

## Brainstorming Report

### TOWARDS AN INTEGRATED APPROACH TO CULTURAL HERITAGE FOR EUROPE- PROSPECTUS ON “SKILLS, TRAINING AND KNOWLEDGE TRANSFER FOR TRADITIONAL AND EMERGING HERITAGE PROFESSIONS” (October 2017)

#### FRAMING

This report is the result of a Brainstorming Session organised through the *Voices of Culture* process, a Structured Dialogue between the European Commission and the cultural sector represented by more than 30 people affiliated to cultural associations, NGOs, and other bodies. This process provides a framework for discussions between EU civil society stakeholders and the European Commission with regard to culture. Its main objective is to provide a channel for the voice of the cultural sector in Europe to be heard by EU policy-makers. In addition, it aims to strengthen the advocacy capacity of the cultural sector in policy debates on culture at a European level, while encouraging it to work in a more collaborative way.

The session on “Skills, Training and Knowledge Transfer: traditional and emerging heritage”, held on 15-16 June 2017 in Brussels, has provided a space for exchange and discussion between 34 participants representing the cultural sectors from the EU Member States.

The present report is the result of the discussion and has been presented to the European Commission at a Dialogue Meeting on the 25<sup>th</sup> September 2017 in Brussels.

This document has been drafted and edited principally by nine of the participants (listed below), coordinated via online digital means and in close consultation with all participants who provided support and feedback (see list of participants in annex):

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*“Not integrating cultural heritage into other fields and not applying participatory approach are currently two biggest challenges in the transmission of traditional knowledge.”<sup>1</sup>*

## EXECUTIVE SUMMARY

- Heritage professionals require **broad skillsets, in depth expertise** and a **strong foundation in ethics**.
- The “traditional” sectoral skills need to be updated and made **more relevant to the new integrated approach**.
- Those with **professional expertise** need their existing **profiles** defined in relation to necessary: **education, competences, access, practical application of skills, and responsibilities towards cultural heritage**
- Education and training should be broader, go beyond the “traditional” competences and skills involved in cultural heritage professions. The new subjects that need to receive increased attention are:
  - **transversal skills** (management, communication, fundraising, sustainability...)
  - **ethics** that should inform all practice
  - **expertise for new forms of heritage** such as digital heritage
  - **transversal approach** and multidisciplinary work.
- The **two-way influence between principle and practice** needs to be fostered, in academia, in vocational education and in cooperation with professionals in the field.
- It is necessary to **identify/map professions**; demonstrate their position in the European Qualification Framework realistically; locate needs to improve capacity building and recognise professions where they are acting responsibly, and where they could beneficially develop.
- **Ensure the core competencies are considered within the scope of recruitment, training and policy making**. It will enable increased resilience and innovation for cultural heritage.

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<sup>1</sup> From the summary of responses to preparatory questions for the Brainstorming Session On Skills, Training and Knowledge- Transfer in Emerging and Traditional Heritage, page 4

## 1 - INTRODUCTION AND NARRATIVE<sup>2</sup>

Heritage and culture may rightly claim to be one of the most active and visible sectors in Europe. They account for a large part of Europe's positive identity, reputation and prestige, both within and beyond its borders. European places and expressions of tangible and intangible heritage account for a significant revenue and tax base. They also provide a soft power that Europe can use to negotiate with the global community through cultural diplomacy. When we also consider the accompanying tourism and export markets, cultural and heritage activities have substantial positive impact on the economic livelihood of Europe. Their potential as agents for **innovation and sustainable growth** is enormous.

What then constitutes cultural heritage? As stated by the *European Cultural strategy for the 21st century*;

"The concept of cultural heritage has significantly changed in recent decades and its position continues to vary according to the society in which it is located. The customary divisions are disappearing and giving way to a holistic approach: cultural heritage, which encompasses an intangible dimension, know-how and attitudes, is inextricably linked to its context and its natural and cultural environment. **New relationships are emerging between cultural heritage and contemporary creation, allowing further scope for creativity and innovation.**

In accordance with the Faro Framework Convention, the recognition of heritage is conceived as a shared responsibility: heritage is no longer limited to those elements officially recognised as such by the national authorities and experts – the protected heritage – but now includes those elements regarded as heritage by the local population and local authorities. This development prompts new, **more participatory and more collaborative management approaches.**

**Cultural heritage is a non-renewable common good whose preservation, restoration and enhancement are the responsibilities of society as a whole**, including in the political, legal and administrative spheres. Consequently, there is a need to define the roles falling to everyone and to give citizens in particular the means of shouldering their responsibilities. **Awareness raising, research and training are therefore essential.** Training is imperative to maintain and pass on European knowledge and skills which themselves constitute a form of cultural heritage on which to capitalise. This approach must be based on dialogue between the state, citizens and professionals, with a view to mutual enrichment."

Therefore, alongside all economic and social considerations it must not be forgotten that all efforts in the field of cultural heritage have to focus on **sustainability**. Cultural heritage resources are inherited from the past, and have a unique, irreplaceable nature and **authenticity**. Therefore, as stated in the *European Cultural Strategy for the 21st Century*,

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<sup>2</sup> Table 1

“There is an urgent need to reposition cultural heritage policies, placing it at the **heart of an integrated approach focusing on the conservation and promotion of heritage by society as a whole** – by both the national authorities and the communities which are the custodians of that heritage so that everyone, from those most closely involved to those with a more distant connection, can appreciate it and feel a sense of responsibility.”

How can this integrated approach be implemented, ensuring that all the values of cultural heritage are preserved, accessed and resourced by everyone but for all?

“Integrated cultural heritage policy, which refers to **overcoming specialised sectoral policies**, is established to leverage cultural heritage as a cross-cutting asset for multiple policy areas. Accordingly, the definition and testing of heritage-centred integrated governance models should be focused on the systemic relationships between cultural heritage assets and their impact to the other fields and vice versa, to the social, international, economic, environmental as well as technological contexts as the result of historical development, establishing an identity beyond contemporary sectoral boundaries.”<sup>3</sup>

In response to the dialogue meeting’s aim to create an *integrated approach to cultural heritage* and the specific questions posed in relation to, *skills training and knowledge transfer for traditional and emerging professions* - focusing on *capacity building for shared stewardship* the group has proposed that society should be looked at as being composed of **4 groups of stakeholders**:

- Public - communities/participation - both public and private
- Policy makers/Policy making
- Heritage Mediation
- Heritage Expertise

All these stakeholders relate to cultural heritage, and have different missions, roles and responsibilities, which are also initially mapped by this report. **Transversal skills** are needed by all groups to enable them to go beyond the natural boundaries between groups, and allow an integrated and holistic approach to cultural heritage. The workforce constituted by the mediation and expertise professionals require core competences to engage and perform their mission.

Using the ‘T’ image for skills and knowledge for these professionals, the transversal skills can/should be broad while the vertical competences should be consolidated in depth. ‘Expertise’ professionals in particular have specific sets of skills, knowledge and competences enabling them to work directly with cultural heritage.

It is proposed that future recommendations should be set:

- according to each stakeholder;

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<sup>3</sup> Lähdesmäki, 2014

- in accordance to the **4 objectives of the EYCH** – engagement, sustainability, protection and innovation, which act both as goals and as criteria to assess the effectiveness of the integrated approach policies program;

- initiated from a respective policy field (education, tourism, culture etc.).

These steps would help to build an integrated approach for cultural heritage - from policy to practitioner.

## 2 - THE POWER OF CULTURAL HERITAGE<sup>4</sup>

**Cultural heritage in Europe is a unique and irreplaceable common asset that aids articulation of a solid, rich and diverse European identity.** Sustainability of these resources is the only way to guarantee access, preservation and enrichment such as future generations can also benefit from the diverse values embodied in cultural heritage. **Most of the capacity of cultural heritage to bring economic benefit to their local communities, and to European societies, is to be unlocked through the process of preservation, access and transmission.**

Cultural Heritage is located at a strategic point where, through education and training, it can trigger innovation and bring positive additionality from/to other sectors (European Expert Network on Culture, 2015). Beyond additionality, **innovation should be encouraged within the cultural and cultural heritage sectors themselves**, allowing them to foster growth and to adjust to a continuously advancing scientific and commercial environment.

Given its importance, the cultural heritage sector must be robust and fully integrated in economic and urban planning and educational policy, to ensure permanence across present and future generations.

The sector must also be **responsive and ready to grow**, reacting to changing conditions, including new demands coming from diverse European societies, new technologies, new uses for cultural heritage and emerging markets. The sector needs to be encouraging both cultural entrepreneurship and a personal/professional expansion into **new roles, professions and competencies, enriching and complementing the existing field.**

The contributions that cultural heritage makes to the economic life of Europe, must be clearly quantified and articulated<sup>5</sup>. Cultural heritage can further drive innovation in many areas connected to information and communication technologies. Regulation and industrial policies should consider cultural heritage as a strategic asset to be integrated into urban, agricultural, audio-visual, tourism, environmental, and many other planning spheres. Consequently, further **identification and development of cultural heritage professions from access to exercise will help to respond to the demands of these field(s) when necessary.**

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<sup>4</sup> the topic belonged to table 1 but was addressed also by table 2 and table 4

<sup>5</sup> European Commission (2016). Flash Eurobarometer 432 – Preferences of Europeans towards tourism.

### 3 - MAPPING MISSIONS IN THE CULTURAL HERITAGE SECTOR<sup>6</sup>

(See Appendix B for full chapter)

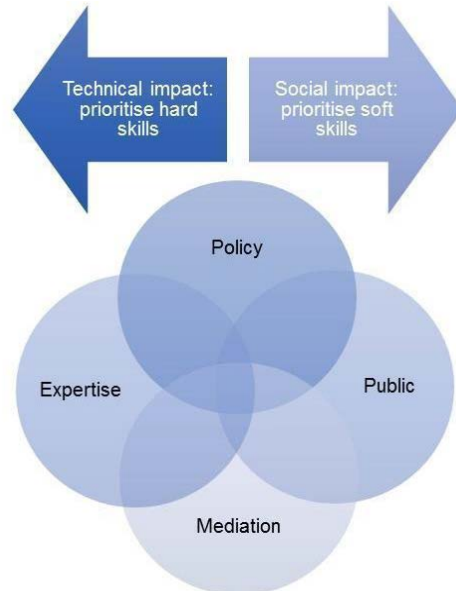


FIGURE 01- 4 majors groups of actors in the heritage sector

By using the framework of the **4 stakeholder groups** to form this report, it was considered vital to define the main roles and missions in this holistic and active perspective of the cultural heritage sector.

By 'mission' the group defines the reason or purpose that is to be served to achieve a particular outcome. Mission is understood to be the reason for existing, the purpose, what that is to be served, providing the charter to guide and define actions served, and the charter under which leadership operates. In other words, what purpose does the role/groupit serve? Which duties and which responsibilities are held? How does mission and purpose allow us to better identify the competences and skills and knowledge requirements of the sector?

**Heritage professionals<sup>7</sup>** require broad **skillsets**, in depth **expertise** and a **strong foundation in ethics** to allow them to manage the stewardship and care of cultural heritage, and its multiplicity of values, so that cultural heritage can be transmitted respectfully and appreciated by all, both now and in the future.

<sup>6</sup> Table 5

<sup>7</sup> By 'Professional' it is meant all specific activities, which lead to positions, temporary or more permanent contractors, employees, various statutes of workers, and qualification behind contributing to the Heritage Workforce. It primarily refers to activities directly involved in "the process", "the machinery of Cultural Heritage", sometimes visible sometimes hidden...It becomes more difficult to use term professional when considering indirect concern or action toward Cultural Heritage... Practically the requirements for the access and exercise of these others professions or non professional are different and not directly related to cultural heritage but then it encompasses all the persons, stakeholders, publics and members of society who can be named, and take benefit of existence of Cultural heritage it values and enjoyment, so at least, the ones in the 4 groups we decided to consider here.

Another aspect worthy of consideration is that the professions of the **heritage specialist** are becoming more and more **cross-sectorial**, not only in terms of new emerging professions but also in terms of commodification of cultural heritage and the synergies among “creative industries” and cultural organizations.

Across Europe, the demands upon professionals working in the cultural sector are often influenced by discrepancies between member states, whether that is through differing national history, civil service structures and in the case of cultural heritage – national laws that define how it is to be protected and used. To date, European and national policy makers have prioritised an **articulation of the value of heritage**, how this can be emphasised in the missions of the sector and enable the free movement of professionals across the region.

It is of great importance to now consider the **professional development needs, and qualification requirements of heritage professionals** working at national and trans-national level.

The competences and the skills required of specialist professions, regardless of whether these are private or public or considered traditional or emerging, should be appraised according to the mission or purpose of their role.

### **Identifying the missions of heritage professions**

During brain-storming the group identified 4 groups of actors in the heritage sector, whose role can be defined according to its mission or objective. Each group is primarily involved in one of the following areas, but may have some crossover with additional groups: Policy, Expertise, Mediation and Public.

The group also considered the same, potentially unified, vision which drives the missions. This Vision could be seen as “cultural heritage identified, protected, shared, transmitted and sustainably conserved for the enjoyment and education of the wider and diverse public, in a well functioning democracy”.

### **Heritage expertise**

The significant issues which concern this particular group of stakeholders are:

- Identification of cultural heritage, issues of authenticity and preservation/conservation;
- Issues of relevancy and significance, knowledge, integration, use and enjoyment.

**Heritage expertise mission** includes:

- Identification of heritage – verification of authenticity and assessment of significance
- Conservation and preservation, assessment, diagnosis, actions and prevention, planning...
- Research (History material, technology...)
- Dissemination of in-depth of knowledge and expertise
- awareness raising
- Recommendations on standards

### **Heritage mediation**



Mediation developed through identification of stakeholders: inquire, determine and understand cross-sectoral needs; enable and drive engagement with cultural heritage; facilitate the intellectual and physical access to cultural heritage.

Mediation is also about **bringing resources together**, managing and planning opportunities, creating policies and negotiating funding for cultural heritage projects and programmes; promoting the potential for connecting of all the stakeholders and the taking advantage of the resources available.

The mediators are involved in **communication, engagement and advocacy**. They attempt to reconstitute the narrative of cultural heritage to wider civic society, using diverse means of communication including digital tools.

To summarise **Heritage mediation mission** is to:

- Provide greater accessibility to cultural heritage
- Act as a conduit between stakeholder groups
- Determine and understand cross sector needs
- Facilitate a wider understanding of heritage
- contribute to awareness
- Provide a bridge between specialist and non-specialist expertise

Emerging professions are prominent within this group. Digital awareness is required for greater knowledge transfer.

**Policy making professionals' mission** is to:

- Provide top level direction for heritage and its associated professions at European, national, regional and local level
- Make recommendations and decisions on standards (ethical and/or professional) and their recognition.
- Advocate for the value of Cultural heritage
- Address and draw attention to ethical concerns
- Ensure sustainability through funding development and support (Align and enable funding meets and enhances the needs and priorities of cultural heritage)
- Engage in dialogue with the broadest range of stakeholders – expertise, mediation and public level

There is a greater requirement for this group to actively engage with all of four groups

### **Publics / communities**

Whilst it may be traditional to consider the public as being outside the sector, they should be considered as **intrinsic to the sustainability of heritage** and evaluated according to the degree of active participation they have with the sector. For example, those individuals and groups that volunteer their time must begin to be considered as part of the profession and require training to prepare them adequately.

**Public's mission** can include:

- Participation (active and passive)



- Educational benefit and understanding of heritage
- Enjoyment and appreciation
- Awareness and commitment to the protection and preservation of heritage
- Engagement at policy and mediation level

It is essential that they can express their needs and feel part of the sector. The three other groups need training to increase their ability to create open dialogue and to pro-actively engage the public.

Through **increased participation**, it is hoped that the public will have a greater enjoyment and understanding of cultural heritage, which will lead to an increased perception of its value (economic, social, community citizenship, personal identity, sense of place etc.). This sense of value should inform a greater degree of care, ensuring better preservation of heritage for the enjoyment and understanding of future generations.

### **Mapping from missions to profession with a broader vision**

All stakeholders missions overlap. However this does not and should not mean that their skills and competences should overlap continuously. It is assumed that these stakeholders who represent professions have a certain level of **transversal skills**. However their actions, and overlapping missions, should always be focused on how to better support and enhance the common goal, the shared “vision”, and not be seen as replacing the other’s area of responsibility.

If the missions of these actors in the field are generally well identified, the picture becomes more vague when it comes to profiling the different professions and their competences.

According to the size of cultural heritage structures, different missions can rely on one single professional, when in another bigger organisation, the same set of missions, can be spread among several professionals.

Specialisation or multitasking are constitutive of the cultural sector and unfortunately contribute to the non-definition of some professions. Considering gender may also induce discrepancies in recognition of professions and in fees rate in employment and contracts. Furthermore, private status and the public contract system versus public servant status for the same activity can contribute to the lack of definition and mis-recognition of some specific profession(s), reflecting national usages and how spreading the missions to different employees or service providers is assumed.

Different attempts of mapping of the sector and the 4 sub domains, following the principle of a reduced core of missions associated to each set profession have been done. They eventually represent and figure out the main skills, knowledge and competences of the professions they wish to represent.



FIGURE 02 - *Broader vision of missions in cultural heritage sector*

#### 4 - TRANSVERSAL COMPETENCIES & METHODS FOR CAPACITY BUILDING<sup>8</sup>

## How to leverage society's capacity for an integrated approach towards cultural heritage?

Going back to the scheme of society composed of four groups: Expertise, Policy, Public, Mediation, the group concluded that there are transversal skills needed for all in order to achieve an integrated approach and greater capacity for a shared stewardship, also discussed and can be found in Appendix B. In a broader sense all of the cultural and non-cultural workforce (known and yet to be identified) and civil society fall under the cultural sphere where some specific **transversal skills** were considered to be vital for an adequate participatory stewardship of cultural heritage, and thus responding to various demands from the EYCH 4 pillars.

<sup>8</sup> Table 2

We acknowledge that an ethical approach should inform all practice.

**Why engage the cultural heritage workforce<sup>9</sup> with these competencies?**

Whilst the competencies are **transversal**<sup>10</sup>, it is their application in communicating the particular transmission of benefits and social values embedded within cultural heritage that are exceptional, for example, in terms of creating/fostering “community identity; attachment to place; symbolic value; spiritual associations and social capital”.<sup>11</sup> Furthermore, these competencies are vital for releasing the value cultural heritage provides, both directly and as a stimulant, within areas such as tourism, economic development and regeneration.

The social and economic values and benefits which cultural heritage embodies and leverages are both individual and collective - ensuring a wide range of potential interactions and engagements; these values have impact across a wide range of policy areas.

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<sup>9</sup> ‘Workforce’ has specifically been chosen as it is *inclusive*, involving both cultural heritage professionals (seen as those with specific training and knowledge in aspects of cultural heritage) and those who work within cultural heritage in other professions, from venue management to marketing - and everything in between.

<sup>10</sup> We are using *transversal* in the context of multiple cultural heritage environments and multiple roles relating to cultural heritage.

<sup>11</sup> Siân Jones, “Wrestling with the Social Value of Heritage: Problems, Dilemmas and Opportunities”, *Journal of Community Archaeology and Heritage*, 4.1 (2017), 21-37; 22. See also Siân Jones and Steven Leech, *Valuing the Historic Environment: A Critical Review of Existing Approaches to Social Value* (London: AHRC, 2015), para. I.6, Johnston 1994, 10; Denis Byrne, Helen Brayshaw and Tracy Ireland, *Social Significance: A Discussion Paper*, 2nd Edn (Hurstville: New South Wales National Parks and Wildlife Service, 2003).

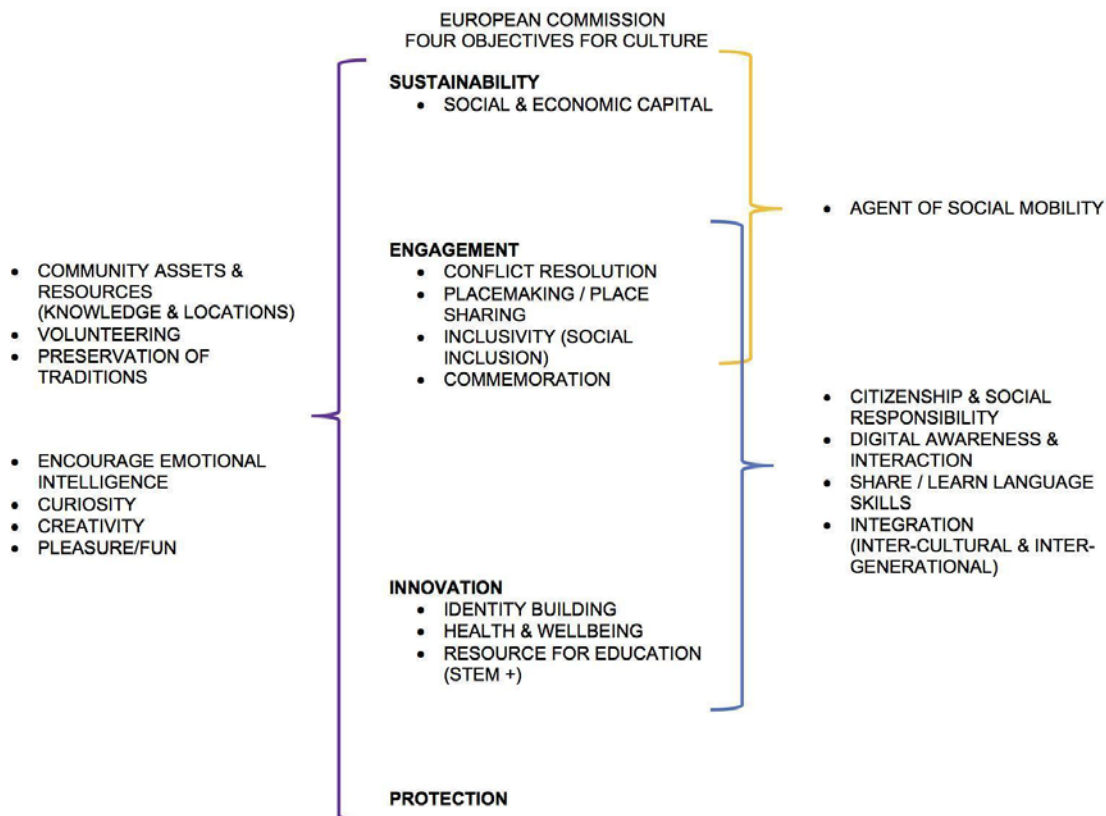


FIGURE 03<sup>12</sup>- positive values of cultural heritage aligned to the four European Commission objectives for the European Year of Cultural Heritage

There were many positive factors discussed and agreed upon by the group, these are illustrated above.

- Those on the left of the Figure 03 **related to all four pillars**.
- Those in the centre of Figure 03 are **individually listed** against the pillar they most closely align to, from Sustainability to Protection (see note on protection).
- Those on the top right of Figure 03 align to both **Sustainability** and **Engagement**
- Those on the bottom right of Figure 03 align to both **Engagement** and **Innovation**.

The core value of cultural heritage to **demonstrate our common humanity and be an actor within civil society** can be seen through the lens of the opportunities and positive objectives above - these can be harnessed by appropriately skilled and competent members of the cultural heritage workforce.

<sup>12</sup> **Protection** is key to much cultural heritage work, the skills involved in that EC objective are frequently specialist and fall under the remit of traditional or emerging skills respectfully. The transversal competencies in this chapter will relate to those professions, but should not be seen as replacements for, or challenges to, the specific skills relating to designated cultural heritage professions.

(The objective of Protection was defined by EC as: -Cherishing heritage: developing quality standards for interventions in the historic environment and at heritage sites; -Heritage at risk: fighting against illicit trade in cultural goods and managing risks at heritage sites) In relation to 'collective memory, history and belonging' it was felt that this was covered by: citizenship, integration, identity building, place making/place sharing, inclusivity, commemoration, community assets and resources (knowledge and locations)

Whilst the social values and benefits of cultural heritage are well understood/appreciated by those **within** the sector (and many wider aspects of society) a cultural heritage workforce able to demonstrate the **transversal competencies** discussed in this chapter will be better placed to **answer the challenges** set by those who perceive cultural heritage as:

- Expensive (not just to participate in, but reducing funds available for health, education, security)
- Alienating / Lacking Inclusivity
- Obsolete
- Elitist
- Overused as a validator
- Barrier to development/change (both physical change to property/green belt development and societal/attitudinal change)

Additionally it is acknowledged that there are challenges within the cultural heritage workforce; challenges the training and capacity building measures recommended will help to address. The main **internal challenges** relate to:

- An ageing workforce profile
- Lack of job opportunities and labour market integration for early career workforce members/volunteers
- Lack of careers for freelance delegated jobs
- Devolution of permanent “traditional” permanent tasks to temporary external contractors through public tendering, putting sustainability and permanence at risk
- A workforce that may not reflect the demographics of its audiences
- Digital switch
- Aging resources<sup>13</sup>
- Increasing demand/availability of free access to cultural heritage resources<sup>14</sup>

A third area of **challenge to cultural heritage** is also worthy of discussion<sup>15</sup> - that of the **challenge from contemporary societies**. Whilst several provocations exist within this area, those particularly apposite have been highlighted below:

- Empathy deficit
- Presence of migration/refugees/forcibly displaced persons
- Increased demand for civic rights
- Increased demand for transparency/accountability
- Increased demand for experiences/offers to be personalised

### **Where do the competencies sit within a trans-national European Commission structure?**

Having briefly looked at the positive values of cultural heritage (figure 03); with

<sup>13</sup> Particularly in relation to AV/Digital resources. This chapter will address skills relating to the appropriate decision making and transversal competencies rather than the specific curatorial skills which may be addressed in Traditional and Emerging Skills chapters.

<sup>14</sup> Often referred to as - Open Culture movement

<sup>15</sup> TrendsWatch 2017 - <http://futureofmuseums.blogspot.pt/2017/02/introducing-trendswatch-2017.html>

their associated opportunities and abilities to cut **across policy areas**; and to engage a breadth and depth of civil society; the group turned its attention to where these **transversal competencies sit within the four main objectives defining cultural heritage**, as described by the European Commission within the scope of the **EYCH2018**. These competencies have also been mapped against the eight defined key competencies within the European Commission's educational policy<sup>16</sup>. Cultural Heritage is part of the continuing development of the European community and its individual citizens. The framework within which these competencies sit should be part of the ongoing promotion of lifelong learning and development.

The competencies and associated skills discussed below will apply in various combinations and intensities to individuals/organisations/institutions involved with the promotion, preservation and investigation of cultural heritage. Ensuring the competencies are considered within the **scope of recruitment, training and policy making will enable increased resilience and innovation** for the cultural heritage sector when faced with a climate in social and financial flux.

These **competencies** are relevant and essential to both individual practitioners and larger organisations/national institutions. Alignment of the macro and micro is essential to creating supportive and open working environments. If the competencies are applied (in varying degrees) universally then mechanisms for peer learning and training/development grow rapidly across the cultural heritage sector; enabling best-practice and case studies to be shared inspiring further development and increased cultural heritage resilience.

## The Competencies

For further clarification of the following section, please refer to the table below whilst reading (figure 04).

Explaining and advocating for the role of cultural heritage **in and to social value** is central to the widest possible **audience development and engagement**. This includes encouraging and enabling groups, which may feel excluded to share their stories and heritage. **Communication** and **Knowledge Transfer** were seen as the key pillars to engagement.

The group understands and appreciate that the cultural heritage sector is in transition and increasing **sustainability** can be achieved also through **Financial** and **Management** competencies. These competencies will play an important part in ensuring adequate funding and resources, and appropriate and efficient management of heritage assets and resources.

**Innovation** is at the heart of strategic<sup>17</sup> sustainability and development, and can be achieved through **Strategic Planning & Thinking, Prospective Thinking, Shared Stewardship** and **Digital Competencies**. The group believes that the **competencies and skills** (detailed in the following table, figure 02), with the attendant attitudes and behaviours - as well as the shared mission and individual institutional visions of the cultural heritage workforce, would be enhanced by encouraging **bottom-up thinking**

<sup>16</sup> [http://ec.europa.eu/education/policy/school/competences\\_en](http://ec.europa.eu/education/policy/school/competences_en)

<sup>17</sup> Colleagues were keen that "projet d'établissement" be considered in place of "strategy" as there is more cultural specificity.

**and top-down understanding.** Integrating these competencies throughout: organisations /institutions/ departments and individuals, will continue to develop, a sector central to civil society providing beneficial value in both the social and economic realms.



EC defined key competencies	Transversal Competencies for Cultural Heritage	Associated skills to meet the transversal competencies for Cultural Heritage	EC defined Heritage Objectives	Challenges to be met through Transversal Competencies
<p>1. Communicating in a mother tongue: ability to express and interpret concepts, thoughts, feelings, facts and opinions both orally and in writing.</p> <p>2. Communicating in a foreign language: as above, but includes mediation skills (i.e. summarising, paraphrasing, interpreting or translating) and intercultural understanding.</p> <p>8. Cultural awareness and expression: ability to appreciate the creative importance of ideas, experiences and emotions in a range of media such as music, literature and visual and performing arts.</p>	<p><b>Communication and Advocacy</b></p> <ul style="list-style-type: none"> <li>- within organisations</li> <li>- between stakeholders</li> </ul> <p><b>Dialogic knowledge transfer</b></p>	<ul style="list-style-type: none"> <li>- active listening</li> <li>- participative dialogue</li> <li>- cultural awareness</li> <li>- communicating through multiple media and methods</li> <li>- cultural exchange</li> <li>- interpretation</li> <li>- storytelling</li> <li>- developing communication w/expert and non-expert audiences</li> <li>- developing skills in another language</li> </ul>	<p><b>1. Engagement</b> Shared heritage: Cultural heritage belongs to us all Heritage at school: Children discovering Europe's most precious treasures Youth for heritage: Young people bringing new life to heritage</p> <p><b>4. Protection</b> Cherishing heritage: developing quality standards for interventions in the historic environment and at heritage sites Heritage at risk: fighting against illicit trade in cultural goods and managing risks at heritage sites</p>	<ul style="list-style-type: none"> <li>- Expensive Advocacy &amp; Communication provide legitimacy to public funding, and personal investment through exploration and explanation of value</li> <li>- Obsolete</li> <li>- Elitist</li> <li>- Alienating/ Lacking Inclusivity</li> <li>- Overused as a validator</li> </ul>
<p>3. Mathematical, scientific and technological competence: sound mastery of numeracy, an understanding of the natural world and an ability to apply knowledge and technology to perceived human needs (such as medicine, transport or communication).</p> <p>7. Sense of initiative and entrepreneurship: ability to turn ideas into action through creativity, innovation and risk taking as well as ability to plan and manage projects.</p>	<p><b>Financial Competence</b></p> <p><b>Management Competence</b></p>	<ul style="list-style-type: none"> <li>- entrepreneurship</li> <li>- risk assessment</li> <li>- awareness of financial and social impacts</li> <li>- budget management</li> <li>- sustainable business model awareness</li> <li>- fundraising understanding and engagement</li> <li>- stakeholder management</li> <li>- volunteer management</li> <li>- human resources management</li> <li>- change management</li> </ul>	<p><b>2. Sustainability</b> Heritage in transition: re-imagining industrial, religious, military sites and landscapes Tourism and heritage: responsible and committed tourism around cultural heritage</p> <p><b>4. Protection</b> Cherishing heritage: developing quality standards for interventions in the historic environment and at heritage sites Heritage at risk: fighting against illicit trade in cultural goods and managing risks at heritage sites</p>	<ul style="list-style-type: none"> <li>- Expensive better demonstration of value and sustainable business practice</li> <li>- Obsolete better demonstration of cultural heritage as generator of employment/tourism /development</li> <li>- Barrier to development/change show value of cultural heritage</li> </ul>
<p>4. Digital competence: confident and critical usage of information and communications technology for work, leisure and communication.</p> <p>5. Learning to learn: ability to effectively manage one's own learning, either individually or in groups.</p> <p>6. Social and civic competences: ability to participate effectively and constructively in one's social and working life and engage in active and democratic participation, especially in increasingly diverse societies.</p>	<p><b>Strategic planning</b></p> <p><b>Digital Competence</b></p> <p><b>Prospective Thinking</b></p> <p><b>Shared Stewardship</b></p>	<ul style="list-style-type: none"> <li>- developing resilience through innovative, analytical and critical thinking</li> <li>- investment in multi-disciplinary training</li> <li>- research</li> <li>- advocacy and negotiation</li> <li>- mediation and facilitation</li> <li>- marketing</li> <li>- evaluation</li> <li>- stakeholder analysis</li> <li>- openness and awareness of new technologies (digital)</li> <li>- ICT, organisation and strategy alignment</li> <li>- development of digital literacy</li> <li>- trend spotting</li> <li>- horizon scanning</li> <li>- curiosity</li> <li>- creativity</li> <li>- continue and manage own learning and development</li> <li>- Realising commonalities</li> <li>- Citizen engagement</li> <li>- Team working</li> <li>- Inclusivity</li> <li>- Networking</li> </ul>	<p><b>3. Innovation</b> Heritage-related skills: better education and training for traditional and new professions All for heritage: fostering social innovation and people's and communities participation Science for heritage: research, innovation, science and technology for the benefit of heritage</p> <p><b>4. Protection</b> Cherishing heritage: developing quality standards for interventions in the historic environment and at heritage sites Heritage at risk: fighting against illicit trade in cultural goods and managing risks at heritage sites</p>	<ul style="list-style-type: none"> <li>- Barrier to Development/Change</li> <li>- Alienating/Lacking Inclusivity</li> <li>- Obsolete</li> <li>- Overused as validator demonstrate position as agent for action/change within societal changes</li> </ul>

FIGURE 04- Competencies and skills

## 5 - CURRENT CHALLENGES AND SOLUTIONS IN THE TRANSMISSION OF TRADITIONAL KNOWLEDGE <sup>18</sup>

Probably more pertinent within the groups Mediation and Expertise the need to ensure knowledge transmission is more real. This part addresses the skills, competences, knowledge challenges and needs required to maintain a sustainable continuity of knowledge.

### Challenges

The preservation of cultural heritage is of benefit for present society as well as for future generations. To accomplish this it is of paramount importance to keep the traditional knowledge and skills throughout the on-going process of modernization.

Much of the traditional knowledge and many traditional skills used to create what we consider to be cultural heritage are going to be lost. This is due to a number of factors, which are going to be described below. This section is not only about those who physically act in and on cultural heritage, but also about those who transmit intangible values within cultural heritage. The profession of tourist guides may serve as an example.

### Academia and crafts people: a traditional rivalry

There is a longstanding rivalry between **academia and crafts** people, mainly due to the very frequent misunderstanding and misinterpretation of the term “conservation”. As described by Mora/Philippot in their famous book *Conservation of Wall Paintings* (Butterworth 1984, p.301):

*“Indeed, the very concept of restoration implies a certain historical distance from tradition, which makes a spontaneous continuation of creation impossible and allows only a critical interpretation of the work of the past.”*

Traditional craftsmanship was the basis for generations of works of art, and for what we consider to be tangible cultural heritage. Nevertheless, any creation of this kind was a unique, sometimes artistic event at a certain historical moment. This reference to history is the basis for the concept of cultural heritage. Preserving cultural heritage has as its core concept not only the physical preservation, but in particular the **preservation of authenticity**. This implies a meticulous investigation of the original material, its history including previous modifications and interventions, leading to an evaluation of the various values and their relevance for society. To comply with these preconditions it is therefore of paramount importance to be **specialized in conservation in a distinct field**. Fake surfaces and structures are created alas too often, believing that renewing would re-establish historic identity. In fact, the perception of cultural heritage by the public necessarily cannot but follow the interpretation inherent to the previous process of conservation. Even if there is no intervention altering the aspect of an object an interpretation takes place by the conscious decision not to touch the object. The whole context above is described in a concise way in the *Document on Practice in Conservation-Restoration Education* (ENCoRE 2014)

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<sup>18</sup> Chapter “Current challenges and solutions in the transmission of traditional knowledge” has been prepared by the table 4 and afterwards integrated into the recommendations prepared by the table 1

*“Practice is the comprehensive activity of providing physical care for cultural heritage, being associated with its interpretation, and representing the core competence of the conservator-restorer. It is based on the understanding of the appearance, meaning, values, material composition, and condition of the cultural heritage object as interdependent parameters and their relevance to the decision-making process.”*

Craftsmanship on the other hand is a most valuable resource when dealing with cultural heritage. When it comes to the **renewing of missing parts of monuments**, well-trained and experienced craftsmen are dearly needed. In any conservation concept as designed by architects in cooperation with or by consultancy of conservators an action plan has to be designed, carefully distinguishing between the tasks for conservators on the one hand and those of the craftsmen on the other hand. There are usually many different trades, which will have to be involved in such projects, and **without the crafts, preservation of historic monuments would be impossible.**

Another important involvement of craftsmen is the **production of traditional local artefacts, typical for a region and constituting a valuable heritage, which has to be kept.** This is a lively process within a living culture; but also here there is a tendency of shrinkage and loss.

Keeping craft skills alive is of double benefit, as they are necessary for keeping both **the values of the tangible heritage in terms of the meaning of the objects as well as the values attached to the intangible heritage in terms of the professions themselves with their inherent craftsmanship skills.**

### **Academia and crafts people**

Keeping craft skills alive is of double benefit, as they are necessary for the preservation both of **the values of the tangible heritage in terms of the meaning of the objects as well as of the values attached to the intangible heritage in terms of the professions themselves with their inherent craft skills.**

An important aspect of the involvement of craftspeople is the **production of traditional local artefacts, typical for a region and constituting a valuable heritage, which has to be kept.** This is a lively process within a living culture; but here there is also a tendency of shrinkage and loss.

Craftsmanship on the other hand is a most valuable resource when dealing with cultural heritage. When it comes to the **renewal of missing sections**, well-trained and experienced craftspeople are dearly needed. In any conservation concept as designed by architects in cooperation with or by consultancy of conservators an action plan has to be designed, carefully distinguishing between the tasks for conservators on the one hand and those of the craftspeople on the other hand. There are usually many different trades, which will have to be involved in such projects, and **without the crafts, preservation of historic monuments would be impossible.**

At the same time, it has to be taken into account that there is a **longstanding misunderstanding and misinterpretation between conservators with their academic training and craftspeople which needs serious attention.** From the one hand, craftspeople create objects, but also unique, sometimes artistic events at a certain historical moment and this reference to history is the basis for the concept of cultural heritage. From the other hand, for the conservators reserving cultural heritage has as its

core concept not only the physical preservation, but in particular the **preservation of authenticity**. This implies a meticulous investigation of the original material, its history including previous modifications and interventions, leading to an evaluation of the various values and their relevance for society. Any intervention in the course of conservation measures on original material has to have this procedure as a precursor, in order to avoid a loss not only of original material by applying wrong measures but above all to avoid the loss of authenticity. To comply with these preconditions it is therefore of paramount importance to be **specialized in conservation in a distinct field**.

### **Education and training - issues**

The time dedicated to education, training and learning in general is getting shorter and shorter, following the present tendency of going towards the fast food concept of expedited training.

Even the curricula for conservator-restorers which are – due to the Bologna system – of a duration of 3 + 2 or 4 + 1 years, potentially followed by a doctorate, often may show a **lack of hands-on training**. This is due to the fact that **conservation-restoration as its own discipline has expanded very much in terms of theory**, thus often **reducing the time available for hands on training**. In cases where it seems necessary, the curricula for conservator-restorers should be in this sense re-balanced accordingly and eventually complemented by obligatory external practice validated by the university.

We experience a **loss of traditional knowledge and skills** in some **traditional (craft) fields** within the heritage professions, due to the ongoing modernization of nearly every part of life and lack of in-depth training. The tradition of production techniques, design and the respective knowledge and skills have started to vanish.

The former master-pupil/traditional apprentice based education model is rarely relevant. It is being replaced by **specialized courses**. Yet courses tend to be expensive, it requires financial means to run them. The outcomes sourced from academia, but also in other contexts of a course then depend on the quality of teaching and the organization of the course contents. Learners need the time to digest what they are going to learn, and that takes usually longer than a strictly economic regime will allow. But a course should be an investment in the future of society; from the point of view of the course participants learning is seen rather as a personal investment. If they are not given the possibility to absorb the course contents more than superficially, the result will be that competences will be acquired only partially. In case the course is shortened only for financial reasons while reducing the contents this will be even more the case.

**Courses preparing for the preservation and interpretation of cultural heritage** should not fall into the negative scheme described above, as the future heritage professionals will then not be able to fulfil their task properly, they might even harm the cultural heritage - which in itself is irreplaceable.

Moreover, if courses are designed with the focus being a profitable business model, rather than a serious learning offer, the situation will be in most cases even worse, the problem being in particular that potential course participants are often not able to distinguish the various course qualities offered.

### **Break of the chain of transmission of traditional knowledge - loss**

Mainly crafts, but also other fields like oral history, or other sectors within the intangible heritage sector suffer from a **break of the chain of traditional knowledge**. The reasons for this fact are manifold: in particular there are a number of crafts which lack demand of their products or services, leading to insufficient financial sustainability of the professionals and forcing those who are still able to transmit the traditional knowledge and skills to resign. Moreover, the work they do does not seem to be prestigious enough within society, which in addition leads to personal frustration and the search for other fields of income - this directs potential apprentice candidates towards other roads. All this ends up in the **loss of valuable expertise**, cutting the roots of traditional knowledge and skills which are most difficult to rediscover once they are lost.

It has to be stated though that **some skills are indeed not needed anymore**. Technology has evolved, still evolves further and may replace a number of activities which as a result are too seldom asked for. Apart from those technologies which rightly have already been replaced by newer possibilities of production and manufacturing it will be a challenge to distinguish and to take the decision not to further anymore some of the traditional technologies, even if it is clear that this implies an irreplaceable loss of tradition.

#### **Lack of accreditation, recognition and validation in transmission of knowledge outside the academia**

Academia is a system to which quality control and constant validation is inherent, even if the respective cycles may be long. This has tradition and is being enhanced constantly, due to the economic pressure exerted on universities. **Recognition of training within the universities** and the respective qualification is guaranteed by the state; it is directly related to distinct levels of the **European Qualification Framework (EQF)**. **Those fields covered by academic training are therefore also recognized by the working community as well as by the public**. This is in particular true for art historians, architects, scientists and other professions. Conservator-restorers are recognized as an own profession only in some countries. There is also professional training and qualifications offered not only by state universities, but also vocational schools or private institutions, including combined academic studies and practical techniques. A case in point would be the tourist guide profession which exists in almost all EU countries and is standardised by the EN15565: 2008, setting the minimum curriculum for training and qualifications of the tourist guide to be offered in Europe.

In the fields **outside academia recognition is less evident**. Apart from the established crafts where training is regulated most other courses are less rigorously controlled and therefore also less recognized. Unfortunately, due to modern production technologies and economic conditions **traditional techniques are less and less accounted for within the established training systems of the crafts or other professions**. Despite being a priceless ingredient of traditional professions they are sacrificed at the altar of financial cost.

This shows then when it comes to the application of traditional skills needed for the preservation of cultural heritage. There is a dramatic **lack of knowledge around how to apply traditional techniques**. Instead often unsuitable modern technology is used, thus frequently falsifying the product or sometimes even causing damage to a historic

object. In order to provide for a high quality of conservation **transdisciplinarity and meta-competences** will have a significant impact.

Courses outside the established craft education **scheme are rare** and cover only a few topics of traditional techniques, knowledge and skills as necessary for the preservation of cultural heritage. These courses for people who will work in the craft field are nearly the only possibility for transmission of those knowledge strands that run the risk to be lost.

As many of these courses take place **outside regular learning systems** they are **not validated and recognized**. This is a drawback for potential course participants who understandably want a recognized qualification, as well as a drawback for graduates of such courses, who encounter - as the course as such is not recognized - difficulties in applying their newly acquired knowledge and skills.

Although there are efforts to keep traditional knowledge and skills alive, the lack of validation and accreditation, leading to the recognition of courses, pushes the loss of traditional skills still further.

In particular the possibilities of hands on training courses are quite limited. It takes an effort from the side of the authorities to establish training programs related to traditional professions, and the necessity to act is frequently not realized or money is lacking. There are rather few private initiatives which mostly suffer from lack of financial support and are set up often on a voluntary basis.

Moreover, only in rare cases these workshops are recognized as credits for university courses, yet they lead only scarcely to recognition for other course participants.

### **Digital/automatic activities versus traditional knowledge – lack of esteem of traditional ways of working**

In more or less all the fields of modern working as well as in everyday life **computer and electronics** have taken over a decisive role. The modern world would now be unthinkable without these technologies. In contrast to these still rapidly evolving technologies, **traditional trades have little to do with the technological progress**, they function without them as they did for hundreds of years. In society in general and in particular on the side of those who exert traditional crafts it is felt that it looks old-fashioned and is not so valuable to work without modern technology. This prejudice is one more aspect why traditional crafts are steadily vanishing.

The undervaluation of a number of basic **skills, some of which are being replaced by digital techniques** often leads to a lack of the capacity of synthesis and problem solving (e.g. measuring / field sketches versus CAD).

### **Professional insecurity related to income**

Any profession needs a solid economic background to perform well. If precarious financial conditions prevail constantly, exerting time pressure and preventing the acquisition of necessary equipment and other resources the quality of the work will be affected. Another existing risk is that trained professionals abandon their activity for economic issues and not for a lack of skills or a lack of demand.

**Creating and supporting high-quality, skilled professionals** is one of the main goals to be achieved by the EU Commission - and we must focus on this need. However,



high quality professionals are often rejected by the employers because of their **specialised qualifications and skills**, and unskilled persons are hired to keep the costs down. For the trained professional this is frustrating and after some time they may try to avoid this circumstance by changing their field of activity and leave their skilled profession.

### **Proposal for mapping**

The preservation of heritage is a complex issue which involves many professions which often have to collaborate with others on an interdisciplinary basis.

In order to be prepared for this it is in a first step necessary to thoroughly know one's own profession, to have undergone a **solid theoretical and practical training and to know the field**. Training has to include the passing on of **traditional knowledge and the teaching of the related skills**, not only in theory, but in the course of ongoing working experience. In this context each profession can build up a strong identity, which is necessary when working on an interdisciplinary basis with other heritage professions, as well as a solid basis for mutual recognition and collaborations.

In the course of the training it is also necessary to **connect with other heritage professions**, to know the other relevant heritage professionals and to experience and understand the borders of the professions. As a **standardized part of the curriculum these interdisciplinary schemes would contribute greatly to the understanding one's own profession and its specific role, as well as an understanding of other heritage professions**. Those heritage experts who are involved in decision making should also receive a basic training in the crafts relevant for their working field, not in order to be able to perform these activities themselves, but to understand better the **basis for their decisions**.

Yet in order not to end up with arbitrary, incomplete knowledge and skills and to instead reach an organized, systematic approach to the preservation and interpretation of cultural heritage **it is indispensable to distinguish between the professions involved, to map them and to secure their specific training needs and remits**.

The **mapping process** will in particular show potential overlapping areas as well as design those heritage professions which are presently unrepresented.

**Furthermore, the qualification level of the various heritage professions (according to the European Qualification Framework, EQF) will have to be determined and mapped.**

In the critical fields which are on the brink of being lost, **traditional knowledge and skills have to be secured when developing the curricula**, in order to procure appropriate transmission to the next generations.

Furthermore, **suitable standards to secure quality of training will have to be developed and monitored for the individual heritage professions**. Thus a sustainable training structure can be formed which can also take into account the cultural diversity of the countries and regions. It has to be pointed out that considerations regarding the difference between conservator-restorers and the artisan crafts as presented in the introduction will have to be a guideline when **mapping the heritage professions**. The



awareness on both sides will have to be raised and has to be a crucial topic when working on the curricula<sup>19</sup>.

### **Objective for challenges and solutions in the transmission of traditional knowledge:**

The priority is the creation of a **visual and interactive map of:**

- **all the individual heritage professions, traditional as well as emerging**
- **heritage products, to be used on a wide scale by both professionals and laymen.**
- **fields of action,**
- **the educational curricula and the EQF level as well as certification and reviews.**
- **those heritage professions with traditional knowledge and skills which are presently at risk<sup>20</sup>.**

With the help of this research it will be possible to **promote synergies for interdisciplinary schemes of cooperation**, to develop the existing heritage professions further, and potentially bring new heritage professions into existence.

## **6 - An integrated approach towards cultural heritage based on capacity building and knowledge transference<sup>21</sup>**

(See Appendix C for full chapter)

### *An integrated approach*

**A strong cultural and heritage sector is a source of employment**, having major economic impact. The number of employees in the sector in the EU amounts to 306,000, and indirectly created jobs are the equivalent of 7.8 million person years.<sup>22</sup> The sector is estimated to produce up to 26.7 indirect jobs for every direct job, while the automotive industry produces only 6.3 per direct job.<sup>23</sup> High quality conservation works directly stimulate long-term quality employment in associated SME craft industries; according to the European Construction Industry Federation, renovation and maintenance represented 7.5% of the value of Europe's construction industry.<sup>24</sup> Cultural heritage is one of the main reasons for visitors choosing to come to Europe, and heritage tourism is one of the few growing tourism sectors. It therefore provides an important source of

<sup>19</sup> Accordingly, in EU13809:2003 terminology, a tourist guide is a qualified professional who interprets the cultural and natural heritage of a city/region/country, as opposed to a tour manager or tour escort/leader who is usually unskilled, even though the two professions are frequently conflated. There are already several standards and EU decisions that can be used during the heritage professions mapping.

<sup>20</sup> The participants in this structured dialogue discussed some of the traditional knowledge and skills related to crafts, as well as to traditional melioration, sports, singing, dancing, performances, oral history, etc. Yet, it was not possible to discuss them in length. We propose to the Directorate-General for Education and Culture of the European Commission to organize a special dialogue meeting for their detailed discussion, even more because this knowledge and these skills are at serious risk

<sup>21</sup> Table 1 + table 2 and table 4

<sup>22</sup> CHCfE Consortium (2015), Cultural Heritage Counts for Europe, International Cultural Centre, Krakow.

<sup>23</sup> Ibidem.

<sup>24</sup> European Construction Industry Federation (2015), Key Figures activity 2014: Construction in Europe, Brussels. [PDF] Available at: <http://www.fiec.eu/en/library-619/key-figures.aspx>

employment and revenue for Member States.<sup>25</sup> Most important: Jobs in the European heritage sector mainly bring the benefits in terms of employment as well as revenues *within* Europe. The heritage sector positively contributes to the revitalisation of local territories and rural areas by: creating local employment, supporting the preservation of various types of craftsmanship connected to cultural heritage, conserving and preserving authenticity and permanence of cultural heritage, maintaining cultural heritage, but also through the creation of new objects, reproducing gestures or interiors and replicas.

It is also very important to admit that information is missing on the externalized (contractual) activities, particularly when they are considered as essential and permanent to guarantee protection and sustainability of cultural heritage, but assumed by freelance professionals

The Horizon 2020 Expert Group on Cultural Heritage argues that a cost-centred view of cultural heritage is short-sighted. It is necessary that cultural heritage be perceived as a distinctive, irreplaceable and unique, but also integrative; an element in the construction of GDP and innovation, in growth processes for smaller communities as well as at the national -level, and a factor in spurring competitiveness (European Expert Network on Culture, 2012). Cultural heritage should be explicitly referenced in policy and considered as a production factor in economic and wider policy development.

However, **critical current boundaries** that impede development of cultural heritage as a contributor to European progress are:

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- ✓ Cultural heritage is often **isolated from the mainstream**, such as the economy, environment or social issues<sup>26</sup>
  - ✓ **Specialisms in cultural heritage sector is requested but should not prevent to broaden, which is crucial not to be a compartmented field**
  - ✓ The ‘supply chain’ of new blood through education followed by professional training is a progression from generalism to specialism, always **narrowing in focus**, which discourages wider knowledge, practice, and integration
  - ✓ Academic/research which informs cultural heritage principles is not always as closely linked to practice as it should be, so the **two-way influence between principle and practice is constrained**, discouraging new thinking and the testing of new ideas
  - ✓ The cultural heritage sector is **inherently conservative and risk-averse, and so innovation looks traditionally out-of-character**, especially when budgets prioritise core contractual outputs or reliable income generation
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All of the above illustrate how we generally learn through established patterns of educational curricula and are then are most usually trained as professionals in silos.

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<sup>25</sup> The European Parliament, in its resolution dating from September 2015, points out that cultural tourism, which is 40% of European tourism as a whole, is a key sector with potential for growth and employment. 3.4 million tourism businesses account for 15.2 million jobs, mostly directly or indirectly linked to heritage.

<sup>26</sup> Cultural Heritage Counts for Europe

**For some professions systems focus on depth of subject knowledge, but not flexibility and freedom to develop professional applications within a context of real-world circumstances and constant change.** We do not all yet have a mindset of learning transversally – we are not yet encouraged to cross the boundaries that divide the sector, or between the sector and other economic and cultural areas, such as having a business mentality or the means of collaborating outside the sector to contribute to the economy. Specialism silos limit our influence outside our chosen competences or the sector sub-areas we work within. The result of changing and challenging this would be that we would look forward to engage ourselves in ‘horizon gazing’, blue sky thinking or innovative practice – even if some of us are constrained by evolutionary thinking based on a progression of what we know, and therefore we are slower to explore, create or embrace emerging skills than our counterparts in business or economic development.

Given decreases in public funding, **innovations must push the cultural and cultural heritage sectors to investigate new approaches and new business management, social capital and governance models**, all of which can be alien to many practitioners in the cultural heritage sector. For growth, jobs or social inclusion as well as for the development of entrepreneurship, these innovative approaches could be engines. **A sector overview mapping exercise is therefore needed** to measure the economic and social impact of heritage, and to ensure that all interlinked skills and capacities on which the heritage sector depends are adequately planned for. Training and upskilling opportunities should be clearly identified and provided at all stages of education (from early education through university) and professional development, as well as for practitioners/craft workers/contractors. This strengthens the relationships between principle and practice needed to effectively maintain cultural heritage assets and traditions. These opportunities should provide for mobility options, including exchanges across institutions, disciplines and international borders. Barriers to growth should also be identified and solutions presented.

In terms of encouraging mobility, and as specified in the Regulation establishing the Creative Europe Programme 2014-2020, in order to promote transnational policy cooperation, the Cross Sectoral Strand shall support “transnational exchange of experiences and know-how in relation to new business and management models, peer-learning activities and networking among cultural and creative organisations and policymakers related to the development of the cultural and creative sectors, promoting digital networking where appropriate.”<sup>27</sup>

**As cultural heritage data is as yet largely lacking**, there is a strong need to develop a project to collect and analyse data based on targeted indicators and benchmarking in order to evaluate and address sector health, improvement opportunities, and upcoming challenges. Other additional elements could be cultural heritage research and innovation, as well as a mapping of projects and activities in the cultural heritage sphere, in particular (though not only) when these project are the beneficiaries of EU funding or grants. Jobs creation and employment is key for any growth strategy ensuring a vibrant heritage sector. As the creation of new job profiles commonly takes place at the margins where different fields or disciplines interface, this should be a point of particular attention, and cultural entrepreneurship encouraged in

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<sup>27</sup> Cross Sectoral Strand, Chapter IV Art. 15, Regulation No 1295/2013

newly emerging, transversal, multidisciplinary fields. So-called “smart” specialisations should be reviewed, along with the opportunities offered by engagement with the private sector. The option of tax benefits and other exemptions to favour economic innovation and job growth in heritage should be considered amongst other strategies, especially when addressing the dual aim of revitalizing rural regions and economically disadvantaged urban zones. There are sufficient good practices available which support these strategic suggestions. Any such initiatives and strategies, once tested and proven measurably effective, might serve as an EU standard or best practice to be adopted in other cases, where indicated.

From this mapping and sector overview, an **EU-wide integrated heritage policy framework** can and should be developed that will encourage and ensure heritage sector vitality and its positive economic and social contributions for generations to come.

What Europe has to offer its domestic population and global markets is defined by the values its people hold in common. Those values inform our universal standards, which inform all expressions of identity through the economy and society. Cultural identity, and therefore the heritage which gives us our defining characteristics of who we are and how we build economic trade or social relationships, is indivisible from those activities. But the capacity of Europe is currently hindered by our established default of learning in silos: as our children prepare to leave school they are encouraged – expected – to specialise and keep specialising until they become specialists themselves. We must reverse this trend by reinforcing the capacity to collaborate especially between sectors, to be responsive to changing trends and opportunities. Our values must unify us through the inclusive application of knowledge, rather than dividing us through sectoral specialisms. We have a job to do ‘unlearning’ this silo mentality.

However as a starting point for the work at hand the group has concluded the critical current boundaries and shortcomings of the sector previously identified should be examined applying this **methodological approach** that would allow equivalent or approximately analogous levels of knowledge in the sector and related fields:

- 
- ✓ It is necessary to establish a clear understanding / feedback on **available data** from the sector and related fields
  - ✓ **Map / identify** with efficient, measurable and strategic research systems and methods (visual map of all the professions<sup>28</sup>, existing jobs, profiles, education curricula programs, administrative tools/mechanisms etc.)<sup>29</sup>
  - ✓ **Produce recommendations** at the EU level
- 

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<sup>28</sup> Research work on the identification of professions has already been carried out in some sub-sectors of cultural heritage, with the aim of promoting the national and international recognition of professions and the mobility of professionals (e.g.: the ICOM-ICTOP’s “Museum Professions – A European Frame of Reference”, 2008). These kind of initiatives would need to be collected and updated when necessary; they would serve as a strong work basis when creating the map of professions.

<sup>29</sup> To be addressed at the OMC level. This was done in 2012 at the level of OMC/member states. The conclusion was that the system was not efficient enough, and that system lacks could not be overcome at member state level. So we would propose that this type of mapping/identifying should be done with/by working groups of OMC and VoC, meaning member states and civil society stakeholders, and that this methodology should be applied wherever the field or the subject in study so requires.

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- ✓ **Unlock EU capacity** to implement and/or bring member states to implement recommendations
- 

Following previously identified critical boundaries and the necessary methodology, an integrated approach would need to create a “lively commercial, scholarly scientific and political marketplace where various traditions, methods and languages related to the actual stakeholders involved have to be understood and combined”.<sup>30</sup> The **main priorities** in creating a **cyclic roadmap** shall be:

- 
- ✓ Set and understand complex interdisciplinary cultural heritage related **skills** in mainstream issues (from mapping
  - ✓ Establish cross-sectorial **knowledge on interfaces between sectors**
  - ✓ Create realistic (in term of policies, legal frameworks and capacities) interdisciplinary **collaborative schemes**
  - ✓ Following collaborative schemes, create / identify interdisciplinary / multidisciplinary / cross disciplinary / cross sectorial **professions** that would avoid narrowing focus
  - ✓ Create a **dialogue with the educational sector** about innovation, entrepreneurship, and two-way influence between principle and practice in order to develop relevant programmes for previously identified professions
  - ✓ Engage at the **transnational level** applying and understanding same roadmap
  - ✓ Follow **developments and needs** of the sector
- 

Structures dealing with these aspects previously are currently ad hoc, and a European-dimension matrix of inter-disciplinary and international opportunities is not very common. We would encourage an emphasis on creating this **integrated opportunity framework in a systematic, planned way**.

The **four objectives of the European Commission for the European Year of Cultural Heritage 2018 – engagement, sustainability, protection and innovation** – have been used as a **transversal axis** in the following exploration **through different policy fields, paired with the methodological approach**. An integrated approach shall be reflected through specific areas of synergies and deserves further exploration through different policy fields. At the same time, it would be necessary to avoid the trap of seeing emerging professions as different from established, traditional professions and actions. Instead, the need is to focus on overlaps where the synergies will occur.

So the recommendations and main priorities are defined following the structure and fall into the intersection of at least one stakeholder and one of the pillars, but also respond to the intersection of more than one stakeholder or pillar.

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<sup>30</sup> Gustafsson, C. (2009) *The Halland Model. A Trading Zone for Building Conservation in Concert with Labour Market Policy and the Construction Industry, Aiming at Regional Sustainable Development*. Chalmers University of Technology. Göteborg

		Stakeholders			
		Public	Policy	Mediation	Expertise
<b>EYCH 4 objectives</b>	Engagement	<b>- Main priorities and ✓ Recommendations through different policy fields</b>			
	Sustainability				
	Protection				
	Innovation				

FIGURE 05 - *The four objectives of the European Initiatives for the EYCH 2018 used as a transversal axis in the exploration through different policy fields paired with the methodological approach*

### Education and professionalization – formal and informal

Within the given framework of different policy fields under four objectives and the four stakeholders, the educational field and the field of professionalization take a specific position because of its specific, key role in skills, training and knowledge transfer with traditional and emerging heritage professions.

#### *Overall state of the play*

A more significant inconsistency across Europe is the uneven application of Personal Development Plans. In some countries, as part of an annual review process, professionals receive Continued/Continuous Professional Development (CPD) objectives which are set to improve their competences. This means that cross-border employment mobility is unpredictable within the sector, because professionals with the same foundation of professional qualifications may have very different levels of competence based on these objectives. In addition, in some countries professionals and trade/craft workers may apply for conservation accreditation that is based on proven logbook competence.<sup>31</sup>

The training of cultural heritage managers is not well understood or prioritised: management is instead, practically, a responsibility which practitioners learn on the job. Effective management requires inter-disciplinary skills – business planning, budgeting, human resources, contracts and procurement, practice informed by research, tourism, public and community engagement. Successful cultural heritage management across Europe is vulnerable to variations in standards, practice and inconsistent career guidance and support. Personal Development Plans are a rarity, and even where they do exist, access to experts who have both academic/subject knowledge and applied experience in the field is by no means certain. This highlights another boundary, that which exists between universities/research institutions and practitioners working “at the coal face”.

<sup>31</sup> The MODI-FY Erasmus+ project is an example where structured formal and non-formal learning matches a range of starting competences (level and discipline) as gateways to modules which enable attainment of a consistent ECQA (European Certification and Qualification Association) recognised standard. This is aimed especially at professionals with career specialism expertise who, having moved up into management responsibility for all aspects of a cultural heritage asset, need to broaden their understanding and competences to direct and supervise all its aspects.



## Main priorities

Expertise - Innovation	- Achieve a shift in mindset from learning as <i>deepening</i> knowledge towards encouraging <i>broadening</i> knowledge, leading to improved awareness, understanding and mainstreaming of cultural heritage benefits
Policy / Expertise - Innovation	- Create a more integrated learning path from school through to vocational education and training (VET) that allows for diversification alongside specialisation
Policy / Mediation/ Expertise - Innovation	- Encourage systems of improving qualifications <sup>32</sup> allowing recognition of prior competences, and particularly when part of professional practice, to access a higher level of qualification/ curricula and/or diploma. This provides pathways for evolution and recognition of experienced professionals and helps them to develop other competencies, increased mobility and flexibility according to the employment market. (created by law in 2002)
Policy / Mediation/ Expertise - Sustainability	- Improve reciprocal sharing/knowledge transfer between academia and professions and trade associations to improve the relationship between principle and practice; this should include more “live project” learning between professionals, craft workers, students and researchers through formative and summative project evaluation <sup>33</sup> ; sharing this knowledge by cascading live project and post-project experiences, including the courage to share how lessons were learnt when things went wrong
Mediation/ Expertise - Innovation	- Develop learning structures and support networks that properly support professionals who move into management, thereby taking on wider responsibility than is in their own career expertise
Mediation/ Expertise – Innovation / Sustainability	- Use all means to permeate silos which limit capacity building <i>in</i> the sector, and therefore the capacity <i>of</i> the sector to contribute more fully and effectively to an integrated approach for a successful and competitive Europe
Mediation/ Expertise – Protection	- Insure that quality standards for professions that act directly on cultural heritage assets are set, <sup>34</sup> recognised and bound by a code of ethics <sup>35</sup> to act in the interest of the public and on behalf of society as a whole, thus

<sup>32</sup> As it does in France under denomination of “Validation of Experience” (VAE)

<sup>33</sup> Europa Nostra’s ‘ENTopia’ project offers an unusual ‘grassroots’ heritage management support framework for small groups who have some capacity to make a real difference to places special to them but who lack and need professional guidance.

<sup>34</sup> some exist under ECCO Code of conduct professional guidelines

<sup>35</sup> some professional organisations have already developed reference tools on ethics, such as the ICOM Code of Ethics for Museums.



	promoting and ensuring total mobility of these professionals without compromising quality standards (addressing the EYCH pillar of “protection”) as well as promoting mutual recognition transnationally <sup>36</sup>
Policy / Expertise - Innovation	- The development of new training programmes that will correspond to the emerging skills and needs of the heritage sector could substantially enhance the existing programmes. Such developments are now urgently needed and could be developed collaboratively by specialists from different EU countries. At a policy level it is very important to develop European Qualification Framework so as to foster formal education for cultural heritage. EU policies facilitating professional development could further be used as an example for the Member States and for the other countries or settings
Policy / Expertise - Innovation	- A lack of capacity and a lack of partnerships is a major problem for many countries. Collaborative efforts to increase capacity and more joint training programmes in the field of both traditional and emerging heritage are urgently needed: for example, collaborative development of formal course syllabi and curricula, but also different types of initiatives facilitating apprenticeship, vocational training, volunteer lifelong learning and knowledge transfer. In EU policy context, supporting effective partnerships across governments and between agents and institutions is strongly preferable. To this effect, a leadership capacity-building program for the cultural heritage sector could be initiated to train trainers, but also training leaders and/or heads of training institutions
Expertise – Engagement/ Innovation	- The EU should consider how emerging knowledge and experience from the field of skills and training could be shared within the heritage sector. Some of the questions to be addressed in this respect include: How can we integrate traditional community skills and inherited knowledge into heritage training provisions related to emerging needs? How can we mainstream entrepreneurial skills within heritage skills provision?

### *Recommendations - overall*

- ✓ Map existing cultural heritage educational instruments, policies and programmes related to higher education, specialised education,

<sup>36</sup> Code of ethics is not the only way to facilitate/guarantee this mobility. Mutual recognition of qualifications and responsibility required for access and exercise to these activity on assets would also be a way to act in favour of mobility whether it is done by law (regulation) or mutual agreements of states and CE and COE (recommendation COE)

Expertise - Innovation	<p>vocational qualification, informal education and commercial programmes (commercial, books, picture books, strips)<sup>37</sup></p> <p>✓ Create an “Education for heritage, education through heritage” approach in formal and informal educational curricula</p>
Mediation - Innovation	<p>✓ Advocate a strategy for coordinated implementation of cultural heritage in educational curricula – including interdisciplinary /multidisciplinary /cross disciplinary elements that would lead to a new curricula for universities and other educational institutions</p>
Public- Engagement	<p>✓ Implement early education around the integrated approach and identify/create tools<sup>38</sup></p>
Policy - Innovation	<p>✓ Establish an Erasmus+<sup>39</sup> programme with a focus on cultural heritage</p> <p>✓ professions</p> <p>✓ Define educational standards for emerging professions in cultural heritage (after mapping the sector)</p>
Policy / Expertise- Innovation	<p>✓ Establishing pan-European recognised standards of competence whether it is by regulation (directive on mutual recognition) or soft law as recommendation (recommendations or conventions by COE)</p>
Policy / Mediation / Expertise- Innovation	<p>✓ Define professional profiles, and regulate these profiles through European recommendations on access to, (through education and training) and exercise of, specialised professions working directly with cultural heritage assets. These type of professionals have a civil responsibility due to the public interest of cultural heritage assets, and must follow a code of ethics while working on behalf of society</p>

### **Recommendations for recruitment, training and policy strategies to enable integration of transversal competencies<sup>40</sup> and capacity building within the cultural heritage**

<sup>37</sup> With the support of the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (ICHCAP), the UNESCO Office in Bangkok has recently launched a survey which aims at gaining a better understanding of the existing tertiary education programmes and opportunities related to intangible cultural heritage (ICH) in higher education.

<sup>38</sup> UNESCO the KIT: World Heritage in Young Hands is based on an interdisciplinary approach seeking to involve teachers across curricula in raising the awareness of young people on the importance of World Heritage.

<sup>39</sup> MODI-FY Erasmus+

<sup>40</sup> The section on transversal competencies has also been informed by the following documents which were brought to the attention of the Table group:

*The Collections Management Competency Framework*, 2014 – Revised 2016: <http://www.collectionstrust.org.uk/collections-management/collection-skills/competency-framework>  
*Access to Culture - Policy Analysis Final Report*, EDUCULT (Lead Partner); *Mapping the Creative Value Chains: A study on the economy of culture in the digital age* European Commission Directorate General for Education and Culture, 2017; *Core Skills for Public Sector Innovation*, OECD 2017; *Public Problem Solving - Competency Framework*, NESTA 2017; *Character Matters: Attitudes, behaviours and skills in the UK*

## sector <sup>4142</sup>

Whilst many of the transversal skills relate to management – the group is not trying to form a sector of managers, but forming a sector better able to manage dynamic change for the present and the future; **prepared to share responsibilities** and engagement across sectoral and geographical boundaries.

These **competencies** will help to meet the currently defined challenges brought by contemporary societies bring through their collective ability to:

- Reinforce societal bounds
- Aid integration and explore perceptions/perspectives between migrant/host communities
- Privilege critical thinking, research, creativity, adaptability, teamwork and learning new skills
- Encourage connections between organisations/partnership working
- Increase technological abilities, benefiting: data-management/ content delivery/ content creation/ visitor experience/ user experience and feedback (both physical and psychological)

The challenges **within the cultural heritage sector being met by these recommendations** are:

- An ageing workforce profile
- Lack of job opportunities and labour market integration for early career workforce members
- A workforce that may not reflect the demographics of its audiences

### *Recommendations – recruitment*

Public / Expertise - Innovation	✓ Consider recruitment based on competencies, enthusiasm and personal attributes rather than solely educational attainment/training. Consider equivalence of experience in relation to competencies. <sup>43</sup> This will help to enable recruitment which welcomes a diversity of candidates – enabling diverse views/skills to enter the workforce
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*Museum Workforce*, BOP Consulting, 2016- Despite the UK focus, and the museums specific nature of the research - this document could be of interest to all those wishing to develop a new dialogue for the skills necessary for the cultural heritage workforce; skills for a proactive, dynamic, future-facing sector.

*Valuing Diversity: The Case for Inclusive Museums*, Museums Association, 2016

*Museum Professionals in the Digital Era. Agents of change and innovation*, Project Mu.SA 2017  
<http://www.project-musa.eu/wp-content/uploads/2017/03/MuSA-Museum-of-the-future.pdf>

<sup>41</sup> Chapter “Recommendations for: recruitment, training and policy strategies to enable integration of transversal competencies and capacity building within the cultural heritage sector” has been prepared by the table 2 and afterwards integrated into the recommendations prepared by the table 1

<sup>42</sup> All practice, and training, should be informed by an ethical approach

<sup>43</sup> Consider Skills for the Future model from Heritage Lottery Fund - with particular Heritage Horizon's project run by Museums Galleries Scotland. This encouraged new non-graduate entrants to cultural heritage to work in the sector for a year, gaining a new work-place based vocational qualification (SVQ3 Museums and Galleries Practice). This encouraged new thinking in the sector around qualifications at entry - and wider discussion about sector diversity due to extremely academic entry routes.

Expertise - Innovation	✓ Recruit from other industries- these industries may have higher pay-scales. How to recruit in these circumstances needs to be considered.
Mediation/ Expertise - Innovation	✓ Ensure clear progression routes available, from entry level posts to senior management positions
Public / Mediation - Engagement	✓ 'sell' and promote the cultural heritage sector as a positive choice for a career. Cultural heritage relies on passionate individuals and does not currently attempt to recruit outwith a self-selecting group

Transversal skills are relevant to numerous professions; the essence of cultural heritage is unique, but the **training** necessary could (and should) be sourced also from other fields – learn from those who excel in these areas.

#### *Recommendations – training*

Policy - Engagement	✓ Encourage cultural heritage to embrace cross-sectoral training <sup>44</sup>
Policy - Innovation	✓ Learn from other fields where excellence exists in areas such as community engagement and participative dialogue. Engage organisations who train in areas such as Urban Planning, or Social Work, to train the cultural heritage workforce.
Mediation / Expertise - Innovation	<p>✓ Learn from locals and volunteers. Listen to the ways in which heritage 'stories' develop and are developed by local and invested communities. Incorporate and encourage understanding and appreciation for the re-tellings of histories as part of 'heritage-making' in practitioner training at every level.</p> <p>✓ Promote, encourage and train in the process of mentoring. Many transversal skills are being used by excellent practitioners within the cultural heritage workforce. Mentoring as a matter of course also shares skills between colleagues/departments and potentially generations</p> <p>✓ Training for the transversal competencies and associated skills should be designed to embrace future skills and be forward thinking in relation to inter-disciplinary integration</p>

<sup>44</sup> Eg Arts & Business Scotland act as a conduit between the cultural and business sectors, helping to nurture the creative, social and commercial relationships that will enrich creativity and cultural engagement across Scotland. Experts from cultural and business sectors deliver culturally specific training on numerous areas including tax, finance, HR related matters, fundraising and governance. Arts & Business model exists in many nations.

Expertise - Innovation	✓ Incorporation of Networking and Peer-to-Peer learning as part of training to grow personal, regional and (inter)national networks should be emphasised
Mediation / Expertise - Innovation	✓ Vocational Training:  use and recognise the workplace experiences and skills of field practitioners  develop work orientated methods of training

*Recommendations – through cross- sectoral policies*

Mediation / Expertise – Sustainability / Protection	✓ Recognition and promotion of cultural heritage and the cultural heritage workforce – in all forms from specific ‘heritage’ skills (traditional and emerging), through to management, administration marketing and numerous ‘support’ roles – as positive part of economic and social development, tourism and regeneration
Public / Engagement	✓ Individual nations to raise awareness of areas where training is not available – inter-nation connections to be developed to enable high quality training for all cultural heritage workforce, regardless of location.
Public / Mediation - Engagement	✓ National organisations to have a duty to provide a number <sup>45</sup> of training places to smaller organisations/individuals within the cultural heritage workforce. Smaller organisations encouraged to mutualise training facilities and events
Mediation / Expertise – Engagement / Innovation	✓ Lifelong learning built into training and educational structures/ encourage a “learn to learn” ethos – essential for high number of self-employed/ short-contract  -Enable this through specialised Online Portal for the cultural heritage sector to develop transversal skills – an online location to provide resources already freely available (toolkits, tutorials, handbooks, webinars, videos, MOOCs) *Encourage this as priority to EYCH2018
Policy - Engagement / Innovation	✓ Where possible pay structures to be aligned to ability and qualifications. Currently cultural heritage suffers from a very low financial reward rate for highly educated professionals. This fails to attract new, dynamic individuals from a range of backgrounds to the sector.  ✓ Encourage longer contracts (dependant on longer-term funding structures being provided)– this enables: continuity, opportunity for

<sup>45</sup> Number TBC - dependant on size, funding streams and location.

	continued mentoring, and time for training in alternate methods including experimentation and creativity. This also allows time for outcomes to be achieved
Policy / Expertise - Engagement / Innovation	✓ Adopt an interdisciplinary point of view, promote sharing between professions and sectors
Expertise - Engagement / Innovation	✓ Training methods to promote and encourage creativity and experimentation
Policy / Mediation / Expertise - Protection	✓ Appropriate certification in transversal disciplines to be developed, if not available; and <i>recognised and respected as applicable to cultural heritage</i> , where certification is already in place
Public / Mediation / Expertise - Protection	✓ Consider apprenticeship frameworks and trainee frameworks as a route of entry for new workforce members; recruiting for attitude, behaviours and competencies with transferrable experience across sectors <sup>46</sup>

## Research, science and innovation

### *State of the play*

The field of cultural heritage research and innovation is quite fragmented. Subsectors are scattered among different approaches, and ideas for cultural heritage innovation are mainly linked to innovative technological processes for conservation of cultural heritage, rather than to innovative governance, networks, reuse, entrepreneurship etc.

### *Main priorities*

Policy / Mediation – Innovation	- Overcome the default conservative position of the sector by encouraging a more entrepreneurial, innovative approach to problem-solving and opportunities, openness to innovation and experimentation <sup>47</sup>
Policy / Mediation / Expertise - Innovation	- Launch a network of new generation “Bauhaus” inter-sectorial free thinking “communities” combining academic (critical and creative thinking), entrepreneurial (business innovation) and non-profit (social capital and civil society) sectors

<sup>46</sup> SCQF - Level 7 - SVQ - Museums and Galleries Practice qualification launched in 2015

<sup>47</sup> iASK (Institute of Advanced Studies, Kőszeg) in Hungary is a joint UNESCO Chair / Jean Monnet Centre of Excellence in which there are no teaching or research paradigm barriers between the disciplines of critical thinking, social politics, cultural heritage management, sustainability, the nation state and the context of European convergence. It originated outside the framework of conventional postgraduate further education to free itself from established curricula and to open up international debate, especially from a Central European perspective as it tracked the re-emergence of countries into new socio-economic environments. It is a crucible of knowledge transfer free of many of the established silo constraints and traditions, a condition which an integrated new European approach to learning-into-practice needs.

Policy / Public - Protection	- Encourage Address the shortcomings in inter-disciplinary research data highlighted by <i>Cultural Heritage Counts for Europe</i> , which has shown only 6% of data sharing across all four domains of environment, culture, social and economic sectors
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### Recommendations

Mediation / Expertise - Innovation	✓ EU Science Hub (Joint Research Center) to establish a science area and/or research topic on cultural heritage (integrated approach)
Policy / Mediation - Engagement/ Innovation	✓ The European Institute of Innovation and Technology (EIT) to establish a Knowledge and Innovation Community (KIC) on cultural heritage (and creative industries) <sup>48</sup> ✓ More innovative ways to transfer, safeguard and use, as well as innovative ways to collaborate / establish partnerships (directly linked to other policies and skills)
Policy - Engagement	✓ Joint Programme Initiative (JPI) CH to involve more national research systems and to launch the call on participatory and integrated approach
Policy - Sustainability	✓ EU to increase funding for cultural heritage research and innovation H2020, for overall budget and also for single projects
Policy – Engagement / Sustainability	✓ More studies on public-private partnerships (PPP) for cultural heritage ✓ Set a dialogue with the member states on innovative governance models in order to open up the sector for innovative approaches
Innovation - Expertise	✓ Build up synergies among existing experts groups, projects and databases <sup>49</sup>
Policy - Sustainability / Protection	✓ Set up an expert group: “Support the development of specialised skills and improve knowledge management and knowledge transfer in the heritage sector”

### Social, youth and sport

#### State of the play

<sup>48</sup> Also suggested by the European Parliament resolution of 8 September 2015 “Towards an integrated approach to cultural heritage for Europe” (2014/2149(INI)) under point 41. Under “The economic and strategic potential of cultural heritage” point 41. “Invites the Commission to consider the possibility of the European Institute of Innovation and Technology (EIT) establishing, under its next Strategic Innovation Agenda, a Knowledge and Innovation Communities (KIC) in the field of cultural heritage and creative industries, thus directly supporting a holistic vision of research and innovation”.

<sup>49</sup> CULTURALBASE, High Level Horizon 2020 Expert Group on “Cultural Heritage”



A detailed mapping of the emerging trends in the cultural sector is needed in order to indicate their particular strengths and the complex issues with which they have to cope. Although audience diversity and audience development are a current emerging trend, negative aspects of elitism and cultural racism due to migration and the new cultures arriving constitute an apparent still unresolved challenge.

Audience development in cultural organizations has been in a constant transformation since the 1974 definition of the museum while the latest trends, such as heritage interpretation, have demonstrated that cultural heritage has been perceived not just as an educational tool, but also as a way to help the public to reconsider their own relationship with their heritage, their past and their present. One might also consider the new contexts that occur such as the digital shift (emerging tools, documentation, need for digital asset management and digital officers) –that can facilitate, when used wisely as a tool and not as an end in itself, and open up to new audiences the meanings of cultural heritage to the wider public, making heritage more directly relevant.

This is a difficult sector to enter as a professional through informal learning; it is however a sector strongly supported by volunteers and others who enter through and receive support by means of informal learning – in the best organisations, volunteers and paid employees receive equal training.

#### *Main priorities*

Engagement - Public / Policy	- Recognise that cultural heritage not only has economic impact but increasingly represents social capital (reductions in state funding/responsibilities being replaced by greater reliance on not-for-profit organisations) and wellbeing (cultural heritage as therapy, health and quality of life)
Engagement -Policy	- Inclusion of marginalised groups (whether through disability, ethnicity, social exclusion, socio-economic challenges) into cultural heritage related activities; encouraging policy fields to set up a framework for social inclusion

#### *Recommendations*

Expertise / Mediation - Protection	<ul style="list-style-type: none"> <li>✓ Establish a regularly-updated database of traditional, emerging and variation of cultural heritage professions with their regularly-revised responsibilities</li> <li>✓ Establish a database of job profiles in cultural heritage related to the job market</li> </ul>
	<ul style="list-style-type: none"> <li>✓ Define number of university placements according to the cultural heritage job market needs</li> </ul>

Policy / Expertise - Innovation	✓ Encourage system of recognition of former experience and acquired competence through academic curricula and a qualification scale <sup>50</sup>
Public / Mediation - Engagement	<p>✓ Establish a strategy for recognising cultural heritage volunteering and youth volunteering actions as a valid working experience – perhaps by means of an “international/European cultural heritage volunteering registry/ index/card” that would go through official channels.</p> <p>✓ Enable participation and establish a legal framework for participatory governance of cultural heritage at national levels</p>

*Recommendation related to 2018 European Year of Cultural Heritage*

Public / Policy / Mediation / Expertise -  Engagement / Sustainability / Protection / Innovation	✓ <b>Use 2018 European Year of Cultural Heritage as a springboard to launch as much as possible of the above</b>
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<sup>50</sup> Such as EQF project, It works in France (Validation of experience) and it is very serious and efficient for upgrading qualification and recognition of skills and competences

## APPENDIX A

**What are the skills, training needs of the emerging professions (also relating to the digital shift)?**<sup>51</sup>

### **Emerging and traditional cultural heritage sector**

The notions of “**emerging**” or “**traditional**” either within the cultural heritage sector, or of how these notions affect the work of the cultural heritage sector is a discourse where issues have diverged and multiple perspectives need to be taken into account in order to address how the cultural heritage sector should perceive future challenges.

This chapter gives a tentative reflection on those issues and also gives suggestions on how to professionalize the sector in view of these new challenges.

The challenges posed by the “**emerging**” **needs, skills and trainings** in the cultural heritage sector stem from the introduction of new technologies, know-how and understandings within the sector and are thus related to core and complex issues. For example, the needs resulting from the digital shift are interwoven to the skills and training needs in the sector and at the same time often function as a vehicle of added value. Further, emerging in nature are also the needs to master the use of know-how related to the novel conceptual approaches to cultural heritage.

The sector is also increasingly in need of **embracing transversal-skills** such as communication, the **ability to apply participatory approaches**, to enhance community participation and to work with diverse audiences. In addition, a considerable degree of understanding of management and fundraising is also needed to perform the modern leadership position within large and diverse cultural heritage providers. Therefore, emerging skills and training needs are an area which raises many pertinent questions connected to the discussion of a sustainable sectoral policy and to the increased demand for sectoral quality control. Additionally, all training that wishes to efficiently respond to these emerging needs, needs to adhere to current principles of adult training - with trainers and digital technology playing a key role.

### **What is emerging (heritage)?**

The concept of heritage was fundamentally altered (via intangible heritage, digital heritage etc) in the last two decades so as to include the possibility for an integrated approach. This, as well as the term being not commonly understood in different discursive fields within the heritage sector, **emerging heritage** seems like a difficult task to define precisely. What is of note is that heritage is increasingly put in the spotlight and raises new debates on the role of ‘emerging, even within the core values of heritage. The question then relates more to the notion of the word emerging, associated to how heritage is perceived in the last 10-15 years, how it is altered and transformed.

### **What is emerging? What is new?**

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<sup>51</sup> Table 3

“**Emerging**” might as well not be directly connected to a particular type of heritage, but could instead correlate to notions of inclusiveness and broadening of the heritage meaning and perception. The spectrum of new or emerging in this respect is quite broad. At the same time, the **emerging (new) professions or specializations in the heritage sector**, as well as the **increased sub-sectoral collaborations**, are definitely important issues. New abilities to accomplish **cross-sectoral projects and tasks** also seem in high demand. All that presupposes both deepening of the particular narrow specialization of the professionals in the heritage sector and the rapid increase of their interdisciplinary abilities.

### **What new professions are evolving?**

The professions in the cultural sector are quickly evolving to adapt to the challenges of the emerging trends. To this end ‘emerging’ is also the need to **update the “traditional” sectoral skills and to make them relevant to the new integrated approach** to cultural heritage. All that requires among others the development of a number of transversal skills, which become more and more indispensable.

Further, the ongoing evolution of the very notion of heritage and the emergence of certain new types of heritage that have rarely been evaluated as heritage before (such as among many others born digital heritage, mundane heritage, street art heritage, etc.), have gradually seen the emergence of **new types of expertise**. Still in a process of initial development and needing further integration, these or other sub-sectors that might emerge in the future, obviously deserve special attention and care. On the other hand, a new mind-set is being cultivated that positions and integrates cultural heritage in the **heart of other fields**. Hence, new “emerging” heritage professions arise from these integrations into different fields: tourism, education, various social spheres, economy and finance, local self-government, as well as within professions in the area of cultural heritage business plan preparation, project management, fundraising, etc. These emerging professions raise the following question: how to adapt education and propose training to the existing and future professionals, best allowing them to communicate and collaborate together ?

## Mapping missions in the Cultural Heritage sector<sup>52</sup>

By using the framework of the **4 stakeholder groups** to form this report, it was considered vital to define the main roles and missions in this holistic and active perspective of the cultural heritage sector. By 'mission' the group defines the reason or purpose that is to be served to achieve a particular outcome. Mission is understood to be the reason for existing; the purpose, what is to be served. In other words, what purpose does the role/group serve? Which duties and which responsibilities are held? How does mission and purpose allow us to better identify the competences and skills and knowledge requirements of the sector?

**Heritage professionals<sup>53</sup>** require broad **skillsets**, in depth **expertise** and a **strong foundation in ethics** to allow them to manage the stewardship and care of cultural heritage, and its multiplicity of values, so that cultural heritage can be transmitted respectfully and appreciated by all, both now and in the future.

This is a complex process, which demands that the professional be able to increase access to cultural heritage for the broadest possible audience, whilst balancing cultural, educational and financial concerns alongside an assessment of risk.

Another aspect worthy of consideration is that the professions of the **heritage specialist** are becoming more and more **cross-sectorial**, not only in terms of emerging professions but also in terms of commodification of cultural heritage and the synergies among "creative industries" and cultural organizations.

Across Europe, the demands upon professionals working in the cultural sector are often influenced by discrepancies between member states, whether that is through differing national history, civil service structures and in the case of cultural heritage – national laws that define how it is to be protected and used. To date, European and national policy makers have prioritised an **articulation of the value of heritage**, how this can be emphasised in the missions of the sector and enable the free movement of professionals across the region.

It is of great importance to consider the **professional development needs, and qualification requirements of heritage professionals** working at national and transnational level. The skills required of specialist professions, regardless of whether these are private or public or considered traditional or emerging, should be appraised according to the mission or purpose of their role.

## Identifying the missions of heritage professions

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<sup>52</sup> Table 5

<sup>53</sup> By 'Professional' it is meant all specific activities, which lead to positions, temporary or more permanent contractors, employees, various statutes of workers, and qualification behind contributing to the Heritage Workforce. It primarily refers to activities directly involved in "the process", "the machinery of Cultural Heritage", sometimes visible sometimes hidden. It becomes more difficult to use term professional when considering indirect concern or action toward Cultural Heritage. Practically the requirements for the access and exercise of these others professions or non professional are different and not directly related to cultural heritage but then it encompasses all the persons, stakeholders, publics and members of society who can be named, and take benefit of existence of Cultural heritage it values and enjoyment, so at least, the ones in the 4 groups we decided to consider here.

During brain-storming the group identified 4 groups of actors in the heritage sector, whose role can be defined according to its mission or objective. Each group is primarily involved in one of the following areas, but may have some crossover with additional groups: Policy, Expertise, Mediation and Public.

- **The present work is considered as a first step, and a possible model for further future developments.**

The group also considered the same, potentially unified, vision which drives the missions. This Vision could be seen as “cultural heritage identified, protected, shared, transmitted and sustainably conserved for the enjoyment and education of the wider and diverse public, in a well functioning democracy”.

There are consistent demands and overlapping qualities, which are **mission-driven and concern all four groups** (many of these are met by implementing the transversal competencies and skills detailed within this prospectus)

### **Heritage expertise**

The significant issues which concern this particular group of stakeholders are:

- Identification of cultural heritage, issues of authenticity and preservation/conservation;
- Issues of relevancy and significance, knowledge, integration, use and enjoyment.

There are specific missions associated with specific professions in respect of **integration and use, of preservation and conservation**. Such experts are to be responsible for the protection and exhibition of cultural heritage, providing for the enjoyment and education of the public through real, authentic cultural heritage and the narratives they provide.

The **intangible nature of tangible heritage must be considered as well as intangible and natural heritage**. Even if the methodological approach can be similar (identification, "collection", research, publication) the professionals directly involved and the specificities may be different where intangible practices or knowledge or living “assets” are concerned.

Missions are interconnected and undertake research in their respective fields, publishing to disseminate knowledge about cultural heritage, its histories and the values it carries.

Professionals with expertise in cultural heritage, represent the active part of managing change, identifying and preserving significant values and mitigating the risks encountered by excessive tourism, or other traditional usage (e.g. religious or technical). Their **mission** is to raise awareness, especially among young people, **generate new knowledge and disseminate it to other interest groups**.

Experts have the necessary training knowledge, skills and experience to establish/authenticate the cultural heritage in question, involving such experts as the conservation-restoration specialists in the treatment of objects and, conservation scientists in the reduction of risk, and authenticity assessments. When necessary, it requires the mobilisation of professionals in the field of the arts and craft professions to operate ancient machinery, to produce reproductions, or duplicates, as a preservation strategy. This last part can be revised and may evolve with digitalization and new reproduction possibilities.



To summarise, **Heritage expertise mission** includes:

- Identification of heritage – verification of authenticity and assessment of significance
- Conservation and preservation, assessment, diagnosis, actions and prevention, planning...
- Research (History material, technology...)
- Dissemination of in-depth of knowledge and expertise
- awareness raising
- Recommendations on standards

There is some **crossover between experts and mediators** in showcasing heritage. Traditional professions are most associated with this group, but some of them may move temporarily or permanently from a professional category to another, (scenography, museologist, curatorial, conservation and authorship) and agglomerate different skills and competences in different professional periods.

### **Heritage mediation**

Mediation developed through identification of stakeholders: inquire, determine and understand cross-sectoral needs; enable and drive engagement with cultural heritage; facilitate the intellectual and physical access to cultural heritage.

Mediation is also about **bringing resources together**, managing and planning opportunities, creating policies and negotiating funding for cultural heritage projects and programmes; promoting the potential for connecting of all the stakeholders and the taking advantage of the resources available.

The mediators are involved in **communication, engagement and advocacy**. They attempt to reconstitute the narrative of cultural heritage to wider civic society, using diverse means of communication including digital tools.

To summarise **Heritage mediation mission** is to:

- Provide greater accessibility to cultural heritage
- Act as a conduit between stakeholder groups
- Determine and understand cross sector needs
- Facilitate a wider understanding of heritage
- contribute to awareness
- Provide a bridge between specialist and non-specialist expertise

Emerging professions are prominent within this group. Digital awareness is required for greater knowledge transfer.

### **Policy making professionals**

The policy makers are mainly involved in the process of advocating ethics, promoting standards, developing recommendations to states and society, drafting regulations, including those concerning the professions, supporting cultural heritage and the missions committed to it. They also materialize their thinking and advocating, taking political decisions to raise/provide/direct financial support.

The **mission (role) of policy makers** should include sustainability of cultural heritage, funding, development and support of cultural heritage for the enjoyment, education and wellbeing of all citizens and visitors.

They are essential stakeholders, responsible for preparing recommendations and involved in decision making at every level : European, national, regional and local.

Policy makers need to be responsive and creative to generate space for dialogue with other groups of stakeholders.

To summarise, **Policy making professionals' mission** is to:

- Provide top level direction for heritage and its associated professions at European, national, regional and local level
- Make recommendations and decisions on standards (ethical and/or professional) and their recognition.
- Advocate for the value of Cultural heritage
- Address and draw attention to ethical concerns
- Ensure sustainability through funding development and support (Align and enable funding meets and enhances the needs and priorities of cultural heritage)
- Engage in dialogue with the broadest range of stakeholders – expertise, mediation and public level

There is a greater requirement for this group to actively engage with all of four groups

### **Publics / communities**

Whilst it may be traditional to consider the public as being outside the sector, they should be considered as **intrinsic to the sustainability of heritage** and evaluated according to the degree of active participation they have with the sector. For example, those individuals and groups that volunteer their time must begin to be considered as part of the profession and require training to prepare them adequately.

Although it might be considered strange to consider the public as having missions, rather we should express the links with cultural heritage in terms of **commitment, participation, reception and education**. As in the Faro Convention public interaction can be identified through communities, story-telling (narrative) identity expressions, local and practical democracy. Awareness and the social role of cultural heritage can also be identified through volunteering and education.

The Public may express a sense of belonging through actively defending and enjoying cultural heritage, whilst also being enabled through education to both cooperate and support the importance of the transmission of cultural heritage. This includes safe conservation, long term maintenance and preventive conservation.

Art and crafts activities, where not directly part of an intangible cultural heritage practice, are often comprehended within restoration activities when it is deemed necessary to renew or reproduce discrete elements of the cultural heritage within an overarching conservation ethos, are better located in the creative sector which can be both considered traditional and emerging.

The public/society should both feel engaged and have a sense of ownership about their cultural heritage. The value of volunteering should be promoted and supported through having the possibility of training.

Public's "mission" relies on being able to determine and express their needs, while being part of the active protectors/participants of their shared heritage.

The **Public's mission** can include:

- Participation (active and passive)

- Educational benefit and understanding of heritage
- Enjoyment and appreciation
- Awareness and commitment to the protection and preservation of heritage
- Engagement at policy and mediation level

It is essential that they can express their needs and feel part of the sector. The three other groups need training to increase their ability to create open dialogue and to pro-actively engage the public.

Through **increased participation**, it is hoped that the public will have a greater enjoyment and understanding of cultural heritage, which will lead to an increased perception of its value (economic, social, community citizenship, personal identity, sense of place etc.). This sense of value should inform a greater degree of care, ensuring better preservation of heritage for the enjoyment and understanding of future generations.

### Mapping from mission to professions

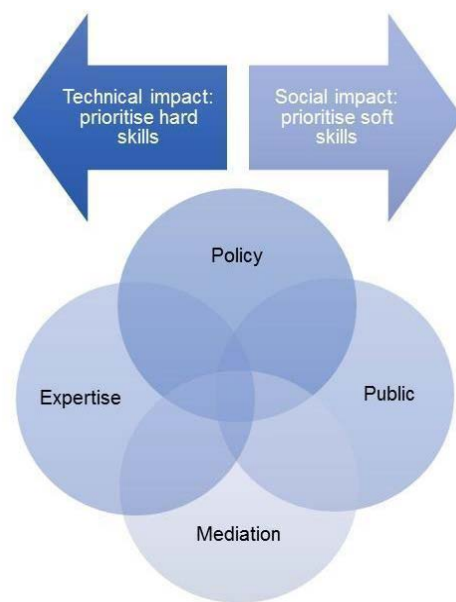


FIGURE 01- 4 majors groups of actors in the heritage sector

It has been attempted to locate the mission amongst 4 defined sub groups of actors. A initial conceptual maps was developed to identify the different links and overlapping areas against a series of missions, actions, and their outcomes - corresponding to the knowledge of the professionals present at the Voices of Culture.

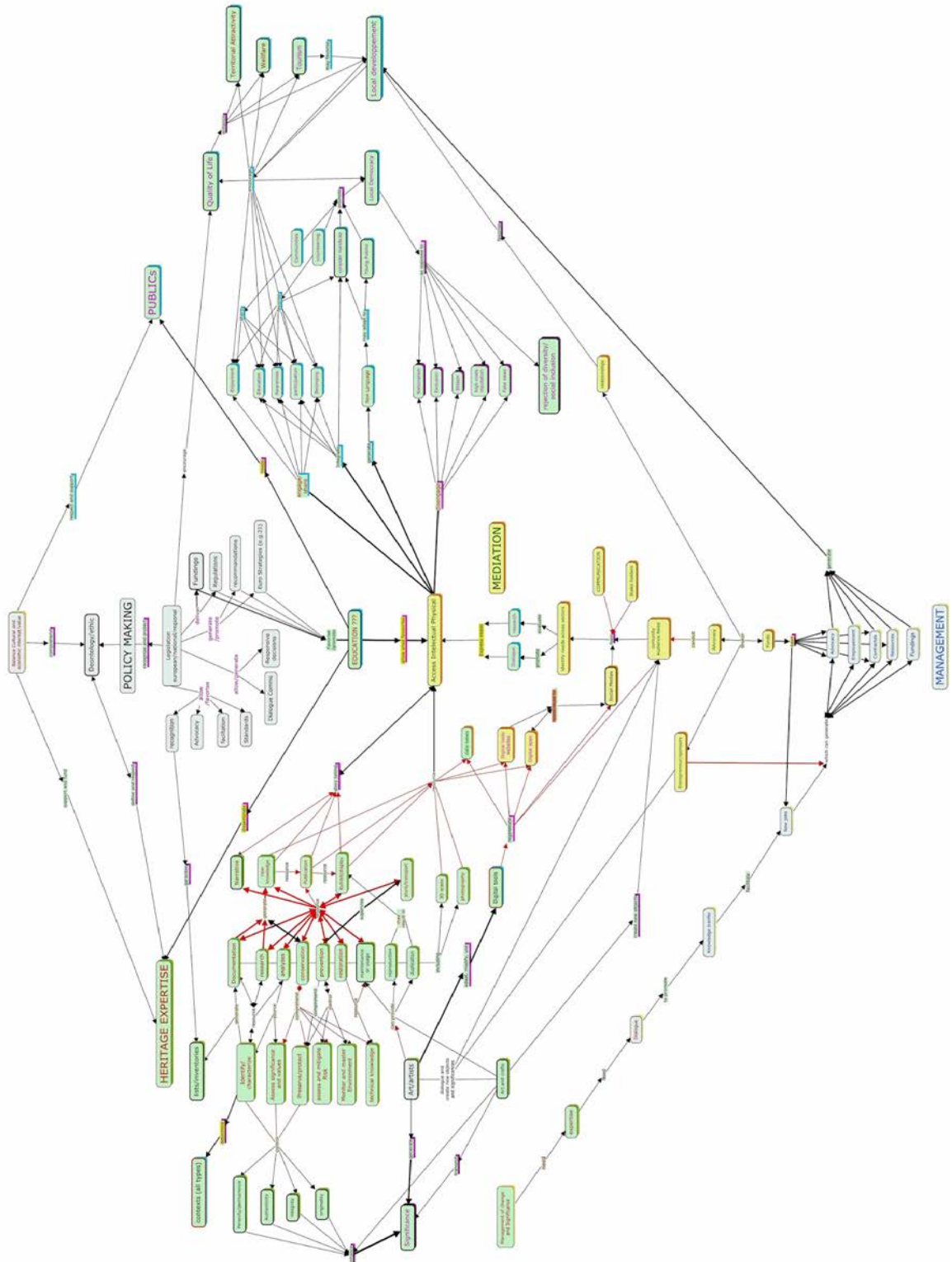
This map looks complex and difficult to grasp at first glance, and some detailed mission may be missing, but it provides a good example of the complexity of which groups, with a shared vision, form the cultural heritage sector.



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SOFT  
INTERPERSONAL



HARD  
TECHNICAL

FIGURE 02 Developed map of mission in the cultural heritage sector

All stakeholders missions overlap. However this does not and should not mean that their skills and competences should overlap continuously. It is assumed that these stakeholders who represent professions have a certain level of **transversal skills**. However their actions, and overlapping missions, should always be focused on how to better support and enhance the common goal, the shared “vision”, and not be seen as replacing the other’s area of responsibility.

According to the size of cultural heritage structures, different missions can rely on one single professional, when in another bigger organisation, the same set of missions, can be spread among several professionals.



### Mapping the 4 sub domains, figure 07, 08, 09 and 10

A third attempt of mapping follows the principle of a reduced core of missions associated to each set profession. **See appendix B**

They eventually represent and figure out the main skills, knowledge and competences of the professions they pretend to represent.

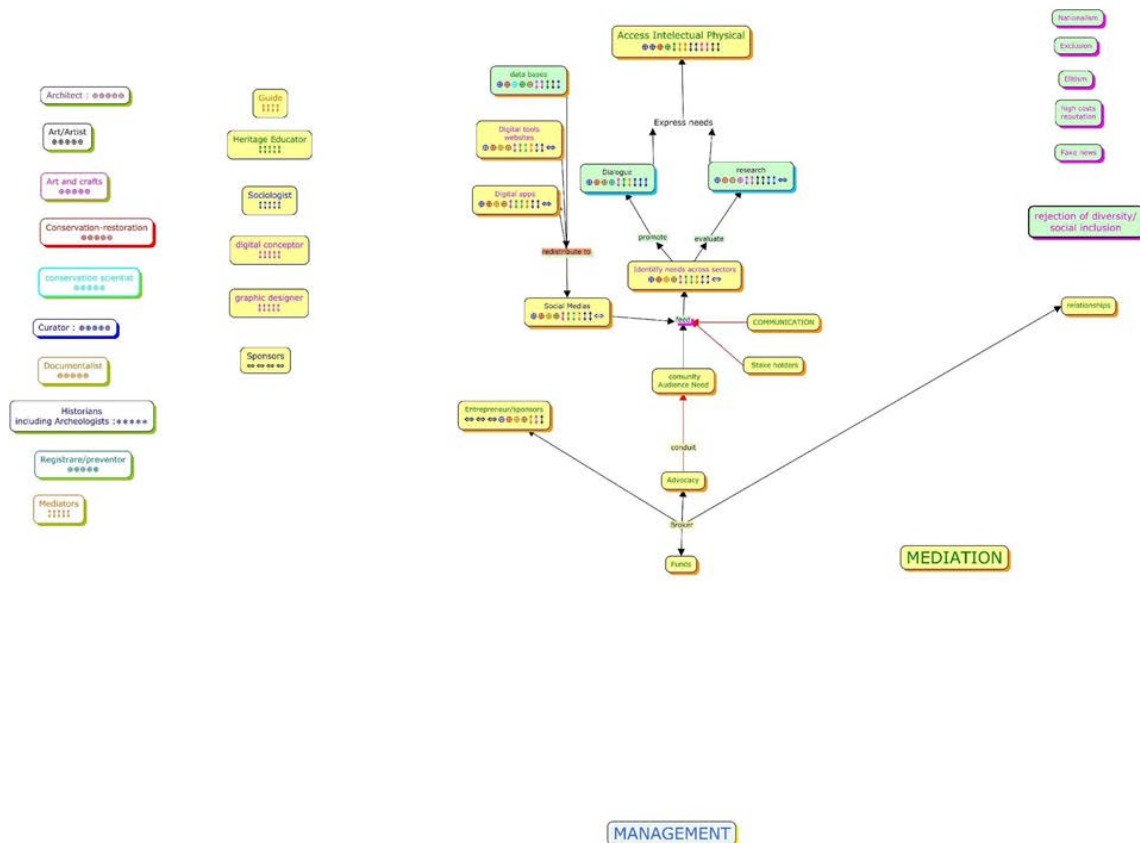


FIGURE 04 <sup>55</sup> – Cultural heritage mediation

<sup>55</sup> It will be updated/improved after the Dialogue Meeting and before the report is published/disseminated



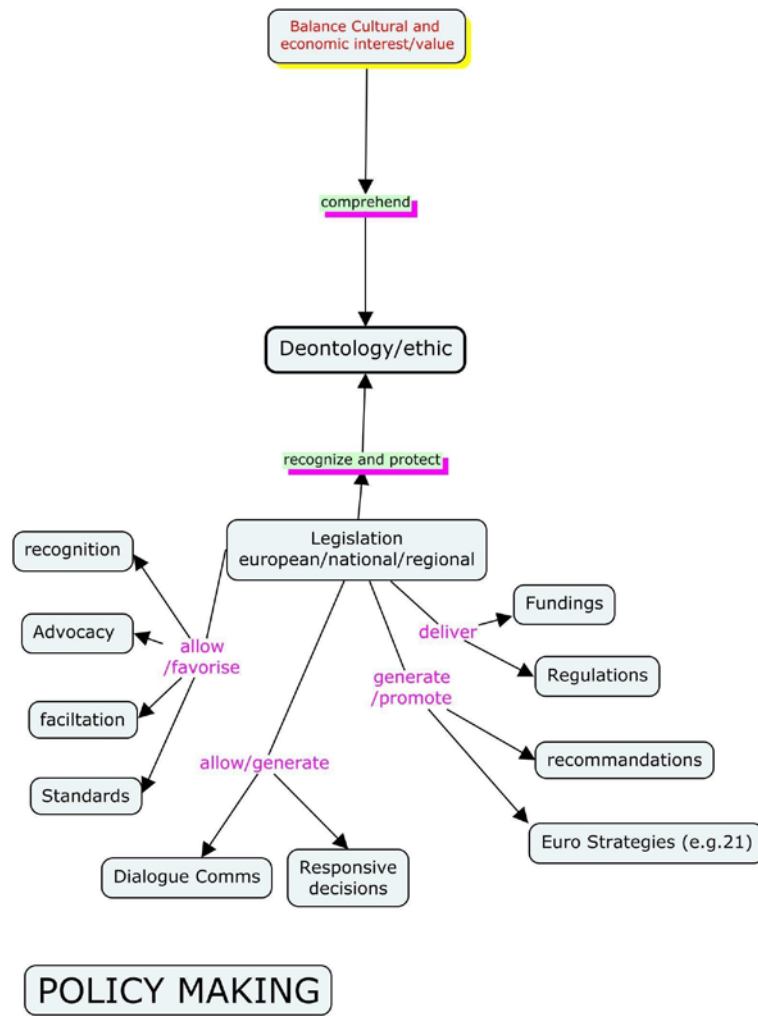


FIGURE 05 <sup>56</sup>- *Policy makers*

<sup>56</sup> It will be updated/improved after the Dialogue Meeting and before the report is published/disseminated



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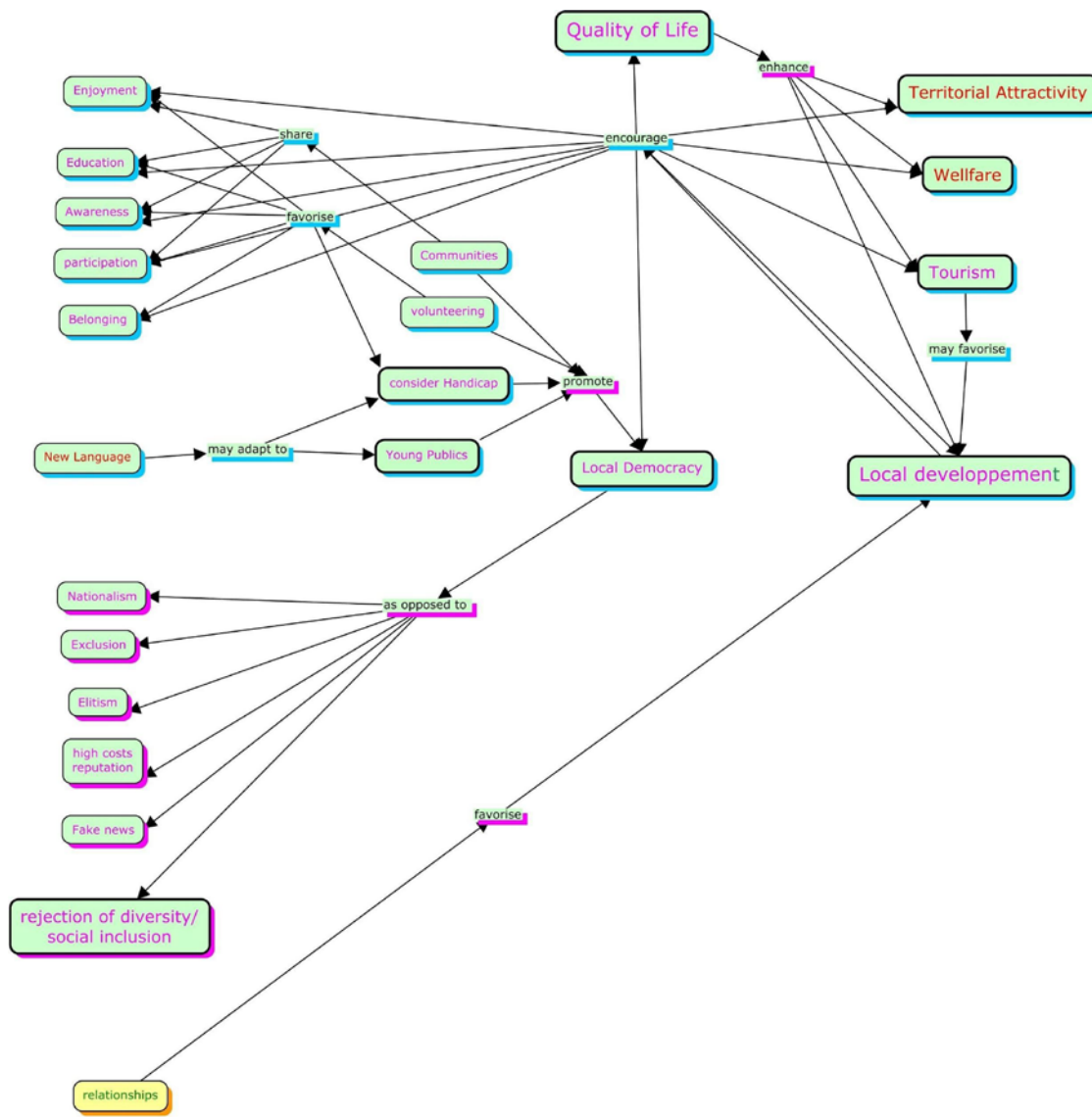


FIGURE 6<sup>57</sup> – Public / Communities

<sup>57</sup> It will be updated/improved after the Dialogue Meeting and before the report is published/disseminated

## APPENDIX C

### Culture

#### *State of the play*

There is already evidence across Europe of a growing deficit in cultural heritage skills needed to conserve, preserve and maintain historic assets – especially buildings and related skills<sup>58</sup>, also the whole ensemble that defines our historic environments, collections and traditions and a lack of recognition and funds for existing professionals, for a very specialised and highly demanding skills market by definition limited in quantity. Nowadays creative industries are creating new business by reinventing certain aspects of traditional ways of life, such as crafts, gastronomy and architecture, but so far with a reduced economic impact.

The heritage sector evolves and changes and so do the skills which it needs. Thus in EU context it is of an utmost importance to revise the requirements for the specific professions within the sector, as well as to further outline the existing challenges and the emerging needs.

If cultural heritage is not renewable and fragile most of the time by nature, it is not a finite quantity, and artistic creation and contemporary art in all forms, including digital formats should be considered, surveyed and the subject of research to secure their future conservation, whatever the means, and entrance into the grown cultural heritage of tomorrow

#### *Main priorities*

Expertise - Protection	<ul style="list-style-type: none"> <li>- Understand the role of traditional cultural heritage skills in positioning emerging skills and new complex community forms (i.e. crafts towards creative industries)</li> </ul> <p>Adapt and recognise these skills when applied to contemporary art, favour and support research on materials and new forms of art, and/or design for their future conservation</p>
Policy - Sustainability/ Innovation	<ul style="list-style-type: none"> <li>- Reinforce creative industries and identify related emerging professions</li> <li>- Support cultural activities and identify related emerging professions</li> <li>- Support development of creative clusters and establishment of their legal policy framework</li> </ul>
Policy - Sustainability	<ul style="list-style-type: none"> <li>- Encourage creation and recognition of cultural districts and establishment of their legal policy framework in order to communicate and advocate for their interests in a more comprehensive way</li> </ul>

<sup>58</sup> such as in situ decorative arts

## Recommendations

Policy - Innovation	✓ Enable recognition of creative clusters / cultural districts (and similar instances) as a complex legal entity
Policy / Mediation / Public - Engagement	✓ Establish community participation and training – as an example, establishment of a programme called “Europe Counts for Cultural Heritage” for communities (as opposed to “Cultural Heritage Counts for Europe”) in order to enable self-employment that empowers job creation
Mediation / Expertise - Innovation	✓ Establish strategic capacity building, especially in not-for-profit groups and organisations that require training in change management, business planning, project management and community engagement as well as in conservation principles and viability/sustainability
Policy - Protection	<p>Related to the Council Work Plan for Culture 2015-2018 Under Priority Area B and Area C:</p> <p>✓ Better link with the OMC working group on Cultural and Creative Industries by identifying the clear role of cultural heritage in cultural and creative industries and the sustainability of OMC groups</p>
Experts - Protection	<p>Under Priority: Cultural statistics:</p> <p>✓ Statistics on cultural heritage professions edition to be identified, collected and published<sup>59</sup></p>

## Media / digital agenda

### State of the play

An increasing number of countries are supporting open cultural heritage data and promoting its re-use. Nevertheless, there are still great differences across member states, and cultural heritage digitisation remains widely dependent on cultural institutions' initiatives and funding.<sup>60</sup>

<sup>59</sup> The main problem expressed in ESSNET report

<sup>60</sup> The Heritage Skills Initiative of North of England Civic Trust was recognised by a Europa Nostra Award / European Union Prize because it has begun to reverse decline in construction and heritage engineering, stimulate interest among asset managers, promote a career path for school leavers, and encourage upskilling or re-skilling in the workforce. NECT is a member or supporter of various European networks which enables new ideas and best practice to develop from traditional skills into the emerging professions, especially digital: FEMP (Fédération européenne pour les Métiers du Patrimoine bâti; European Federation for Architectural Heritage Skills) is investing in training young people to take up traditional professions or conservation skills, but in so doing also adopts emerging digital research techniques. The latest national centre to join this network is the Engine Shed, which opened in June 2017, and is set to become a leading international example of breaking down barriers between a range of disciplines and preconceptions, especially by using new forms of digital research and recording, and then making this an integral part of the educational experience. HERMeS (Heritage Management e-Society) is another Europa Nostra Award

### *Main priorities*

Public - Engagement	- See the digital shift as opening up inclusive accessibility to all of society (and a wider range of societies across Europe), especially for sections of society for which there have been barriers preventing access (financial, economic, cultural/ethnic, impaired ability, social)
Expertise - Protection / Innovation	- Exploit new digital technologies to work alongside proven conservation principles and practice, while constantly re-evaluating those principles and their application as a best practice standard across Europe

### *Recommendations*

Policy / Protection	✓ Establish better regulation/strategy on Copyright policy / Online rights and support exceptions for cultural heritage
Mediation - Innovation	✓ Establish synergies and partnerships with existing global media and digital content providers: Google Earth, Google Maps, Google Street view, Google Cultural Institute, TED talks about integrated approach to cultural heritage
Expertise - Protection	✓ Make better use of already existing data (e.g. coming from earth observation) by communicating this data and offering training for actors working in cultural heritage preservation

## **Environment, construction / (urban) planning and sustainable tourism**

### *State of the play*

Many rural areas have suffered from decline, as is the case with some of Europe's great historic cities. Changes in agricultural practice, depopulation and marginalization, and short-term management decisions have all contributed to unemployment, poverty and a loss of biodiversity and cultural diversity in Europe. Nevertheless, Europe's cultural landscapes, a uniquely subtle blend of natural forces and human intervention, are amongst the continent's greatest treasures.

### *Main priorities*

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Winner that is at the vanguard of modernising digital management of traditional heritage. ViMM (Virtual Museums and Social Platform on European Digital Heritage) is an equally innovative forum focussed on museums. Other Europa Nostra initiatives bridging between traditional and emerging digital media include Heritage in Motion and Social Media Volunteers.

Public / Policy / Mediation / Expertise - Sustainability	- Gather together those responsible for cultural landscapes – a diverse group of stakeholders including landowners, businessmen, local leaders, politicians and NGOs – and encourage them to play a role in rural heritage-led regeneration, also setting up a policy framework
Mediation - Sustainability	- Highlight transferable success measures and convert these into a programme of training and proposals to be brought forward as candidates for consideration for EU structural funds, such as the European Regional Development Fund (ERDF) European Social Fund (ESF), and Rural Development Programmes
Policy - Sustainability	- Develop strategy for coordinated management of natural and cultural heritage

### *Recommendations*

Mediation - Sustainability	<ul style="list-style-type: none"> <li>✓ Improve mapping and assessment of the value of cultural ecosystem services</li> <li>✓ Advocate for heritage-led urban regeneration</li> </ul>
Policy - Sustainability / Protection	<ul style="list-style-type: none"> <li>✓ Develop strategy on coordinated implementation of cultural heritage in touristic offerings, with special attention to natural and cultural heritage sites and cultural landscapes and their safe and durable preservation</li> </ul>
	<ul style="list-style-type: none"> <li>✓ Establish evidence-based system related to touristic services and impact</li> </ul>
Policy - Sustainability	<ul style="list-style-type: none"> <li>✓ Promote cultural heritage for tourism but also tourism for cultural heritage – especially as regards economic and tax benefits</li> </ul>
Policy / Mediation - Sustainability	<ul style="list-style-type: none"> <li>✓ Engage responsible and committed tourism around cultural heritage</li> </ul>
Policy / Public- Sustainability / Innovation	<ul style="list-style-type: none"> <li>✓ Include local stakeholders in order to strengthen responsibilities at local and regional level</li> </ul>

## **Economy**

### *State of the play*

The economic aspect is very often cited as one of objectives of cultural heritage, and its economic dimension and results are considered as one of the most important convergences with other policy fields. Promoting innovative finance, investment, governance, management and business models should increase the effectiveness of cultural heritage as an economic production factor but must be enabled by different policy tools. Once cultural heritage is regarded as a positive economic driver in the



European economy, it makes sense to involve the private sector more in developing its potential.

Just as in the social policy field, the economic dimensions or impact of cultural activities are more often discussed than economic tools (PPP, VAT reduction etc.) that would also reinforce positive economic impact. As these tools are regulated, they should be initiated from an economic policy framework. The cultural heritage sector has to approach the economic sector and "negotiate" these tools, negotiate within an economic policy field to allow them full access. This should create an environment that encourages the private sector to invest in cultural heritage.

### *Main priorities*

Mediation - Engagement	- Actively encourage three-sector partnerships <sup>61</sup> to break down prejudices and play to the strengths of all three sectors; encourage philanthropy, corporate social responsibility, fundraising from private sources, and other innovative, enabling initiatives that reduce dependency on state subsidies
Policy / Public - Sustainability	- Call on public sector to refocus its approach to cultural heritage. The public sector should incentivise involvement of the private sector, through instruments such as tax breaks, differentiated VAT rates, well-designed grant or loan programmes, public-private partnership (PPP) schemes, rights releases etc. - Establish innovative financing
Public / Policy / Mediation / Expertise - Protection	- Strengthen Europe's position in the field of cultural heritage preservation, restoration and valorisation. There is a need (among others) to continue developing more participative interpretation and governance models better suited to contemporary Europe, through greater involvement of the private sector and civil society
Mediation / Expertise - Protection	- Determine comprehensive and clear data on economic activities (jobs, professions, etc) in the sector, which will enable an accurate assessment of the statistical financial impact of the sector, through the contribution of each professional group and/or job to the GDP

### *Recommendations*

Policy / Mediation - Protection	✓ Identify well-articulated strategy on the coordinated implementation of cultural heritage in the economic sector
	✓ Introduce tax benefits and modalities: reduced VAT on conservation, preservation, renovation in case involve some conservation actions <sup>62</sup> ,

<sup>61</sup> Such as 'Adopt-a-Monument' in Scotland and Finland.

<sup>62</sup> Renovation generally destroy most of the historical value, the authenticity and cultural significance of the assets. This can be mitigated when related to immovable non protected and non listed heritage.

Policy - Sustainability	materials, revolving funds, concession agreements for listed or identified heritage  ✓ Partner with innovation sector for adaptive re-use – new or innovative functions not related to heritage, subsidised by economic benefits
Policy - Protection	✓ Set PPP and private sector investment policy framework for cultural heritage
Policy / Mediation - Protection / Innovation	✓ Create an environment for heritage foundations, charitable trusts, donations, lotteries, limited liability companies, crowdfunding platforms <sup>63</sup>
Policy / Mediation / Expertise - Protection	✓ Map/identify economic activities and professions at national and transnational level (identify which are cross-sectoral and which are cultural heritage sector, “traditional” and “emerging”); consequently revise and update the list of professions and their economic codes to reflect the present reality, encompassing both traditional and emerging professions <sup>64</sup>

## Regional policies, local government

### *State of the play*

In the period of 2014-2020, cultural heritage investments are possible under the specific regulations of cohesion policy.<sup>65</sup> These can cover a wide spectrum of actors and activities in the public and non-profit sectors as well as in the private sector, in particular benefiting small and medium-sized enterprises (SME).

Another strength is Smart Specialisation, a new policy measure to overcome disorganised and weak parallel activities in developed EU countries, and offering support to those areas that have the research, technological and production capacity to carry out particular activities. Among 170 EU and 9 non-EU regions, only 14 EU and 1 non-EU regions respectively have cultural heritage as a priority for Smart Specialisations.

### *Main priorities*

Mediation - Sustainability	- Develop capacity of cultural authorities to participate in operating programmes under cohesion policy
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Extract from (2011) CEN Standard EN 15898 Conservation of cultural property - Main general terms and definitions : action of renewing an object without necessarily respecting its material or significance

Note 1 Renovation is not a conservation activity.

Note 2 A renovation plan, however, may involve some conservation actions.

<sup>63</sup> A crowdfunding platform for cultural heritage in Italy.

<sup>64</sup> This addresses and answers the questions raised by the “Essnet-Culture, European Statistical System Network on Culture Final Report, 2012, done by Eurostat and the European Commission)

<sup>65</sup> The relevant funds are the European Regional Development Fund (ERDF), the European Social Fund (ESF), the European Agricultural Fund for Rural Development (EAFRD), and the European Maritime and Fisheries Fund (EMFF).

Public / Experts - Sustainability	- Create specialised profiles with skills in the public sector to access programmes or to use the funds
Mediation / Expertise – Protection / Innovation	- Strengthen Europe's position in the field of cultural heritage preservation, restoration and valorisation; there is a need to apply a strategic approach to research and innovation, knowledge sharing and smart specialisation
Policy - Sustainability	- Establish quality control on implementation capacity for projects receiving grants
Public - Sustainability	- Encourage regional cooperation concerning cultural heritage

### *Recommendations*

Expertise – Protection / Innovation	✓ Engage cultural heritage smart specialisation regional experts beyond S3 Platform and create a training for them on an integrated approach
Policy / Mediation / Expertise – Engagement/ Sustainability / Protection	✓ Increase cross-sectoral collaboration through common interest regional groups (Visegrad, Balkans, Baltic) to develop management skills within the cultural sector. Cultural heritage should be more integrated into economic development, especially in smaller states, which will benefit from increased capacity achieved through collaboration
Policy / Mediation - Protection	✓ Update regularly the document “Mapping of Cultural Heritage actions in European Union policies, programmes and activities”; identify channels to distribute it to relevant regional stakeholders in all policy fields

### **Enlargement, External Relations and Development:**

#### *State of the play*

In the enlargement context, bilateral and regional cultural cooperation activities are recognised as making a fundamental contribution to the promotion of European values and intercultural dialogue. This is of particular relevance in the Western Balkans where, in addition to fostering democratisation, reconciliation and respect for human rights, culture contributes to the development of the local economy. The Instrument for Pre-accession Assistance (IPA) funds serve to help the EU reach its own aims concerning sustainable economic recovery, transport, energy supply, climate change, the environment etc. As the cultural heritage sector is indirectly supported through other priorities, a cross-sectoral analysis is therefore necessary.

### *Main priorities*

Mediation / Expertise - Engagement	- Focus on a “Europe” that is greater than the sum of its parts; also focus on areas of overlap where synergy will yield the greatest results
Policy - Engagement	- Reinforce cooperation on cultural heritage with non-European countries under larger umbrellas (EU-China High Level People-to-People Dialogue, Policy Dialogue on Culture with India etc.)
Policy / Mediation / Expertise - Engagement	- Understand the role of cultural heritage attachés – the role of cultural heritage in cultural diplomacy, or the role of cultural heritage diplomacy

### *Recommendations*

Expertise - Protection	✓ Evaluate the “Ljubljana Process I” and “Ljubljana Process II” in terms of capacity building for developing an integrated approach
Policy - Protection	✓ Address the position of cultural heritage in the pre-accession process, and define its role in the Country Strategy Paper and Multi-Country Strategy Paper
Policy / Mediation - Protection	<p>✓ Establish cultural (heritage) diplomacy trainings for diplomats, EU Delegations, public, private and NGO sectors towards understanding EU strategic approach to international cultural relations</p> <p>✓ Educate<sup>66</sup> and establish special police/army units specialised for fighting against illicit trade in cultural goods as recommended by INTERPOL<sup>67</sup> (also related to the UNESCO’s 1970 Convention)</p>

<sup>66</sup> Naples TPC unit runs a school programme on art and cultural heritage crime.

<sup>67</sup> INTERPOL is encouraging the creation of national cultural heritage units. See: <https://www.interpol.int/News-and-media/Publications2/Leaflets-and-brochures/Creating-a-National-Cultural-Heritage-Unit>



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