Imprint of action : the sociocultural impact of public activities in archaeology

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4

Case study: You(R) Archaeology

4.1 Introduction

This chapter describes the second of the three case studies. It is quite similar in terms of structure and content, and although the outcomes are different, this case study too describes a unique public activity in archaeology. As in the other two chapters, data derived from the survey is used for analysis reflecting on both the goals of the project itself – the activity goals, set by the You(R) Archaeology contest initiators – as well as the research goals of this thesis, focussing on specific research questions. The research goals will be discussed right after this introduction; activity goals will be discussed within the methodology sub-section.

The data gathered for this case study comes from a public participatory project, specifically a European contest which combines art and archaeology. As described in the DOMunder chapter, it is important to understand the unique context and goals of a project because this allows for a better understanding of the applied methodology, which is in turn necessary for holistic data interpretation. As such, the research goals will be discussed first (section 4.2), followed by a description of the context of the You(R) Archaeology contest (section 4.3), the creation of the survey (sub section 4.4), and the analysis and discussion of data (section 4.5).

4.2 Research goals for this case study

This case study is built on six research goals. The first research goal was to create a case study similar to the others in terms of methodology and congregated data because this would allow for the creation of commensurable dataset, which, as described in the methodological section of chapter two, would be more beneficial for this research than the alternative, a dataset comprised of three incomparable case studies. This is the reason why this overarching goal was also part of the DOMunder and Invisible Monuments case studies. The second research goal was to gain a more in-depth view of people's perception of archaeology and what it means to them. This was also the overall *activity* goal of the contest (see section 4.4). The third research goal is closely connected to the former and was to see whether an artistic contest built on an archaeological theme could create sociocultural impact and whether this impact is then the result of the nature of the activity, its contents, or a combination of both. Fourthly, a research goals was set to gain specific insight into the archaeological connectedness between people and a geographic area and what variables are influencing this connection. The

fifth research goal was to see whether differences could be identified in the answers of the amateur artists and professional artists, who were both allowed to participate in this contest. Lastly, the sixth research goal was to see whether there is a connection between an increase of archaeological knowledge and the 'fun' of participating in an art contest.

4.3 About the You(R) Archaeology contest

The You(R) Archaeology contest is part of one of six themes within the European NEARCH programme. Housed under theme A, 'Archaeology for the community: informing and involving people', the contest was titled 'Collecting and displaying people's representations about 'their' archaeological heritage' within the NEARCH programme description (NEARCH 2013), but for communication and marketing purposes it received the 'You(R) Archaeology – portraying your past' handle. As part of the broader NEARCH goal to understand the relation between (local) communities and archaeology, specifically in finding new ways to interact with them through informing and involving, this "European and international call for projects will invite the various target audiences to observe, consider and highlight, through photography, video, drawing or writing, their relationship with archaeological heritage, be it at a local level or abroad" (NEARCH 2013). The competition was aimed at "illustrating people's views, sensations, interactions towards archaeological heritage and archaeology, encouraging to express positive or critical points of view"[23] and was "open to amateurs and professionals without distinction of age" (NEARCH 2013). Together with a survey held amongst European Citizens, within the programme part of theme D, aimed at "Collecting extensive and updated data about the current situation of the archaeological sector, five years after the beginning of the crisis" (NEARCH 2013), the contest was aimed at gathering data about European citizen's perception of archaeology. Resulting data was to be shared amongst NEARCH partners for interpretation to aid new forms of policy making, including the use of new sustainable ways of practice, for instance through working with the creative sector. In this way, the NEARCH programme aims to connect with the EU Culture 2007 – 2013 programme, in which the "cultural horizon was still considered a decisive element of innovation, cohesion, and growth" (Guermandi 2016, 16) and deliver vital information on how to deal with culturally charged pivotal issues such as the increase in migratory movements and the European social crisis.

The contest was internationally launched on the 21st of April 2015 within the 8 countries housing the NEARCH partners. Although launched in languages of the NEARCH partners, the contest was open for contributions from all people living in Europe and/or having the European Nationality – meaning those within the 28 EU Member States. Both adults and children were allowed to enter the contest. For children between the ages of 0 and 12 years old, a special arrangement was created. A selection of prizes was made available for all participants, including a trip to Rome.

The Institute for Cultural and Natural Heritage (IBC), one of the NEARCH partners, and the one responsible for organizing the contest, provided the partners with a large variety of communication material, including logo's, posters, and images. Each

23 You(R) Archaeology –portraying your past: International Call

partner was responsible for their own communication regarding the contest, but all mainly used institutional websites and social media channels for digital media, and printing of posters and flyers for the more traditional forms of spreading information. Besides open calls launched within specific countries, the contest was also announced internationally on the NEARCH website[24], which also hosted more information on how to participate, including the sign-up forms and rules attached to the contest. That website formed the main portal for updates and information about the contest. Before the contest was launched, the IBC created a 'teaser' campaign in order to spark curiosity, expectations, and interest for the competition. This campaign consisted of teaser trailer films, folders, and brochures, which were shared and spread by all NEARCH partners in their respective environments.

The goal of the competition, was made clear in the call for submissions, as were its restrictions. Participants could choose between three different categories (video, drawing/painting, or photography) for submission, and for each category a different set of restrictions applied. For instance, the limit of bit-size of the image for photo submissions, or the maximum running time for the video submissions. More importantly, however, all initial entries were reviewed and selected by a jury consisting of members of the IBC, who selected only works which met the set criteria in the call, which stated that "the work submitted must be unpublished and related to Archaeological Heritage in the European Union (artefacts, belongings, sites, museums and monuments, archaeological excavation during construction works)".[25]

The deadline for submissions was initially set on the 23ed of July, 2015, but was extended to the 23ed of August, 2015, in order to accommodate more submissions, and especially in order to gain a more representative sample of the various nationalities involved. Between the 21st of April and the 23d of August, 328 entries were received. Of those submissions, just over 300 were considered eligible for competition.

The You(R) Archaeology contest formed one half of the 'Collecting and displaying people's representations about 'their' archaeological heritage' NEARCH activity. The other half builds on the results of the competition in the form of a (traveling) exhibition. It includes 87 works chosen by a jury of NEARCH partners. Dubbed 'Archaeology&ME', the first iteration of the exhibition was launched on December 10th, 2016, at the Palazzo Massimo in Rome and ran until April 23d, 2017.[26] The exhibition broadly follows the goals of the contest in that it also aims to display the position of archaeology in contemporary society, and its role for the future of Europe (Guermandi 2016). Besides the representation of the works of the You(R) Archaeology contest, the exhibition also houses some case studies and projects from the NEARCH partners which connect to the sociocultural issues playing in Europe in contemporary times. Together, both aspects are expected to engender insight into the perception of archaeology by archaeologist and non-archaeologist alike, which will hopefully contribute to Europe's goals to create a more sustainable and inclusive union, and tackle contemporary sociocultural issues.

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24 http://www.nearch.eu/news/european-competition-you-r-archaeology-portraying

25 You(R) Archaeology –portraying your past: International Call

26 http://www.archaeologyandme.eu/en/

4.4 The surveys

4.4.1 Introduction

This case study was aimed at getting a better understanding of the sociocultural impact of participation in the You(R) Archaeology contest, both to complement the NEARCH goals described earlier, and as part of this PhD research. The main mode of conduct was the creation, operation, and analysis of an online survey, a set-up similar to that of the DOMunder and Invisible Monuments case studies. This subchapter is dedicated to the description of both the preparatory phase, consisting largely of the creation of a methodological framework and set-up of the survey, and the analysis of its results.

In the previous sub-section, the research goals of this case study were discussed. In this sub-section, the activity goals – set by the initiators of the event -, will be discussed. Together, these two sets of goals form the backbone of the methodology behind the survey, and as such dictate its contents and focus. The methodology follows the same structural lines and uses the same conceptual framework as that of the DOMunder case study (and Invisible Monuments case study) and will be discussed in section 4.4.2.

The results of the survey will be discussed in section 4.5. While this case study is less extensive in contents than the DOMunder one, and focussed on just one instead of three different stakeholders, analysis of the data nonetheless reveals interesting results useful for comparison (see chapter six for a comparison and discussion of case study data), as well as for conclusions connected to the specific *research* and activity goals.

4.4.2 Methodology

As mentioned in the earlier sub-section, one of the research goals of this case study is to build on the existing dataset as gathered through the DOMunder research. This implicates that the intrinsic goal of this case study is also to understand and analyse the sociocultural effects of a public activity within the archaeological realm. The DOMunder case study was the first performed for this PhD research, and was used as a means to understand and create a method of conduct, based on literature and field testing, aspects that needed to be explored and tested in order to understand both the extent and depth of sociocultural impact. This was different for the You(R) Archaeology case study because the aim was to enlarge the pool of commensurable data, which meant using the same methodology. As this is the second case study, it was possible to build on to the existing experience and 'best practices' of the DOMunder case study.

Although the framework of the methodology is similar to that of the DOMunder case study, the activity and the survey population were quite different. Throughout the various NEARCH documents, and especially the open call, we can identify two *activity* goals:

The competition was aimed at visualising people's views, or representations, of archaeology and heritage (NEARCH 2013). This goal is connected to NEARCH's overarching goal to establish a better understanding of how contemporary citizens of Europe connect to cultural and archaeological heritage. Although the contest was initiated as a "listening initiative combining a variety of complementary methods in order to gain a first indispensable element for orienting the practices of our discipline based on parameters of economic and social sustainability" (Guermandi 2016, 17), the cultural horizon of NEARCH and, thus, of this contest is connected to that of the Culture

2007-2013 framework programme, focussing heavily on the creation of a European identity and future in order to mitigate current and future social and economic crisis (Guermandi 2016). As such, it "will be up to the project partners to summarise the results and, in line with NEARCH objectives, draw up proposals for making archaeology and archaeological heritage an increasingly effective tool for […] the European Union" (Varnin 2016). This means that while the objective of this contest was to 'listen' to the participants, respecting all levels of comments and critiques, underlying this was the aim to create an understanding and sense of 'Europeness'.

A second goal aimed to understand participants' sensations and interactions with archaeology and heritage; participants were encouraged to express positive or critical points of view.[27] This goal is oriented more towards understanding how participants deal with archaeology and heritage and what this means in their daily lives; it is more 'active' than the previous one.

The first activity goal is distillable through the visual nature of the competition. Participants were asked to create an artwork in which they represent their idea of heritage, be it a photo, video, or painting which meant that what is seen by a jury or an audience, is the rendition of the participant's vision of heritage. Much as in other artworks, it is up to the viewer to understand, capture, and empathize with the artists' thoughts and views. There is no need for more information to understand participants' representation of archaeology than solely the artwork itself. This is different for the second goal. Here, the aim was to understand people's interaction with heritage and this is much more difficult to distil from a single image – be it moving or not. That is why participants were given the opportunity to comment on their artwork. Though some artists did not provide annotation to their work, most of them did, giving a broader context and background information as to why they, for instance, chose a certain object or method.

These activity goals, as well as the previously described research goals, were important in order to create indicators and subsequent questions for the survey. The goals set for the You(R) Archaeology contest were different from those for the DOMunder case study as the former's goals were aimed at creating a visitor experience whereas the latter's goals were geared towards understanding the audience's perception as an outsider by hosting a creative contest. While both engender participation and interaction, the You(R) Archaeology activity was not specifically set up for that goal. Rather, it utilizes the activity for other purposes.

As with the DOMunder, here too Matarasso's framework (1997) is extensively used as the basis for the creation of themes, indicators, and questions (table 4.1). Again, 'translation' from Tier 2 into subsequent tiers is based on the research and activity goals.

The participants of the You(R) Archaeology contest reside in various European countries and use different languages. However, due to restrictions of time and to avoid translation errors, it was decided to use English as the primary language for the survey. Contents of the survey were first discussed with the IBC for aim and contents, and after finalizing the draft, the survey was put online using Qualtrics, an online survey tool.[28] As a research member of the Faculty of Archaeology of Leiden

27 You(R) Archaeology –portraying your past: International Call

28 http://www.qualtrics.com

Tier 1	*Tier 2*	*Tier 3*	Tier 4	*Tier 5*
Matarasso's (1997) headings	**Applicable actions based on Matarasso's (1997) list**	**Specific You(R) Archaeology actions**	**Relevant Social Indicators**	**Possible questions**
Local image and identity	Develop pride in local traditions and culture. Help people feel a sense of belonging and involvement. Improve perceptions of marginalized groups. Make people feel better about where they live.	Let participants think about the role of archaeology from a personal as well as global perspective. Let participants think about what is considered the EU and how this is represented in archaeology and heritage.	Number of participants and their home countries Number of participants who chose their work to be local/national/inter-national Connectedness to local/national/inter-national archaeology	What is your country of residence? Do you consider your artwork to be local/national or international? Do you feel proud of your local/national/international archaeology?
Personal Development	Increase people's confidence and sense of self-worth. Contribute to education. Help build new skills and work experience. Contribute to people's employability. Help people to develop or take up careers in archaeology.	Stimulate critical thinking and self-reflection. Let participants learn about archaeology and connect this with their own life and views. Stimulate the use of (artistic) skills; either participants learn new skills or practice the use of existing skills in a professional context. Help professional artist to distribute and advertise their work.	Time involvement. Number of amateurs versus number of professionals. Increase in archaeological knowledge. Contribution to personal traits, such as motivation and creativity. Skill development.	How much time did you spent creating this artwork? Do you consider yourself to be an amateur or professional in relation to archaeology? Do you consider yourself to be an amateur or professional in relation to art? Participating in this contest increased my knowledge of archaeology (statement with Likert scales). How much did this contest contribute to your [motivation/creativity/etc.]? Did you learn a new skill?
Social Cohesion	Develop community networks and sociability. Provide a forum for intercultural understanding and friendship. Develop contact between generations.	Develop a sense of 'commonness' and a European identity through interaction with archaeological heritage. Stimulate parent-child activities in relation to archaeology and heritage (special children's category in the contest). Let participants feel part of a living civilization, history and world.	Connectedness to the area of the art subject, or the people living there. Number of parent-child contributions. Number of participants indicated to have worked together with/contacted other people because of this contest.	Was this contest a reason for you to get in touch with other people? Participating in this contest made me feel more connected to local/national/international archaeology.

Tier 1	*Tier 2*	*Tier 3*	Tier 4	*Tier 5*
Matarasso's (1997) headings	**Applicable actions based on Matarasso's (1997) list**	**Specific You(R) Archaeology actions**	**Relevant Social Indicators**	**Possible questions**
Community Empowerment and self-determination	Encourage local self-reliance and project management. Be a means of gaining insight into political and social ideas.	Let participants think about contemporary societal issues such as migration through the interaction with archaeology and heritage.	Number of participants referring to broader societal issues in relation to their artwork and/or comments.	Why did you participate in this contest? Could you elaborate on your chosen method?
Imagination and vision	Allow people to explore their values, meanings, and dreams.	Stimulate creativity by utilizing art forms as tools of expression. Let participants think about their past(s) and future(s).	Number of contributions in drawing/photo/video.	What category did you submit your work in?
Health and well-being	Have a positive impact on how people feel. Provide a unique and deep source of enjoyment – part of a person's quality of life.	Through stimulating the senses, *i.e.* using an art contest as source for data, let participants enjoy themselves.	Contribution to personal emotions such as happiness and enjoyment. Level of satisfaction.	How much did participating effect the following emotions [happy/useful/etc.]? Do you feel satisfied after your submission?

Table 4.1: Social indicators for the You(R) Archaeology survey. After Matarasso (1997) and the North East Regional Museums Hub Tool.

University, Qualtrics could be used free of charge and as such was preferred over SurveyMonkey, the survey tool used for the DOMunder case study whose use was based on a payed subscription. Furthermore, Qualtrics has the option to create online cross-tabs, which provide a quick research and analysis tool to facilitate the research process.

The final survey consisted of a combination of 18 open and closed questions, and was divided into three parts/pages: perception, impact, and demographics (see appendix B1). There was a pool of 324 e-mail addresses belonging to participants available to use as survey population; by participating in the contest they declared their e-mail addresses open to academic research and/or the sharing of information in relation to the contest. An e-mail with an anonymous link to the survey was sent on the 17th of June, 2016 by using the Qualtrics possibility to mass-email survey recipients. Because the survey was only filled out 56 times one month later, it was decided to send a reminder, this time written by the IBC, the main instigator behind the contest, which would hopefully imply a sense of recognition and validation. This e-mail was sent on the 22nd of July, 2016; the survey closed on September 1st, 2016. By then an additional 48 responses were received which upped the total amount of received responses to 104. With a sample size of 104, over a total population of 324, using a 95% confidence interval, an error margin of 7.93% is calculated, and together with the fact that the sample size is selective (online audience only), we can

conclude that we are dealing with non-representative data for the total population of the You(R) Archaeology contest. However, with these factors in mind, we can conclude that the gathered amount of data is indicative for the population, rather than definite. Respondents were free in skipping questions in the survey, meaning that for some questions the number of answers is lower than the total number of survey participants.

4.5 Results

4.5.1 Demographics

In total, 87 respondents shared their age in the questionnaire; the largest group was between 36 and 60 years old (48.3%, figure 4.1), though this was also the widest category participants could choose in terms of age span. Young adults (21-35 years old) composed 24.1% and elderly (60+ years old) people 8% of the total survey population. Children (1-11 years old) (11.5%) and teenagers (12-20 years old) (8%) make up the rest of the respondent population. In terms of gender balance (n=87), the largest group consisted of females (56%); 43% was male and only 1% indicated to rather not tell their gender.

Italy is overrepresented in the results (48 submissions, 54.5% of total; the remaining 45.5% hailed from 10 other countries – table 4.2). We can attribute this large difference to the fact that the IBC, the host and initiator of the You(R) Archaeology contest, is located in Italy and it put in a considerable effort to present, distribute, and share the contest with its local and national population. This outcome is possibly also strengthened by the fact that IBC sent out a reminder e-mail during the course of the questionnaire. While writing in English, the IBC name added to the e-mail could potentially have encouraged especially Italian contest participants to fill out the questionnaire.

The percentages for the 328 actual art submissions, in terms of country of residence, are slightly different. Here, 45.1% comes from Italy and 54.9% from other countries (most notably Germany with 12.8% and France with 9.6%). While there is about 10% difference in numbers between the total population and the sample group, there is still a large skew towards Italian submissions.

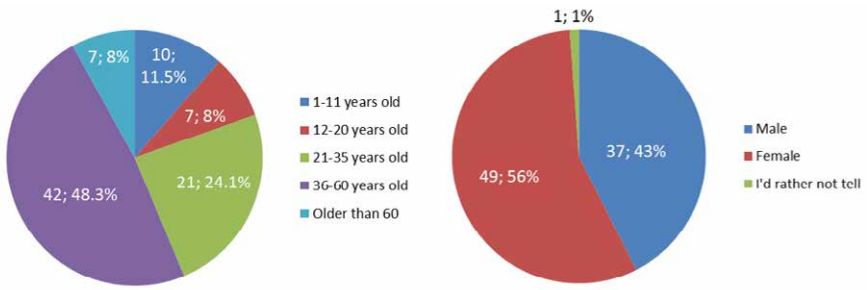

Figure 4.1: Left: Age categories for respondents (n=87). Right: Gender balance for respondents (n=87).

4.5.2 Local image and identity

Participants were asked whether they think the subject of their artwork, regardless of the art form, is something local, national, or international, or a combination. Out of the total of 86, most considered their artwork to be strictly international (66.3%; figure 4.2). Both national and local options were chosen far less, with 4.7% and 7%, respectively. Nineteen respondents (22.1%) saw their artwork as a combination of those factors. While the call was of an international, more specifically European, nature, this does not automatically mean that the art subject had to be something international; the contest flyer specifically mentioned that it focuses on "the Archaeological Heritage in the European Union", but it also stated "to which extent do you feel the presence of archaeological evidences in your urban, rural, and human landscape?" and "archaeological excavations during construction work". These explanations and descriptions

Country	Questionnaire respondents	Total population
Italy	54.5%	45.1%
France	4.5%	9.8%
Australia	1.1%	0%
Austria	0.0%	0.3%
Belgium	3.4%	1.5%
Denmark	0.0%	0.3%
Germany	8.0%	12.8%
Greece	3.4%	7.0%
the Netherlands	3.4%	3.4%
Poland	2.3%	6.7%
Portugal	1.1%	0.3%
Spain	6.8%	4.9%
Switzerland	0.0%	0.3%
United Kingdom	11.4%	6.1%
Other	0.0%	1.2%
Total	100.0% (n=88)	100% (n=328)

Table 4.2: Country of residence of the respondents (n=88) compared to the total pool contacted for the questionnaire (n=328).

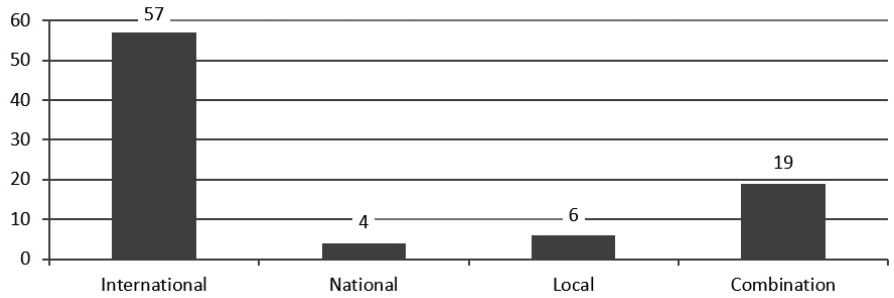

Figure 4.2: Art provenance (n=86).

gave participants both the option and stimulation to pick something smaller and more local as their subject, but apparently, this did not have much effect.

The second topic within the 'local image and identity' paragraph has to do with participant's impact on pride for local, national, or international archaeology, more specifically whether this had increased by contributing to the You(R) Archaeology contest. Results show that most participants did feel an increase in their pride for archaeology by contributing to this contest. When looking at increase in pride over the scores for the three regions (local, national, and international) combined, 81 out of 233 (34.8%) scored 'Somewhat agree' versus 75 out of 233 (32.2%) 'Strongly agree' (figure 4.3). The combined results for 'Somewhat agree' and 'Strongly' agree were scored 62 (73.8%) for international, 52 (69.3%) for national, and 42 (56.8%) for local archaeology (table 4.3). In comparison, only 5.2%, 6%, and 8.6% were noted for 'Neither agree nor disagree' and even less people, 3.9%, 3.4%, and 4.7%, indicated to not feel an increase in their pride (combining 'Somewhat disagree' with 'Strongly disagree'). Overall, this means that out of the total combined scores, on average, 67% of the participants felt an increase in their pride towards archaeology (Somewhat agree and Strongly agree combined divided by the total of scores).

Figure 4.3 shows that the strongest increase in pride was felt for international archaeology. However, when we cumulate and translate the scores into 'No' (Strongly disagree and Somewhat disagree), 'Neutral' (Neither agree nor disagree) and 'Yes' (Somewhat agree and Strongly agree) categories, for ease of comparison, on average (taking into account the skew towards International provenance submissions), it appears that there is no clear relation between the provenance of the artwork (Local, National, International) and impact on pride for those specific regions. For instance, when looking at increase in pride for the Local region, Local art provenance scores highest with 73.3% of the participants (in green), but this is not the case for the International impact where highest impact is perceived by participants having submitted artworks with a National provenance (83.3%, also in green). If we follow that specific line of reasoning, we would have expected the International provenance artworks to score highest for impact in International pride, but in this case, it was National artworks scoring highest (83.3%).

From these data, we can conclude that working with a specific artwork provenance does not impact pride for that specific regions' archaeology. While it might be interesting at this stage to go into more detail, for instance investigating the reason for choosing a specific artwork and its relation with pride, there is no quantifiable data available specifically referring to participant's reasons for choosing a specific provenance for their artwork, making further analysis of this subject impossible.

4.5.3 Personal development

The amount of time participants spent on creating their artworks was varied, but the largest group spent between 1 to 5 hours (30.1%; figure 50). Following closely is the category of participants who spend more than 10 hours on their submissions (29%).

While 24.7% of the respondents indicated that they spent less than 1 hour on their submissions, it can be argued that most people spent a considerable amount of time on their artwork. It was not asked what this time was spent on exactly (for instance on doing research or actual creation), so further analysis and breakdown

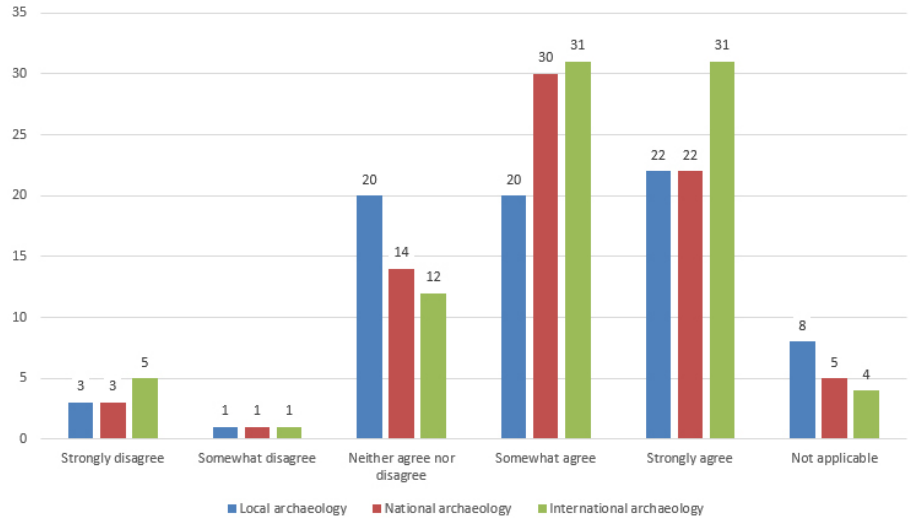

Figure 4.3: Absolute scores given for impact in pride for local, national and international archaeology (n=233).

		Art provenance		
		Local	National	International
Local impact	**No**	6.7%	5.9%	7.1%
	Neutral	20.0%	11.8%	23.2%
	Yes	73.3%	70.6%	57.1%
	N/A	0.0%	11.8%	12.5%
	Total	100.0%	100.0%	100.0%
National impact	**No**	6.7%	6.3%	7.0%
	Neutral	20.0%	12.5%	15.8%
	Yes	73.3%	75.0%	70.2%
	N/A	0.0%	6.3%	7.0%
	Total	100.0%	100.0%	100.0%
International impact	**No**	12.5%	5.6%	7.7%
	Neutral	18.8%	5.6%	10.8%
	Yes	68.8%	83.3%	76.9%
	N/A	0.0%	5.6%	4.6%
	Total	100.0%	100.0%	100.0%

Table 4.3: Art provenance versus impact in pride, in percentage of received answers (n=88).

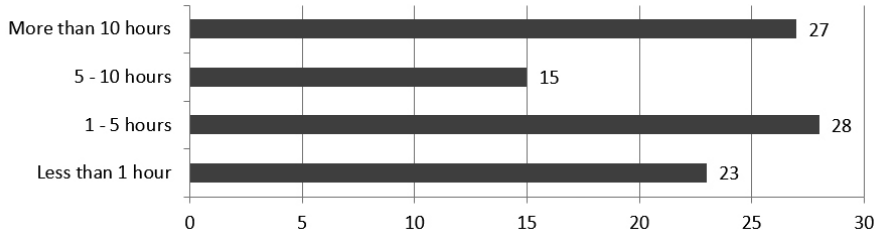

Figure 4.4: Time spent on the creation of artworks. Number of respondents is absolute (n=93).

of time investment in various aspects of art creation is not available. The group of participants calling themselves 'professional' spent the most time (figure 4.5); non-professionals spent far less time on their creations, although a quarter (25.4%) of them still spent more than 10 hours.

Participants were also asked why they participated in the contest, and they could comment freely. When we analyse these qualitative responses, it turns out that 6 out of the total of 10 artists who spent more than 10 hours (60%) and responded to this question, did this because they found the topic interesting; only 3 (30%) mentioned the fact that they did this because of their profession and the possibility to showcase their work, one person responded was for example "I took part in the contest because I'm developing my new vision and why I always want to get involved" (Anonymous respondent). Non-professionals spending more than 10 hours also mostly mentioned that they found the topic interesting. One non-professional participant said that he or she "just started to draw again after ten years and it was a great opportunity for me to show my pictures and try myself in a competition" (Anonymous respondent). The focus on a general interest in the topic as reason for participation was not different for professionals and non-professionals spending less than 1 hour. Professional artists mention that the topic was of interest or that they want to "to show the beauties of Italy" (Anonymous respondent), whereas non-professionals answers range from "'I like the contest" (Anonymous respondent) to "To share my view on the interaction between antiquity and contemporaneity" (Anonymous respondent). In total, 6 out of 27 professional artists (22.2%) mentioned, in a variety of ways, that the contest was connected to their profession and, as we saw, 3 are located within the 'more than 10 hour' slot. This means that we can conclude that some artists used this contest to showcase their work, or at least that it resonated with their profession, but we cannot conclude as to why exactly this imbalance between hours spent and reasons for participating is present within the data: reasons for participations, across the board, are too varied.

One of the goals of this contest was to help the citizens of the European Union create an understanding of what they believe to be important in archaeology and heritage, and to share those views with the wider world. While the reflection on the personal value of heritage and archaeology can be done quite superficially, for instance by referring to personal memories or anecdotes, most likely some of the participants will read up and learn about either specific or general archaeological subjects, or both. Whether or not participants increased their knowledge on archaeology as a result of this contest was part of the survey. More specifically, participants were asked to react

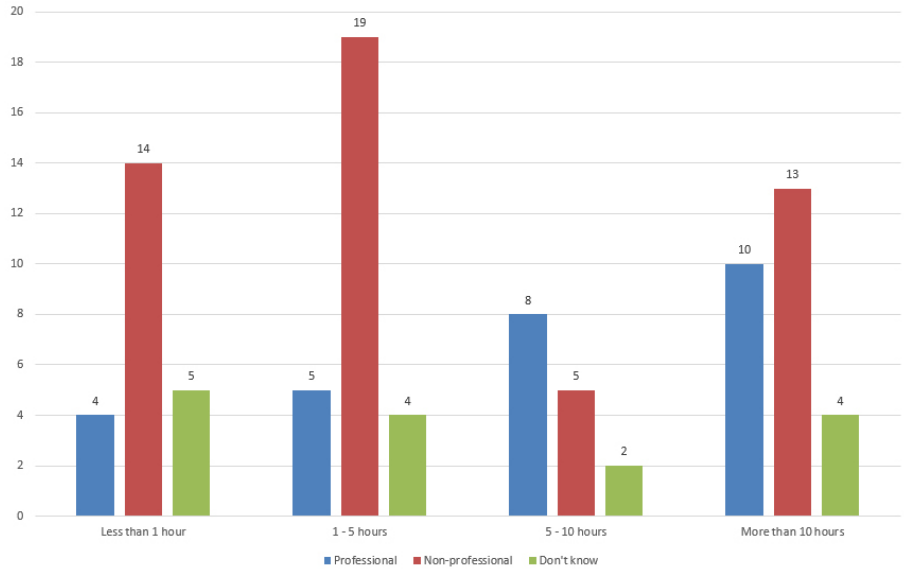

Figure 4.5: Comparison of time spent on creation of artworks versus 'professional' and 'non-professional' participants. Numbers are absolute (n=93).

to the statement "participating in the contest increased my knowledge of archaeology", and were a given a 5-point Likert-scale to choose from, ranging from Strongly disagree to Strongly agree.

'Somewhat agree' was scored by the largest group, indicating that they had learned something (42.5%; figure 4.6); 8 participants (9.2%) 'Strongly agreed' to this (figure 4.6). A large part of the participants (35.6%) indicated to 'Neither agree nor disagree', indicating that they are either not sure how to interpret the question or that they do not know whether knowledge increase occurred. In effect, this means that 51.7% of the participants felt their knowledge increased through participation, 35.6% where neutral and only 12.6% indicated that participating did not affect their knowledge on archaeological subjects. With more than half of the participants indicating to have gained knowledge about archaeology it can be concluded that, while this was not one of the main goals of the contest, a participatory activity about archaeology does impact people's knowledge. However, it seems that the scores here are not as high as for the DOMunder activity, although comparison is difficult because of the difference in scaling.

Comparing these results with the age categories of the participants shows that the youngest participants where the most positive in their answers (together, 60% choose 'Somewhat agree' and 'Strongly agree'; figure 4.7). However, they were also the most negative (20% chose 'Strongly disagree' and 'Somewhat disagree'). Less outspoken was the oldest category (older than 60); they were mostly neutral with 57.1% in total. These results mean that there is not a clear connection between age and an increase in knowledge. There was however a difference in knowledge increase in gender: females were somewhat more positive in their answers. Females perceived a higher impact in

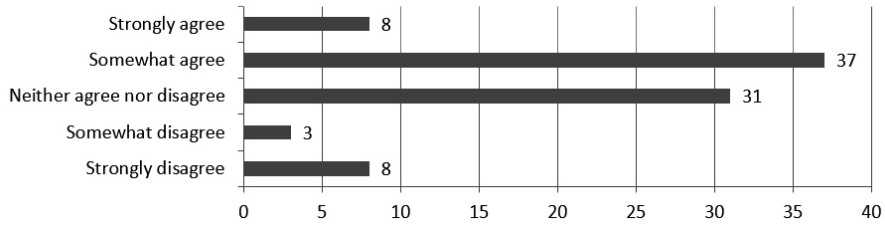

Figure 4.6: Responses to the statement "Participating in the contest increased my knowledge of archaeology" (n=87).

knowledge increase than males, scoring 56.2% in 'Somewhat agree' and 'Strongly agree' whereas males scored a total of 45.9% for those two categories.

In addition to this question, participants could indicate why they chose a particular answer. While many participants indicated to agree with this statement, indicating increase of knowledge, there were also many participants indicating that they had a neutral stance. From the qualitative answers, we learn that many participants indicated to either be an archaeologist or heritage practitioner themselves, or that they already had quite extensive knowledge about the subject. This is strongest for participants scoring in the disagree range and those who were neutral. For instance, one participants who scored 'Strongly disagree' mentioned "I have a master degree in archaeology, so I already have a strong knowledge of archaeology" (Anonymous respondent). Others were more nuanced. For instance, one participant scoring neutral ('Neither agree nor disagree'), stated that "I am an archaeologist, so it was the knowledge of the field that made me know what to do for the contest, and not the other way around" (Anonymous respondent); yet another participant from the same category stated "I learnt more about the organisation and what they did but I did not learn anything in particular about archaeology" (Anonymous respondent). Participants who generally agreed to this statement indicated to have learned because they needed more knowledge about a particular subject. One participant stated for example that "I had to study several subjects to find the base for my painting" (Anonymous respondent), another even stated that his or her "Knowledge of archaeology has increased to the level of personal feeling when I immersed myself in thinking of the past in relation to the present and future" (Anonymous respondent).

When compared to hours spent on the activity, it turns out that participants spending the most hours (10+) on the contest, did indicate to agree more with the above statement; conversely, participants indicating to have spent 1 hour or less most commonly indicated to disagree the most (Figure 4.8).

The above implies that not so much the age, but the reason for- and time spent on- the creative process led to an impact on people's knowledge.

Within the theme of Personal Development, the development of personal characteristics, or attributes, is also included. This is different from personal emotions affected through participation, which are better assigned to the health and well-being theme and will therefore be discussed in that paragraph. Included are the same attributes as for the DOMunder case study, 9 in total: motivation, self-consciousness, creativity, self-confidence, sense of involvement, self-acceptance, views on life, views on religion,

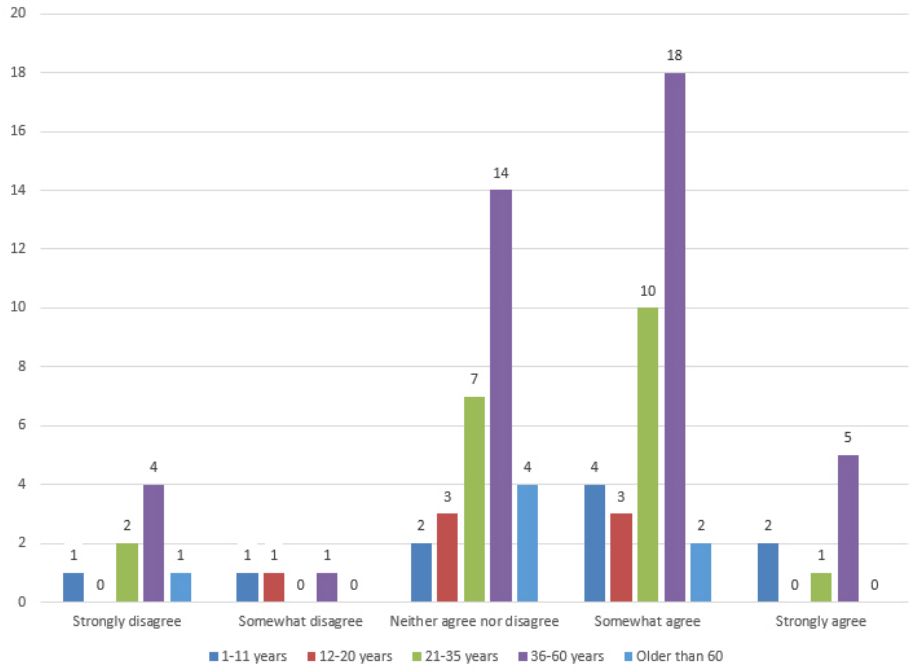

Figure 4.7: Comparison of increase in knowledge by age category. Numbers are absolute (n=86).

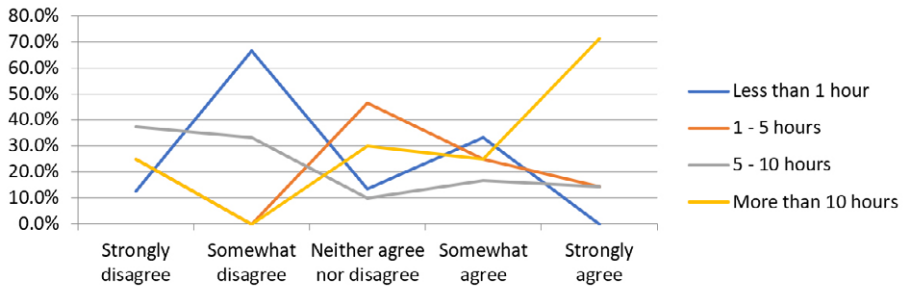

Figure 4.8: Relative comparison of time spent versus knowledge increase (n=84).

and understanding of the past (figure 4.9). Participants were able to score to the particular question "how much did your participation in the contest contribute to your… [attribute]", with 'Not at all', 'Slightly', 'Somewhat', 'Moderately', or 'Extremely'. While these scale levels are arguably not clear to every participant, as was discussed in the DOMunder chapter, it was chosen to use these for ease of cross-comparison between case studies.

When averages are calculated based on the scores for each of these attributes, we see that creativity scored highest with 4.0 out of 5.0. Attributes following closely where understanding of the past with 3.6, sense of involvement with 3.7, and motivation with 3.7 as weighted averages. These scores are comparable with the results discussed earlier within this specific personal development chapter, namely that participants indicate to generally have noticed an increase of knowledge, perhaps

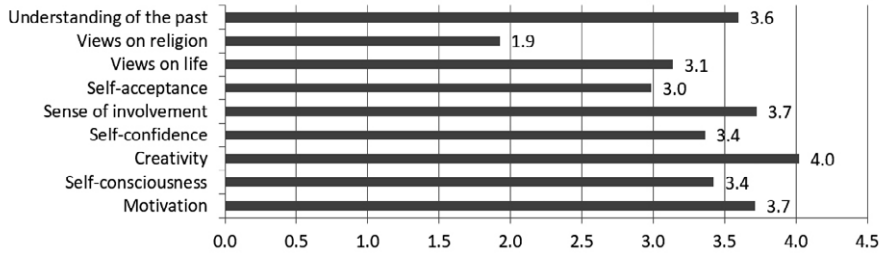

Figure 4.9: Weighted averages for personal attributes (n=82 for Understanding of the Past, n=79 for Views on religion, n=79 for Views on life, n=78 for Self-acceptance, n=80 for Sense of involvement, n=80 for Self-confidence, n=86 for Creativity, n=80 for Self-Consciousness, and n=84 for Motivation).

	1-11 years old	12-20 years old	21-35 years old	36-60 years old	Older than 60	Average
Motivation	3.7	4.3	3.6	3.7	4.0	3.7
Self-consciousness	3.5	4.0	3.5	3.3	3.8	3.4
Creativity	4.4	4.4	4.2	3.9	3.7	4.0
Self-confidence	3.4	3.9	3.8	3.2	2.8	3.4
Sense of involvement	4.0	4.6	3.9	3.5	3.8	3.7
Self-acceptance	3.4	3.6	3.3	2.8	1.2	3.0
Views on life	3.1	3.4	3.4	3.2	1.4	3.1
Views on religion	1.6	2.9	2.4	1.7	1.0	1.9
Understanding of the past	4.0	4.0	4.0	3.5	2.0	3.6
Average	**3.5**	**3.9**	**3.6**	**3.2**	**2.6**	**3.3**

Table 4.4: Weighted averages for personal attributes compared with age categories (n=83 for Motivation, n=79 for Self-consciousness, n=85 for Creativity, n=79 for Self-confidence, n=79 for Sense of involvement, n=77 for Self-acceptance, n=78 for Views on life, n=78 for Views on religion, and n=81 for Understanding of the past).

not very strongly but nonetheless noticeable, and that the reasons for this can be attributed to personal motivation and general appreciation of the contest. Overall, these scores are somewhat higher than those for DOMunder (see chapter six for a detailed comparison).

On average, the younger generations, particularly those aged between 12 and 20 years, felt that contributing to the contest impacted their personal attributes the most, scoring a 4.4 weighted average for creativity and 4.3 on motivation (highest averages indicated in green); least positive (in red) were the older generations, with the oldest participants scoring a 2.6 on average (table 4.4).

Where nearly all effects on attributes are, on average, declining for people older than 20 years, motivation, self-consciousness and sense of involvement rise again for

	Do you consider yourself to be a professional artist?				
		yes	**no**	**don't know**	**Total**
Did you learn a new skill	**yes**	5	22	5	32
	no	15	19	6	40
	don't know	3	8	2	13
	Total	23	49	13	85

	What is your age category?						
		1 to 11	**12 to 20**	**21 to 35**	**35 to 60**	**older than 60**	**Total**
Did you learn a new skill	**yes**	5	5	8	14	1	33
	no	4	1	9	21	5	40
	don't know	1	1	3	7	1	13
	Total	10	7	20	42	7	86

	What is your gender?				
		male	**female**	**prefer not to tell**	**Total**
Did you learn a new skill	**yes**	16	16	1	33
	no	19	21	0	40
	don't know	2	11	0	13
	Total	37	48	1	86

Table 4.5: Impact on skill development comparing 'professional' and 'non-professional', age categories, and gender. Numbers are absolute.

the oldest age category. While this effect is remarkable, there is no clear explanation as to why this occurs.

An important aspect of personal development is skill development. Participants of the You(R) Archaeology contest were expected to actively contribute through the creation of their artworks. This would likely involve the use of their creative skills, obviously at different levels and in different forms, varying per participant. Most of the participants indicated that their skills did not improve due to their participation in the contest (47%; table 4.5). However, 32 (37.6%) of the participants did note that the competition helped develop their skills, meaning that for over one-third of the participants participating in the contest was beneficial in this regard, which can be considered a positive result.

Interestingly, the participants who did not consider themselves to be professionals perceived the highest impact on skill development (44.9% for non-professionals versus 21.7% for professionals). Perhaps this is due to the fact that professionals already are quite familiar with creative techniques and non-professionals want to try out their creative potential. When we compare impact on skill development with age, we see that the age category of 12-20 years old, just as for personal attributes, scored most

positively, with 71.4% (5 out of 7) indicating to have learned a new skill. Only one out of 7 of the oldest participants noticed impact on skill development (14.3%). Finally, we see that males learned more new skills than the female gender (16 out of 37, 43.2%, versus 16 out of 48, 33.3%).

4.5.4 Social cohesion

Participants were asked whether or not participating in the contest increased their connectedness to archaeology, and the neighborhood of the artwork and the people living there. Although this aspect seems similar to pride, as discussed in the 'local image and identity' paragraph, it focusses more on cohesion, or the feeling of being connected to a certain place or people, rather than on an increase in pride specifically which is more linked to people's identity.

Participants felt most connected to International archaeology, with 29 people (35.8%; table 4.10) even feeling a strong impact ('Strongly agree'). Connectedness to National archaeology follows second, with 18 (23.7%) agreeing Strongly and 25 (32.9%) agreeing Somewhat. Participants felt least connected to Local archaeology after participating in the contest; 17 (21.5%) agreed Strongly and 21 (26.6%) agreed Somewhat. Interestingly, 10 (12.7%) people found that increase in connectedness for Local archaeology was 'Non-Applicable', whereas only 3 (3.7%) thought this for International archaeology. This could perhaps be linked to the difference in art provenance, favoring international subjects. This could mean that while overall, the artworks had an international connotation, people were also impacted on in their connectedness to both local and national archaeology. A reason for this could be that while their provenance might be mostly international, this led them think about national and local archaeology as well, positively impacting their knowledge, pride (see previous paragraphs), and connectedness.

Furthermore, figure 4.10 shows that participants did feel more connected towards the neighborhood of their chosen artwork, and the people living in it, but these scores were not as high as for connectedness towards the regions. Additionally, many people felt that impact in connectedness towards the neighborhood (23.7%; figure 4.10), and people living in the area of their artwork (22.4%; figure 4.10), was not applicable. When compared, we see that the majority of the not-applicable scores for connectedness to the neighborhood of their artwork, and people living in the area of their artwork, come from participants indicating their artwork to be International (25.9% and 24.6%, respectively), less for National archaeology (18.8% and 18.8%, respectively) and still less for Local archaeology (13.3% and 13.3%, respectively). A supposed cause for this might be that international art subjects might be not as accessible and touchable as national and local subjects. Overall however, these scores could indicate that many participants worked with objects and ideas not requiring visitation.

Quite large differences are seen between connectedness for the three archaeological regions versus the age categories (figure 4.11). For instance, for Local archaeology, all people aged 12-20 and 60+ 'agreed' (a combination of Strongly agree and Agree) to the statement, whereas in the age category of 21-35 only 60% 'agreed'. The oldest age group is much less positive about National and International archaeology (40% and 60%, respectively) and for the latter the age group 1-11 also scored particularly low

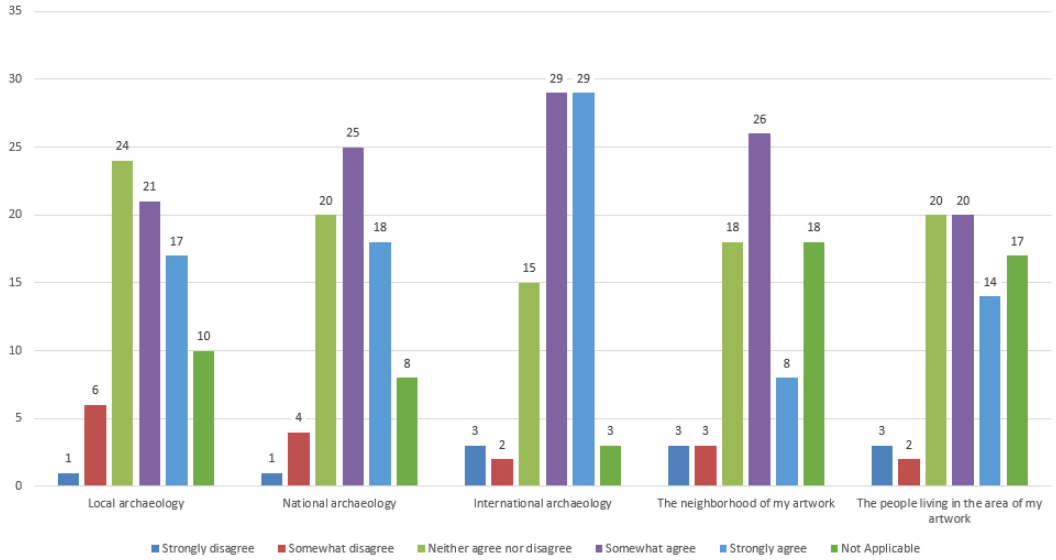

Figure 4.10: Impact on connectedness towards Local, National, and International archaeology, the neighborhood, and the people living in the area of my artwork (n=79 for Local archaeology, n=76 for National archaeology, n=81 for International archaeology, n=76 for The neighborhood of my artwork, and n=76 for The people living in the area of my artwork).

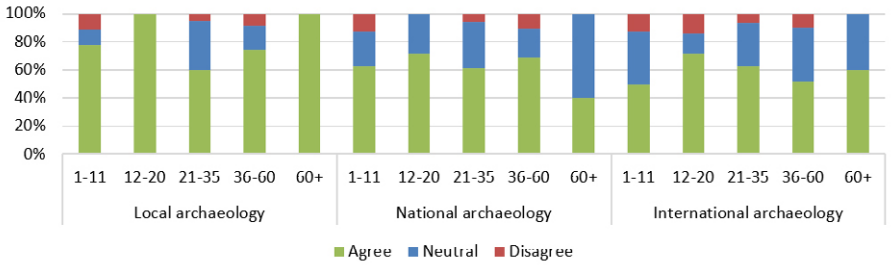

Figure 4.11: Relative connectedness per age category (n=68 for Local archaeology, n=67 for National archaeology, and n=77 for International archaeology).

(50%). While the age group 12-20 saw the biggest impact in their connectedness, it is unclear why these fluctuations in score occur.

It appears there is no clear correlation between increase in connectedness for the three regions and impact in knowledge; Spearman's Rho tests shows a correlation co-efficient of .362 with high statistical significance ($p<0.003$) (n=68) between Local archaeology and impact in knowledge, a correlation co-efficient of .630 with very high statistical significance ($p<0.0001$) (n=67) between National archaeology and impact in knowledge, and a correlation co-efficient of .461 with very high statistical significance ($p<0.0001$) (n=77) between International archaeology and impact in knowledge.

Data shows that more than half of the participants of the survey took the contest as an opportunity to meet new people (51.4%). Most of the participants who said 'yes' to this question belonged to the 12-20 years old age category (83.3%);

indeed, some of the comments showed that parents used this opportunity to work on this activity together with their children (and apparently it were the children who submitted). A difference was found between gender groups (54.5% male versus 48.6% female), but unfortunately a Mann Whitney test did not reach statistical significance (U=543, p=0.625, n=69).

4.5.5 Community empowerment and self-determination

For this subject, a single question was used, namely 'Why did you want to take part in this contest'? The question was purposely stated in an open way, so that participants had freedom in the way they could answer this question and were not steered in their answers.

In total, 85 participants responded to this question and from those answers 5 categories were distilled; 3 participants scored more than 1 category, resulting in a total of 88 scores. Most people (45.5%; figure 4.12) mentioned that they participated because of their general interest in the topic. Included in this category were participants who, for instance, liked the archaeological topic, liked to participate in a contest, or liked the connection between art and archaeology. Some participants indicated that they already had created something of an 'archaeological' artwork before the competition took place, and took it as an opportunity to send that in.

Following, at a large distance, is the second group (28.4%). These were participants indicating to participate because of social reasons, for example because they thought "it was a great experience for me and my family to get to show them the importance of heritage and its social value" (Anonymous respondent), or that it was because of "first for fun and then for fun again" (Anonymous respondent). Other participants mentioned working together with children or to 'let people know there are beautiful archaeological places worth visiting'. One person specifically mentioned the importance of archaeological heritage for Europe: "Because this activity was a way we can show our abilities and our archaeological heritage to Europe" (Anonymous respondent).

Some participants indicated to either be an archaeologist themselves, working on an archaeological course, or contemplating starting an archaeological study (14.8%). Interestingly, only one person within the 'archaeological' category mentioned that they joined because of educational training. Others were artists, or wanted validation for their artwork (9.1%). While most of the latter category respondents were quite positive in their comments, one person clearly had less optimistic ideas about the artistic world, stating that participating was a "desperate but futile attempt to gain acclaim"

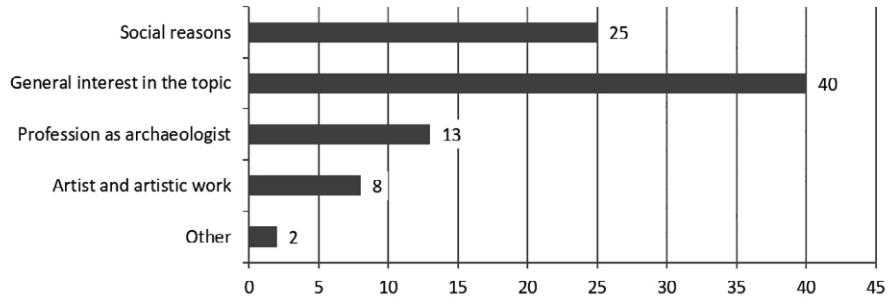

Figure 4.12: Reasons for joining the You(R) Archaeology contest. Numbers are absolute (n=85).

(Anonymous respondent). Only 2 respondents (2.3%) mentioned other factors as incentive to participate.

In general, European citizens appreciate archaeology and archaeological heritage for its educational and historical values (Kadja *et al.*2017). In this sense, the *DOMunder* activity seems to be more of a representative of these European values than the *You(R) Archaeology* contest; people here joined primarily because of a general interest in the topic, perhaps because the topic inspired them to create artworks. The high number of social reasons apparent for the You(R) Archaeology activity is also not reflected in European citizens' appreciation of archaeology (Kadja *et al.* 2017).

4.5.6 Imagination and vision

Most participants submitted their work in the photo category (46.4%), followed by drawings (including paintings) (43.3%), and video submissions (10.3%). Participants indicating to be professional artist submitted more in the drawing category (75%; 21.4% for photography and 3.6% for video; figure 4.13); conversely participants indicating *not* to be professional artists submitted more works in the photography category (54.9% versus 31.4% in drawing and 13.3% in video).

While reasons behind these differences are not clear from the survey, it can be estimated that artists, because of their profession, are able to spend more time on both artwork and mastery of the method. Photography in that sense is a relatively easier tool, offering a fairly accessible category – also in relation to people who already have photographs taken during their trips to various archaeological or heritage sites and took this contest as a reason for submission, as we saw earlier.

4.5.7 Health and Well-being

Within the context of health and Well-being, participants were asked to indicate how much their participation in the contest affected certain personal emotions. These emotions, 13 in total, are connected to personal Well-being and are in that sense different from the personal characteristics or 'attributes' discussed earlier in this chapter. Emotions were divided between 'positive' and 'negative' (see table 4.6). Participants could rate how much they were affected in a 5-point Likert scale, ranging from 'Not at all' to 'Extremely", for each emotion.

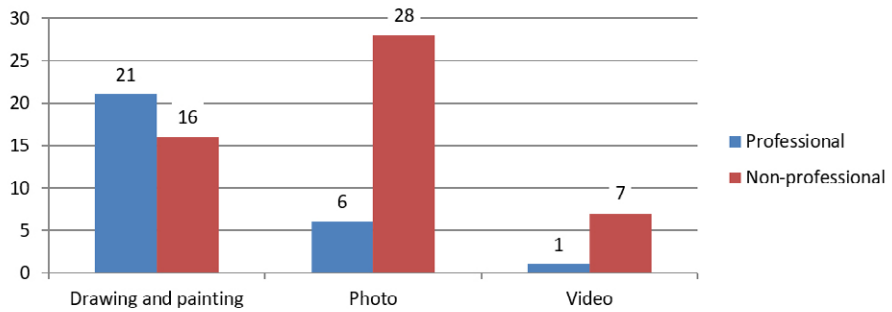

Figure 4.13: Submission categories comparing professional and non-professional participants. Numbers are absolute (n=79).

From the Positive emotions, both 'inspired' and 'positive' scored highest on weighted average: 4.1 and 4.0, respectively (indicated in green). These two 'peaks' are followed by a group of emotions hovering slightly above or at 3.6, – happy (3.8), useful (3.7), capable (3.6), and energetic (3.6). Comparison between age groups shows that the age group of 12-20 years scored highest on average (3.9 indicated in green). As was discussed earlier, this age group also scored highest in relation to impact on personal attributes, and skill development.

However, while this age group scored highest on average for the *positive emotions*, they also scored a weighted average of 2.9 for the 'anxious' Negative emotion (also in green). We could assume that this is because while feeling capable (4.1) they also felt the pressure of performance; however, 'judged' was scored relatively low as was their feeling of being insecure. There are big differences between the eldest age group (60+) and the younger generations (1-35 years old), most notably in 'relaxed' (1.7 points difference, highest and lowest scores in blue), 'inspired' (1.1 points difference, highest and lowest scores in blue), and 'healthy' (1.6 points difference, highest and lowest scores in blue). However, the eldest age group also scored lowest on the Negative emotions (1.2 on average). As discussed, they also scored lowest for impact on personal attributes. It seems that the older generation is either less susceptible to impact on these aspects, or has a different standard than the younger generations. No big differences were found between the genders (Positive emotions: 0.1 difference in favor of females; Negative emotions 0.3 difference in favor of females).Interestingly, it seems that there is a relation between the emotions – both positive and negative – and impact in knowledge. As can be seen in figure 4.14, participants indicating to either Somewhat agree or Strongly agree are also the ones scoring highest in Positive emotions.

Big differences between the emotion scores can, for instance, be found for 'happy' (0.8 points difference). We also see a sharp decline in Negative emotions across the spectrum, with the biggest differences scored between 'Strongly disagree' and 'Strongly agree'. While the differences between the two Likert-scale outliers ('Strongly disagree' and 'Strongly agree') seem evident, relations seem less strong for the ratings in between. Especially 'Somewhat disagree' sees relatively high scores for various emotions (both Positive as well as Negative); scores decline at the 'Neither agree nor disagree' level only to rise again after it. This can mean that some participants did not particularly learn anything, but nonetheless scored high in emotional impact (in this case, high for Positive and low for Negative emotions). This observation can potentially be attributed to the differences in reasons behind contributing to the contest; while for most participants participating to the contest was connected to an interest in the topic – as discussed earlier -, for some, social reasons were more important. It could be that participants indicating to 'Strongly agree' on knowledge increase where the ones to note that topic interest was most important for them, whereas 'Somewhat disagree' was scored highest for the ones indicating that social reasons were more important. In other words; while overall people with highest impact on knowledge were also the ones scoring positive on impact on emotions (high on Positive and low on Negative emotions), this does not mean that impact on knowledge was the reason for a higher score on emotions, nor vice versa. It might be that a combination of other factors, such as reasons for joining, are causing a positive impact for both aspects.

		1-11	12-20	21-35	36-60	60+	Average
Positive emotions	Happy	3.4	3.9	3.6	4.0	4.2	3.8
	Useful	3.5	4.0	3.5	3.4	4.2	3.7
	Relaxed	3.7	3.6	3.6	2.9	2.0	3.2
	Capable	3.4	4.1	3.7	3.3	3.3	3.6
	Inspired	4.1	4.3	4.6	4.1	3.5	4.1
	Energetic	3.9	4.0	4.0	3.2	3.2	3.6
	Healthy	2.9	3.0	2.9	2.7	1.4	2.6
	Positive	4.1	4.0	4.2	3.7	3.9	4.0
	Average	3.6	3.9	3.7	3.4	3.2	3.6
Negative emotions	Anxious	1.8	2.9	2.2	1.4	1.4	1.9
	Angry	1.8	1.3	1.5	1.1	1.0	1.3
	Depressed	1.8	1.1	1.2	1.1	1.0	1.2
	Insecure	1.8	1.3	1.5	1.3	1.0	1.4
	Judged	2.1	1.3	2.0	1.8	1.6	1.8
	Average	1.8	1.6	1.7	1.3	1.2	1.5

Table 4.6: Weighted averages for positive and negative emotions. Green shows the highest scores, red the lowest (reversed for the negative emotions) (n=82 for Happy, n=80 for Useful, n=79 for Relaxed, n=80 for Capable, n=79 for Inspired, n=77 for Energetic, n=77 for Healthy, n=82 for Positive, n=77 for Anxious, n=77 for Angry, n=77 for Depressed, n=77 for Insecure, and n=78 for Judged).

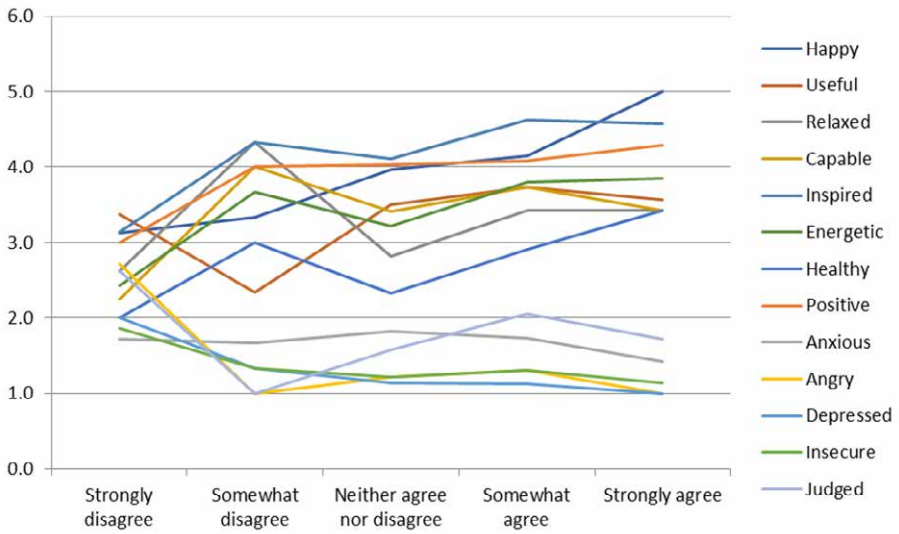

Figure 4.14: Weighted averages of personal emotions versus scores for impact in knowledge (n=82 for Happy, n=80 for Useful, n=79 for Relaxed, n=80 for Capable, n=79 for Inspired, n=77 for Energetic, n=77 for Healthy, n=82 for Positive, n=77 for Anxious, n=77 for Angry, n=77 for Depressed, n=77 for Insecure, and n=78 for Judged).

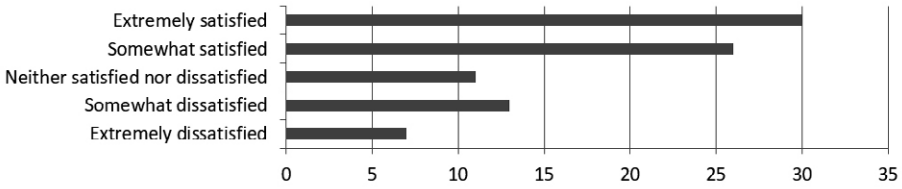

Figure 4.15: Satisfaction after taking part in the contest. Numbers are absolute (n=87).

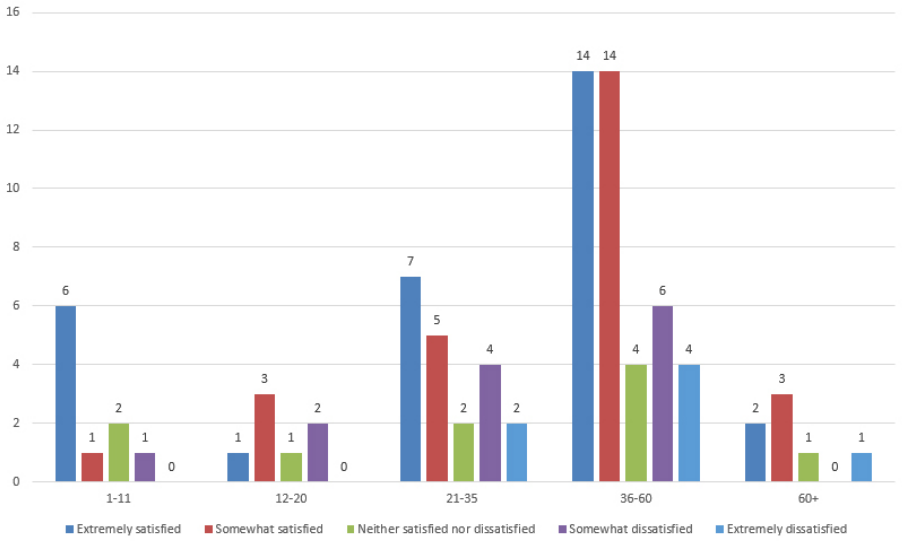

Figure 4.16: Satisfaction per age category. Numbers are absolute (n=86).

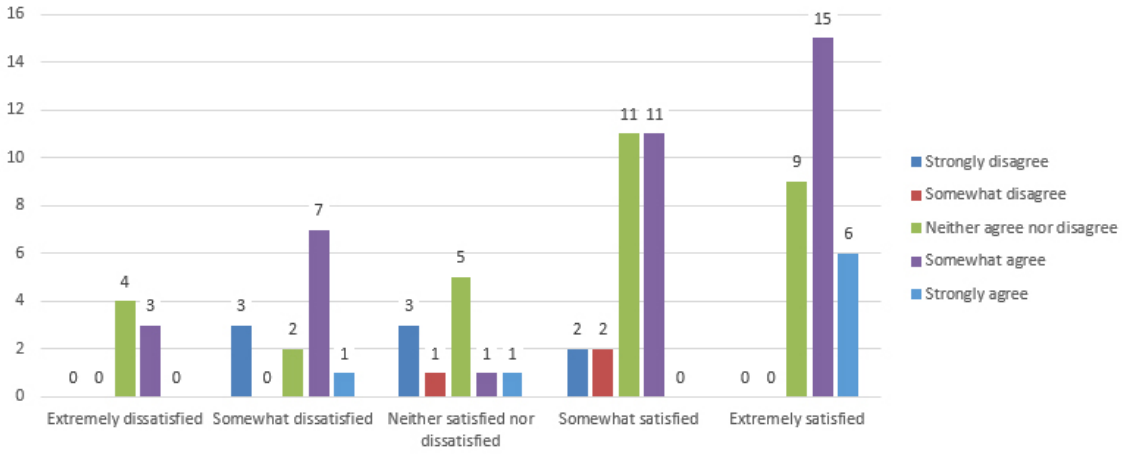

Figure 4.17: Satisfaction compared to impact on learning. Numbers are absolute (n=86).

Lastly, participants were asked to indicate how satisfied they were with their submission. Data shows that most participants were 'Extremely satisfied' with their submission at the end of the process (34,5%; figure 4.15). This is followed by participants indicating to be 'Somewhat satisfied' with their submission (29,9%). Hardly anyone was 'Extremely dissatisfied'.

However, while most participants indicated to be satisfied with the work they submitted, this does not mean that they are satisfied overall. For example, participants could be satisfied with the end-result of their artwork, for instance because they are proud of their skill development (perhaps a different technique used), or just because the artwork was to their liking, but this did not necessarily mean they were particularly satisfied with the contest. Nor do we know whether they are satisfied with their submission because they learned something new or because they met new people.

We do know, however, that this time it was not the age group of 12-20 years who were the most positive, but the youngest age group of 1-11 years (60% 'Extremely satisfied'; figure 4.16).

We can also observe that the participants that indicated to 'Strongly agree' with the statement that they learned something about archaeology due to this contest were the ones responding most positively on satisfaction (figure 4.17). However, we also see that some people who chose 'Somewhat agree' as level of learning impact were 'Extremely dissatisfied' with their submission (although most were actually 'Extremely satisfied'). Furthermore, 9 people were 'Extremely satisfied' with their submission, but neither agreed nor disagreed as to impact on learning. Although it seems that most people who were positive about their submission were also positive about impact on learning, this varies considerable between individual participants, indicating no strong relation between the two variables.

4.6 Wrapping up results

4.6.1 Research goals

This case study is built on a methodology which is similar to the DOMunder case study, and as such provided data comparable with DOMunder and Invisible monuments data (see chapter six). As such, we can conclude that the first research goal has been met. We can also safely conclude that the second research goal, 'to gain a more in-depth view of people's perception of archaeology and what it means to them', has been met as the data derived from the questions provides an insight into people's view of archaeology. It shows that most participants used an international archaeological subject for their artwork, and that they felt the most impact on pride for international archaeology. We also saw that many people learned something about archaeology, but for some the archaeological topic was less important or relevant; they seemed to join mainly to create (and showcase) art, either alone or together with someone else (for instance, their children). As previously stated, this second research goal was also part of the activity goals of the contest to generate insight into how people view and appreciate archaeology. Through the variety of art subjects which were submitted by the participants, and which were displayed in the Archaeology&ME exhibition in Rome, both

the NEARCH partners and visitors were given the opportunity to appreciate a large variety of inspiring views on archaeology and cultural heritage.

Answering to the third research goal, which is to see whether an artistic contest built on an archaeological theme could create sociocultural impact, and whether or not this impact is then the result of the nature of the activity, its contents, or a combination of both, is more complicated. It could be argued that this is the most important research aspect of not only this case study, but of the three case studies combined, as it revolves around the relevance of archaeology as a subject to generate sociocultural impact; conclusions might influence how archaeology is used as a sociocultural asset in heritage management, political decision making, and even in Sustainable Development. It seems that some aspects of sociocultural impact were influenced by the archaeological topic, for instance pride, connectedness, and education, while others were more influenced by the nature of the contest, for instance impact on creativity and skill development. Arguably, for most aspects discussed in this chapter, it was the combination of the topic and the nature of the activity that generated positive impact, for instance on happiness, motivation, and satisfaction. Results show that people are impacted differently depending on their age and (somewhat) their gender, but it is not clear whether this impact is different because of different perceptions or because of different standards. Furthermore, there seems to be a connection between impact on personal emotions and impact on knowledge. While causality cannot be established between these two variables, it can be argued that it is perhaps the combination of the nature of the contest with an inspiring subject that generated impact on both aspects, leading to high satisfaction levels. In other words; people participated because of the combination of an art contest with an archaeological theme. They knew what they could expect and could deploy their creative skills, which made it an enjoyable experience for them.

The fourth research goal was to gain insight into the archaeological connectedness between participants and a geographic area. As discussed, the majority of the participants of the survey thought their artwork to be international, but there was no clear connection noticeable between the art provenance and increase in pride for that specific region. There was however an overall increase in pride. Positive impact is also apparent in participants' connectedness to the three archaeological provenance regions, and some positive impact was even noted towards the people living there as well as the neighborhood of the art subject. While it looks like most participants felt an increased connectedness towards international archaeology, participants also indicated the provenance of their artwork to be mostly international. This could indicate that international archaeology is relatively more well known and hence usable as an art subject, and that people find it easier to feel a connection to well known international archaeological examples. This is also apparent in the Non-applicable scores for connectedness to neighborhood and local people; the majority of Non-applicable scores were made by participants with a local art provenance. Thus, it seems that participants identify more easily with international archaeology than with local or national archaeology when it comes to art.

As a fifth research goal, differences between art professionals and amateurs were studied. In total, 51 (54.3%) of the participants indicated not to be a professional artist; 28 (29.8%) of the participants were non-professionals (and 15.9% did not

know). There were differences noticed between professionals and non-professionals for the amount of time spent on artworks, with the former category spending considerably more time than the latter (although 25.5% of that category sill spent more than 10 hours in total). It was not clear as to why this difference exists; qualitative answers connected to this question did now provide a clear answer; it seems that both amateurs and professionals had a variety of reasons to spend their time, although it was noted that some professionals took the contest as an opportunity to showcase their work. Amateurs, on the other hand, saw the biggest increase in skill development. As it was made clear in the contest was meant for both professional and non-professional participants, we cannot say whether the contest succeeded or failed. Rather, we can conclude that the contest provided different opportunities for the two categories. This connects well to the hypothesis that the contest is used for a variety of reasons by different people, and that the combination of the nature and subject of the activity was its main attractiveness.

The last research goal was to see whether participants noticed an increase in their knowledge of archaeology, and to what variable(s) that increase can be contributed. An impact in archaeological knowledge was noticeable for all age categories. The strongest increase was seen in the youngest age category, and the least in the oldest age category. It is not clear why exactly the increase in knowledge happened, but we can assume that this is because participants did (some) research on their subject, as that is made clear through the qualitative comments. The fact that this increase is strongest for the youngest and least for the oldest, can be ascribed to the idea that the younger participants could still learn about archaeology while the oldest generation already knew a lot about the subject; this assumption is also supported by the qualitative comments. Learning was not the goal of the contest – that was to give people the opportunity to creatively express their perception of archaeology and to let them contemplate the role of archaeology in their lives. We can conclude that a creative activity with an archaeological subject, while not having education as its main goal, still increases people's knowledge. Arguably, the impact on education is more linked to the subject of the contest, whereas for several other 'side effects', such as social cohesion and health and Well-being, the nature of the contest was key. The exact significance of the topic versus the significance of the nature of the activity in relation to its impact remains, however, debatable.

4.6.2 Activity goals

The main activity goal of the contest was to gain an insight into European citizens perception of 'their' archaeology. While Italians were prominent in both submissions as well as survey responses in comparison to other nationalities, there was a variety of other nationalities present too. This means we can conclude that the contest struggled in its aim to create a diverse and non-oblique view of European participants; several reasons for this were already mentioned. However, as there were also many responses from other nationalities than Italian, both the contest and the survey still provided insight into the perception of archaeology and the impact of an archaeological activity on European citizens. As discussed earlier, the survey showed that many viewed their art subject as something international. Although we cannot connect each specific response with an individual submission, this shows that most people think of archaeology (even

if it might be a local subject) as something international, possibly European. They are also more connected to international archaeology, strengthening the importance of a European identity and international scope for heritage management.

The second activity goal was to encourage participants to express critical or positive points of view on archaeology and contemporary heritage management, especially in relation to Europe. While there where some positive answers noted about archaeology and the contest – for instance that the contest was useful in sharing the beauty of Italy, only one single survey participant mentioned the fact that the contest took place within a European framework. This means that the survey was not used by participants to share their opinions about Europe, positive or negative. Perhaps this can be better distilled from the artworks themselves. As said, they inherently do represent a particular view about European archaeology, and are sometimes annotated by the creator as well to provide even more information. Information about the artworks was not included in this case study, as data from the survey is treated anonymously and the link between the survey ID data and artwork could not be made. More information about the artworks themselves can be found within the Archaeology & ME catalogue, which is available online.[29]

29 http://www.archaeologyandme.eu/