

Charter

EUROPEAN CULTURAL
HERITAGE SKILLS ALLIANCE

Report: **Who is not a stakeholder in cultural heritage?**

Deliverable D4.1 – Mapping dynamics of internal and external CH stakeholders

Date: 12/11/22

Author: WP4





Cover sheet

Work Package 4 title: Sector integrated dynamics

“WP 4 places cultural heritage in its larger economic and social context. Using the research and outputs of WP2 and WP3 it will analyse how cultural heritage professionals engage with each other and with society to resolve structural and resourcing constraints and create synergies for more and better quality cultural heritage employment in Europe.”

Task 4.1 title: Internal and external CH stakeholders

Description and purpose: “Mapping, analysing and dynamics:

- the role of professional and institutional networks,
- the role of educational professionals and institutions,
- the role of unions and employer representative organisations,
- independent professionals, employers and clients,
- the role of policy makers,
- analysing stakeholder dynamics and implications to Education and training systems in CH.”

Deliverable: D4.1. Mapping dynamics of internal and external CH stakeholders

Description and purpose: “The report will present the mapping of roles and dynamics of internal and external stakeholders in CH and implications to Education and training systems in CH.”

Output: Online public report in English, due M 21.

Evaluation criteria for reviewing quality (draft September 20)

- **Technical:** The draft appropriately references EU and Council of Europe cultural heritage terms, concepts and policy development and commissioned expert reports; EU policy, educational, economic and occupational frameworks, and the ‘existing evidence’ specified in the Erasmus+ Programme 2020 and other relevant references, within text and footnotes.
- **Process:** The draft indicates that it was prepared by a collaborative, inter-disciplinary team using a rigorous process, sharing authorship and knowledge exchange, and the text describes the constructive and critical internal review processes undertaken for the purpose of the specific deliverable (such as testing assumptions by consultation with consortium partners and at project meetings); new knowledge and supporting material is well integrated in the draft.
- **Results:** The draft material is clearly presented, coherently organised and legible in content, with logically analysed discussion, which is directly relevant to the goal of the deliverable; statements which are not supported by reference to the above technical requirements are justified within the text.



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Programme	EPPKA2 – Cooperation for innovation and the exchange of good practices
Action	Sector Skills Alliances – Blueprint for sectoral cooperation on skills
Proposal	EAC/A02/2019
Application no.	621572-EPP-1-2020-1-ES-EPPKA2-SSA-B

CHARTER website: www.charter-alliance.eu

Disclaimer

This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Application area

This document is a formal output for the European Commission, applicable to all members of the CHARTER project and beneficiaries.

Statement of originality

This document contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation, or both.

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Citation

Almevik, G. Hannes, A. Golfomitsou, S. Karatas, K. Lindblad, L. Martignoni, S. Mignosa, A. Vio, T. (2022). Report: Who is not a stakeholder in cultural heritage? CHARTER Consortium.



Version	Status	Name, organisation	Date	Changes
1.0	Final draft	Main authors: Gunnar Almevik (UGOT), Stavroula Golfomitsou (UGOT), Astrid Hannes (ERRIN), Kubra Karatas (EUR), Linda Lindblad (UGOT), Anna Mignosa (EUR), Sara Martignoni (Duomo), Teresa Vio (ERRIN). Contribution: Alentejo, Bremenhaven, DHLGH, E.C.C.O., Euskadi, Kultur und Arbeit, NEMO, Sibiu, UB.	30/09/2022	Complete draft for QC
1.1	Final draft revised	Main authors: Gunnar Almevik (UGOT), Stavroula Golfomitsou (UGOT), Astrid Hannes (ERRIN), Kubra Karatas (EUR), Linda Lindblad (UGOT), Anna Mignosa (EUR), Sara Martignoni (Duomo), Teresa Vio (ERRIN). Internal revision: Ondina Taut (INP)	11/11/2022	Corrected according to qualify control and reviewer comments
2.0	Final version for publication	Main authors: Gunnar Almevik (UGOT), Stavroula Golfomitsou (UGOT), Astrid Hannes (ERRIN), Kubra Karatas (EUR), Linda Lindblad (UGOT), Anna Mignosa (EUR), Sara Martignoni (Duomo), Teresa Vio (ERRIN).	21/11/2022	Final corrections

Review and approval

Action	Name, organisation	Date
Reviewed by	Jermina Stanojev (UU)	4/11/2022
	Bénédicte Selfslagh (ICOMOS)	22/10/2022
Approved by	Herman Bashiron Mendolicchio (UB)	24/11/2022
	Lluís Bonet (UB), Coordinator	

Distribution

Date	Action	Distribution level
25/11/2022	Submitted to the European Commission by Coordinator	Public



1. INTRODUCTION

1.1. Aim of the investigation

Who is a stakeholder in cultural heritage? What roles do the different stakeholders play and how do they interact? What are the stakeholders' interests and influences on education and training systems? These questions have been pursued by the ERASMUS+ project CHARTER, and the outcome will provide a stepping stone to the overarching goal of a sustainable European cultural heritage skills alliance.

CHARTER is an ERASMUS+ project within the **European Blueprint for Sectoral Cooperation on Skills**. Under the blueprint, stakeholders work together in sector-specific partnerships, which develop and implement strategies to address skills gaps in these sectors. CHARTER is the Cultural Heritage sector-specific partnership. In all 47 partners, including affiliated and associated, in 18 EU member states, form an alliance to map the European landscape of competencies, occupational, education and training, and develop and implement European sector-wide strategies and vocational training solutions to address skills gaps in the field.

This report by WP4 will present **the mapping of roles and dynamics of internal and external stakeholders in Cultural Heritage (CH) and implication to education and training systems**. The project task to substantiate the deliverable categorises the roles (WP4, task 4.1) of internal and external stakeholders as:

- professionals and institutional networks,
- educational professionals and institutions,
- unions and employers representative organisations,
- Independent professionals employers and clients, and
- policy makers.

The understanding of cultural heritage and stakeholder roles is guided by the **European Cultural Heritage Strategy for the 21st century (ST21)** where “[h]eritage is a non-renewable common good whose conservation, protection, restoration and enhancement are the responsibility of society as a whole, including in the political, legal and administrative spheres. Consequently, there is a need to define the roles of everyone involved 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 heritage on which to capitalise.”¹

¹ Council of Europe (2018) European Cultural Heritage Strategy for the 21st century, p. 8.
<https://rm.coe.int/european-heritage-strategy-for-the-21st-century-strategy-21-full-text/16808ae270>



The project's investigation and collaboration with stakeholders does not stop with this deliverable but is a continuous work towards the development of actions, recommendations, and strategies for a European cultural heritage skills alliance.

1.2. Definitions

The initial question, Who is a stakeholder in cultural heritage?, can be inverted: Who is *not* a stakeholder in cultural heritage? Each European citizen is a stakeholder in cultural heritage in view of the definition of **Cultural heritage in the Faro Convention** (2005), explained as “a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions [...]”. Cultural heritage is by this definition ubiquitous. It is infiltrated in most aspects of society, in the environments and material culture that surrounds and forms our daily lives, as well as in the discourses to which the narratives, notion of identity and sense of belonging subsume. We all have inherited beliefs, traditions, memories, skills as well as emotive relations to the physical world that we use and valorise as heritage².

The title of this report - Who is not a stakeholder in cultural heritage? - align with a human rights-based approach to cultural heritage as expressed by the United Nations report on access to cultural heritage as a human right³. “The right of access to and enjoyment of cultural heritage includes the right of individuals and communities to, inter alia, know, understand, enter, visit, make use of, maintain, exchange and develop cultural heritage, as well as to benefit from the cultural heritage and the creation of others.” Stake-holder in cultural heritage is also a **right-holder**⁴.

In this investigation however, the unit of analysis is not the roles and dynamics of stakeholders in different resources inherited from the past, such as the maritime, industrial, modern or religious heritage. Cultural heritage as a process is articulated by active verbs to care, safeguard, maintain, conserve, restore, reconstruct, reuse, adapt, transform and innovate. In critical studies the authoritarian and repressive uses of heritage are brought to the fore. Here, in the CHARTER project and blueprint for sectoral skills, the focus is on **cultural heritage as an economic sector and labour market** with interacting stakeholders in anticipated roles. The stakeholder roles and dynamics, and their skills and competences affect the quality of cultural heritage as a resource and common good⁵.

A **sector** may be defined as a part or branch of an economy, or of a particular industry or activity. A sector is seldom an unaltered entity regarded as such over time. European Statistical System

² Rodney Harrison (2013) view heritage as “an active assembling of a series of objects, places and practices that we choose to hold up as a mirror to the present, associated with a particular set of values that we wish to take with us into the future” (Harrison, 2013, p. 228).

³ UN (2011) Report on access to cultural heritage as a human right, A/HRC/17/38, *Farida Shaheed. At: <https://www.ohchr.org/en/documents/thematic-reports/ahrc1738-report-access-cultural-heritage-human-right>*

⁴ The term is being discussed in ICOMOS in the working group ‘Our Common Dignity’ in relation to rights-based approaches (OCD|RBA).

⁵ Cultural heritage is a shared resource, and a common good.” Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions “Towards an integrated approach to cultural heritage for Europe” (page 2) ,COM/2014/0477 final - <https://eur-lex.europa.eu/legal-content/en/ALL/?uri=CELEX:52014DC0477>



Network on Culture (ESS-net CULTURE) within EUROSTAT identified that **the cultural field**, to which they subordinate cultural heritage, is not comparable to other traditional sectors. “The cultural field does not have the coherence of an economical sector, not in its structures, in its activities nor in its products because it includes very heterogeneous activities from the major sectors of the economy: services, industry etc.”⁶ The European Work Plan for Culture 2015-2018 initiated the Voices of Culture (VoC) and Open Method for Coordination (OMC) processes in the priority area cultural heritage to foster Skills, training in knowledge transfer: traditional and emerging heritage professions. The OMC⁷ and VoC⁸ on ‘Skills, training in knowledge transfer in cultural heritage professions’ have previously and in unison substantiated that **the lack of data and recognition of cultural heritage as a sector** to deliver a social and economic good at its capacity. Cultural heritage as a sector is poorly defined in terms of concepts, frameworks and coherent accessible data, necessary for its economic and social viability and professional recognition. Present statistics do not provide a fair and thorough representation of heritage as an asset for social development, from economic as well as social perspectives.

ESS-net CULTURE refers to cultural heritage not as a sector but as one of ten **cultural domains**. The network’s definition of a domain is “a set of practices, activities or cultural products centered around a group of expressions recognized as artistic ones”⁹. Furthermore, the network proposes six generic functions connected to each domain so as to define cultural activities, here with a pragmatic motive “considered for mapping cultural activities and identifiable with existing economic and statistical classifications.”¹⁰ The functions defined by the statistical network are creation, production and publishing, dissemination and trade, preservation, education, and management and regulation. The model refers back to the **culture-cycle** defined in 2009 UNESCO framework for cultural statistics (FCS). The culture cycle “captures all of the different phases of the creation, production, and dissemination of culture”¹¹.

Based on this work, CHARTER has refined **a model to describe cultural heritage** that considers the heritage practices and social engagement in a generic and circular way (see figure 1)¹². The model identified six main **functions**, here defined as clusters of activities which can be interconnected and corresponding to key moments in the increase or realisation of value added:

⁶ ESSnet-CULTURE (2012). European Statistical System Network on Culture - FINAL REPORT, p. 19-20. Available at: https://ec.europa.eu/assets/eac/culture/library/reports/ess-net-report_en.pdf. See also Nypan, Terje & Warr, Alexandra (2015). “The Economic Taskforce. The Commission initiative for improved cultural statistics (ESS-net)”. Proceedings of 10th annual meeting of the European Heritage Heads Forum (EHHF). Dublin, Ireland, 20-22 May, 2015. Presentation available at: <https://ehhf.eu/wp-content/uploads/2020/11/Terje-Nypan-presentation.pdf>

⁷ OMC (2018). Fostering cooperation in the European Union on skills, training and knowledge transfer in cultural heritage professions. Report available at: <https://op.europa.eu/pt/publication%20detail/-/publication/e38e8bb3-867b-11e9-9f05-01aa75ed71a1>.

⁸ VoC (2017). Skills, training and knowledge transfer in cultural heritage professions, Report available at: <https://voicesofculture.eu/skills-training-knowledge-transfer-in-cultural-heritage/>

⁹ ESSnet-CULTURE (2012). p. 54.

¹⁰ Ibid. p. 54.

¹¹ 2009 UNESCO framework for cultural statistics (FCS), p. 19. Available at:

http://uis.unesco.org/sites/default/files/documents/unesco-framework-for-cultural-statistics-2009-en_0.pdf

¹² CHARTER WP2 (2021). A new landscape for heritage professions – preliminary findings D2.1. Available at: <https://charter-alliance.eu/results/>.



1. Recognition
2. Preservation and Safeguarding
3. Engagement and Use
4. Education, Research & Innovation
5. Management
6. Governance and Policy Making

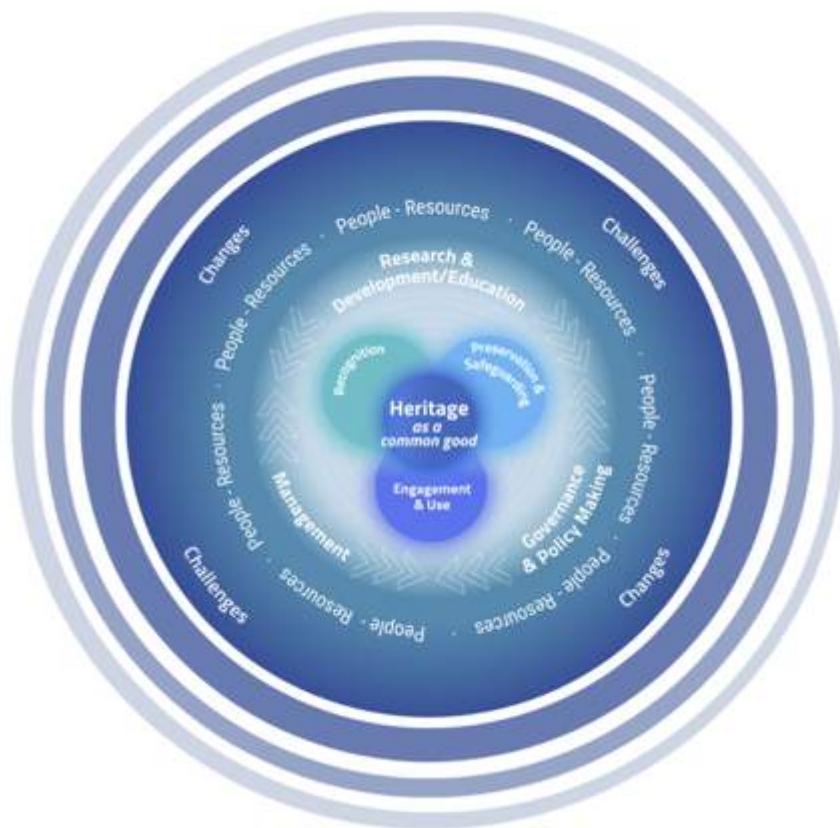


Figure 1.1. Model of cultural heritage functions. The stakeholders and professional roles may be concentrated in one of these functions but more commonly an organisation or actor have combined skills and competences across several functions. Furthermore, the model is centered in people, recognising that their engagement is fundamental for the realisation of heritage values and the care and safeguarding of heritage as a common good.

CHARTER has previously referred to the model as a representation of a domain (D3.1) and a sector (D2.1) but has ended up in the conclusion that the model best describes **cultural heritage as an ecosystem**. The 'ecosystem' metaphor comes from an ecological understanding of the environment. The European Commission's Smart Specialisation Platform states, "ecosystems are communities that have the ability to adapt to the environment they are facing. Their component



parts interact with each other and can perform different tasks, change, and evolve. [...] The environment context helps to encourage cooperation, networking, brainstorming, funding, and skills among the building blocks of the system.”¹³ The ecosystem metaphor and the functions as clusters of activities to increase or realise cultural heritage value connects to research driven concept of **cultural ecosystem services**, that focuses primarily on non-consumptive direct use values, seldom reflected by economic indicators and rarely marketable¹⁴.

‘Dynamics’ and ‘integrated’ are two important keywords for CHARTER. Work Package 4 is denominated ‘Sector integrated dynamics’, and this deliverable aims to investigate the stakeholders’ roles and dynamics. The lexical definition of **dynamics** is a process or system characterised by constant change, activity, or progress. The noun is often opposed to static and holds a positive connotation of active, potent, energetic, effective or forceful. In the CHARTER project the concept is related to the ecosystem approach and helps us to elicit the interaction and agency of stakeholders and corroborative functions in cultural heritage, but also the challenges and drivers that have an impact on the ecosystem. The former ICCROM director Bernard Fielden proposed that “conservation may be defined as the dynamic management of change in order to reduce the rate of decay”¹⁵. It must be stressed that decay may not only be a material one but also ecological, cultural, social and economical.

The integrated approach was coined during the Council of Europe's initiative in declaring 1975 European Architectural Year. The fundamental idea was that “the future of the architectural heritage depends largely upon its integration into the context of people's lives and upon the weight given to it in regional and town planning and development schemes”¹⁶. Donald Appleyard brought evidence to the social effects of conservation efforts and particularly how urban conservation and restoration solely regarding physical expression risk destroying the composition of social life¹⁷. The concept of integrated conservation that encompasses social as well as physical preservation was connected to urban planning, resulting in new education and training programs and consequently new professional roles in heritage planning and management. The concept was reactivated and enforced by the European Commission’s communication¹⁸, and later in the European Parliament resolution **Towards an integrated approach to cultural heritage for Europe**¹⁹, calling for new

¹³ European Commission, Smart Specialisation Platform, accessed 2022.09.13:

<https://s3platform.jrc.ec.europa.eu/w/connectivity-as-a-starting-point-to-reinforce-innovation-ecosystems-in-the-post-covid-19-situation>

¹⁴ Hølleland et al. (2017) Cultural Heritage and Ecosystem Services: A Literature Review, Conservation and Management of Archaeological Sites, 19:3, 210-237, DOI:10.1080/13505033.2017.1342069; Milcu, A. Ioana, J. Hanspach, D. Abson, and J. Fischer 2013. Cultural ecosystem services: a literature review and prospects for future research. Ecology and Society 18(3):44. <http://dx.doi.org/10.5751/ES-05790-180344>

¹⁵ Rosvall, J and Aleby, S. (eds.) (1988). Air Pollution and Conservation. Safeguarding Our Architectural Heritage. Amsterdam: Elsevier Science Publishers.

¹⁶ Council of Europe (1975) European Charter of the Architectural Heritage. Available at:

<https://www.icomos.org/en/resources/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/170-european-charter-of-the-architectural-heritage>

¹⁷ Appleyard, Donald (Ed.) (1979). The conservation of European cities. Cambridge, Mass.: MIT P.

¹⁸ European Commission (2014) Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions towards an integrated approach to cultural heritage for Europe, COM(2014) 477. Available at <https://resources.riches-project.eu/european-commission-communication-towards-an-integrated-approach-to-cultural-heritage-for-europe/>

¹⁹ European Parliament resolution of 8 September 2015 towards an integrated approach to cultural heritage for Europe (2014/2149(INI)) Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52015IP0293&rid=6>



participatory governance models, and again by the Council of Europe in the technical co-operation and consultancy programme with the same name. Here, the integrated approach points at decision making that involves “those most directly affected – the owners, inhabitants, local communities and local authorities – who recognise the specific value of heritage for society. Indeed, national-level cultural heritage protection policies and practices must not be removed from these stakeholders.”²⁰ The integrated approach also refers to a holistic thinking “taking into account cultural, economic, social, historical, educational, environmental and scientific components.”²¹

To elicit the dynamics of stakeholders and roles in cultural heritage is necessary to develop the skills strategy, propose new curricula and improve good practices and policy initiatives. A **stakeholder** is one who is involved in or affected by a course of action. The concept is commonly associated with a financial interest in the success of a business, an investor or shareholder, but it also refers to societal roles and at a more aggregated level with interest and/or influence in a course of action. The stakeholder may be a person, group, community of interest, or an organisation, investor, business or field of activity. *The European Heritage Strategy for the 21st Century* (ST21) uses the term **heritage stakeholders** and emphasises that this not only includes the local, regional, national and European public authorities, but also professionals, (international) non-governmental organisations, the voluntary sector and civil society.²² This is also the understanding of a stakeholder in this report.

The stakeholder roles have been anticipated by CHARTER (WP4, task 4.1.) in five categories, as presented above. This take on stakeholder roles is similar to the United Nations Educational, Scientific and Cultural Organization, UNESCO’s glossary distinguishing both the stakeholders’ *raison d’être* and legal status, such as for profit business, executive body of a given state or a non-governmental organisation that does not seek profit²³. The Voices of culture (VoC) and Open Method of Collaboration (OMC) in the EU Workplan for Culture’s priority area cultural heritage 2015-2018, both approach stakeholder groups of individuals united as experts, mediators, policy makers or public²⁴. This report will map stakeholders in CHARTER’s anticipated roles but also investigate their dynamics.

The CHARTER project also brings forward the distinction between **internal and external stakeholders**. The dichotomic terms are used with partly different meanings. In the case of the CHARTER workshop on stakeholders to the Duomo in Milan (May 2022), the internal stakeholders

²⁰ Council of Europe (2018) Towards an integrated approach to cultural heritage. Technical Co-operation and Consultancy Programme, John Bold and Robert Pickard (eds), p. 7. Available at: <https://rm.coe.int/an-integrated-approach-to-cultural-heritage-the-council-of-europe-s-te/1680792e6f>

²¹ Ibid. p.20.

²² ST21 2018, p. 28.

²³ UNESCO glossary for internet governance categorise stakeholders into six groups; (1) Intergovernmental organisations / International governmental organisation / IGO: Organization composed primarily of sovereign states (referred to as member states), or of other intergovernmental organisations and being major stakeholders in Internet governance; (2) Government. Executive body or administration of a given state; (3) Private sector institutions, organisations, groups or communities. Institutions, organisations, groups or entities conducting for-profit business operations. (4) Civil society organisations, groups or communities / CSO: Organisations, groups or communities of the field of non-governmental organisations and institutions that do not seek profit; (5) Academic communities: Institutions, organisations, individuals or communities active in the educational system and scientific research; (6) Technical communities: Institutions, organisations, individuals or communities active in technical fields related to ICT. Available at: <https://en.unesco.org/glossaries/igg/groups/6.%20Stakeholders>

²⁴ VoC (2017) Skills, training and knowledge transfer in cultural heritage professions. Available at: <https://voicesofculture.eu/skills-training-knowledge-transfer-in-cultural-heritage/>



refer to the employees, contractors or partners that directly work in and with the cathedral, while the external stakeholders refer to the wider cultural heritage ecosystem. Internal and external stakeholders are also used in the context of the project, and to guide the transition of the CHARTER project that is running for four years (2021-24) and the project's aim to form a strategic cultural heritage skills alliance over and beyond the project. Here, internal stakeholders refer to the project partners in a temporally bound consortium. The 21 full members, 7 affiliate and 19 associated members in CHARTER span over the whole EU through the participation of European networks like ECCO, ENCATC, ERRIN and ICOMOS, and bring experience and competence from all the six functions of cultural heritage as a sector. The external stakeholders are consequently heritage stakeholders that could be involved in the strategic cultural heritage skills alliance. The purpose for the alliance is to collaborate and implement actions, for instance to design concrete education and training solutions for quick take-up at regional and local level, and for new occupations that are emerging.

Another understanding of Internal and external stakeholders places the stakeholders in a larger context of the cultural heritage ecosystems. The internal stakeholders are those who regard themselves as heritage stakeholders and are referred to as such by others, while the external stakeholders may have their main activity in other sectors. Stakeholders within tourism and construction usually have activity and roles in cultural heritage, and are thus heritage stakeholders but not necessarily sharing 'the insiders' ethics and perspectives. Other sectors may affect cultural heritage ecosystems without knowing it themselves and be unreflected or taken for granted by the 'internal stakeholders'.

CHARTER anticipated five categories of stakeholder roles, but are these roles representative? Who do we foresee? There are known-knowns, known unknowns but also unknown unknowns. Who are the future cultural heritage stakeholders? What are the future needs for education and training?

1.3. Methodology

A mixed methods approach was used to collect data for this deliverable. Each of these contribute significantly to answering the questions posed to start with. The report presents the outcome from:

- review of policy and research background,
- an online survey directed to stakeholders throughout Europe with 1.085 responses from 30 countries;
- an internal survey of the full, affiliated and associated partners in CHARTER, and,
- preparatory research and documentation of three workshops with professional stakeholders in the CH ecosystems of the Basque countries (Es) in October 2021, Sibiu (Ro) in April 2022 and Bremen (De) in September 2022,
- preparatory research and documentation of a case-study analysis of stakeholders of the Veneranda Fabbrica del Duomo in Milan, May 2022,
- 13 in-depth interviews with representatives for stakeholders or experts with insights in CH dynamics.



The analysis is basically material driven and descriptive, and serves as a starting point for the forthcoming tasks for the work package, aiming for results to guide CHARTER in developing strategies and actions for a European cultural heritage skills alliance. This report should be read as a first stage report in a process.

The literature review is divided on research perspectives, and EU policy initiatives, expert reports and projects in cultural heritage. The review of research is not comprehensive but delimited to recurring perspectives on the transformation of cultural heritage as a sector and how ideas, tasks and stakeholder roles have changed. The outline of EU policies and expert reports complements the reviews done in previous reports from CHARTER²⁵. As a result of the literature review, a list of stakeholders operating on EU level have been compiled. The list is presented in Appendix 1.

The online survey on European cultural heritage dynamics was launched in May 2022 using the software product Qualtrics. CHARTER partners were pivotal in disseminating the survey to their networks, and the preparation was itself a mapping of stakeholders contributing to this report. The survey was also disseminated via CHARTER social media and included in the newsletter sent once a month. The aim of the survey was to collect quantitative data from stakeholders in European countries on their views and perspectives in relation to challenges, constraints, and gaps with a particular emphasis on the implications to education and training systems. The survey will help us in forthcoming deliverables to look into the different stakeholders' readiness for the digital shift, climate change, sectoral integration, mobility and continuous professional development. In all 19 questions were presented where some offered a choice from a drop-down list, while others were designed with likert rating scales (i.e., a psychometric scale commonly involved in research that employs questionnaires). The survey also contained two open ended questions. The survey was timed to take approximately ten minutes to complete.

30 countries participated in the online survey, the majority European. A total of 1085 valid responses were collected with countries like Italy (216) and Sweden (139) being the ones with the highest responses. There is a bias in responses from the project partners' countries, and an underrepresentation of responses from France, Germany and Poland in regard to populations. Overall there was a normal distribution in the age groups, with the group 45-54 most represented. Around 60% of the respondents were female.

The internal stakeholder survey for CHARTER members was executed and discussed at the general assembly meeting in Vienna in July 2022. The partners not present were later encouraged to take part of the survey. The internal survey has multiple purposes, for internal project governance and for data collection. The survey data has not a large stake in this deliverable but will be used in forthcoming work. The main part of the survey investigates the partners interests and expectations on the project and the future skills alliance. Through the survey, 38 of the partners reflected on their role and dynamics but also participated in the mapping of stakeholders by answering the question: 'Could you suggest stakeholders external to the CHARTER consortium that could contribute to the success of the Cultural Heritage Skills Alliance pursued by CHARTER?'

The CHARTER in REGIONS workshops are an important instrument to collect data on the regional cultural heritage ecosystems, to unveil dynamics between the stakeholders and to detect gaps,

²⁵ CHARTER WP2 (2021). A new landscape for heritage professions – preliminary findings D2.1; WP3 (2021) Cultural heritage education & training in Europe – pathways to qualifications D3.1; WP2 (2022) Factsheets: Families of competences D2.2.



needs and innovative initiatives of cultural heritage education and training at grassroots level. At the same time, the workshops can identify the innovation potential of untapped collaborations and illustrate how non-performing functions and dynamics between stakeholders in the field of education and training might put long-term sustainability of the cultural heritage in the region at risk. The workshops are planned in collaboration with the region's heritage authorities or leading institutions. The regional representatives prepare a booklet to describe how the heritage stakeholders in the regions are mapped and representatives are invited to participate in workshops. The themes and questions relate to the project's objectives but CHARTER also adopts an open-minded approach and puts the ear to the ground.

In May 2022 the Veneranda Fabbrica del Duomo di Milano hosted the CHARTER Workshop **"Stakeholders in cultural heritage. The case of Veneranda Fabbrica del Duomo di Milano"**, organised in partnership with Regione Lombardia. The aim of the workshop was to provide the project with a case study for the in-depth analysis of the cultural heritage ecosystem in relation to collaborations with stakeholders. The three-day programme in Milan included representatives from the Fabbrica del Duomo, partners from the Charter consortium, members of major European organisations in the heritage sector and the main stakeholders of the Milanese and Lombard cultural world. The stakeholders were mapped according to roles and their collaboration analysed in the ecosystem model of cultural heritage functions. The discussion on site was organised focusing both on the bigger picture of the cultural heritage ecosystem and the practice works in and on the cathedral.

The Interviews aim to provide qualitative data of a representative sample of stakeholders. In this deliverable, 13 interviews were carried out with two external advisory board members, five CHARTER partners and six experts. The persons have been selected to represent or provide insights to the stakeholder roles and sector dynamics. As the persons are representatives and authorities in their field, they have not been anonymised in the report. The interviews were done either face-to-face or online, of about one hour duration. The recordings were transcribed and summarised. The questionnaire and analysis followed five themes, evolving around the sector, stakeholders and roles, challenges and drivers, future scenarios and actions. The management of data and consent follow GDPR, and CHARTER ethics and quality plan.

1.4. The structure of the report

The report has three main chapters, with the first being this introduction, which presents the aim of the deliverable, defines the core concepts and explains the methodology. The second chapter presents the outcomes from the research and activities. The first sections on the changes in the cultural heritage sector and education and training systems are mainly based on literature review, while the following sections present the results from CHARTER activities. The final chapter summarises the findings and the project's next steps and collaboration with stakeholders. There are two appendices; one maps the roles of stakeholder at European level, the second summarises data from the internal stakeholder analysis.



2. MAPPING STAKEHOLDERS ROLES AND DYNAMICS

2.1 The altering of the cultural heritage sector

This section presents the result of a review of research and policies of the cultural heritage sector, stakeholders and roles. The research review is delimited to overview dominant research perspectives on the cultural heritage sector's transformation and dynamics in society. The following section will review EU policy and expert reports on cultural heritage with implications to education and training. The review shows that the cultural heritage sector has transformed extensively during the last decades and is still in an active phase of change. The transformation is elicited essentially through new ideas and approaches:

- Heritage as a future oriented process
- Critical awareness of authoritarian and repressive uses of heritage
- Heritage valorisation and safeguarding through community-led governance
- An integrated approach for cross sectoral and transdisciplinary collaboration
- Heritage as an economic good and innovation driver with contributions to society
- Heritage as caring for existing resources, and a viable path for sustainable development and circular economy
- Development of professional skills and competence to sustain heritage as a common good for society

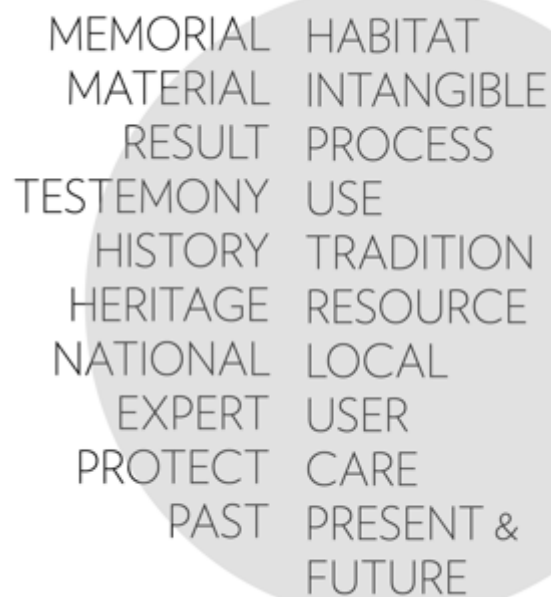


Figure 2.1.1. A shift in focus in the understanding of cultural heritage as a common good. Model by WP4.

The transformation concerns a discourse of thinking and the ethics guiding practice. The discursive transformation is clearly visible in the international charters and guidelines for cultural heritage, when drawing a timeline from, for examples, the Athens charter for the restoration of historic monuments (1931), the Venice Charter for the conservation and restoration of monuments and sites (1961), the World Heritage Convention (1972), the European Charter of the Architectural Heritage (1975), the Nara document on Authenticity, the Burra Charter for Conservation of Places of Cultural Significance, the Convention for the Safeguarding of the Intangible Cultural Heritage (2003), the Faro convention on the Value of Cultural Heritage for Society (2005), the Hangzhou Declaration Placing Culture at the Heart of Sustainable Development Policies (2013), and the European Framework for Action on Cultural Heritage (2018)²⁶. The selection of references could be different, and amplified, but there still would be a significant trend in the broadening of the scope, from single monuments to environments, from only material aspects to intangible, economic, ecological and social aspects.

The 'classical' cultural heritage debates, according to former ICCROM director Jukka Jokilehto, has been in the trading zone of old versus new, restoring and reconstructing the original or respecting the historical layers, renovating or keeping patina, attending to historical value or art value, authenticity or artistic idea, advocating continuity or change²⁷. The stakeholders in this debate were first and foremost experts in architecture and the arts on one hand and cultural history and

²⁶ These charters and declarations are originating from ICOMOS, UNESCO and Council of Europe, available at: <https://www.icomos.org/en/resources/charters-and-texts> or <https://unesdoc.unesco.org/home>

²⁷ Jokilehto, Jukka (2017) A History of Architectural Conservation.



conservation on the other. Today, the debate has brought in larger societal questions, and activates a diversity of stakeholders. The trading zone is located between concepts of heritage as a result or a process; with attention on mainly material or intangible heritage; the testimony or the use; a memorial or a habitat; and safeguarding by national or local systems, by experts or users.

2.1.1. Research perspectives on the cultural heritage sector

Joks Janssen and Dutch research colleagues focus on heritage planning where they identify a shift from heritage as a sector for preservation, a factor for economic growth and a vector for sustainable development (see figure 1)²⁸. **Heritage as a sector**, according to Jansen et al, is disconnected from spatial planning and dealing with built environments as museum objects and was the predominant paradigm up until late 20th century. Here, the traditional stakeholders are experts and heritage authorities. **Heritage as a factor** is a stage where the quality of built cultural heritage was acknowledged and used as a resource to support economic value. The stakeholders include among others tourism, construction and the real estate sector. The recent 21st century approach is **heritage as a vector**. Here, the attention has shifted towards intangible heritage and people's knowledge, traditions and memories associated with artefacts and built heritage places. The shift entails a change in focus from artefacts to people, to their memories and sense of belonging. While heritage as a sector brought **institutionalisation** with focus on activities for collection and preservation, heritage as a factor trained towards **marketisation**. The present and ongoing process is concerned with **socialisation** and placing heritage as a common good for society (see below).

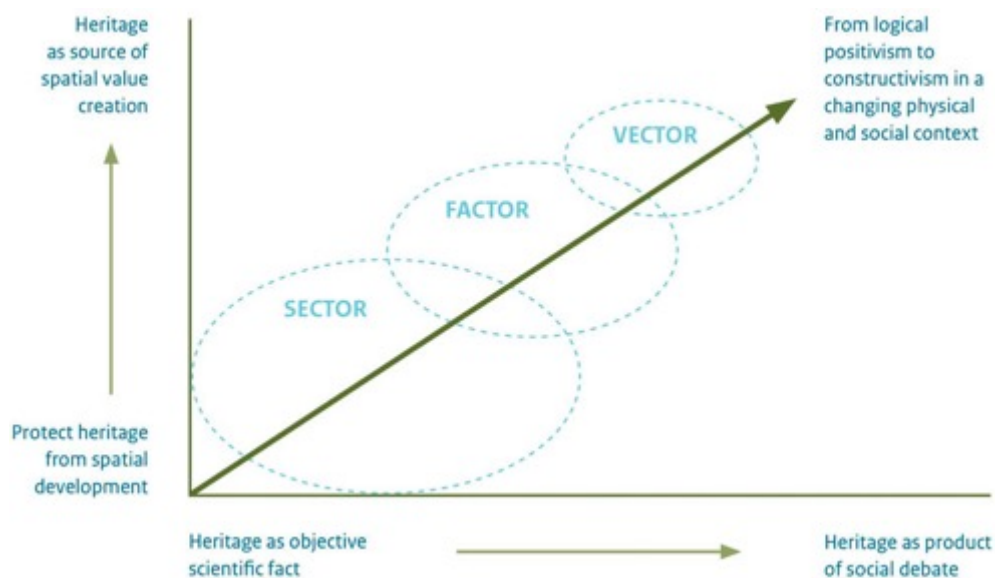


Figure 2.1.1. The conceptual framework of heritage as a sector, factor and vector by Joks Jansen, Eric Luiten, Hans Renes and Eva Stegmeijer. From Jansen et al 2017, p. 1667.

²⁸ Janssen, Joks; Luiten, Eric; Renes, Hans & Stegmeijer, Eva (2017). "Heritage as a sector, factor and vector: conceptualizing the shifting relationship between management and spatial planning". European Planning Studies, May 2017.



Figure 2.1.3. The conceptual framework for heritage management in spatial planning, from government driven institutionalisation, marketisation to socialisation of heritage as a product of social debate. From Jansen et al 2017, p. 1666.

Gregory Ashworth uses the concepts preservation, conservation and heritage to shed light on the shift of ideologies and approaches in cultural heritage²⁹. The focus in **preservation** is to preserve the artefact or environment and its inherent values. Authenticity is a key word and the expert is the most important actor. The paradigm of **conservation** opens up for changes and adapted reuse. Planners, politicians and other stakeholders have been given a greater role. In the latest paradigm, **heritage**, the message, use and experience of cultural heritage is in focus and the most important stakeholders are users and the citizens. Dean Sully identifies a turn from a **material-based approach**, with an expert driven centralised and authoritative heritage system, to a **value-based approach** with a heritage system based on negotiating actors, to a recent **people-based approach** with a grass-root system driven by local heritage communities³⁰. The understanding of heritage values shifts focus from the intrinsic and universal to the relative and context specific.

²⁹ Ashworth, Gregory (2011). "Preservation, Conservation and Heritage: Approaches to the Past in the Present through the Built Environment", *Asian Anthropology*, 10:1, pp. 1-18.

³⁰ Sully, Dean (2015). *Conservation Theory and Practice. Materials, Values, and People in Heritage Conservation*. In: *Museum Practice. The International Handbooks of Museum Studies Vol 2*. Ed. Macdonald & Leahy. Chichester: Wiley-Blackwell.

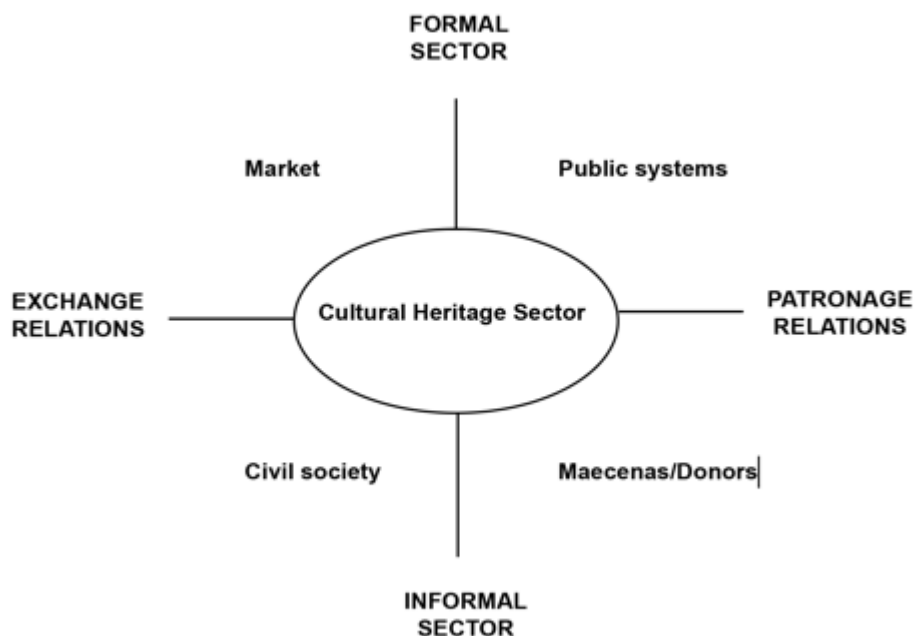


Figure 2.1.1. Svante Bäckman has illustrated the cultural heritage's formal and informal sector in relation to the type of exchange that stakeholders have³¹. Bäckman points at a transformation from patronage relations to exchange relations in the market for profit or altruistic in civil society.

Christer Gustafsson and Jermina Stanojev have elaborated with the version-models of cultural heritage 1.0 to 3.0 focusing on how stakeholders at large interact and trade values³². Here, in the first version cultural heritage 1.0 is reactive and protective, and stands in opposition to property owners, developers and planners of modern society. The mission is to collect data, valorize and protect. The version model of **cultural heritage 3.0** goes through a marketisation, as described by Jansen and Ashworth, to a driver for sustainable development and contributor to a common good in society. The perspective is **regenerative**, meaning that the goal is not to minimise damage and costs but to find models to actually contribute and cultivate.

The approach is imperative for the Horizon2020 **CLIC-project** concerning adaptive reuse and models for circular economy in cultural heritage. In the deliverable *Local Action Guide: Collaborative Approaches to Adaptive Reuse of Cultural Heritage*, the project presents an approach to

³¹ Bäckman, Svante (2005) Utvecklingstendenser i nutida kulturarv. Kulturarvens dynamik. Det institutionaliserade kulturarvets förändringar, eds. Peter Aronsson and Magdalena Hillström, Tema kultur och samhälle, 2005:2, Tema Q: Norrköping.

³² Stanojev, Jermina & Gustafsson, Christer (2020). "Circular Economy. Concepts for Cultural Heritage Adaptive Reuse implemented through Smart Specialisations Strategies". Semantic Scholar 2020. See also Gustafsson, Christer (2022) Kulturvårdens relevans för regional hållbar utveckling, Kulturvård. En introduktion, eds. Gunnar Almevik and Christer Gustafsson, Kopen: Göteborg, p. 193-220.



stakeholders³³. CLIC used a Heritage Innovation Partnership model to bring actors to collaborate in innovative processes. The model involves academic leaders and government leaders in partnership with the heritage innovation stakeholders³⁴. Considering the topic for this report, the project provides a tool for stakeholder analysis. The CLIC-project emphasis on “Engaging with cultural heritage (as a common good) inherently requires a shared, multi- stakeholder and multilevel governance and a cross-sectorial approach”³⁵.

The altering of the cultural heritage sector is not an exceptional case. Research also points at comprehensive changes in economy and society at large that places cultural heritage and cultural production in a totally different context. The differences concern technology but also the stakeholder roles. Pier Luigi Sacco, who has had a great influence on EU's cultural policy and the OECD's work with **creative industries and smart regional specialisations** have studied and measured the art and cultural activities' contributions to regional development but places culture in a context of a world economy³⁶. What Sacco calls **Culture 1.0** relates to a pre-industrial economy with delimited technical means to cheaply reproduce and distribute art, music, performing arts or printed matter, in which there are neither structured markets for selling art and culture nor the ability to transport people and exploit large scale tourism. There is a limited audience for cultural activities and patrons have a central role in funding art and culture. In Culture 1.0 art and culture generate no real economic value. In **Culture 2.0** art and cultural activities are transformed by technological development, often for pure entertainment. The audience expands gradually, while new business models are developed. Art and culture perform a role as a bridge between the industrial and commercial world. Culture 2.0 forms, according to Sacco, a new form of relationship between art and cultural production and creation of economic value which is dominated by the expansion of what we today call cultural and creative industries. The next phase, **Culture 3.0**, is still in its infancy, characterized by the fact that digital media and innovations not only cause a sharp increase in opportunities for demand, but also entail a marked expansion of artistic activities. The boundaries between the cultural producer and user or artist and viewers dissolve. There is a vague distinction between producers and users of content: cultural access and production of new content are two sides of the same process. Economic and social value is not only produced through priced content but also through active participation. Art and culture is increasingly becoming a prerequisite for all types of economic value production processes - the "culturalization" of the entire economy. Culture is no longer an aspect of leisure use or Saturday entertainment, and cultural heritage is not just museums and memorial places but is deeply rooted in everyday life and creativity spills over into inspiration and innovations throughout society.

The transformation of the cultural heritage sector has also changed the composition of stakeholders and their roles. Cultural heritage is not just historic monuments and sites, listed buildings and collected artefacts in museums. Cultural heritage is not a discrete concern for experts and authorities, but a product of social debate among many stakeholders. The conceptual frameworks like the material-based, value-based or people-based approach show a turn and shift in paradigm, but it is not a discretionary progression or evolution where one stage replaces and

³³ CLIC (2021) D52. Local Action Guide: Collaborative Approaches to Adaptive Reuse of Cultural Heritage, the project presents an approach to stakeholders, Available at: https://www.clicproject.eu/wp-content/uploads/2021/04/CLIC-D5.2-Local-Action-Guide_ICLEI_Final.pdf

³⁴ CLIC (2021), p. 17.

³⁵ Ibid. p. 24.

³⁶ Sacco, Pier Luigi (2011). Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming. Available at: www.eenc.info.



erases the other. The different approaches still coexist. There exists legislation for protection and listing of buildings, there are cultural heritage experts with traditional roles and skills, the material cultural heritage still needs conservation and the museums must manage their collections. Joks Jansen (2017) acknowledges that this coexistence can raise conflicts but argues “that contemporary heritage planning does not call for a one-size-fits-all approach, but rather for a mixed-mode model”.

2.1.2. EU policy and expert reports on cultural heritage

The transformation of the cultural heritage sector and the stakeholder roles have an impact on skills and competence needs. The implications to education and training systems were brought to the European Work Plan for Culture 2015-2018 through the Open Method of Coordination (OMC) and the Voices of Culture (VoC) processes in the priority area of cultural heritage to foster skills, training in knowledge transfer: traditional and emerging heritage professions. **The Voices of Culture** process is a structured dialogue between the European Commission and the cultural sector represented by cultural associations and NGOs, and from a brainstorming meeting in the **VoC for skills, training and knowledge transfer in cultural heritage professions** a report was presented³⁷. VoC proposes a stakeholder model with four main actors: policy, public, mediation and experts (see figure 2.5). The model focuses on individuals with the logic that skills and competences are first and foremost personal. One of the main conclusions of the VoC is that the more traditional sectoral skills need to be updated and made **more relevant to the new integrated approach**, with soft social skills for participation, engagement and use but also insights in other sectors like finance, marketing and tourism. Heritage professionals require **transversal skills and T-shaped competences**, meaning a deep expertise in core areas of cultural heritage and a broad base of general supporting competence and skills. As a main priority, the VoC report proposes to “[a]chieve a shift in mindset from learning as *deepening* knowledge towards encouraging *broadening* knowledge, leading to improved awareness, understanding and mainstreaming of cultural heritage benefits”³⁸. VoC also emphasises on the need for shared understanding of cultural heritage as a common good and common foundation in ethics among all stakeholders.

³⁷ VoC (2017) Skills, training and knowledge transfer in cultural heritage professions. Available at: <https://voicesofculture.eu/skills-training-knowledge-transfer-in-cultural-heritage/>

³⁸ VoC (2017), p. 29.

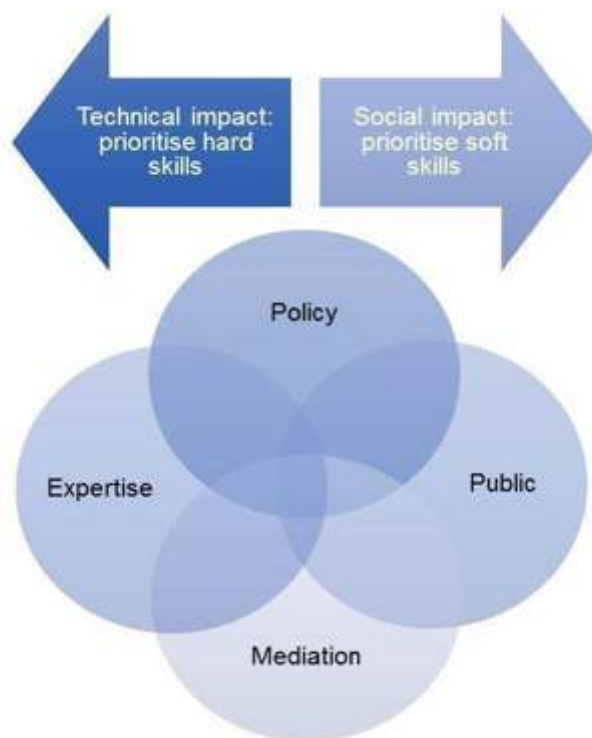


Figure 2.1.5. The four stakeholder groups. From the Voices of Culture brainstorming report Skills, training and knowledge transfer in cultural heritage professions, p. 6.

The OMC group on skills, training and knowledge transfer in cultural heritage professions started off from the VoC report 2018 and drafted a matrix model for core and transversal competences³⁹. The suggested transversal skills are grouped according to the European year of cultural heritage objectives: engagement, protection, sustainability and innovation. The report also presents a strategic map of **a competence framework for cultural heritage**, where the Blueprint for sectoral skills that became the CHARTER was anticipated as an outcome (see figure 2.6). A strong emphasis in both these VoC and OMC reports is not just on professionalising vocational or higher education but also lifelong learning and continuous professional development.

Another OMC expert group for **strengthening cultural heritage resilience for climate change places** put in front of their recommendation that “[n]ational and regional authorities must build capacity and multidisciplinary expertise to ensure the safeguarding of cultural heritage against climate change through education, training and upskilling at all levels”⁴⁰. The expert group proposes that cultural institutions should be seen as spaces for knowledge transfer, learning and training, and to a larger extent play a role also in formal and informal education systems. The expert group

³⁹ European Commission, Directorate-General for Education, Youth, Sport and Culture, Fostering cooperation in the European Union on skills, training and knowledge transfer in cultural heritage professions, Publications Office, 2019, p.133.

⁴⁰ European Commission, Directorate-General for Education, Youth, Sport and Culture, Strengthening cultural heritage resilience for climate change: where the European Green Deal meets cultural heritage, Publications Office of the European Union, 2022, <https://data.europa.eu/doi/10.2766/44688>



identifies a knowledge gap in the academic education system in interdisciplinary and multisectoral scientific education needed to measure and tackle the impacts on climate change on cultural heritage. The OMC report also states that stakeholders in the fields of energy, climate protection and related spatial planning and also in the craft sector have little knowledge of the field of cultural heritage.

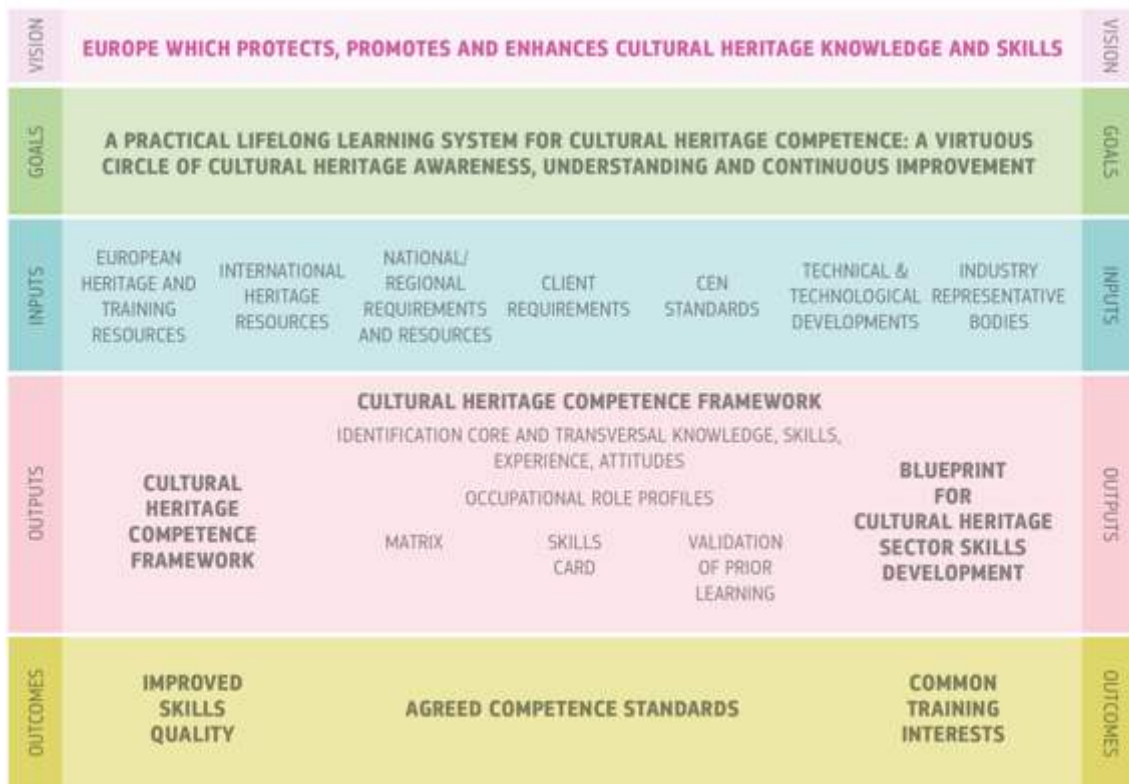


Figure 2.1.6. Suggested main elements for a competence framework. From OMC for skills, training and knowledge transfer in cultural heritage professions, p. 133.

The OMC and VoC cooperation is set by the European Commission in the European Agenda for Culture. The first agenda was adopted in 2007 and the recent **New European Agenda for Culture** in 2018 was confirmed during the European Year of Cultural Heritage. In the New Agenda, **The European Framework for Action on Cultural Heritage** was announced aiming to set a common direction for heritage-related activities at European level⁴¹. One of five pillars in the European Framework for Action on Cultural Heritage is about cultural heritage for an innovative Europe: **Mobilising Knowledge and research**. It is clear that the Commission seeks to join cultural heritage, creativity and innovation. Among the clusters of actions under the pillar is **Boosting skills in cultural heritage professions**. The funding points at Erasmus+ projects to “map skills at risk, gather statistical evidence, define occupational profiles and develop frameworks for raising awareness

⁴¹ Directorate-General for Education, Youth, Sport and Culture, European framework for action on cultural heritage, Publications Office, 2019, <https://data.europa.eu/doi/10.2766/949707>



and attracting the young generations to heritage professions”. This is close to the CHARTER projects objectives.

In another of the clusters of actions, ICOMOS and Council of Europe developed the **European quality principles for EU-funded interventions with potential impact upon cultural heritage**⁴². The policy integrates the sector's legacy with the new challenges, and advocates the relevancy and need for longstanding conservation ethics of caring for existing resources, awareness of the cultural significance before intervening, using minimal intervention, preventive conservation, maintenance, cautious repair and mending. If the European quality principles were applied in EU-funded interventions with potential impact upon cultural heritage, these skills and competences would be widely demanded.

Another concurrent policy is the **European Heritage Strategy for the 21st Century (ST21)**, where one of three pillars is **knowledge and education development**. The strategy platform has collected challenges to each pillar, illustrated with best practice cases. The eight knowledge related challenges are:

1. Helping to foster a shared knowledge society
2. Identifying, preserving, transmitting and sharing heritage knowledge and skills
3. Raising awareness of the values conveyed by heritage
4. Ensuring heritage stakeholders have access to lifelong training
5. Guaranteeing a high technical level for all heritage trades and crafts
6. Supporting, strengthening and promoting intergovernmental cooperation
7. Encouraging heritage research
8. Enlisting the commitment of young people to heritage.

Through 11 advised and practice illustrated **recommendations**, the strategy seeks to enable the stakeholders to overcome the knowledge challenges:

1. Incorporate heritage education more effectively in school curricula
2. Implement measures to encourage young people to practise heritage
3. Encourage creativity to capture the attention of the heritage audience
4. Provide optimum training for non-professional players and for professionals from other sectors with a connection to heritage
5. Diversify training systems for heritage professionals
6. Develop knowledge banks on local and traditional materials, techniques and know-how

⁴² ICOMOS (2020 revised) European quality principles for EU-funded interventions with potential impact upon cultural heritage. <http://openarchive.icomos.org/id/eprint/2436/>



7. Ensure that the knowledge and skills involved in heritage trades are passed on
8. Guarantee the competences of professionals working on the listed heritage
9. Develop study and research programmes that reflect the needs of the heritage sector and share the findings
10. Encourage and support the development of networks
11. Explore heritage as a source of knowledge, inspiration and creativity

One may ask if the strategy for cultural heritage is being implemented? Reviewing the projects and initiatives for this mapping of stakeholder roles and dynamics, a myriad of cultural heritage education and training activities can be observed, and plenty of learning resources and best practices collections. There are many projects, networks, EU programs and funding opportunities accessible for cultural heritage. Many cultural heritage projects have used the Erasmus+ program with impressive results⁴³. However, the Creative Europe Programme is the only EU fund specifically for culture⁴⁴. The fund is a vital means for cultural heritage but challenges the sector to integrate creativity as a core function.

A new possibility is the recently funded European Universities Initiative to strategize the higher education sector, involving close to 5,000 higher education institutions, 17.5 million tertiary education students, 1.35 million people teaching in tertiary education and 1.17 million researchers⁴⁵. Cultural heritage research and higher education is widespread, in many different faculties and cross-disciplinary contexts, but as such it is fragmented and difficult to overview. There are at least 17 larger European university alliances partly with different focus such as young universities, technology and engineering, fine arts, human rights, digitalisation and sustainability. Una Europa involving 11 European universities has cultural heritage as one of five focus areas, recognising cultural heritage as an interdisciplinary study area that “contributes to understanding identities and to promote cohesion in communities disrupted by change and economic instability”.

The European Centre for Development of Vocational Training CEDEFOP can show that about 10 million and almost 50% of the pupils in upper secondary schools follow initial vocational programs (IVET), and the average of the adult population following education as lifelong learning is about 10% of the population⁴⁶. The extent and supply of continuous vocational education and training (CVET) or apprentices is difficult to measure⁴⁷, and a spotlight on traditional crafts or cultural

⁴³ See for instance the European Commission (2019) Erasmus+ Enriching our cultural heritage, available at: <https://op.europa.eu/en/publication-detail/-/publication/0dc8072c-f2c2-11e8-9982-01aa75ed71a1/language-en/format-PDF/source-80686766> and the European Commission (2018) *rediscovering our cultural heritage*, available at: <https://op.europa.eu/en/publication-detail/-/publication/9078a635-3946-11e8-b5fe-01aa75ed71a1/language-en/format-PDF/source-search>

⁴⁴ European Court of Auditors (2020) Special Report. EU investments in cultural sites: a topic that deserves more focus and coordination, at: <https://www.eca.europa.eu/en/Pages/DocItem.aspx?did=53376>

⁴⁵ See European Commission, the European Education Area, Higher Education, at <https://education.ec.europa.eu/education-levels/higher-education>

⁴⁶ CEDEFOP (2021) Spotlight on VET. 2020 compilation of vocational education and training systems in Europe. Available at: https://www.cedefop.europa.eu/files/4189_en.pdf

⁴⁷ CEDEFOP (2021) How many apprentices are there in the EU? Estimates based on Cedefop database on apprenticeship schemes and reflections on available EU data sources. Available at: https://www.cedefop.europa.eu/files/4196_en.pdf



heritage skills and competences does not even disclose the roughest contours. The current debate is not one sided, averse to heterogeneity, but seeks to balance the centralised and standardised approach to decentralised systems. The projects Changing nature and role of European VET-project and the more recent Future of vocational education and training (VET) project, actually advocate increased autonomy at the local and regional level, allowing institutions to react more rapidly to local labour market needs and to define context-appropriate teaching material and learning formats⁴⁸. The project also raises the fundamental question whether a strict definition and boundary for vocational education and training is at all relevant. "The focus on VET as a separate and distinct subsystem will become less relevant as there is a greater need for connecting and combining different forms of learning."⁴⁹ One need identified by CEDEFOP is for skills anticipation systems to counter skills mismatches, but also 'feed-back-loops' allowing for continuous review and renewal. This system should be linked to and integrated into a systematic dialogue between education and training and labour market stakeholders at different levels.

The lack of data has been acknowledged in previous CHARTER deliverables (D2.2) and also in the VoC and OMC workgroups on 'skills, training in knowledge transfer in cultural heritage professions', and is also relevant with regard to stakeholder roles and dynamics. The EU Court of Auditors report on EU investments in cultural sites points out that few funding programs have designated objectives towards culture or cultural heritage, or with references to EU policy for culture⁵⁰. The lack of cultural elements in the objectives, affecting also selection of indication and the framework as a whole. A result in regard to investments in cultural sites is for instance that the revenue generation is not sufficiently incentivised by the current funding framework and that beneficiaries become dependent on public subsidies.

There are external stakeholders who are in demand of cultural heritage for the purpose of their economic activity, and who invest in cultural heritage, employ workers and generate a measurable turnover and contribution. The comprehensive investigation by the Europa Nostra-led consortium **Cultural Heritage Counts for Europe** presented a range of evidence-based methods and case studies to assess the value of cultural heritage as a strategic resource for sustainability⁵¹.

⁴⁸ See for instance the initial findings in the report How do vocational education and training systems respond to change, available at: https://www.cedefop.europa.eu/files/2017-12-08_jens_bjornavold_cedefop_how_do_vocational_education_and_training_systems_respond_to_change_1.pdf

⁴⁹ CEDEFOP, Briefing note. What future for vocational education and training in Europe? Available at https://www.cedefop.europa.eu/files/9133_en.pdf

⁵⁰ EU Court of Auditors (2020) EU investments in cultural sites: a topic that deserves more focus and coordination, 2020:08, at:

https://www.eca.europa.eu/Lists/ECADocuments/SR20_08/SR_Cultural_investments_EN.pdf

⁵¹ Cultural Heritage Counts for Europe Consortium (2015). Cultural Heritage Counts for Europe (full report). EU, available at <https://www.europeanostra.org/our-work/policy/cultural-heritage-counts-europe/>

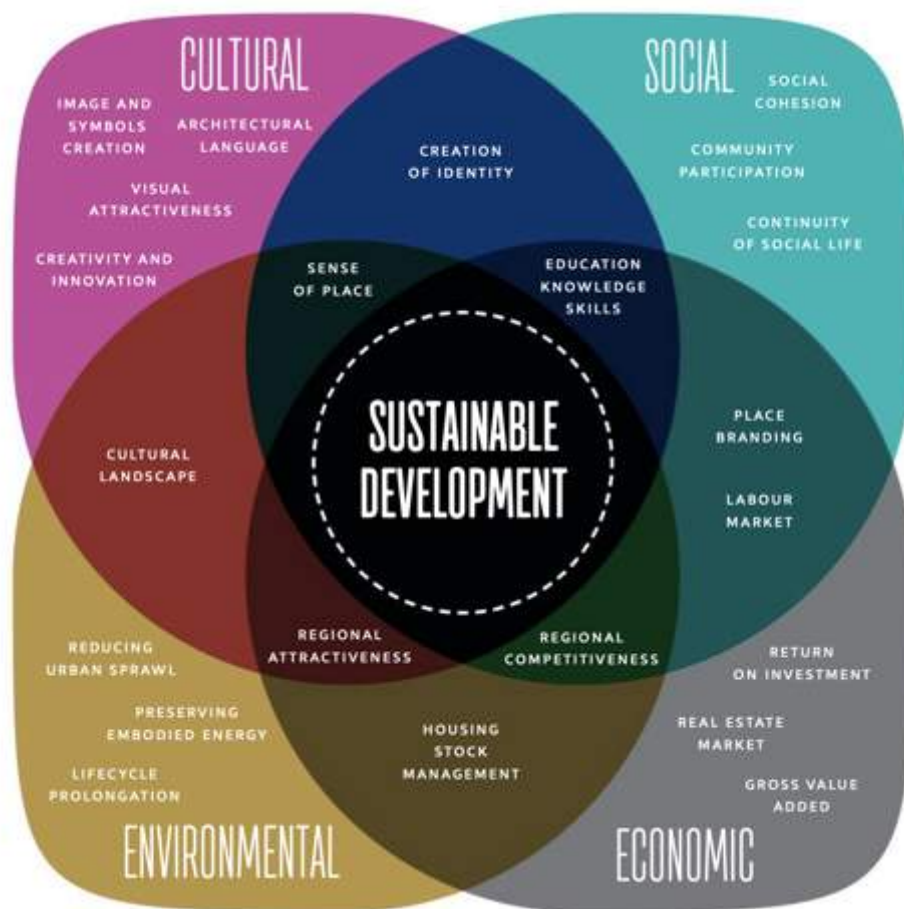


Figure 2.1.7. The Cultural Heritage Counts for Europe consortium’s ‘holistic four domain approach diagram’ of value creation for sustainability in the cultural, social, economic and environmental domain. From Cultural Heritage Counts for Europe, p. 17.

The extent of cultural heritage impact in quantitative figures is presented by **The European Territorial Observatory Network ESPON** who has developed a methodology to **measure the impact of built heritage on economy and employment**.⁵² The results show that material cultural heritage (MCH) generates over half a million persons in full time employment in Europe. The impact of mainly shows in tourism and construction, and not in traditional cultural heritage domains like archaeology, museums, archives, libraries, and architecture. The availability of data concerns primarily listed and protected immovable cultural heritage, in particular to buildings or groups of buildings. Still with this delimitation, the total turnover of 83,985.4 million EUR and employment of 549,003 Full Time Equivalents representing 2.1% of the total business economy or 5% of the service sector is visible in tourism (56,6% in turnover and 72,9% of employment) and construction (31,5%

⁵² ESBO (2019) Material Cultural Heritage as a Strategic Territorial Development Resource: Mapping Impacts Through a Set of Common European Socio-economic Indicators. Available at: https://www.espon.eu/sites/default/files/attachments/HERITAGE_Main%20Report.pdf



of turnover and 24,6% of employment).⁵³ The report also identifies that MCH has an impact on other sectors like real estate, ICT, insurance and finance. It is remarkable that less than 2% of the employment related to material cultural heritage is found within traditional fields or the 'internal stakeholders' of archaeology, museums, archives, libraries and architecture.

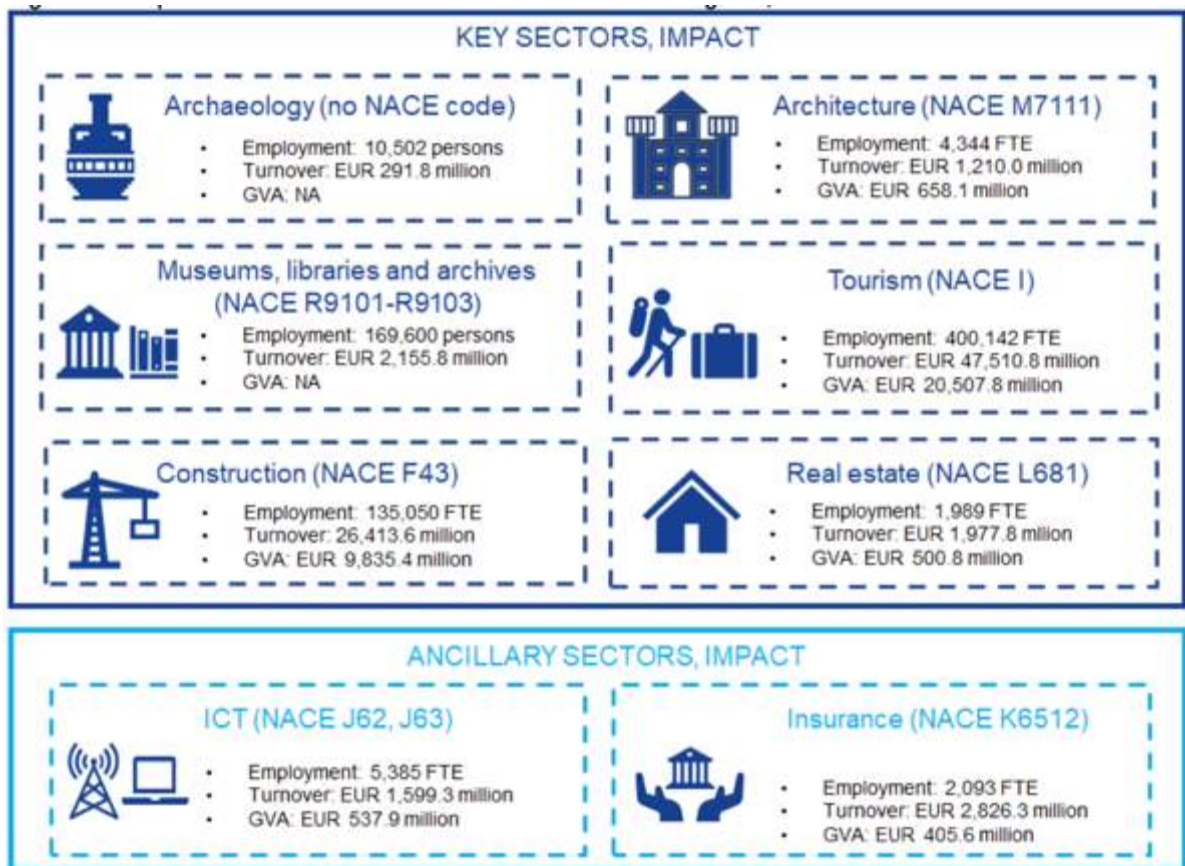


Figure 2.1.7. Visualisation of the impacts related to MCH in stakeholder countries/regions in 2016, from ESPON 2019, p. 54. The impact shows the employment in full time equivalents (FTE), the turnover and the contribution in gross value added (GVA).

⁵³ ESBO (2019), p. 53-56.

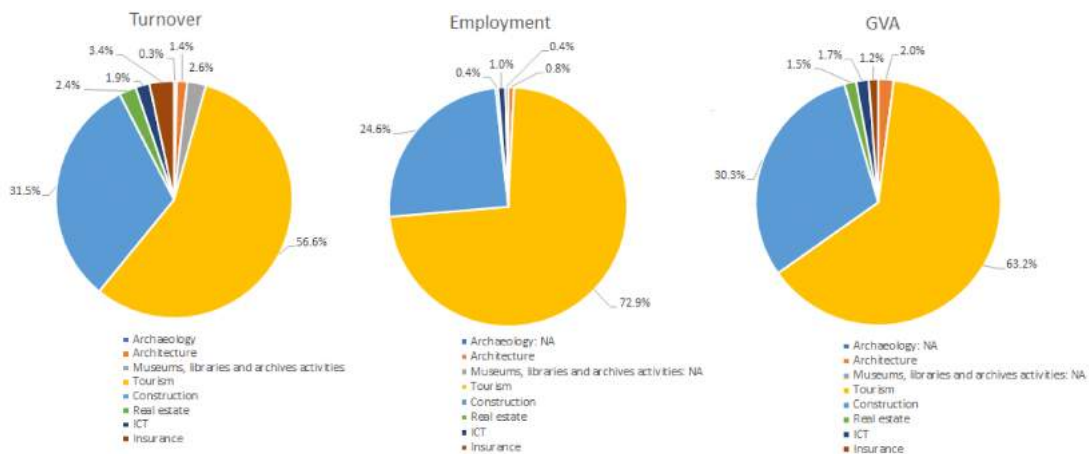


Figure 2.1.8. Diagrams of the share of the impacts of each sector/activity in total impact of MCH in stakeholder counties/regions in 2016, from ESPON 2019, p. 56. GVA is the Gross Value Added.

Existing evidence shows that accurate data to describe cultural heritage is poor, that cultural heritage values and impacts are found outside traditional fields. Consequently, there are key stakeholders in cultural heritage external to the sector and its traditional stakeholders. This supports the proposals from the VoC and OMC groups ‘skills, training in knowledge transfer’ that transversal skills are needed. Values are created in the pathways between traditional sectors. It seems, however, that this transversality works only in one direction in which traditional cultural heritage professions expand their competences. The **European Confederation of Conservator-Restorers’ Organisations (ECCO)** developed in 2011 a competence profile required to enter the profession of Conservation-Restoration, in collaboration with **European Network for Conservation-Restoration Education (ENCoRE)** to implement the profile in higher education⁵⁴. The profile aimed for T-shaped competences and includes skills like management, communication and engagement. It is rare that educational programmes in building engineering, environmental engineering, and infrastructure, or in real estate and construction management have any mandatory elements of conservation or cultural heritage element in the curricula⁵⁵. The Erasmus+ project *Confronting Wicked Problems: Adapting Architectural education to new situation in Europe* run by the **Conservation Network** of the **European Association for Architectural Education (EAAE)** studied the programmes for architects in Europe, identified that 3-6 mandatory credits in the five year educations concerned conservation and cultural heritage related subjects⁵⁶. This does not correspond to the fact that the majority of the work in construction and architecture concern

⁵⁴ ECCO (2011) Competences for the access to the conservation-restoration profession. Available at: <https://www.ecco-eu.org/home/ecco-documents/>

⁵⁵ Almevik, G (2019) Mastering Building Conservation. *Professionalism in the built heritage sector*. Van Balen and Vandesande, London, Taylor and Francis.

⁵⁶ Cabrera, I. (ed) 2017. Final report. Erasmus + project Confronting Wicked Problems: Adapting Architectural education to new situation in Europe. Oslo: Arkitektur og designhøgskolen i Oslo



interventions and refurbishing of the existing building stock⁵⁷. The most sustainable buildings are the ones already built⁵⁸.

To conclude, the review points out the cultural heritage sector's transformation in ways of thinking and working, affecting the heritage stakeholder and roles and the skills and competence needed for traditional and emerging professionals. Cultural heritage approaches and paradigms have changed, and so has the composition of stakeholders and their roles. Cultural heritage is not a discrete concern for experts and authorities, but a product of social debate among many stakeholders. Cultural heritage as a process and economic activity brings values to society and creates jobs but the impacts show particularly in traditional sectors. Cultural heritage's strengths of being cross-disciplinary and transversal also brings the problems of fragmentation, lack of concreteness and absence of solid data. There is an opportunity for CHARTER to look the other way around – who does invest in cultural heritage, how and why? Previous work confirms the call for more transversal skills in the T-shaped competence profile, fostered through stakeholder collaboration on skills anticipation systems with feed-back-loops integrated into a systematic dialogue between education and training, employers and practitioners on local and regional level.

2.2. Cultural heritage dynamics survey

2.2.1. Methodology

The aim of the survey was to collect quantitative data from stakeholders in European countries on their views and perspectives in relation to challenges, constraints, and gaps with a particular emphasis on the implications to education and training systems. The survey will also help us in forthcoming deliverables to look into the different stakeholders' readiness for the digital shift, climate change, sectoral integration, mobility and continuous professional development. 30 countries participated in the online survey, the majority European and a total of 1085 valid responses were collected.

To get quantitative data the survey was designed with the following objectives:

- Questions had to be simple and short, reflecting the overall questions of the project
- Questions had to be simple and with standardised responses to collect quantitative data
- Some open-ended questions allowed the collection of qualitative data.
- Questions had to be easily understood by different stakeholders in different contexts
- The survey had to be translated to different languages to assure we had responses from people who did not speak English

⁵⁷ Mirza & Nacy Research Ltd. 2017. The Architect's Profession in Europe 2016: A Sector Study. Brussels: The Architect's Council of Europe (ACE).

⁵⁸ As stated by Carl Elefante, former president of the American Institute of Architects.



- It had to be quick to fill in
- Include reference questions (i.e., nationality, age, area of expertise, etc.) which would allow us to understand potential biases, differences, biases or trends in different groups
- It would be feasible to extract and analyse the data upon completion.

The survey was designed to accord with these main objectives and over a number of meetings (both in small and larger groups) with CHARTER partners it was developed and edited further. As the survey aimed to collect quantitative data, we opted for questions with preselected options to choose from with a box dedicated to 'other' for additional options to be added by the responder.

The process started with the aims of the survey and the drafting of questions based on those aims. Draft questions were discussed and tested, rephrased, modified and edited, while other questions we added to help with the aims of the project. The survey was pre-tested several times before it was finalised in April 2022 when it was also posted.

The first part of the survey was dedicated to reference questions, i.e., personal information regarding the responder which would allow us to identify patterns, compare results between different groups based on nationality, country of employment, age group, gender, type of employment, area of employment and educational level. The second part was dedicated to the views of stakeholders on challenges whilst the third part included questions regarding education and skills. In the final part we added two open ended questions which are related to WP3 and questions about the European Qualifications Framework (EQF).

Some questions offered a choice from a drop-down list, others were multiple choice allowing responders to choose from several options and up to a maximum number of responses (three or five) while others were designed with likert rating/ranking scales. (The complete survey form is presented in Appendix 3.) These displayed a number of statements to be ranked in relation to agreement with the statement from one (minimum degree) to ten (maximum degree) using a slider. Likert scales are useful to record attitudes. Finally, there were two open-ended questions. The open-ended questions aimed at recording the views of the stakeholders on gaps and needs in the sector and professions education and training should be enhanced. Open-ended questions record the impartial opinion of the responder and are important to counter-part the questions with pre-selected options. However, even in the latter case, responders had the option to add under 'other' comments, or additional options. The questions colour-coded to the three sections are seen in the table 2.2.1.



Country of operation	Nationality
How old are you? (Age groups)	How do you describe yourself?
Was your education related to any field of cultural heritage? (Yes/Partly/No) Which of the following area or areas best describe your current employment(s)? (Multiple-choice, maximum 3 choices).	
What is the governance level of your main employment? (International/National/Regional/Local)	
Is your main employment in the private or public sector? (Private/Public)	
Would you consider yourself to be part of the cultural heritage sector? (Yes/No)	
To what degree do you address the following challenges to cultural heritage in your current position? (Statements to rank between 1-10, from a minimum to a large degree)	
In your view, which of the following skills are required to advance knowledge and competence on challenges to cultural heritage? (Multiple choice, maximum 5 choices)	
Which of the following is of utmost importance for cultural heritage skills and competences?	
What do you view as the most significant gaps and needs in the current cultural heritage labor market? (Open-Ended)	
For which professions should there be more education and training opportunities? (Open-Ended)	
What formats for cultural heritage education and training are most important to develop?	
The European Qualifications Framework (EQF) is a European reference framework aimed to make qualifications understandable across different countries. EQF covers qualifications at all levels of education and training. Do you know what level of EQF qualifications you have reached? (Yes/No)	
If Yes, then Please indicate what level of EQF qualifications you have reached? (EQF levels 1-8)	
Is there anything you would like to add in terms of challenges regarding knowledge and skills in cultural heritage?	

Figure 2.2.1. The survey questionnaire was developed in three sections.

Software

Qualtrics, a sophisticated survey tool was used as it offers the possibility to run the survey in different languages and statistical analysis of the data collected. Some questions are standard in the software (e.g., nationality, country of operation, gender) while others were designed as originally intended. The flexibility and the possibilities offered by the software were vital to the success of the survey.

Languages/Translations

The questionnaire was translated into several languages. The software offered automatic translation using Google Translate however, it was considered that significant editing needed to be done. The translations and editing were carried out by CHARTER partners. The survey was made available in English, Swedish, Italian, Spanish, Basque, Finnish, Romanian, Dutch, Portuguese, and German. Other languages were on offer without editing. Translation of the survey allowed the



participation of stakeholders who were not familiar with English or were more comfortable discussing complex aspects in their native tongue.

Length of survey and timeline

The survey was timed to take approximately ten minutes to complete. The time was based on the software calculations and tests confirmed it. The survey was live for about 3 months.

Dissemination strategy

The wide dissemination of the survey was imperative for its success. The survey was disseminated in European countries via the CHARTER partners and affiliated partners' networks. Partners were pivotal in disseminating the survey to their networks. Due to EU General Data Protection Regulation (GDPR) the best way to distribute the survey was through institutional partners' networks. The survey was also disseminated via CHARTER social media and included in the newsletter sent once a month.

A document entitled 'dissemination strategy' was compiled to assist partners in the distribution of the survey to their networks. The document stated the steps to be followed and how to identify relevant stakeholders

- With potential samples of 200 for each country, and an optimistic response of 20%, this would calculate a return of 40. Risk assessment- minimum responses/non-inclusive/unbalanced distribution.
- The sector: Safeguarding and Preservation; Crafts and traditional knowledge; Dissemination and communication; Knowledge; Planning and management

The aim is to reach diverse stakeholders to the European Cultural Heritage skills alliance and beyond with a representation of all European member states. The survey should ideally cover the 27 EU member states and the five anticipated stakeholder roles (see introduction chapter). The survey focused on both internal and external stakeholders, however recognizing the challenge to reach out given the GDPR laws on data protection, the main dissemination path was through the CHARTER consortium networks. Partners who assisted in the dissemination were:

- (1) National: partners from different EU countries (CHARTER consortium covers 18 countries),
- (2) Regional: the six regions that are included in WP4 case analysis,
- (3) Networks: partners who are affiliated and associated representing networks

Partners disseminated the survey via email which included a letter explaining the survey with the link and a QR code. The partners were asked to follow a number of steps to disseminate the online survey:

- Identify relevant stakeholders in their countries, regions, organizations
- Distribute the survey
- Based on response rate per country, sent reminders to networks



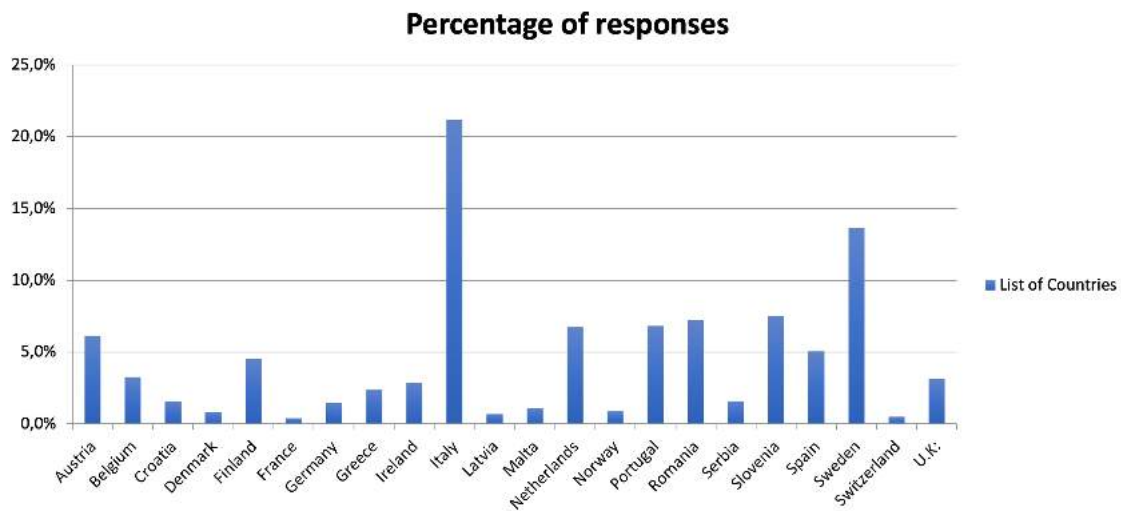
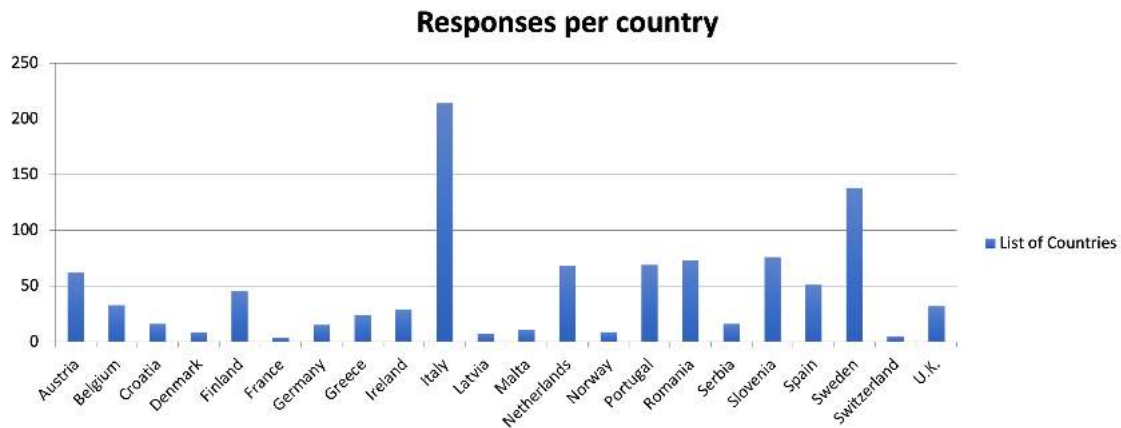
Stakeholders included:

- Authorities (i.e., National authorities of culture, heritage, tourism, city development, environmental sustainability, planning authorities (national, regional), universities, vocational schools, research institutes, museums (national, regional, local, municipal, private),
- Professional organizations and professionals from the Cultural heritage sector such as professional associations (conservators, craftspeople, archaeologists, architects, art historians, managers, etc) in museums, galleries, historic houses, religious organizations and churches, libraries and archives.
- Private companies and SMEs in CH, NGOs.

2.2.2. Survey summary results

Over 30 countries participated in the online survey, the majority European. A total of 1085 valid responses were collected with countries like Italy (216) and Sweden (139) being the ones with the highest responses (figs 2.2.2-3). Representation of most countries allows direct comparisons. There was a good age distribution with the group 45-54 being the highest. Overall, there was a normal distribution in the age groups. Around 60% of the respondents were female.

The responses are not representative to the European nations' populations. There exists a significant bias towards the CHARTER project partners' countries. There is a lack of participation in for instance France, Germany and Greece with large populations and long traditions regarding cultural heritage work.



Figures 2.2.2-3. Graphs showing the responses per country and their overall percentage. Countries with less than 3 responses were not included in these graphs.

In terms of education, the survey covered all levels starting from secondary to doctorate level with the 40% being educated at Master’s level. Around 80% of the respondents were trained in cultural heritage while the rest were either partially or in other sectors and were practising heritage professionals, in academic institutions, museums and civil service/policy offices. Around 50% of the respondents were employed in national institutions, followed by regional, international and local and 70% in public institutions compared to the 30% in private institutions.



In your view, which of the following skills are required to advance knowledge and competence on challenges to cultural heritage? ⓘ

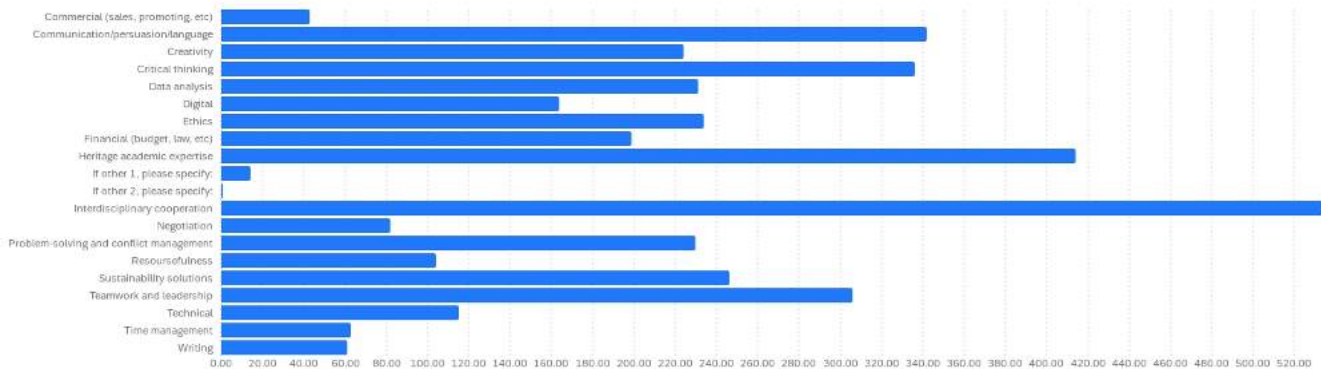


Figure 2.2.4. The graph shows the wide range of skills responders selected with interdisciplinary cooperation being the highest valued skill.

In terms of skills required to advance knowledge and competence in the field, responders could select up to 5 options from a list with “interdisciplinary cooperation” scoring the highest (534), followed by heritage academic expertise (414) and several soft skills like communication (342), critical thinking (336), teamwork and leadership (306). Interestingly, technical skills scored low with only 115 responses (See Figure 2.2.4). The responses show a clear need to look deeper into these results and correlate them with age groups and countries. In terms of skills/competences of the utmost importance for the sector, life-long learning (LLL) scored the highest, demonstrating the need for professionals to continue updating their knowledge and skills (see figure 2.2.5). This is in line with EU plans to invest on LLL.

Which of the following is of utmost importance for cultural heritage skills and competences? ⓘ

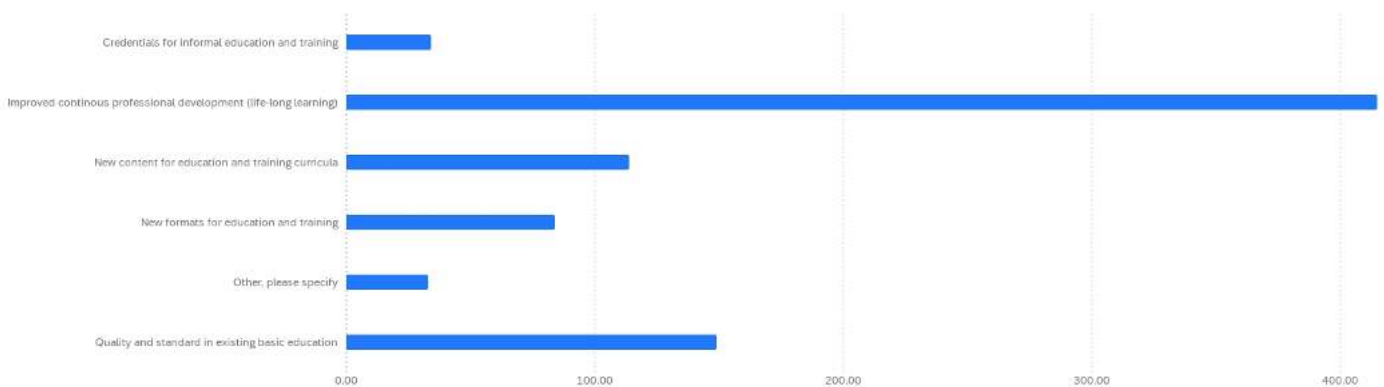


Figure 2.2.5. demonstrating the importance of continuous professional development (LLL).

In relation to the formats education and training are most important to develop (533) believe that formal training (Universities, vocational schools) need to be enhanced, followed by in-house training (450). All forms of education are desirable including apprenticeships, which are often overlooked as a way to further education (Figure 2.2.6).

In the question about knowledge of EQF, 837 people responded in total with only 222 replying positively and 615 negatively. This shows that there is a need to address this at both European and



National level. From those answering positively, the majority of responders were at levels 7 and 8 (71 and 73 respectively).

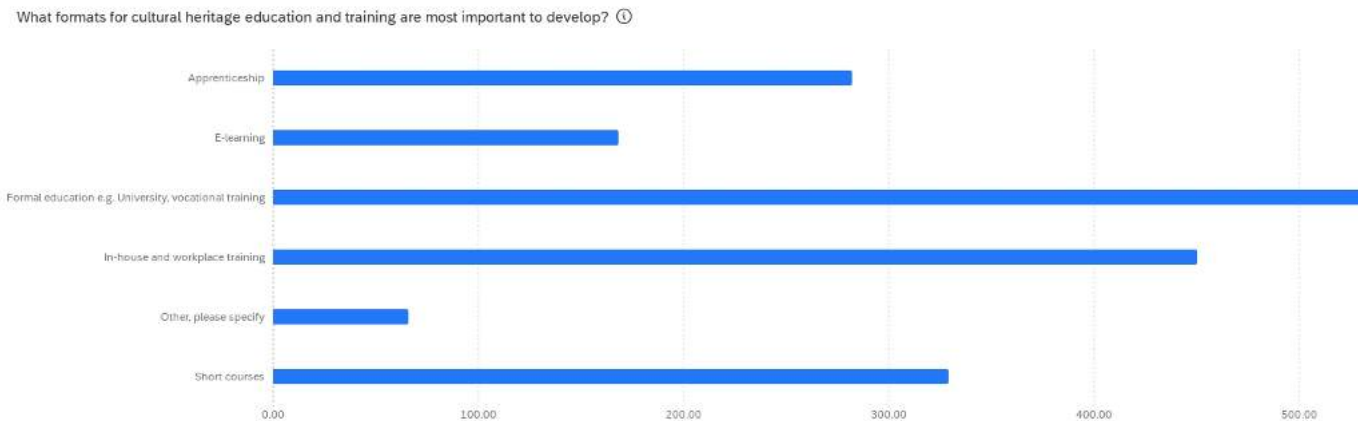


Figure 2.2.6. Formal education remains the medium that needs to be developed to educate professionals, with in-house training and short courses being considered important.

The open-ended questions have not yet been thoroughly analysed. The survey data will be used also in forthcoming deliverables, and analysed in regard to gaps and needs analysis (deliverable D.4.2), and the summary deliverable on cultural heritage dynamics and future scenarios (D.4.4). Initial analysis, here presented in a word cloud, provides indications on gaps and needs. The first question recorded the respondents' views on the most significant gaps and needs in the current cultural heritage labour market. The results raise lack of resources, entry job opportunities and opportunities for professionals in general, training and low salaried jobs. Other issues raised are linked with lack of understanding of the sector at policy level (Figure 2.2.7).



Figure 2.2.7. Word Cloud of the open-ended question: What do you view as the most significant gaps and needs in the current cultural heritage labour market? The bigger the word, the more times it appears.



Statistical analysis of survey

Statistical analysis allows identification of the main drivers in the survey as well as correlation and patterns. Only the statistically significant results are summarised.

Each of the fields was treated like a factor and was compared with others. The data can be interrogated in many different ways and different statistical methods. The methods used were correlations, analysis of variance, pivot tables and clusters. Of particular interest were the questions with multiple choice or ranking of statements as they provide a great insight into the stakeholders and variations/correlations in relation to country of operation, age groups, gender and professional answering.

There is a clear correlation between the country and the employment of the respondents. In Figure 2.2.9 one can see the distribution in Italy and Sweden as an example. In Italy, 50% of the respondents are academics, while in Sweden the same percentage are civil servants or in a public institution. Similar results are available for all the countries.



Summary of Q1: List of Countries vs Q7: Which of the following area or areas best d...oyment(s)?
 Maximum 3 choices. - Selected Choice

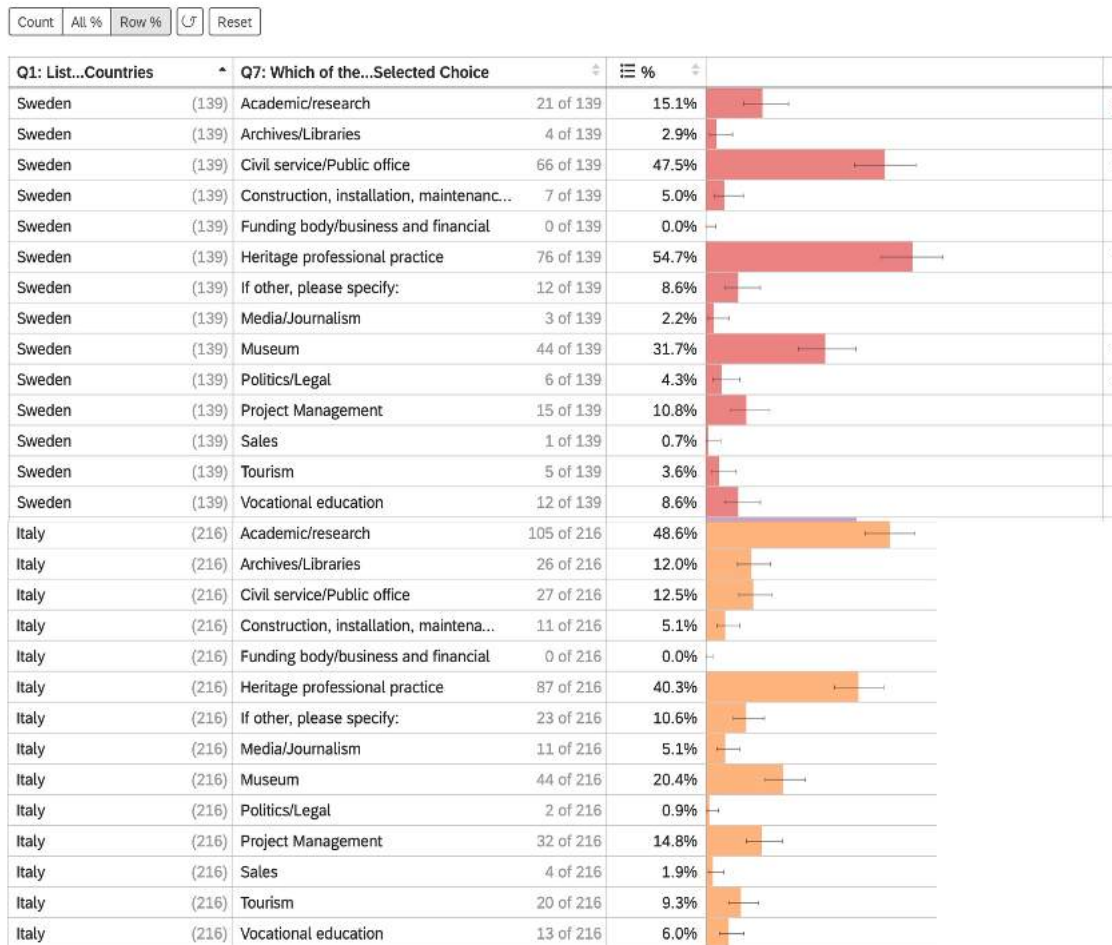


Figure 2.2.8. The analysis shows Italy and Sweden and the range of professionals taking the survey. While in Italy a great majority responded belonged to academia, in Sweden it was stakeholders from the civil service. The absence of responses from stakeholders from funding bodies is indicative of the sector.

The results show a clear correlation between the age of the responders and their choice in relation to areas addressed in their current employment. An example can be seen in the figure 2.2.10, which shows that different age groups respond differently in new challenges. For example, you can see that in relation to 'extended professional roles' and whether it is addressed in their current workplace, distributions within the age groups vary significantly, with the 18-24 group scoring higher average than the other groups (which show a wider distribution of scores).

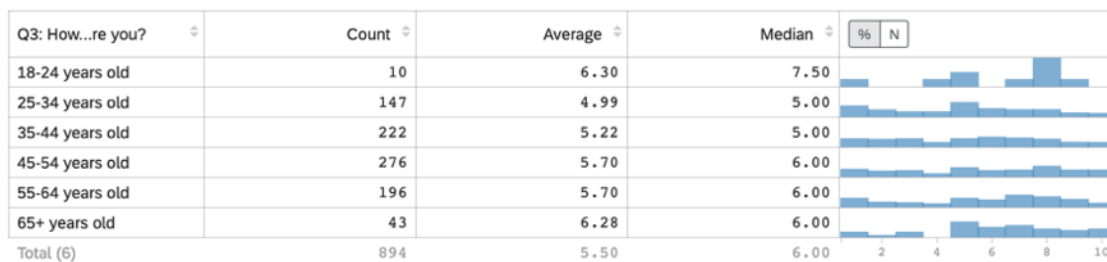


Figure 2.2.9. The analysis shows that there is a clear difference between the age groups with the 18-24 being an outlier compared to the other groups. Also, we see a progressive shift in the age groups in relation to the perception of addressing extended professional roles in the workplace.

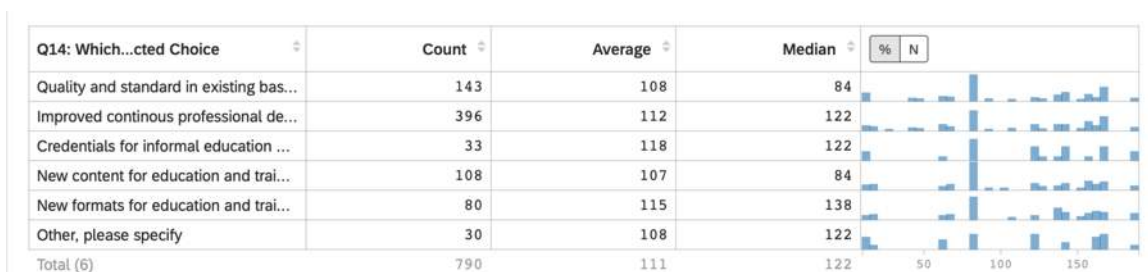


Figure 2.2.10. An example of a non-significant result showing there were no differences in the responses between countries and what is considered important in skills and competences.

Another significant result related to the age groups concerns the question asking what skills are required to advance in the field (Figure 2.2.11). The group 18-24 stands out compared to the other groups. For example, the 18-24 group considers creativity, heritage academic expertise and sustainable solutions, problem solving, negotiation and digital skills are the most important skills while the age group 65+ considers critical thinking and communication as most important. When these results are correlated with gender, there are small differences in some of the skills, like ethics, where female respondents ranked higher than males, however, the rest are very close. There are not enough data to discuss non-binary or other genders. See for example pivot table below (Figure 2.2.12).



How do yo...	Critical thi...	(Blank)	Total AVERAGE
Male	117.3	108.8	112.2
Female	113.9	109.4	111.2
Non-binary / t...		101.0	101.0
Prefer to self-...	93.4	47.0	80.1
Prefer not to say	106.2	66.8	90.4
Total	114.3	108.6	110.9

Figure 2.2.11. Pivot table showing the correlation between gender, critical thinking and countries. In this case, there is no difference between participants.

How do yo...	International	International	National	National	Regional	Regional	Local	Local
Critical thi...	(Blank)	Critical thi...	(Blank)	Critical thi...	(Blank)	Critical thi...	(Blank)	Critical thi...
Male	29.3%	25.0%	26.0%	29.5%	22.2%	25.6%	32.0%	23.1%
Female	65.9%	71.9%	71.8%	68.9%	71.4%	72.9%	66.0%	76.9%
Non-binary / t...	0.0%	1.6%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Prefer to self-...	2.4%	0.0%	1.1%	1.2%	3.2%	0.0%	0.0%	0.0%
Prefer not to say	2.4%	1.6%	1.1%	0.4%	3.2%	1.5%	2.0%	0.0%
Total	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

Figure 2.2.12. Pivot table relating gender, and type of organisations for all countries. The difference in percentages between male and female are related to the number of counts since the number of female respondents was significantly more than the male.

When examining individual countries to see whether the age plays a significant factor consistently there were no respondents in the 18-24 group in most countries. Therefore, even though a significant factor, the total number of responses by country limits the possibility to look into the factor exhaustively. However, the generational effect is clear.

When comparing the relationship between educational level and selected skills, we can see there are differences between the groups based on educational level and type. In the question asking which skills are required to advance the field, there were deviations between professionals. The biggest deviations are seen in relation to skills like 'creativity' which is considered important primarily for the group with secondary education. The secondary education group stands out compared to others. For example, the secondary education group scored the lowest in skills like heritage academic expertise, critical thinking and interdisciplinary cooperation and teamwork and leadership which are the skills found in other groups (especially the ones with master's and doctorate education). This outcome is indicative of the plurality in views in the sector and can be used for educational/training purposes but also as an opportunity for institutions to diversify expected outcomes. In relation to the question about knowledge of EQF there is no correlation with countries.



Summary of **Q5: What is your highest educational level? - Selected Choice** vs **Q13: In your view, which of the following skill...enges to cultural heritage? Maximum 5 choices.**

Count	All %	Row %	CF	Reset
Q5: What...ed Choice	Q13: In your vie...imum 5 choices.			%
Secondary (18)	Communication/persuasion/language	5 of 18		27.8%
Vocational or similar (44)	Communication/persuasion/language	15 of 44		34.1%
University - Bachelor... (137)	Communication/persuasion/language	51 of 137		37.2%
Graduate or professi... (341)	Communication/persuasion/langu...	156 of 341		45.7%
Doctorate (PhD) (224)	Communication/persuasion/language	87 of 224		38.8%
Other, please specify (77)	Communication/persuasion/language	28 of 77		36.4%
Secondary (18)	Creativity	10 of 18		55.6%
Vocational or similar (44)	Creativity	14 of 44		31.8%
University - Bachelor... (137)	Creativity	51 of 137		37.2%
Graduate or professi... (341)	Creativity	77 of 341		22.6%
Doctorate (PhD) (224)	Creativity	54 of 224		24.1%
Other, please specify (77)	Creativity	18 of 77		23.4%
Secondary (18)	Critical thinking	3 of 18		16.7%
Vocational or similar (44)	Critical thinking	18 of 44		40.9%
University - Bachelor... (137)	Critical thinking	55 of 137		40.1%
Graduate or professi... (341)	Critical thinking	133 of 341		39.0%
Doctorate (PhD) (224)	Critical thinking	100 of 224		44.6%
Secondary (18)	Data analysis	4 of 18		22.2%
Vocational or similar (44)	Data analysis	7 of 44		15.9%
University - Bachelor... (137)	Data analysis	29 of 137		21.2%
Graduate or professi... (341)	Data analysis	97 of 341		28.4%
Doctorate (PhD) (224)	Data analysis	66 of 224		29.5%
Other, please specify (77)	Data analysis	28 of 77		36.4%
Secondary (18)	Digital	4 of 18		22.2%
Vocational or similar (44)	Digital	10 of 44		22.7%
University - Bachelor... (137)	Digital	32 of 137		23.4%
Graduate or professi... (341)	Digital	63 of 341		18.5%
Doctorate (PhD) (224)	Digital	37 of 224		16.5%
Other, please specify (77)	Digital	18 of 77		23.4%
Secondary (18)	Ethics	2 of 18		11.1%
Vocational or similar (44)	Ethics	16 of 44		36.4%
University - Bachelor... (137)	Ethics	33 of 137		24.1%
Graduate or professi... (341)	Ethics	91 of 341		26.7%
Doctorate (PhD) (224)	Ethics	67 of 224		29.9%
Other, please specify (77)	Ethics	25 of 77		32.5%
Secondary (18)	Financial (budget, law, etc)	2 of 18		11.1%
Vocational or similar (44)	Financial (budget, law, etc)	12 of 44		27.3%
University - Bachelor... (137)	Financial (budget, law, etc)	34 of 137		24.8%
Graduate or professi... (341)	Financial (budget, law, etc)	83 of 341		24.3%
Doctorate (PhD) (224)	Financial (budget, law, etc)	48 of 224		21.4%
Other, please specify (77)	Financial (budget, law, etc)	20 of 77		26.0%
Secondary (18)	Heritage academic expertise	7 of 18		38.9%
Vocational or similar (44)	Heritage academic expertise	22 of 44		50.0%
University - Bachelor... (137)	Heritage academic expertise	55 of 137		40.1%
Graduate or professi... (341)	Heritage academic expertise	168 of 341		49.3%
Doctorate (PhD) (224)	Heritage academic expertise	123 of 224		54.9%
Secondary (18)	Interdisciplinary cooperation	6 of 18		33.3%
Vocational or similar (44)	Interdisciplinary cooperation	25 of 44		56.8%
University - Bachelor... (137)	Interdisciplinary cooperation	93 of 137		67.9%
Graduate or professi... (341)	Interdisciplinary cooperation	214 of 341		62.8%
Doctorate (PhD) (224)	Interdisciplinary cooperation	153 of 224		68.3%
Other, please specify (77)	Interdisciplinary cooperation	43 of 77		55.8%
Secondary (18)	Sustainability solutions	5 of 18		27.8%
Vocational or similar (44)	Sustainability solutions	12 of 44		27.3%
University - Bachelor... (137)	Sustainability solutions	48 of 137		35.0%
Graduate or professi... (341)	Sustainability solutions	100 of 341		29.3%
Doctorate (PhD) (224)	Sustainability solutions	59 of 224		26.3%
Other, please specify (77)	Sustainability solutions	22 of 77		28.6%
Secondary (18)	Teamwork and leadership	2 of 18		11.1%
Vocational or similar (44)	Teamwork and leadership	18 of 44		40.9%
University - Bachelor... (137)	Teamwork and leadership	47 of 137		34.3%
Graduate or professi... (341)	Teamwork and leadership	132 of 341		38.7%
Doctorate (PhD) (224)	Teamwork and leadership	76 of 224		33.9%
Other, please specify (77)	Teamwork and leadership	31 of 77		40.3%



Figure 2.2.13. The table shows how the importance professionals educated at different levels give to different skills. Of interest is that people with basic education value creativity higher and interdisciplinary cooperation less than other groups. The vocational group scored higher in ethics, the Graduate values communication higher than others while the PhD group values academic expertise and critical thinking higher than others.

The responses to the question “To what degree do you address the following challenges to cultural heritage in your current position” and the scores, averages and medians as well as the bell-shaped deviation can be seen in figure 2.2.14. The challenges are listed from the least addressed to the most frequently selected. The results show that ‘human mobility and migration’ followed by ‘mass tourism’ (average scores 3.82 and 4.00, with medians at 3). Interestingly, social, cultural, economic, environmental sustainability seems to score the highest with average 6.27 with digital presence/digitisation (6.11), resources (5.92) and new technologies (5.90) following. Adaptation to climate change, diversity and inclusion (DEAI), public-private sector cooperation averaged over 5 with medians between 5 and 6. Finally, digital presence/digitisation and social, cultural, economic and environmental sustainability averaged the highest (over 6) with a median of 7 making them the two issues stakeholders consider being addressed effectively at present. The latter is an interesting result given that these are some of the issues being discussed widely as needed to be addressed and it raises the question about perception and expectations.

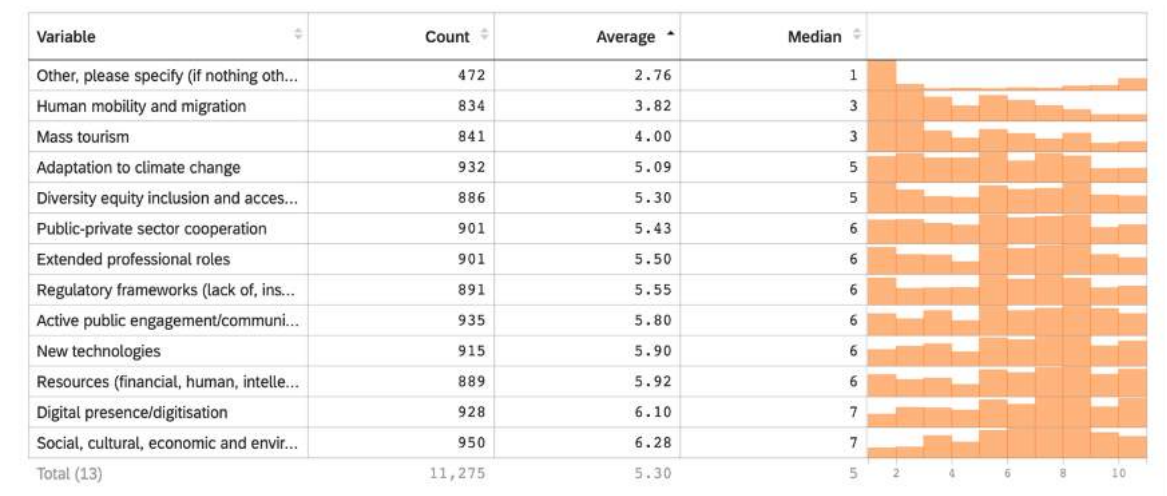
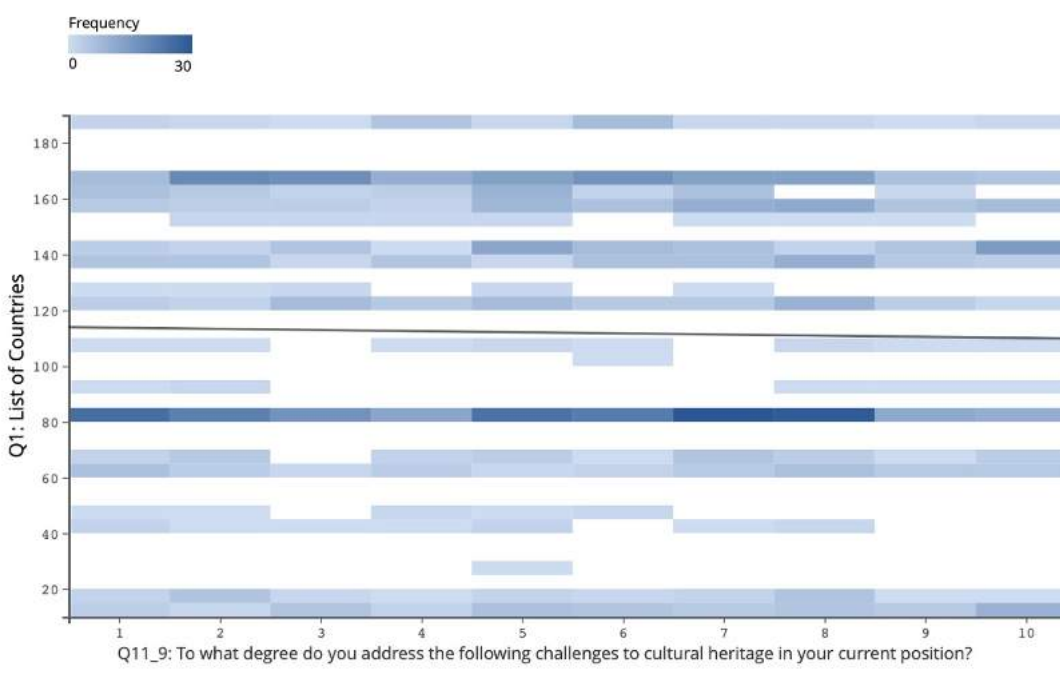
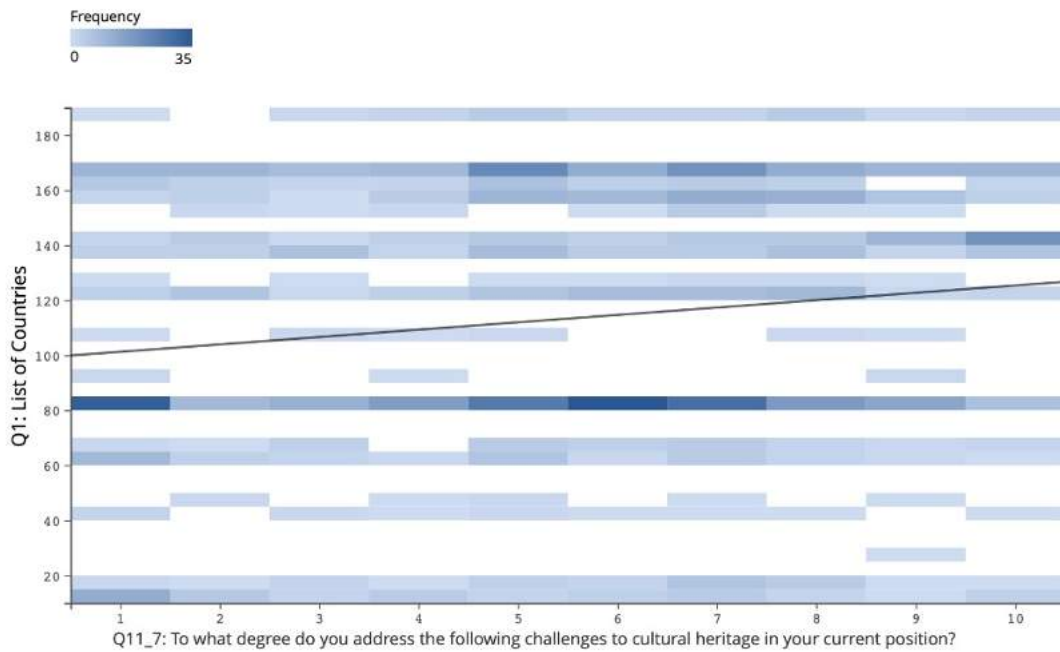


Figure 2.2.14. Graph showing the standard distributions of ranked challenges addressed in stakeholders’ current workplace. The results show that some challenges are overlooked (low average and median) while others are addressed sufficiently.

Statistical analysis showed there is a positive correlation (when one increases, the other one increases as well) between the country and the selection of most of the challenges selected. There was no significant correlation between country and challenges like human mobility and public-private sector cooperation (Figures 2.2.15-16).



Figures 2.2.15-16. The graph above shows the positive correlation between countries and extended professional roles and on the graph below the public-private sector cooperation which are unrelated to countries.



When looking into individual countries we see that there is differentiation between countries, for example, Romania had a median of 8 with SD 2.3, while Italy 6 with SD 2.6. The differences between countries could be further explored in relation to professions and age groups.

2.3. CHARTER in REGIONS workshops

2.3.1. Vision and format of the regional workshops

Ecosystem-thinking lies at the heart of CHARTER's approach to the understanding of the sector. Ecosystems are not set in stone, but are place-based: therefore, already at the proposal stage, CHARTER included regional authorities as interfaces for mobilising local stakeholders from their ecosystems. As a specific requirement of the European Commission, and to secure validation, roll-out and sustainability of the project activities in their ecosystem context, territorial actors are an integral part of the Erasmus+ sectoral skills alliance projects. CHARTER included regional authorities with a demonstrated capability of mobilising the broader ecosystem stakeholders of the Cultural Heritage sector. With this in mind, a series of **six regional 'CHARTER in REGIONS' workshops** are rolled out by the five partners affiliated to ERRIN (Alentejo/ADRAL, Basque government, Free Hanseatic city of Bremen, Tuscany region, Västra Götaland Region) as well as by Astra Museum in Sibiu.

The **objective** of this series of regional workshops is to **place the results derived from the research activities** on Cultural Heritage **professions** (WP2) as well as on the **education and training system** (WP3) **into specific regional socio-economic contexts**. The regional workshops offer an excellent occasion to progressively validate the project's research findings and to perform a future-oriented, forward-looking reality check of such findings in a territorial context, which is based on professional cultural heritage integrated practice at grassroots level (WP4). During the two-day workshop research findings of WP2 and WP3 are validated or challenged by critical reflection of regional cultural heritage practitioners. Moreover, the workshops also pave the way towards the regional roll-out of the sectoral skills strategy, which is intended as the main outcome of the project.

The workshops planned are a collaboration between CHARTER and the region's heritage authorities and/or leading institutions. They bring the theoretical CHARTER model with six functions (see figure 1.1 in the first chapter) into the regional practice.

The regional workshop is a powerful instrument to collect data on the regional cultural heritage ecosystems, to unveil dynamics between its stakeholders and to detect emerging pockets of cultural heritage Education & Training innovation at grassroots level. At the same time, the regional workshops can identify the innovation potential of untapped collaborations and illustrate how new roles and dynamics between stakeholders might put long-term sustainability of the cultural heritage in the region at risk. Once the series of six regional workshops will be completed in June 2023, a forthcoming deliverable (D.4.3.) will provide a report on the "Regional case studies" summarising the results from six regional case studies with suggestions for regional roll-out, digital and sustainability actions and recommendations on possible ways to scale up the experience and



conclusions at regional level to national and, even more importantly, European level recommendations.

The regional workshops are hosted by the affiliated partner organisation in the capital/a major city of the region with the easiest access by flight/public transport. Each workshop lasts two full days, including a half-day site visit to further understand one or more key features of the cultural heritage ecosystem in its impact on the region (see below). As the regional workshops present a unique opportunity to assess the state of play of the cultural heritage sector in the region, in presence of European experts of the field, the workshop is carefully prepared by the host organisations, ERRIN, Gothenburg University and - where of interest - the broader CHARTER consortium to maximise its potential. The regional workshop hosts approximately 50-70 participants, two thirds of which should be internal and external stakeholders from the regional cultural heritage ecosystem. The rest are representatives of the CHARTER consortium.

At the moment of writing this deliverable, three regional workshops have already taken place (in the Basque Country, Sibiu County and the Free Hanseatic City of Bremen), and three more are planned for October 2022, December 2022 and June 2023.

2.3.2. The Basque country in Bilbao, Spain

On 18-19 October 2021, the Basque Government hosted the first CHARTER in REGIONS workshop in Bilbao, Spain, in collaboration with the University of the Basque Country (UPV/EHU). The aim of the workshop was to look into the current state of play, including mismatches and gaps related to the needs of the labour market, as a first step prior to a more future-thinking approach. Considering the need for a legal recognition of the professional profiles in the Cultural Heritage field, the workshops discussed the profiles of the future and what type of training is needed to get there. Furthermore, the workshop tested two methodological pillars of CHARTER: the design of the ecosystem as well as the future scenarios.

The two day programme in Bilbao involved a wide range of cultural heritage stakeholders from the Basque Government's Cultural Heritage Directorate, the three Provincial Councils, academics of the University of the Basque Country, CH professionals (independent, freelancers, self-employed), the UNESCO Center of the Basque Country, traditional craftsmen, the Association for the Promotion of Traditional Basque Crafts, several museums and associations and CH experts of the CHARTER full and associated partners.

The workshop explained the interplay between the stakeholders involved in cultural heritage in the **Basque Country**, or Euskal Herria in the Basque language, a mountainous and coastal cross border region with a French and a Spanish part that share culture and language. The **Autonomous Community of the Basque Country** is also labelled the "**Southern part**" of the Basque Country. This governance level is composed of three provinces (Álava, Bizkaia and Gipuzkoa) united into an Autonomous Community, represented by an elected government. It has broad competences, such as education, collection of taxes, police, public services, culture, etc, and a strong level of autonomy from the Spanish Central Government. The Autonomous Community of the Basque Country (CAE in Spanish) is a small territory in size but very rich in terms of cultural heritage. With 251 municipalities and around 2.2 million inhabitants, it has a contrasted territorial configuration since the only urban conurbation of Bilbao hosts around one million inhabitants.



Public management, protection and dissemination of Basque cultural heritage is mainly divided between regional and provincial institutions but city councils also have competences regarding their municipal cultural heritage conservation and dissemination. The corresponding competences are described in The Basque Cultural Heritage legislation (Basque Cultural Heritage Act 6/2019, of 9 May).

The Basque Government has competences over the management and preservation of cultural heritage, (concerning classification, protection policies and financing) via its Cultural Heritage Directorate.

The Provincial Councils have competences over the Conservation and Restoration Interventions on Classified Protected cultural heritage distributed between the three historical territories: Bizkaia (Bizkaia Restoration Service of the Provincial Council of Bizkaia, Culture Directorate of Biscay), Gipuzkoa (Gipuzkoa Restoration Service of the Provincial Council of Gipuzkoa, Culture Directorate of Gipuzkoa), Araba-Álava (Alava Restoration Service of the Provincial Council of Álava, Culture Directorate of Álava).

There is no legal recognition of the professional profiles in the Cultural Heritage field, and stakeholders did not confirm a need for this, as the Basque Cultural Heritage legislation (Basque Cultural Heritage Act 6/2019, of 9 May) guarantees the conservation of Cultural Heritage in the Basque Country, but it does not describe the professional profile in charge of the tasks described.



Figure 2.3.1. The Basque Country's stakeholders and roles. Who cares for our cultural heritage?



Figure 2.3.2. The Basque Country’s stakeholders and roles. Who forms the professionals that conserve and transmit our cultural heritage?

The Basque Country workshop showed how extensive industrial remains can be turned into an industrial heritage asset, creating societal values and an arena for innovation. Bilbao is an example of how industrial buildings and structures can take part in the circular economy, by being converted for new use for housing, business, tourism, recreation, and creative arts.

In the Basque Country, the cultural and creative industries have taken a lead in this prosperous transformation. Cultural heritage knowledge, traditions and skills in valorisation and restoration are also significant contributors to this trend. Cultural heritage advances when progress goes hand in hand with transformation and development of new functions, innovation and uses. Better integration and use of the cultural heritage workforce require improved transversal skills and increased awareness of management and policy making.

The Basque experience with the industrial heritage also urges the acknowledgement of often non-formalised vocational skills and competences in cultural heritage occupational profiles. The safeguarding of industrial heritage requires advanced technical and mechanical skills that were, traditionally, part of the industrial workforce. The site visit at La Encartada Fabrika Museoa in Balmaseda, for instance, showed that, despite the lack of formal education or regulated occupational profile, staff members who could repair and operate the machines were indispensable.

The Basque Country workshop also proved the importance of a broad and inclusive understanding of cultural heritage. During the Bilbao workshop, we noticed a clear dichotomy between the



answers offered by the private sectors and the public administration's stakeholders on cultural heritage occupational profiles. In the case of the private sector, freelancers or small companies seemed to believe that it is more important to equip cultural heritage workers with professional skills, rather than specific legal recognition. Nevertheless, the lack of recognition of the restoration and conservation professionals was criticised, especially when doing preliminary studies where other types of profiles are more valued.

Furthermore, a lack of deep mutual understanding between the world of cultural heritage practice on the one hand and the academic world of education on the other, explained somewhat the mismatch between skills needs and study programmes offered by the university. Interaction schemes to involve experienced professional cultural heritage practitioners and real-life working situations into the university's education and research work are in place but remain mostly untapped.

As a conclusion, it could be observed that the private sector values the acquisition of new useful skills such as new technologies, more than an approved and recognised degree, since the sector seems to be looking now for experienced and more transversal profiles. In the case of public workers, a notable administrative rigidity was pointed out. They agreed on the need to redesign the cultural heritage-related professions of the future and on the necessity of legal recognition and definition of competence profiles, which should, accordingly, be accompanied by new skills. With legal recognition, at the same time, professional encroachment could be avoided.

Internal stakeholders with various roles attended the workshop:

- Architect, ICOMOS Advisory Committee President and former Technical Director-Manager of the Salinas de Añana Foundation.
- Association for the Promotion of Traditional Basque Crafts, Head of ARBASO.
- Basque Government: Head of The Cultural Heritage Directorate, Technician of the Museum Centre, Legal Advisor, experts in Culture and Creative Industries.
- ElektrART
- Euskampus Foundation Head of Custom Programs
- Founder of MADPIXEL and We love GLAM.
- IKUSMIRA Heritage/Basque Association of Industrial Heritage and Public Works AVPIOP
- ITSASMUSEUM Museum, Bilbao, Conservator and Restorer
- La Encantada Fabrika-Museoa, Technician and Curator
- Private and freelance Practitioners: ALBAYALDE-CONSERVATIO, PETRA C.O.O.P.
- Provincial Council of Alava: Head of the Museums and Archaeology Service, Head of the Restoration Service, Restoration Technician in the Cultural Heritage Restoration Service
- Provincial Council of Bizkaia: Restoration Technicians in the Restoration area,



- Provincial Council of Gipuzkoa: Head of the Historical-artistic Heritage and Archives Service, Responsible of Gordailua and Museums, Technician in Conservation & Restoration, Architect of the Historical-Artistic Heritage Service.
- SAN TELMO Museum, Education-Mediation.
- Sea Cultural Heritage. GIPUZKOA, Responsible of museum and pedagogical projects and transmission of maritime heritage at Albaola Sea Factory.
- Traditional Craftsman.
- UNESCO Center of the Basque Country, Head of Culture for Social Transformation at UNESCO Etxea.
- University of the Basque Country, Faculty of Fine Arts: Associate Professors in Conservation & Restoration of Cultural Heritage, Full Professors in Conservation & Restoration of Cultural Heritage, Contracted Professors in Conservation & Restoration of Cultural Heritage, Associate Professor of Economic Analysis, head of the Academic Management Service, Vice-rectorate on Degree and Educative Innovation, Research Group on Built Heritage, Faculty of Education, Philosophy and Anthropology.
- World Leisure Organization. Professor at the Open University of Catalunya. Former President of European network on cultural management and policy, ENCATC.

2.3.3. The County of Sibiu, Sibiu, Romania

On 28-29 April 2022, the ASTRA museum hosted the second CHARTER in REGIONS workshop in the Sibiu County in Romania, with the support of the Romanian National Institute of Heritage and in partnership with the Region of Västera Götaland. The aim of the workshop was to explore the regional cultural heritage ecosystem, to zoom in on the rural dimension of cultural heritage and urban uses and reuses of the regional cultural heritage and to address specific features, challenges and opportunities of the main traditional crafts in the field of Education & Training and Employment.

The two-day programme in Sibiu involved representatives from ASTRA Museum, the main stakeholders of the Sibiu County, craftsmen from neighbouring counties Hunedoara and Tulcea, the Romanian cultural world and the CHARTER consortium. The workshop was attended by 86 participants. Furthermore, this workshop set up a multi-stakeholder dialogue on the future needs identified and forecasted in the field of cultural heritage, in which important regional and national cultural heritage stakeholders were engaged together with experts from countries such as Hungary and Bulgaria, as well as two members of CHARTER's External Advisory Board (Marc Jacobs and Ana Schoebel Orbea).

The workshop explained the position and the roles of the different stakeholders in the regional cultural heritage ecosystem. It demonstrated how a museum of national importance, such as the ASTRA Museum, can collaborate with public, private, academic stakeholders from Sibiu and beyond at grassroots level within the centralised Romanian institutional framework in place to



manage immovable, movable and intangible cultural heritage as illustrated by Ștefan Bâlici, University of Architecture and Urban planning „Ion Mincu” (Bucharest), see figure below.

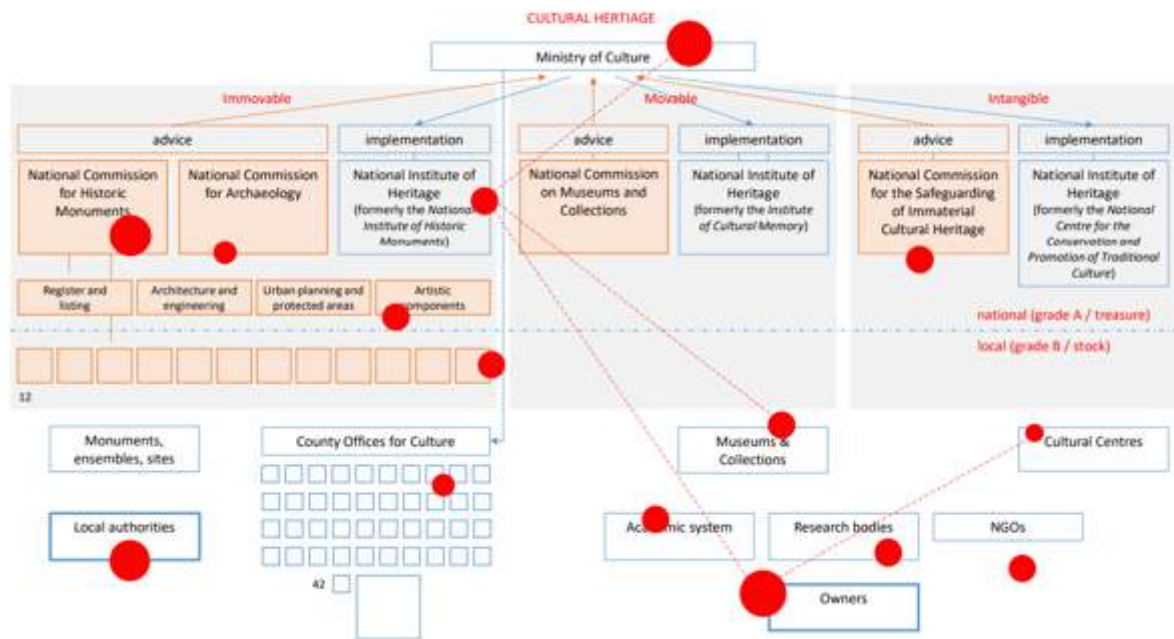


Figure 2.3.3. Institutional framework for Culture in Romania. Illustration by Ștefan Bâlici.

The main needs identified, with negative effects on the medium and long term, are the human resources capable of ensuring the necessary restoration, conservation, and exploitation works for the valuable local/regional cultural heritage in this rural region. In this ongoing race against the clock to preserve it, heritage in certain villages was taken over by communities which, alongside specialised NGOs, have generated actions to preserve and communicate it. Despite these deficiencies, through dedicated institutions, such as the ASTRA Museum, the County of Sibiu develops concrete actions to connect source communities with county-level and national beneficiaries and authorities; these actions translate into a (so-far) small-scale organic development that can serve as an example.

At a national level, the National Institute for Cultural Research and Training creates and implements training programmes mainly aimed at state cultural institutions and, in particular cases, at the private sector. At a regional level, various entities develop professional training programmes to meet local needs. The power of regions to raise regional pockets of Education and Training innovation, was showcased by the ASTRA Museum in Sibiu in the regional ecosystem of the County of Sibiu. This was demonstrated during the site visit to the “Center for Activities and Regional Resources - House of Arts” in Romanian “Casa Artelor”, under implementation at the ASTRA Museum, by which Sibiu will become the first Romanian region to provide cultural heritage training and competence certification services. The products delivered through this project will be in the interest of the urban and rural communities, supporting awareness-raising about the importance of conservation, exploitation, and assumption of defining heritage values. The great challenge is



to raise decision-makers' awareness of the direct and indirect economic effects generated by the cultural heritage through authenticity-focused cultural tourism.

The Sibiu workshop illustrated clearly the great importance of a well-connected regional ecosystem for sustainable cultural heritage and civil society. The role of the ASTRA Museum was crucial in mapping cultural heritage stakeholders in the field of crafts in the region, in connecting them to the museum and enhancing the reciprocal dynamics between the stakeholders within the regional ecosystem. Not only does ASTRA Museum collaborate closely with - mostly self-employed - traditional craftsmen; it also advocates for the needs of the regional ecosystem at the level of centralised Romanian institutions. These actions aim to valorise traditional crafts and increase support at different levels (policy, fundraising, logistics, staff supply) in order to achieve projects like the Center for Activities and Regional Resources - House of Arts, which serves as an example of how to address the human capacity needs and skills transfer challenges in other regions.

The immediate importance of the objectives and, implicitly, of the results targeted in the project are multiple: the restoration and re-functionalization of two historical monuments in the centre of the city of Sibiu, the development and implementation, in partnership, of a plan for capitalising on the restored monuments and the development and implementation, in partnership, of a professional training program, with innovative measures to adapt traditional craftsmen to the requirements and needs of the market.

In direct connection with the activities of the CHARTER project, in the certification area the participants were able to learn and familiarise themselves, in interactive discussions, with the most important aspects related to the need for certification of craftsmen. In this sense, the CARR project also proposes a complex approach and specific measures to increase the competitiveness of the members of the main target group, the traditional craftsmen, on the labour market, as well as the degree of resilience, the transferability of traditional knowledge and skills, thus contributing to the preservation of the spirit of the place and the preservation of the cultural landscape (rural and urban alike). A similar measure is aimed at members of the local community, another important target group, who will be able to acquire those techniques and knowledge necessary for minimal personal interventions in order to preserve the old or vernacular architecture of Sibiu.

The representative stakeholders participating in the workshop were:

Internal stakeholders of the regional ecosystem:

- ARCHE, [Despre Asociatie – Asociația ARCHÉ \(arche.ro\)](http://DespreAsociatie-AsociațiaARCHE(arche.ro))
- Association "Semne cusute" ("Sewn Signs")
- Association Monumentum/Order of Architects Romania, The National Map of Construction Craftsmen
- Association of the Fortified Churches
- Association of the Hungarians in Sibiu
- Association Sinaptica



- ASTRA Museum: ASTRA General Director, Open Air Director, Deputy Director, director of Indoor Museums and Heritage Management, director of Cultural Marketing;
- Community Foundation
- County Association for Tourism Sibiu
- Craftsmen in Roofing constructions⁵⁹ - Carpentry framing structure: Ioan CIOARA [craftsman and restorer, Brad, Hunedoara County], Florin ROTAR [craftsman, Cisnădie, Sibiu County], Mircea HANEA [craftsman and restorer, Cisnădie, Sibiu county]
- Craftsmen in Roofing constructions. Techniques for coverings [shingles, reeds, tile]: Dorel STEFAN [Blăjeni, Hunedoara county], Dorin PUTUCA [Blăjeni, Hunedoara county], Andrei ONICA [Blăjeni, Hunedoara county], Cătălin LUPU [Plopu, Tulcea county], Gigi ALEXANDRU [Plopu, Tulcea county], Alexandru RAZEM [Plopu, Tulcea county]
- Craftsmen in Textile weaving: Rodica Ispas [textile weaver, Avrig, Sibiu], Elena Pascu [textile weaver of cloth for shirts, Mălâncrav, Sibiu], Ioana Corduneanu [architect and designer, Bucharest]
- Fundația DALA - Foundation DALA
- Future Capital
- Head of the department of Preservation of Cultural Goods ICOM-CC, International Council of Museums – The Committee for Preservation Assistant Coordinator of the Preventive Conservation Working Group (2020-2023)
- Heritage Preservation
- HID Association- The Hungarian Cultural Center in Sibiu
- IA Sibiu
- MONUMENTUM Association
- National Institute of Heritage Romania: Communication & outreach coordinator, Project manager, Scientific Researcher III, Adviser – Intangible Heritage and Traditional Culture, Expert for European Cultural Policies, The National Database of Craftsmen and Traditional Practices
- National Qualifications Authority, head of the National Accreditation Center
- Romanian Academy, Researcher at the Institute for Social Sciences and Humanities, Sibiu

⁵⁹ The individual names of the craftsmen are included to demonstrate the big community of cultural heritage experts in the field of crafts that the ASTRA Museum connected in their regional ecosystem and whom they managed to mobilise for the CHARTER in REGIONS Workshop. As several of these traditional craftsmen are also recognised as UNESCO heritage, naming them individually is considered appropriate, whereas for other stakeholders the organisation is more important in terms of ecosystem's roles.



- Romanian Ministry of Culture, project Cultural Strategy
- Romanian Ministry of Education
- Sibiu County: President of the Sibiu County Branch of the Association of Communes in Romania
- The Gaspar, Baltasar & Melchior Association/The Piscu School Project coordinator
- The Hungarian Cultural Society in Transylvania
- The Metropolitan Museum of Art - Director and Co-Owner, Muzeul Textilelor, Conservator Emerita
- The Prince of Wales's Foundation Romania
- The SEWN SIGNS ASSOCIATION
- University of Architecture and Urban planning „Ion Mincu” (Bucharest)

External stakeholder of the regional ecosystem:

- Department of Crafts at the Etar - Regional Ethnographic open-air museum, Bulgaria], Chief Curator

2.3.4. The Free Hanseatic City of Bremen, Bremerhaven, Germany

On 26-27 September 2022, the third regional workshop was organised in Bremerhaven, hosted by the Free Hanseatic City of Bremen, in particular the City of Bremerhaven and the German Maritime Museum. The two-day workshop focussed on Maritime Cultural Heritage and what skills are needed for its preservation. The workshop aimed to give an in-depth analysis of Bremen's maritime heritage ecosystem in order to engage with regional stakeholders and map their current and future skill needs to support the handover of maritime heritage to new generations. Around 50 participants attended the workshop.

Maritime culture is a main factor for local identity and tourism in this region. Most of the objects involved are owned by non-governmental societies. Local associations or private heritage owners have not received in-depth training on heritage standards, but have extensive knowledge of the historical and technical background of most objects, and they also provide lifelong learning training. As the field of maritime heritage is rather small, maritime objects are also not part of the curriculum in training programmes for heritage professionals. It is of great importance that stakeholders from both groups are brought together to reflect on how the conservation and presentation of maritime heritage can contribute to a professional approach to cultural heritage in general. It is of major importance to diversify the volunteers in this field. The outcomes of the workshop will be of clear interest to the local community, but will also provide other regions across Europe with a better understanding of the challenges and inspire innovative approaches to address the future skills shortage, not only for the maritime heritage sector, but for other sectors dealing with industrial heritage as well.

BREMEN BREMERHAVEN HOME OF INNOVATION

Stakeholders

Lokale Kulturgutbesitzer Bremerhaven
 Deutsches Schiffahrtsmuseum
 Historisches Museum Bremerhaven
 Deutsches Auswandererhaus Bremerhaven
 Klimahaus@ Bremerhaven
 PHÄNOMENTA Science Center
 Fischbahnhof 360°
 Kultur- & Kreativzentrum Fischkaal57
 Kunsthalle Bremerhaven
 Museumsschiff Gera
 Museum der 50er Jahre
 Freilichtmuseum im Gesundheitspark
 STAG
 GSHW
 GRÖNLAND
 Schiffergilde
 Schifferkompanie
 SEGELSCHULSCHIFF DEUTSCHLAND
 Verein maritimer Denkmalschutz
 Leuchtturm Roter Sand e.V.
 Kogge Bremerhaven
 WELLE
 Verein zum Erhalt Helgoländer Börteboote
 Förderverein Schiffahrtsmuseum
 Kuratorium Schiffahrtsmuseum
 U-Boot Wilhelmbauer

Lokale Kulturgutbesitzer Bremen /Umland
 Maritimer Denkmalschutz Unterweser-Sandstedt
 Übersee Museum
 Focke Museum
 ALEXANDER VON HUMBOLDT I
 Hafen Vegesack
 Schiffahrtsmuseum Brake
 Stiftung Hamburg Maritime
 Schiffahrtsmuseum Rostock
 Marinemuseum Wilhelmshaven

Lokale/Regionale Firmen
 BG-Verkehr
 Bremenports
 Llyod-Werft
 Rönner
 Fa. Möller
 BBU (Schule)
 BKM
 Denkmal 3D
 IndoKon
 Restaurator im Handwerk
 Herbert Böhm – Redakteur
 Sonja Endres – ZUVERSICHT (SH)

Lokale Politik/Verwaltung
 Magistrat Bremerhaven/ Ref. f Wirtschaft
 Kulturamt Magistrat BHV
 Fraktionen
 Uwe Schmidt
 Uwe Beckmeyer
 BIS GmbH
 BEAN GmbH
 Landesamt für Denkmalpflege
 Senator für Wirtschaft und Hafen
 Kultursenatorin Bremen
 Europaabteilung Bremen

Die "Schulschiff Deutschland" im Neuen Hafen
 ©Tanja Tiedemann

Charter Workshop | Bremerhaven | 25.09.2022

Co-funded by the Erasmus+ Programme of the European Union

Charter
 EUROPEAN CULTURAL HERITAGE SKILLS ALLIANCE

Figure 2.3.4. Internal stakeholders in the regional ecosystem.

Internal stakeholders:

Local heritage owners Bremerhaven/Lokale Kulturgutbesitzer Bremerhaven:

- City of Bremerhaven
- Dampfer WELLE e.V.
- DENKMAL3D
- Detlev Löll Ingenieurbüro GmbH
- Deutsches Auswandererhaus Bremerhaven
- Deutsches Hafenumuseum
- Deutsches Hafenumuseum. Stiftung Historische Museen Hamburg
- Deutsches Marinemuseum



- Deutsches Schifffahrtsmuseum
- Elbschifffahrtsmuseum Lauenburg
- Fischbahnhof 360°
- Förderverein Schifffahrtsmuseum
- Freilichtmuseum im Gesundheitspark
- GRÖNLAND
- GSHW
- Historisches Museum Bremerhaven
- Historisches Museum Bremerhaven, mit Außenstelle Museumsschiff FMS "GERA".
- Klimahaus@ Bremerhaven
- Kogge Bremerhaven
- Kultur- & Kreativzentrum Fischkai57
- Kunsthalle Bremerhaven
- Kuratorium Schifffahrtsmuseum
- Leuchtturm Roter Sand e.V.
- Museum der 50er Jahre
- Museumsschiff Gera
- PHÄNOMENTA Science Center
- Piekfall Redaktion
- Sail Training Association Germany
- Schifffahrtsmuseum Unterweser
- Schiffergilde
- Schifferkompanie
- SEGELSCHULSCHIFF DEUTSCHLAND
- The Sail Training Association in Germany, STAG
- Stiftung Hamburg Maritim
- U-Boot Wilhelmbauer
- Verein Dampfer Welle



- Verein Jugendsegeln eV
- Verein maritimer Denkmalschutz
- Verein zum Erhalt Helgoländer Börteboote
- WELLE

Local heritage owners Bremen and surroundings/ Lokale Kulturgutbesitzer Bremen/Umland

- ALEXANDER VON HUMBOLDT I
- Focke Museum
- Hafen Vegesack
- Marinemuseum Wilhelmshaven
- Maritimer Denkmalschutz Unterweser Sandstedt
- Schifffahrtsmuseum Brake
- Schifffahrtsmuseum Rostock
- Stiftung Hamburg Maritime
- Übersee Museum

Local and regional companies/ Lokale/Regionale Firmen

- BBU (Schule)
- BG-Verkehr
- BKM
- Bremenports
- Denkmal 3D
- Fa. Möller
- Herbert Böhm – Redaktuer
- IndoKon
- Llyod-Werft
- Restaurator im Handwerk



- Rönner
- Sonja Endres – ZUVERSICHT (SH)

Local and regional politics and administration/ Lokale Politik/Verwaltung were mapped as shown in figure 2.3.4. In the preparations of the workshop both the EU-programmes advisor of the City of Bremerhaven and the Free Hanseatic City of Bremen Representation to the European Union in Brussels were closely involved. Only the political responsible for Education and for Culture of the City of Bremerhaven attended the workshop. The regional stakeholders of the maritime cultural heritage ecosystem acknowledged that the limited engagement at the political and public-administrative level in the workshop is illustrative for one of the major challenges for the State of Bremen, i.e. the need to raise political awareness to preserve cultural heritage skills for sustainable cultural heritage management in the future.

2.3.5. Learning 1: Regions assume various roles in multilevel cultural heritage governance in Europe

A first important learning deriving from three workshops so far, is that regions are crucial cultural heritage stakeholders in the multilevel governance models in place in the European Union and that they always assume multiple stakeholder roles.

Whether regions have extended political competences in the field of cultural heritage and/or Education and Training policies in decentralised Member States (as illustrated by the Basque and Bremen workshops) or have rather limited political competences in strongly centralised member States (illustrated by the Sibiu county workshop), the regions assume multiple stakeholder roles in cultural heritage. Furthermore, because regions are organised at a governance level close to cultural heritage grassroots, they can quickly detect cultural heritage practice challenges. Because of this strategic position, regions have a gigantic potential to orchestrate and boost the dynamics between the region as cultural heritage stakeholder itself and the other cultural heritage ecosystems stakeholders in its territory. Regions contribute to awareness raising and agenda setting and are the actors by excellence to set up cross-sectoral dialogues at appropriate governance levels to drive policy and grassroot innovation tailored to the regional cultural heritage practice challenges (**role of professional and institutional networks**).

In the CHARTER project description, five different stakeholder roles are identified:

- The role of professional and institutional networks
- The role of educational professionals and institutions
- The role of unions and employer representative organisations
- Independent professionals, employers and clients
- The role of policy makers



(1) Role of professional and institutional networks

The Sibiu workshop illustrated clearly the great importance of well-connected regional networks for sustainable cultural heritage and civil society. The workshop demonstrated how the ASTRA Museum was the crucial stakeholder in mapping Cultural Heritage Stakeholders in the field of crafts in the region, in connecting those stakeholders in the regional ecosystem (Cultural Heritage professionals of the ASTRA Museum, traditional craftsmen who are mostly self-employed, local authorities and civil society) and enhancing the mutual dynamics by connecting them to the museum. Furthermore, ASTRA Museum was the main driver paving the way to advocate their needs at the level of centralised Romanian institutions to valorise the traditional crafts.

The Bilbao workshop proved that a region can be the catalyst to turn extensive industrial remains into an industrial heritage asset, creating societal values and arenas for innovation and that industrial buildings and structures can take part in the circular economy, by being converted for new uses for housing, business, tourism, recreation, and creative arts. The workshop also illustrated that education & training needs differ between public and private stakeholders, and underlined the importance of a broad and inclusive understanding of cultural heritage. The lack of mutual understanding between ecosystem stakeholders (such as the world of academics/education and the world of cultural heritage practice) slows ecosystem dynamics down and might put sustainable cultural heritage at risk if study and training programs do not answer the sector's needs.

(2) The role of educational professionals and institutions

The third regional workshop illustrated that regions and regional stakeholders can assume a role in cultural heritage education and training, although the level (EQF and lifelong learning) and the typology of these trainings varies greatly, from formal, over non-formal to informal, from short term over long term courses, at initial level or in a lifelong learning scheme, publicly organised and funded, or private and volunteer initiatives. Highly dynamic regional ecosystems are well placed to detect educational and training needs in the cultural heritage practice and set up - in cooperation with the appropriate stakeholders - small-scale initiatives to address the skills needs at regional level. This was illustrated in the Sibiu workshop with the establishment of the Center for Activities and Regional Resources - House of Arts. Beside the training purposes, this project plays an important role in raising awareness among citizens and politicians about urban uses and reuses of the regional cultural heritage. The Bilbao workshop illustrated the importance of mutual deep understanding and deeper cooperation between the world of academic education and the world of professional cultural heritage practice. The Bremerhaven workshop illustrated that the lack of initial education cultural heritage training in the region, not only puts the dynamics in the regional ecosystem under pressure, it also puts the sustainable cultural heritage at risk if jobs cannot be filled by professionals trained elsewhere.

(4) Regions as employers

The public cultural institutions in the Basque Country are big employers in the region.

The regional workshop in the Sibiu County, also illustrated the importance of the regions in the institutional framework for culture in Romania. The County Directorate for Culture is an institution directly subordinated to the central authority whose staff includes people qualified in the field of national cultural heritage.



The County of Sibiu allocates about 14% of its budget to its cultural institutions - the highest share in Romania. There are five subordinate institutions managing different fields specific to cultural heritage: the ASTRA Museum, an institution of national importance that manages and valorises rural-specific heritage resources and their connection with the urban environment, the County Centre for the Preservation and Promotion of Traditional Culture "Cindrelul-Junii Sibiului", which focuses on the entertainment aspect, through folk music and dances, the "Ilie Micu" School of Arts and Crafts, with instrumentalist and handicraft activities, the State Philharmonics, and the ASTRA County Library. There are numerous professions, from museum supervisor, restorer, museographer, conservator, to dancer, instrumentalist, or librarian. There are approximately 330 people working in the cultural field.

The Bremen regional cultural heritage ecosystem has demonstrated that regional authorities are important employers in the cultural heritage sector, directly and indirectly. In the public administration within the Department of Culture of the state, the region employs almost 51 employees (approx. 43 full-time positions). Furthermore, the German Maritime Museum (DSM), founded in 1971 including the joint research funding by the federal and state governments ("Blue List"/today "Leibniz Association"), currently employs more than 100 employees.

(5) Region as policymaker and governing body

Both the workshops in the Basque Country and the Free Hanseatic City of Bremen illustrated that regions in decentralised Member States, assume an important role as policymaker in cultural heritage and assume several of the six functions/functional areas.

The Basque Government allocates other functions of the CHARTER model to its entities. The management of the protection of historic and artistic heritage, museums, libraries, archives and the promotion of artistic and cultural activities as well as its diffusion is in the hands of the Cultural Heritage Directorate and the Directorate of the Promotion of Culture. Furthermore, the three Provincial Councils of Bizkaia, Álava and Gipuzkoa are competent for the Conservation and Restoration Intervention on classified protected cultural heritage.

During the regional workshop in the Free Hanseatic City of Bremen, the important policy role of the region for cultural heritage was confirmed. "The state protects and promotes cultural life", as stated in paragraph from Article 11 of the Bremen state constitution, is the basis for action for the Senator for Culture. Maintaining and preserving Bremen's rich historical heritage is just as much a part of the cultural department's tasks as supporting and protecting the development of art and culture. The department is therefore responsible for a wide range of work - namely the diverse and rich cultural scene of the state. Tasks are performed as a state ministry and as a municipal administration for the municipality of Bremen. The Senator for Culture prepares the Senate's deliberations on cultural policy issues, answers questions from the Bremen Parliament on these issues and represents the cultural policy interests of the Free Hanseatic City of Bremen to the other federal states and the federal government. The individual specialist departments also exercise legal and technical supervision over the state institutions assigned to the department. In addition, the senatorial department also decides on objections that citizens file against decisions made by the subordinate authorities.



2.3.6. Second learning: Regions as a orchestrator of regional ecosystems'

dynamics

The regional workshops proved to be an excellent exercise in mapping the stakeholders, bringing them together to set up multi-stakeholder dialogues on the skills needed in cultural heritage and reflect on possible ways of addressing those needs at grassroots level. Bringing the stakeholders together in the CHARTER in REGIONS was a first important step to strengthen the regional cultural heritage ecosystems' dynamics.

2.4. Milan workshop on stakeholders

2.4.1 The aim of the workshop

From 23 - 25 May 2022 the Veneranda Fabbrica del Duomo di Milano hosted the CHARTER Workshop **"Stakeholders in cultural heritage. The case of Veneranda Fabbrica del Duomo di Milano"** organised in partnership with Regione Lombardia. The aim of the workshop was to provide the project with a case study for the in-depth analysis of the cultural heritage system in relation to collaborations with stakeholders, sharing and disseminating new methodologies to sustainably promote and enhance its cultural, material and intangible heritage. The three-day programme involved representatives from the Veneranda Fabbrica del Duomo, partners from the CHARTER consortium, members of major European organisations in the heritage sector and the main stakeholders of the Milanese and Lombard cultural world. The case study for the workshop was the Veneranda Fabbrica del Duomo di Milano, its organisation, the skills of the approximately 200 employees and the activities that are divided into multiple operating sectors.

The identification of the internal and external stakeholders have used the CHARTER ecosystem model, which identifies the six Functions which describe the cultural heritage sector into which are clustered present-day cultural heritage activities. The analysis imagined the interrelationship between this model and the Veneranda Fabbrica organisation (see Figure 2.4.1).



Figure 2.4.1. Cultural heritage ecosystem models with 6 functions applied to the Duomo.

The representative stakeholders participating the workshop were:

(Internal stakeholders of the Duomo)

- Contract collaborators
- Cooperatives societies that provide for the Fabbrica the ticketing services, info points, audio guide rental, public toilets service and control and surveillance.
- Restorers
- Partnership (Google Arts & Culture)

(External stakeholders of the Duomo)

- Italian Ministry for Culture
- Lombardy Region for the restoration of the Duomo and various cultural projects
- Lombardy Region in Brussels for the European strategy
- Piedmont Region for mining law and organisation
- Diocese of Milan
- Milan Duomo Metropolitan Chapter



- Archaeological Superintendence, Fine Arts and Landscape in constant dialogue through consultative meetings on conservation choices
- Municipality of Milan for the management of the Piazza del Duomo and of the flows of people
- Associazione Fabbricerie Italiane, a non-profit association whose aims are to represent the interests of the Fabbricerie for their growth and progress (Opera Primaziale Pisana)
- Tourist/ receptive activities operators: tourist guides, catering activities, reception, commercial activities etc. (Rete Ecomusei Lombardi, Confguide – GITEC)
- Institution and Associations (ICOMOS, ICOM, York Minister, Unioncamere Lombardia)
- Museums, Archives and Cultural Institutions Representatives (SOS Archivi, Fondazione Prada, ADI Museum, Umanitaria, Istituto dei Ciechi di Milano)
- Academia (Polytechnic University of Milan, Università Statale of Milan, Università Cattolica of Milan, IULM University, Università di Brescia ecc)
- Schools (Scuola Mohole, Accademia Teatro alla Scala)
- Students, researchers
- Companies (KPMG, Cultura valore srl, Explora spa, Mediaset)
- Donors and large donors (Redifin srl)
- Banks, Foundations and other entities (Fondazione Cariplo)

2.4.2 The Veneranda Fabbrica del Duomo di Milano

The Veneranda Fabbrica del Duomo di Milano is an ecclesiastical institution, endowed with the juridical personality for the centuries-old ownership of state with worshipping and religious objectives, and is a not-for-profit institution. Its first decree was dated 16 October 1387 at the behest of Gian Galeazzo Visconti who, with a deed dated 24 October 1387, granted the Candoglia marble quarries. The Veneranda Fabbrica's day-to-day activities are divided into multiple operational areas. Among these, in addition to the construction and restoration sites for the conservation and restoration of the Cathedral, there are also the welcoming services for tourists and faithful who visit the monumental compound every year and the enhancement of the Duomo through the different cultural assets - Museum, Archive-Library and Musical Chapel - and the promotion of various digital development projects. The Veneranda Fabbrica del Duomo has around 200 employees divided between Administration, Culture and Conservation, the Work Sites and Promotion and Hospitality Services (Figure 2.4.2).



ORGANISATION STRUCTURE

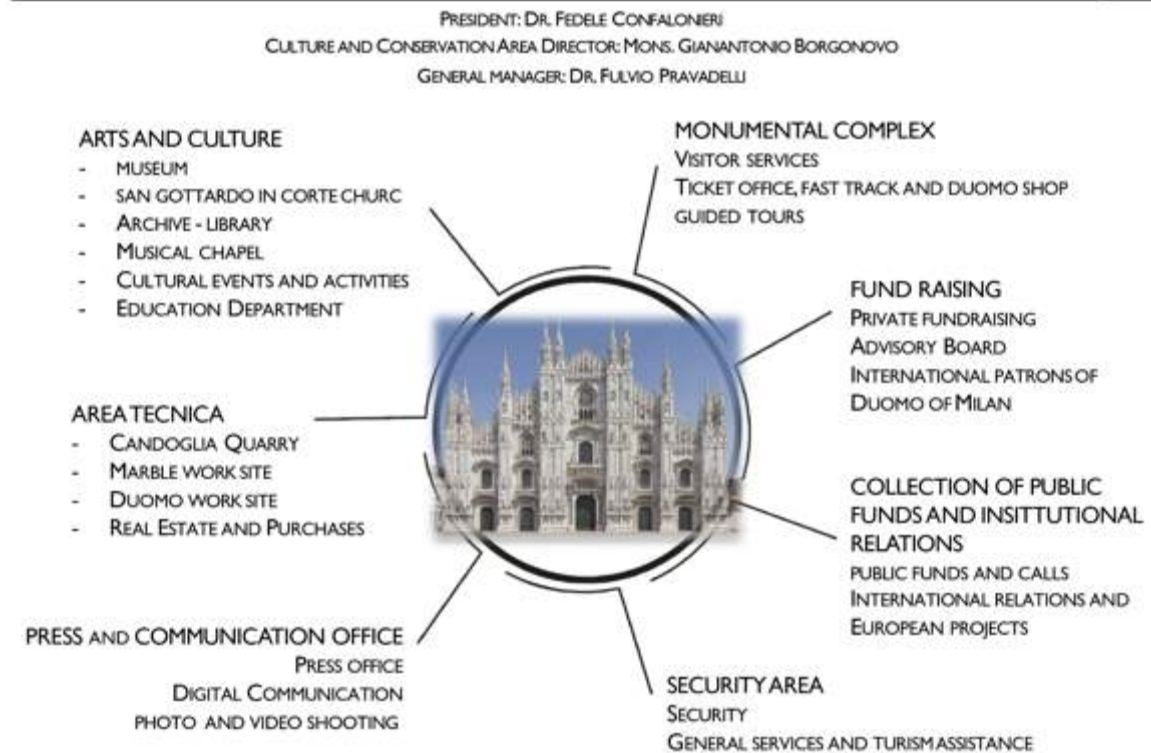


Figure 2.4.2. Duomo organisation and roles

2.4.3. Themes and questions for the workshops

The programme was focused on the cultural heritage fields revolving around the Duomo, following the functions from engagement and use, preservation and safeguarding, as well as from education, discussed which skills and competences (with needs and gaps), are essential to manage cultural heritage.

The first day saw three working groups discussing the main challenges and activities of the Ecosystem of Lombardy's cultural heritage, focusing on (1) Conservation and safeguarding, (2) Engagement and use and (3) Education and Training. Each group addressed from a professional perspective on roles and the main challenges, such as climate change, mass tourism, future education and training, sharing their professional experiences, working together on a future case scenario for the Duomo.

The second day revolved around the Veneranda Fabbrica del Duomo di Milano organisation, the skills of its employees, and its core activities that are divided across multiple operational sectors. Amongst these, in addition to the management of the Construction Sites for the conservation and restoration of the Cathedral, there are the reception services for tourists and worshippers,



fundraising campaigns, institutional relations, the enhancement of the Duomo through its cultural assets, and the promotion of digital projects.

2.4.4. Outcome regarding conservation and safeguarding

The working group focused on the main issues and challenges for conservation and safeguarding of a monument like the Duomo Cathedral and which are the main skills required for the future.

Participants indicate that the main impacts of **climate change** are an extreme rainfall problem (York and Milan), the vulnerability of interior wood, textiles etc. (Duomo) and that the main spire behaves like a sail in storm conditions with aggressive winds. They report a lack of simulations / modelling available (e.g. weather files), to aid scientific study especially of the interior micro climate of the Duomo. On the subject of **data management** – how to keep and analyse past, present and future records of the Duomo - the main issues are the reliability of systems, the speed of technological change and ability to access technology, the equipment and software duration, the licensing, storage, software and hardware upgrade costs. The use of data should eventually lower costs as the collection enables a preventive approach to be implemented.

The **Pisa Cathedral** presentation underlined that it would be important to use scientific monitoring of all monuments in the complex and share this with other sites. Pisa has been monitoring air and groundwater since 2010, and the movement for 50 years, understanding movement and icing characteristics to gain a complete idea of the consequences of climate.

The participants underlined the need for integration **of different functions**, as the interoperability of cathedral management functions is essential but a challenge.

Another point was raised about the **fragility of organic material**: technological advances have allowed rapid acceleration in changes of materials instead of the past transmission of skills, which was complex but based on generations of knowledge. The increasing levels of refinement of digital modelling / tools gives rise to concern it will be even harder to create and transmit skills able to use these models.

In the specific context of the Duomo, the theme is also about the **private sector** that uses new technology and tools but has different ethos, dynamics and requirements from a cathedral workshop.

Participants of the working group concentrated on **future skills**, such as management of sophisticated, large-scale, integrated data systems, (e.g. structural, micro-climate monitoring etc.), the advanced geometric modelling integrated with the dynamic one (skills supplied by Politecnico Milano). There is a need for skills to programme, operate, store data etc. of 3D scanning equipment and skills to ensure the longevity of the data.

A major issue is to enable future **workers in 100 years** to understand the work being done now, as the choices that are made now have long-term consequences, and they must be able to read and interpret all the data we select (to measure and how it is measured). Cultural heritage institutions need to identify which skills are necessary to maintain for the future, from craft skills – expressed in local communities – to the issue of sustainable communities, the contextualisation of the craft skills and the awareness of the cultural dynamics.



The main **recommendations** for the future are to learn from countries which now experience extreme climate, to develop predictive skills and a global vision, the importance of metadata and their description, to develop a systemic reading and a predictive approach that is in contact with youth (the mindset is changing so teaching methodologies must change) and identify skills to improve management systems, through use of new technological tools.

2.4.5. Outcome regarding education and training

The working group started off by identifying general challenges for the cultural heritage ecosystem, with three groups of stakeholders taking the lead on this topic:

Conservators-restorers focused on the challenges caused by climate change and its consequences for long-term sustainability. Representatives from this group also stressed that cultural heritage preservation is highly advanced now and could provide solutions for many complex problems. Yet the sector lacks human resources as well as funding to implement these technical solutions. Moreover, this group identified a lack of motivation and support for entrepreneurial engagement which could support the use of new technologies.

Educators and trainers underlined the changes that a new generation of students has been bringing about. While many young people are highly proficient in all things digital, they lack interest in material cultural heritage. These students also tend to have shorter attention spans and challenge teachers to develop new modes of delivering education/training. **Museum professionals** emphasised the changing nature of society and that all outreach activities have to take account of the fact that audiences are now much more diverse than they were in the past and will most likely continue to diversify.

In the specific context of the Duomo and/or the Italian situation, the following **challenges** were raised:

Conservator-restorers and educators-trainers explained that also in the context of the Veneranda Fabbrica del Duomo di Milano they have noticed students'/trainees' lack of respect for tools and materials and their difficulty of combining high levels of theoretical knowledge with skilled crafts. Independent conservators-restorers expressed their concern that their pay was insufficient for the high levels of risks and responsibility required for their profession and consequently discouraged many young people to follow in their footsteps. In addition, they encounter entrepreneurial challenges such as high taxes for independent practitioners in Italy.

Museum professionals and art history educators described the good educational offers for art historians who are interested in working in museums. However, their profession lacks legal recognition in Italy, which in turn translates into lack of income and job security for early stage professionals. All this causes highly qualified young people to forego careers in the museum sector. In addition, this stakeholder group raised the issue that cultural education in museums tends to focus on traditional didactics and consequently experiences difficulties in reaching out to new audiences.

Participants of the working group concluded with the following **recommendations** for addressing the challenges faced by the Duomo in terms of education and training:



Conservator-restorers and educators-trainers recommended that new institutions for education and training and/or new programmes be established for teaching/learning much needed skills, in particular the combination of high level theoretical and practical skills. One particular goal was to ensure that traditional skills are not being lost.

Duomo staff stressed that social recognition for highly skilled manual work which combines crafts and art must be increased or become established. Very often, young people do not feel attracted to cultural heritage jobs because they do not involve a university degree, but some form of apprenticeship training. Even though this type of education and training very often requires high proficiency in theoretical subjects, in addition to practical ones, in terms of social recognition it is often seen to be somewhat inferior to university education.

Art historians (museum professionals and educators) underlined the importance for their profession of getting familiar with new types of museum didactics which address the needs of diverse audiences and enabling museums to establish intercultural dialogues.

At policy level it was considered central to ensure legal recognition for museum professionals and to ensure better conditions for cultural heritage education/training. Concerning independent conservators-restorer, taxes and entrepreneurial conditions should be improved so that more young people will be attracted to the profession.

2.4.6. Outcome regarding engagement and use

The working group identified the need to redefine what **sustainability** is for a global destination in a changing world. The main requirement is to balance between the use value and the protection of the monument, as the Duomo is a delicate monument still used for multiple purposes like tourism and in cultural and religious activities.

It's important to underline that when it comes to tourism and sustainability **the pandemic** has affected all this, and nowadays how to restart and foster tourists' return is fundamental. Sustainability is a driver for consumers' perspective and the Duomo could develop components that deepens cultural sustainability. Defining the monument and its heritage values are the prerequisites to improving and building knowledge about them for future generations.

Digital accessibility is a new way to use the Duomo that offers new possibilities to experience some parts of the Duomo better than on site. For example, are the restored glass windows presented through the Google Art cooperation in super sharp pictures that show details in painted windows that are high up in the building and not possible to see from floor level in church. This is a way for many, more than the visitors who can come to the Duomo to take part and experience its cultural heritage. Offer better outreach through digital means and provide a better experience at the same time.

The **liturgical part and confessional activities** are the core of the existence of the Duomo. For this the library and archive play a vital part that connects everything and preserve much of the liturgical traditions and artefacts. To stay open and be available as a network for access to the collections for scholars and students and at the same time preserve the collections is a challenge.



Without the **symbolic value**, the number of visitors might not be as great. The liturgy and the presence of the priests and religious life is important. Without them, it would not be a cathedral. The religious ethos connects the identity of the individual and the cathedral.

Another important challenge is the **connection between the monument and the surrounding areas** in the region. Many monuments are seen individually in one place. But it does not exist in isolation. No-one visits the places that were vital to be able to build the cathedral. Here lies a possibility to connect the monument to the territory and the living story of people. This empathic approach needs to be addressed and connected with freight routes and worksites.

Besides connecting it to the surrounding areas there is also potential in **adding value**. For example, connecting to a network of cathedrals creates another experience for the visitor connected to the soul. One example is a cooperation with a filmmaker and the connection to Lake Maggiore. Individual offers and solutions on thematic trips on for example marble would connect to other places. Also, connect other experiences such as hikes, cultural heritage, and the quarry with geology. Connect unexpected things and themes.

The role of the Duomo in local society is affected by **changes on the local scale**. New generations of the great globalisation are creating citizens today who might not feel "Milanese". You cannot take for granted that the Duomo is "known" for the citizens anymore. The city is constantly changing its inhabitants.



2.6. Stakeholder interviews

The main objective of the interviews is to understand stakeholders' perspectives on the dynamics and challenges of the cultural heritage sector and the implications to skills and competences needs and education and training supply. For this purpose, qualitative interviews with selected experts from the heritage field were chosen. The interviews represent each stakeholder's experience and personal point of view on stakeholders' roles and dynamics. In-depth interviews allow for a better analysis on how stakeholders make sense and contextualise current dynamics within the sector.

In a collaborative process of the WP4 team, a sample of 13 experts was selected that represent the following stakeholder groups: (1) professional and institutional networks, (2) educational professionals and institutions, (3) unions and employer representative organisations, (4) independent professionals, employers and clients, (5) policy makers.

For this research a convenient sampling strategy was chosen that took advantage of the broad network available to CHARTER. This allowed selecting a diverse group of interviewees that cover the above-mentioned stakeholder groups. The sample is composed of two members of the external advisory board, five CHARTER partners and six experts. The interviews undertaken so far represent a first step. This component of the analysis of WP4 is an ongoing and iterative process which will continue during CHARTER and will hence incorporate in future more holistic perspectives.

The pre-selected interviewees were contacted via email by the project manager in June 2022. After confirming their participation in the study,⁶⁰ the interviews were conducted by seven researchers within the WP4 during the summer of 2022⁶¹. Most of the interviews were in English and took place in an online setting. The duration of the interview was between 40 and 60 minutes. The recordings were transcribed and coded using the software otter.ia and atlas.ti.

For the analysis of the interviews, a thematic analysis was chosen, in which the data was analysed along the themes that were predefined in the interview guide. These themes are: the sector; stakeholders and roles; challenges; education; future scenarios; actions and, finally, sectoral dynamics. The themes in this order also present the structure of the following chapter. To illustrate topics and concepts, we use exemplary quotes from the interviews.

2.6.1. The cultural heritage sector

The starting point taken by the interviewers was the description of heritage as a sector by identifiable, characteristic features. What emerged is that the heritage sector is a broad one, quite 'omnipresent', very interdisciplinary. However, the sector is also fragmented, meaning that despite

⁶⁰ Consent forms according to the GDPR rules were used and signed by respondents.

⁶¹ Interviewers: Gunnar Almek (University of Gothenburg); Herman Bashiron Mendolicchio (University of Barcelona); Camila del Mármol (University of Barcelona); Stavroula Golfomitsou (University of Gothenburg); Kübra Karataş (Erasmus University Rotterdam); Linda Lindblad (University of Gothenburg); Anna Mignosa (Erasmus University Rotterdam and University of Catania).



its multidisciplinary, the different parts of the sector do not cooperate and communicate with each other.

Some also suggested that there is some lack of connection, the sector is somehow detached from other professional fields, it remains isolated whereas more cooperation with other sectors could be beneficial. This fragmentation hinders the field from realising its full potential for society. This becomes evident in Interviewee 5's statement that, "there are parts of the sector that don't know about other parts of the sector and are very much working in their own specific areas".

Only in the last decade the cultural heritage field has come into the radar of policy makers and society at large. Interviewees suggested that COVID led to an increased awareness about the importance of culture and, thus, of the heritage sector. However, there is still a general lack of recognition of heritage as a sector and of a professional force working in the field, which causes a lack of professional self-consciousness. There are national and regional differences in the way the field and its professionals are valued. While in some countries there are more resources dedicated to the sector, in other regions the field suffers from lack of staff and an absence of legal framework for some professions. As a result, different working conditions exist up to the level of unpaid work. Interviewee 6 pointed at the ambiguity of volunteering which, sometimes, overlaps or substitutes paid employment.

"In some parts of Europe, they consider conservation-restoration and whatever you do in culture and cultural heritage as something you do out of love and you do in your free time, and you do it as a part time job. But this is not true. (We) are key professionals in the sector as everybody else (...) It is very difficult (when) you are not socially recognised as what you are (and when) you're not economically recognised" Interviewee 9.

This discrepancy of recognition is especially prevalent for the crafts. There is still a lack of professional education as well as legal recognition of some craft professions. Also, within the cultural heritage field craft is neglected. Interviewee 1 argued that the self-description of the field still focuses on the "big arts", which leads to a "feeling of exclusion" by craft workers and that, in the end, means a lack of strength and advocating capacity regarding institutional actors for the crafts.

Some respondents pointed at the shift towards commercialisation of the sector, a more market-oriented attitude that Interviewee 11 described in the following: "Exhibitions are more and more marketing projects rather than real occasions of study. And I think this idea of *edutainment* is okay but also very much risky". On the contrary, other respondents pointed out the lack of market savvy in education and called for changes in the skills of the professionals involved in the sector.

Many interviewees said the sector is in a transition phase. There are two forces leading to changes in the field. Internally, the field is renegotiating its own boundaries as the concept of cultural heritage is getting more holistic with an expansion of its functions. As Interviewee 10 pointed out, the importance of intangible heritage, especially on the local level, shows how the notion of heritage cannot be objective "You can say cheese making is heritage (...) There is no measure for *heritageness*".

However, external circumstances also affect the sector, for instance the climate crisis and rising costs require the sector to be more sustainable. In general, respondents called for the sector to



revisit its values. Of course, this shift needs to involve all stakeholders. The next section will illustrate what emerged from the interviews in relation to them.

2.6.2. Stakeholders and roles

The notion of stakeholders was one of the main themes of the inquiry. Among the interviewees it was discussed as a dynamic concept that resonates with changes within the sector. The most important idea was that everybody is a stakeholder of cultural heritage considering that the field is omnipresent. Yet, the public, as the main stakeholder, is subject to change due to broader societal transitions such as migration. Professionals in the field were considered to be those who carry the responsibility to drive processes forward. The public sector and governments as well as academia were mentioned as consistent stakeholders of the sector. The market was indicated as a stakeholder with increasing importance, with business organisations playing a more active part for heritage, and the role of media as a stakeholder was also mentioned.

As for the first point, among the respondents there was a consensus that the wider society is considered as the stakeholder of cultural heritage without putting emphasis on a certain interest group:

“I think the moment you see a church, the moment you listen to a story from your grandfather, the moment you go to a museum, you become a stakeholder, whether you like it or not (...) Therefore stakeholders, is everybody involved, engaged, touched by heritage” Interviewee 9.

People (understood as the general public) are seen as the main stakeholder, and the primary mission of the field is to serve them. However, also the conception of the public is changing, and new groups are included as a result of the ageing of population and global migrations. These new stakeholders need to be recognized by the field as Interviewee 3 put it, “we need to be ready to accept new stakeholders wherever they come from, and to integrate them in our logic”.

This inclusive approach requires the adaptation of the field to changing and emerging stakeholders. Despite the holistic notion of stakeholders, most of the respondents assign an outstanding role to the professionals in the field. They are considered as an important asset to progress:

“It's important to have a committed group of people able to develop the mission in an innovative way in a committed way to the society (...) in order to deliver better services to the audience and to the whole professional (field)” Interviewee 3.

This special role, however, comes with additional responsibility. Professionals are also those who need to act and lead the changes using their specific expertise in the field. “If we work in the frontline of heritage, we're the ones who have to speak up first” (Interviewee 9). Being in powerful positions, they can integrate critical thinking and ethical decision making into their ways and places of work. Interviewee 11 gave the example of a museum in which the curator and the managing team can decide what to display and which story to tell as well as what acquisition to make. Likewise, by taking a more sustainable stance, they can decide to reduce the number of yearly exhibitions. Hence, professionals represent a stakeholder group whose decisions can impact and modify the field. This makes them to relevant drivers of change in the cultural heritage sector.

Another stakeholder mentioned was the public sector, for example public museums. Not only because they own the venues and collections, but also because they are important mediators of



cultural heritage. Also, academia was included among the relevant stakeholders in the field, especially for its research activities. However, it is not the only place where research takes place. Some of the respondents in fact are involved in research centres and networks outside of academia. This stresses the importance of transversal approaches to research and education. Interviewee 12 emphasised the importance of research as well as education outside of universities, as they can take place in institutions that are closer to the field and know better the labour market's needs.

A new perspective that emerged from the interviews concerns the importance of the market as a stakeholder. While Interviewee 11 pointed to the dependency of collections on private donors in the US, many other respondents stressed the dependency of the heritage field on cultural tourism. This calls for action to discover alternative ways of funding, an aspect that will be discussed further in the following sections.

A last category mentioned is the media, seen as a mediator that can raise public attention with regard to relevant issues such as ecological awareness. Another aspect of media is their power, for instance the power of influencers to guide consumers' preferences towards a certain event or a certain place.

These categories of stakeholders show that the field is multidisciplinary, and consists of diverse interest groups that fulfil different roles with respect to the sector. However, in general the respondents stressed that there should be an inclusive approach, abandoning an elitist perception and a western-centred notion of the sector as a whole; more collaboration among different stakeholder groups; and stronger networks in order to share knowledge among each other. This would be beneficial. To help the sector to be more dynamic and be capable of identifying and tackling the current challenges heritage has to face.

2.6.3. Challenges

Similar to other sectors, cultural heritage is heavily impacted by global crises such as war, the pandemic and climate crisis. All these major challenges result in diminishing resources for the heritage field due to reallocations of public money to other sectors. This worsens the already underfunded position of the field, and strengthens the dependencies towards the market, namely cultural tourism. Most of the respondents pointed out that the heavy reliance on public funding makes the heritage sector vulnerable and will lead to financial issues in near future, thus affecting all areas of the sector and making it unattractive for new talents. Interviewee 10 underlined the hardship that young heritage professionals face, despite being highly educated, when they enter the labour market. This applies to traditional public heritage institutions whereas there are more opportunities in the private sector but "If you really want to work in heritage the only way is to work in the public sector, the private sector is always going to be a mix of assignments" (Interviewee 10).

A further challenge that was pointed out was the unequal allocations of resources on a global scale within the sector. Cultural heritage in Europe has more advocacy and more means to be maintained, even with differences among countries and within countries. In the long term this unequal treatment might lead to the fact that cultural heritage in the global north will be better preserved than in the global south. These differences also apply to centre versus periphery



discrepancies; cultural heritage in rural areas gets less attention. In the long term, this may resonate in a north-south and urban-rural disparity of heritage preservation.

Climate change and environmental disasters were pointed out as major threats for cultural heritage that require rethinking the way of operating. Interviewee 8 described it in the following: "Climate change is not only about temperature, but it also puts our civilization to rethink who we are and what we can achieve in the future, that makes the question very urgent".

The demographic change of society is another challenge that the sector faces, and will be confronted with more drastically in the near future. On the one hand, professionals in some areas such as craft are ageing and there are not enough apprentices to take over. In this way important skills and knowledge will be lost. Disadvantages for craftworkers were mentioned by a few of the respondents. There is still a lack of formal training as well as an absence of legal frameworks that protect rights of craft workers. On the other hand, as mentioned, the demographic changes in society also modify the composition of stakeholders. Consequently, new needs and requests must be taken into account calling for new specialisations among heritage professionals.

An interesting aspect that emerged is that the cultural heritage sector is reluctant to change. Professionals are caught in a defensive mode, they try to protect the usual practices. This impedes innovation and makes the sector resistant to change and to adapt to contemporary and future challenges.

"Professionals, not all of course, have a very self-defending approach (...), trying to do the same things we always did, because that was the only good thing to do. I think that generates a negative dynamic". Interviewee 3

This attitude, as pointed out by Interviewee 13, prevents professionals from seeing the potential of heritage in bringing in innovation and development, leaving it out of smart specialisation strategies.

As presented in this section the challenges of the sector are diverse and multifaceted and cannot be isolated from global economic and societal challenges. Education could provide heritage professionals with the knowledge and skills to tackle these issues.

2.6.4. Education

Impact of education and training on cultural heritage professionals was one of the core topics in the interviews. Respondents highlighted a wide array of issues that, on the one hand, provided a clear picture of the state of the art, and, on the other, evidenced how important education is, to provide the 'right' skills to professionals in the heritage sector so that they can guarantee the development of its full potential.

A first issue that emerged relates to the need to raise awareness for heritage from nursery school onwards. The suggestion is in line with the idea that everybody is a stakeholder. Moreover, the transmission of knowledge should take place also outside educational institutions. Here the importance of outreach programs in museums was mentioned. On the one hand, the museum acts as a mediator that is able to reach different visitor groups. On the other hand, the museums are also able to upskill professionals in the sector as they are closer to the field and aware of their immediate gaps. However, this potential of museums still needs to be fully exploited and requires



two relevant steps. First, a closer cooperation between museums and universities as pointed out by Interviewee 11:

"I do believe that academia is complementary to the museum field. I imagine this as a unique body where the museum (are) the hands, so the people who do things (and) academia somewhat (is) the heart. (Therefore), there has to be a strong bond between academia and museums".

Second, apart from the call for more collaboration between cultural institutions and academia that was already pointed out, Interviewee 12 also referred to the need of museum professionals to be trained differently in order to meet the field's new needs such as transforming stakeholder groups:

"Traditionally, museum professionals are trained as specialists in the discipline, and now they have to take on lots of (new) responsibilities and deliver lots of activities that are out of their specific knowledge. For example: mediation, facilitation of groups, visitor research (dealing with different publics), intercultural dialogue and accessibilities in all its forms (physical, cognitive, etc). So, this is also part of the transition".

As Interviewee 6 put it: "your way of working changes because the nature of the job changes". This aspect especially puts the emphasis on the need to include soft skills and training in stakeholder assessment in the curricula of professionals. The importance of including managerial skills in education was also indicated to prepare heritage graduates better for the labour market. This aspect was discussed especially with reference to the crafts:

"(There is a) need to strengthen the career paths for craftsmen and women not just focusing on the craft itself but also in related and necessary skills such as entrepreneurial management, marketing and other key knowledge in order to compete in contemporary markets". Interviewee 1

Interviewees considered that soft skills and managerial skills do not belong just in university curricula, but also as training provided by cultural institutions and networks. It was also suggested to stimulate lifelong learning as well as participatory learning. This emphasises the relevance of learning the profession on the job in contrast to the dominant position of higher education which has now eclipsed vocational education and training (VET).

The regional educational differences were also recognised, with interviewees proposing more cultural exchanges within and outside Europe and, also, within countries. Of course, these exchanges were advocated for VET, not only for higher education in order to upscale the system and the way it is perceived externally.

The rethinking of education would include a more holistic, transversal and interdisciplinary approach. Humility was indicated as the keyword to guarantee being open to learn something new, recognising existing gaps.

"But I do think that in whatever form you see, one of the main things about education and training is not just that it provides people with knowledge. But it shapes attitudes, and attitudes determine behaviours" Interviewee 5



This aspect emphasises the importance of critical thinking as well as transmitting ethical decision-making skills, taking into account that future decision makers in the heritage field may have transformative power to shape society. Interviewee 7 stressed how heritage interpretation can provide a chance to include the various perspectives of the different stakeholders, realising the transformative role of heritage.

"(...) Policy making in the heritage field (...) demands to involve different perspectives in decision making processes (...). We need to be clear about the conceptual framework and (...) further develop methods and methodologies embracing participation, and co-creation, and again heritage interpretation offers excellent opportunities to do that. Interpretation can involve different points of view and can be useful to train this way of thinking".

Finally, some respondents pointed to the fact that heritage education lags behind because new knowledge is not translated into the education system and thus creates a gap in training new staff to be well prepared for the field's new challenges.

"Education should go hand-in-hand with policy. The educational system has to respond, taking the challenges as real, not doing business as usual. Cultural heritage programs are traditional and only a small number reflect on needs, social inclusion, climate change, regional development, sustainable development".
Interviewee 13

Interviewee 10 mentioned specifically the lack of digital skills:

"It's more the mindset that technology is always going to evolve for us professionals. Since the requirements are different from time to time and from situation to situation, it is not important to teach specific tools but rather the approach to adapt the skills needed when they are needed".

Overcoming gaps and needs in education would allow heritage professionals to envision future scenarios and respond to challenges swiftly and adequately.

2.6.5. Future scenarios

The respondents anticipated various future scenarios that will play an important role for the cultural heritage field. First, the sector is in transition due to external factors such as the global crisis but also due to internal dynamics such as the shift of values and the self perception of the field. This transitory moment needs to result in an adaptive sector. The sector needs the necessary resources to adapt to the changing environment but also to have the openness to change the mindset of all the stakeholders involved. The sector is asked to be more open to innovation. Some institutions need to lead this development in the hope that others will follow. According to Interviewee 11:

"Some institutions will change. But most will not. Processes are slow. So let's say I imagine that we will have some front runners, acting for a change, and then maybe slowly, this will have an impact (on the others)"



Another future scenario pointed out by the respondents is the emphasis on circular economy that asks for more sustainable approaches such as adaptive re-use of cultural heritage. Interviewee 13 linked this aspect to the ability to innovate and be open for change which shifts the responsibility on education institutions: “We need new business models for adaptive reuse. It’s no quick fix but will require a new mindset, new knowledge and skills, hence education”.

The respondents mentioned several times the power of culture to overcome crisis. **Cultural** heritage is especially perceived as a source for identification and for sharing common values that can bring people together in times of crisis and build a stronger social cohesion. This aspect of cultural heritage should be made more visible. And the well-being of communities should be put at the centre of cultural heritage actions. This emphasises the fact that the sector is not detached from other sectors and does not only exist for its own sake but can have positive impacts on other aspects of life. Interviewee 5 put it as:

“I think if your goal is broader, and you preserve heritage, so that you can actually make lives better for people, so that you can help contribute to more sustainable communities, to contribute to environmental improvements, to better educational outcomes, to better mental health outcomes, wellbeing outcomes for people, I think automatically, you start to seek different partnerships”.

2.6.6. Action

The interviews provided a picture of the state of the heritage sector and the challenges ahead, but they also indicated some of the actions to be taken to face these challenges and transform them into opportunities to realise the potential of heritage. Interviewees indicated a set of actions that can be grouped as they tackle different aspects.

The starting point would be to get more data and thoroughly map the field. These two actions were indicated as a fundamental basis to make the sector more evident and overcome the lack of recognition. In order to change the situation, respondents proposed to use actions to raise awareness and build a better image of the sector. To do this, it was also proposed to assess the economic, social and cultural importance of heritage. Interviewee 10 suggested introducing measurements to assess the sustainability of heritage. When the sector achieves more visibility, interviewees suggested it would become possible to better advocate for it.

“I do believe that heritage is quite unique in the way that it embodies our values as a society, it speaks of our past. It’s about memory. We tend to rely on these implicit arguments. I think we need to get far better at making explicit arguments. But without falling into the trap of doing (standard) economic valuations and saying that’s the sum total of it” Interviewee 5.

This calls for new assessment methods which require close cooperation with other disciplines. These actions are the responsibility of the professionals in the sector. They play an important role also for the other actions identified in the interviews. The first of these can be summarised with the adoption of a bottom-up approach that would mandate being more open and include communities and their preferences. This would mean becoming more ‘polyphonic’ and adopting a holistic approach to the sector to acknowledge its differences and broaden it. Several interviewees noticed



that this would correspond to acquiring a non-Western approach to become more alert about regional differences.

"We are thinking of a public which is more diversified. And we are thinking that there are many more cultures that you have to talk about and know, (...) the perspective that you have to have is not uniquely Western" Interviewee 11.

Interestingly, Interviewee 10 noticed that this shift should also concern dialoguing more with heritage professionals coming from non-Western countries.

Secondly, the interviews pointed to the need for change also with respect to knowledge. This would concern on the one hand, the need to use existing and traditional knowledge, share and transmit it among professionals. As Interviewee 8 put it, we need "to build upon the knowledge of the past". On the other hand, it is necessary to open up and share and transmit knowledge also to non-professionals, making it more understandable to non-experts. Interviewee 12 proposed to: "make complex things simple and accessible, not simplistic, but simply understandable, (this) is a change of mindset to some extent". This links to the suggestion to develop more outreach programs and mediation activities to reach different audience groups.

An open mind towards innovation is key to sustain the field and prepare it for the future. This also entails diversification of the source of financing of the sector to reduce the dependency from public funding towards a more self-sustaining sector. Interviewee 5 gave the example of crowd-sourced funding projects. Interviewee 3 pointed at the strength and potential of heritage, which could flip the situation using the knowledge of the past to become a sector that generates new activities, new ideas and new jobs. Interviewee 13 particularly calls for more entrepreneurship:

"Cultural heritage innovation requires more startups, more spinoffs, more partnerships, and actions in terms of business development. Cultural heritage needs to jump on this train. Where is cultural heritage spelled out in the innovation agenda, and how can cultural heritage contribute to the agenda?"

These shifts however require the sector to reflect on its own values and include critical thinking and ethical decision making. This aspect also criticizes the instrumentalisation of heritage for nationalistic purposes and calls, therefore, for a perception of heritage that belongs to and serves all communities.

Climate change and natural disasters were indicated among the threats to heritage, however, when considering the actions to be taken, it was also suggested that heritage could play an important role in mitigating some of the issues related to climate change. In this context Interviewee 8 raised the question:

"How do we deal with our heritage, connected to climate change? We have economic and social consequences; we will not have money to safeguard everything. We must rethink what we need to preserve".

Interviewee 13 provided a potential answer:

"We need policies to encourage adaptive reuse, maintenance, instead of tearing down. Not one single action, we are late in this, we have not thought of cultural heritage as creative business, of using, cultural heritage doing business. Here, we



need a new mindset in the coming generation. We need to define the role of cultural heritage in the circular economy'.

Interviewee 4 seconded this approach as the experience in the heritage sector points at the actual market demand for sustainable construction, which, however, cannot be fully exploited because of the lack of skills and knowledge among professionals along with outdated legislative frameworks.

2.6.7. Dynamics

Evidently some of the issues that the interviewees highlighted with reference to the previous themes provide insights into the sector's dynamics. While it is true that everything could be included in this theme, the analysis of the interviews led us to identify some main points that illustrate the dynamics operating within the heritage sector, as it is perceived by those in the sector.

The first one is the transition phase that heritage is in at the moment. Respondents indicated it with reference to the renegotiation of the boundaries of the sector definition where heritage is becoming more holistic and people-centred. Connected to this is the widening of the notion of stakeholders. Interestingly, this leads to a new way of considering stakeholders, putting aside the distinction between internal and external stakeholders. Such a view can point to a change not only in the way of looking at the sector but also in the way of operating within and with it, as well as in the values at stake. In this way the sector can become more open and inclusive.

A second aspect relates to the lack of collaboration and communication within the sector and between heritage and other sectors in society. To overcome this limitation, transfer of knowledge is essential within the sector, not only among professionals but with all stakeholders, and with other sectors. It is an aspect that relates to the role of education, which is taking place not only in the traditional education institutions but in cultural organisations, which are often more closely connected to heritage.

Education needs to resonate with current changes of the sector, promoting more open-minded attitudes, critical thinking and ethical decision-making to make the sector capable of adapting to the changes in society.

Craft and craft practice emerged as critical elements that need to change in the heritage sector. It represents most of the problems of the sector at large - lack of recognition, difficult working conditions, a generational division that pushes younger generations away from the sector, loss of skills inherited from the past and the consequent reduction of supply of expertise - all elements that call for a change to give craft more visibility and recognise craftpeople's role in the heritage sector.

Finally, awareness of the role of the market and the increasing dependency of heritage on it, affect both the types of functions related to heritage, and the education necessary to equip professionals with the skills required to face these changes.





3. FINDINGS AND NEXTS STEPS

3.1. Stakeholders and roles

Cultural heritage is inherited resources from past generations, recognised as a common good for society and therefore at stake in continuous social debates. Heritage is omnipresent and concerns all citizens. We are all stakeholders and have an active role in safeguarding and management of inherited resources, material and intangible, and we also hold capacity to impact on the outcome. All stakeholders need skills and competences to recognise, safeguard and preserve, engage with and use heritage as a common good. In this European blueprint for sectoral skills, the focus is on **cultural heritage as an economic sector and labour market with interacting stakeholders in anticipated roles**. The stakeholder roles and dynamics, and their skills and competences impact on the quality of cultural heritage as a resource and common good.

The review of previous research and investigations points out that **cultural heritage has transformed extensively in ways of thinking and working**. The transformation stages have been described as a shift, from an institutionalised and authoritative heritage system with mainly material-based approaches, through a process of marketisation and value-based methods to a present socialisation of heritage as a common good, achieved and justified by community and people-led approaches. The transformation has changed the composition of stakeholders and roles and also the skills and competences needed for traditional and emerging professionals. Cultural heritage is not a discrete concern for experts and authorities, but a product of social debate among many stakeholders. It is, however, important to stress that the transformation is not entirely progressive. Regulated activities and traditional approaches for collection and protection still coexist with community-driven systems and approaches as well as cultural heritage business and innovation. The coexistence of discourses is mainly in silos but there exist **practices and policy initiatives that foster broader stakeholder collaboration** that should be further looked into through qualitative case analysis as a next step for the CHARTER project.

Stakeholders can assume multiple roles in Cultural Heritage. In strong cultural heritage ecosystems, stakeholders recognise their own roles in relation to others, and also the reciprocal contribution, scope of competence and ethics to be able to collaborate efficiently. The review and investigation show that stakeholders in fields like construction, tourism and real estate, and also craft and architecture, are key stakeholders in cultural heritage in practice, but cultural heritage is not clearly expressed in their economic activity or occupational identity, their knowledge and the role they anticipated undertaking. There is a need to involve these stakeholders and investigate their perception on gaps and needs for upskilling and reskilling towards cultural heritage.

Another outsider stakeholder that was brought forward is the media and its role as a mediator to raise public opinion and awareness on important issues. These sectors, traditionally placed outside of cultural heritage, are recognised by traditional heritage stakeholders, but a well-functioning communication and collaboration is not in place. This is voiced but can also be seen in the stakeholder representation at the workshops.



The survey shone light on the heterogeneity among the stakeholders. The findings elicit a clear correlation between the age of the stakeholders and their perspectives and stated needs. For instance, young people in the age 18-24 score “extended professional roles’ in their current workplace higher than average. Another significant result related to the age groups concerns the question about the skills required to advance the field. The group 18-24 stands out in considering creativity, academic heritage expertise, and sustainable solutions the most important skills while the age group 65+ considers critical thinking and communication as most important. In the next step the project needs to get more information about and involvement with young generations’ perspectives and needs.

3.2. Cultural heritage sector dynamics

The cultural heritage sector is broad, omnipresent and cross-sectorial and interdisciplinary in its nature. However, the sector is also fragmented. Its strength becomes also its weakness. Cultural heritage’s strengths of being cross-disciplinary and transversal also brings the problems of fragmentation, and lack of concreteness and solid data. The cultural heritage is not one large and well-functioning ecosystem, but rather many different ecosystems evolving in distinguished small systems with collaborating roles like university, museum and clients in the field of archaeology, or museum, conservation and tourism caring for a monument. Some work well. Others do not. Recurring calls from the stakeholders are the lack of collaboration, lack of resources, lack of recognition, and lack of education and training supply. The analysis points mainly at the lack of communication among the stakeholders. Without communication among stakeholders, there is no collaboration for purposes to raise funds, to build capacity, to advocate recognition, and to continuously develop skills and competences.

There are however strands and cases where cultural heritage defeats the weakness of fragmentation by its strength in transversality. An important observation is that **cultural heritage research and education seem to have strongholds outside the universities, or between university and practice**, and often with high relevance for heritage practice. The regional cases show for instance the role of museums in research in Bremen, Germany, and the role of craft education and training in Sibiu, Romania. The mapping of stakeholders identifies heritage organisations in broad collaboration as well as innovative training centres and project-based learning schemes that should be further examined through qualitative case analysis as a next step for the CHARTER project.

The responses from this survey offer useful information if one compares the relative scores given to several challenges. Adaptation to climate change, diversity and inclusion (DEAI), public-private sector cooperation scores high, averaged over 5 with medians between 5 and 6. Digital presence/digitisation and social, cultural, economic and environmental sustainability averaged the highest (over 6) with a median of 7 making them the two issues stakeholders consider being addressed effectively at present.

The different data highlight **digitalisation and sustainability actions**, which also are strands where transverse sectoral and interdisciplinary collaboration exist and innovation is emerging. The need to strengthen both cutting edge science and technology approaches for surveying, diagnosis and data management, as well as traditional knowledge to tackle sustainable solutions, was raised by stakeholders. The stakeholder networks involved in these processes, their roles and dynamics as



well as the implication to education and training, should be further looked into as a next step for the CHARTER project.

3.3. Implication to education and training systems

A recurring and unifying statement from stakeholders in terms of skills requirements is to give the highest priority to **life-long learning (LLL) and continuous professional development (CPD)** through training and education curricula. The expressed formats point at **shorter courses and face-to-face activities with applied practical skills**. Craft and the intelligence and creativity of handwork is brought forward as a constituent part of cultural heritage that ought to be fostered in basic education, from primary school onwards. In this regard, there exist education and training systems in Europe that the CHARTER project should further investigate.

An important learning so far is that regions are crucial for cultural heritage stakeholders in the multilevel governance models in place in the European Union and that they always assume multiple stakeholder roles. Furthermore, because regions are organised at a governance level close to cultural heritage grassroots, they can quickly detect challenges in practice. In this strategic position, regions have a gigantic potential to orchestrate and boost the dynamics between the region as CH stakeholder itself and the other cultural heritage ecosystems in its territory.

Regions are of great importance for detecting education and training needs. Well-performing dynamics between ecosystem's stakeholders and enable small scale pockets of CH training innovation and cooperation to occur. To assure the sustainability of such pockets of training innovation, an integrated policy and systemic approach is necessary for the organisations to achieve the outcome and the transferability between the vast activities in cultural heritage.



Figure 3.1. The CHARTER brainstorming meeting in Riga March 2021 had a workshop on stakeholders evolving around fictitious but common cases. One was the ethnological museum and the figure shows the result as a multi stakeholder collaboration. Charter illustration. Picture credits: ASTRA Museum (available at: <https://muzeulastra.ro/en/blog/the-huge-egg-waiting-for-the-easter-bunny/>).



3.4. Concluding remarks

The methodology used included quantitative methods (surveys), qualitative methods (interviews and workshops) and literature review in an effort to unravel the complex structures of cultural heritage ecosystems in Europe. Interestingly, some common themes emerge like running threads from all of these. The sector is perceived by its stakeholders as interdisciplinary yet fragmented. Lack of cohesion weakens the ability to demonstrate its worth to the wider society and thus to serve it better. Generational and authoritarian views restrict embracing the plurality of the sector as enriching and enhancing, yet globalisation and immigration force us to reconsider practices. Education and training should connect better with the needs on the ground and at policy level as well as wider societal challenges. Although education should be seen as an interconnecting element, it often fails to be a reflective and effective part of the heritage ecosystem.

Lifelong learning (LLL) is vital for stakeholders at all levels to deal with new challenges and research is an important link which could create bridges between the individual sector fragments.

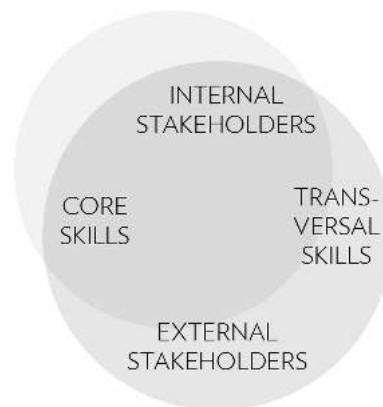


Figure 3.2. An integrated approach to foster collaboration between internal and external stakeholders, for developing cultural heritage skills and competences in core areas as well as in transversal strands.

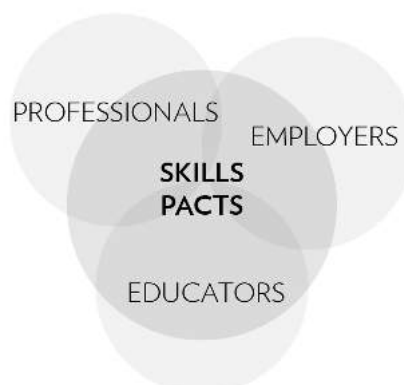


Figure 3.3. The establishing of local and regional skills pacts, where employers, professionals and educators meet to forecast gaps and needs and develop new education and training opportunities is a basic requirement.



The analysis of regional ecosystems as well as the Duomo case study demonstrate the complexity and plurality in terms of internal and external stakeholders and their readiness to deal with new and emerging challenges and further emphasise the fragmentation in the sector. There is a need to emphasise the involvement of external stakeholders from construction, tourism, real estate and finance sectors and investigate their perceptions and needs for skills and competencies in cultural heritage, and also their requirements. CHARTER must be able to look the other way around – who does invest in cultural heritage, how and why?

The next steps in this work package are,

- First, to look at gaps and cross information on skills and competences needs and education and training supply at a regional and national level and investigate the possibilities to fill gaps and improve virtuous learning circles, career development and quality certifications standards. The gaps analysis and propositions will require comprehensive data from the project's work packages on cultural heritage competences and occupational profiles (WP2) and education and training (WP3).
- Secondly, the work package will investigate good practice cases and policy initiatives that can be transferred across Europe, also using the results from six regional case studies with suggestions for regional roll-out.
- Thirdly, the work package will summarise and illustrates the range of challenges and opportunities for the cultural heritage sector due to climate change, transformation to circular economy, digital information and communication technologies and help to identify the upskilling and reskilling possibilities in relation to other sectors based upon experts on each topic and focus groups.



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APPENDIX 1. Mapping of organisations in cultural heritage across Europe

The mapping of stakeholders has been done in detail in selected regions, through the preparations of the regional workshops, and broader in EU in the preparation for disseminating the cultural heritage dynamics survey. The internal stakeholder analysis has contributed in the mapping as well as the descriptions as several partners are EU-level stakeholders.

Key stakeholder organisations operating on an EU-level are listed and commented with regards to education and training. Note that the descriptive texts below are compilations of the partners self-descriptions on the web and social media.

The list is not comprehensive. The list is in the project perspective a document to be updated and used in forthcoming investigations. The organisations are listed in alphabetical order.

Architects' Council of Europe is a non-profit organisation dedicated to promoting appreciation and quality of architecture. It fosters sustainable building principles, cross-border cooperation schemes and policy awareness actions.

ASSOCIATION des Centres Culturels de Rencontre (ACCR Europe) initiates and coordinates collective activities to ensure the synergy of its members' projects and to give them a wider resonance. As heritage sites dedicated to innovative artistic, cultural and scientific projects, the network's members are heavily involved in the promotion of the cultural sector, in education, and in issues of regional development.

Civilscape is an international federation that dedicates its work to landscape protection, management and planning.

Culture Action Europe is an organisation that promotes culture and disseminates information on European policies and legislation that have an impact on the cultural development of European societies. It is also a platform to exchange, convey and publish ideas and debates on European policies.

Community of European VET practitioners is a space provided by the European Commission addressed to practitioners/experts dealing with skills development for young people and adults for the labour market, to help them better anticipate and prepare for future challenges. This Community of Practice (CoP) will strengthen the Vocational Education and Training (VET) community across the EU. This space aims to be an interactive platform for teachers, trainers, in-company tutors to network and exchange good practices and ideas, for finding concrete solutions to their problems with the help of peers, keep up to date with European policies and contribute to European VET initiatives. The community is part of the **Electronic Platform for Adult Learning in Europe (EPALE)**



Europa Nostra, 'the European Voice of Civil Society committed to Cultural Heritage', is a large and influential European network for cultural and natural heritage with a broad representation of stakeholders. Europa Nostra with 250 member organisations and 150 associated organisations has a diverse repertoire of activities to support cultural heritage in practice as well as for policy, participating EU projects and networks, inaugurating among others the European Heritage Alliance for no less than 49 key stakeholders.

Europeana is Europe's digital platform. Its mission is to empower the cultural heritage sector in its digital transformation. The availability of public domain masterpieces serves as appetisers for the would-be tourist, but it is also a learning resource for teachers and students to get inspiration for their projects. Europeana currently provides access to over 58 million digitised cultural heritage records from over 3600 cultural heritage institutions and organisations. Europeana brings together cultural heritage professionals from all domains and from all of Europe through the Europeana Network Association, the Europeana Aggregators' Forum, diverse projects and partnerships and a programme of physical and digital events.

European Alliance for Apprenticeships (EAfA) unites governments and key stakeholders with the aim of strengthening the quality, supply and overall image of apprenticeships across Europe, while also promoting the mobility of apprentices. These aims are promoted through national commitments and voluntary pledges from stakeholders. Since 2020, the renewed EAfA calls for new commitments on digital and green apprenticeships, focusing on the economic sectors that will be at the front line of the transition to a climate-neutral Europe. The renewed EAfA promotes national coalitions, support SMEs and reinforce the involvement of social partners including at sectoral level, as well as mobilise local and regional authorities and support the representation of apprentices in the Member States. In addition, the renewed alliance will address important horizontal issues such as gender, social inclusion and the internationalisation of VET.

European Association for Architectural Education (EAAE) is an international, membership-based Association organizing architectural schools in Europe. The mission is to foster discussions, exchanges and a common policy in Europe to advance the quality of architectural education. The EAAE **Conservation Network** is structured around workshops held every two years, hosted by a member school of EAAE. The workshops focus on key questions within the field of conservation of the built inheritance.

European Association for Heritage Interpretation (Interpret Europe) is a membership-based organisation, registered as a charity in Germany. It has more than 800 members from more than 48 countries. Interpret Europe's mission is to empower all who inspire meaningful connections with Europe's natural and cultural heritage to shape our common future. Interpret Europe gathers information about education but also arrange webinars, conferences, provide learning resources and training courses and also certifies interpreters.

European Association of Archaeologists (EAA) has over 15.000 members from 60 countries worldwide working in prehistory, classical, mediaeval and later archaeology. The EAA has participatory status with the Council of Europe and sets the professional and ethical standards of archaeological work through its Statutes, Code of Practice, Principles of Conduct for Contract Archaeology, and Code of Practice for Fieldwork Training. The EAA Communities help define important aspects of archaeological work through constant discussion and consultation with EAA membership at EAA annual conferences and EAA publications: the European Journal of Archaeology, Themes in Contemporary Archaeology monographs, and The European Archaeologists newsletter.



European Association of History Educators (EuroClio) was established in 1992 to build bridges between history education professionals from all parts of the then recently reunited Europe. EuroClio is a far-reaching network of 83 Full & Associate Member associations representing 47 countries. EuroClio aims to inspire and support educators to engage their students in innovative and responsible history and citizenship education. EuroClio conducts research, advocates for high-quality history, heritage and citizenship education, supports the collaborative design of directly applicable educational resources, organises professional development courses, active workshops, on-site learning and opportunities for networking.

European Association of Institutes for Vocational Training (EVBB) is the European umbrella association of free and non-profit educational providers. Its objective lies in the qualitative improvement of vocational education and training in European countries and an increase in the efforts being carried out in education at a European level.

European Centre for the Development of Vocational Education (Cedefop) is one of the EU's decentralised agencies founded in 1975 to support the development of European vocational education and training (VET) policies and contributes to their implementation.

European Committee for Standardization (CEN) is an association that brings together the National Standardization Bodies of 34 European countries. CEN provides a platform for the development of European Standards and other technical documents in relation to various kinds of products, materials, services and processes. The scope of **CEN TC 346 Conservation of cultural heritage** is to establish standards in the field of the processes, practices, methodologies and documentation of conservation of tangible cultural heritage to support its preservation, protection and maintenance and to enhance its significance. Under the technical committee for Conservation of cultural heritage, working groups are established to develop standards in particular fields or processes.

European Confederation of Conservator-Restorers' Organisations (E.C.C.O.) was founded in 1991 to organise, develop and promote, on a practical, scientific and cultural level, the profession of the Conservator-Restorer. The mission is also to set standards and regulate practice at European level and enhance communication between and mobility of professionals, and to strengthen the role and responsibilities of the Conservator-Restorer in relation to others in safeguarding cultural heritage. E.C.C.O. has 25 member organisations within 22 European countries representing close to 6,000 professionals. E.C.C.O. developed in 2011 a competences profile required to enter the profession of Conservation-Restoration.⁶²

European Federation for Architectural Heritage Skills (FEMP) is "the European voice for traditional heritage skills and craft conservation". FEMP's members are both heritage training centres for craftspeople and organisations that promote craft conservation and restoration. FEMP promotes craft knowledge and skills which are needed to preserve cultural heritage in the broadest sense. FEMP stands for providing and transferring heritage skills, craft knowledge and craft experience for craftspeople from a vocational education background. FEMP promotes cross-border exchange

⁶² ECCO (2011) Competences for the access to the conservation-restoration profession. Available at: <https://www.ecco-eu.org/home/ecco-documents/>



of craft conservators, and defends the interests of craftspeople active in crafts conservation and heritage preservation at a European level.

European Heritage Heads Forum (EHHF) is an informal, professional and expert network for national heritage heads (built heritage, landscapes and archaeology) of the countries of the European Union, the European Economic Area and the member-states of the Council of Europe. It provides a forum for information and experience exchange about the management of the historic environment in the 21st century. Since 2006, the members of the EHHF gather once a year, each time in a different country.

European Heritage Volunteers aim to establish links between the fields of heritage and volunteering by continuously working to foster a deeper understanding of heritage and volunteering among those active in either field, and by linking the two fields through practical hands-on projects and educational activities. During its 20 years of operation, more than 200 European Heritage Volunteers Projects have been done with participation from almost 3,000 volunteers coming from 73 countries worldwide. European Heritage Volunteers have a broad repertoire of supporting activities including best practice collections for volunteering and training courses.

European Heritage Tribune (EHT) is a digital news platform for the European heritage community.

European Historic Houses (EHH) is an umbrella association covering 27 national associations of privately-owned historic houses and a partner in CHARTER. EHH brings the private sector stakeholders' perspectives to the consortium, representing about 50000 property owners in Europe.⁶³

European Museum Academy is a volunteer society of museum experts from different national and cultural backgrounds, united for the advancement of knowledge in museology. The work of EMA is based on a curriculum of proven capacity in developing and managing innovative museum projects. Museums are a relevant tool to confront socio-economic and cultural challenges in contemporary society. The Academy subscribes to the role of the modern museum as a meeting place and a forum for the development of scientific debate, creativity, social cohesion and cultural dialogue.

European Music Council is an umbrella organisation for musical life in Europe, advocating for the societal and political significance of musical diversity in Europe.

European Network for Conservation-Restoration Education (ENCoRE) is a network organisation of higher educational institutions in the field of conservation - restoration. A main objective is to

⁶³ During an assembly in June, Brussels, with the overarching theme 'current and next gen heritage property owners', a survey was made with 25 respondents. The aim for the survey was for EHS to get information about skills and competence needed to manage heritage properties sustainably for generations to come to inform a planned professional educational program. The result is interesting for this deliverable, showing that the most urgent needs concerned tourism including client relationship, financing, co-branding, hospitality management, sale channels etcetera (22/25), business knowledge like value proposition, business models and market plans (21/25), restoration and maintenance (21/25) and digital skills like marketing tools, use of digital platforms, and search results optimization (21/25). The forms of education and training that the majority preferred was face-to-face workshops (22/25), face-to-face networking among family-owned houses (21/25) and organised tours to visit peer estates (17/25), combined with online open videos (16/25) and interviews with members eg. who practice interesting business models on their properties (17/25). To the question if certification is needed, half respondents answered yes and half no.



promote research and education in the field of conservation and restoration of cultural heritage. ENCoRE was founded in 1997 with the main objective to promote research and education in the field of cultural heritage, based on the directions and recommendations given in the Professional Guidelines of the European Confederation of Conservator-Restorers Organisation E.C.C.O. and the Document of Pavia of October 1997. Currently ENCoRE has 41 full members and 1 associate member from among the leading conservation-restoration study programmes in Europe. In addition, 26 leading institutions and organisations working in the field of cultural heritage protection and research are partners of the network.

European Network of Cultural Centres (ENCC) was founded in 1994 to promote dialogue and cooperation between social-oriented cultural centres in Europe. The ENCC represents over 3,000 cultural centres, with programmes and activities that aim to empower them and their communities.

European network on cultural management and policy (ENCATC) is a partner of CHARTER that represents, advocates, and promotes cultural management and cultural policy education, professionalizes the cultural sector to make it sustainable, and creates a platform for discussion and exchange at European and international level. ENCATC is involved with cultural heritage in two ways: 1) Through the membership of education and training institutions focused on heritage research and teaching. 2) Through EU projects having participated in many projects focusing on heritage, such as Heritage-PRO and EU-Heritage.

European regions for competitive and sustainable regions (NECSTouR) is the voice of European Regions committed to sustainability – economic, social and environmental - as a crucial driver of destination competitiveness. Since 2007, it has provided an integrated approach to tourism governance and acted as an important link between regional and wider European levels of government, while developing interregional cooperation through European Projects. In line with the four main objectives (engagement, sustainability, protection, innovation) identified for the legacy of the European Year of Cultural Heritage, the RICC representatives introduced their good practices for the enhancement of the cultural heritage underlining the potential of CCIs in making cultural heritage more accessible to a wider audience, such as Interreg Europe Projects CREADIS3 , CRE:HUB , CHIMERA and others.

European Regions Research and Innovation Network (ERRIN) is a platform of more than 125 regional stakeholder organisations from 22 European countries. It focuses on research and innovation policy, funding programmes and project development. ERRIN offers a platform for knowledge exchange and facilitates regional collaboration, supporting its members through the project development process and providing project opportunities. Among 15 working groups there are teams concerned with Cultural Heritage and Tourism, and another with Science & Education for Society.

European Research Infrastructure for Heritage Science (E-RIHS) supports research on heritage interpretation, preservation, documentation and management. The mission of E-RIHS is to deliver integrated access to expertise, data and technologies through a standardized approach, and to integrate world-leading European facilities into an organisation with a clear identity and a strong cohesive role within the global heritage science community. The main activity has been through the Horizon2020 project **HS Ipeiron** offering research infrastructure exchange but also education and training professionals and doctoral students. Heritage science is an emerging academic subject for interdisciplinary research and higher education.



European Route of Industrial Heritage (ERIH) is the tourism information network of industrial heritage in Europe, representing more than 1,000 sites, over 300 member organisations in 43 European countries. The ERIH network was developed in the years 2003 to 2008 by eleven project partners, supported by the European Union. For the continuation of the network's work, in February 2008 ERIH founded a registered association established under German law.

European School Education Platform is a meeting point for all stakeholders in the school education sector – school staff, researchers, policymakers and other professionals – spanning every level from Early Childhood Education and Care to primary and secondary school, including Initial Vocational Education and Training. At present there are 642570 registered. European School Education Platform has merged the **School Education Gateway** and **eTwinning**.

European Students' Association for Cultural Heritage (ESACH) inaugurated in 2017 is a youth-led network of students and young professionals within cultural heritage. The aim of ESACH is to establish an interdisciplinary network of university students, from undergraduate to postgraduate levels, young researchers and early-career professionals working in cultural heritage within Europe.

European Union National Institutes for Culture (EUNIC) is the European network of organisations engaging in cultural relations.

European University Association (EUA) represents more than 850 universities and national rectors' conferences in 49 European countries. EUA plays a crucial role in the Bologna Process and in influencing EU policies on higher education, research and innovation. Through continuous interaction with a range of other European and international organisations, EUA ensures that the independent voice of European universities is heard.

There are at least 17 larger **European university alliances** partly with different focus such as young universities, technology and engineering, fine arts, human rights, digitalisation and sustainability. **Una Europa** involving 11 European universities has cultural heritage as one of five focus areas, recognising the cultural heritage, as an interdisciplinary study area, "contributes to understanding identities and to promote cohesion in communities disrupted by change and economic instability". EU have launched at the European university alliance call to support the alliances, and coordinate higher education policy initiatives in the European Commission's **Education Area for higher education**.

Erasmus Student Network (ESN) is one of the biggest student-led NGOs in Europe made by students for students for supporting and developing student exchange. The **Erasmus Generation Portal** provides easy accessible information about current mobility programs and countries. The annual Erasmus generation meeting provides a venue to voice the students perspectives, state of play presentations and forecasting.

Future for Religious Heritage (FRH) was founded in 2011 as an organisation dedicated to the safeguarding of Europe's diverse and unique religious heritage. It is the only independent, non-faith, and non-profit network of charities and conservation departments of governmental, religious and university institutions, and other professionals working to protect religious heritage buildings across Europe, with over 170 members in over 35 countries.



The Future is Heritage is an international network and platform that aims to strengthen the position of young people working in the heritage field throughout Europe. The Future is Heritage is an initiative of Dutch regional heritage organisation Erfgoed Brabant.

Interdisciplinary Thematic Platform Open Heritage: Research and Society (CSIC) is an instrument of interdisciplinary research and innovation that addresses the great challenge of conservation, understanding and dissemination of tangible Cultural Heritage. CSIC also has the acronym PTI-PAIS in Spanish, Plataforma Temática Interdisciplinar Patrimonio Abierto: Investigación y Sociedad, indicating the main connection to Spain.

International Centre for the Study of the Preservations and Restorations of Cultural Property (ICCROM) is an intergovernmental organisation working to promote the conservation of all forms of cultural heritage. ICCROM runs sector oriented research and development projects and develops educational programmes, tools and materials for conservation and restoration, and organises professional training activities around the world.

International Council on Monuments and Sites (ICOMOS) is a non-governmental international organisation dedicated to the conservation of the world's monuments and sites. ICOMOS gathers over 10000 individual and about 250 institutional members world wide, and organises 104 national committees and 28 International scientific committees. **The International Scientific Committee on Education and Training (CIF)** researches and promotes international cooperation in the field of education and training for the understanding, protection, conservation and management of built heritage, historic sites and cultural landscapes. **The 1993 Guidelines for Education and training in the conservation of Monuments, Ensembles and Sites** has been a leading document for the sector for decades and is presently under revision.

International Council of Museums (ICOM) is a membership association and a non-governmental organisation which establishes professional and ethical standards for museum activities. As a forum of experts, involving almost 45000 professionals in 138 countries, it makes recommendations on issues related to cultural heritage, promotes capacity building and advances knowledge. ICOM is the voice of museum professionals on the international stage and raises public cultural awareness through global networks and co-operation programmes. **ICOM Europe** provides a forum for the exchange of information and cooperation between National Committees in Europe. Among the committees, the **International Committee for Education and Cultural Action (CECA)** and **International Committee for the Training of Personnel (ICTOP)** deal particularly with the strands of CHARTER.

International Federation of Landscape Architects (IFLA) is an NGO that promotes the landscape architecture profession within a collaborative partnership of the allied built-environment professions, demanding the highest standards of education, training, research and professional practice, and providing leadership and stewardship in all matters. IFLA represents 77 national associations from Africa, the Americas, Europe, Asia Pacific and the Middle East. **FLA Europe** was established in 1989 in order to specifically address European landscape architectural educational and professional issues. Today IFLA Europe has 34 members and represents more than 20.000 landscape architects across Europe.

International Network for Traditional Building, Architecture and Urbanism INTBAU is a network on traditional building architecture which has organisations in 100 countries with 8000 members. INTBAU was established in 2001 and has since gained over 30 chapters and nearly 8,000 members



in more than 100 countries worldwide. Working under the patronage of our founder, HRH The Prince of Wales, INTBAU's mission is to support traditional building, the maintenance of local character, and the creation of better places to live. Actions involve workshops, summer schools, study tours, conferences, awards, and competitions.

Network of National Museum Organisations (NEMO) represents the museum community of the member states of the Council of Europe. Together, NEMO's members speak for over 30,000 museums across Europe. NEMO offer learning exchanges and provides training for museum professionals through different activities and training opportunities at the European level.

Regional Initiative for Culture and Creativity (RICC) is an informal European network of 25 regional governments, and led by the Basque Country, Emilia-Romagna and Friuli Venezia Giulia regions. RICC aims to work with regional governments and territorial stakeholders on three objectives: to advocate cultural and creative policies, to participate in relevant EU funding programmes, and to work under the Smart Specialisation RIS3 guidance.

UNISCAPE is a European Network of Universities dedicated to landscape studies and education according to the principles of the European Landscape Convention (Florence, 2000). It was created in Florence in January 2008 as a result of the joint initiative of 23 European Universities. Founding members of UNISCAPE are 42 universities from Italy, Spain, the Netherlands, Portugal, Slovenia, Belgium, Slovakia and France. Currently the Network is composed of 56 Universities members from 15 European Countries and 2 private Foundations promoting landscape studies and research.

World Craft Council (WCC) was established in 1964 as a non-profit membership organisation, and from 1976 the **World Craft Council Europe (WCCE)** operates as one of five independent regions. WCCE representative has been interviewed to inform this report. WCCE has 34 member organisations in 21 European countries, comprising mainly national heritage councils. WCCE is active in European projects like **Crafting Europe** and through recurring activities such as **Craft Cities** and **European Artistic Craft Day**, WCCE reaches craft producers, as well as the retail sector, galleries and consumer interests. The 2022 general assembly had the theme 'skills for the next generation craftspeople'.



APPENDIX 2. Questionnaire for the online survey



Dear Stakeholder, by participating in this CHARTER Cultural Heritage Sector Dynamics' survey, you help us to map and analyse dynamics of cultural heritage professionals and other stakeholders' engagement, synergies and skills in terms of needs and shortages.

The survey aims to:

- investigate cultural heritage stakeholders' perspectives on challenges, constraints and gaps regarding skills and competences needs and education and training supply.
- examine different stakeholders' wider challenges such as climate change, mobility, continuous professional development, digital shift and sectoral integration.

Cultural Heritage Actions to Refine Training, Education and Roles (CHARTER) seeks to create a lasting, comprehensive sectoral skills strategy to guarantee that Europe has the necessary cultural heritage skills to support sustainable societies and economies, including transversal competences such as digital/technological and green/blue economy skills.

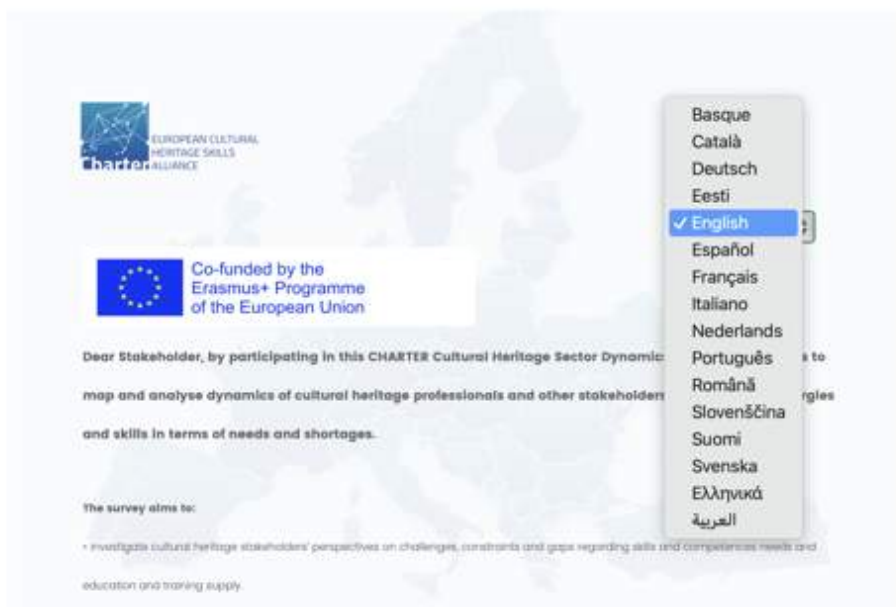
The survey is multilingual, please choose appropriate language.

Confidentiality

- Participation in this study is always entirely voluntary.
- If you agree to participate, you will be asked to complete a questionnaire on your personal or institutional views.
- What you say in the questionnaire will remain anonymous and cannot be linked to you in any way.
- Once you have submitted your questionnaire, there will be no way to withdraw your responses from the study because the questionnaire will contain no identifying information.
- Study data will be kept in a digital format in a safe hard drive.
- Only the researchers from the University of Gothenburg will have access to the data. After publication of the results, these data will be destroyed.
- There are no risks associated with this study.

Questions?

If you have any further questions you can contact the University of Gothenburg research team through: research@charter-alliance.eu






 EUROPEAN CULTURAL HERITAGE SKILLS ALLIANCE

English

Country of operation

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 EUROPEAN CULTURAL HERITAGE SKILLS ALLIANCE

English

Nationality

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 EUROPEAN CULTURAL HERITAGE SKILLS ALLIANCE

English

How old are you?

Under 18

18-24 years old

25-34 years old

35-44 years old

45-54 years old

55-64 years old

65+ years old



 EUROPEAN CULTURAL HERITAGE SKILLS ALLIANCE

English ▾

How do you describe yourself?

Male

Female

Non-binary / third gender

Prefer to self-describe

Prefer not to say

 EUROPEAN CULTURAL HERITAGE SKILLS ALLIANCE

English ▾

What is your highest educational level?

Secondary

Vocational or similar

University - Bachelors Degree

Graduate or professional degree (MA, MS, MBA)

Doctorate (PhD)

Other, please specify

 EUROPEAN CULTURAL HERITAGE SKILLS ALLIANCE

English ▾

Was your education related to any field of cultural heritage?

Yes

Partly

No

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 English

Which of the following area or areas best describe your current employment(s)? Maximum 3 choices.

- Heritage professional practice
- Academic/research
- Vocational education
- Civil service/Public office
- Tourism

- Media/Journalism
- Archives/Libraries
- Museum
- Politics/Legal
- Funding body/business and financial
- Project Management
- Construction, installation, maintenance and repair
- Sales
- If other, please specify:

 English

What is the governance level of your main employment?

- International
- National
- Regional
- Local




 **EUROPEAN CULTURAL HERITAGE SKILLS ALLIANCE**

English ▾

Is your main employment in the private or public sector?

Private

Public


 **EUROPEAN CULTURAL HERITAGE SKILLS ALLIANCE**

English ▾

Would you consider yourself to be part of the cultural heritage sector?

Yes

No

 **EUROPEAN CULTURAL HERITAGE SKILLS ALLIANCE**

English ▾

To what degree do you address the following challenges to cultural heritage in your current position?

To a minimum degree 1 2 3 4 5 6 7 8 9 To a large degree 10

Adaptation to climate change

Social, cultural, economic and environmental sustainability



Regulatory frameworks (lack of, insufficient, old)

Mass tourism

Public-private sector cooperation

Diversity equity inclusion and accessibility

Extended professional roles

Active public engagement/community empowerment

Digital presence/digitisation

New technologies

Human mobility and migration

Resources (financial, human, intellectual, physical)

Other, please specify (if nothing other, please leave blank and choose 1)



English

In your view, which of the following skills are required to advance knowledge and competence on challenges to cultural heritage? Maximum 5 choices.

- Data analysis
- Heritage academic expertise
- Communication/persuasion/language
- Writing
- Teamwork and leadership

- Problem-solving and conflict management
- Ethics
- Time management
- Critical thinking
- Negotiation
- Interdisciplinary cooperation
- Creativity
- Commercial (sales, promoting, etc.)
- Financial (budget, law, etc.)
- Digital

- Technical
- Resourcefulness
- Sustainability solutions
- If other 1, please specify:
- If other 2, please specify:



 **EUROPEAN CULTURAL HERITAGE SKILLS ALLIANCE**

English ▾


Which of the following is of utmost importance for cultural heritage skills and competences?

- Quality and standard in existing basic education
- Improved continuous professional development (life-long learning)
- Credentials for informal education and training
- New content for education and training curricula
- New formats for education and training
- Other, please specify

 **EUROPEAN CULTURAL HERITAGE SKILLS ALLIANCE**

English ▾

What do you view as the most significant gaps and needs in the current cultural heritage labour market?

 **EUROPEAN CULTURAL HERITAGE SKILLS ALLIANCE**

English ▾

For which professions should there be more education and training opportunities?



English

What formats for cultural heritage education and training are most important to develop?

- Formal education e.g. University, vocational training
- Short courses
- In-house and workplace training
- Apprenticeship
- E-learning
- Other, please specify

EUROPEAN CULTURAL HERITAGE SKILLS ALLIANCE

English

The European Qualifications Framework (EQF) is a European reference framework aimed to make qualifications understandable across different countries. EQF covers qualifications at all levels of education and training. Do you know what level of EQF qualifications you have reached?

- Yes
- No

EUROPEAN CULTURAL HERITAGE SKILLS ALLIANCE

English


Please indicate what level of EQF qualifications you have reached?

- Level 1
- Level 2
- Level 3
- Level 4
- Level 5
- Level 6
- Level 7
- Level 8

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 EUROPEAN CULTURAL HERITAGE SKILLS ALLIANCE

English

Is there anything you would like to add in terms of challenges regarding knowledge and skills in cultural heritage?

We thank you for your time spent taking this survey.

Your response has been recorded.

If you wish to be up to date with CHARTER and the results of our work, please register to our newsletter: <http://bit.ly/CHARTER-newsletter>



APPENDIX 3. Interview Guide

The main objective of the interviews is to understand stakeholders' perspectives on the dynamics and challenges of the cultural heritage sector and the implications to skills and competences needs and education and training supply, focusing on the role of:

- (1) professional and institutional networks,
- (2) educational professionals and institutions
- (3) unions and employer representative organizations,
- (4) independent professionals, employers and clients,
- (5) policy makers.

Questions

The sector and role

1. How would you describe the cultural heritage sector today?

The stakeholders and roles

2. Can you describe your role in the cultural heritage sector?
3. Who are the stakeholders in cultural heritage today? What roles do they play?

The challenges and drivers

4. How do you see the sector changing based on a wider cultural and socioeconomic situation?
5. How do these changes impact the cultural heritage sector?
6. What is needed in terms of knowledge and skills to respond to the impacts?
7. What stakeholders are most affected? What stakeholders do we need onboard?
8. (What can professionals do to What is the role of the professionals and organizations in enhancing to new socio-, economic, cultural demands?)
9. Which ones do you consider as the biggest challenges in the cultural heritage sector today?

Future scenarios

10. What future scenarios for cultural heritage can you trace in the present?



11. Who are the future stakeholders? Who are foreseen or unattended today?
12. Do you think the sector has the necessary professionals and skills to cover the needs it has? Follow up question: traditional and emerging professions? If not, what specializations/skills do you think it needs?

The actions

13. Based on your experience, what is the best way forward to up/reskill professionals in CH to cover existing and future needs and gaps in the market?
14. Is this the role of educational and training institutions only? (we have discussed the need that education should be hand-in-hand with policy)
15. What is the most important mission for CHARTER European Cultural Heritage Skills Alliance?



Co-funded by the
Erasmus+ Programme
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Social Networks

