitate positive behaviours amongst members and have strong policies for when problems arise.

Recommendations to address this:

- 4.1** Review the ENA code of conduct and the organisational structures around it.

MB+IDBG+MC+ARWG+MWG+GWG+EAF+EITF

- 4.2** Feed into an Europeana Initiative inclusivity and diversity framework, which would deliver training and workshops to the MB, MC, ENA on intersectionality, privilege awareness, structural racism, unconscious bias and gender discrimination to foster compassion and awareness around diversity, equality and inclusivity.

EITF+MWG+MB+MC+EF+EAF

- 4.3** As part of the Europeana Initiative inclusivity and diversity framework, fund an external professional to survey the biographical profile of the ENA membership



with the cooperation of EF, with a view to better understanding the make-up of the ENA, identifying the imbalances within the network.

MB+MWG+EF+EITF

- 4.4** As part of NPP and R4.3; explore to what extent a survey of new professionals in the ENA would be feasible, e.g. as part of R4.3 broader survey of the biographical profile of the ENA membership, or as a standalone survey, or follow up focused interviews.

MWG+EF+MB

- 4.5** As part of the Europeana Initiative inclusivity and diversity framework, fund an external professional to draft an inclusivity and diversity policy for the ENA on the basis of the results of the ENA membership survey.

EITF+MWG+MB+EF+EAF

R5 - Build sustainable, community-centered partnerships

A number of networks are currently working to support and connect new professionals in the cultural heritage sector. They have valuable knowledge and insights, and knowledge exchange and collaboration could benefit Europeana, these networks, and new professionals.

Recommendations to address this:

- 5.1** As part of NPP, collaborate with and highlight networks and organisations that are working with/driven by new professionals.

MWG+EF+EAF+MC

- 5.2** As part of NPP; deliver training and career development activities/events for new professionals to equip them with competencies required for achieving early/mid/long-term career goals.

MWG+EF+EAF+MC

- 5.3** Build authentic, sustainable community partnerships with some of the networks, programmes and initiatives mentioned in this report.

- European Students' Association for Cultural Heritage (ESACH)
- We Are Museums (WAM)
- OF/BY/FOR ALL Change Network
- No Time to Wait Conference (NTTW)
- ICOM International Committee for Collecting (COMCOL)
- International Council on Archives New Professionals Programme
- Europa Nostra Young Heritage Task Force¹¹⁸

MWG+EF+EAF+MC

¹¹⁸ Name to be confirmed and updated.



5.4 Within the NPP, explore demand for certified/micro-credentials based digital skills academy in cooperation with Wikipedia Foundation, Wikidata, and Creative Commons.

MWG+EF+EAF+MC+ETSG

5.5 As part of NPP, explore demand for an Erasmus type exchange programme (Studying abroad/traineeships/exchanges) for new professionals and experienced professionals.

MWG+EF+EAF

R6 - Support proposal for ENA Membership Working Group

A dedicated membership working group would support and guide new and existing members within the ENA and make clearer what the ENA offers to new and emerging professionals. It could explore what the ENA can do to engage and activate members, and show what the benefits of being an ENA member are.

6.1 A part of NPP and R1.1, deliver a New Professional Programme (NPP) as an ongoing initiative to support mutual development between new and experienced professionals to cultivate intergenerational¹¹⁹ knowledge exchange and compassion.

MWG+MB+MC+EF+EAF

6.2 Report quarterly to the ENA Management Board and follow monitoring guidelines below to support ENA.

MWG+EF+IMST

6.3 Explore to what extent tracking years of sector experience in event registration or network registration forms is feasible.

EF+MWG+MB+MC

6.4 As part of NPP and R4.4, conduct a survey (interview, questionnaire or focus group) of new professionals in the ENA in 2022, one year after the submission of these recommendations, and then again on a yearly basis. Part of this could include revisiting (and revising) the recommendations.

EF+MWG+MB+MC

¹¹⁹ Intergenerational is to be understood in this context as exchange between new and senior members of the cultural heritage sector.



Monitoring

This section outlines how best to assess the potential impact of these recommendations.

Methodology

In an online group workshop in December 2020, as the final report and recommendations were in the initial stages of being drafted, a workshop was held with task force members. The participants were asked to make the connection between the actions and recommendations that could change in the ENA and the wider impact that could, potentially, be felt as a result in the cultural heritage sector and in wider society as a result.

Using the Europeana Impact Playbook change pathway as a template, we focussed on short-term changes (changes that could be felt in the ENA), and longer longer-term (changes that could be felt in the cultural heritage sector); and the impact of this activity (that could be felt in society). These three levels are reflected in the simplified change pathway illustrated below.

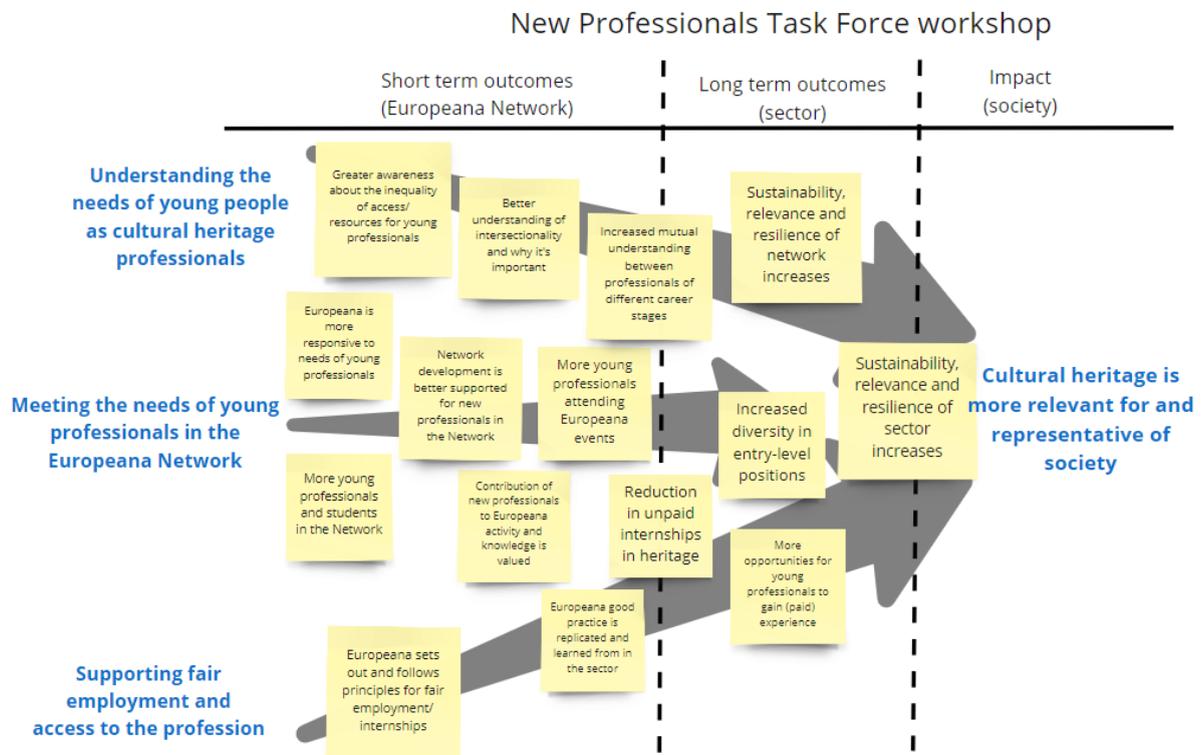
Workshop outputs

Three overlapping change pathways emerged most strongly from the workshop (represented in Figure 10 below).

Objectives

- Use a change pathway exercise to make the connection between the recommendations (output) of the TF and the impact that the TF wishes to see in the Network, the wider sector and in society as a whole.
- Create a preliminary change pathway to plan a future impact assessment of changes for new professionals in the sector - 'provide a framework for measuring the success of the recommendations when implemented'.

Figure 11 - New Professionals Task Force Workshop -Simplified change pathway from the Impact workshop held with TF participants on 16 December 2020.



Impact assessment recommendations

1. Monitoring

Since 2020 and the beginning of the COVID-19 crisis, Europeana Foundation-led or partner events which use the Europeana Foundation Eventbrite registration platform have been asking event participants to voluntarily share information about their age, gender and whether they need additional support to access the online event. In Autumn 2020, for the Europeana 2020 conference, we trialled how to capture the years of sector experience participants had. There will now be a discussion about whether this can be embedded into the standardised template for event registrations and/or the form in which ENA members register or reconfirm their membership.

Collecting and comparing such data can help to track the progress being made around the extent to which the Network is attractive to new members and to what extent they feel that ENA membership is a beneficial experience for them. We recommend to explore the approach and feasibility of tracking years of cultural heritage sector experience in Europeana initiative events registration. We also recommend as a qualitative perspective, a survey (interview, questionnaire or focus group) of new professionals in the ENA, to be conducted in January 2022, one year after the



submission of these recommendations, and then again on a yearly basis. Part of this could include revisiting (and revising) the recommendations at Europeana 2021.

Conclusion

This report can be considered a first step towards gathering a better understanding of the ENA from the perspective of new and emerging professionals.

The task force team are indebted to the many passionate people who have helped guide and support the work of this task force and final report.

We hope this report and its recommendations will help develop the ENA into a more sustainable, inclusive and diverse network, where we can mindfully share our experiences and perspectives, wherever we are in our career.

This task force listened to and researched many perspectives around supporting new and emerging professionals, and recognise we need to continue to listen. We welcome any feedback on this report to network@europeana.eu.

We would like to conclude with the words of Tola Dabiri, who reminds us that “Projects and reports alone will not increase diversity and inclusion, it is important to work with diverse communities so that barriers to access and participation can be identified and removed.”¹²⁰

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