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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





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OBJECTIVE

to unlock the challenges the GLAM (galleries, libraries, archives and museums) sector is facing with existing services matching new skills for new jobs by addressing the new world order of the 4th Industrial Revolution; to respond to the socio-technological challenges with better informed choices and benefit spread in the Project Area and beyond.

TRAINING METHODOLOGY

A joint Methodology will be applied to detect the skills needs in the museum sector including the Agile; Liberating Structure; Design Thinking, Project-Based-Learning, LSP methodologies

TRAINING PARTNER

Stichting for Education on Agility Liberating Structures
(E10057522 - Netherlands)

RESEARCH PARTNER: TESAU

IAKOB GOGEBASHVILI TELAVI STATE UNIVERSITY
(E10182392 - Georgia)

RESEARCH TEMPLATE

ARTIFACTORY (E10016056 - Greece)
ANOIKTO PANEPISTIMIO KYPROU (OPEN UNIVERSITY OF CYPRUS)
(E10180075 - Cyprus)
CY Cergy Paris Université

RESULT 01: STAKEHOLDER TRAINING SESSIONS Preparation Template



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(E10222810 - France)

PACT4SKILLS Statement

Experiences constitute the quintessence of cultural heritage (CH), empowering personal and collective identities, self-reflection, critical thinking and sustainability of CH legacy. The rise of SKILLED CONSUMPTION and the shift in knowledge brought by the 4th INDUSTRIAL REVOLUTION, the need to communicate CH values through a cognitive-driven knowledge pattern in the informal learning environment at heritage places is both challenging and imperative, especially for the youth, the Union's future.

RESULT 01 aims to:

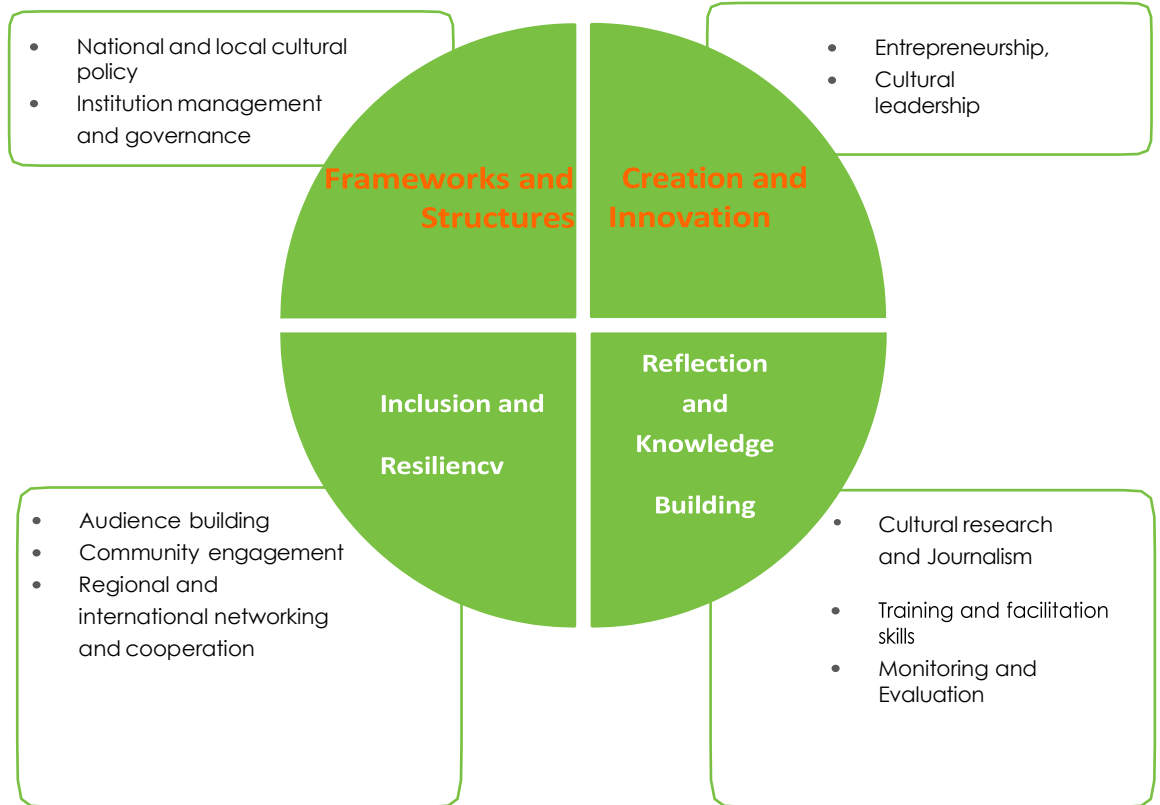
- demonstrate the value of making cultural experiences educationally relevant in heritage places;
- detect opportunities for entrepreneurial innovation and provide the CH sector with new experience-based services at sites museums and collections
- provide the CH Sector with new skills for new jobs and fully accessible, industry-related, experienced-based products and services;
- transform the CH space into LEARNING-IN-DISGUISE, COLLABORATIVE and PARTICIPATORY SPACE



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EVOLUTION SKILLS





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I. SECTOR CAPACITY SKILLS

Framework and Structure

Skills related to the sector's capacity to create and/or advocate for a better environment through

- (1) developing democratic and transparent cultural policy
- (2) creating and sustaining innovative and catalyst cultural and arts organizations
- (3) creating and launching a new vision for digital experiences at sites, museums and collections

The great challenge in the field of cultural policy is that it is one of the areas that requires effective cooperation with government institutions and, of course, before this is possible, the political will to instigate reforms and official willingness to recognize the role of civil society and to redefine the role of the government sector must be present.

Framework and Structure Questions

- a) Heavily subsidized by the EUMS
- b) Hierarchical and bureaucratic in nature
- c) With overlapping responsibilities and missions
- d) More oriented to protection-conservation
- e) Less oriented to communication with the public
- f) Differences among public and private museums
- g) ENTRECOMP Competences

The CH Sector suffers a discontinuity of supply and demand as asymmetric information between producers and consumers, is prevailing, sustained by the old-fashioned information transmission of the supply side. The strongly subsidized CH sector has not yet developed feasible value propositions adapting new business models to rising demands of experience seekers, failing to attract the youth, the Union's future. **Pact4Skills** shall investigate entrepreneurial and skill needs in the CH Sector sphere to assist CH actors become responsive to demand and labor market needs and identify a new generation of experienced-based products and services.



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Entrepreneurship

This set of skills shall be examined from the ENTRECOMP point of view:



The European Commission has developed EntreComp: the European Entrepreneurship Competence Framework as a reference framework to explain what is meant by an entrepreneurial mindset.

EntreComp offers a comprehensive description of the knowledge, skills and attitudes that people need to be entrepreneurial and create financial, cultural or social value for others.



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EntreComp is a free, flexible reference framework that can be adapted to support development and understanding of entrepreneurial competence in any setting.

There are 5 key building blocks to understanding EntreComp: definition, areas, competences, threads and progression levels.

1. Definition

EntreComp defines entrepreneurship as:

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.



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2. Areas

EntreComp identifies 3 competence areas:



RESOURCES

IDEAS
AND
OPPORTUNITIES

ACTION



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COMPETENCES

IDEAS
AND
OPPORTUNITIES

Competence	Hint	Description
1. Spotting opportunities	Use your imagination and abilities to identify opportunities for creating value	Identify and seize opportunities to create value by exploring the social, cultural and economic landscape Identify needs and challenges that need to be met Establish new connections and bring together scattered elements of the landscape to create opportunities to create value
2. Creativity	Develop creative and purposeful ideas	Develop several ideas and opportunities to create value including better solutions to existing and new challenges Explore and experiment with innovative approaches Combine knowledge and resources to achieve valuable effects
3. Vision	Work towards your vision of the future	Imagine the future Develop a vision to turn ideas into action Visualise future scenarios to help guide effort and action
4. Valuing ideas	Make the most of ideas and opportunities	Judge what value is in social, cultural and economic terms Recognise the potential an idea has for creating value and identify suitable ways of making the most out of it
5. Ethical and sustainable thinking	Assess the consequences and impact of ideas, opportunities and actions	Assess the consequences of ideas that bring value and the effect of entrepreneurial action on the target community, the market, society and the environment Reflect on how sustainable long-term social, cultural and economic goals are, and the course of action chosen Act responsibly

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			RESOURCES
Competence	Hint	Description	
6. Self-awareness & self-efficacy	Believe in yourself and keep developing	Reflect on your needs, aspirations and wants in the short, medium and long term Identify and assess your individual and group strengths and weaknesses Believe in your ability to influence the course of events, despite uncertainty, setbacks and temporary failures	
7. Motivation & perseverance	Stay focused and don't give up	Be determined to turn ideas into action and satisfy your need to achieve Be prepared to be patient and keep trying to achieve your long-term individual or group aims Be resilient under pressure, adversity, and temporary failure	
8. Mobilising resources	Gather and manage the resources you need	Get and manage the material, non-material and digital resources needed to turn ideas into action Make the most of limited resources Get and manage the competences needed at any stage, including technical, legal, tax and digital competences	
9. Financial & economic literacy	Develop financial and economic know-how	Estimate the cost of turning an idea into a value-creating activity Plan, put in place and evaluate financial decisions over time Manage financing to make sure your value-creating activity can last over the long term	
10. Mobilising others	Inspire, enthuse and get others on board	Inspire and enthuse relevant stakeholders Get the support needed to achieve valuable outcomes Demonstrate effective communication, persuasion, negotiation and leadership	



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ACTION

Competence	Hint	Description
11. Taking the initiative	Go for it	Initiate processes that create value Take up challenges Act and work independently to achieve goals, stick to intentions and carry out planned tasks
12. Planning & management	Prioritise, organise and follow up	Set long-, medium- and short-term goals Define priorities and action plans Adapt to unforeseen changes
13. Coping with uncertainty, ambiguity & risk	Make decisions dealing with uncertainty, ambiguity and risk	Make decisions when the result of that decision is uncertain, when the information available is partial or ambiguous, or when there is a risk of unintended outcomes Within the value-creating process, include structured ways of testing ideas and prototypes from the early stages, to reduce risks of failing Handle fast-moving situations promptly and flexibly
14. Working with others	Team up, collaborate and network	Work together and co-operate with others to develop ideas and turn them into action Network Solve conflicts and face up to competition positively when necessary
15. Learning through experience	Learn by doing	Use any initiative for value creation as a learning opportunity Learn with others, including peers and mentors Reflect and learn from both success and failure (your own and other people's)



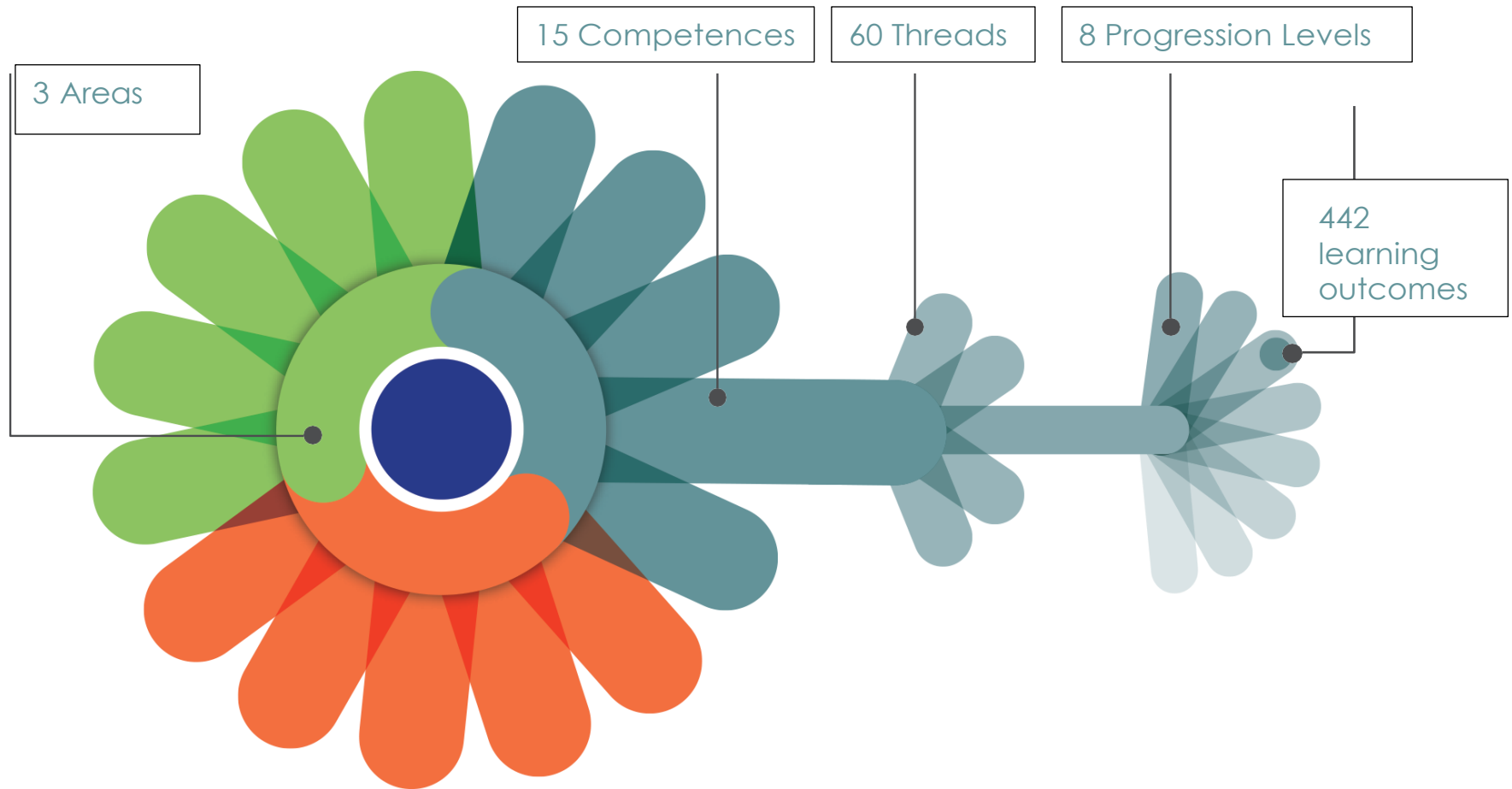
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SKILLS OVERVIEW





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Cultural Leadership

There is great interest among young cultural actors in developing their skills as cultural leaders. However, the hierarchical nature of state institutions is impeding many initiatives.

Strategic Planning

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. The lack of strategic planning skills was strongly noted in the public sector. The hierarchical structure of public sector institutions and their decision-making processes do not allow their teams to take part in strategic planning; moreover, 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.



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II. KNOWLEDGE BUILDING

Skills Building

Skills related to the sector's capacity to build and accumulate theoretical and practical knowledge. Leading to the sector's capability of learning from the experience, and ability to share these experiences without shying away from failures and challenges:

Mismatches in Skills Supply-Demand

A mismatch in skills supply of the CH Sector to address the constantly uprising connected experience seeker market is evident. Pervasive media are transforming the information and learning panorama through unprecedented opportunities for self-directed, collaborative and lifelong learning. In order to connect the CH Sector with innovation and knowledge economy are needed **new experiences**, e.g. new final heritage products and services to be provided by CH operators with new skills to impact non-captive audiences in a cognitive-emotional way, and offer a high added value, diversified and customized CH product in participatory public space with shared practices and values (Papathanasiou-Zuhrt et al., 2012 and 2013). In order to enable the cognitive-emotional access to CH assets, Pact4Skills needs to consider:

- 1) the understanding of the nature of CH institutions, the assessment of the production-consumption fashion of the CH industry and the understanding of CH as a participatory public space, that promotes critical thinking, intercultural dialogue with more educated and sensitized citizens;
- 2) the regulating principles of Human Cognitive Architecture;
- 3) the particularities of informal learning in CH settings esp. the short time-budget and prior knowledge gaps of non-captive audiences;
- 4) the understanding of the shifts in knowledge brought by pervasive media;
- 5) the rising desire for experienced-based products and services in the CH sector and the need to restructure both the learning paradigm and the methodological approach to offer audiences in heritage places high added value, memorable experiences.

Cultural research: The sector is very strong in academic research and publications on findings and exhibits. However, the sector is less concerned with the communication with the public and the reform of the cultural offers and experiences.

Here the term research does not refer exclusively to academic research but also includes thematic and technical studies that form an important foundation for many other areas of cultural work such as strategic planning, monitoring and evaluation, community cultural interventions, and so on.

Training and facilitation skills: This is an area that is highlighted by most of the practitioners and experts. It consists of building local and regional capacities in visitor facilitation and including the local communities and local experts into the communication of cultural values



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Monitoring and evaluation of visitor services: It is not surprising that monitoring and evaluation was one of the skills that is lacking. The evaluation of cultural activities and its impact is a challenge everywhere. Moreover, this comes as a natural consequence of the hierarchical nature of cultural institutions that would allow independent cultural practitioners to build their understanding, knowledge and skills in this area, or are prone to set up public-private partnerships for the improvement of their services.

Knowledge of monitoring and evaluation in the region was observed to be using very classical tools consisting in most cases of identifying a few indicators that allow project leaders to assess the achievements of their outputs and rarely their objectives. There is no strong knowledge of more modern approaches to M&E such as MEL (Monitoring, evaluation and learning) which emphasizes monitoring as a tool to "support innovation to achieve transformative change".

"Traditional evaluation approaches assume that the program will remain unchanged throughout its duration - a baseline can be established, and metrics can be collected over time. Developmental Evaluation recognises that conditions and interventions change and seeks to reveal perspectives on these changes to support a deeper understanding of what's happening and what needs to happen. The key questions underpinning Developmental Evaluation are:

- Is this model working?
- How do we know?
- How can we improve it?
- Instead of 'how can we prove our impact?'

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III. AUDIENCE DEVELOPMENT

Audience Development

consensus among practitioners on the need for higher skills in terms of audience building was noteworthy. This could be interpreted in light of the threat the cultural sector is witnessing in the last few years from the government crackdowns of various sorts which leads very clearly to more and more isolation of the cultural motion and raises the need to equip the sector with more tools and knowledge to build their audiences. This background applies as well to the sector's need to be more experienced in working with communities.

Despite the many EU initiatives there is still a significant lack of mediation and audience building for cultural production. This is mainly due to control of official institutions over the art spaces, and the lack of continuous communication with young audiences also due to the lack of trained “experience designers”.

- I. With the advent of pervasive technology the economy has become intensely interlinked, globalized, favoring intangible aspects: ideas, information, and relationships. The rise of the prosumer market is one major expression of shifts aforementioned. The time-scarce connected consumer market is looking for CH services with cognitive-emotional affinity and the possibility for participatory experiences and contextual co-creation in research in regards to the correlation **'heritage asset value' – 'personal experience'** as a driver for quality CH final products and services.
- II. CH presentations to the public, as authored by the supply side, ignore human cognitive architecture: the eye scan path movement, **the general cognitive ability g/categorical learning**, the ability to perceive and process information, to retain and evoke mental representations, the human memory capacity mechanisms are not recognized as particular conditions that regulate the informal learning environment. The spatio-temporal gap in CH heritage settings is of cognitive nature: to promote heritage values and effectively bridge the gap between **asset** and **user** and thus create an added value CH experience, **Pact4Skills intends to** connect the tangible form of the object to its intangible dimensions, symbols, meanings, inherent and social values.
- III. Time lack is a feature of post-modern society and free time allocated by non-captive audiences to CH experiences in situ is treated as more precious than ever. Informational asymmetries in supply (outdated CH production modus) and demand (co-creative CH prosumers) result in unsustainable uses of CH assets and substantial revenues losses of the rigid and subsidized CH sector. The **“value–time–accessibility”** correlation is an under-researched topic: how can be heritage sustained, when CH assets are not fully accessible in their physical, cognitive and emotional dimension.
- IV. While major fame CH assets are overused and lesser-known assets remain neglected, different institutional/legal structures and framework-capacities

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along with overlapping 3Level-Governance responsibilities perpetuate tensions in heritage and policy context. Different perceptions of CH by different level actors and an extensive stakeholder fragmentation give rise to a complex set of competitive relations in the wider PPT Sector, resulting into a deep conflict in protection, conservation and utilization of CH. The added value generation of CH is not noticed in the turnover as indication of significance, because the main outputs are intellectual and intangible and thus are not appreciated at policy and decision-making level.

Audience Development Questions

- A)** the conditions under which immersive experiences take place in CH settings from a cognitive viewpoint with special emphasis on the construction of cognitive-emotional heritage narratives for non-captive audiences;
- B)** the communication gap between **validated carriers** (supply side/ authorities) and **non-validated carriers** (demand side/public) in order to propose and apply means for a hermeneutic, CH value-driven communication model for non-captive audiences at heritage places;
- C)** how new CH services are generated in the creative economy through the co-creation of validated contents by non-captive audiences;
- D)** how the 4th Industrial Revolution in the meantime the rising 5th IR- is affecting the cognitive paradigm in CH settings and how the CH sector should be addressing the challenges to offer CH products and services with cognitive-emotional affinity;
- F)** how to promote CH settings as a democratic, participatory place for self-directed learning, life-long learning and non-formal-education.

IV. INCLUSION AND RESILIENCE

Stakeholders

An inclusive strategy shall include also a range of target publics that are not classified as consumers as visitors, but are a sine qua non condition for the overall success. Thus, the heritage projects shall consider contacting (the list is not exhaustive):

- board or staff members of cultural heritage organizations (especially those who interact with visitors);
- owners or managers of nearby heritage resources, or other resources that share your theme or focus;
- municipal officials, representatives from community groups (local historical society, chamber of commerce, etc.), and others who are familiar with your community;



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- people affiliated with the history of your resource (family members or descendants, ethnic or religious groups);
- neighbors (especially those who might be affected by your interpretation); and
- investors or other funding sources.

Community engagement

This is to a large extent based on the same background and context that makes audience building skills a necessity to the sector. But it requires a stronger emphasis on a bottom-up approach, especially for civil society, as this is the sector that is most capable of influencing positive social change in complex political and social conditions.

Networking and cooperation skills

Having strong networks and opportunities to collaborate is not only necessary in the conventional sense, as a way to share experiences, build knowledge, and maximize resources, but has also become a matter of survival for the sector on an existential level, in a context where threats on a national level in many of the Arab countries are so great that there is no way to face or deal with them without a regional and international safety net that is capable of empowering the position of the cultural players and institutions. In the public sector, cross sectorial cooperation within the same country, like a PPT synergy and between countries in the region, and worldwide is an important approach to opening the public sector to the potentials and dynamics of modern cultural management and entrepreneurship.

V. EVALUATION OF HERITAGE OFFERS

FRONT-END EVALUATION

Front-end evaluation is done at the start of designing an interpretive offer might that be a heritage site brochure, a label for a traditional product, a museum collection, an entrance ticket, a visitor information center, a restaurant menu, or a restaurant decoration, the list is endless. Front-end evaluation aims to find out what end-users are interested in or already know or feel about the subject, aspects of the asset and profound subject matter, would use this information to help determine exactly what aspects of assets to interpret.

Front-end evaluation should take place at the stage of initial concept development for each heritage project/interpretive service. It should provide information about the intended audience, partners etc. and determine the direction of the project from the visitor and the stakeholder angle. Front-end evaluation is open-ended and asks exploratory questions. It tests the specific appeal of a project and asks about the information people want. During this stage partners have to question the assumptions

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about visitors, their understandings, beliefs, attitudes and learning processes, and if possible, initiates dialogue with visitors. Front-end evaluation is predominantly a qualitative process.

It is usually a combination of qualitative and quantitative evaluation. is done during the content and design development stage, and is used to discover whether a draft script, computer game or design layout is working. This is an essential step and should be a part of the Pilot Project development (WP5). Formative evaluation ensures that the interpretive concept developed harmonizes with design, timetable and budget. Formative evaluation takes place at the stage of project design and development. It provides ongoing feedback once the project is underway. It is used for gaining a reaction to a proposed design or scheme. This stage will help the partners refine and change the course of the Pilot Project and pinpoints problems. This type of evaluation enables the partners and the stakeholders working with experts to make informed decisions during development. It is usually a combination of qualitative and quantitative evaluation.

Partners should apply formative evaluation, before the digital publishing phase of the app looking forward to ensure:

- Learning experience that triggers situational interest include novelty, personal relevance, appropriate levels of challenge, hands-on activities and experiences, intensity, understandability, computers, social interaction, and individual choice;
- Successful interfaces tend to be intuitive but engaging, with no extraneous cognitive loads
- The first moments of engagement with any part of the visit are crucial—successful exhibit experiences allow visitors to immediately feel engaged and excited, rather than intimidated or confused.

The front-end evaluation and research phase is followed by the planning phase where specific topic areas and research questions are discussed which should be answered prior to developing the prototype and content and began developing a first draft of the project's theory of action. To develop and test a prototype typically incorporates important inputs which influence the target impacts, promising support structures that might foster the impacts and objectives of the project, the desired outcomes of the impacts and objectives, indicators of these outcomes, and contextual factors that may potentially influence the outcomes. Team members incorporated educational theories, previous empirical research, and previous experience to create the theory of action. The prototype articulates specific characteristics of the prototype design, content design, and environmental context which the team believes will influence the project's impacts and objectives. While the prototype serves as a valuable resource to guide the development and evaluation of the prototypes, it is also explicitly intended to be iterative and open to revision.

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Experts may theorize that, based on previous experience and knowledge, a prototype with an audio component will be more successful at attracting users than a prototype without an audio component. Partners and project experts may also hypothesize that certain locations will be more conducive to facilitating participation than others, or that certain phrasing of content may be more successful at increasing user appreciation of the personal relevance of science. A list of all of these inputs, support structures, objectives, indicators, and contextual factors was compiled into a single written document which comprises the project theory of action; however, if a posited relationship is not supported by empirical evidence at any point during the development and testing process, the theory of action will be revisited and adjusted as appropriate. This process of creating and recreating a theory of action will make the team's assumptions about the project explicit while also necessitating the continued questioning of these assumptions. Through such explication, each assumed relationship may be tested and revised during the subsequent "progressive refinement" evaluation phase.

Front-End Evaluation Objectives

The front-end evaluation activities were designed to achieve five objects, developed collaboratively with the project team:

- Identify techniques (marketing and otherwise) to successfully design and create the audience experience set forth in the project theory of action, with particular attention paid to strategies for engaging audiences in public spaces and to moving individuals from "noticing" to "approaching".
- Determine unique characteristics of the target audience (adults without a college degree), as well as any perceptions and beliefs they might hold regarding science.
- Draw upon current literature to construct a clear and functional operationalization of variables related to study impacts, particularly an "attitude of appreciation" that science is everywhere and personally relevant to audience members.
- Develop a clear understanding of interpersonal and intrapersonal bus stop/transit center dynamics, as well as specific interventions which tend to foster conversation and interaction between transit users.
- Identify topics or themes which are interesting and personally relevant to our target audience and bus riders more generally, while also remaining connected to both immediate and local contexts.

REMEDIAL OR FORMATIVE EVALUATION

considers:

Rationale(resource vs strategy performance);

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Implementation (activity & media mix vs objectives set);

Effectiveness: if outputs were of high quality; if delivered outcomes were useful and relevant to the users acquired across the life of a heritage offer (e.g. permanent/temporary exhibition, guided visit, digital display, game, other etc) and if they had the intended impact on reshaping cultural communication through the accomplished digital artworks and applies corrective measures.

Formative Evaluation is done during the content and design development stage, and is used to discover whether a draft script, computer game or design layout is working. This is an essential step and should be a part of any larger interpretation scheme.

Formative evaluation ensures that the interpretive concept developed harmonizes with design, timetable and budget and that the prototype tested is working.

Formative evaluation takes place at the stage of project design and development. It provides ongoing feedback once the project is underway. It is used for gaining a reaction to a proposed design or scheme. Formative evaluation helps refine and change the application and pinpoints problems. This type of evaluation allows project managers to make informed decisions during development. It is usually a combination of qualitative and quantitative evaluation.

Formative Evaluation Objectives

The main objective for the formative, or else remedial evaluation is to test if the situation interest of onsite and offsites visitors dealing with heritage places is ensured. Thus, the determination of possible means of conceptualizing and assessing an “attitude of appreciation” which could both draw upon and contribute to existing theories of appreciation and engagement. In order to address this goal, evaluators explored the concept of situational interest, a phenomenon which has previously been assessed both within informal learning environments and other contexts.

There is consensus among researchers that situational interest is an emotional response to conditions, characteristics, or stimuli in a specific situation which motivates attention and effort defined situational interest as “focused attention and the affective reaction that is triggered in the moment by environmental stimuli”. Brain research has linked the emotional state of interest with the evolutionarily adaptive seeking and curiosity systems in humans and animals.

The situational interest is closely related to enjoyment, with the two often combined under the umbrella of positive affect. In a four-phase model of interest development, the situational interest is described as an important initial step in the development of more enduring, individual interest.

Their model distinguishes between triggered situational interest and maintained situational interest, with triggered situational interest being associated with short-term changes in affective and cognitive processes and maintained situational interest extending over a longer time period or reoccurring. The four-phase model of interest development posits that situational interest is a critical first step in the development of more enduring, individual

RESULT 01: STAKEHOLDER TRAINING SESSIONS Preparation Template



Erasmus+



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interest, which directly affect the satisfaction at heritage places. Thus, the objectives of the formative or remedial evaluation have a follows:

- Novelty, including variety, suspense, originality, and unusual or discrepant information;
- Personal relevance, including meaningfulness, connections with prior knowledge or interests, familiarity, personal identification, and involvement;
- Appropriate levels of challenge, including puzzles;
- Hands-on activities and experiences;
- Intensity, including actions, imagery, and feelings;
- Understandability, including coherence, completeness, ease of comprehension, and appropriate levels of complexity;
- Computers, including attractive software design;
- Social interaction, including group work;
- Individual choice, including autonomy support and opportunities for self-direction.

SUMMATIVE EVALUATION

Evaluation provides an objective measurement of specific goals, while standards provide benchmarks for product quality; in order to verify Project goals, is necessary to evaluate Project outputs and results

It is about the final assessment of the effectiveness of the heritage project/cultural service and its applications on completion. Summative evaluation documents the impact of the project on the intended audience. This type of evaluation determines the extent to which project goals were met. Thus, it is done at the end of a project and is used to determine whether the resulting interpretation is meeting its objectives. Acquired information shall be used to make future adjustments to the interpretive product/service assessed and to help others learn from experiences made. There is a range of evaluation data-collecting techniques such as questionnaire surveys, focus groups and visitor observation. These observations can measure indicators such as the 'stopping power' and 'holding power' of a display, panel, interpretive stops, heritage assets, smart phone apps as an interpretive medium, interpretive exhibition or collection (i.e. the proportion of people who stop at a display, and how long they feedback with required information in a cost-effective way.



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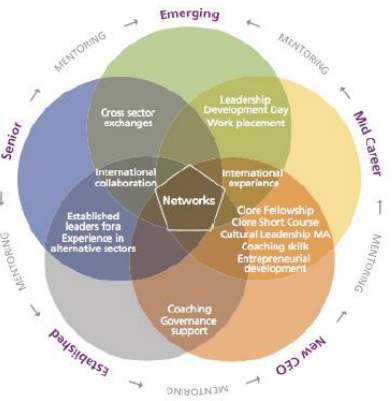
META-EVALUATION

Meta-evaluation can be used at any stage of project development. It identifies trends and patterns, quality control criteria, potential competitors, areas for development, potential sponsors etc. Meta evaluation is useful for comparative data and it can be widened to look at things like census information. It is usually secondary or 'desk' research on visitor views and aspirations; on contents and the usability and the user friendliness of the application/experience.

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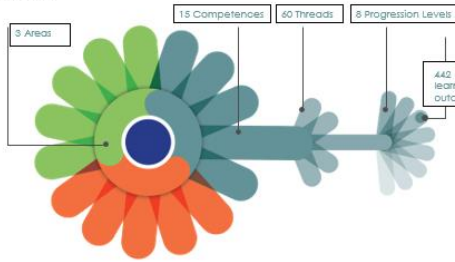
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VI. MODIFIED QUESTIONNAIRE

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)</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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<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 style="text-align: center;">  </div> <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 respondents, 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 it has multiple. Answer 1 if your business model stage is 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>NO?</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. Is the business not more than an idea, concept or founder's vision?</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>2. Is the customer's need for a solution (Problem/Solution Fit) still unmet?</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>3. 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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

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	<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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	<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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	<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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	<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 1398 1068"> <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	
	Known to self	Not known to self																
Known to others																		
	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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	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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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			



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PARTNER INPUT

- Does the list lack any of the skills sets or knowledge areas that you find necessary to be included? If yes, please add below.
- What is the role of public institutions in building skills and competencies in the region?
- What is, for you, the role of civil institutions in building skills and competencies in the region?
- Do you think that international donors or international partners of the cultural sector have a significant role in supporting the skills and knowledge development? If yes, how?
- From your experience, do you think that national and regional training programs are accurately responding to the needs of the sector? Do they build their trainings based on an assessment of the needs? And do they evolve according to the changes in the landscape?
- Do you think that institutions (from the three sectors: public, civil and private) play an important role investing in their teams through offering them a continuous learning path?
- What are the most efficient skills developing approaches from your perspective? Many say that short onetime workshops (5-6 days) are not efficient. Do you agree? Would you rather suggest "incubators" or long-term engaging programs? Or higher education? Would you recommend for example seed project funding of emerging managers as to achieve "learning on the job"? Any other approaches you would like to suggest?
- What do you think are the main challenges facing the three sectors in term of developing skills and competencies of young professionals?
- If I asked you to identify 3 sets of skills as the most urgent for the three coming years, what would be these skills?



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SKILLS AND KNOWLEDGE RANKING

SKILLS AND KNOWLEDGE SETS	VERY IMPORTANT TO THE SECTOR / ACTUALLY STRONG ENOUGH	VERY IMPORTANT TO THE SECTOR / NOT SUFFICIENTLY STRONG	LESS IMPORTANT TO THE SECTOR / SUFFICIENTLY STRONG	LESS IMPORTANT TO THE SECTOR / STILL SHOULD BE DEVELOPED	NOT IMPORTANT AT THIS MOMENT	RANKING IN TERMS OF PRIORITY IN TRAINING PROGRAMS
Monitoring and evaluation skills						
National and local cultural policies						
Audience Building						
Training and facilitation skills						
Financial planning and management						
Legal knowledge						
Cultural journalism						
Cultural leadership						



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Strategic planning						
Communication, Media relation and marketing						
Cultural research						
Fundraising						
Heritage sites and heritage programs management						
Curating and artistic programming						
Regional International Networking and cooperation in the cultural field						
Team Building and team management						
Cultural mediation and work with communities						
Production skills						
Administration and Coordination Skills						
Events and festivals management						

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SKILLS SETS	VERY IMPORTANT TO THE SECTOR / ACTUALLY, STRONG ENOUGH	VERY IMPORTANT TO THE SECTOR / NOT SUFFICIENTLY STRONG	LESS IMPORTANT TO THE SECTOR / SUFFICIENTLY STRONG	LESS IMPORTANT TO THE SECTOR / STILL SHOULD BE DEVELOPED	NOT IMPORTANT AT THIS MOMENT	RANKING IN TERMS OF PRIORITY IN TRAINING PROGRAMS
Events and festivals management						
Administration and Coordination Skills						
Production skills						
Team Building and team management						
Regional and International Networking and cooperation in the cultural field						
Cultural mediation and work with communities						
Cultural research						



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Curating and artistic programming						
Communication, Media relation and marketing						
Fundraising						
Cultural journalism						
Financial planning and management						
Cultural leadership						
Audience Building						
Training and facilitation skills						
Heritage sites and heritage programs management						
National and local cultural policies						
Legal knowledge						
Monitoring and evaluation skills						
Strategic planning						



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EMERGING HERITAGE PROFESSIONS

1. Heritage conservation, restoration and technology

Emerging trends, challenges and related positions in technical and digital aspect of heritage work.

This includes technical positions in conservation, architecture, maintenance, climate control, environmental issues and digital aspects of storage, analysis, and interpretation of heritage information.

2. Heritage Promotion and communication

Emerging trends, challenges and related positions in heritage promotion and communication

This area includes management, hospitality, public relations, marketing, and staff management and financial management.

3. Heritage Communication, CCI and Audiovisuals

Included in this are digital domains such as web design, audiovisual creators, apps, tools and ways to make information accessible to audience, and an experience for visitors.

4. Heritage education and interpretation

Emerging trends, challenges and related positions in heritage education and interpretation.

This includes heritage education and training, heritage interpretation, Human Resources Development, training the trainers, initial, and in-service training of staff, accreditation, certification, embeddedness in EU educational structures (European Quality Framework, EQF).



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Traditional Professions	Emerging Professions
Listing Adviser	GIS Librarian
Conservator Restorer/ Museum or Gallery Conservator	Map Librarian
Explainer/Tour Guide	Social Media Content Coordinator/ Social Media Strategist
Librarian	Listing Adviser
Archivist	Imager and Preservation Imager
Curator	3D-conservation expert
Historic Buildings inspector/Conservation Officer	Data Manager
Archaeologist	Multi-media and Graphic designer
Heritage Materials Analyst	Architectural Technologist
Heritage Horticulturist	Software developer
Records Manager	Web Developer, multimedia technician
Stained Glass Craftsperson	Augmented Reality Specialist
Technical Draughtsman	Social Media Specialist
Art Handler	Technological Conservator
Collections manager	Archaeological Illustrator
Plasterer	Archaeological Scientist
Stone Mason	Aerial Investigation & Mapping investigator
Thatcher	Remote Sensing Specialist
Carpenter	Website Manager
Heritage and historical worker	Head of Digital Media
Loans registrar	Digitisation Officer
Exhibition Researcher	Digitisation Research Assistant
Inspector of ancient monuments	User Experience Designer
Quality Manager	Community and Education Engagement Officer
Heritage at Risk Project officer	Digital Producer
Historic Places Adviser	Programme Content Creator
Rural Crafts Maker	Research and Data Administrator
Wood Worker	Communications Technology Manager
General Technician	Database Assistant
Conservator of works of Art on Paper	Collections Decant Project Manager/Assistant
	Cataloguer (digital)
	Digital Research Forum Project Officer



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