EUROPE AT WORK

Impact Assessment Report (October 2019)

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Executive Summary

Europe at Work was Europeana's fourth participatory campaign that focussed on the collection of user-generated content. Europe at Work aimed to raise awareness of the fact that all citizens in Europe contribute or have contributed to the development of Europe through their work; engage with audiences to share stories and thoughts about their jobs and working conditions; and highlight the diversity of work-related heritage in a pan-European context.

Seven out of ten participating collection day hosts were interviewed, and surveys were shared with those members of the public who contributed their stories and/or objects to the campaign. The findings attempt to consider the outcomes for both of these stakeholders.

Summary findings
The findings can be summarised as follows:
1. Europe at Work encouraged a sense of a European connection for participating hosts and those contributing their stories (both online and at events).
2. For the collection day hosts, the Europe-wide campaign brought local objects and stories to new, international audiences; created connections to partners across Europe; and for some, appeared to improve the standing or reputation of the host organisation.
3. Europe at Work collection days do not appear to have changed how the general public engage with or think about heritage institutions or digital cultural heritage, in the short-term.
4. Europe at Work strengthened collection day hosts' relationships with existing audiences. Relationships were also strengthened with local partners. It does not seem to have generated connections with new audiences.
5. The campaign resulted in good relationships between Europeana Foundation staff and initiative, and the collection day hosts. Hosts seem likely to take part in future activity and be active in the wider Europeana network.
6. The general public value being able to preserve their stories, and the collection day hosts interviewed report that they enjoyed being able to connect with audiences at this level of depth.
7. Collection days support ongoing processes of digital change by reinforcing the value of being more digital or inspiring further digitisation. Change is more pronounced in cultural heritage organisations with a lower stage of digital maturity.
8. Collection day hosts are likely to use the skills they gained and the approach of the collection day in future work.
9. There was an element of value found in how the campaign increased the scale of a heritage institution's collection, but this did not come through strongly.

10. The theme of a campaign is important in terms of who is attracted to participate, and it is also a key motivation for the heritage organisation to participate.

Reflection on the impact of participatory campaigns

We see that the participating institutions are mostly undergoing digital transformation, namely, increasing and maturing their approach to digital heritage. We predict that campaigns like Europe at Work could help to encourage collection day hosts to include digital heritage in future participatory events, and in general, to encourage and support increased activity in the digital heritage field.

The European aspect of the campaign had value on a number of levels for the collection day hosts, and it also supported those who contributed their data to see their stories through an alternative, international lens. We are unable to judge to what extent this encouraged a sense of being 'more European' in the long-term but we suggest that this is a positive step in achieving this goal.

We see that it is likely that the participating collection day hosts become more regular participants in Europeana activity, and this suggests that participatory campaigns are effective ways to widen a network of organisations with whom Europeana can work with on a first-hand basis, in addition to the relationships nurtured by aggregators.

Validation and use of these findings

These findings have been designed to contribute to Europeana's desire to continually improve the impact of its participatory campaigns. The approach used is more light-touch than used previously, for example in the Migration campaign, so this report also acts as an example of the type of impact assessment model that can be applied to activity in a less intensive and resource-demanding way.

The draft report was shared with interviewees prior to publication for their validation, that is, to ensure that the data had been interpreted correctly. A few interviewees responded, and feedback was positive.

Contribution to this report

Analysis and reporting was undertaken by Nicole McNeilly (NM Research and Consultancy), an external consultant working for Europeana Foundation. Interviews were conducted by Marijke Everts (Europeana Foundation). Surveys referenced in this report were organised by Adrian Murphy (Europeana Foundation). Both Adrian and Marijke helpfully contributed to the review of the findings.

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Acknowledgements

Many thanks to the heritage professionals who so generously gave their time during the interviews. This has informed the majority of the findings presented in this report, and it has already had value in helping us shape future work.

Introduction

About this impact assessment

This impact assessment is a set of ten commissioned under DSI-4. It is designed to inform Europeana's ongoing and future thinking about how it interacts with and supports Europe's cultural heritage organisations through digital transformation. The report findings have influenced a milestone document delivered to the European Commission in June 2020 which brought together the key findings of each case study. These findings aim to support the improved design and delivery of future participatory campaigns, as well as to evaluate and shape impact assessment models that can be applied to future activity.

The report is written by an external consultant for Europeana Foundation. The analysis and interpretation presented is therefore from an external perspective. Colleagues within Europeana Foundation have supported interpretation and have been involved in editing and reviewing this report.

This report will be shared with partners and published in a format that is most useful for external audiences in Winter 2020/Spring 2021.

Europe at Work

Europe at Work was Europeana's fourth participatory campaign[1] that focussed on the collection of user-generated content. Europe at Work aimed to raise awareness of the fact that all citizens in Europe contribute or have contributed to the development of Europe through their work; engage with audiences to share stories and thoughts about their jobs and working conditions; and highlight the diversity of industrial heritage in a pan-European context.

Delivered in Autumn 2019, Europeana Foundation worked in partnership with CHIs and other delivery partners across Europe to:
- Organise collection days, that is, events where the public are invited to share their heritage content and stories;
- Offer functionality on Europeana.eu through which digitised heritage content could be manually uploaded;
- Lead an extensive editorial campaign. Editorial content relating to the season continues to be published at the time of writing;
- Promote the campaign with Daily Art and the Daily Art app, and on social media; and,

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[1] Past campaigns included 1914-1918; Europeana 1989; Europeana Migration

- Create an industrial heritage collection, which now contains almost 400,000 records from 34 countries.[2]

24 different cultural heritage organisations and venues, including Europeana aggregators in Italy, Finland and Sweden, ran 12 collection day events in cities, towns and villages in nine different countries: Finland, France, Germany, Ireland, Italy, Luxembourg, Netherlands, Portugal, Sweden. A total of 187 stories were shared in eight different languages, along with more than 360 objects. The stories are about 134 people and their working careers in a variety of industries: from aid-work to accountancy, from childcare to carpentry and from museums to the military.

I'm enjoying browsing the ever-fascinating working lives images, especially those with workers and their machines... Without the language caption, they could've been taken anywhere. Working is a very common experience
Twitter response, Matilda Vaughan, Engineering Curator, Museums Victoria, Victoria, Australia
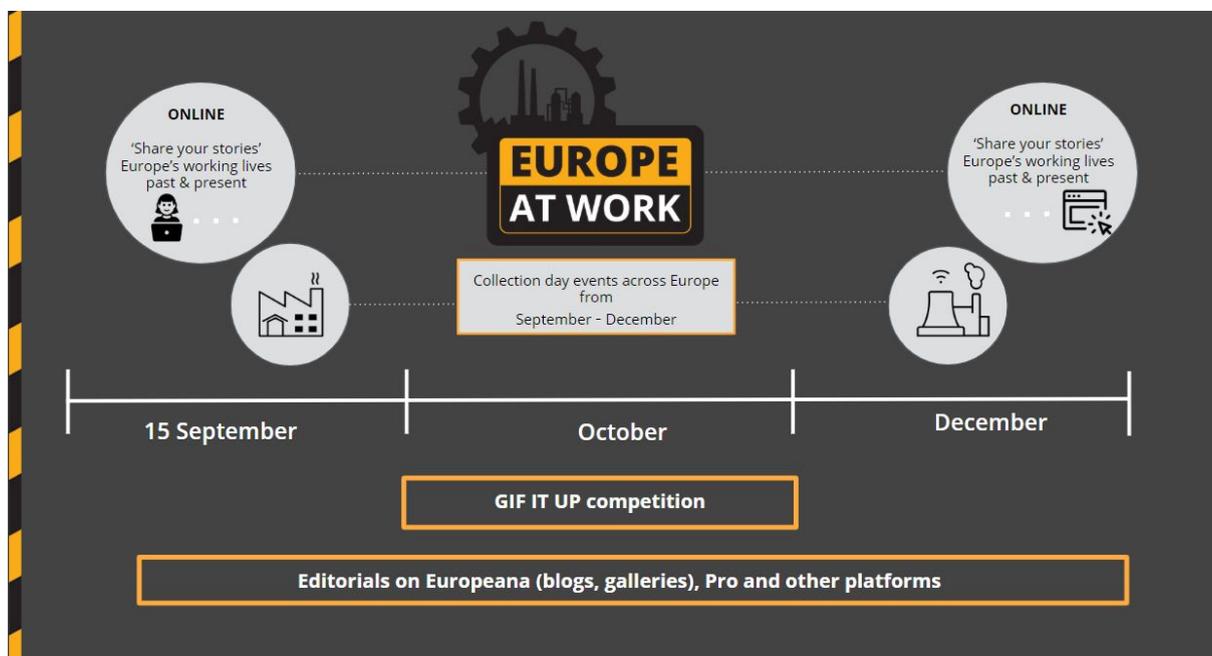
Figure 1. Slide outlining the activity and timeline, from the post-campaign overview, Adrian Murphy.

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[2] https://www.europeana.eu/en/collections/topic/129-industrial-heritage, reporting updated for this assessment

Figure 2. *Slide describing the campaign outputs from the post-campaign overview, Adrian Murphy, January 2020*

This report

The methodology section follows this introduction. It describes the approach taken to interviewing collection day hosts and surveying those who contributed their stories. We first analyse the main themes that emerge from the interviews with collection day hosts. This section is followed by the presentation of the analysis from the surveys of those who contributed their heritage to the campaign. An interpretation section then considers the findings of both of these sections, followed by conclusions. The first Appendix contains the analysis of the interviewees; the second appendix presents an analysis of the background of the survey respondents. Recommendations for the next participatory campaign are presented in the final Appendix.

Methodology

Data collection process

1. Documentation review
    a. End of season review
    b. [Europeana Pro](#)
    c. Europe at Work master planning document
    d. End of season internal presentation
2. Survey of online contributing audiences
    a. People contributing their stories online were asked to complete a survey about their experiences.
    b. Event attendees contributing their stories were asked to complete a survey about their experiences.
3. Interviews with collection day host partners
    a. Six cultural heritage organisations and one aggregator partner were interviewed.
    b. Ten partners were approached. Two declined and regrettably one interview was not recorded and so is not used in this research.
    c. We informally assessed the interviewed partner according to their digital maturity to support our analysis (see Appendix 1). This was validated by Europeana Foundation colleagues.
    d. All interviewee data was used anonymously, and any data used has been anonymised.

Methodological approach

Textual analysis (qualitative): we used textual analysis to draw out the most important themes from open text and interview data. Open text responses were most often coded in excel (having been downloaded as excel spreadsheets from Surveymonkey). Interview data were coded in AtlasTI. All quotations from stakeholders are presented verbatim or as written, meaning that no corrections for grammar or spelling are made.

Statistical analysis (quantitative): all data we collected were captured by surveys (using SurveyMonkey) analysed in Excel or Google Sheets. They were presented in chart form using Google Sheets charts or [datamapper.de](#).

Comment on the sample

We interviewed the majority of **collection day hosts** after approaching all of the participating partners for their perspectives. In this regard, we have a representative sample in terms of scale and also in terms of the digital maturity of the organisation.[3]

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[3] Assessed by the researcher

The response rate from online surveys of the online contributing audience and the survey of events audiences were less representative. Event attendees contributing their stories were asked to complete a survey about their experiences. There were four responses (4% of approximately 97 who shared stories). People contributing their stories online were asked to complete a survey about their experiences. There were seven responses (32% of the 22 people who contributed stories online). The online audience is better represented, the physical audience less so.

Collecting a representative sample of responses from the general public was also a challenge during the Migration campaign. The coordinators of Europe at Work attempted to embed data collection more thoroughly into the campaign workflows, and shorter surveys were planned. However, it is still a challenge to get high response rates.

Limitations

Some bias is likely in the small sample of questionnaire respondents (for example, that the respondents who responded were more likely to give positive responses, and others, who may have had less positive experiences, may not have responded). Our interpretations should be read in with this in mind.

Findings

The findings discussed below are drawn from the analysis presented in Appendices 3 and 4.

A sense of European connectedness

The campaign gave an opportunity for contributors to see their personal / national story within a European framework. We hypothesised that an increased feeling of connection to their heritage in a European framework would encourage a sense of feeling European. This can be found in the short-term data. A longitudinal perspective would help us explore if this is a lasting impact. We would like to explore longer-term outcomes via a survey of contributors in future.

When asked if they had any additional feedback to share, several of those contributing their stories to the campaign mentioned the value of the European aspect of the campaign, and their support for this work.

For collection day hosts, we also see positive outcomes linked to being more connected with others in the European-wide campaign. The European aspect of the campaign is seen to have:
- Offered additional visibility for these stories and objects;
- Created closer connections to partners across Europe; and,
- Created a sense of value (external legitimacy, respect, visibility, creating connections) for the cultural heritage organisation as a result of being involved in this pan-European initiative (an unexpected outcome).

Public engagement with digital heritage

Participating members of the public were attracted by the opportunity to share and preserve their heritage and by the theme of the event. We see that the respondents are mostly older and active museum or gallery visitors.[4] The host organisation representatives also report that the contributing audiences were broadly familiar to them. The data show that the opportunity did not inspire either digital contributors or event attendees to think differently about the work of heritage institutions. Therefore, we do not see that the contributors are likely to be encouraged to change their interaction with heritage institutions.

At the same time, contributors were more likely to have a low baseline of engagement with digital heritage. We should ask from a longitudinal perspective, e.g. one year after

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[4] Europeana Foundation colleagues have pointed out that the Europe at Work campaign reached different audience groups than the Migration campaign: the latter reached more younger contributors through collection days.

the campaign, if contributors were encouraged to engage more with digital heritage in any way.[56]

Collection day hosts' engagement with its audience and partners

Being able to connect with the public and to collect what can be understood as living heritage, and in a digital campaign, offered CHIs a new way to look at their collections and to connect with their existing audiences. Five of the seven interviewees stated that the opportunity did not help them reach new audiences. Rather it appears to have developed the institutions' connections with existing audiences. The interviewees reported observing that the way the audience interacted showed a high degree of personal engagement.

Furthermore, in some cases the campaign opportunities allowed the collection day hosts to strengthen local partnerships, with, for example, the local authority or media.

A positive connection with Europeana and Europeana campaigns

We wanted to measure the extent to which the host institutions develop a closer connection to Europeana and its work. In a context where there is a lack of knowledge about Europeana and its work and a sense of distance, the institutions learned more about Europeana's activities and goals. Interactions with Europeana colleagues were positively referenced by two interviewees, emphasising the sense of personal connection that was created through the campaign.

All interviewees would take part in another Europeana campaign. The relevance of the theme of the next campaign is very important, as are available resources and the campaign timing.

Professional development and digital transformation

The campaign supported on-going processes of digital change. Organisations assessed to have a low level of digital maturity stated that the opportunity reinforced the value of being more digital or inspired further digitisation, and some interviewees referenced the desire to upload more digital heritage and to be more proactive in digital heritage. For one organisation who had a higher level of digital maturity, there was no reported change in how they worked with audiences or thought about digital practices.

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[5] This could be combined with other participatory campaign longitudinal impact assessments.
[6] We asked interviewees to review our findings and to reflect on our interpretation. During this process, one interviewee shared that 'Two of our participants did stay in touch [with the heritage organisation], shared photos and explicitly asked to have them digitized. All contributors read their stories online and some others, too.'

One interviewee noted that the new additions to their collection was a significant outcome of the opportunity. The interviewed representatives are likely to use the skills they gained and the approach of the collection day in future work. The interviewed collection day hosts all reported positively about the collection days. For two interviewees, this represented the first time oral heritage was being captured in their institution. We learned that the opportunity to document personal stories from the public had a personal resonance and impact for the professionals. Interviewees reported a personal appreciation of the opportunity to collect and hear from stories of the public.

Conclusions

This impact assessment focussed for the main part on the outcomes experienced by collection day hosts. This has been complemented with the views of a small sample of those contributing their own heritage online or at physical collection days.

The short-term findings can be summarised as follows:
1. Europe at Work encouraged a sense of a European connection for participating hosts and those contributing their stories (both online and at events).
2. For the collection day hosts, the Europe-wide campaign brought local objects and stories to new, international audiences; created connections to partners across Europe; and for some, appeared to improve the standing or reputation of the host organisation.
3. Europe at Work collection days do not appear to have changed how the general public engage with or think about heritage institutions or digital cultural heritage, in the short-term.
4. Europe at Work strengthened collection day hosts' relationships with existing audiences. Relationships were also strengthened with local partners. It does not seem to have generated connections with new audiences.
5. The campaign resulted in good relationships between Europeana Foundation staff and initiative, and the collection day hosts. Hosts seem likely to take part in future activity and be active in the wider Europeana network.
6. The general public value being able to preserve their stories, and the collection day hosts interviewed report that they enjoyed being able to connect with audiences at this level of depth.
7. Collection days support ongoing processes of digital change by reinforcing the value of being more digital or inspiring further digitisation. Change is more pronounced in cultural heritage organisations with a lower stage of digital maturity.
8. Collection day hosts are likely to use the skills they gained and the approach of the collection day in future work.
9. There was an element of value found in how the campaign increased the scale of a heritage institution's collection, but this did not come through strongly.
10. The theme of a campaign is important in terms of who is attracted to participate, and it is also a key motivation for the heritage organisation to participate.

Looking longer-term

We see that the participating institutions are mostly undergoing digital change, namely, increasing and maturing their approach to digital heritage. We predict that campaigns like Europe at Work could help to encourage collection day hosts to include digital heritage in future participatory events and, in general, to encourage and support increased activity in the digital heritage field. We do not have any concrete examples of this taking place, but, considering that the Covid-19 crisis started only months after the interviews were completed, it could be interesting to go back to the partners to assess if

there has been any change in this timeframe. It would be interesting to further explore the theme of how digital heritage can develop and strengthen relationships with existing audiences, as well as to attract new audiences and encourage the use of heritage in education.

The European aspect of the campaign had value on a number of levels for the collection day hosts, and it also supported those who contributed their data to see their stories through an alternative, international lens. There was an appreciation of this angle from collection day hosts and participants. We are unable to judge to what extent this encouraged a sense of being 'more European' in the long-term but we suggest that this is a positive step in achieving this goal. This could have related outcomes such as, for example, CHIs being more active on a local level of topics that are important at a European level.

We see that it is likely that the participating collection day hosts become more regular participants in Europeana activity, e.g. other campaigns. We see that several collection day hosts attended the Europeana 2019 annual conference and were interested in the content discussed there, suggesting joining or being more involved in the Network is likely to result from participating in such campaigns. These relationships should be nurtured over time to encourage them to further develop their engagement.

Appendix 1 - profile of interviewed collection day hosts

The organisations that interviewees represented were categorised based on their existing experience (maturity) with digital collections. These were used to give further context to the analysis. Three categories were used:

Maturity rating	Criteria
Low	Little or no experience with digital collections, e.g. do not have digitised collections or if these exist, they are not published for reuse
Medium	Some experience with digital collections, e.g. may have a digital collection
High	Experienced with digital collections, e.g. providing content to Europeana, actively doing something with their digital collections

Table 1. Overview of the categories used in the digital maturity rating.

Interviewee	First time working in partnership with Europeana? (1 suggests yes)	First time with tool/experience like this? (1 suggests yes)	Digital maturity (rating assigned by the researcher)
1	1	1	Low
2	1	0	High
3	1	0	Medium
4	0	1	High
5	1	0	Low
6	0	0	Low
7	1	0	High

Table 2. Overview of the interviewees, according to their past involvement with Europeana, experience with oral history tools and digital maturity

Appendix 2 - profile of survey respondents

Profile of survey respondents, separated into digital audience responses (n=7) and event audiences (n=4).

Age	Digital audience	Event audience
16 or younger	0	0
Between 17 and 34 years old	1	0
Between 35 and 49 years old	5	1
Between 50 and 69 years old	1	1
70 and above	0	2

Table 3. *Demographics (age) of those contributing their stories and/or objects to the campaign.*

| During the last 12 months, have you visited any museums or galleries or did you attend any concerts or other cultural events (not for work)?	Digital audience	Event audience
Yes, more than ten times	3	2
Yes, between three and ten times	3	1
Yes, between one and three times	1	0
Yes, once	0	0
No, I only came to this event	0	0
No response	0	1
During the last 12 months, have you visited an online museum or exhibition?	**Digital audience**	**Event audience**
Yes, more than ten times	0	1
Yes, between three and ten times	2	0
Yes, between one and three times	1	1
Yes, once	0	0

No	4	2

Table 4. *Demographics (participating in physical and digital heritage) of those contributing their stories and/or objects to the campaign.*

Is your story related to this country?	Digital audience	Event audience	Total
Yes	5	2	7
No	0	1	1
Other	2	1	3

Table 5. *Overview of the extent to which the contributed story is related to the country where the contributor lives.*

Survey respondents location - Europe at Work
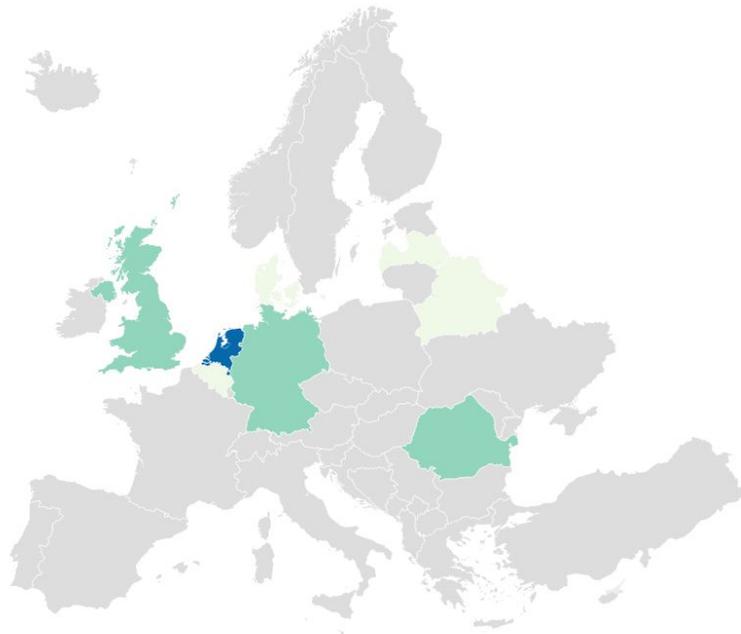
Source: Europe at Work contributor surveys • Created with Datawrapper

***Figure 3.*** *Geographical location of the respondents to the Europe at Work survey of contributors.*

Appendix 3 - analysis of the interview data

What do we know about the collection day hosts?

Five of the interviewees counted themselves as new to Europeana (either personally, or in terms of their organisation). Only two of those interviewed had not had previous experience of collecting personal stories / heritage from the general public.

Collection day host digital maturity rating

Count of Digital maturity (rating assigned by the researcher)
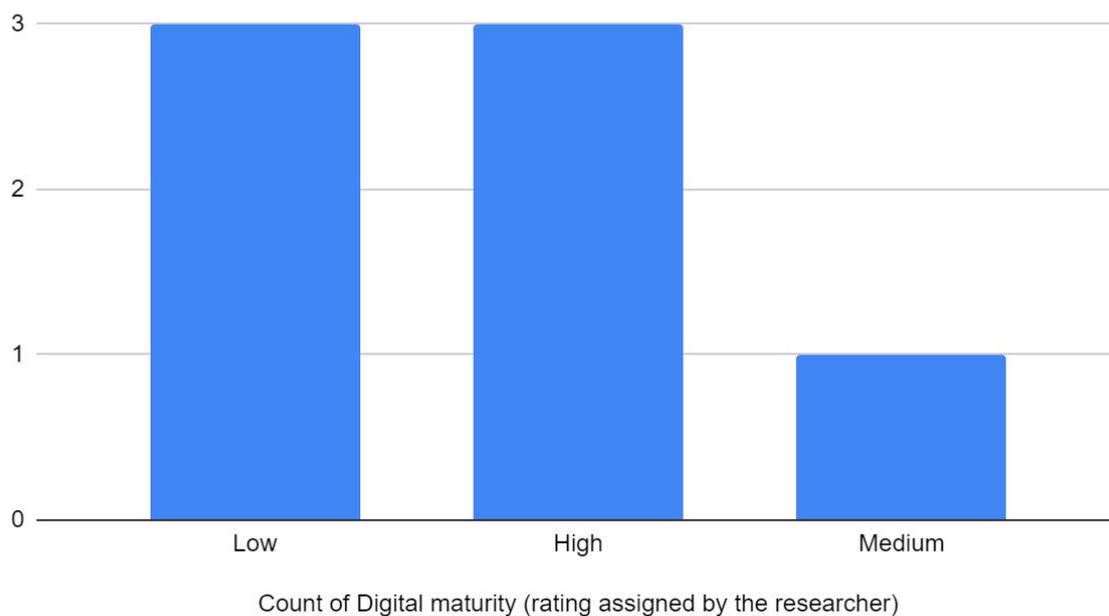
Figure 4. *An overview of the digital maturity rating assigned to each collection day host organisation.*

Figure 4 shows that there was a range of maturity levels included in the interview sample. For the analysis of the host organisation, see Appendix 1.

A European lens on local stories of work

> *[The European perspective] was actually one of the best aspects of this campaign for us*
> Interviewee 4

Europe at Work offered a European lens through which to show the commonalities and diversity in working experiences across the continent. The responses below show that this perspective created a narrative that could show the connections between working lives across Europe, and put local stories in a bigger, connected framework:

- *The stories themselves matter because they show the connection working lives in [country] have to other people's lives across Europe* (Interviewee 4)

- *Our focus is [city] but we are in Europe and that development or thinking about new stories to tell the pan European perspective are becoming stronger and this event made it so clearly visible to us that it's not just our idea, but it's also [...] that our audience, stories, historical stories are European stories* (Interviewee 1)

The European aspect of the campaign offered additional visibility for these stories and objects, allowing the stories to reach new audiences at both local and international levels:

- *The campaign was an important means for us to show that through us as an aggregator to Europeana, our partners can achieve visibility with their data throughout Europe* (Interviewee 4)
- *We could tell about our museum in English and reach out for more people.* (Interviewee 5)
- *Because this project is international, it helps get our data out in a broader reach. That's important* (Interviewee 2)

There was a sense of value (external legitimacy, respect, visibility, creating connections) for the cultural heritage organisation as a result of being involved in this pan-European initiative. This value centres around a sense of legitimation by external audiences (who see that the organisation is part of a bigger, and by extension, important international project) and additional visibility for the cultural heritage organisation amongst the wider European heritage sector:

- *This kind of participatory event that really shows that we're part of a European community for our audience* (interviewee 1)
- *It's always good to be on the map of European events, especially if you are a small place, it's good to be part of* (Interviewee 6)
- *It was fun to read everything, all the instructions you gave and, and like to understand that we can be a part of something bigger* (Interviewee 3)
- *I think these kinds of projects are very nice, you feel like you are part of the European Heritage... part of the organisations in Europe* (Interviewee 3)
- *It's certainly a great showcase for our organisation: to be present on [a] European platform* (Interviewee 6)

One perspective emerged, that the connections between the participating heritage organisations could have been increased to hone the feeling of partnership working on the project (Interviewee 7).

Role of Europeana

Continue driving such a wonderful community, open, active and willing to help and support us when we ask for it [...]. So far, I really had wonderful experiences with Europeana.
Interviewee 1

Europe at Work helped us to learn about how Europeana is seen by cultural heritage organisations across Europe, particularly from those who don't work closely or publish data with Europeana. Five of the seven interviewees had not worked closely with Europeana before the Europe at Work campaign.

We asked the interviewees if this opportunity had changed how they viewed Europeana and its work. Several themes emerged. Firstly, there is a lack of knowledge about Europeana and its work:

- *It's more clear. I got to know much better Europeana during this event [...] Maybe just get out with some simplified information about what you are like, sometimes it's a bit hard to know what it is? Maybe some very simple facts about what you're doing something like that. Also with your collections.* (interviewee 5, who had not previously collaborated with Europeana, when asked about any suggested improvements)
- *Perhaps we need more information from you. Actually, I don't know how. [....] If I want to know something about Europeana, I go on Google* (Interviewee 1, new to collaborations with Europeana)

This is linked to a sense of distance that CHIs feel exists between them and Europeana:

- *Yes, it did change because, you know, I don't know how much you hear this but Europeana was kind of distant to us before and of course we knew about it, but it's always like yeah you should do so many things with your CMS or put a lot of effort to be able to join in and well, for example, our CMS has an interface with the national system. We kind of have the route to Europeana, but it has not been relevant to us before* (Interviewee 3, new to collaborations with Europeana)
- *This has definitely made Europeana seem more down-to-earth for me* (Interviewee 7, new to collaborations with Europeana)

This was acknowledged by one of the partners who also has the role of an aggregator, that is, the link organisation between most CHIs and Europeana.

- *In my view, Europeana is quite far from the institutions themselves and we need to close that gap in order to make sharing data with Europeana more attractive to GLAMs. Hence, we need more to show potential data partners than "You can publish your data there"* (Interviewee 4)

Europe at Work offered partner organisations new insight into Europeana and its goals:

- *[...] seeing the whole campaign, or not yet the whole campaign but so many different stories and our stories in a broader context. It has a different feeling.* (Interviewee 1)
- *These kinds of events have brought me new ideas and information about the future work between us and Europeana* (Interviewee 7)

Several of the responses suggest that Europe at Work was an effective way to create closer connections to partners across Europe. While this level of interaction cannot be easily scaled (noting capacity and Europeana's mission), it does show that user-generated campaigns create a way for European CHIs to learn more about and to become more involved in the Europeana initiative in a relatively simple way with few

technological barriers. Interviewee 5 stated that having their collection day stories available on Europeana created a sense of 'openness', that they are seen to be sharing what they are doing and workly openly.

Interactions with Europeana colleagues were positively referenced by two interviewees, emphasising the sense of personal connection that was created through the campaign. Of these two responses, interviewee 1 was a new partner for Europeana and interviewee 6 had worked with Europeana previously. Both also attended Europeana 2019, the Europeana annual conference, and - without prompting - mentioned the value of this opportunity for their practice.

- *Enables us to participate at the Europeana conference. We had the possibility to go there and connect with other people around Europe that do similar things and learn about this* (Interviewee 6)
- *I went to the conference in Lisbon, I could pitch my project exchange with colleagues who are working on these topics and offer all their help and information support by Ad, Sebastiaan and Adrian were so wonderful and enriching that I gained motivation to go on working in this direction. And I think that it was also very helpful to talk to colleagues to make this part stronger and I do want to work with the Europeana impact playbook. I got in touch with new ideas with helpful tools, so yes it is wonderful* (Interviewee 1)

Interviewees 1 and 6 also referenced the Time Machine project as adding even more perspective to the value that cultural heritage can have (e.g. at a local, map-based level).

- *Time Machine, if there would be a thing like that, the database like Google Maps for the past search archives, not just web results* (Interviewee 6)
- *I think there is more room for these stories that we collected within such an environment where you can implement the stories and use them to show images of the former cityscape* (Interviewee 1)

Personal development and value

> ***When I summarize last year, the Collection Days are at the top of my list of the most exciting things. Thank you for guiding us through this adventure and I do hope we will work together soon again***
> Email feedback from a collection day host, Europeana Migration project

User-generated content works on the premise of the personal exchange of stories and artefacts. Interviewees reported seeing the value this had for contributors of stories, and also for themselves. In the interview data, we found evidence that the opportunity to document personal stories from the public had a personal resonance and impact for the professionals.

Interviewees reported a personal appreciation of the opportunity to collect and hear from stories of the public:

- *Hearing some new life stories [...] is always enriching, because it was people from here, around here, we know a lot of the history of the surroundings and there are always new details and new experiences that you learn.* (Interviewee 6)
- *I think it was an inspiration to collect more about, like to say events and stories. So yes, yes, it was very nice to be a part of it, and I did like it.* (Interviewee 5)
- *For me personally, it was a great way to actually get in touch with real people in a physical space. A Collections Day, as small or big as it may be, is one of the few opportunities for people like me, working with digital cultural heritage on an aggregator level, to actually go all the way from the source (the people, their objects and stories) to creating data and metadata. It was meaningful to talk to the participants, listen to their stories, and give them the feeling that these won't be forgotten.* (Interviewee 4)

The interviewed CHI representatives also reported their interpretations of the value this had for those who contributed their stories. There is value in creating an opportunity to share an experience as well as for this memory to be preserved:

- *This event mattered because people shared their working life stories, looked back on their and their families' lives and knew that these would be preserved and shared with audiences across Europe and the world* (Interviewee 4)
- *Here it was all melted down on a very personal level. Our audiences were talking about their experiences* (Interviewee 1)

In this vein, the interviewees also reported observing that the way the audience interacted shows a high degree of personal engagement. In one case the public shared their stories amongst themselves, and in a second, we learned that those sharing their stories had an expectation of high standards:

- *I think for me personally, I thought it was a great success, but you could [also] see the steps of people starting to share their history with each other* (Interviewee 2)
- *The age of our visitors, they were more or less elderly people. Those who are at the end of their career or actually are not working anymore. But they were very open about publishing their story, I didn't expect them to be as open as they were, and they had a very high expectation of us and they had a very high standard for their own story so they all wanted to make their stories as scientific or specific as possible so I was really surprised about that* (Interviewee 3)

Building new connections with local audiences

We want to show that these stories are just as important as other objects in museums' collections, because they contribute to a more diverse remembering of the past.
Interviewee 4

In the quotation below, two visitors are reported to have been involved in the museum's activities previously and re-engaged with the museum as a result of this opportunity:

- *Both have been involved with the museum earlier like maybe 20 years ago. One of them was really active as one of our volunteers, but not during my time. I have been working here for six years now. So I know the museum very well, but they don't visit us regularly anymore* (Interviewee 3)

Though the depth of interaction might have changed, five of the seven interviewees stated that the opportunity did not help them reach new audiences:

- *These were our customers, or otherwise already known to us from before* (Interviewee 7)
- *Unfortunately no as we didn't have a huge campaign but this event was embedded in a broader [initiative in the city] so the people who came to the event were actually people who wanted to come to the museum. So unfortunately [not a] different audience* (interviewee 1)

For some interviewees, it might have led to a change in the type of relationship with an existing audience:

- *Not deep change, [but] we can say we had a new start with relations with our neighbourhood, reconnection with our neighbourhood, neighborhood town where a lot of migrants. [...] It allowed us to make a new reconnection to the direct neighbourhood, people living there now* (Interviewee 6)
- *The possibility to connect digital and physical audiences in this campaign was something new to us an aggregator and thus a good opportunity to reflect on how to deepen this connection* (Interviewee 4)

Other connections were made at a local level. Interviewee 6 noted that a local diplomat also visited the event, which they marked as a key success. For Interviewee 5, the connection created with the local municipality was important, as well as visibility in various media:

- *We got quite good [relationships] with the municipality, there were two articles in the newspapers and one radio interview so we got outside visibility about the museum and about this event and visitors did like some.* (Interviewee 5)

We should register our memories about lives, facts, experiences - happy or not - for the next generation and ... leave to them an idea of how we lived, how we worked, with whom we have interacted, and tell our story.
António Gamito, Ambassador of Portugal to Luxembourg

Changing organisational practices

It's a huge milestone for our museums to actually be visible on Europeana, that is a change, because about three years ago, we still had a policy that every request for data for images was

answered by an invoice so people actually had to pay to get photographs or images of our content. And now our stories are there free, the CC licensing, it's a shift in mentality that is visible with these contributions.
Interviewee 1

Being able to connect with the public and to collect what can be understood as living heritage, offered CHIs a new way to look at their collections and to connect with their public:

- *It's great to see that we have a change or some kind of shift from an object based collection, physical object that has a decisive historical meaning, that's the part of history, official history to go to a story point of view and look at oral history and stories are important in the same way. [...] oral history, participatory events gain more of a higher estimation in the organisation* (Interviewee 1)

It also strengthened existing partnerships locally:

- *It reaffirms the old [partnerships], that we meet those people, we are working together and talking and they were helping us so they're more like connected to us* (Interviewee 5)
- *We collaborated with one museum to organise the Collections Day and we agreed to look into the possibilities of working together on the next Europeana UGC campaign* (Interviewee 4)

As noted above, the project increased the institution's visibility at a local level, and one interviewee noted how this, in turn, potentially set in place conditions for future collaboration:

- *I think that this event made our museums more visible for partners here in [city] and for example you know [local museum], we got in touch and might do something together or reflect at least the options of what we could do together. For our participatory project we got in touch with a university here, their e-culture lab, so I think this is an effect for us* (Interviewee 1)

Organisations assessed by the researcher to have a low level of digital maturity stated that the opportunity reinforced the value of being more digital or inspired further digitisation:

- *We will upload data, not right now but in the future and the path is there to do it* (Interviewee 1)
- *I think that we now know better [about the value of digital] and we should be more online, it would be very important to be more online so that's the change I would say. [...] we think it's more important* (Interviewee 5)
- *We reflected about our collections and we decided to build a new database, online database for new photos to progress in digitition concerning our archives. Not done yet but we are thinking of it* (Interviewee 6)

When asked if there had been any change with regards to how they or their organisation works with or thinks about digital cultural heritage, several interviews said

that this activity supported ongoing digital change. Various responses highlight that digital change is already in process:

- *It's really a milestone for [this kind] of development. And so it might not have not have changed it but it's like a motor that starts running now and that makes this event the starting point for our work and that's also a manifesto that it's possible and it's worth it* (Interviewee 1)
- *It was like a good experiment and kind of part of our process in the whole reorganization* (Interviewee 3)

For the participating aggregator, it offered new perspectives of the challenges of digitisation for smaller CHIs:

- *The conversations we had with our partner during the organisation of the Collection Day helped us understand better what kind of challenges and issues these smaller, volunteer-led institutions have when it comes to digitisation* (Interviewee 4)

One interviewee noted that the new additions to their collection was a significant outcome of the opportunity:

- *Enrichment of the collection, enhancement of the collection.... It's already in itself significant* (Interviewee 6)

For one organisation who had a higher level of digital maturity, there was no reported change in how they worked with audiences or thought about digital practices.

Satisfaction with participation

> *[Would they repeat the experience?]*
> **I think yes, absolutely if it's in link to our core subject and we would do that... For the moment there is nothing planned, but in the future there will be more of this kind of work**
> Interviewee 6

All interviewees would take part in another Europeana campaign. The relevance of the theme of the next campaign is very important, as are available resources and the timing of the event, as seen in the following comments.

- *I think yes, absolutely if it's in link to our core subject* (Interviewee 6)
- *If the theme is suitable for us, we would be interested* (Interviewee 7)
- *The Europe at Work theme resonated really strongly with certain type of museums here in [country] ("working life museums") and also a lot of our existing partners have matching collections* (Interviewee 4)
- *Depending on the resources we will have in the years to come, we would love to do so.* (Interviewee 4)

The interviewed representatives were all positive about the collection days. For two interviewees, this represented the first time oral heritage was being captured (which we

learned by asking if they had had experience with a tool or event like this previously). One interviewee who has significant experience collecting oral histories said that the Europeana tool created is 'fairly simple and well constructed' (Interviewee 7).

Appendix 4 - analysis of the contributors' survey data

We were able to survey four in-person contributors and seven digital contributors. This survey was kept short[7] to encourage better response rates and to capture a small snapshot of the short-term outcomes expected to emerge through the Europe at Work collection days and digital campaign.

What do we know about the survey respondents?

The survey sample suggests that those contributing content are predominantly older, active museum or gallery goers (something also suggested by interviewed partners). They are less likely to visit digital museum exhibitions or collections. Most contributed a story related to the country where they are from.

What was the motivation to share their story?

We received 10 responses. This is a small sample but we draw out some insights below about this and other questions.

Several themes emerged. Firstly, there was an interest to share and preserve heritage of the past (4 responses):

- *Just wanna to share with others the importance of remembering our past. Maybe it will work for peace.* (online contributor)
- *To share and record a history that may disappear* (online contributor)

Secondly, the contributors were attracted by their interest in the theme of work (3 responses):

- *[...] Gives a new perspective to my own work situation - both the work market conditions of today and the actual content of what I do. Made me think about how the conditions were for generations before me, and what they might look like in the future.* (event attendee)
- *History of my family and industry are closely related*. (event attendee)
- *I think it's important [for] my story for the future, for the profession and academic research, to tell this story and share this with students. It's not just my life story, but a lot of interesting information and knowledge about the history of the profession.* (event attendee)

Two other contributors (one event attendee, one digital contributor) were invited to take part and one person took part spontaneously (event attendee).

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[7] We learned from the migration campaign that any survey should be clear and concise. Furthermore, contributors should be able to complete this themselves in person without being guided through the form.

Though this is a small sample, digital audiences appear to be most motivated by the opportunity to preserve or share content, and event attendees are motivated by the theme of the campaign. Event attendees may go to the collection day in the context of an exhibition or other events.

What was the response to the European element of the campaign?

> *It's interesting to consider one's everyday work life as part of a bigger common history of European cultural heritage.*
> Event attendee

We asked contributors if the opportunity to share their heritage had changed how they thought about their personal, local, community or national, or European heritage. Though a small sample, the respondents are most likely to change how they think about their heritage on a personal or more international level (suggested by the European and mixed responses below).

Contributing my story has made me feel most differently about my:	Responses (categorised)
Personal heritage	*I had problems as a child being from different ethnic minorities, and now I am proud* (digital contributor) *My family was connected to blossoming of the industry - experienced the upwards and downwards* (event attendee)
Local, community or national heritage	-
European heritage	*It forced me to articulate thoughts in response about my European-ness that perhaps I otherwise wouldn't have done.* (online audience) *I do believe that we have to save peace in Europe because otherwise all states will be destroyed. For that values I am ready to work all days for youth* (online contributor) *Mostly your European identity, as I feel very European.* (event attendee) *I realized that my German story is European.* (event attendee)
Mixed responses	*When I started the project I had in mind the local and national dimensions. Soon I found out there is only personal experience in any documentary projects. Considering things after a while I realized most of the situations I witnessed are related to European issues, that our marginal society is also face of the European society, alongside the bright capitals.* (online contributor) *It made me acutely aware of the international scope of what working*

	in a National Gallery is today, and also of the privileged conditions I work under, compared to what was common in the past. (event attendee) ● *My story is of importance to history, to how our industry traded. I don't really see borders, I am a man of the world.* (event attendee)

Table 6. *The responses given by contributors, according to whether the opportunity made them feel differently about their personal, local/community/national or European heritage*

An interesting perspective emerged, which is that the campaign gave an opportunity for contributors to see their personal story within a European framework.

Most respondents shared an experience that was related to the country where they are from, yet many respondents also selected 'other' when asked about which country their story related to, suggesting that some have an inherent international resonance.

● *I am a man of the world; I worked internationally; it all started in the Netherlands* (event attendee)

This is said by one respondent to reflect the realities of the contemporary world:

● *I work in a field that is quite cross-borders and entails lots of exchange with peers all over Europe and beyond. Yet, it is the [institution] that I work in - that probably says something about the globalised arena we work in today.* (event attendee)

When asked if they had any additional feedback to share, several responses mentioned the value of the European aspect of the campaign, and their support for this work:

● *I think it's a very important strand of work you're doing, collecting primary source material about everyday life in Europe from the people who are living it.* (event attendee)

● *This history is part of European history. It is a pity that governments hesitate to give support now - it deserves support.* (event attendee)

Appendix 5 - feedback from collection day hosts

So we are going to work with historians and what I find interesting is how the materials on Europeana get used. It will be interesting to see how the connection between those materials work and how the connection is build with the other institutions since there are so many materials just standing there, so it's interesting to know what happens when you're connecting all that
Interviewee 2

- More guidance on selecting the appropriate licenses is necessary (completed and in place for future campaigns).
- Ensure that the user form is in multiple languages, especially for local audiences reached via social media (aggregators could provide translations) (in progress for future campaigns).
- People should be allowed to tell their stories outside of a theme; contributing what they feel is important to be preserved.
- Europeana should improve its knowledge sharing.
- Host organisations must invest in better promotion; this was acknowledged as a weakness by many. Audience numbers were sometimes very small.
- Some organisations are taking a new approach to user-generated content, rather, that they reach out to the people, and don't expect the people to come to them.
- Events like this are a valuable tool for national aggregators to increase Europeana's visibility and to show as case studies to local heritage organisations to encourage them to provide content.

About the Europeana Impact Playbook

The European 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.

Two phases of the Impact Playbook have been published alongside tools and a growing library of case studies. Phase one introduces professionals to the language of impact assessment and helps them make strategic choices to guide the design of their impact. Phase two builds on the design brief in the first phase and focuses on data collection techniques. Phases three and four are in development and will focus on how to narrate impact findings and evaluate the process taken.

Find out and join the Europeana Impact Community by going to **impkt.tools!**

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