RESULT 01: THE BLUEPRINT FOR TRANSVERSAL AND RESILIENT SKILLS IN DIGITAL CULTURE RESEARCH REPORT

Contributing Partners:

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	ARTIFACTORY
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	OPEN UNIVERSITY OF CYPRUS
	CERGY PARIS UNIVERSITY
	EDUCATION ON AGILITY LIBERATING STRUCTURE

RESULT 01: FOCUS GROUP

«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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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, and LSP methodologies.

TRAINING PARTNER

Stichting for Education on Agility Liberating Structures

(E10057522 - Netherlands)

RESEARCH PARTNER: TESAU

IAKOB GOGEBASHVILI TELAVI STATE UNIVERSITY

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RESEARCH TEMPLATE

ARTIFACTORY (E10016056 - Greece)

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(E10180075 - Cyprus)

CY Cergy Paris Université

 (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's legacy. With 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

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

INTRODUCTION

The pact4Skills is an Erasmus+ Project, aiming to address the challenges of the European Education Area, with the joint effort of higher education institutions. The global objective of the project is to elaborate resilient, inclusive, and forward-looking training to equip HED students with the required skills and competencies, and, thus, strengthen linkages between digital industries and cultural institutions.

The project is implemented with the joint effort of partners from Greece, Cyprus Italy, Netherlands, France, and Georgia.

The project's specific objectives are as follows:

- SO1: Research the needs of cultural agencies to develop domain-specific innovation liaising results with the workforce.

- SO2: Stimulate entrepreneurial mindsets by involving HED students in cognitive-inquiry learning utilizing pervasive media/digital literacies hand-in-hand with rich contents and critical thinking.

- SO3: Improve the transparency/recognition of qualifications/competencies in the cultural domains.

- SO4: Reconcile the world of education and training and the world of work by embracing novel training practices and competencies in the generation of cultural services and replicate the innovation across the EU and the cooperating countries

The project is designed and structured in a multilayered fashion, including streamlined activities that are targeted to support the integration of creativity, and entrepreneurial thinking and facilitate the development of new digital, intercultural and entrepreneurial skills, in a cultural sector.

As part of the project activities, was planned to identify and map the needs of transversal and resilient skills in digital culture, by applying qualitative research tools. As a result, with the joint effort of implementing partners, six Focus Group Discussions (FGDs) were organized to explore the skills development needs over twelve different domains: *(1) Cultural Leadership, (2) Entrepreneurship, (3) Digital Literacy, (4) Digital Culture, (5) Networking and Stakeholder Collaboration, (6) Administration, Coordination and Cultural Policy, (7) Strategic Planning, Institution Management and Team Building, (8) Financial Planning, (9) Audience and Service Development, (10) Research, Artistic Curating, Monitoring, and Evaluation, (11) Communications and Media Relation, and (12) Storytelling, Heritage Interpretation, and Site Management.*

This report summarizes the findings from FGDs, performed by project implementing partners, and maps the most demanded skills over the twelve domains explored in the frames of the study.

RESULT 01: FOCUS GROUP REPORT

METHODOLOGY

The partners applied qualitative research methodology to capture the perceptions and attitudes of stakeholders toward the challenges, opportunities, and skills development needs. The particular focus of the research was the challenges and needs related to the adoption of digital technologies and the integration of an entrepreneurial mindset in the modern culture, which, as a result, will contribute to the modernization process of the cultural sector.

The FGDs were organized by project partners from Italy, Greece, Cyprus, Netherlands, France, and Georgia. To avoid any overlaps during the research, each partner had assigned topics for discussion and predefined questionnaires, that were applied to exploring the skills development needs in the respective area.

Particularly, the topics of research were redistributed among partners in the following way:

1. CULTURAL LEADERSHIP -Open University of Cyprus (OUC)

2. ENTREPRENEURSHIP – Education on Agility Liberating Structures (SEALS)

3. DIGITAL LITERACY-Education on Agility Liberating Structures (SEALS)

4. DIGITAL CULTURE -Cergy Paris University (CYU)

5. NETWORKING, STAKEHOLDER COLLABORATION -Alto Basento Mountain Community (CMAB)

6. ADMINISTRATION, COORDINATION, AND CULTURAL POLICY -Iakob Gogebashvili Telavi State University (TESAU)

7. STRATEGIC PLANNING, INSTITUTION MANAGEMENT AND TEAM BULDING-Iakob Gogebashvili Telavi State University (TESAU)

8. FINANCIAL PLANNING -Artifactory (ARF)

9. AUDIENCE AND SERVICE DEVELOPMENT -Cergy Paris University (CYU)

10. RESEARCH, ARTISTIC CURATING, MONITORING AND EVALUATION -Open University of Cyprus (OUC)

11. COMMUNICATIONS AND MEDIA RELATION -Alto Basento Mountain Community (CMAB)

12. STORYTELLING, HERITAGE INTERPRETATION AND SITE MANAGEMENT-Artifactory (ARF)

Project partners organized Focus Group Discussions (FGD) to explore the specific challenges and skills development needs on the respective skills domains. The representatives of GLAM sector (museums, galleries, libraries, archive), as well as stakeholders with influence and interest (municipal authorities, representatives of media, associations, etc..) in the developments in the field of culture, participated in focus group

discussions. The discussion was facilitated by project partners in a national language. The discussion was recorded in a video format and analyzed to develop a summary of the findings. This document is based on the local reports developed by project partners and provides a summary of the results of the research

Conversation Café was applied as a tool to collect opinions and analyze topics from the perspectives of multiple stakeholders. Conservation Café is an effective tool to facilitate dialogue on a selected topic and avoid any debate or conflict among FGD participants. Particularly, Conversation Café enables researchers to keep a focus of participants on specific topics and runs structured and organized discussions, within a predefined timeframe. Usually, the time devoted to discussion ranges between one to two hours. The discussion guide is constructed based on the specificities of the participants. The facilitator sets the question for discussion and each participant has a predefined time (1 minute) to express their opinion regarding the topic. Thus, Conservation Cafe is an effective tool to keep all participants engaged and stay focused on specific topics, without altering the discussion, which at the end improves the efficiency of the discussion and enables to produce the high-quality results.

The details of the Conservation Café method are provided as an attachment at the end of the section.

Attachment 1: Details of Conservation Café tool

Conversation
café.pdf

Alternatively, participants may use the link
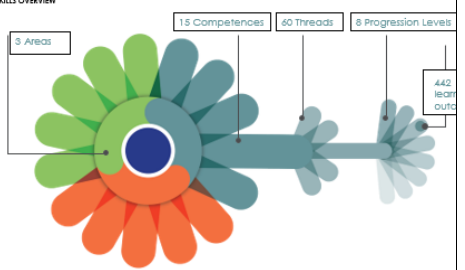
https://www.smore.com/9y234

![Erasmus+ logo] ![P4S logo]

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QUESTIONNAIRE

SKILLS DOMAIN	DEFINITIONS	QUESTIONS	TRAINING PRIORITIES
1. CULTURAL LEADERSHIP	Cultural institutions are geared towards producing new ideas. It is the implementation of new ideas that ensure 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. 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 CHALLENGES - Achieving membership in a network	- What is leadership in the cultural context - How leadership is created and enhanced in the organization? - What are the skills required to develop leadership 	(1) - High priority - Important - Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector

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	- Receiving guidance from mentors - Taking a work placement in another country - Developing international collaborations - Management skills - Webinars - Inspiring workshops and conversations		
Comments			
2. ENTREPRENEURSHIP	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. GLAM institutions shall recognize the opportunity to be entrepreneurial in any situation: from school curriculum to innovating in the workplace, and, from community initiatives to applied learning at university. Entrepreneurship competence is thus recognized as a competence for life, relevant to personal development and fulfillment, finding and progressing in employment, as well as initiating new ventures ranging from community campaigns, and social enterprises to new start-up businesses. Consequently, the competencies described in EntreComp are not necessarily directly linked to	- 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? 	(1) - High priority - Important - Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector

	founding/running a company but refer to the entrepreneurial mindset (such as spotting opportunities, vision, ethical and sustainable thinking, valuing ideas, motivation, and perseverance, mobilizing resources, learning through experience, planning, and management, etc.). **15 qualities (ENTRECOMP)**		
Comments			
3. **DIGITAL LITERACY**	The DigComp framework identifies 5 key components of digital competence: **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 organize digital data, information and content. **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. **Digital content creation:** To create and edit digital content to improve and	- Knowing and understanding the digital ecosystem - Understanding digital transformation - Understanding visitor education - Understanding leisure time management	**(1)** - High priority - Important - Not important at the moment **(2)** For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector

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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.

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.

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.

CHALLENGES

- Collecting and understanding data on the reach and impact of their digital and non-digital work and using it to drive their audience engagement strategies ensuring it is done consistently 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.	
4. DIGITAL CULTURE: MANAGING AND CREATING DIGITAL CONTENT AND THE CULTURAL AND CREATIVE INDUSTRIES	Digital experiences are transforming how audiences engage with culture and are driving new forms of cultural participation and practice. Daily, we witness technology's role in engaging new audiences, nationally and internationally, through: - digital platforms and distribution channels; - driving business models; creating art, cultural content, and experiences; - increasing access to our world-class archives and collections. CHALLENGES - Use technology to drive audience engagement - Boost the digital capability of cultural institutions - Unleashing the creative potential of technology. - Collaborate with tech companies and	- 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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	practitioners to create new experiences for audiences, often exploring the boundaries of new technologies. Not all digital is a solution or a higher added value service to visitors. Each cultural institution should focus on the quality of content to achieve excellence in creating cognitive, emotional, and multisensory experiences for their audiences. CHALLENGES - Using digital culture to create audiences - Ensuring the skills and the digital capabilities of cultural institutions - Unleashing the creative potential of technology		
5. NETWORKING, STAKEHOLDER, AND INTERNATIONAL COLLABORATION AND COOPERATION	Cultural institutions held back by a lack of infrastructure or resources 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 the	- Opportunities for international cooperating - Opportunities for audience development - Opportunities for management improvement - Opportunities for the development of	(1) - High priority - Important - Not important at the moment

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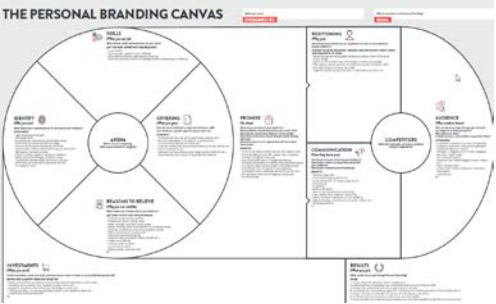
	technology itself has resulted in a fragmented approach. CHALLENGES - Produce and deliver packages of support to increase the digital maturity of organizations and improve digital skills within organizations; - Look to partner with technology organizations to deliver training regionally reflecting key regional trends and needs; - 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.	higher-added-value products and services - Opportunities for destination branding	(2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments			
6. ADMINISTRATION AND COORDINATION AND CULTURAL POLICY	NATIONAL FRAMEWORK Define the national policy framework. EU FRAMEWORK	- What are the roadblocks? - What do you administrate? - What do you coordinate? - What is the impact of national policy on	(1) - High priority - Important - Not important at the moment

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For the period of 2019-24, the six political priorities of the European Commission are:

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

CHALLENGES

SOCIAL

- foster the cultural capability of all Europeans by making available a wide range of cultural activities and providing opportunities to participate actively

coordination and administration?

- What do you have to teach and how do you have to teach?

- Staff and skills (more empowerment than being a simple guard in the room; not feeling 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

- Raining awareness and empowering employees

- Involving different stakeholders

THE PERSONAL BRANDING CANVAS

(2)

For which sector your answer mostly applies? (it could be more than one)

- Public Sector

- Civil society

- Creative Industry sector

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	- 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 ECONOMIC - promote the arts, culture, and creative thinking in formal and non-formal education and training at all levels and lifelong learning - foster favorable 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 specialized skills CULTURAL DIPLOMACY - support culture as an engine for sustainable social and economic development		

	- promote culture and intercultural dialogue for peaceful inter-community relations - reinforce cooperation on cultural heritage NEW EUROPEAN AGENDA FOR CULTURE		
Comments			

FINDINGS

This section summarizes the findings derived from the FGDs and maps the most demanded skills in different domains, required to support the adaptation of cultural agencies to a constantly changing knowledge ecosystem, and support the cultural industry to keep the pace of modern developments by integrating the advanced digital, entrepreneurial and intercultural skillset in the sector.

SKILL 1: CULTURAL LEADERSHIP

The focus group discussion, for investigating GLAM sector representatives' perceptions of Cultural Leadership, was organized by the Open University of Cyprus. The following questions were applied to facilitating the discussions about cultural leadership and relevant skills:

1. What is leadership in the cultural context?
2. How is leadership created and enhanced in the organization?
3. What are the skills required to develop leadership?

The two aspects were taken into consideration when discussing the skills development needs related to cultural leadership:

1. Competencies, to effectively manage organizations operating in the cultural sector, including establishing a well-performing institutional framework, with clearly redistributed roles and linkages between industry actors, as well as ensuring the financial sustainability of the industry.

2. Competencies of leader, to lead the culture itself, facilitate the development of new projects, and works to keep pace with the modern developments in the sector.

According to the discussion results, it is visible that *state institutions play a significant role in establishing an effective institutional framework*. The state cultural policy is an underlining factor in creating enabling environment to facilitate sector development and its overall performance.

The lack of interactions between stakeholders was named the most important challenge of the industry, which requires urgent solutions. Participants perceive that the existence of a specific framework of responsibilities is a main requirement to facilitate effective interactions between industry actors, and support partnerships and synergies, which, as a result, will boost advancements in the sector.

The engagement of key decision-makers is vital in the process. According to participants, decision-makers, such as state actors, municipal authorities, and central institutions, shall be initiators of changes for responding to the emerging needs of the industry. They shall proactively contribute to creating an appropriate legal and managerial-oriented

framework, and take target-oriented actions for promoting interactions between stakeholders through networking and collaborative activities. Furthermore, **establishing a lifelong learning environment,** enabling employees to strengthen existing skills, and acquiring new competencies is also an important determinant for facilitating cultural leadership and taking progressive actions in the cultural field.

Considering the current environment, **flexibility and resilience** were named as the most valuable futures for leadership in the culture. The ability to timely identify and respond to emerging needs in the sector was named as the most important feature to keep the sector resilient and safeguard from the risks caused by the changing environment. Regarding the specific skills, together with solid theoretical backgrounds (in arts, archeology, and human studies in general), **a profound knowledge of management, marketing, and digitalization** was stated as the main requirements for a leader to be successful and effectively manage the ongoing transformations in the sector.

SKILL 2: ENTREPRENEURSHIP

Entrepreneurship is a core for boosting progress in the sector, as the progress is facilitated by the ability of industry actors to properly identify opportunities and transform them into tangible products offering unique value propositions to the intended audience and bringing financial, social, and cultural benefits. For exploring the skills required for developing entrepreneurship and entrepreneurial mindset in the culture, *Stichting for Education on Agility Liberating Structures (SEALS)* organized the FGDs with respective industry actors. The specific questions applied to facilitate discussion were as follows:

1. What is entrepreneurship in the cultural context?
2. How entrepreneurship is created and enhanced in the organization?
3. What are the skills required to develop entrepreneurial activities in your institution?
4. What does mean "entrepreneurial mindset?

Entrepreneurship, by definition, implies taking advantage of existing opportunities to develop and run a business for profit, while taking financial risks. Entrepreneurship in a cultural context, is perceived as a process to create a business that is grounded on the arts, is creatively inclined, and is relevant to the cultural heritage of a specific community. In other words, entrepreneurship in a cultural context is a process of following sector development trends to generate cultural products (like visual art, films, music, etc.) and services, that together with financial benefits bring positive social impact to the community.

Entrepreneurship is a driving force to facilitate innovations in the sector and maintain flexibility to rapidly adjust to changes caused by internal and external factors.

The entrepreneurial activity requires having an entrepreneurial mindset, which is a complex set of skills, enabling the identification of opportunities through problem-solving, and making decisions to advance the idea by analyzing and accepting related risks.

Boost entrepreneurial activities in the cultural sector, require the development of the following skills:

- Ability to acquire and analyze necessary information to follow the sector development trends and identify opportunities

- Problem-solving skills to develop and advance the business idea

- Ability to identify and analyze associated risks

- Being able to define the customer needs and develop value propositions for the intended customer segment

- Knowledge and competencies to interact with different stakeholders, including customers, partners, suppliers, investors

- Ability to identify funding sources and attract initial investments for business

- Ability to select proper technology of production to produce in a most efficient manner

- Ability to follow the sectorial trends and adopt innovations in the process

- Ability to look forward and select the most effective strategy to facilitate business development and growth

- Great sense of social responsibility

SKILL 3: DIGITAL LITERACY

Digital technologies became an inevitable part of our modern world. The companies apply digital tools to simplify their processes, improve internal efficiency, and reach and interact with intended consumer segments. The outbreak of Covid19 pandemic was a significant factor in boosting the digitalization process in a myriad of industries. Thus, considering the modern trends, basic digital competencies became one of the main requirements for employees.

SEALS, as an implementing partner, organized FGDs to explore the need for digital competencies in the cultural sector. The discussion was focused on the following aspects:

- Knowing and understanding the digital ecosystem

- Understanding digital transformation

- Understanding visitor education

- Understanding leisure time management

Following the participants, the digital ecosystem is explained as a complex network of people, businesses, and systems that use technology to interact with one another. The digital ecosystem is explained as an interaction of three different layers: devices (physical layer), data (information layer), and software (application layer), enabling to perform a wide range of activities, starting from communication and data exchange, ending with the development of new products and services.

Digital transformation is a process of remodeling internal organizational systems and management processes through the application of digital technologies to improve overall business performance. Digital transformation is an irreversible process that influences all elements of the organizations and produces a myriad of benefits, including:

- Increased agility by accelerating the adoption of modern technologies
- Improved productivity with a single platform powered by AI to simplify operations
- Increased variety of products and services, offering new customer experience adjusted to preferences of different customer segments
- Increased sales due to the more targeted marketing based on the consumers' data collected via digital tools
- Increased coverage and outreach by introducing digital sales and digital communication tools
- Improved customer satisfaction with complete insights into the customer experience of your web and mobile applications
- Increase innovation by automating manual tasks and focusing on modernization

Digital transformation is ongoing in the cultural sector. Some museums are starting to develop Augmented Reality (AR) and Artificial Intelligence (AI) to differentiate their services and offer new customer experiences to the intended audience.

Participants mentioned two main challenges that are currently experienced by the museum sector:

1. **The limited ability to present museum exponents in an interesting manner-**Some Museums are simple containers of collections. The exponents are not organized and exhibited in a way to attract visitors' interest. According to participants, it is challenging to consider the preferences of different types of visitors when organizing collections.

2. **The lack of interest of visitors in museum activities-participants mention that visitors, particularly youth (14-18 age) find museums boring, and do not visit museums.** Others come in pre-booked visit experience attracted by some institution or because it is a city icon, a must-visit.

The adoption of digital technologies is perceived as an effective response to existing challenges in the museum sector. Modern digital tools, enable us to continuously monitor the consumers' information and adjust the offering following the preferences of different audiences. However, to facilitate the utilization of all benefits of modern digital technologies, except for the **basic digital competencies and knowledge of using standard websites and apps**), it is important to have strong **analytical and design-thinking skills.** The employees of the museum sector, particularly those working at the middle and top management level, shall be able to apply digital tools to acquire the necessary information on its consumers, analyze this data and use the results for creating new products and services that catch the visitors' attention.

SKILL 4: DIGITAL CULTURE

The research shows that digital transformation is an irreversible process in the museum sector. However, the pace of adopting digital culture differs by country and mainly depends on a variety of factors, such as the digital literacy of the employees and intended audience, financial capacity, and state policy.

However, regardless of its development pace, digital culture is applied by cultural agencies with different purposes and objectives.

The Cergy Paris University, as an implementing partner organized focus group discussions to cover the following aspects of the digital culture:

- Understanding digital culture

- Understanding digital products and services

- Understanding heritage digital resources and collections

- Understanding your audience

- Identifying current trends

- Identifying challenges

- Skills

Following the discussion results, the social expectations and national policy priorities defined by regulators are named as drivers for accelerating the digital transformation process in the museum sector. Participants consider that digital transformation should be a planned and well-targeted process, with a clearly defined purpose for each digital tool that is adopted in the organization. Thus, it is important to recognize the need of adopting digital tools, and have a good understanding of the specific value that it brings to the organization. As well as the challenges and needs to maintain the application of digital technologies should be considered in the process.

The participants understand the benefits that can be brought by adopting modern technologies in their daily work, as well as define potential challenges that may be experienced in the process.

Among the benefits, participants highlighted the following:

- The possibility to **maintain the modern image** of the cultural agencies and institutions

- **The increased visibility** of agencies and their activities, which as a result, leads to strengthened interactions with intended consumers and covers the segments, which cannot be reached using traditional tools.

- The **increased accessibility of information**, by applying digital communication tools to make data freely available online to everyone.

- The **ability to compensate lack of collections (objectives, materials, etc.)** by using digital

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photographs and 3D reconstructions

- The **possibility to differentiate and adapt products** and services to the preferences of different consumer segments.

Some participants point out that digital technologies can be considered as a complementary tool that supports meeting the intended objectives of goals of a specific organization. Also, the required measures to maintain further use of digital technologies should be considered in advance and respective strategies for maintaining and advancing applied digital tools shall be predefined as well.

As it was observed from the discussion, the representatives of the GLAM sector already use digital tools in their daily activities, and some, even have experience in implementing relatively complex projects in this regard. Thus, they are well aware of the challenges associated with the digitalization process. The participants highlighted the following **challenges related to the integration of digital technologies**:

1. **The mediation to inform and educate intended users on properly using data and materials available online**- digitalization is not just putting information online, but it also requires the creation of clear instructions and guides that enables the average user to use provided information properly.

2. **The digital data requires the same rigorous and methodological approach as paper archives or artifacts-**which requires the almost same effort to guarantee the authenticity, irreversibility, and traceability of the materials, to ensure their long-term survival.

3. **The high costs of the digital services**- as a majority of cultural agencies have a limited budget and considering that implementation and maintenance of digital tools, products, and services are costly, it is important to define the reasonability of adopting specific digital tools, considering the expenses and the value it brings to an organization

4. **The challenge related to collecting the data and materials for digital products-**participants provide an example of 3D modeling, which required a wide range of data to construct the model of the landscape, which requires a lot of effort and engagement of different specialists, and consequently requires high expenses.

5. **The risk to weaken the linkages and interactions with the audience**

6. **The challenge to follow novelty and keep updated, to the risk of exhaustion**

7. **The lack of employees with digital skills**

Some participants also raise concerns that digitalization can be a potential threat to their jobs. As with the development of Artificial Intelligence, there is a risk, that there will be no space for human work. However, some groups of respondents, consider that digital tools cannot fully replace the quality of human mediation and the collective experience that should be created by the museum sector. Thus, some of the respondents, consider that

digital and non-digital mediation as tools, that fulfill one another and are applied to create a unique experience for different types of audiences.

SKILL 5: NETWORKING AND STAKEHOLDER COLLABORATION

Alto Basento Mountain Community (CMAB) organized FGD to analyze the lack of digital skills and museum leadership training, for breaking down communication barriers and improving interdisciplinary work. The particular focus was on the needs and capacity development measures required for enhancing the digital maturity of organizations and supporting cooperation between different institutions, including cultural institutions, associations, media, the technology sector, and other influential stakeholders.

The following topics were covered during the discussion.

- Opportunities for international cooperation
- Audience development opportunities
- Management improvement opportunities (management)
- Opportunity to develop products and services with higher added value
- Opportunity for destination branding

The results of the conversation, showed that **knowledge and understanding the audience** you want to reach has higher importance, rather than just blind application of digital tools. Particularly, participants point out that a cultural audience, which is a primary focus of the museum sector, is different from the general audience, and requires a specific communication approach.

Particularly, aiming to promote cultural tourism, **it is important to define the communication approach (language, tone, messages, communication channels)** that is suitable to the content that is intended to be advertised. Thus, in that sense, technology is perceived as a tool to reach the intended audience, while the communication method and content itself is underlining factor to achieve success.

Furthermore, the **careful design and management of services** were mentioned as a second influential factor to maintain the long-term interest of consumers and make them return in the future. The continuous **monitoring of changing preferences of consumers, updating and expanding offers** considering the specific needs of the intended audience is crucial to maintain interest and ensuring a continuous development process.

The events and projects that mobilize stakeholders and facilitate interactions between them are required for establishing synergies and cooperation between different partners. **Engagement of regional administrations and national institutions** were named as an important factor for developing international network and arranging programmatic agreements that facilitate knowledge transfer and experience sharing between industry actors.

RESULT 01: FOCUS GROUP REPORT

In a conclusion, participants, perceive **technology as a tool to meet the intended objectives,** while achievement of the objectives relies on the strategy that is exercised to achieve the results. Thus, the development of a broader vision and programmatic approach is necessary to facilitate synergies and partnerships at regional and international levels.

SKILL 6: ADMINISTRATION, COORDINATION, AND CULTURAL POLICY

The skills development needs and challenges related to the Administration, Coordination, and Cultural Policy, were explored by Telavi State University (TESAU). The particular topics of discussion covered the following aspects of administration and coordination in the cultural policy context:

1. The Challenges and barriers to exercising the six political priorities set by European Commission (EC)- participants were introduced to the six political priorities defined by EC for the 2019-2024 years period and were asked about their opinions on existing challenges that might hinder its execution.

2. The skills development opportunities and mechanisms that are applied to adapt to the changing environment and respond the modern requirements

3. The role and influence of central institutions and mechanisms applied to ensure coordination with central institutions

4. The mechanisms applied to attract and recruit professionals, and measures to facilitate the skills development process

5. The coordination with external stakeholders, synergies, and partnerships

Following the discussion results, **the awareness level of EU political priorities differs and is relatively low among the representatives of the museum sector**. The representatives of state agencies have relatively more information in this regard, as compared to the museum sector employees, state agencies have relatively more access to training, knowledge-sharing events, and capacity-building sessions.

Despite the understanding of the importance of digital transformation in the cultural sector, the lack of digital competencies remains a challenge. The representatives of local museums and archives mentioned that they have a strong interest and desire to adopt digital technologies, as it not only simplifies their daily work but also enables them to reach a wide range of audiences to inform and engage them in cultural events and activities.

Considering the discussion results, it is evident that **basic knowledge of application the of modern digital software**, as well as **skills to develop digital content for websites and apps,** was indicated among prior needs to adjust modern developments in the sector. Furthermore, advanced knowledge of foreign languages (particularly, knowledge of English), was stated as an important requirement, not only for supporting the digital

transformation process but also, for strengthening cooperation with regional and international stakeholders.

The cooperation and partnership with external stakeholders appear to be relatively weak. **The partnerships and collaboration cases mentioned by participants, mainly are characterized by one-time nature and do not imply strategic partnership and long-term cooperation.**

Education facilities, such as universities, can become influential players to facilitate partnerships and create synergies between different stakeholders. Except for the direct contribution to skills development and knowledge transfer, education institutions can act as intermediaries to mobilize and unite stakeholders for addressing the challenges experienced by the GLAM industry.

Possessing **excellent communication and leadership skills** are named as prior contributor factors in mobilizing and engaging stakeholders, facilitating development partnerships and synergies, and supporting proper coordination between different stakeholders from the public, private and non-profit sectors.

The dependence on national policy institutions is still high and most of the initiatives, come from the central institutions. Local organizations (museums, archives, libraries), still consider themselves implementers, rather than initiators. Although participants positively assess the coordination process with central agencies, it is observed that a lack of a bottom-up approach in coordination and administration, limits the ability to properly identify sectorial needs at the local level and implement target-oriented initiatives, adjusted to the local needs.

Based on the discussion results, it was observed that cultural agencies operating at the municipal level, need to develop the skills in the following directions:

1. Analytical skills to properly identify needs and measure for addressing them

2. Design-thinking to analyze existing challenges, and needs and came up with creative ideas and solutions

3. Planning, management, and coordination to effectively launch and implement new initiatives

4. Leadership and communication to mobilize relevant stakeholders and engage them in the process

SKILL 7: STRATEGIC PLANNING, INSTITUTION MANAGEMENT, AND TEAM BUILDING

Together with Administration and Coordination, the FGD organized by TESAU explored the challenges and skills development needs in the context of Strategic Planning, Institution Management, and Team Building. The discussion was focused on the following aspects:

1. The long, medium- and short-term strategy and action plan, its role in planning and

implementation of daily activities

2. Team building, the flexibility of forming a required team, and factors that contribute to the effective performance of the team

The results show that local agencies, mainly do not have a long or medium-term strategy, and rely on the annual action plans, that are developed based on the national policies and strategies set by the central institutions. This can be explained, by centralized management and administration practice, since most of the local agencies, still are dependent on decisions provided by national institutions.

Furthermore, the representatives of local agencies from the museum sector, consider that the annual action plan is sufficient for their operations and do not see any need of having a medium or long-term strategy. Unlike the museum sector representatives, educational institutions and municipal agencies, are more advanced in the strategic planning process and have developed medium and long-term strategies, based on which they plan their annual activities.

The results of the conversation show, that there is a need to increase awareness of GLAM sector representatives on the importance of **strategic planning**, and also equip them with strong skills in the **strategic planning process**.

Regarding the formation of a team and ensuring its effective performance, all participants put a higher priority on soft skills, such as *effective communication, empathy, love of work, and leadership*. Moreover, according to the results, **the leader plays a crucial part in building a strong and well-performing team**. The managerial skill of the team leader, as well as his/her communication approach with employees and proper distribution of roles among team members, are named as an important factor to develop sound work relations and the formation of employees as a one, united team.

SKILL 8: FINANCIAL PLANNING AND MANAGEMENT, FUNDRAISING, AND PROPOSAL WRITING

The challenges related to the financial planning and fundraising in the cultural heritage (CH) sector were explored by Artifactory, through the following lenses:

1. National and EU funding

2. Sponsorships

3. Crowdfunding

4. Public-Private Partnerships

Financial independence and sustainability often are named as restricting factors to facilitate innovations and implement new initiatives in the sector. Furthermore, the financial aspects also are determining factors to attract skilled personnel in the industry.

Discussion results showed that National and EU funding opportunities are perceived as given by participants, while Public-Private partnerships are evaluated as a critical element to ensure the continuity of projects implemented by using National and EU funding and to sustain and advance the attained results.

It has been underlined that as the private sector is constantly looking for innovation as a prerequisite of its survival, new products, services, and experiences are more possible to be designed within an environment of sharing and participating responsibilities. Hence, according to participants, a creative context can contribute to the maximization of initiatives that a cultural institution aspires to improve and implement.

State management of cultural projects has been evaluated as inadequate to inspire successfully new projects and initiatives due to the complexity of public procurements, short time frames, and needs for expertise.

SKILL 9: AUDIENCE AND SERVICE DEVELOPMENT

The challenges and development needs related to Audience and Service Development were explored through the focus group discussion, organized by Cergy Paris University. The questions applied during the discussion were as follows:

- What does audience mean for your institution?
- Which is the target group?
- What is the purpose of each target group?
- What kind of services do I develop for my audience that is not in place yet?
- Skills?

The identification and selection of an audience is a complex process, that implies continuous research, monitoring, and observation to:

- Define which audience is feasible to reach considering the context and location of the cultural agency
- Differentiate the primary and secondary audiences considering the strategies and objectives of cultural institutions
- Understand the profile of your audience and group them by a common set of characteristics
- Define what you want to achieve by interacting with each consumer segment, including do you want them to increase the frequency of visits, or want to act as

ambassadors to promote cultural activities, or want to spend more time in museums, libraries, etc.

- Define what you can offer to specific consumer segments to catch their interest and transform them into long-term, returning consumers

Participants listed the factors, that need to be taken into consideration when identifying a specific audience to target:

1. **The nature and specificity of the collection**-it is important, to understand what specific meaning can have the collections exhibited in museums for a specific audience, why they will get interested to visit museums to see the collection, what services shall be provided to ensure the effective presentation of museum collections to develop emotional linkages and create a unique experience for a different type of audience.

2. **The location and venue are also determining factors when identifying the intended audience to target**. The continuous exploration of the type of audience that gathers around the location can help to detect new consumer segments, that can be attracted and develop respective offers adjusted to their preferences and habits. It should be mentioned, that the development of digital tools expands the capacity of cultural agencies to reach a so-called "distant audience" and interact with new consumer segments.

There is a difference in the types of consumers that cultural agencies consider their primary audience. The differentiation of audience can be performed by demographic features (age, gender, social or economic status), but for developing services, the most important part is their consumption habits. It is important to know what are the interest and preferences of your audience, what information they need, what experience they search for, and what are their preferences in receiving the service: do they prefer to conduct on-site visits or want to receive the service on a remote basis? The understanding and knowledge of the audience is a fundamental factor for differentiating offers and providing a unique experience to keep the audience interested and engaged.

Museums reported schoolchildren as a predominant audience but in a variety of situations, they also target other consumer segments as well. As noted by participants, **schoolchildren are easiest to attract by offering a variety of educational programs and cultural events.** Except for schoolchildren and youth, the adult population, tourists, migrants, and minorities are considered an important audience by cultural agencies. According to participants, it is challenging to keep the interest of youth and the school public, but it is more difficult to attract the attention and interest of adults. As mentioned, museums rely only on the same category of visitors and want to achieve more diversification to increase the variety of consumer segments.

Furthermore, according to the discussions, participants mention importance of focusing on the audience with disadvantaged backgrounds, which usually are not considered as an usual target audience for museums and cultural institutions.

Following the discussion results, when identifying and defining the primary or secondary audience, cultural agencies require skills and knowledge of understanding territorial context, specificities of audience and target groups, and be able to define primary and secondary segments considering the policy and social function of cultural institutions, whether it is museum, library, archive, gallery or other.

The discussion shows, that cultural institutions, tend to attract the most diverse and intercultural audience: artists, neighbors, associations, residents, etc., which is a challenging process. The process requires applying a variety of measures and rethinking of museum's space, place, and scale. The several recommended actions were mentioned by participants, including:

- Transforming the museum space into a place of hospitability-by creating a welcoming and friendly space, that breaks down all barriers, but it is a challenging process.

- Introducing great flexibility in the spatial organization of the museum by adapting the museum spaces according to the changing preferences of the target consumers

- Developing off-site projects "outside the walls of the museum" to reach and interact with new audiences in different spots outside the museum, including using public spaces for facilitating social interactions, as well as applying modern technologies and digital tools to reach new types of consumers

- Integrating and connecting museum in its (urban) environment

- Creating a multidimensional museum as a driving force- expand the concept of the museum and position the museum as not only a place for presenting new collections of arts, but as a multidimensional area that promotes cultural enlightenment and unique experience, and is accessible from everywhere. E.g. the museum is also digital, the museum can be at home, and the museum can also be mobile at different scales.

- Enhance visibility through participation in national or local events to be visible at different scales

Together with attracting and reaching the intended audience, it is challenging to maintain continuous interaction with a target audience, to keep their interest and engagement. Knowledge and continuous follow-up of audience expectations, design, and implementation of creative projects that keep the audience engaged are important to develop strong linkages with intended consumer segments.

The participants clearly highlighted the importance of participation and the necessity of implementing participatory projects with the involvement of a wide range of stakeholders, including local citizens, associations, the general public, etc. Some participants proposed new methods, like Museomix, for enforcing a participatory approach in museography making. Museumix consists in sessions where people ("Museomixers") gather in order to spend three days creating prototypes of innovative mediation for museums; some of them are not always regular museum visitors but join because of the challenge linked to the digital aspect of this event.

The discussion showed that the museum sector seeks more engagement and active participation from its intended audience. In its effort to strengthen interaction with the target audience, the museum sector exercises different methods and tools, including active pedagogy and teaching which enforces the participatory process and engagement of the school public.

The participants mentioned the main trends to facilitate contemporary mediation and education programs, including:

- Developing Sensory Experiences-to involve visitors as much as possible through activities that are going to induce a form of discovery of the collections that is different from the scientific discourse

- Personalizing the visit: to ensure that each public finds its way of discovering the collections.

- Inventing educational programs that cross disciplinary borders: inter-transdisciplinary mediation

- Collaborating with artists and/or researchers from multiple backgrounds

- Collaborating with associations, NGOs, or individuals who have specific skills

- Making the exhibitions and the education programs resonate with the present

- Developing a critical approach to the Museum: exhibitions about museums and museography

In expanding offers and diversifying services to create a unique consumer experience and keep the audience engaged, cooperation with partners plays an important role. The schools and education institutions are considered central partner, that enables to reach a youth audience, and also, contributes to transferring knowledge and promoting cultural activities among the youth.

Except for educational institutions, the diversification of partners and implementation of multi-partner projects that enable gathering and engaging different types of consumers is named as a significant factor to improve relations with the intended audience and increase the visibility of cultural institutions.

In conclusion, communication with the audience, in a cultural context, is a complex process, that requires continuous research of changing needs and preferences, creative thinking to come up with new ideas that keep the audience engaged, and multilateral partnership to implement the projects in practice.

The particular skills required to facilitate the process are as follows:

- Strong understanding of how a territory works

- Capability to follow and decipher the dynamics involved and to understand the interplay of actors

- Strong understanding of stakeholders, their interests, and motivation

- The ability to make a diagnosis of the social ad geographical context

- Ability to build a network

- Empathy

- Active pedagogy

- Capacity of collecting words, needs, narratives

- Capacity of connecting people, putting people in touch with each other

Regarding the general need to follow and adapt the modern requirements, the participants highlighted the following ideas:

- Creating proximity and social links

- Decolonizing the museum and cultural institutions

- Introduce the new management methods and models.

- Encourage horizontality in the decision-making process: cultural and Museo-democracy, inclusive museum practices

- Facilitate knowledge and experience sharing between cultural institutions

- Strengthen interaction with young generations, students, and pupils, facilitate active pedagogy to enhance engagement of youth audience

SKILL 10: RESEARCH, ARTISTIC CURATING, MONITORING, AND EVALUATION

Open University of Cyprus (OUC) explored the challenges and needs, related to the research, artistic curating, monitoring, and evaluation. The discussion was facilitated by using the following questions:

1. What does artistic curating mean for my institution?
2. Do I conduct research?
3. Do I evaluate my offers to visitors?
4. How do I evaluate my products/services/visitor satisfaction?
5. Do I monitor my visitor offers?

Artistic curating was evaluated as an important determinant in increasing visitation and maintaining the interest of target consumers. The proper investment in advancing artistic curating and incorporating modern curating solutions brings respective financial returns.

Thus, without appropriate curating, it is expected that visitors will feel bored in a state museum and will skip museum visitation from their list of entertainment and educational options.

The comparison of state and private museum performance is a good example of justifying the importance of artistic curating in increasing visitations. As private museums have higher pressure and more motivation to increase visitation, the advancements in curating and adoption of contemporary curating practices, resulted in increased visitation and growth of revenues. However, the situation is different in the case of state museums. The absence of human resource capacity, and limited financial resources, appear main barriers to developing modern curating practices in state museums. As a result, state museums experience a loss of visitors' interest, which is reflected in financial outcomes.

The national policy and state authorities have a strong influence on the modernization of the cultural field. The lack of interest and engagement, as well as the lack of ability to understand the need for fundamental changes in the cultural sector, creates a barrier to industry development and the modernization process.

The industry representatives have a strong understanding of the role of research in generating knowledge, identifying sector development needs, and implementing respective measures for progress. Although research is a powerful tool to analyze the profile of target consumers and develop suitable offers for different consumer segments, it is rarely applied in practice. The participants mention cases when the research was conducted but the research results were not applied to develop new products or services. But, in most cases, the research is not conducted at all. According to the participants, **employees' initiatives to conduct research, often are neglected and left without attention, due to the defective organizational structure of cultural institutions**.

The situation is the same when it comes to monitoring and evaluation. According to participants, it is not applied practice to monitor the services, evaluate offers or trace consumer satisfaction, which as a result, limits the sector to identify drawbacks and explore the areas for advancement.

Education institutions and students have a strong potential to influence the integration of research practice in cultural organizations. As noted by participants, students, mainly postgraduate students, in the frames of their studies, research cultural consumptions, structure, and other related topics. The results of their studies and data gathered in frames of research can be applied to make informed decisions and implement need-based initiatives to facilitate the modernization of the cultural sector.

SKILL 11: COMMUNICATION AND MEDIA RELATION

The challenges and needs related to communication and media relations were explored in frames of the focus group discussion, organized by the Alto Basento Mountain Community. During the discussion, participants discussed the general ecosystem, the brand image that cultural agencies want to build, and the value proposition they want to offer to their intended audience.

The lack of visitors and absence of a strong museum ecosystem was indicated as a main challenge by industry actors. Following the participants, the **development of a broader vision to interlink the tourism attractions and unite them under the umbrella of a territorial brand is a potential solution to increase the interest of visitors and maintain returning consumers.** However, the absence of a coordination system and network of stakeholders is a barrier that limits the development of partnerships and implementation of common projects, for promoting the territorial brand. As a result, most of the attractions are isolated and provided as a single product, which is not sufficient in providing a unique experience to visitors, that keeps them interested and makes them come back.

In the absence of a broader vision and cooperation, the sustainability of the projects implemented with the state or donor funding is under question. Following the participants, due to isolation and poor management capacity, the projects and initiatives perform fairly unless there is public funding, they do not have sufficient sustainability and are ceased upon reduction or elimination of public funding.

Coordinated actions and synergies between municipalities and cultural institutions are required to develop a common vision and integrated projects that attract new visitors and ensure the growth of returning consumers. In the process, digital tools, such as installing QR codes providing stories of specific historical monuments, or websites and digital portals, can act as supporting tools in creating new customer experiences and improving interactions with the intended audience. However, without the existence of a common strategy that will be exercised through the coordinated actions of state institutions and

sector players, only the application of digital tools for developing single products, will not be sufficient to address sector development needs.

SKILL 12: STORYTELLING, HERITAGE INTERPRETATION AND SITE MANAGEMENT

The focus group discussion arranged by Artifactory also explored the emerging needs related to storytelling, heritage interpretation, and site management.

Access to culture is perceived to be a universal right, which requires continuous adaptation to changing preferences of different consumer segments, by developing new products and services, and offering unique consumer experiences, without losing the scientific and cultural aspects. **Thus, the products and services related to the Cultural Heritage (CH) sites, should enable users to attach personal meanings to heritage assets and foster active mental processes through combined observations and shared practices.**

The specific topics of discussion were focused on the following aspects:

1. The connection of the CH sector with the knowledge economy and innovation, increased foresight, innovation, and agility of CH actors to adapt to a constantly changing knowledge ecosystem
2. Skills mismatches and stakeholder fragmentation in the CH sector
3. Existence of an EU-wide and scientifically validated CH Research Infrastructure
4. Development of experienced-based products & services with commercialization potential
5. Facilitating new CH consumption patterns by transforming heritage places into participatory and collaborative cultural consumption spaces.

During the discussion, it was underlined the importance of **participation and engagement, based on shared responsibilities and contributions of different institutions as a mandatory prerequisite for supporting the identification of value propositions that keeps the audience interested and engaged**, and facilitates cultural consumption through the designing and implementing creative initiatives and projects in the sector.

The technology is perceived to be an effective tool for transforming visitors' experience and reaching new consumer segments. However, the continuous research of consumer experience is an important prerequisite to take the best use of technology adoption. The participants welcome the Pact4Skills Initiative to investigate the quality of technology-intense experience in relation to onsite authenticity.

The existence of sound and well-arranged institutional and legal structures was indicated as an important aspect, of effectively engaging stakeholders and enforcing a participatory approach in the sector development process. **The overlaps in functions and**

responsibilities, particularly at different government levels, perpetuate tensions in heritage and policy contexts.

Furthermore, 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 in conflicting views and values in terms of protection, conservation, management, interpretation, and communication with the public. Thus, it makes visible that together with clearly defined roles and responsibilities, it is important to maintain communication and coordination with different stakeholders group, to avoid any misunderstandings and conflicts, and ensure that proposed actions are jointly agreed upon and accepted by key players engaged in the process.

Communication deficit was mentioned as a problem. According to participants, **there is a lack of attracting the audience's interest when presenting cultural heritage to the public.** There is a strong need to improve skills in strategic communications. Particularly, capacitate employees to explore and understand their audience, construct their profiles, and elaborate respective communication strategies to catch and maintain the interest of different consumer segments. Thus, **participants welcome the Pact4Skills efforts to bridge this gap which shall link heritage and audiences by facilitating quality experiences at places with cultural significance.**

The sustainability of projects implemented under state or EU funding was also mentioned as a main challenge in the sector. Following the participants, the majority of projects tend to cease their operations after completing the funds. Therefore, sustainability shall be considered and addressed at the project designing phase, and the implementation cycle should include measures that enable projects to independently attract required resources and continue operations after the elimination of state or donor funding.

CONCLUSION

The study results showed that from the viewpoint of stakeholders, there are common challenges experienced during the modernization process of the cultural industry. Although, there are slight differences in the developments of the cultural sector, however, the sound and well-performing institutional framework, the need for differentiating the offers to attract and engage a different type of audience, as well as rethink and remodel the concept of the cultural institutions and go "beyond the walls of the museum", is the main directions that cultural agencies and institutions are striving to achieve.

Expanding the coverage, broadening and differentiating audiences, through developing new offers providing unique consumer experiences is the common objective for institutions working on different areas of the cultural industry. However, the achievement of objectives requires joint actions through synergies and partnerships at regional and international levels.

The sustainability of projects and initiatives implemented with the state and donor funding appears to be a main challenge of the sector. The projects implemented under donor support or with state funding, fail to be sustainable without external funding. Thus, the commercialization and sustainability aspects shall be considered at the early stage of designing and planning projects in the cultural industry, which requires a set of skills, such as design-thinking, an entrepreneurial mindset, strategic planning, fundraising, and project management.

Furthermore, it is evident the need to broaden strategy and view cultural development as a multilayered process, implying the active engagement of policy-makers, central and municipal authorities, and representatives of the public and private sectors.

The national policymakers and central institutions appear to be influential parties, with the power to facilitate the development of the cultural sector and promote new initiatives to follow modern trends and keep the competitiveness of the industry. However, in most cases, the lack of interest from the policymakers, as well as deficient institutional arrangement and a high level of bureaucracy, become barriers in the process of modernizing the cultural industry.

Education institutions, particularly, universities, have the potential to become important contributors to the process of modernizing the cultural sector. Except for the direct contribution, by providing a new generation of skilled employees, institutions can contribute to implementing applied research to equip cultural agencies with comprehensive information on the sector performance, product development opportunities, and on changing needs of consumers. Furthermore, education institutions can also play important roles in mobilizing different stakeholders, from public, private, and non-profit sectors to identify and select joint solutions addressing the sector development needs.

Below is provided the summary of key findings derived from the study:

RESULT 01: FOCUS GROUP REPORT

Finding 1: The engagement of state institutions and municipal actors is crucial to re-arrange institutional and legal frameworks and develop a well-performing system that supports the advancements in the cultural fields.

Finding 2: Establishing a lifelong learning environment enabling existing and prospective employees to acquire new knowledge and develop a skillset that responds to modern requirements, is important to facilitate cultural leadership and improve the overall performance of the sector.

Finding 3: Entrepreneurship is a driving force to facilitate innovations in the sector and maintain flexibility to rapidly adjust to changes caused by internal and external factors. Development of entrepreneurial activities in the sector, requires a complex skillset, that together with profound knowledge of the industry, includes the problem-solving, analytical, and business-thinking skills, enabling industry actors to monitor the sector development trends, identify opportunities and turn them into the realistic idea with profit-generating potential. Furthermore, the entrepreneurial mindset requires the ability to make decisions related to production and technology, openness to innovations, and readiness to accept risks.

Finding 4: Digitalization is an ongoing and irreversible process, requiring the advancement in digital skills and enhancing digital literacy, not only among the employees of the cultural sector but also the broader audience, to enable access to digital products and services, offered by museums, libraries, archives, and related cultural institutions. The digitalization level differs by country and depends on the state policy and support from public authorities and donors. While some agencies started to use AI-powered technology and apply digital reality, in some countries and institutions, digitalization is at the level of integrating simple apps and websites.

Finding 5: Digital technologies are perceived as a tool for attaining intended objectives, rather than the goal itself. The digitalization process to be effective requires strategic thinking and thorough analysis of the purpose and value of each digital tool adopted by organizations. Thus, when deciding the extent to which the organization wants to digitalize its products, services, or processes, the tradeoff between benefits and costs shall be considered.

Finding 6: Strategic thinking and a programmatic approach is required for boosting the modernization of the industry. The creation of the territorial brand and uniting cultural attractions through integrated itineraries and offers are considered as most important for the survival of the cultural industry.

Finding 7: Considering the modern developments, soft skills became most required in all industries, including the cultural sector. In general, the sense of responsibility, motivation of self-development, ability to apply theoretical knowledge in practice, ability to transfer knowledge to a different type of audience, analytical and critical thinking, as well as interpersonal and effective communication skills are named as the most important to adapt modern needs and challenges in the GLAM sector.

Finding 8: Strategic planning and effective management was observed to be the most important part of facilitating the sector development process. The research results showed that the development of strategic planning, design-thinking, and management skills among middle and top-management levels are also important for integrating effective coordination and management practice and facilitating the integration of the bottom-up approach in the coordination process.

Finding 9: Public-Private partnership in the sector was indicated as a potential solution for addressing the sustainability challenges. The public-private partnership can be applied to enhance revenue generation and maintain project performance after ceasing the state or donor funding.

Finding 10: The museum sector strives to diversify and attract an intercultural audience, which is a challenging and complex process, requiring a strong understanding of potential audience, continuous monitoring of their preferences, creativity, and innovation to maintain long-term linkages with intended consumer segments and keep them engaged by offering unique experiences and products.

Finding 11: Universities and educational institutions can become significant contributors to facilitate the informed decision-making process, by providing high-quality research and equipping sector players with useful information on different areas of the sector. Research plays an important part in developing the cultural sector, but in most cases, the need for establishing an effective research process is neglected by state policymakers and key decision-makers. Sometimes, the lack of skills and financial resources are limiting the capability of organizations and institutions to implement need-based research to capture sector development trends, or apply research findings to develop new products and offers adjusted to the preferences of the target audience. Education institutions and the work of post-graduate students implemented in the frames of their studies can be a potential solution to address this challenge. However, together with research results, it is necessary to capacitate the sector players with the necessary knowledge and skills to apply study findings in practice, and produce tangible outcomes in terms of improved products, services, improved policies or management practices, etc.

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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»

SKILLS DETECTED

Considering the research findings, the partners detected the range of skills that needs to be developed to support modernization and progress in the field of culture:

#	SKILLS TYPE
1	TRANSFERABLE SKILLS
2	ABILITY TO TAKE RESPONSIBILITY
3	ABILITY TO WORK IN A STRESSFUL ENVIRONMENT
4	ABILITY TO IDENTIFY COLLECT AND SHARE THE RIGHT INFORMATION WITH A SPECIFIC AUDIENCE
5	FOREIGN LANGUAGE SKILLS
6	ABILITY TO APPLY THEORETICAL KNOWLEDGE IN PRACTICE
7	ANALYTICAL THINKING
8	CRITICAL THINKING
9	ABILITY TO DECIPHER DOCUMENTS
10	SELF-DEVELOPMENT AND CONTINOUS LEARNING
11	SELF LEARNING
12	ABILITY TO FOCUS ON DETAILS
13	DIGITAL TECHNOLOGY
14	DIGITALIZATION OF EXISTING MUSEUM FUNDS AND MATERIALS
15	EFFECTIVE COMMUNICATION WITH CITIZENS AND CONSUMERS
16	LEADERSHIP AND TEAM BUILDING
17	KNOWLEDGE OF SECTOR-SPECIFIC REGULATIONS
18	IMPROVING THE QUALITY OF AWARENESS
19	CITIZENS/CONSUMER RELATIONS
20	STRATEGIC COMMUNICATION SKILLS
21	LOVE OF WORK
22	ABILITY TO DEVELOP GUIDES AND INSTRUCTIONS (E.X VOLUNTEER STUDENT GUIDES)
23	MANAGEMENT SKILLS: ABILITY TO PROPERLY REDISTRIBUTE TASKS AMONG THE EMPLOYEES
24	STORYTELLING SKILL
25	ENTREPRENEURIAL SKILL
26	STRATEGIC PLANNING

RESULT 01: FOCUS GROUP REPORT

27	STAKEHOLDERS' MOBILIZATION AND ENGAGEMENT
27	SOLID THEORETICAL BACKGROUND IN RESPECTIVE PROFESSIONAL FIELD (ARTS, ARCHEOLOGY, HUMAN STUDIES)
28	PROFOUND KNOWLEDGE OF MARKETING, MANAGEMENT AND DIGITALIZATION
29	DESIGN THINKING
30	ABILITY TO FOLLOW UP SECTOR DEVELOPMENT TRENDS AND IDENTIFY OPPORTUNITIES THAT CAN BE TURNED INTO AN BUSINESS IDEA
31	ABILITY TO DEVELOP, IMPLEMENT AND ADVANCE BUSINESS IDEAS
32	ABILITY TO SELECT THE MOST EFFECTIVE TECHNOLOGY FOR OPERATING PROJECTS (INCLUDING COMMERCIAL ONES)
33	PROJECT DESIGN AND MANAGEMENT
34	MANAGING AND OPERATING DIGITAL PRODUCTS/SERVICES
35	DEVELOP DIGITAL CONTENT FOR DIFFERENT TYPES OF USERS
36	ABILITY TO APPLY DIGITAL COMMUNICATION TOOLS
37	ABILITY TO APPLY DIGITAL TOOLS FOR COLLECTING CONSUMER INFORMATION AND ANALYZE CONSUMERS' PREFERENCES
38	ABILITY TO PRESENT MATERIALS, AND EXPONENTS, IN AN INTERESTING MANNER TO DIFFERENT CONSUMER SEGMENTS
39	ABILITY TO CONDUCT PRACTICAL RESEARCH AND APPLY THE RESEARCH RESULTS IN PRACTICE
40	FINANCIAL PLANNING AND MANAGEMENT
41	FUNDRAISING AND RESOURCE MOBILIZATION
42	DESIGN AND PLANNING EDUCATIONAL PROGRAMS AND ACTIVITIES FOR YOUTH
43	ABILITY TO BUILD A NETWORK
44	ACTIVE PEDAGOGY
45	STRONG UNDERSTANDING OF TERRITORY WORKS
46	ACTIVE PEDAGOGY
47	ABILITY TO COLLECT KNOWLEDGE ON TARGET AUDIENCE
48	EMPATHY
49	COORDINATION AND INTERACTION WITH STATE ACTORS AT MUNICIPAL, REGIONAL AND CENTRAL LEVEL)
50	MONITORING AND EVALUATION OF PROJECT RESULTS

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