



Erasmus+



Pact4Skills: 2021-1-CY01-KA220-HED-000031113

«Tackling the challenges of the European Education Area by building resilient, inclusive and forward-looking training to upskill HED students face the transformations in digital culture with new e-skills, intercultural and entrepreneurial competences»

RESULT 01: THE BLUPRINT FOR TRANSVERSAL AND RESILIENT SKILLS IN DIGITAL CULTURE

STAKEHOLDER TRAINING

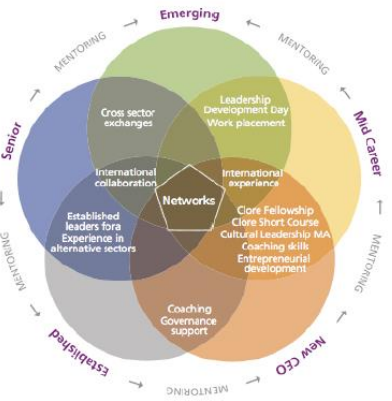
Contributing Partner:
ARTIFACTORY



Pact4Skills: 2021-1-CY01-KA220-HED-000031113

«Tackling the challenges of the European Education Area by building resilient, inclusive and forward-looking training to upskill HED students face the transformations in digital culture with new e-skills, intercultural and entrepreneurial competences»

VI. MODIFIED QUESTIONNAIRE

SKILLS DOMAIN	DEFINITIONS	QUESTIONS	TRAINING PRIORITIES
<p>1. CULTURAL LEADERSHIP</p>	<p>Cultural institutions are geared towards producing new ideas. It is the implementation of new ideas that ensures cultural leadership. Balancing this priority, with the need to run a financially sustainable institution that makes a positive difference to the world, is which gives cultural leaders a unique set of challenges.</p> <p>MAIN CHALLENGES Value Creation Value Dissemination Asset Management Leadership in arts and culture Leadership in communicating with the public Leadership in training and WBL (work-based learning) Leadership in innovation and entrepreneurship</p> <p>CHALLENGES - Achieving membership of a network - Receiving guidance from mentors - Taking a work placement in another country - Developing international collaborations - Management skills - Webinars - Inspiring workshops and conversations</p>	<ul style="list-style-type: none"> - What is leadership in the cultural context - How leadership is created and enhanced in the organization? - What are the skills required to develop leadership 	<p>(1)</p> <ul style="list-style-type: none"> - High priority - Important - Not important at the moment <p>(2) For which sector your answer mostly applies? (it could be more than one)</p> <ul style="list-style-type: none"> - Public Sector - Civil society - Creative Industry sector

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(Tackling the challenges of the European Education Area by building resilient, inclusive and forward-looking training to upskill HED students face the transformations in digital culture with new e-skills, intercultural and entrepreneurial competences)

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<p>2. ENTREPRENEURSHIP</p> <p>Entrepreneurship is the capacity to act upon opportunities and ideas, and transform them into value for others. The value that is created can be financial, cultural or social.</p> <p>GLAM institutions shall recognize the opportunity to be entrepreneurial in any situation: from school curriculum to innovating in the workplace, from community initiatives to applied learning at university.</p> <p>The entrepreneurship competence is thus recognised as a competence for life, relevant to personal development and fulfilment, finding and progressing in employment, as well as initiating new ventures ranging from community campaigns, social enterprises to new start-up businesses.</p> <p>Consequently, the competences described in EntreComp are not necessarily directly linked to founding/running a company, but refer to the entrepreneurial mindset (such as spotting opportunities, vision, ethical and sustainable thinking, valuing ideas, motivation and perseverance, mobilising resources, learning through experience, planning and management etc.).</p> <p>15 qualities (ENTRECOMP)</p>	<ul style="list-style-type: none"> - What is entrepreneurship in the cultural context - How entrepreneurship is created and enhanced in the organization? - What are the skills required to develop entrepreneurial activities in your institution? - What does it mean "entrepreneurial mindset" <div data-bbox="997 600 1449 860"> </div> <div data-bbox="945 860 1449 1185"> <p>How Mature is Your Business Model?</p> <p>Answer 40 questions about your business to determine where it falls among the 10 stages of the Business Lifecycle. Important! The questions are about your product, service or business model and the people that make it. The questions are not about an entire company because a company can have multiple products, services, and ways of making money, each in a different lifecycle stage. Answer these questions for just one business model only, if you answer "Agree". These questions could be one business model, stage 11, a another business model by the same company.</p> <p>SHIFTOP</p> <table border="1"> <thead> <tr> <th rowspan="2">Questions</th> <th colspan="5">Business Model Maturity Test</th> <th colspan="10">Lifecycle Stages</th> </tr> <tr> <th>YES</th> <th>NO</th> <th>NEI</th> <th>NO</th> <th>NO</th> <th>1</th> <th>2</th> <th>3</th> <th>4</th> <th>5</th> <th>6</th> <th>7</th> <th>8</th> <th>9</th> <th>10</th> </tr> </thead> <tbody> <tr><td>1. 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<p>3. DIGITAL LITERACY</p>	<p>The DigComp framework identifies 5 key components of digital competence:</p> <p>Information and data literacy: To articulate information needs, to locate and retrieve digital data, information and content. To judge the relevance of the source and its content. To store, manage, and organise digital data, information and content.</p> <p>Communication and collaboration: To interact, communicate and collaborate through digital technologies while being aware of cultural and generational diversity. To participate in society through public and private digital services and participatory citizenship. To manage one's digital presence, identity and reputation.</p> <p>Digital content creation: To create and edit digital content to improve and integrate information and content into an existing body of knowledge while understanding how copyright and licenses are to be applied. To know how to give understandable instructions for a computer system.</p> <p>Safety: To protect devices, content, personal data and privacy in digital environments. To protect physical and psychological health, and to be aware of digital technologies for social well-being and social inclusion. To be aware of the environmental impact of digital technologies and their use.</p> <p>Problem solving: To identify needs and problems, and to resolve conceptual problems and problem situations in digital environments. To use digital tools to innovate processes and products. To keep up-to-date with the digital evolution.</p> <p>CHALLENGES</p>	<ul style="list-style-type: none"> - Knowing and understanding the digital ecosystem - Understanding digital transformation - Understanding visitor education - Understanding leisure time management 	<p>(1)</p> <ul style="list-style-type: none"> - High priority - Important - Not important at the moment <p>(2)</p> <p>For which sector your answer mostly applies? (it could be more than one)</p> <ul style="list-style-type: none"> - Public Sector - Civil society - Creative Industry sector
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	<ul style="list-style-type: none"> - Collecting and understanding data on the reach and impact of their digital and non-digital work and use it to drive their audience engagement strategies ensuring it is done on a consistent basis across the arts and heritage sector - Encouraging the use of integrated databases, such as Audience Developer, and the sharing of audience insight research, so that all businesses in the sector can better understand digital and physical audiences. 		
<p>4. DIGITAL CULTURE: MANAGING AND CREATING DIGITAL CONTENT AND THE CULTURAL AND CREATIVE INDUSTRIES</p>	<p>Digital experiences are transforming how audiences engage with culture and are driving new forms of cultural participation and practice.</p> <p>On a daily basis we witness technology's role in engaging new audiences, nationally and internationally, through:</p> <ul style="list-style-type: none"> - digital platforms and distribution channels; - driving business models; creating art, cultural content and experiences; - increasing access to our world-class archives and collections. <p>CHALLENGES</p> <ul style="list-style-type: none"> - Use technology to drive audience engagement - Boost the digital capability of cultural institutions - Unleashing the creative potential of technology. - Collaborate with tech companies and practitioners to create new experiences for audiences, often 	<ul style="list-style-type: none"> - Understanding digital culture - Understanding digital products and services - Understanding heritage resources and collections - Understanding your audience - Identifying current trends (micro credits for visitors) - Identifying CCI producers 	



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	<p>exploring the boundaries of new technologies.</p> <p>Not all digital is a solution or a higher added value service to visitors. The quality of contents is what each cultural institution should focus on to achieve excellence in creating cognitive, emotional and multisensory experiences for their audiences.</p> <p>CHALLENGES</p> <ul style="list-style-type: none"> - Using digital culture to create audiences - Ensuring the skills and the digital capabilities of cultural institutions - Unleashing the creative potential of technology 		
<p>5. NETWORKING, STAKEHOLDER AND INTERNATIONAL COLLABORATION AND COOPERATION</p>	<p>Cultural institutions held back by a lack of infrastructure or resources, they might need better digital skills and to focus more time on leadership training; there are often communication barriers when working in a cross disciplinary way, and the pace of change in technology itself has resulted in a fragmented approach.</p> <p>CHALLENGES</p> <ul style="list-style-type: none"> - Produce and deliver packages of support to increase the digital maturity of organisations and improve digital skills within organisations; - Look to partner with technology organisations to deliver training regionally reflecting key regional 	<ul style="list-style-type: none"> - Opportunities for international cooperating - Opportunities for audience development - Opportunities for management improvement - Opportunities for the development of higher added value products and services - Opportunities for destination branding 	<p>(1)</p> <ul style="list-style-type: none"> - High priority - Important - Not important at the moment <p>(2) For which sector your answer mostly applies? (it could be more than one)</p> <ul style="list-style-type: none"> - Public Sector - Civil society - Creative Industry sector

Pact4Skills: 2021-1-CY01-KA220-HED-000031113

«Tackling the challenges of the European Education Area by building resilient, inclusive and forward-looking training to upskill HED students face the transformations in digital culture with new e-skills, intercultural and entrepreneurial competences»

	<p>trends and needs;</p> <ul style="list-style-type: none"> - Facilitate partnerships and collaboration between cultural organizations, the tech sector and others; - Provide targeted support to leaders to increase the digital maturity of cultural institutions, including the creation of a digital board bank and guidance of digital criteria for senior leadership appointments. 		
Comments			
<p>6. ADMINISTRATION AND COORDINATION AND CULTURAL POLICY</p>	<p>NATIONAL FRAMEWORK Define the national policy framework.</p> <p>EU FRAMEWORK For the period of 2019-24, the six political priorities of the European Commission are:</p> <ol style="list-style-type: none"> 1. A European Green Deal: striving to be the first climate-neutral continent 2. A Europe fit for the digital age: empowering people with a new generation of technologies 3. An economy that works for people: working for social fairness and prosperity 4. A stronger Europe in the world: Europe to strive for more by strengthening our unique brand of responsible global leadership 5. Promoting our European way of life: building a Union of equality in which we all have the same access to opportunities 6. A new push for European democracy: nurturing, protecting and strengthening our democracy 	<ul style="list-style-type: none"> - What are the road blocks? - What do you administrate? - What do you coordinate? - What is the impact of national policy into the coordination and administration? - What do you have to teach and how to you have to teach? - Staff and skills (more empowerment than being a simple guard in the room; not feel frustrated and useless; how to invent new services using the guards – scamper model; put them on another mission – reuse the people) - Development of civic pride - Raising awareness and empowering employees - Involving different stakeholders 	<p>(1)</p> <ul style="list-style-type: none"> - High priority - Important - Not important at the moment <p>(2) For which sector your answer mostly applies? (it could be more than one)</p> <ul style="list-style-type: none"> - Public Sector - Civil society - Creative Industry sector



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«Tackling the challenges of the European Education Area by building resilient, inclusive and forward-looking training to upskill HED students face the transformations in digital culture with new e-skills, intercultural and entrepreneurial competences»

	<p>CHALLENGES</p> <p>SOCIAL</p> <ul style="list-style-type: none"> - foster the cultural capability of all Europeans by making available a wide range of cultural activities and providing opportunities to participate actively - encourage the mobility of professionals in the cultural and creative sectors and remove obstacles to their mobility - protect and promote Europe's cultural heritage as a shared resource, to raise awareness of our common history and values and reinforce a sense of common European identity <p>ECONOMIC</p> <ul style="list-style-type: none"> - promote the arts, culture and creative thinking in formal and non-formal education and training at all levels and in lifelong learning - foster favourable ecosystems for cultural and creative industries, promoting access to finance, innovation capacity, fair remuneration of authors and creators and cross-sectoral cooperation - promote the skills needed by cultural and creative sectors, including digital, entrepreneurial, traditional and specialised skills <p>CULTURAL DIPLOMACY</p> <ul style="list-style-type: none"> - support culture as an engine for sustainable social and economic development - promote culture and intercultural dialogue for peaceful inter-community relations 	<p>THE PERSONAL BRANDING CANVAS</p>	
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«Tackling the challenges of the European Education Area by building resilient, inclusive and forward-looking training to upskill HED students face the transformations in digital culture with new e-skills, intercultural and entrepreneurial competences»


	<ul style="list-style-type: none"> - reinforce cooperation on cultural heritage <p>NEW EUROPEAN AGENDA FOR CULTURE</p>		
Comments			

<p>7. STRATEGIC PLANNING, INSTITUTION MANAGEMENT AND TEAM BUILDING</p>	<p>Although strategic planning is a competency that has been focused on for almost ten years within the EU curricula addressing the skills of individuals but also supporting organizations to build their long-term vision and objectives, practitioners still see that there is a great need for this skill within the sector.</p> <p>CHALLENGES</p> <ul style="list-style-type: none"> - The lack of strategic planning skills was strongly noted in the public sector. 	<ul style="list-style-type: none"> - Culture eats strategy at breakfast? - What is the culture of each organization? - What is allowed and what is not allowed? - Re-inventing organizations (Laloux) - Relationships between actors/stakeholders defining cultural heritage - Lack of cooperation between key actors? <p>https://internalchange.com/5-dysfunctions-of-a-team-summary/</p>	<p>(1)</p> <ul style="list-style-type: none"> - High priority - Important - Not important at the moment <p>(2) For which sector your answer mostly applies? (it could be more than one)</p> <ul style="list-style-type: none"> - Public Sector - Civil society - Creative Industry sector
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«Tackling the challenges of the European Education Area by building resilient, inclusive and forward-looking training to upskill HED students face the transformations in digital culture with new e-skills, intercultural and entrepreneurial competences»

	<ul style="list-style-type: none"> - The hierarchical structure of public sector institutions and their decision-making processes do not allow their teams to take part in strategic planning; - Cultural institutions in the public sector do not have the political, decision-making and financial independence required for the elaboration and implementation of a long-term strategic plan. 	<p>In this model, teams that excel in 5 main areas are more likely to be high-functioning, cohesive teams:</p>  <ol style="list-style-type: none"> 1. Trust 2. Conflict 3. Commitment 4. Accountability 5. Results <p>Fake Harmony Avoiding Conflicts = less/no confidence = no honesty = NO CHANGE, no leadership no responsibility</p> <table border="1" data-bbox="926 673 1402 1071"> <tr> <td></td> <td>Known to self</td> <td>Not known to self</td> </tr> <tr> <td>Known to others</td> <td></td> <td></td> </tr> <tr> <td></td> <td>Arena</td> <td>Blind Spot</td> </tr> <tr> <td>Not Known to Others</td> <td></td> <td></td> </tr> <tr> <td></td> <td>Façade</td> <td>Unknown</td> </tr> </table>		Known to self	Not known to self	Known to others				Arena	Blind Spot	Not Known to Others				Façade	Unknown	
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	Arena	Blind Spot																
Not Known to Others																		
	Façade	Unknown																
Comments																		
<p>8. FINANCIAL PLANNING AND MANAGEMENT, FUNDRAISING AND PROPOSAL WRITING</p>	<p>Subsidized Cultural Institutions Sponsored Cultural Institutions Autonomous Cultural Institutions</p> <p>Funding received by: Ministry of Foreign Affairs</p>	<ul style="list-style-type: none"> - National and EU funding - Sponsorships - Crowdfunding 	<p>(1)</p> <ul style="list-style-type: none"> - High priority - Important - Not important at the moment <p>(2) For which sector your answer mostly applies? (it could be more than one)</p>															

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«Tackling the challenges of the European Education Area by building resilient, inclusive and forward-looking training to upskill HED students face the transformations in digital culture with new e-skills, intercultural and entrepreneurial competences»

	Ministry of Culture Ministry of Education Ministry of the Environment Ministry of Public Works Ministry of Agriculture Regional Funds Local Funds EU/Transnational Cooperation Other Sponsorships		<ul style="list-style-type: none"> - Public Sector - Civil society - Creative Industry sector
Comments			

Comments			
9. AUDIENCE AND SERVICE DEVELOPMENT (EVENTS FESTIVALS, GAMES GUIDES VISITS, DIGITAL EXPERIENCES, WORKSHOPS ETC)	Great art and cultural experiences are being created and appreciated by audiences in traditional formats. But audience expectations are changing and so are the practices of artists, creators and curators and we must ensure that the right structures are in place to support this transformation so that the EU ensures creative excellence – digital or analogue.	<ul style="list-style-type: none"> - What does audience mean for your institution? - Which is the target group? - What is the purpose for each target group? - What kind of services do I develop for my audience that are not in place yet? 	<p>(1)</p> <ul style="list-style-type: none"> - High priority - Important - Not important at the moment <p>(2) For which sector your answer mostly applies? (it could be more than one)</p> <ul style="list-style-type: none"> - Public Sector - Civil society - Creative Industry sector



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«Tackling the challenges of the European Education Area by building resilient, inclusive and forward-looking training to upskill HED students face the transformations in digital culture with new e-skills, intercultural and entrepreneurial competences»

Comments			
<p>10. RESEARCH, ARTISTIC CURATING, MONITORING AND EVALUATION</p>	<p>Define if your national cultural institutions conduct research</p> <p>CHALLENGES Promoting the EU and its fundamental values by individual cultural institutes</p> <p>Develop human-centric communications with the public</p> <p>Monitor visitor satisfaction</p>	<ul style="list-style-type: none"> - What does artistic curating mean for my institution? - Do I conduct research? - Do I evaluate my offers to visitors? - How do I evaluate my products/services/visitor satisfaction? (Questionnaires; social media; other) - Do I monitor my visitor offers? 	<p>(1)</p> <ul style="list-style-type: none"> - High priority - Important - Not important at the moment <p>(2) For which sector your answer mostly applies? (it could be more than one)</p> <ul style="list-style-type: none"> - Public Sector - Civil society - Creative Industry sector
Comments			
<p>11. COMMUNICATIONS AND MEDIA RELATION</p>	<ul style="list-style-type: none"> - Press and Media - Social Media - Own dissemination channels, blogs - Travel Journalists - Journalists specializing in culture 	<ul style="list-style-type: none"> - What is your ecosystem? - What is your brand image? - What is your value proposition? 	<p>(1)</p> <ul style="list-style-type: none"> - High priority - Important - Not important at the moment <p>(2)</p>



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<p>12. STORYTELLING HERITAGE INTERPRETATION AND HERITAGE SITES MANAGEMENT</p>	<p>Access to culture is a universal right and culture is highly reputable consumption. CH places should be enabling users to attach personal meanings to heritage assets, fostering active mental processes, combined observations and shared practices. With audiences diffusing experiences in social networks, influencing supply and demand, the CH sector fails to develop critical skills among consumers, raise the awareness for semiotic codes, particularly among the youth, and to perceive the critical experience as the actual heritage product.</p> <p>CHALLENGES</p> <ul style="list-style-type: none"> - supply-demand divergence in the CH sector - the unexploited pervasive media challenge for learning experiences at heritage places - the spatio-temporal gap between audience and heritage 	<ul style="list-style-type: none"> - connect the CH sector with knowledge economy and innovation, increase foresight, innovation and agility of CH actors to adapt to a constantly changing knowledge ecosystem - address skill mismatches and stakeholder fragmentation in the CH sector - provide for a EU wide and scientifically validated CH Research Infrastructure - identify experienced based products & services with commercialization potential - inspire new CH consumption patterns by transforming heritage places into participatory and collaborative cultural consumption spaces. - Guide the experience design 	<p>(1)</p> <ul style="list-style-type: none"> - High priority - Important - Not important at the moment <p>(2)</p> <p>For which sector your answer mostly applies? (it could be more than one)</p> <ul style="list-style-type: none"> - Public Sector - Civil society - Creative Industry sector
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	- the value-revenue loss in the CH sector		
Comments			