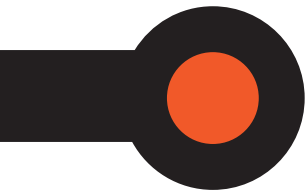# EU Heritage

Skills for promotion,
valorisation, exploitation, mediation and
interpretation of European Cultural Heritage

SKILLS PROFILE
FOR CULTURAL
HERITAGE REPORT

materahub
cultural and creative industries

M2C

HELLENIC OPEN UNIVERSITY

FITZCARRALDO FONDAZIONE

culturadata.ro

la cultora

L-Università ta' Malta

CAMERA DI COMMERCIO
E INDUSTRIA ITALIANA PER LA SPAGNA
1914

enCATC

INSTITUTUL NAȚIONAL
PENTRU CERCETARE ȘI FORMARE CULTURALĂ

INTRODUCTION

The current research was carried out as part of the project Skills for promotion, valorisation, exploitation, mediation and interpretation of European Cultural Heritage. The main purpose of our research was to identify the skills and needs in the sector of cultural heritage and other related industries, in order to elaborate a skill profile for cultural heritage managers and other professionals who are active in the heritage promotion, valorization, exploitation, mediation and interpretation. Another important purpose of the research was to present the current practices in the training programs addressed to heritage professional and to provide a list of needs for future training programs. A special attention was given to digital and innovative skills and to transversal skills. The outcome of our research will help at the implementation of other activities in the project. The main target groups of our research were the partners of the project, other VET providers and the sector stakeholders.

The Cultural Heritage is an important sector, and together with other related activities are included into the cultural and creative sectors, with a great contribution to the European Union economy and cultural life. The previous researches on this topic showed a great contribution to the European labour market, with 634,000 people employed in this sector in 2018. This growth potential must be sustained by adequate supports regarding the employability and by proper training programs. The skills gap reflects the needs to improve the weaknesses of the education system but also the need to keep up with the fast changes brought by the evolution of technology and innovation.

Therefore, our research aimed at identifying the mismatch between the skills provided by education and training in cultural heritage and the skills required for the development of the sector. The intersections between cultural and creative sectors highlight the importance of transversal skills that could facilitate the collaboration between Cultural Heritage with other sectors such as technology, tourism, SMEs, and other Creative and Cultural sectors.

The scope of our research was to help defining a set of skills that needs to be improved for Cultural Heritage sector which are relevant at national level but also at European level. Moreover, the research intended to help designing an innovative and needs-oriented training courses in order to integrate several sector-specific and transversal skills, including digital, entrepreneurial, and soft skills. The results of our research will help contribute to up-skilling and re-skilling the professionals working in the field of heritage promotion, valorization, exploitation, mediation and interpretation.

EXECUTIVE SUMMARY

The research was carried out in the period February-September 2019 and included three main activities: desk research, quantitative research (survey) and qualitative research (interviews with professionals). The objectives of desk research were to review sector specific training programmes focused on promotion, valorisation, exploitation, mediation and interpretation of Cultural Heritage across the EU, to map stakeholders in the Cultural Heritage / cultural tourism sector and to assess current economic / social contribution of the cultural heritage across Europe.
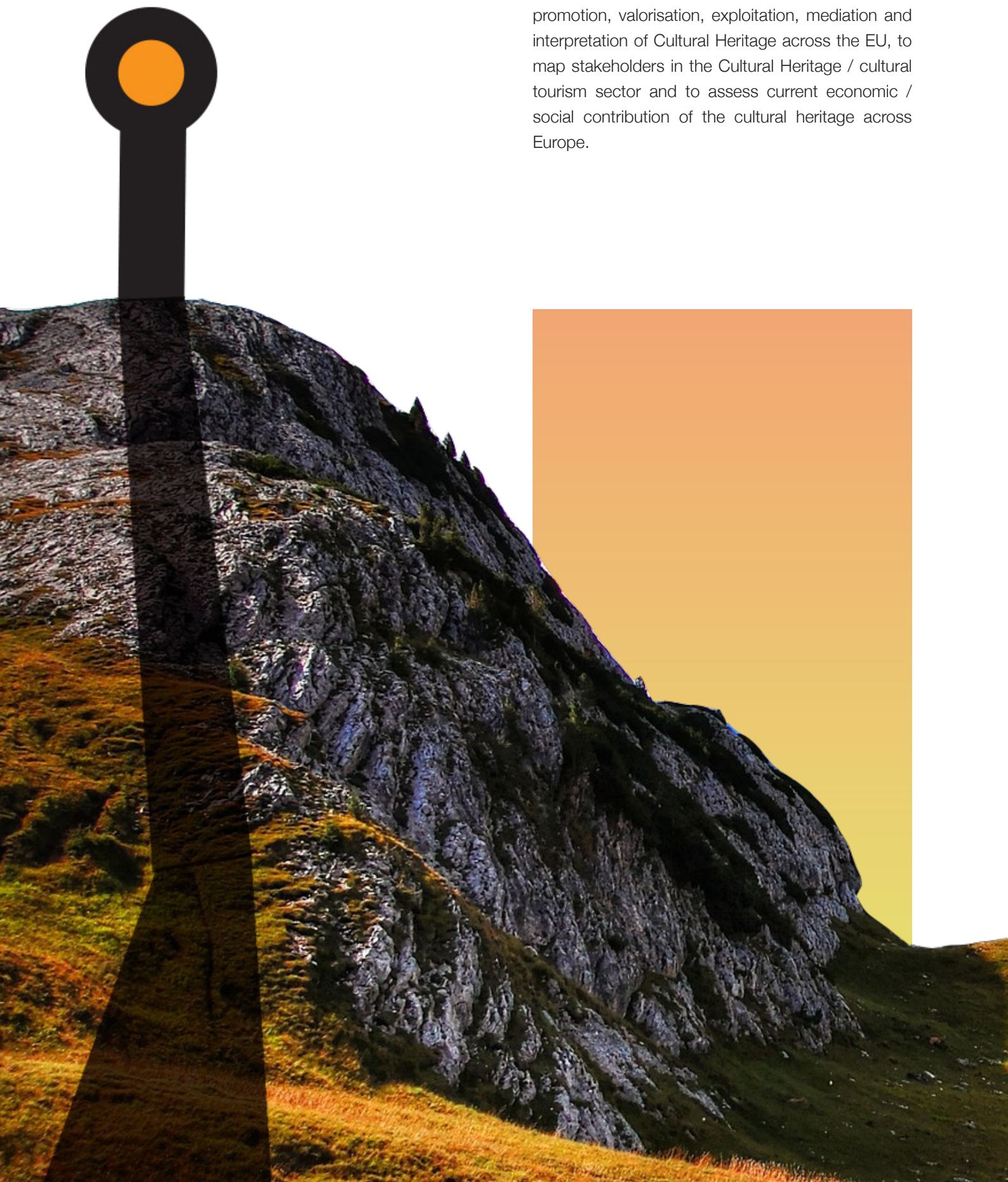
According to the project definitions, we considered:
- the heritage promotion as the activities to advertise the heritage sites and monuments;
- the heritage valorisation as a set of competences to valorise a heritage asset, the productive use of a resource, the use or application of something (an object, process or activity) so that it is financially remunerated or generates value;
- the heritage exploitation as the action of making use of and benefiting from heritage resources;
- the heritage mediation as procedure to settle cultural heritage disputes;
- the heritage interpretation as the art to create a relation between the elements of the site or collection and the meaning making and value frame of the visitors.

The stakeholders list includes contacts from 1205 professionals, from five categories:
1. cultural heritage managers; UNESCO sites managers; museums managers; cultural foundations managers; cultural centres and facilities managers;
2. education, interpretation and outreach staff, such as outreach & engagement managers and staff; ICT and technology professionals, such as digital experience designers in the field of cultural heritage & cultural tourism; curators; visitors services staff; community and education engagement staff; communication & promotion staff;
3. professionals working in organisations promoting intangible heritage (e.g. food, traditional festival, traditional music, oral tradition, traditional handicrafts, etc.);
4. marketing and fundraising staff working in the field of cultural heritage and cultural tourism;
5. professionals of the tourism value chain that during their daily activities work to promote cultural heritage.

The desk research included 384 cases from 28 European countries, collected during Apri-June 2019. The data collected were: the name of the organization providing training programs, the country, the target groups, the type of organization, the type of training, the theme/topic of training, the special focus, the language of training, the level of training, the training fee, the type of teaching methodologies, the type of learning materials, the field of skills/ competences/ abilities/aptitudes and the type of certification. Most of the providers in cultural training programs are the educational institutions or partnerships between higher education institutions and international institutes and NGOs. Most of these institutions are public, and only some of them are private enterprises. Most of the courses were organized for students or both for students and professionals and addressed especially topics related to management and organization or communication and media area. More than a quarter of the training providers offered curricula focused on Cultural and Creative Industries (CCIs), others were focused on Tourism and some of them on the Digital/ICT sector. Most of the training programs used lectures and only a small part of them used workshops and case studies. Concerning the payment, most of the training programs required a participation fee and only few organizers offered free courses. Most of the training providers offer courses developing skills, competences and abilities in management, cross-sectorial and innovation and digital skills. More than half of the organizations providing courses offer a degree certification.

The desk research included also a study aimed to identify some economic and social indicators related to Cultural Heritage, for the time interval of three years, 2015-2017: Turnover evolution; Employment evolution; Profit evolution; Labor productivity evolution; Number of companies; Gross Domestic Product (GDP) or Gross Value Added (GVA), depending on which was available. The results show that Greece recorded a consistent employment rate in Cultural Heritage sector, i.e. around 3% of total national employment. In Itally the number of companies active in Cultural Heritage raised from 904 in 2015 to 1,116 in 2017. In Malta the Cultural Heritage sector has expanded over the last four years, with an increase with nearly 20% of turnover. Romania faced a general increase of the Cultural Heritage sector, with over 1,800 employees operating in 2017 and 257 companies.

The quantitative research included a survey with managers and Cultural Heritage workforce mainly in project countries in order to generate adequate data ensuring that project processes/outcomes meet their real skills needs for performing in the Cultural Heritage and cultural tourism sector. The target of this activity was to reach at least 200 questionnaires filled in on google forms and to provide a database and a research report. The survey was conducted between May and July 2019 and the questionnaires were available in all partners' languages, including the English version. There were collected 271 questionnaires, most of them from Belgium, Romania, Greece and Italy. Most the respondents have not participated in a training program in the heritage domain in the last 3 years. The main obstacles for not attending a training program, were: lack of time, lack of detailed information about courses and training program, lack of money or lack of knowledge regarding where to look for these skills. Most of respondents participated in face to face training programs in their own city, country or region. The majority of respondents mentioned that they appreciate to talk with the experts, the case studies, to share expertise with peers and many of them prefer study visits. As the first option for the type of learning, most of respondents prefer seminars, distance learning and blended learning. For the majority of respondents,

good practices guides or case studies and meeting with experts are the most efficient ways to gain more information. The most relevant skills for their activity mentioned by the respondents were: communication skills, problem solving skills, flexibility and adjustment or creativity and conceptual capacity. For Heritage Promotion area, most of the respondents need to improve outreach and community engagement skills, network building skills, marketing skills and social media skills. For Heritage Valorization area, the most neded skills are community engagement skills and education processes involving people of different ages and abilities, fundraising skills and presentation skills. For Heritage Exploitation area most of the respondents want to improve know-how to innovate skills, community and curatorship skills, management skills and funding skills. For Mediation and Interpretation area, the most needed skills are digital skills, advocacy aimed and decision makers skills and co-ownership of sites/ heritage skills.

The main purpose of the qualitative stage of this research was to complement survey data and generate more in-depth knowledge about the skills needed in the cultural heritage sector, with a focus on emerging needs and trends. The qualitative research included 53 interviews with experts/policy makers in the cultural heritage sector in order to identify skills needs in the sector and set the ground for project mainstreaming/sustainability. The most needed skills mentioned by the respondents were communication skills, community engagement skills, digital and media literacy, management skills, administrative and financial skills.

THE REVIEW OF THE TRAINING PROGRAMS FOCUSED ON PROMOTION AND VALORIZATION OF CULTURAL HERITAGE ACROSS EU

INTRODUCTION

The following chapter presents the results of the desk research conducted in 28 European countries by the consortium partners in 2019. This research includes data about the type of organizations providing training, the theme and language of the training, the proposed curricula and the duration, the type of teaching methodologies and learning materials, as well as the type of certification provided.

METHODOLOGY

The EUHeritage desk research is based on 384 cases from 28 countries. The data were collected using online research during April-June 2019 in 28 countries by the 7 partner countries involved in the EuHeritage project (Romania, Italy, Germany, Malta, Spain, Greece and Belgium). Each partner involved in the project took responsibility to select and collect information about the training programs providers and about the main features of the trainings from a certain number of E.U countries, allocated according to the language and cultural proximity. The data were collected considering several relevant items and the project's objectives and according to four areas, defined in relation to the target groups.

List of elements:

1. Area Management and Organization: Business planning; Organization development; Professional development of staff.
2. Area Communication and Media: Audience development; Needs analysis of customers;- Media/communication strategy;
3. Area Innovation: IT strategy implementation; Internal development of systems, applications, skills; Educational department
4. Cross-sectorial: Creative industries; artists; Cultural tourism operators; Other SMEs or Start-ups; Educational operators

The target groups, areas and items were selected together by all the partners involved in the project. The amount of data collected was affected by the language barriers and data availability in some cases, especially from the other E.U. countries where the partners in project couldn't find professionals available to provide information.

Therefore, we collected data concerning the name of the organization providing training programs, the country, the target groups, the type of organization, the type of training, the theme/topic of training, the special focus, the language of training, the level of training, the training fee, the type of teaching methodologies, the type of learning materials, the field of skills/competences/abilities/aptitudes and the type of certification.
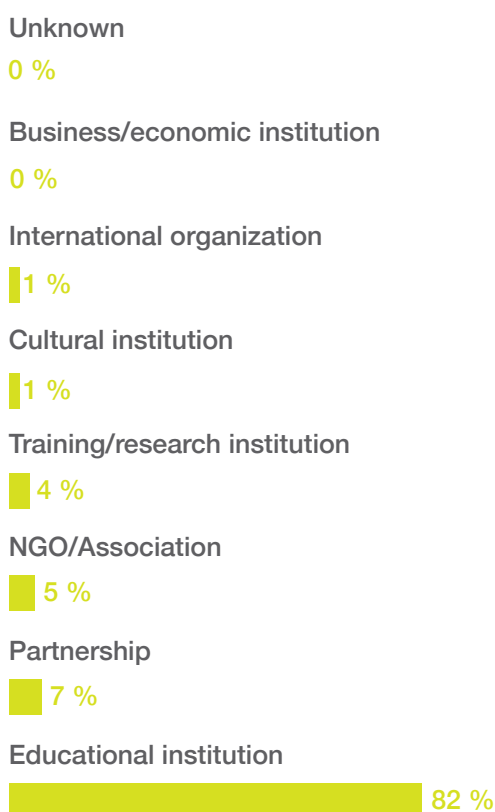
TABLE 1. *The distribution of training programs by country*

| COUNTRY	AUSTRIA	BELGIUM	BULGARIA	CYPRUS	DENMARK	ESTONIA	FINLAND	FRANCE	GERMANY	GREECE	IRELAND	ITALY	LATVIA	LITHUANIA	LUXEMBOURG	MALTA	UK	THE NETHERLANDS	POLAND	PORTUGAL	CZECH REPUBLIC	ROMANIA	SLOVAKIA	SLOVENIA	SPAIN	SWEDEN	HUNGARY	CROATIA	TOTAL
ANSWERS	5	11	14	6	3	4	4	32	7	13	6	64	19	5	5	3	16	7	20	20	5	26	11	22	21	4	20	11	384

PROFILE OF THE INSTITUTIONS PROVIDING TRAINING PROGRAMS ON CH

Regarding the organization type providing training programs on cultural heritage, the most common is the educational institution (82%) – universities, colleges, a.s.o. The organizations providing training in partnership are found in only 7% of the cases. In general, partnerships are established between higher education institutions and public or private organizations, international institutes and NGOs. Most cases of partnership identified in our research involve educational institutions.

GRAPH 1. *The type of organizations*

Unknown

0 %

Business/economic institution

0 %

International organization

1 %

Cultural institution

1 %

Training/research institution

4 %

NGO/Association

5 %

Partnership

7 %

Educational institution

82 %

GRAPH 2. *The distribution of training providers by the type of organization*
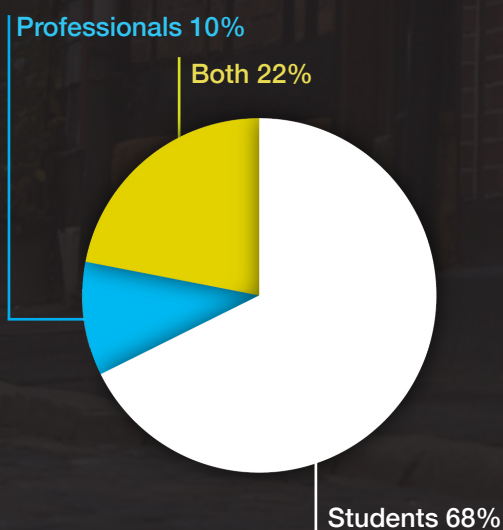
Private 30%
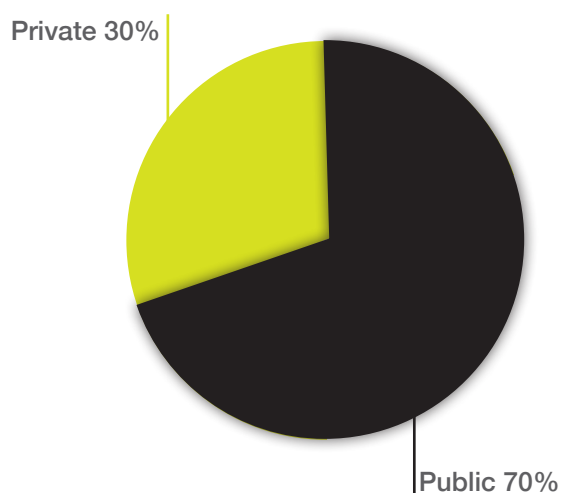
Public 70%

Concerning the type of organizations providing training, over 70% belong to the public sector, while 30% are private enterprises.
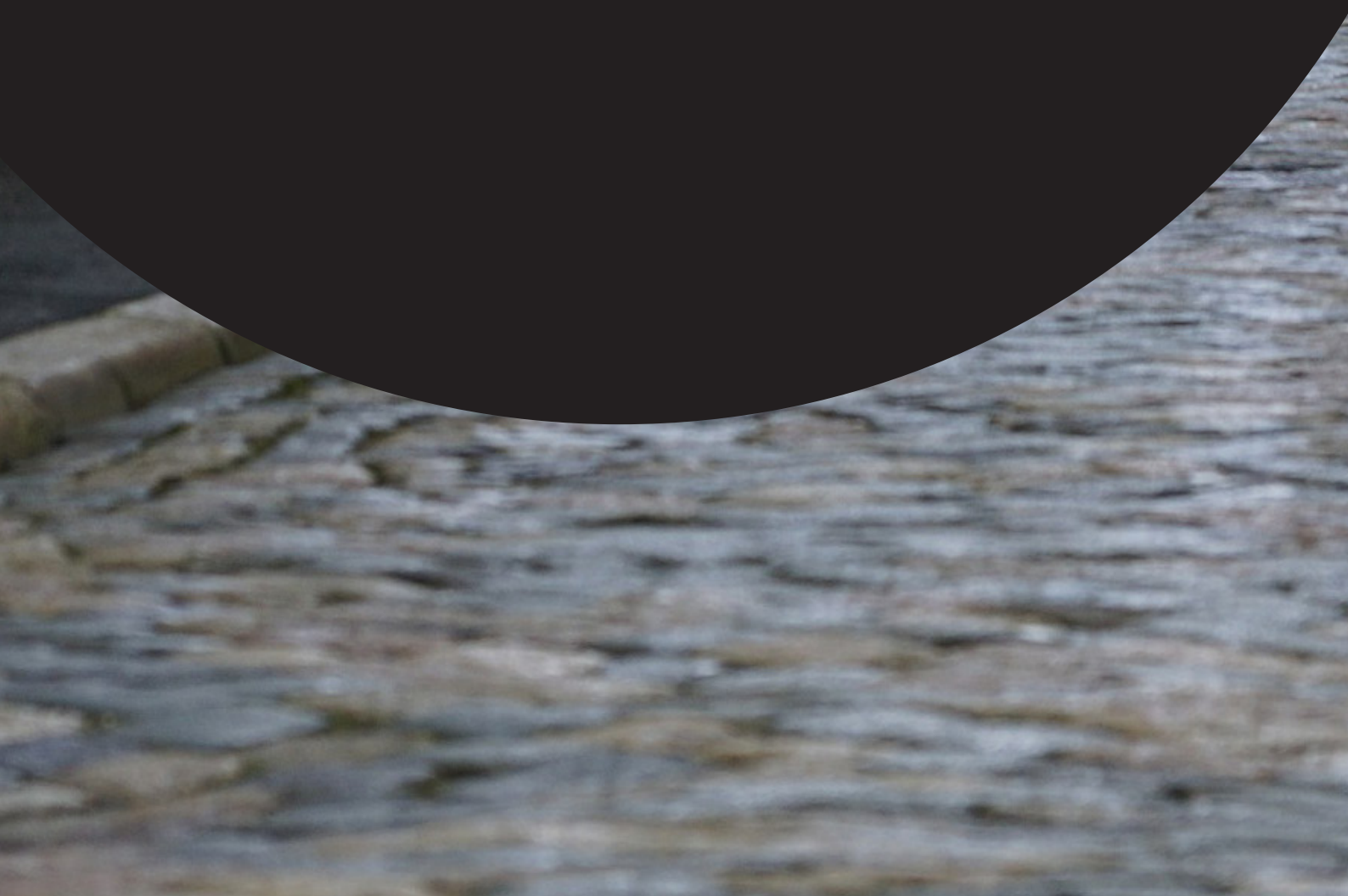
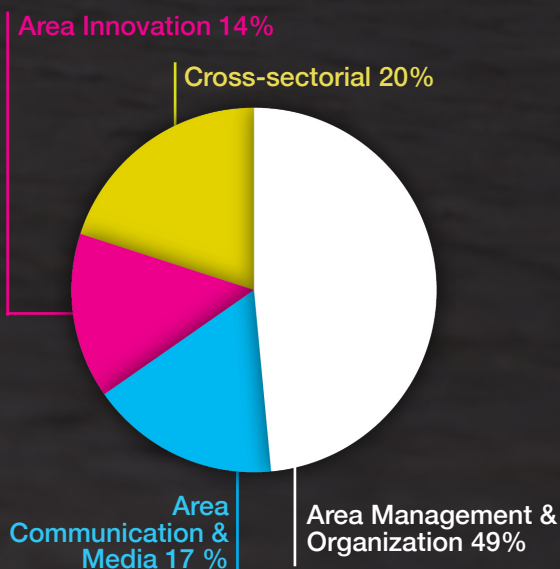**GRAPH 3.** *The distribution of the type of organization by country*

Country	Public	Private
BELGIUM	100 %	
FRANCE	44 %	56 %
GERMANY	100 %	
GREECE	69 %	31 %
ITALY	33 %	67 %
ROMANIA	88 %	12 %
SPAIN	62 %	38 %

● Public ● Private
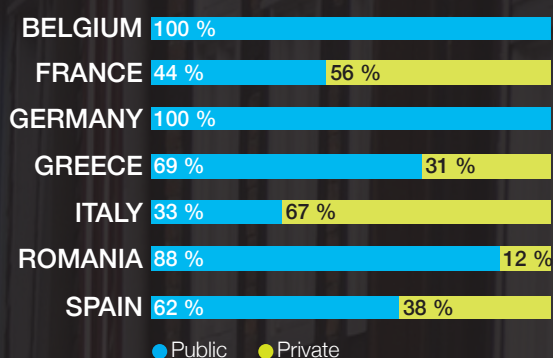
GRAPH 4. *The target groups (beneficiaries)*

Professionals 10%

Both 22%

Students 68%

GRAPH 5. *The distribution of training programs by target groups (area)*

Area Innovation 14%

Cross-sectorial 20%

Area Communication & Media 17 %

Area Management & Organization 49%

If we consider the type of organization in relation to the partner countries, Italy and France present the most numerous private training providers, unlike the rest of the partner countries.

These data offer information and explanations about the variety of the courses identified previously in these two countries. Most likely, the private sector came to fulfill a training need that wasn't satisfied entirely by the public sector.

Apart from Belgium and Germany, where 100% of the training providers belong to the public sector, Romania (88%) has the highest percentage of training programs organized only by public institutions. Private organizations that provide training are found mainly in Italy (67%), France (56%) and Spain (38%).

PROFILE OF TRAINING PROGRAMS ON CULTURAL HERITAGE

The target groups aimed by the training providers include students and professionals. In general, the courses are organized for students in 68% of cases. Concurrently, in 22% of cases, the courses concern both students and professionals. Finally, we find out a minority of 10% of the cases where training aims only professionals. The most numerous cases of training for professionals were identified in Romania (26% - 10 cases), Italy (21% - 8 cases), Hungary (11% - 4 cases), Slovakia (11% - 4 cases), Czech Republic (8% - 3 cases) and Greece (8% - 3 cases).

Approximately half (49%) of the training programs concerns the Area Management and Organization category, 20% of the programs approach the Cross-sectorial group (Combined Art Studies, Contemporary Art Practices, Tour Guide Certification Program, MA in Tourism, Research and Exploitation of Cultural Heritage), while 17% aim at the Area Communication and Media. The remaining 14% target the Area Innovation category.

TABLE 2. *The distribution of the target groups by area and by country*

TARGET GROUPS PROJECT

COUNTRY *Frequencies/ Cases*	AREA MANAGEMENT AND ORGANIZATION	AREA COMMUNICATION AND MEDIA	AREA INNOVATION	CROSS-SECTORIAL	TOTAL
Austria	100% (5)				100% (5)
Belgium	64% (7)	27% (3)		9% (1)	100% (11)
Bulgaria	21% (3)	29% (4)	21% (3)	29% (4)	100% (14)
Cyprus	33% (2)		50% (3)	17% (1)	100% (6)
Denmark	100% (3)				100% (3)
Estonia	50% (2)		50% (2)		100% (4)
Finland	50% (2)		50% (2)		100% (4)
France	53% (17)	9% (3)	16% (5)	22% (7)	100% (32)
Germany	100% (7)				100% (7)
Greece	39% (5)	23% (3)	15% (2)	23% (3)	100% (13)
Ireland	67% (4)	33% (2)			100% (6)
Italy	43% (27)	9% (6)	23% (15)	25% (16)	100% (64)
Latvia	26% (5)	32% (6)	21% (4)	21% (4)	100% (19)
Lithuania	60% (3)			40% (2)	100% (5)
Luxembourg		40% (2)		60% (3)	100% (5)
Malta	33% (1)	67% (2)			100% (3)
UK	81% (13)	19% (3)			100% (16)
The Netherlands	57% (4)			43% (3)	100% (7)
Poland	15% (3)	25% (5)	25% (5)	35% (7)	100% (20)
Portugal	80% (16)	20% (4)			100% (20)
Czech Republic		20% (1)	20% (1)	60% (3)	100% (5)
Romania	43% (11)	15% (4)	15% (4)	27% (7)	100% (26)
Slovakia	73% (8)	27% (3)			100% (11)
Slovenia	32% (7)	23% (2)	18% (4)	27% (6)	100% (19)
Spain	75% (16)	5% (1)	10% (2)	10% (2)	100% (21)
Sweden	100% (4)				100% (4)
Hungary	40% (8)	30% (6)	15% (3)	15% (3)	100% (20)
Croatia	36% (4)	18% (2)		46% (5)	100% (11)

*Data marked in red correspond to EU Heritage "partners" countries

Concerning the distribution of the target groups by the type of organization, one can observe that the Area Management and Organization is mainly covered by the public sector. In the Area Communication and Media category we find an equal distribution (17%) of the public and private sectors. However, the Area Innovation and the Cross-sectorial categories are covered in majority by the private sector.

Concerning the theme and topic of training, we find out that 42% of the programs concern Cultural Heritage, 12% Tourism and 12% Mediation, 11% the Others category (Audiovisual and Performing Arts, Music as Heritage: from Tradition to Product, Strategy, Program and Project Management, Master of Arts in Stage Design & Fashion Design, Event and Project Management), 7% Digital/ICT and 6% concern the Exploitation category.

Concerning the theme and topic of the training programs, related to the partner countries, Belgium's case has the most numerous (36% - 4 cases) training providers in tourism and other themes, while cultural heritage attains 27% (3 cases).
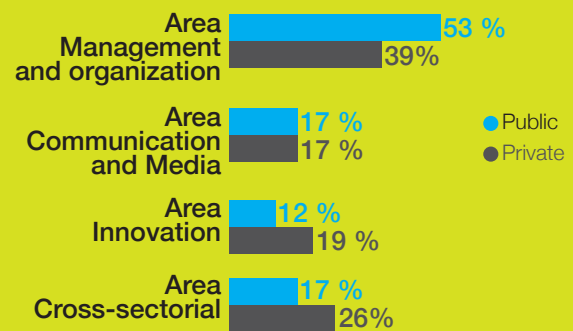
In Germany, most of the training providers offer programs in cultural heritage (71% - 5 cases), but unlike Belgium offer also courses in valorization.

The situation of Greece seems rather atypical compared to the other partner countries. The training providers have programs emphasizing mediation (31% - 4 cases).

Among all partners, the situation of France and Italy is the most interesting. France and Italy cover almost all subjects of a training program, including interpretation, where only Cyprus exceeds in percentage compared to all the other countries.

Romania is the country where most of the training programs concern cultural heritage, with a percentage of 92% (24 cases). This situation indicates the fact that in Romania the diversity of the themes proposed by the training providers is rather reduced.

GRAPH 6. *The distribution of training programs by target groups (area)*

Area Management and organization — Public 53 % / Private 39%
Area Communication and Media — Public 17 % / Private 17 %
Area Innovation — Public 12 % / Private 19 %
Area Cross-sectorial — Public 17 % / Private 26%

● Public
● Private

GRAPH 7. *The theme/topic of trainings*

Cultural Heritage 42 %
Tourism 12 %
Meditation 12 %
Others 11 %
Digital/ICT 7 %
Exploitation 6 %
Valorisation 4 %
Promotion 4 %
Interpretation 3 %
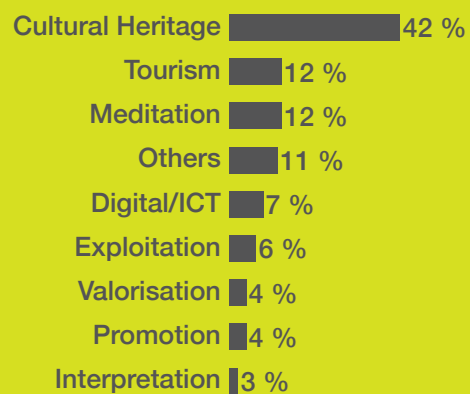
TABLE 3. *The distribution of the theme/topic of training by country*

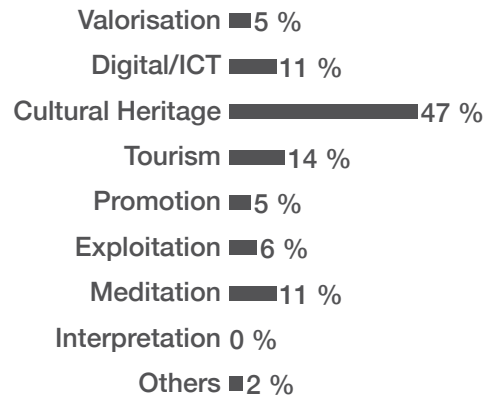| COUNTRY *Frequencies/ Cases*					THEME/TOPIC OF TRAINING					
	Valorization	Digital /ICT	Cultural Heritage	Tourism	Promotion	Exploitation	Mediation	Interpretation	Others	TOTAL
Austria									100% (5)	100% (5)
Belgium			27% (3)	36% (4)					36% (4)	100% (11)
Bulgaria		14% (2)	57% (8)	7% (1)	7% (1)	14% (2)				100% (14)
Cyprus		17% (1)	17% (1)			17% (1)		17% (1)	33% (2)	100% (6)
Denmark		33% (1)	33% (1)	33% (1)						100% (3)
Estonia			75% (3)						25% (1)	100% (4)
Finland			100% (3)							100% (3)
France	13% (4)	3% (1)	28% (9)	16% (5)	6% (2)	9% (3)	19% (6)	6% (2)		100% (32)
Germany	14% (1)		71% (5)			14% (1)				100% (7)
Greece			15% (2)		15% (2)	15% (2)	31% (4)	15% (2)	8% (1)	100% (13)
Ireland			50% (3)						50% (3)	100% (6)
Italy	5% (3)	11% (7)	47% (30)	14% (9)	5% (3)	6% (4)	11% (7)		2% (1)	100% (64)
Latvia	6% (1)	18% (3)	18% (3)	12% (2)	6% (1)		35% (6)		6% (1)	100% (17)
Lithuania			100% (5)							100% (5)
Luxembourg			100% (2)							100% (2)
Malta				100% (3)						100% (3)
UK			19% (3)					6% (1)	75% (12)	100% (16)
The Netherlands			50% (3)	33% (2)					17% (1)	100% (6)
Poland		15% (3)	15% (3)	20% (4)	5% (1)	5% (1)	20% (4)	10% (2)	10% (2)	100% (20)
Portugal			55% (11)	25% (5)	5% (1)		10% (2)	5% (1)		100% (20)
Czech Republic		20% (1)	40% (2)				40% (2)			100% (5)
Romania		4% (1)	92% (24)		4% (1)					100% (26)
Slovakia	13% (1)		88% (7)							100% (8)
Slovenia	14% (3)	19% (4)	14% (3)	5% (1)		29% (6)	19% (4)			100% (21)
Spain			75% (15)		10% (2)	5% (1)		5% (1)	5% (1)	100% (20)
Sweden		25% (1)	75% (3)							100% (4)
Hungary	11% (2)		16% (3)	11% (2)		16% (3)	42% (8)		5% (1)	100% (19)
Croatia			9% (1)	45% (5)					45% (5)	100% (11)

*Data marked in red correspond to EU Heritage partners' countries

GRAPH 8.

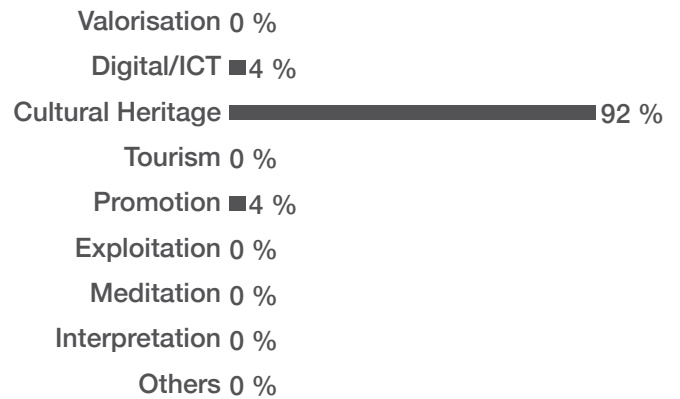*The distribution of theme/topic of training in Belgium*

Valorisation 0 %
Digital/ICT 0 %
Cultural Heritage 27 %
Tourism 36 %
Promotion 0 %
Exploitation 0 %
Meditation 0 %
Interpretation 0 %
Others 36 %

GRAPH 9.

The distribution of theme/topic of training in Germany

Valorisation 14 %
Digital/ICT 0 %
Cultural Heritage 71 %
Tourism 0 %
Promotion 0 %
Exploitation 14 %
Meditation 0 %
Interpretation 0 %
Others 0 %

GRAPH 10.

The distribution of theme/topic of training in Greece

Valorisation 0 %
Digital/ICT 0 %
Cultural Heritage 15 %
Tourism 0 %
Promotion 15 %
Exploitation 15 %
Meditation 31 %
Interpretation 15 %
Others 8 %

GRAPH 11.

The distribution of theme/topic of training in Italy

Valorisation 5 %
Digital/ICT 11 %
Cultural Heritage 47 %
Tourism 14 %
Promotion 5 %
Exploitation 6 %
Meditation 11 %
Interpretation 0 %
Others 2 %

GRAPH 12.

The distribution of theme/topic of training in Romania

Valorisation 0 %
Digital/ICT 4 %
Cultural Heritage 92 %
Tourism 0 %
Promotion 4 %
Exploitation 0 %
Meditation 0 %
Interpretation 0 %
Others 0 %

GRAPH 13.

The distribution of theme/topic of training in Spain

Valorisation 0 %
Digital/ICT 0 %
Cultural Heritage 75 %
Tourism 0 %
Promotion 10 %
Exploitation 5 %
Meditation 0 %
Interpretation 5 %
Others 5 %
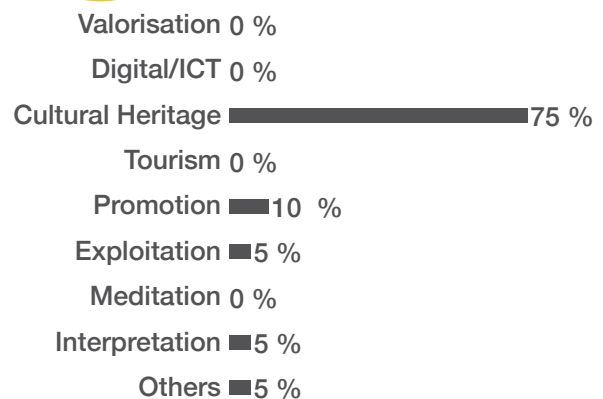
Regarding the training programs provided by European organizations, we find mainly the face-to-face approach, in 85% of cases. In 9% of cases, the training programs are organized both face-to-face and online, while only 6% of the programs are available online.

Mainly, the organizations providing training offer offline learning materials (69%). At the same time, 23% offer both offline and online learning materials. Only 8% have chosen the online learning materials for their courses and training.

Most of the training providers (31%) advantage bibliography as a support for their courses. Then most used are textbooks (16%) and audiovisual materials (16%). At the same time, the training organizers offer exercises (10%), tests (10%) and simulations (10%).

Regarding the learning materials offered along with the training programs, we present below the type of materials used in each partner country and available (collected) data for the other countries extracted from the desk research. For instance, in Belgium's case, 46% (5 cases) of the training providers use exercises and 45% (5 cases) use other type of materials. Only 9% (1 case) employ simulations.
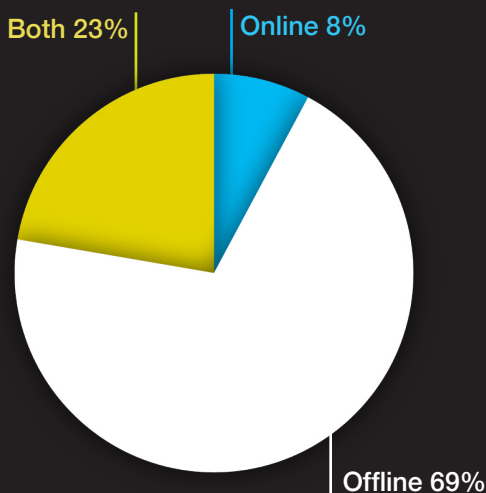
In France, 32% (10 cases) use audiovisual materials and 31% (10 cases) employ tests. We also identified the use of simulations (19% - 6 cases) and textbooks (6% - 2 cases). Only 9% (3 cases) of the training providers use other learning supports.In Greece, the most common is the use of bibliography (54% - 7 cases) and of audiovisual materials (38% - 5 cases). The remaining 8% (1 case) employ other learning materials.

In Italy, the distribution of learning materials seems balanced: the training providers use simulations (28% - 17 cases), textbooks (20% -12 cases), tests (20% - 12 cases), audiovisual materials (17% - 10 cases), exercises (8% - 5 cases) and bibliography (2% - 1 case). In Romania, 69% (18 cases) use bibliography,

GRAPH 14. *The type of teaching methods*

Both 9%   Online 6%

Face to face 85%
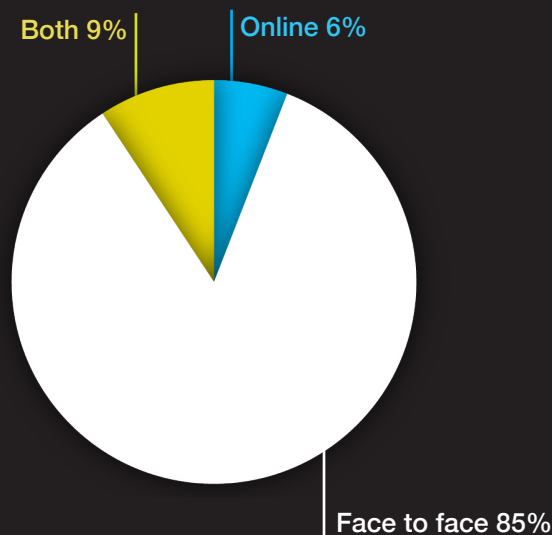
GRAPH 15. *The channel of learning materials*

Both 23%   Online 8%

Offline 69%

GRAPH 16. *The type of learning materials*

Bibliography ▬ 31 %
Textbook ▬ 16 %
Audiovisual materials ▬ 16 %
Exercises ▬ 10 %
Tests ▬ 10 %
Simulation ▬ 10 %
Others ▬ 8 %
Graphics | 1 %
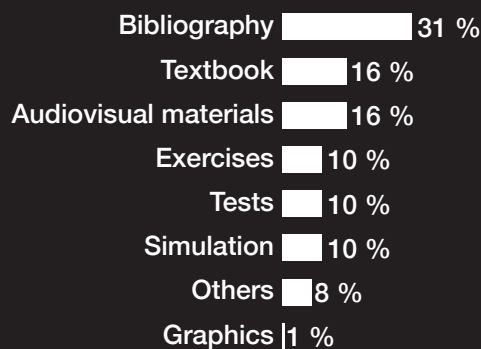
while 19% (5 cases) employ exercises and 4% (1 case) simulations. Only 8% (2 cases) use other learning materials.

In Spain, the learning materials consist in bibliography (56% - 12 cases), exercises (10% - 2 cases), audiovisual materials (29% - 6 cases) and simulations (5% - 1 case).

In Belgium's case, the learning materials are structured in all cases off-line, unlike Finland where all courses are on-line.

In France, we observe that 44% (14 cases) of the programs include both an on-line and off-line approach and 9% (3 cases) are organized exclusively on-line. The remaining 47% (15 cases) of the trainings are organized only off-line.

The majority of the courses (82% - 9 cases) observed in Greece have an off-line approach, favorizing the face to face training.

TABLE 4. *The type of learning materials by country*

COUNTRY

FREQUENCIES/ CASES	BIBLIOGRAPHY	EXERCISES	AUDIOVISUAL MATERIALS	TESTS	SIMULATION	TEXTBOOK	GRAPHICS	OTHERS	TOTAL
Austria	0%	100% (1)	0%	0%	0%	0%	0%	0%	100% (1)
Belgium	0%	46% (5)	0%	0%	9% (1)	0%	0%	45% (5)	100% (11)
Bulgaria	29% (4)	50% (7)	0%	0%	0%	0%	0%	21% (3)	100% (14)
Cyprus	33% (2)	0%	67% (4)	0%	0%	0%	0%	0%	100% (6)
Finland	0%	0%	100% (1)	0%	0%	0%	0%	0%	100% (1)
France	0%	3% (1)	32% (10)	31% (10)	19% (6)	6% (2)	0%	9% (3)	100% (32)
Greece	54% (7)	0%	38% (5)	0%	0%	0%	0%	8% (1)	100% (13)
Ireland	100% (6)	0%	0%	0%	0%	0%	0%	0%	100% (6)
Italy	2% (1)	8% (5)	17% (10)	20% (12)	28% (17)	20% (12)	0%	5% (3)	100% (60)
Latvia	0%	0%	0%	0%	6% (1)	89% (16)	0%	6% (1)	100% (18)
Malta	100% (3)	0%	0%	0%	0%	0%	0%	0%	100% (3)
UK	75% (12)	19% (3)	6% (1)	0%	0%	0%	0%	0%	100% (16)
The Netherlands	0%	0%	0%	0%	0%	50% (2)	0%	50% (2)	100% (4)
Poland	0%	10% (2)	35% (7)	40% (8)	10% (2)	5% (1)	0%	0%	100% (20)
Portugal	95% (19)	0%	5% (1)	0%	0%	0%	0%	0%	100% (20)
Czech Republic	60% (3)	0%	40% (2)	0%	0%	0%	0%	0%	100% (5)
Romania	69% (18)	19% (5)	0%	0%	4% (1)	0%	0%	8% (2)	100% (26)
Slovenia	40% (8)	0%	0%	0%	5% (1)	40% (8)	10% (2)	5% (1)	100% (20)
Spain	56% (12)	10% (2)	29% (6)	0%	5% (1)	0%	0%	0%	100% (21)
Hungary	18% (3)	0%	12% (2)	0%	0%	53% (9)	0%	18% (3)	100% (17)

*Data marked in red correspond to EU Heritage partners' countries

In Italy, we also find that 61% (38 cases) of the trainings are organized off-line, while 31% (19 cases) concern both the on-line and off-line approach.

The courses organized in Romania are almost exclusively off-line (96% - 25 cases), indicating a reduced diversity.

TABLE 5. *The channel of learning materials by country*

| COUNTRY Frequencies/ Cases	ONLINE	OFFLINE	BOTH	TOTAL
Belgium	0%	100% (11)	0%	100% (11)
Bulgaria	0%	86% (12)	14% (2)	100% (14)
Cyprus	33% (2)	67% (4)	0%	100% (6)
Finland	100% (1)	0%	0%	100% (1)
France	9% (3)	47% (15)	44% (14)	100% (32)
Greece	18% (2)	82% (9)	0%	100% (11)
Ireland	0%	100% (6)	0%	100% (6)
Italy	8% (5)	61% (38)	31% (19)	100% (62)
Latvia	6% (1)	78% (14)	17% (3)	100% (18)
Malta	0%	100% (3)	0%	100% (3)
UK	7% (1)	67% (10)	27% (4)	100% (15)
The Netherlands	0%	40% (2)	60% (3)	100% (5)
Poland	0%	25% (5)	75% (15)	100% (20)
Portugal	5% (1)	95% (18)	0%	100% (19)
Czech Republic	0%	60% (3)	40% (2)	100% (5)
Romania	4% (1)	96% (25)	0%	100% (26)
Slovenia	0%	91% (19)	10% (2)	100% (21)
Spain	33% (7)	48% (10)	19% (4)	100% (21)
Hungary	5% (1)	74% (14)	21% (4)	100% (19)

Data marked in red correspond to EU Heritage partners' countries

In the majority of cases (80%), the level of training provided is 6 EQAVET, while 15% is 4 EQAVET and 5% 5 EQAVET.

The graph 18 presents the distribution of the organizations which offer an internship phase included in their programs or eventually offer after graduation a diploma certifying the participation in an internship program.

More than a quarter (27%) of the training providers offer curricula focused on Cultural and Creative Industries (CCIs), 19% are focused on Tourism and 17% on the Digital/ICT sector. However, 37% of cases organize courses different from those aimed directly by the EUHeritage project.

GRAPH 17. *The level of training*

4 EQAVET 15%
5 EQAVET 5%
6 EQAVET 80 %
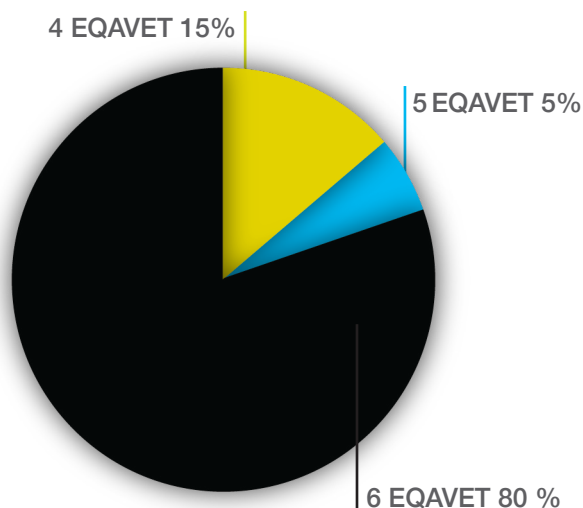
GRAPH 18. *The internship certification*

No 52%
Yes 48%
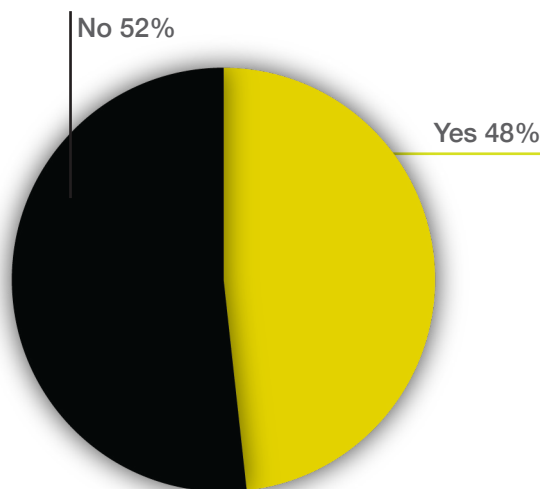
GRAPH 19. *The distribution of the training programs by the special focus*

Others 37%
Digital/ICT
Tourism 19%
CCIs 27%
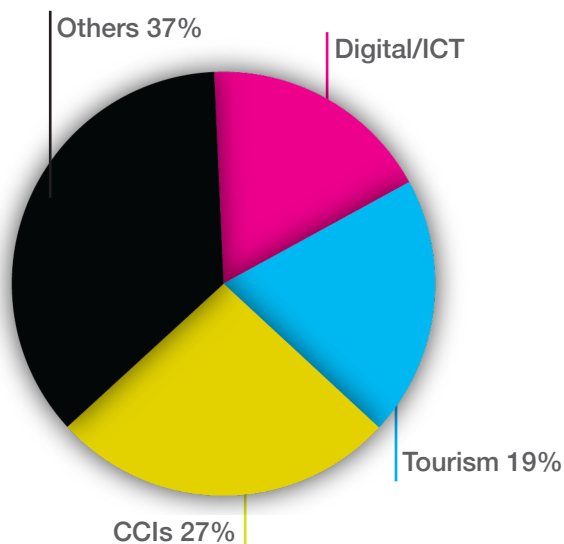
TABLE 6. *The distribution of the training programs by the special focus and by country*

COUNTRY *Frequencies/ Cases*	SPECIAL FOCUS				
	Digital/ICT	**Tourism**	**CCIs**	**Others**	**Total**
Belgium		36% (4)		64% (7)	100% (11)
Bulgaria	14% (2)	21% (3)		65% (9)	100% (14)
Cyprus	17% (1)		50% (3)	33% (2)	100% (6)
Denmark	33% (1)	34% (1)		33% (1)	100% (3)
Estonia	33% (1)			67% (2)	100% (3)
Finland	50% (1)			50% (1)	100% (2)
France	22% (7)	41% (13)	31% (10)	6% (2)	100%
Germany	25% (1)	25% (1)		50% (2)	100% (4)
Greece	15% (2)	9% (1)	38% (5)	38% (5)	100% (13)
Ireland		17% (1)	83% (5)		100% (6)
Italy	28% (17)	20% (12)	31% (19)	21% (13)	100% (61)
Latvia	27% (4)	13% (2)	13% (2)	47% (7)	100% (15)
Lithuania		100% (2)			100% (2)
Luxembourg				100% (1)	100% (1)
Malta		33% (1)	33% (1)	34% (1)	100% (3)
UK		6% (1)	94% (15)		100% (16)
The Netherlands		40% (2)		60% (3)	100% (5)
Poland	40% (8)	15% (3)	35% (7)	10% (2)	100% (20)
Portugal		25% (5)	5% (1)	70% (14)	100% (20)
Czech Republic	20% (1)		60% (3)	20% (1)	100% (5)
Romania	12% (3)	12% (3)		76% (20)	100% (26)
Slovakia	20% (1)	20% (1)		60% (3)	100% (5)
Slovenia	19% (4)	10% (2)	10% (2)	61% (13)	100% (21)
Spain	10% (2)		70% (14)	20% (4)	100% (20)
Sweden	50% (2)			50% (2)	100% (4)
Hungary		12% (2)	18% (3)	70% (12)	100% (17)
Croatia		100% (6)			100% (6)

*Data marked in red correspond to EU Heritage partners' countries

GRAPH 20. *The type of teaching methodologies*

Lectures	74 %
Workshops	11 %
Case studies	6 %
Meeting professionals	3 %
Study tours	3 %
Others	3 %
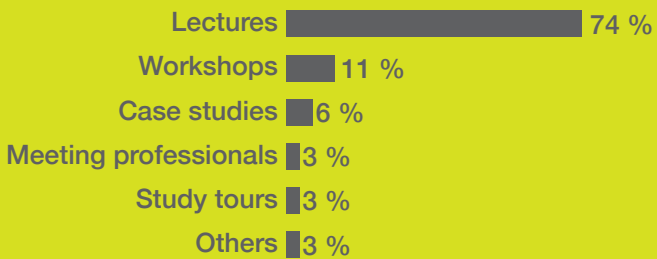
Most of the training programms use lectures (74%) and only a small percent use workshops (11%) and case studies (6%).

Concerning the payment, most of the organizations offering training programs (88%) require a participation fee. Only 12% offer free training or courses.

GRAPH 21. *The type of training fee*
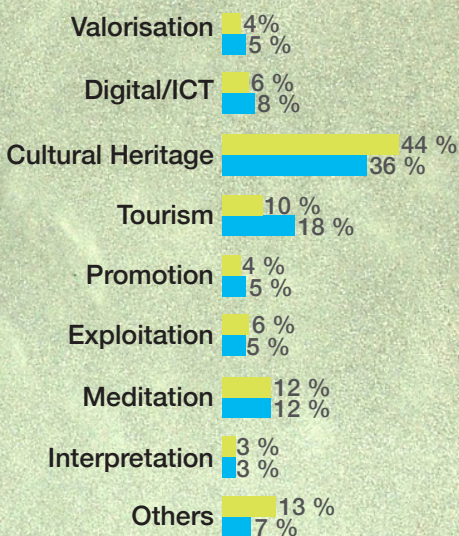
Free 12%

Paid 88%
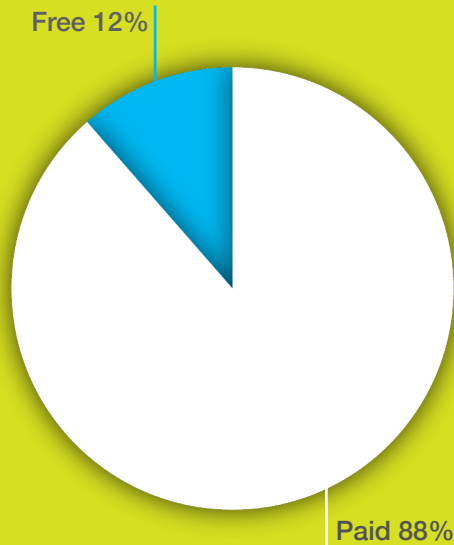
Observing the theme and topic of training related to the type of organization, we find that Cultural Heritage, Exploitation and Others are covered in a higher percentage by the public organizations. The situation is similar for the Valorization, Promotion and Tourism categories. In the case of Digital/ICT the private sector covers more than the public institutions.

Skills profile of training programs on Cultural Heritage

Training providers offer courses developing skills, competences and abilities in management (31%), cross-sectorial (26%), innovation and digital (16%), communication and media (14%) and in other sectors (13%).

GRAPH 22. *The distribution of theme/topic of training by the type of organization*

Valorisation	4% / 5 %
Digital/ICT	6 % / 8 %
Cultural Heritage	44 % / 36 %
Tourism	10 % / 18 %
Promotion	4 % / 5 %
Exploitation	6 % / 5 %
Meditation	12 % / 12 %
Interpretation	3 % / 3 %
Others	13 % / 7 %

GRAPH 23. *The field of skills/competences/ abilities/aptitudes*

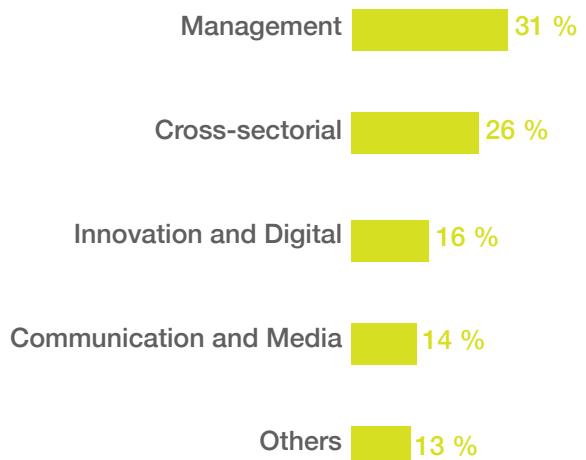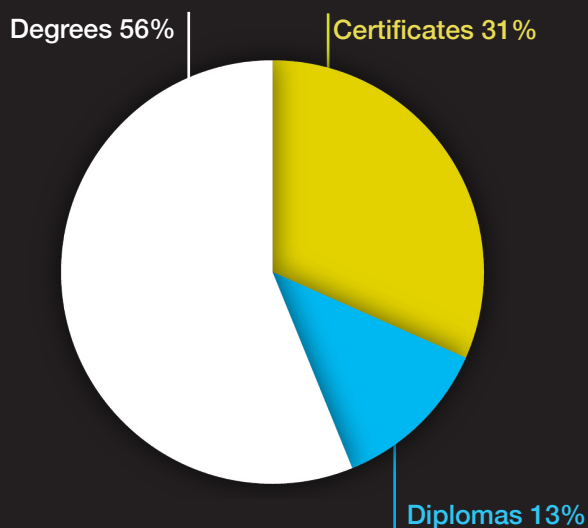|	
Management	31 %
Cross-sectorial	26 %
Innovation and Digital	16 %
Communication and Media	14 %
Others	13 %

TABLE 7. *The distribution of the training programs by the field of skills/competences/abilities/aptitudes and by country*

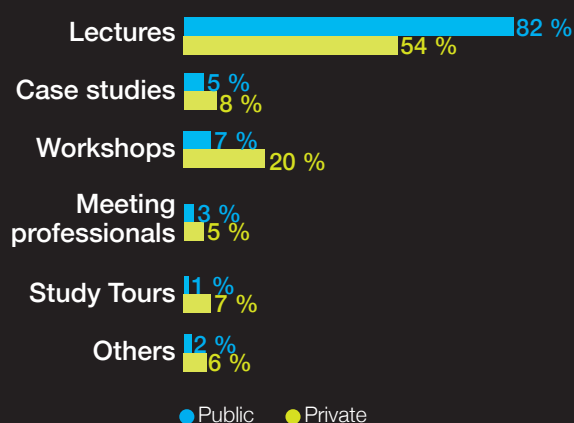**FIELD OF SKILS/COMPETENCES/ABILITIES/APTITUDES**

COUNTRY *Frequencies/ Cases*	Management	Communication and Media	Innovation and Digital	Cross-sectorial	Others	Total
Austria				80% (4)	20% (1)	100% (5)
Belgium	64% (7)	18% (2)		9% (1)	9% (1)	100% (11)
Bulgaria	29% (4)	14% (2)	14% (2)		43% (6)	100% (14)
Cyprus			67% (4)	33% (2)		100% (6)
Denmark	34% (1)		33% (1)	33% (1)		100% (3)
Estonia			50% (1)	50% (1)		100% (2)
Finland			100% (1)			100% (1)
France	38% (12)	6% (2)	34% (11)	13% (4)	9% (3)	100% (32)
Germany	43% (3)		14% (1)	43% (3)		100% (7)
Greece		8% (1)	8% (1)	84% (11)		100% (13)
Ireland	66% (4)	17% (1)		17% (1)		100% (6)
Italy	32% (20)	16% (10)	29% (18)	18% (11)	5% (3)	100% (62)
Latvia	26% (5)	32% (6)	21% (4)	21% (4)		100% (19)
Lithuania				100% (4)		100% (4)
Malta	34% (1)			33% (1)	33% (1)	100% (3)
UK	37% (6)	25% (4)		25% (4)	13% (2)	100% (16)
The Netherlands	40% (2)			20% (1)	40% (2)	100% (5)
Poland	25% (5)	20% (4)	25% (5)	30% (6)		100% (20)
Portugal	60% (12)	10% (2)		15% (3)	15% (3)	100% (20)
Czech Republic			20% (1)	40% (2)	40% (2)	100% (5)
Romania	4% (1)		8% (2)		88% (23)	100% (26)
Slovakia		50% (3)		50% (3)		100% (6)
Slovenia	38% (8)	19% (4)	19% (4)	24% (5)		100% (21)
Spain	56% (12)	10% (2)		29% (6)	5% (1)	100% (21)
Sweden			100% (1)			100% (1)
Hungary	42% (8)	21% (4)		37% (7)		100% (19)
Croatia		18% (2)		82% (9)		100% (11)

*Data marked in red correspond to EU Heritage partners' countries

GRAPH 24. *The type of certification*

Degrees 56%

Certificates 31%

Diplomas 13%

Lectures — 82 %, 54 %
Case studies — 5 %, 8 %
Workshops — 7 %, 20 %
Meeting professionals — 3 %, 5 %
Study Tours — 1 %, 7 %
Others — 2 %, 6 %

● Public   ● Private

More than half (56%) of the organizations providing courses offer a degree certification. Other 31% of the training programs are followed by certificates and only 13% by diplomas. One can notice that most organizations offer certificates that are recognized by the labour market and considered as lifelong learning.

Next, we have considered relevant to identify the type of teaching methodologies by the type of organization. We find that the lectures category is mentioned most often (82%) in the public sector. All the other teaching methods are more likely to be used by the private training providers, such as the workshops (20%) and followed by case studies and study tours.

If we observe the type of learning materials offered along with the courses, bibliography (44%), tests (57%) and textbooks (36%) are rather used in

obtaining Management skills, the audiovisual materials (49%) are used in the Innovation and Digital category, exercises are used in a higher percentage for obtaining different aptitudes from the ones we have mentioned, simulations (43%) and graphics (100%) are mainly used in developing Cross-sectorial skills.

The organizations develop the management skills by using mostly off-line learning materials, while the aptitudes in innovation and digital and cross-sectorial are enhanced mainly with online materials and resources.

In general, the public training providers offer more courses face-to-face, while the private organizations favor the online approach.

TABLE 8. *The distribution of the field of skills/competences/abilities/aptitudes by type of learning materials 1*

TYPE OF LEARNING MATERIALS 1	Management	Communication and Media	Innovation and Digital	Cross-sectorial	Others	Total
Bibliography	45%	7%	2%	22%	24%	100%
Exercises	26%	23%	6%	13%	32%	100%
Audiovisual materials	10%	8%	49%	27%	6%	100%
Tests	56%	17%	17%	7%	3%	100%
Simulation	17%	17%	13%	43%	10%	100%
Textbook	36%	18%	24%	16%	6%	100%
Graphics	0%	0%	0%	100%	0%	100%
Others	32%	17%	17%	21%	13%	100%

TABLE 9. *The distribution of the field of skills/competences/abilities/aptitudes by type of learning materials 2*

TYPE OF LEARNING MATERIALS 2	Management	Communication and Media	Innovation and Digital	Cross-sectorial	Others	Total
Online	20%	4%	28%	36%	12%	100%
Offline	36%	13%	10%	22%	19%	100%
Both	28%	19%	34%	15%	4%	100%

GRAPH 26. *The distribution of the type of training by the type of organization*

Online: 4 % — 10%
Face to face: 90 % — 74 %
Both: 6 % — 16 %

● Public
● Private
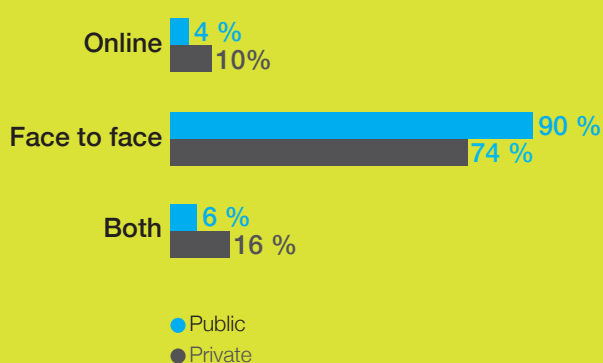
CONCLUSIONS

Most training providers are educational institutions, universities and colleges. The target groups aimed by the training providers include generally students and professionals, but the courses are organized for students in most of the cases. Approximately half of the training programs concerns the area management and organization category. Concerning the theme and topic of training, we found out that most of the programs concern cultural heritage, tourism and mediation. The training programs are provided by the European organizations using mainly the face to face approach and most of the providers use bibliography as a support for teaching. In the majority of cases, the level of training provided through specialized programs is 6 EQVET. The institutions providing courses require a study fee for their training packages in most of the countries. Generally, courses develop skills and abilities in management, cross-sectorial, innovation and digital, communication or media areas.
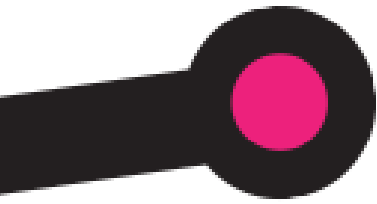
IDENTIFICATION OF SKILLS AND NEEDS IN THE CULTURAL HERITAGE AND TOURISM FIELDS

INTRODUCTION

The main purpose of the quantitative research was to identify the skill needs of the specialists that activate in the heritage/ cultural and tourism fields. The survey included by four main sections: general personal data, experience in culture/heritage/tourism, skills/ competences needed in cultural heritage sector and previous training in heritage and cultural tourism.

METHODOLOGY

The survey was conducted between May and July 2019. The questionnaire was uploaded on the online platform www. googleforms.com, and was available in all the partners' languages, including the English version. The respondents were selected from a list of stakeholders in the cultural/ tourism and heritage domains and they received and individual invitation to fill in our questionnaire.

The specialists database included stakeholders contacts from the following relevant areas: management and organization area (business planning; organization development; professional development of staff), communication and media area (audience development; needs analysis of customers; media/communication strategy), innovation area (IT strategy implementation; internal development of systems, applications, skills; educational department) and cross-sectorial area (creative industries, artists, cultural tourism operators, other SMEs or Start-ups, educational operators).

The link with the questionnaire was distributed by each project partner to the relevant respondents from EU – 28 countries, according to the project's main objectives and team discussions.

The answers were collected from the following countries as follows:

TABLE 10. *The distribution of answers by country (questionnaires)*

COUNTRY	BELGIUM	ROMANIA	GREECE	ITALY	SPAIN	GERMANY	THE NETHERLANDS	MALTA	AUSTRIA	FINLAND	SLOVAKIA	UK	BULGARIA	
ANSWERS	95	40	36	30	26	23	10	5	3	2	2	1	1	TOTAL 271

PROFESSIONAL BACKGROUND IN CH

From all the respondents of our study, more than half (69%) are women and 31% are men. In general women are more often involved in cultural and heritage activity sectors, as our research shows.

Regarding the age segment of the respondents, most of respondents are in the age segment 30-39 years old (30%) and 27% are in age segment 40-49 years old. Only 16% of the respondents are in age segment 18-29 years old.

GRAPH 27. *The distribution of respondents by gender*

Male 31%

Female 69%
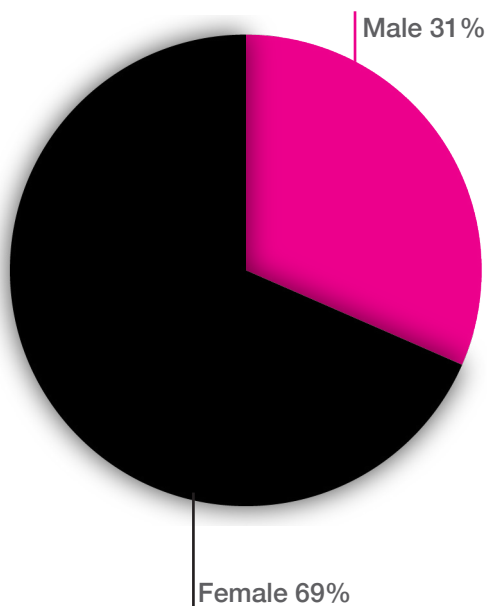
GRAPH 28. *The distribution of respondents by age*

30-39 years 30 %

40-49 years 27 %

50-54 years 23 %

18-29 years 16 %

65 and over 4 %
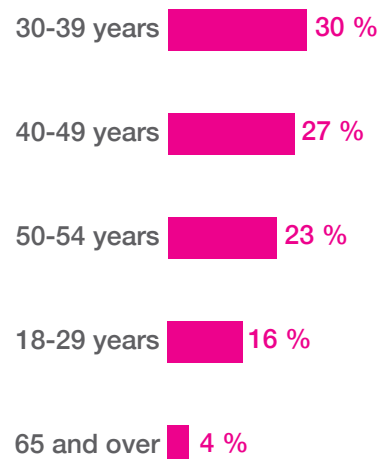
TABLE 11. *The respondents' education level*

THE EDUCATIONAL LEVEL	
Degree	97%
Certificate	2%
Nothing	1%
Total	100%

GRAPH 29. *The distribution of respondents by ocupation*

Specific Occupations 20%

Common functions 80%

GRAPH 30. *The distribution of respondents by area of diploma/degree*
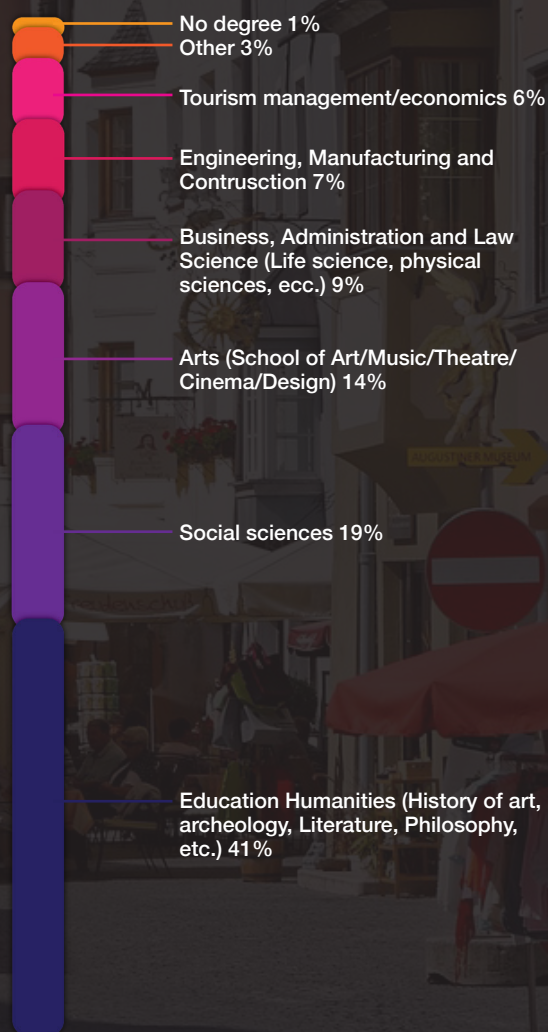
No degree 1%
Other 3%

Tourism management/economics 6%

Engineering, Manufacturing and Contrusction 7%

Business, Administration and Law Science (Life science, physical sciences, ecc.) 9%

Arts (School of Art/Music/Theatre/Cinema/Design) 14%

Social sciences 19%

Education Humanities (History of art, archeology, Literature, Philosophy, etc.) 41%

Concerning the level of education, the majority of respondents have mentioned that they have a degree. Only 1% of the questioned ones don't have a degree or any other kind of certificate. Regarding the providers of degrees or certificates, respondents have mentioned that they have obtained it from universities or any kind of accredited superior educational institutions. In most cases, the subject of degree or certificate is in specialized fields (culture, heritage, tourism, museology and so on). Of those who have obtained a postgraduate diploma, most have such a diploma in fields related to culture, tourism, communication, cultural management, archeology, museum studies, history or art.

Regarding the distribution of respondents by occupation, most of them (80%) are in the category of common functions. For example, the common functions include (according to NACE[1] list of occupations): Research and development managers, Managing directors and chief executives, Advertising and public relations managers, University and higher education teachers, Advertising and marketing professionals, Unclassified artistic and cultural associate professionals and so forth. The specific occupations list includes among others: Visual artists, Archivists and curators, Travel guides, Archivists and curators, Actors, Building architects and so on.

Concerning the expertise of the respondents in the field, the majority of them have notable expertise in many areas of heritage, culture and tourism. Respondents have expertise in cultural or touristic projects dedicated to the public at large, museum exhibitions, management of cultural projects adressed to teens and other age groups, public working, heritage trips and tourism guide, museology education programs, cultural events planner, communication, etc.

_____

[1] https://ec.europa.eu/assets/eac/culture/library/reports/ess-net-report_en.pdf

The distribution of respondents by area of diploma or degree indicates that almost half of our respondents graduated in the Education Humanities area (41%), 19% in Social Sciences and 14% in Arts. Only 6% of the respondents have a diploma in the Tourism management/ economics area.

EXPERIENCE IN CULTURE/HERITAGE/ TOURISM

In this section we will present some data about the experience in culture/ heritage/ tourism. Over 40% of our respondents are employees, 29% of them have a management position and 11% are collaborators. Just 1% of the respondents are in an internship program.

GRAPH 31. *The distribution of respondents by job role*

Employee
44 %

Manager
29 %

Collaborator
11 %

Freelancer
7 %

Volunteer
5 %

Other
2 %

Intern
1 %
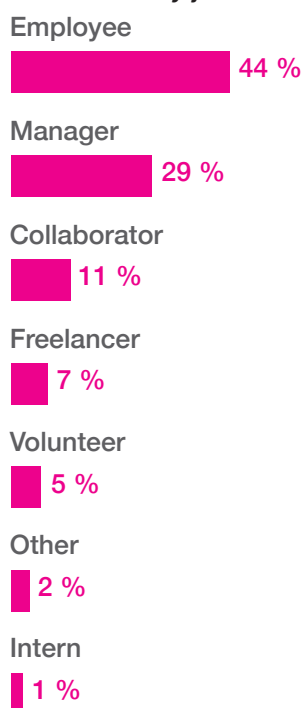
The graph 32 presents the distribution of the respondents by the role/ job within organization for each sampled country.

For the next analyses of the respondents expertize in their own professional activity we used the answers from the respondents as were mentioned by them. The majority have expertise in heritage, archeology, management, tourism management and project management.

GRAPH 32. *The job /role of the respondents within the organization/institution by country*

Romania
15%
75%
3%
3%
5%

Slovakia
100%

Finland
50%
50%

Belgium
27%
40%
28%
4%
1%

Spain
31%
50%
19%

Italy
41%
28%
17%
10%
3%

Bulgaria
100%

Greece
17%
44%
8%
17%
14%

Malta
80%
20%

Netherlands
50%
10%
40%

Austria
67%
33%

UK
100%
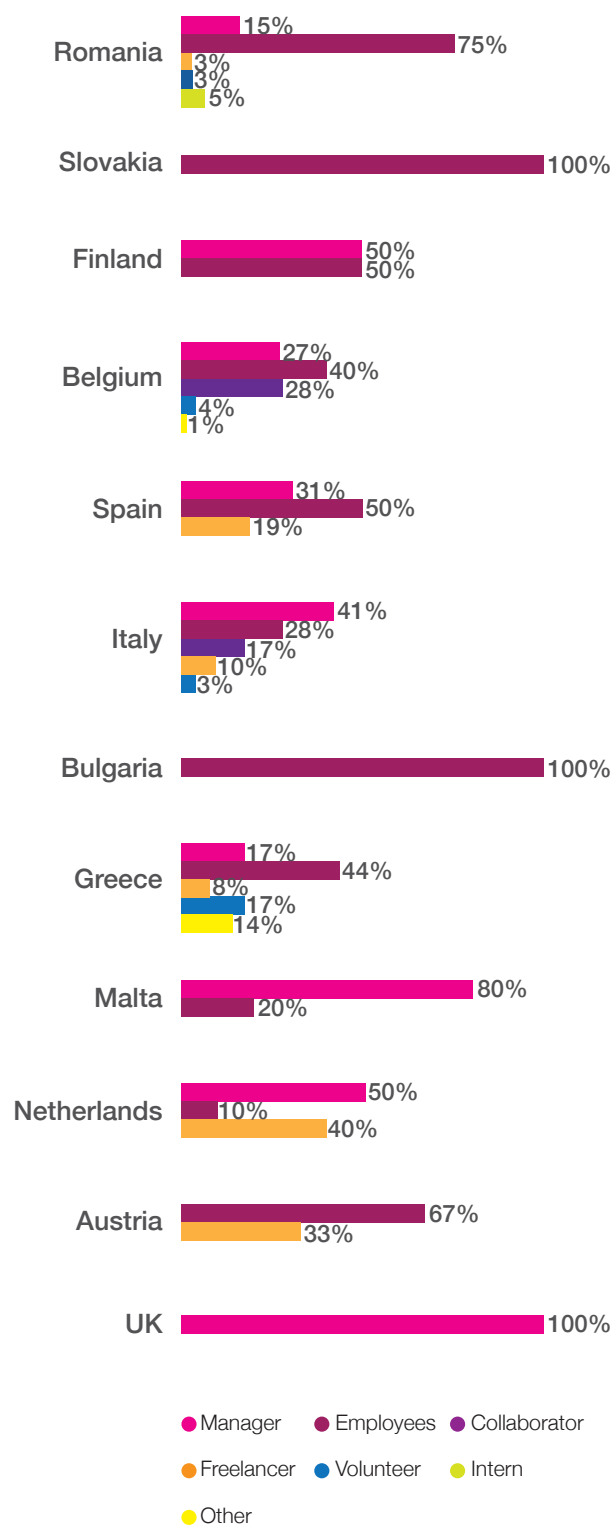
● Manager ● Employees ● Collaborator
● Freelancer ● Volunteer ● Intern
● Other

Archeology

Film festival manager

Film related projects manager

Ecotourism, cultural heritage, education, environment

Conservator

Cultural Management, Exhibition management

Project manager for various cultural events like Street Delivery, Museum Nights, for editorial projects

Expert archaeologist; over 25 years of activity in the cultural heritage domain (field researches, exhibitions, exhibitions catalogues, volume, articles & studies, movable

Organization of history exhibitions, archaeologist

Cultural events planner

Geographer

Marketing and Brand

Cultural Management

Heritage & Sustainability- Stakeholders' participation in heritage practices

Coordination of activities and dynamization of the network

Archaeology, communication, digital communication, marketing, social media

Dramaturgy, interactivity, co-creation, artistic research coordination, project management

Training of museum professionals

Researcher

Tourism, education, entrepreneurship and European projects

Tourism management of heritage sites and data analysis

Cultural heritage, art history, museology, cultural tourism

Heritage tourism marketing

Editorial address and architecture projects

Education in museums, workshops, guided visits Madrid, teaching classes in history of art, collectibles and history of fashion.

Generalist and local culture policy

Coordination, support and performance from policy concerning immovable heritage

Expert monument care

Online communication

Visual Arts, Design and Architecture

Communication expert Tourism

Guide and manager

Guide Training

Heritage trips

Workshops, Education, Heritage for students, Practical knowledge

Cultural planning, management control, strategic planning of fundraising, management of fundraising activities, organization of events, monitoring and return activities

Cultural projects management

Project manager, Quality System representative, Tourist guide, environmental educator

Head of theatrical-artistic projects, tourist guide, author of essays

Professional studios (architecture), cultural associations operating in the field of urban regeneration and in the artistic field

GRAPH 33. *The distribution of respondents by the expertise in cultural/tourism sector*

Less than 1 year 8%

Between 1 and 2 years 6%
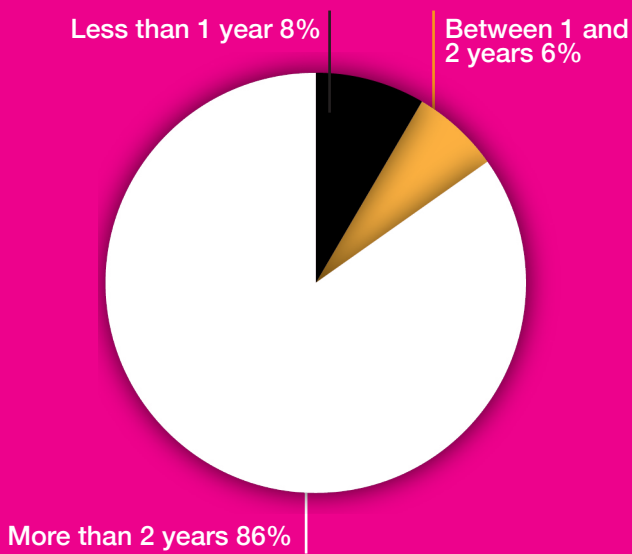
More than 2 years 86%

Over 86% of the respondents have more than 2 years of expertise in the cultural or tourism sectors.

The majority of respondents have more than two years in cultural/ tourism sector. Austria, Greece, Romania, Belgium and Italy have experts with less than one year in cultural/ tourism sector.

TABLE 12. *The number of years of experience in cultural/ tourism sector by country*

COUNTRY FREQUENCIES/ CASES	LESS THAN 1 YEAR	BETWEEN 1 AND 2 YEARS	MORE THAN 2 YEARS
Romania	10% (4)	10% (4)	80% (32)
Slovakia	-	-	100% (2)
Spain	-	8% (2)	92% (24)
UK	-	-	100% (1)
Austria	33% (1)	-	67% (2)
Belgium	5% (5)	4% (4)	91% (86)
Bulgaria	-	-	100% (1)
Finland	-	-	100% (2)
Greece	28% (10)	8% (3)	64% (23)
Italy	3% (1)	7% (2)	90% (27)
Malta	-	20% (1)	80% (4)
Netherlands	-	-	100% (10)
Germany	5% (1)	5% (1)	90% (18)

Over 50% of the respondents have not participated in a training program in the heritage domain in the last 3 years.

GRAPH 34. *The participation a training program in the heritage in the last 3 years*

Yes 45%

No 55%
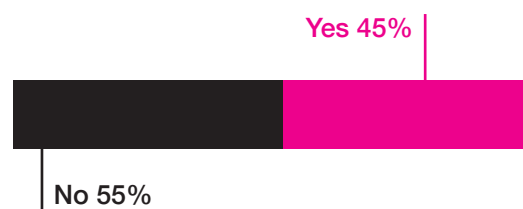
Concerning the main obstacles for the respondents that have not participated in a training program, the most mentioned ones are: lack of time, lack of detailed information about courses and training program, lack of money or they didn't know where to look for these skills. Only 12% of the respondents mentioned that they were not interested in participating in a training program.

GRAPH 35. *The main obstacles for attending a training program in the last 3 years*
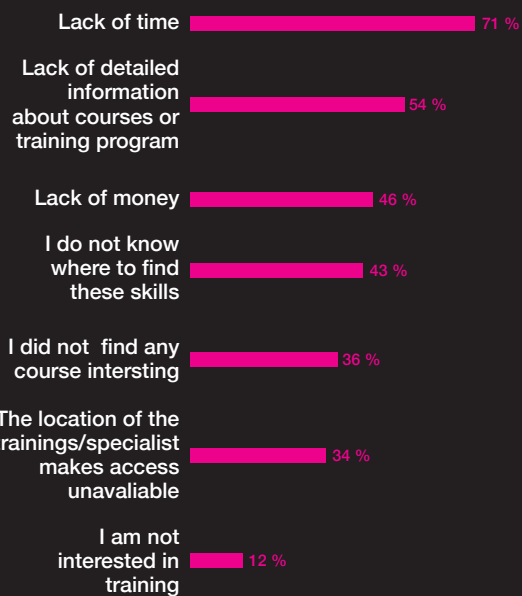
Obstacle	Percentage
Lack of time	71 %
Lack of detailed information about courses or training program	54 %
Lack of money	46 %
I do not know where to find these skills	43 %
I did not find any course intersting	36 %
The location of the trainings/specialist makes access unavaliable	34 %
I am not interested in training	12 %

GRAPH 36. *The type of training programs attended by the respondents*

Type	Percentage
Face to face learning	38 %
Specialized	30 %
MOOC	22 %
Lifelong learning	10 %

GRAPH 36. *The type of training programs attended by the respondents*

Other city/region/country 4%

My home city/region/country 96%

The majority of the respondents participated in face-to-face training programs (38%). Only 30% of respondents gained more information or specific skills through specialized training programs.

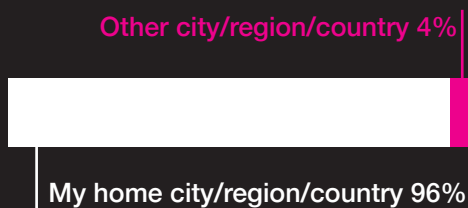Over 90% of respondents participated in training programs in their own city, country or region. Only 4% of experts have opted to participate in training programs outside their city or region. One of the explanations could be the cost of accessing a training session in a foreign country.

The main theme of training programs attended as they were mentioned by the respondents are:

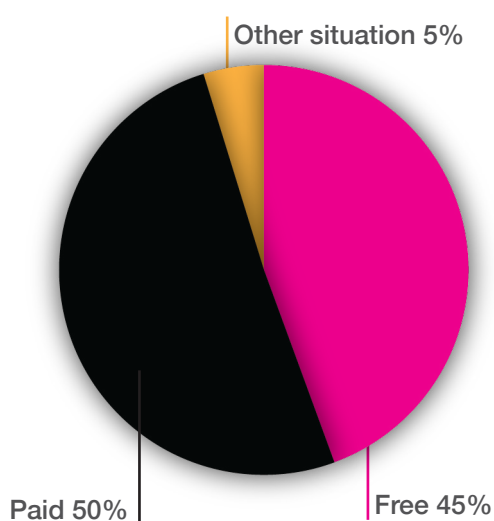|		
Museographer and museology	Restoration of panel paintings	Management of cultural heritage through sensory history and memory
Update in archaeological finds and heritage restoration	Religion Heritage	Management of Cultural Goods
Enesco Conferential, educations by FARO, Tourism Flanders	Public working: families and museum visits	Management immovable heritage
Training Academy of the Cultural Routes Program, organized by European Institute of Cultural Routes	Profession of contemporary art	Management documentation files
Time management, conflict resolution and negotiation.	''Museum and child''	Dialogue and cooperation with decision makers
Target audience operation	Musa MOOC "Essential Digital	Learning in a museum
Storytelling	Musa MOOC "Essential Digital Skills for Museum Professionals"	Raising public awareness on the importance of cultural heritage.
specific Archive course	Media training for Archaeology	History of Art & Management of Cultural Goods
Social Media & Cultural Management	Marketing on cultural tourism, Cultural tourism	Historical Helmet of Europe cultural heritage - concepts
Cultural Heritage Protection	Conservation of cultural heritage	Community engagement e-course
Social culture/ digital skills	Managing local cultural heritage	Education Tourism guide
Fundraising and immovable heritage	Essential Digital Skills for Museum Professionals	Education in CH/ educational workshop
Foundations of museum studies	Ecological measures in Heritage	Education and mediation in museums
Family friendly Heritage	Development on digital skills	Education Adlib, registration data bank Heritage
communication and education	Customer care	Cultural marketing
Basic skill in museum management	Artwork and historical monuments conservation expert	Approaching specific groups
Access to culture and Heritage, Conservation	Strategic planning	Essential Digital Skills for Museum Professionals
Fundraising		

Half of the respondents paid for the course that they have participated. Almost half (45%) participated for free and 5% participated in others specific conditions (e.g.: partly paid by respondents, wined after a professional selection).

Asked what respondents appreciate in a training course, 94% of them mentioned that they appreciate to talk with the experts, 90% mentioned case studies, 86% appreciate to share expertise with peers, 80% prefer study visits and 77% appreciate hands-on sessions.
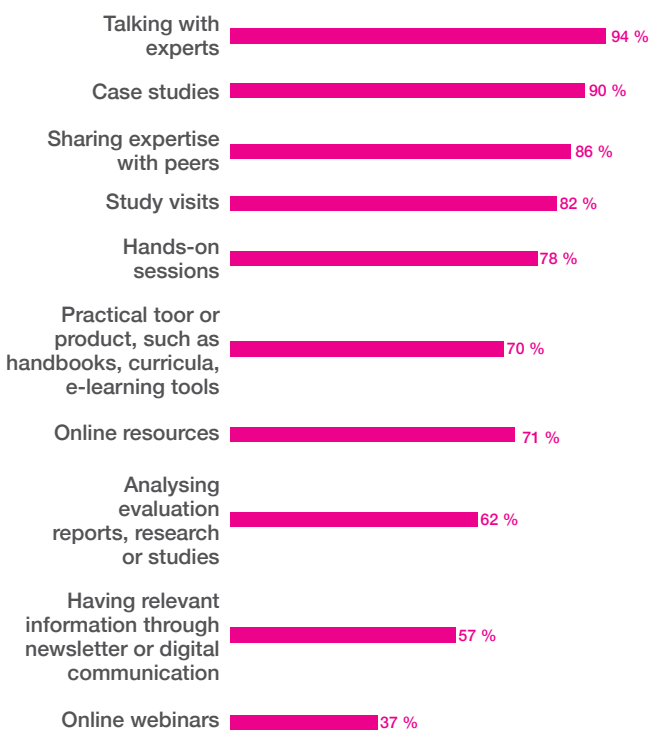
Respondents prefer seminar as a first option of learning. As a second option they selected workshop and as a third option they selected the info day type of learning.

Regarding the distribution of the responses by "partners" country, in Italy 67% of experts that answered to our study consider that their formal education is sufficient, 69% in Spain, 57% in Belgium and 50% in Romania. In Greece more than half of the respondents (53%) consider that the formal education is not sufficient.

GRAPH 38. *The type of payment of training programs attended by the respondents*

GRAPH 39. *The most appreciated aspects of a training course*

Aspect	%
Talking with experts	94 %
Case studies	90 %
Sharing expertise with peers	86 %
Study visits	82 %
Hands-on sessions	78 %
Practical toor or product, such as handbooks, curricula, e-learning tools	70 %
Online resources	71 %
Analysing evaluation reports, research or studies	62 %
Having relevant information through newsletter or digital communication	57 %
Online webinars	37 %

GRAPH 40. *The preference for type of learning, first choice*

Type	%
Seminar	28 %
Distance learning	26 %
Blended learning	26 %
Workshop	17 %
Info day	1 %
Online seminar	1 %
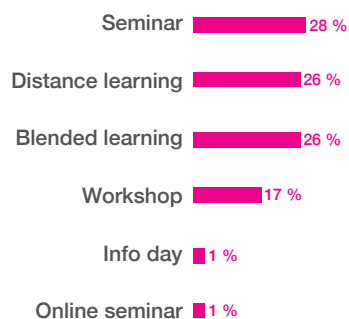
GRAPH 41. *The preference for type of learning, second choice*

Other situation 5%
Paid 50%
Free 45%

Online seminar 4%
Info day 16%
Distance learning 1%
Blended learning 11%
Seminar 25%
Workshop 43%
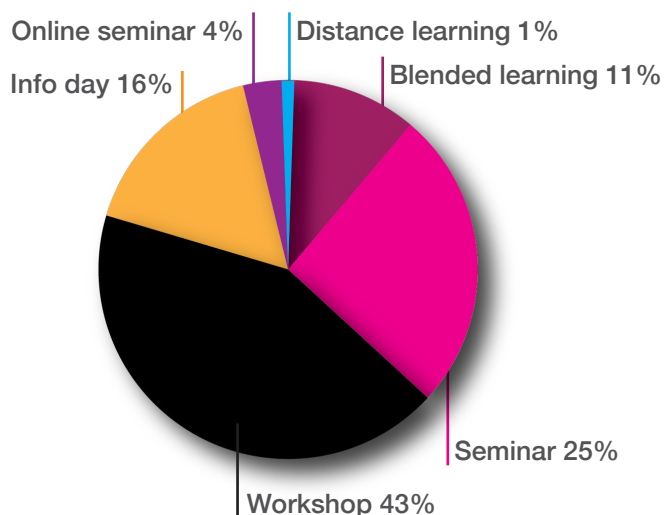
SKILLS/ COMPETENCES NEEDED IN THE CULTURE HERITAGE SECTOR

We find out that the specialists that activate in the culture/ heritage or tourism sectors consider that the most relevant skills for their activity are: communication skills (96%), problem solving skills (94%), flexibility and adjustment (91%) or creativity and conceptual capacity (89%). These results indicate that soft skills are very important for this kind of professional activity.

GRAPH 42. *The preference for type of learning, third choice*

Online seminar 13%
Blended learning 1%
Seminar 13%
Workshop 29%
Info day 44%
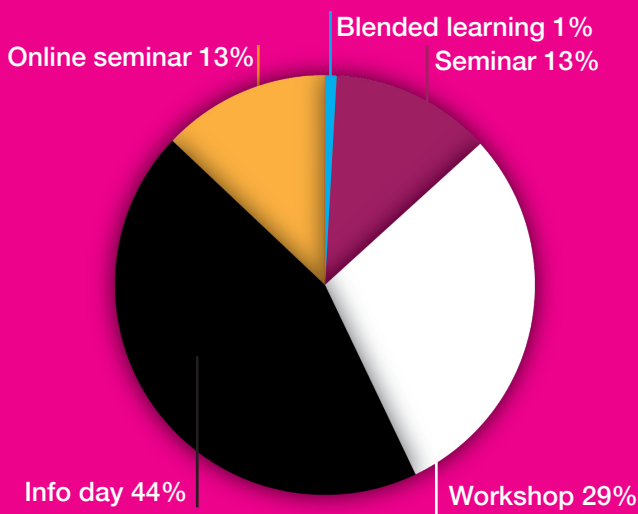
GRAPH 43. *The distribution of respondents who find formal education adequate by country*

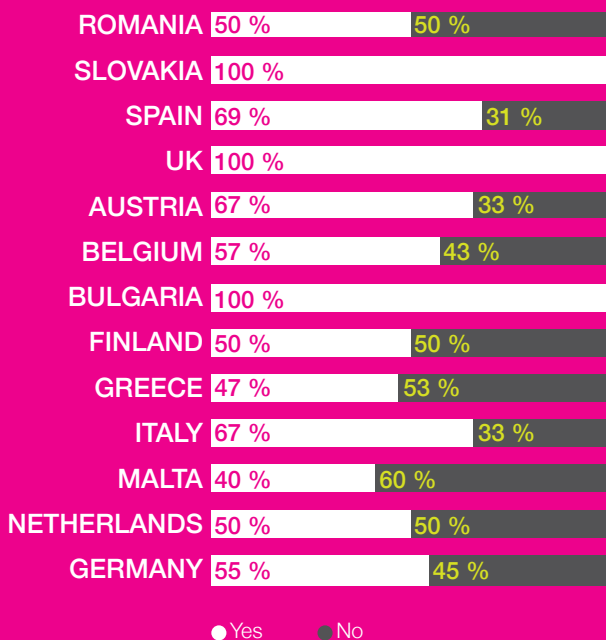| Country	Yes	No
ROMANIA	50 %	50 %
SLOVAKIA	100 %	
SPAIN	69 %	31 %
UK	100 %	
AUSTRIA	67 %	33 %
BELGIUM	57 %	43 %
BULGARIA	100 %	
FINLAND	50 %	50 %
GREECE	47 %	53 %
ITALY	67 %	33 %
MALTA	40 %	60 %
NETHERLANDS	50 %	50 %
GERMANY	55 %	45 %

● Yes   ● No

GRAPH 44. *The evaluation of the respondents regarding the most important soft skills in their work*

Communication Skills
96 %

Problem solving
94 %

Flexibility and adjustment
91 %

Creativity and conceptual capacity
89 %

Presentation Skills
86 %

Team building
84 %

Self-working
84 %

Customer interaction, involvement and encouragement
79 %

Leadership
77 %

Experience/Emotion creation
71 %

Entrepreneurship
66 %

Ability to accomodate tourists with special needs (disabled, mothers with children, senior, ...)
65 %

Ability to save energy and environmental impact
52 %

We asked the respondents which are the most appropriate techniques for them to gain additional knowledge. We found out that for the majority of respondents, good practices guides or case studies and meeting with experts are the most efficient ways to gain more information. For 77% of the respondents a practical tool is more useful and only 56% of the

respondents mentioned evaluation reports to be an efficient way to gain knowledge

For Heritage Promotion area, 76% of the respondents need to improve outreach and community engagement skills, 72% need to improve network building skills, 66% marketing skills and 63% social media skills.
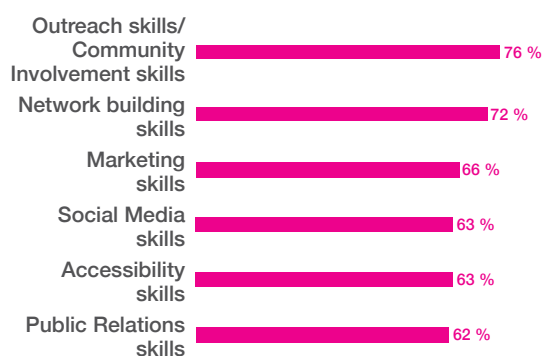
For Heritage Valorization area, 76% would like to improve community engagement skills and education processes involving people of different ages and abilities, 64% fundraising skills and 61% presentation skills.

For Heritage Exploitation area 78% of the respondents want to improve know-how to innovate skills, 76% community and curatorship skills, 66% management skills and 58% funding skills.

GRAPH 45. *The useful tools for gaining additional knowledge*

Good practice guides or case studies	91 %
Meeting the experts (curators, archaeologists)	92 %
A practical tool or product, such as handbooks, curricula, e-learning tools	77 %
Books	72 %
Research reports or studies	65 %
Newsletters or information leaflets	58 %
Evaluation reports	56 %

GRAPH 46. *The needs for skills in heritage promotion*

Outreach skills/ Community Involvement skills	76 %
Network building skills	72 %
Marketing skills	66 %
Social Media skills	63 %
Accessibility skills	63 %
Public Relations skills	62 %

GRAPH 47. *The needs for skills in heritage valorization*

Community Engagement skills	76 %
Educations processes (including workshops) involving people of different ages and abilities)	76 %
Fundraising skills	63 %
Presentation skills	61 %

GRAPH 48. *The needs for skills in heritage exploitation*

Know-how to innovate skills	78 %
Community Curatorship skills	76 %
Management skills	66 %
Funding skills	58 %
Business skills	55 %

GRAPH 49. *The needs for skills in heritage mediation and interpretation*

Digital skills	71 %
Advocacy aimed at decision makers skills	69 %
Co-ownership of sites/heritage skills	57 %

For Mediation and Interpretation area, 71% of our respondents want to improve their digital skills, 69% advocacy aimed and decision makers skills and 57% co-ownership of sites/ heritage skills.

For Heritage Promotion, the most needed skills are: Public Relations skills for Spain, Romania and Greece, Marketing skills in Romania, Greece and Italy, Social Media skills in Romania, Spain and Greece, Accessibility skills are needed in Romania, Greece and Italy, Network building skills in Spain, Belgium and Italy and Outreach skills/ Community Involvement skills in Italy, Romania, Greece and Belgium.

TABLE 14. *The needs for skills in heritage promotion by country*

COUNTRY *Frequencies/ Cases*	Presentation skills	Fundraising skills	Community Engagement skills	Educations processes (including workshops) involving people of different ages and abilities)
Romania	83% (33)	77% (31)	83% (33)	90% (36)
Slovakia	100% (2)	50% (1)	100% (2)	100% (2)
Spain	69% (18)	58% (15)	81% (21)	77% (20)
UK	0%	100% (1)	0%	100% (1)
Austria	33% (1)	100% (3)	100% (3)	67% (2)
Belgium	52% (49)	44% (42)	78% (74)	74% (70)
Bulgaria	100% (1)	100% (1)	100% (1)	100% (1)
Finland	100% (2)	50% (1)	50% (1)	100% (2)
Greece	67% (24)	83% (30)	64% (23)	81% (29)
Italy	50% (15)	83% (25)	87% (26)	63% (19)
Malta	100% (5)	60% (3)	80% (4)	80% (4)
Netherlands	30% (3)	60% (6)	30% (3)	60% (6)
Germany	50% (10)	55% (11)	65% (13)	75% (15)

For Heritage Exploitation, the most needed skills are: Know-how to innovate skills and Community Curatorship skills for Romania, Spain; and in Belgium, Greece, Know-how to innovate skills, Business skills and Management skills in Italy.

TABLE 15. *The needs for skills in heritage exploitation by country*

COUNTRY *Frequencies/ Cases*	Management skills	Funding skills	Business skills	Know-how to innovate skills	Community Curatorship skills
Romania	78% (31)	67% (27)	70% (28)	80% (32)	77% (31)
Slovakia	50% (1)	50% (1)	50% (1)	50% (1)	50% (1)
Spain	62% (16)	62% (16)	54% (24)	81% (21)	73% (19)
UK	100% (1)	100% (1)	100% (1)	100% (1)	100% (1)
Austria	67% (2)	67% (2)	67% (2)	100% (3)	33% (1)
Belgium	52% (49)	38% (36)	32% (30)	75% (71)	78% (74)
Bulgaria	100% (1)	100% (1)	0 %	100% (1)	100% (1)
Finland	100% (2)	50% (1)	100% (2)	100% (2)	50% (1)
Greece	86% (31)	83% (30)	72% (26)	75% (27)	89% (32)
Italy	73% (22)	70% (21)	73% (22)	76% (23)	70% (21)
Malta	100% (5)	80% (4)	100% (5)	100% (5)	80% (4)
Netherlands	50% (5)	60% (6)	60% (6)	90% (9)	60% (6)
Germany	45% (9)	55% (11)	45% (9)	85% (17)	45% (9)

*Only 'yes' answers were calculated

For Heritage Mediation and Interpretation, the most needed skills are: Digital skills in Romania, Spain and Greece, Co-ownership of sites/heritage skills in Greece, Italy and Romania, Advocacy aimed at decision makers skills in Greece, Italy and Spain.

TABLE 16. *The needs for skills in heritage mediation and interpretation by country*

Country *Frequencies/* *Cases* Digital skills	Co-ownership of sites/heritage skills	Advocacy aimed at decision makers skills
Romania	78% (31)	67% (27)	60% (24)
Slovakia	50% (1)	50% (1)	100% (2)
Spain	77% (20)	65% (17)	73% (19)
UK	100% (1)	100% (1)	100% (1)
Austria	33% (1)	33% (1)	33% (1)
Belgium	67% (64)	41% (39)	62% (59)
Bulgaria	0%	100% (1)	100% (1)
Finland	50% (1)	0%	50% (1)
Greece	75% (27)	81% (29)	86% (31)
Italy	70% (21)	70% (21)	83% (25)
Malta	80% (4)	80% (4)	60% (3)
Netherlands	70% (7)	30% (3)	60% (6)
Germany	70% (14)	45% (9)	55% (11)

CONCLUSIONS

Regarding the age distribution of the respondents, most of respondents are over 30 years old, and the least represented age group is under 30, also, they are more often female respondents. Concerning the level of education, the majority of respondents have a degree, while just a few don't a degree or any other kind of certification. Most of the respondents are in occupations included in the category of common function and almost half of respondents graduated in the Education Humanities area. Over half of the respondents have not participated in a training program in the heritage domain in the last 3 years and the majority of respondents have more than two years experience in the cultural/ tourism sector.

The proportion of those who consider that formal education is adequate or sufficient for their work is slightly higher than half. Regarding the most important skills/ competences, we identified the following results: project management, public relations, audience engagement and development, "data collection", "data analysis" computer use.

For Heritage Promotion area, most of the respondents need to improve outreach and community involvement skills, for Heritage Valorization area, would like to improve community engagement skills and education processes involving people of different ages and abilities, for Heritage Exploitation area most of the respondents want to improve know-how to innovate skills and for Mediation and Interpretation area, most of our respondents want to improve their digital skills.

SKILLS PROFILE FOR CULTURAL HERITAGE MANAGERS AND OTHER PROFESSIONALS IN HERITAGE PROMOTION & VALORIZATION

INTRODUCTION

The main purpose of the qualitative stage of this research was to complement survey data and generate more in-depth knowledge about the skills needed in the cultural heritage sector, with a focus on emerging needs and trends. The information gathered will provide the partners the necessary data for developing training courses that will increase the competencies, skills and knowledge of cultural heritage professionals.

It should be noted that most professionals interviewed are of the opinion that some of the most important skills needed in this sector relate to communication (being a good communicator and being able to collaborate well with others), most of the other skills stemming from communication skills. Digital skills are also considered important by most of the respondents, especially since the digital environment can help in all aspects of heritage (promotion,

valorization, exploitation, interpretation). Though very few talked about shortages in this field, some of the most important ones identified by the professionals regard limited financial resources, outdated mindsets, untrained staff, gaps in digital competences and the continuous growing of technological costs.

METHODOLOGY

The survey was conducted between May and July. The goal of qualitative research is to gain in-depth knowledge of certain phenomena, to better understand the motivations and attitudes of the relevant target group included in the research towards specific subjects of interest. To meet these objectives, 53 sociological interviews were administered by each partner country to cultural heritage and cultural tourism professionals (activating in areas such as management and organization, communication, media, education) across 12 EU countries as follows:

- 4 interviews from Belgium
- 1 interview from the Czech Republic
- 4 interviews from Finland
- 5 interviews from Germany
- 5 interviews from Greece
- 9 interviews from Italy
- 2 interviews from Lithuania
- 6 interviews from Malta
- 1 interview from Poland
- 1 interview from Portugal
- 8 interviews from Romania
- 7 interviews from Spain

All interviews followed an interview protocol (duration, informed consent, confidentiality of data, anonymity) and included seven open ended questions, whose answers allow the partners to explore the needed skills of professionals in this sector.

Some limits of this research regard the experience of the interviewers in conducting in-depth sociological interviews, and as a consequence, some questions from the interview guide were either omitted or changed by the interviewers and thus no knowledge could be gained from them. Another limit regards the non-answers of some respondents on different questions, thus, having less data to analyze. Given the complexity of this study it is recommended to correlate the findings from the qualitative research with the results from the quantitative research.

PROFESSIONAL BACKGROUND OF THE EXPERTS IN CULTURAL HERITAGE PROMOTION, VALORIZATION, EXPLOITATION AND INTERPRETATION

The majority of professionals have been activating in the cultural heritage sector for at least five years, some of them for up to 15-20 years and a few, for more than 20 years, most of them having years of professional experience in marketing and communication, education, management or PR, experience gained in public or private institutions. Some of the respondents are directors, managers or presidents of different cultural institutions, cultural tourism agencies or NGOs. A significant part of them activate as heads of departments in museums, researchers or (assistant) professors at universities.

Most of the projects the respondents have been involved in over the years have to do with the interpretation of heritage through various means (through the use of technology, interactive exhibitions, workshops, guided tours, designing personal experiences at different heritage sites, gamification in museums), community engagement (through involving people from the community to the institution's programs, through volunteers), accessibility for different target groups (children, teenagers, seniors, low vision or blind visitors, people with mental instabilities, immigrants) and collaboration with various institutions through joint projects or programs designed to increase involvement and interest in people. A small part of the respondents has been mostly involved in the administrative and financial aspects, fundraising or negotiation, digitization or research of various projects carried out by their institution. The goal of all of the projects carried out or coordinated by these professionals had always been about making heritage visible and accessible to a large share of different people. As many of the respondents have stated, communication and being a good storyteller are key in every aspect of cultural heritage.

Regarding the respondent's educational experience, a significant part has finished at least a Master's

Degree or a PhD in the cultural field, such as history, art history, archit fields unrelated to culture, such as administration, marketing, technology or business. Though most of the respondents attended university in their own countries, a small part of them had educational experiences abroad, mostly at postgraduate level.

Most of the respondents have participated at least once in a training program (local or international) though not specifically in the heritage field. The respondents that have never taken part in a training, attended conferences on the subjects of interest or gained experience in their field by taking part in European projects that made them realize the importance of transversal and cross-sectorial skills.

Some of the most attended trainings in the heritage field were museology and fundraising, followed by managing art collections, art law, heritage interpretation, exhibition design, curating for different audiences, sustainable tourism. Other types of trainings not related to the heritage field that the respondents participated in were in marketing, IT, graphic design, web communication, negotiation practices, project management. The majority of the respondents found the trainings or courses they took part in useful, giving them a better understanding of a specific subject, facilitating networking with other cultural heritage professionals, exchanging good practices and various strategies that they could adapt and implement in their own institution. A very small part of the respondents found the trainings they took to be a disappointing experience, their reason being that the trainings were outdated and all the information was basic/ beginner level.

THE MOST NEEDED SKILLS IN HERITAGE PROMOTION, VALORIZATION, EXPLOITATION AND INTERPRETATION

When it comes to the most needed skills in the cultural sector, most of the professionals are of the opinion that **communication skills** are crucial in getting the message across to a wide array of audiences and stakeholders. Being open minded, proactive,

knowing the current trends (cultural, technological, societal etc.) and being able to constantly change and adapt strategies to the current needs of people are important skills in making heritage accessible, interesting and worth protecting, not only on a local level, but on a national or international one.

> „but also to communicate, to adapt the proper level of language for different groups, to observe the needs of the groups and looking for the subjects and for ways to create interest of the history in visitors, the way you communicate not only the words you use, how you build the story, but how you adapt it to the different needs of different groups, people in different cultural areas, people of different ages, different educational backgrounds, this in generally speaking, communication and a standard of consumer service."
>
> (Head of department of education at museum, Poland)

Being a good communicator, being able to create a dialogue (written or spoken) with various types of people and **engage them effectively and using a wide variety of tools and ideas** to do this are important skills. Engaging people effectively not only creates interest and a better understanding in a certain heritage aspect, but has the potential of creating a community around a certain institution, program or idea.

„Awareness of the fact that not everyone has the same understanding and esteem of culture. For some demographic groups, more energy must be invested in order to raise awareness about the importance of culture. While the educated middle class naturally goes to the museum, other groups might feel uncomfortable about it because they associate it with elites. It is important to be aware of that gap and to raise the relevance the museum has for all demographic groups. Relevance is not naturally present but must be created. In order to accomplish that, it is important to be able to change perspectives and to communicate the contents in a way that everyone can connect to them"

(Heritage Management and PR trainee, Germany)

„Further, it is important to increase the dialogue with the visitors. We do that by providing space for them to express their opinions on controversial topics, using our exhibits as a starting point. This allows us to become more aware of what is important for our guests. Also, we use the comments further and thus show the guests that they have been heard."

(Heritage Management and PR trainee, Germany)

Besides this, collaborative projects or programs can lead to future sustainable partnerships or sponsorships with local stakeholders (tourism agencies, NGOs, other cultural institutions, public or private organizations), including political ones and as a consequence raise interest and awareness for heritage. **Being able to collaborate and cooperate with others** is important in developing greater cultural

initiatives and spreading knowledge about heritage, as such, speaking **foreign languages** and being able to network and make connections with other professionals is an important skill to have.

„This ability to network, learn how to build networks and collaborate and create bigger cultural initiatives that can attract bigger audiences so we can have better attendance, good practice among other institutions, this ability to network, to collaborate it's very important, not only on the European scale, but in very basic ways, collaboration is important to spread the knowledge."

(Head of department of education, Poland)

Open mindedness and willingness to **learn new skills and adapt** them to certain situations accordingly are two other important skills in creating an impact and an interest in the community and local stakeholders.

„When you want to promote culture you should do it in a way that's accessible and not intimidating even for people that have never been to any kind of cultural institution, to make it welcoming and not to come across as inaccessible"

(Director of the department of exhibitions, learning and communication, Czech Republic)

Community engagement skills are as important as communication skills, by developing participatory processes and involving different groups of people such as children, teenagers or seniors as volunteers in various events, a bond is created between community, society and heritage. It is important for professionals to be able to develop interesting and engaging programs or projects for a wide array of people or social groups, but especially for youth.

„If we don't educate them now to like museums and preserve their heritage they will not have any interest in preserving the heritage and gladly do that when they grow up."

(Head of department of education at museum, Portugal)

"Building a community around your institution, a community that would like to participate in initiatives and engage in some initiatives, so it's very important because it's important for the institution, but also can open our gates and not create something only here, but go farther and spread the knowledge about the heritage in the community, especially in the future it's important, because we might not have enough funds to protect the heritage and that's why we need to have volunteers in some events, so we help create the community, create more initiatives, so the community will understand the problems or the challenges that our institution is facing, because the protection, the restoration is very important, but there's a lot of money invested in it. To discover the real value of the heritage you have to explore, to really feel it, not just see the information, but take part and be engaged and learn to appreciate the real value"

(Head of department of education, Poland)

„Another promising strategy is to integrate senior citizens as volunteers into the museum. This can open new opportunities for both the museum and the senior volunteers and make the museum a participatory place."

(Director of Museum, Germany)

Digital and media literacy is considered by professionals another important skill to have, so being flexible, willing to learn new things and experiment with new and innovative techniques helps in all aspects of heritage promotion, valorization, exploitation and interpretation. Being digitally literate does not mean being an expert in the digital environment, but having at least a basic understanding and overview of why and how to use digital data. **Digitization** and the increase of ICTs also facilitate accessibility to a wider audience. Some of the respondents hold the opinion that there is a large shortage of digital competences amongst organizations.

> „Digital skills in various dimensions are very important. Collections should be digitized, there should be digital archives of our exhibits and our events. We also use the digital dimension in our exhibition, for example QR codes and audio stations. Audio stations make the museum more attractive for blind visitors and add another dimension to the heritage."
>
> (Manager of museum, Germany)

> "What I think is a better understanding of what is data and what we could do with the data that includes the data. This comes from our content or the metadata from our content, but also the data that comes from users who are using our services. Therefore, we should have a better understanding of what kind of data our users are producing and how we can exploit that data."
>
> (Senior ministerial advisor, Ministry of Education and Culture, Department for Art & Cultural Policy, Division for Art & Cultural Heritage, Finland)

All professionals interviewed hold the opinion that the digital environment is already present in the cultural heritage sector and as such, professionals are expected to have good digital skills and also be willing to stay up to date and learn about new technologies and ways to implement them into their projects or institutions.

> "the digital environment is affecting the cultural heritage sector in many ways, so if I think about the museum work, it is present in collection management, in education, in social media and so on. Sometimes I think it is not even possible to separate them, because we are already living in the digital environment."
>
> (Training and Development Specialist, Finland)

The digital environment could play a huge part in all aspects of heritage (promotion, valorization, exploitation and interpretation) especially by facilitating access to a wide array of people. On the other hand, as previously stated, technology should only be used as a tool in enhancing the value of heritage and not as a means in itself, there must be a balance between the digital and the analogue. Digital initiatives must be implemented in such a way as to not feel overwhelming or inaccessible, as technology should only be used as a tool in enhancing people's understanding of a certain cultural aspect and only if it is needed.

> „For me, the digital is rather abstract and not sensual. Combining it with real encounters and objects, however, could be exciting. I see the digital dimension as a chance to provide more contents / to consolidate the contents in the museum. However, it should be used carefully, otherwise it can result in overstimulation at the museum. It increases pace but lowers the focus on the contents."
>
> (Curator and educator at museum, Germany)

"Technology is good, but on the other hand I don't think it's everything, we have also tablets and some other interactive tools, sometimes they're good, to explain, to show people, but on the other hand the aim is not that somebody will come to the museum, sit on a chair and they will be looking at their iPads all the time, they can do that at home, so the museum should give you something more than this, so the technology should be only a tool, not a final product."

(Director of the department of exhibitions, learning and communication, Czech Republic)

"Digital tools, such as applications, platforms, art walks and initiatives are seen (if at all) with skepticism regarding their use, accessibility and penetration potential, along with the lack of resources and time to properly address them. The main problem to my opinion is that most organizations do not really feel the need to (actually) go digital, underestimate its potential and deal with their digital reflections as "nice-to-have" elements for the young."

(Manager, Greece)

Some of the problems identified by professionals regard the generation gap, with older generations, aged 50 and over being less digitally skilled than their younger counterparts. Our respondents consider that professionals like these should be trained so they could learn how to use digital tools more efficiently and effectively. Another problem identified relates to outdated mindsets and an unwillingness to see the benefits of technology and as such not incorporating them in their institutions.

"Innovation is also an important skill. Especially in museums, some employees lack the ability to constantly adjust their strategies throughout their career and feel overwhelmed when is comes to digitalization. It is important to keep in touch with changing technologies and trends in the society."

(Heritage Management and PR trainee, Germany)

Some analogue examples of heritage interpretation tools gave by the respondents are as follows: guided tours, workshops and activities for various groups, text displays, interactive studios for different exhibitions, events. Some digital examples include interactive brochures, interactive plasma displays, short films or documentaries, online exhibitions, digital archives, virtual tours, newsletters, websites, social media, audio-guides, QR codes, apps.

Some examples of heritage promotion given by the respondents are emails, newsletters, brochures, books, social media posts (some institutions have bilingual or trilingual posts), website (in more languages).Some respondents believe that outsourcing promotional aspects of marketing to external agencies or having a team that deals exclusively with these aspects would increase the public image of the cultural institution.

"I believe that the majority of the smaller organizations struggle with the management of their public image/profile and the promotion of their cultural offer (products and services). They try to do their best by following basic communication paths (such as PR, press releases, newsletters and to some extent advertising through traditional and digital media) yet in a rather limited, passive and non-inspiring way. This is attributed to a number of factors that are identified both in their financial disability to fund larger-scale and more creative, contemporary and imaginative promotional campaigns in broad media mixes and in their surprising lack of expertise in the overall marketing, communication and digital media management fields"

(Manager and supervisor, Greece)

Some of the respondents hold the opinion that **management skills, administrative and financial skills** are also important, along with **professional awareness,** realizing the importance of one's work, the conviction that the work one does is relevant. Being able to **collaborate and cooperate well with others** with the aim of creating partnerships or joint projects is another important skill in the cultural heritage field. A few of the respondents consider that **being able to work under pressure and with limited financial resources** are skills that need to be learned.

Fundraising skills and advocacy aimed at decision makers are important skills to have, most of the professionals considering that the cultural sector needs more funds to be able to hire and train more professionals and create more impactful and long-lasting cultural initiatives. Knowing how to write funding proposals for different types of funds, knowing where to look for funds and how to find sponsors or develop partnerships are two other important skills to have when it comes to heritage work. Collaborating effectively with other institutions and local stakeholders (especially political ones) and being able to communicate the value the cultural heritage has for the public might lead to partnerships, funding or joint events or programs that could increase the interest in heritage.

A small part of the respondents has agreed that experience in (project) management, administrative, legal and finances are important in project or program development.

"Many organisations in the field of cultural heritage have a local government as an organising body. Insight into decision-making processes by governments, a constructive relation with the political level and persuasiveness (about the importance of heritage, the organisation, certain investments or projects etc.) are important in this context."
(Dossier administrator and policy support, Belgium)

„When it comes to fundraising and sponsoring, it must be noted that sponsors are in a very powerful position, as they can choose whom and which contents to support. Here, persons working in cultural heritage must work unwaveringly and confidently on the projects they consider as important instead of going for the option that is most likely to get funding. Finally, persuasiveness is crucial. One must be able to write good texts in order to bring their topics to the agenda and to get funding."
(Curator and educator at museum, Germany)

Cultural professionals hold the opinion that **management and business skills** are key and having even basic insight into the administrative or financial aspects of an implemented project or program helps greatly in heritage exploitation.

„Management skills are very important, because if you want to implement a new project you have to know how to manage the budget, the time, the people, it's important to combine new skills, new technology to heritage, sometimes experiment with new ways to manage some educational or cultural initiatives. If you work in the cultural field you have to know how to write projects, build the aims, how to identify the target group, how to choose the proper ways of disseminating the knowledge, or information about the project, the agenda of the project."

(Head of education department in museum, Poland)

Leadership skills and open mindedness are important skills for someone managing either a project or an organization. Having professionals, interns, volunteers or the local community regularly participating in trainings strengthens the bond between society and heritage and enhances the local involvement.

"In order to guarantee an improvement of cultural heritage exploitation, I think it is crucial to train not only sector's professionals but also members of the community, so that it is possible to provide them with managerial skills as well as curatorship skills. This would inevitably entail a stronger sense of belonging and the spread of the concept that the community itself is the real owner of the cultural heritage, so it should preserve, enhance and promote it."

(Researcher at University, Spain)

Another important aspect is being a **team player,** knowing how to manage a team or how to be a part of one. A significant part of the respondents considers that team work is an important aspect of heritage exploitation nowadays, with the rise of inter/ multidisciplinarity and respecting someone's expertise in a certain field, being open minded and listening to new ideas could lead to better and more successful initiatives. Cultural projects, programs and initiatives are developed and carried out by a team of professionals, not by a single person, and as a consequence teamwork is important in working towards a common goal.

Some innovative skills suggested by professionals include finding new, interesting and engaging ways of communicating the value and importance of heritage to others and as a consequence there is a focus on educating young people in creative ways as to raise their interest and their future involvement in heritage. Another skill that could be beneficial is **recruiting volunteers** or new members in an institution and

motivating them to take part in programs or activities on a long-term basis which could create a sense of involvement, a sense of community that would make them realize that heritage also belongs to them.

"I believe that, the best definition of success in the contemporary cultural field lies upon the strength of the collaborative spirit, the recognition of the need for multidisciplinary teamwork, the respect towards specialization and the willingness / ability to be firm about one's undisputed knowhow, listen to different opinions and keep an open mind for fields that go beyond one's area of expertise."

(Manager and supervisor, Greece)

Some professionals have highlighted the importance of **inter / multidisciplinarity** within the heritage field. Again, digital skills are important, especially being willing to **experiment with new technologies** that could heighten the experiential visit to a certain cultural space (VR and AR technologies for example). By understanding the need and importance of digitalization, institutions could facilitate the access to heritage to various people. Other skills regard **crowdfunding and crowdsourcing** along with **service design** and **guerilla marketing**, which is not only a promising strategy, but also an affordable one.

A few of the professionals have mentioned that the current legislations in their home countries pose as barriers towards culture and heritage institutions or initiatives, and as a consequence limit the cultural professionals' ability to develop new and innovative skills.

EXPECTATIONS REGARDING A TRAINING PROGRAM IN THE HERITAGE DOMAIN

A wide array of subjects was deemed as interesting or useful for someone activating in the heritage sector. Most professionals would like more training regarding

management (leadership skills, people management skills), **fundraising** (where to look for funding, how to attract funds, how to find sponsors), **curatorial courses** (creating friendly and educational exhibitions, international curating, curating for different types of people, management of public collections), **digital skills** (digitization, data management, marketing, ICT options and their applications in the heritage field, digital storytelling, digital and participatory projects), **collaboration and advocacy aimed at decision makers** (collaboration between small and large cultural institutions, politicians, various stakeholders), **community engagement** (targeting certain audiences, attracting volunteers).

When it comes to the type of program, most professionals would prefer a training in the form of workshops / seminars, practical training, case studies and exchange with experts regarding different strategies, developing projects in small groups. Very few of the respondents would participate in a pure e-learning training, most of them considering online learning would not be as efficient as direct contact. Combined learning would be the ideal choice, e-learning acting as a support for the workshops / seminars.

Since most professionals would prefer a training in the form or workshops or seminars, the ideal duration ranges from a few hours per day to a few weeks. A small part of the respondents would be willing to participate in months long trainings, but the majority consider that a few days would be ideal for enhancing already existing skills and a few days over the course of a few weeks would be ideal for learning something new. For a few of the respondents there are no restrictions when it comes to the duration of the training and some have suggested that a purely e-learning training could be followed for months.

Regarding the location of the training, professionals would prefer a local or a national one in their home countries, in places that would enhance the training experience, with some considering that an international training would be more appealing, but automatically more costly. Some professionals are of the opinion that the trainers should be willing to move to different locations.

Even though very few of the professionals interviewed have responded to the question about the cost of such a training, it would mostly depend on the duration of the training, the type of program, the materials provided or the prestige and experience of the institution proving the training. Thus, for a short training of one or two days the cost would be less than 50 euros, for a training that would take place over a few days a week for several weeks, the cost would be between 100 – 300 euros and for a training that would take place a few days a week over the course of a few months to a year, the cost would be between 400 – 1500 euros. A part of the respondents would expect their employer to pay for their trainings, some of them suggested paying in installments or being able to use vouchers.

Certification was the least talked about aspect of the training program, but from the answers received the opinions are divided, some professionals considering that a certification would not be needed, either because of their short term value, either because the knowledge gained from the training would be more important than a certification; other professionals considering a certification if not essential, a nice thing to have because it could increase one's chances on the market. An important thing to note is that if a certification would be received it would have to be licensed by a competent authority.

CONCLUSIONS

The first thing to be noted is that all of the professionals interviewed consider that all of the skills talked about are interlinked and as such every cultural professional should have at least some of them to be able to do a good job.

The most important skill all of the professionals talked about is communication. Being able to communicate to people in such a way as to make them understand a certain thing, ranging from audiences, to communities, to local stakeholders, to future partners or sponsors is one the first skills needed from which plenty of other skills emerge: being able to collaborate effectively with others, engaging and involving the community, being able to raise funds, persuasiveness, marketing and management skills.

Other important skills regard the ability to create or be a part of collaborative programs between various institutions as to raise awareness and interest in heritage. Community involvement and engagement are extremely important, by developing participatory processes involving various groups it creates or strengthens the bond between the community and heritage. Fundraising skills can always have a positive impact on the institution, so being able to write funding proposals, knowing where and how to find funding are other important skills to have. Advocacy aimed at decision makers, being able to collaborate efficiently with various stakeholders, especially political ones could lead to the possibility of future partnerships, funding, sponsoring or joint events that could increase the interest in heritage. In heritage exploitation, management, business or leadership skills are important in successfully managing a project or a team. Being a team player and knowing how to work within a team is extremely important. Creativity and open mindedness are considered important skills especially in heritage interpretation. Digital and media literacy are important in all aspects of cultural heritage work because the digital environment is an important part of heritage work, and as such, cultural professionals should have at least of basic understanding of various technologies and be willing to experiment and be up to date with the current technological trends or ideas. There are gaps in digital competences, especially in older generations, but training them would most likely have a positive result. Outdated mindsets and an unwillingness to see the benefits of the digital environment is another problem identified by professionals.

Innovation is crucial is the heritage sector, as such always following current trends and being able to always find new, interesting and engaging ways of communicating the value of heritage to others is an important skill that should be exploited, as such the focus should be on educating young people, recruiting volunteers and new staff as to create a sense of involvement and community. Inter / multidisciplinarity, digital skills, experimenting with new technologies, crowdfunding and crowdsourcing, service design or guerilla marketing are other innovative skills that the heritage domain could benefit from.

When it comes to professionals' expectations regarding a training program, most of them would like more training in management, fundraising, curatorial courses, digital skills, collaboration and advocacy aimed at decision makers and community engagement. Most of them would prefer to participate in short training programs such as workshops or seminars lasting either one or two days or a few days a week over the course of several weeks. A small part of professionals would participate in a pure e-learning training, but most of them consider that combined learning (workshops / seminars plus e-learning) would be ideal. The ideal location for the training would be in their home country, although they would also take part in an international training, outside their country. Some professionals consider that the trainers should be willing to move to different locations. The questions regarding the costs and the certification of such a training were answered by very few of the respondents, but the cost would depend of the duration of the training, the type of program, the experience of the institution proving the training. The costs range from less than 50 euros to a maximum of 1500 euros. Some of the professionals would expect their employer to pay for the training, some suggested the use of vouchers. Opinions are divided when it comes to certification, some of the professionals considering a certification would not be needed, other considering it would be.

CURRENT ECONOMIC/SOCIAL CONTRIBUTION OF CULTURAL HERITAGE ACROSS EUROPE

ANALYSIS OF THE TREND OF ECONOMIC / SOCIAL CONTRIBUTION OF CULTURAL HERITAGE ACROSS EUROPE

Context

The Cultural and Creative Sectors (CCSs) have gained an increasing importance not only as provider for culture, but also for generating value added, offering a higher number of jobs and good perspectives for entrepreneurial initiatives, especially within the young population. Due to its increasing social and economic importance, the decision makers across Europe started to draft various strategies and policies meant to create a proper environment for CCSs development, as well as for boosting their potential and raising their contribution to national economies. Although, progress has been recorded in the field of drafting policies and strategies, there is still a need for a systematic and coherent approach, so not to create confusion and conceptual and methodological difficulties. So, there is still a need to explain in a clearer way the role of these sectors, who they are and what policies, strategies and funding are most suitable for them.

It is worth mentioning that CSSs register 1% of the working population worldwide engaged primarily in activities related to visual arts, book industry and music, and find the largest market in Asia-Pacific (33% of sales), followed closely by Europe (32%) and the USA (28%). There are several statistics that reflect the important role of such activities in the economy: whether by their share in the economic activity in general, by their qualitative contribution to economic growth, or by their role in improving the competitive advantages. For example, in the European Union, the CCSs account for 3.3% of the GDP and for 3% of total employment; this type of specialization explains approximately 50% of the variance in GDP per capita. Private companies spending twice the average amount on creative inputs are 25% more likely to introduce product innovations[2].

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[2] *White Paper - Unlocking the Economic Potential of the Cultural and Creative Sectors in Romania*, C. Croitoru, V. Cojan, A. Becut, D. Mucica, 2017.

Important is also the trend of international trade with cultural goods and services. For example, according to the Eurostat database[3], the EU28 international trade with cultural services increased from €2,951.9 Million in 2010 to €7,797.3 Million in 2017, i.e. an increase of 164%. In the same time, the extra-EU28 imports of the cultural goods increased with 16.2%, while the extra-EU28 exports increased with 54.6%, showing the increasing power of CCS activities at international level. The commercial balance of cultural goods recorded a positive value of €8,574.6 Million in 2017, contributing thus to the overall commercial balance of European Union.

The above-mentioned aspects apply also to *Cultural Heritage*, which acquired also an increasing importance and needs better approaches in terms of elaboration of policies and strategies. *Cultural Heritage* has though some particularities within CCSs as this subsector is a mix of public and private entities' activities and therefore in principle requires a specific approach and care in collection of statistical data.

Data and methodology

According to *ESSnet-Culture, Final Report, 2012*, the following ten sectors of Cultural and Creatives Sectors have been defined as:
- Heritage
- Archives
- Libraries
- Book & Press

- Visual Arts
- Performing Arts
- Audiovisual & Multimedia
- Architecture
- Advertising
- Art crafts

The cultural domain of Cultural Heritage consists of museums, historical places and archeological sites. It includes the activities consisting in producing, disseminating and preserving the heritage, as well as the activities of education and management/regulation that are attached. These mainly cover the following activities:
- Activities of **production** for the upkeep of collections for museums and the recognition of the historical feature of places (monuments, sites or buildings).
- The **preservation** activities are vital for the heritage, whose goal is to preserve for transfer and dissemination.
- The interdisciplinary activities of **education** (that enables creation and is sensitive to cultural activities) and **administration** as well as the financing activities are the support activities linked to all sectoral domains. The participative side (social participation and cultural practices) represents the final aim for any cultural content.

For measuring the social and economic contribution of Cultural Heritage, the following NACE rev.2 codes at 4 digits have been used.

NACE REV. 2

9102	Class includes operation of museums of all kinds: - Art museums, museums of jewelry, furniture, costumes, ceramics, silverware; - Natural history, science and technological museums, historical museums, including military museums; - Other specialized museums; - Open-air museums.
9103	Class includes operation and preservation of historical sites and buildings.
9104	Class includes operation of zoological gardens and nature reserves.

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[2] https://appsso.eurostat.ec.europa.eu/nui/submitViewTableAction.do

This study aimed to do a research on the following economic and social indicators related to Cultural Heritage, for the time interval of three years, 2015-2017:

- Turnover evolution;
- Employment evolution;
- Profit evolution;
- Labor productivity evolution;
- Number of companies;
- Gross Domestic Product (GDP) or Gross Value Added (GVA), depending on which was available.

The current analysis has used the following sources of data and information:

- Eurostat database for Culture, as main source of data;
- Data collected by Partners of Consortium at their national level, meant to complete the information missing in Eurostat database.

Unfortunately, the main issues encountered in this analysis was the scarcity of data needed for Cultural Heritage. Among the six indicators indicated above, Eurostat offers data only for the Employment indicator. Even in this case, the data does not cover only the three NACE codes used in the definition, but refers to other activities too. The Eurostat indicator is named *Libraries, archives, museums and other cultural activities. Two possible explanations could be given for this: i) the volume of operations in private entities is low as the highest share is registered in the public sector; and ii) difficulties in collecting proper data from national countries.*

The statistical concept of **cultural employment** is derived from the methodology proposed by the European Statistical System (ESS) Network on Culture in the ESSnet-Culture final report (2012):

- Member of the workforce who holds a cultural occupation and works in the cultural sector;
- Member of the workforce who holds a cultural occupation outside the cultural sector (e.g. a designer that works in a manufacturing industry such as textiles or automotive);
- Member of the workforce who holds a non-cultural occupation in the cultural sector.

Investigating the database of Eurostat, it was chosen another indicator related to Cultural Heritage, i.e. *Mean consumption expenditure of private households on cultural goods and services by COICOP consumption purpose*. The data are available for two years, 2010 and 2015. Statistics included in the section Cultural expenditure comprise the data which are derived from two various sources: Household Budget Survey (HBS) and Harmonised Indices of Consumer Prices (HICP). Therefore the coverage and periodicity of statistics in this section depends on these primary data sources.

In culture statistics, individuals and households' expenditure on cultural goods and services can be considered as a proxy of the participation in culture; data on private expenditure give the key to complete the analysis of data coming from other sources (e.g. dedicated surveys on cultural participation like EU-SILC ad hoc module on social and cultural participation).

Results

Employment in Cultural Heritage
Employment in cultural heritage is presented for the period 2011-2017 with data from Eurostat.

The *Cultural Heritage* employed 634 thousand people in 2018, with almost 35 thousand more people compared to 2011. Even though it is not a spectacular, this is a growth of 5.5%, meaning that the Heritage not only was able to sustain jobs, but also could create new ones on the long term.

The highest number of employees in 2018 is recorded in United Kingdom (102.1 thousand persons), France (71.2 thousand persons), Poland (69.9 thousand persons) and Germany (59.5 thousand persons). This is explained by the high historical legacy of the two countries and presence of a high number of museums and other heritage objectives. The three countries sum up 47.7% of the total Heritage employment, over 300 thousand persons in 2018. The growth rhythm over the analyzed interval for these countries was 2.4%.

Country/TIME	2011	2012	2013	2014	2015	2016	2017	2018
European Union - 28 countries	600.7	598.8	604.3	603.5	616.2	605.9	619.6	634
Belgium	16	15.7	13	14.4	15.3	16.1	15,7	16,6
Bulgaria	8.9	8.2	7.7	8.9	9.5	9.4	8.5	9.5
Czechia	19.4	21.9	26	22.1	18.7	24.1	22.7	24.2
Denmark	16.3	19.3	19.3	18.8	18.5	18.6	18.5	18
Germany	70.4	63.9	69.6	60.6	66.1	61.5	62.6	59.5
Estonia	5.7	6	6.3	5.2	4.3	5.1	5	5.3
Ireland	3.9	3.8	4.1	4.5	5.4	5.1	5.3	5.6
Greece	7.7	6.7	6.5	7.5	5.4	7.3	7	6.7
Spain	39	34.5	33.7	38.2	41	34.8	37.5	44.2
France	61.5	57.2	69.1	65.2	60.9	59.1	62.6	71.2
Croatia	7.5	8	5.9	6.4	4.9	5.1	7.1	8.4
Italy	42.6	50.4	52.4	55.5	56.4	56.2	51.5	47.5
Cyprus	0.8	1	0.6	0.5	0.8	0.6	0.8	0.6
Latvia	4.9	6.1	5.4	6.3	5.9	8.3	6.1	4.9
Lithuania	7.4	7.7	8.3	10.2	10.3	9.4	10.7	10.8
Luxembourg	0.9	0.7	0.8	0.5	:	0.9	0.5	1.3
Hungary	17.7	18.2	14.7	16.2	19.9	23.7	19.7	18.8
Malta	0.4	0.7	0.5	0.7	0.6	0.7	0.8	0.8
Netherlands	28.4	27.8	22.8	23	24.3	23.9	22.6	22.6
Austria	11.5	11.9	7.9	9.8	9.3	9.3	11.4	13.1
Poland	56	57.5	61.9	60	64.3	60.4	61	69.9
Portugal	10.7	11.3	8.8	12.1	12.4	11.6	11.3	12.5
Romania	11.7	11.8	9.2	8.6	9.3	11.9	14.5	9.8
Slovenia	5.9	5.1	5.2	5.2	4.7	3.9	4.3	4
Slovakia	4.7	5.8	6.6	7.1	7	5.3	8.1	9.2
Finland	13.2	12.3	10.7	12.4	10.8	12	12	11.9
Sweden	20.1	19.7	20.7	21.7	20.6	22.7	24.8	24.8
United Kingdom	107.6	105.8	106.6	102.1	109.2	99	107	102.1
Iceland	0.7	1.1	1	1	0.8	1	1.2	1
Norway	10.7	10	8.6	8.4	8.3	8.7	8.4	8.2
Switzerland	13.3	11.4	15.4	16.4	19.1	16.7	17.7	16.9
Montenegro	:	:	:	:	:	1.3	:	:
North Macedonia	1	1.9	2.3	1.6	1.3	1.8	2.4	1.1
Serbia	4.4	9.1	6.9	7.7	7.2	6.6	6.7	5.8
Turkey	6.2	8.6	11.5	9	10	15.1	17	19.7

Source: Eurostat database

GRAPH 50. *EU28 - Employment in Cultural Heritage (thousand persons)*

Year	Value
2011	600.7
2012	598.8
2013	604.3
2014	603.5
2015	616.2
2016	605.9
2017	619.6
2018	634

Source: Eurostat database

GRAPH 51. *Heritage Employment in UK, France, Poland and Germany (thousand persons)*

● UK ● France ● Poland ● Germany
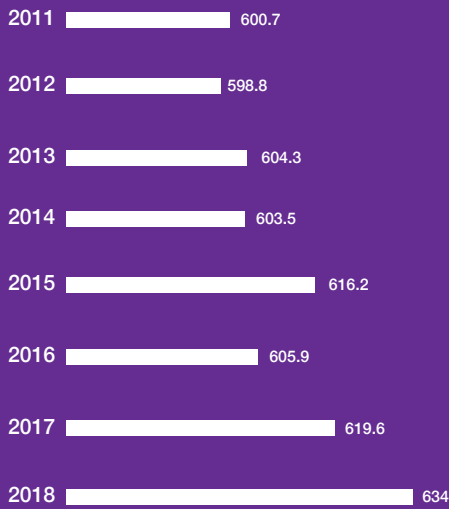
Source: Eurostat database

that the share of Heritage employment was not fluctuating much, i.e. between 7.2% and 7.6%, which means that it kept the pace with the total CCSs development over the whole time horizon of analysis. The Heritage recorded a decline in 2016, but then bounced back to 102% intersecting the yearly growth rhythm of total CCSs.
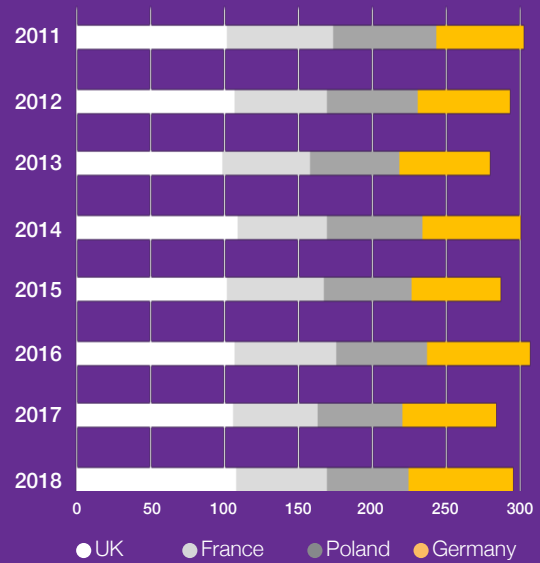
GRAPH 52. *Share of Heritage in Total CCSs (%)*

7.6% 7.4% 7.5% 7.4% 7.5% 7.2% 7.2% 7.3%
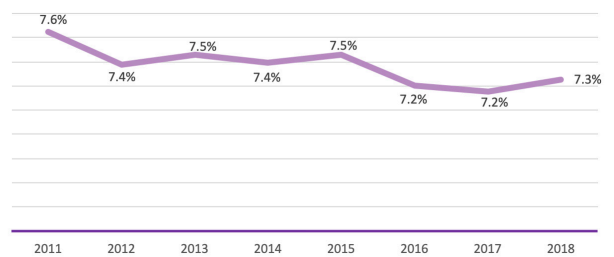
Source: Eurostat database

GRAPH 53. *Change Rhythms CCSs and Heritage (%)*

● Total CCS ● Cultural Heritage
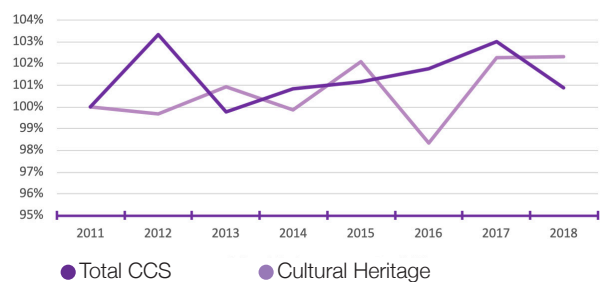
Source: Eurostat database

Household Expenditures for Cultural Heritage

The household expenditures is expressed as Mean consumption expenditure of private households on cultural goods and services by COICOP consumption purpose. The data are presented for 2010 and 2015.

The results in the table below indicate a small consumption for *Heritage* both in absolute terms and as share in total CCSs consumption. This could be also the effect of difficulties encountered in data collection and scarcity of studies done on the social and economic contribution of the *Cultural Heritage*. From the data of Eurostat, we can notice an increase of Heritage consumption in absolute and relative terms, i.e. an increase from 1.2% in 2010 to 2.0% in 2015. The added consumption of households across

GEO/COICOP	2010			2015		
	Total CCS	Heritage	%	Total CCS	Heritage	%
Belgium	1,171.2	41.9	3.6%	904.6	29.8	3.3%
Bulgaria	155.7	0.5	0.3%	205.7	1.3	0.6%
Czech Republic	614.7	18.5	3.0%	570.5	27.8	4.9%
Denmark	1,592.7	19.5	1.2%	:	:	:
Germany	1,188.4	14.1	1.2%	1,274.5	15.9	1.2%
Estonia	380.3	3.4	0.9%	536.6	14.1	2.6%
Ireland	1,620.4	12.3	0.8%	1,012.4	12.9	1.3%
Greece	555.2	0.7	0.1%	502.3	1.4	0.3%
Spain	883.7	7.9	0.9%	677.3	11.9	1.8%
France	1,000.8	14.6	1.5%	:	:	:
Croatia	498.8	1.6	0.3%	589.8	7.6	1.3%
Italy	761.1	19.3	2.5%	583.4	17.8	3.1%
Cyprus	1,085.4	5.9	0.5%	617.6	13.3	2.2%
Latvia	369.4	4.1	1.1%	408.6	8.3	2.0%
Lithuania	310.7	8.7	2.8%	433.0	1.3	0.3%
Luxembourg	1,097.7	0.0	0.0%	1,044.0	3.7	0.4%
Hungary	467.5	4.6	1.0%	359.8	2.5	0.7%
Malta	1,069.2	2.2	0.2%	913.3	7.6	0.8%
Netherlands	:	:	:	952.8	70.5	7.4%
Austria	1,568.8	19.9	1.3%	1,214.6	24.3	2.0%
Poland	670.8	3.1	0.5%	472.4	5.5	1.2%
Portugal	697.7	8.3	1.2%	487.8	7.0	1.4%
Romania	201.5	0.4	0.2%	211.8	1.4	0.7%
Slovenia	913.4	4.6	0.5%	786.8	16.2	2.1%
Slovakia	442.7	2.1	0.5%	556.5	10.1	1.8%
Finland	1,147.6	12.2	1.1%	892.1	10.6	1.2%
Sweden	1,377.8	8.9	0.6%	1,434.9	10.8	0.8%
United Kingdom	1,226.9	30.2	2.5%	1,158.0	36.4	3.1%
TOTAL EU28	**23,070.1**	**269.5**	**1.2%**	**18,801.1**	**370.0**	**2.0%**

Source: Eurostat database

EU28 shows a growth from 269.5 €/household in 2010 to 370.0 €/household in 2015, i.e. an increase with over 37%.

The average household consumption in 2015 is presented in the Graph 54. The highest consumption was recorded in Netherlands with 70.5 €/household/month, which could be considered an outstanding result. At the inferior limit there is Lithuania with only 1.3 €/household/year. The average consumption of EU28 is 14.2€/household/month. One can notice that in general Western European countries have a higher consumption than Eastern European countries, based also on the higher household budgets for the first category.
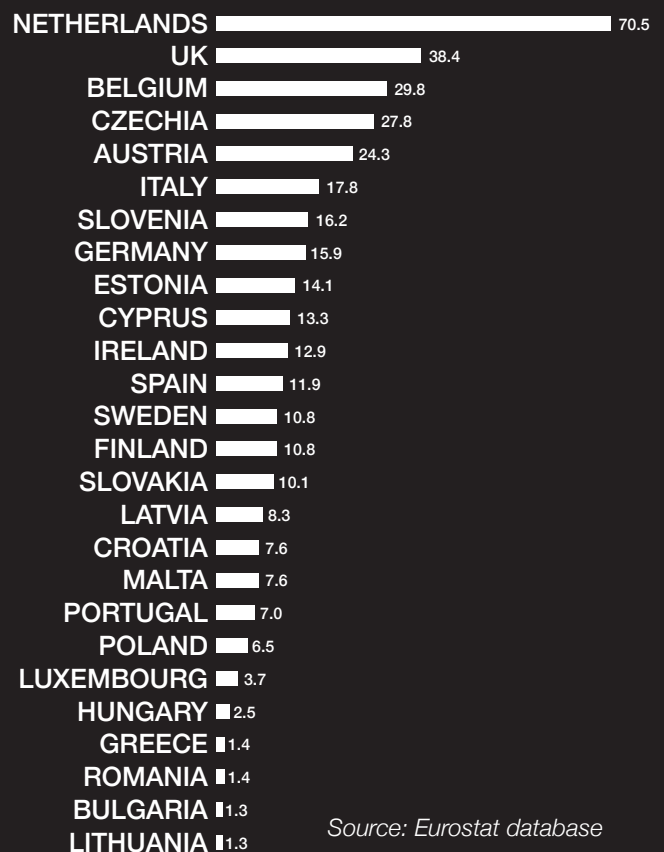
The graph 55 presents the share of cultural heritage consumption in total CCSs for 2010 and 2015 and allows comparisons among the countries for the two years. Denmark and France have been excluded as there are no data for 2015 for them. We can notice also the lack of data for Netherlands in 2010, but given the fact that it has the highest consumption (7.4%), it has been included in the graphic. The average EU consumption raised from 1.2% in 2010 to 2.0% in 2015 as already presented.

Czech Republic has remarkable results for both years, especially in 2015 when it reaches the level of almost 5%. Belgium and UK record high shares for both years and are in line with the figures registered in absolute terms. On the other hand, Lithuania's consumption recorded a substantial drop from 2.8% in 2010 to only 0.3% in 2015, in line also with the results in absolute terms.
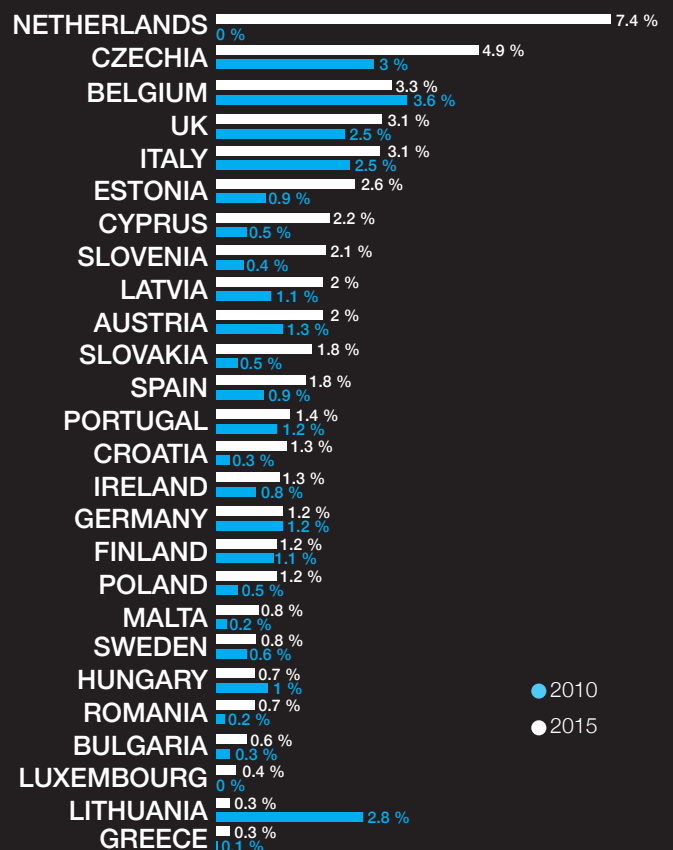
CASE STUDIES FOR PARTNER COUNTRIES

As the economic indicators proposed for this analysis were not found in the database of Eurostat, the country teams that are partners in this project were asked to provide data at their national level. This will help to have an idea of the economic size of Cultural Heritage in these respective countries. However, taking into account that methodologies and data collection may differ from one country to another, the information will not be compared intra-states, but analyzed for each country separately.

GRAPH 54. *Cultural Heritage Consumption in 2015 (euro/household/month)*

Country	Value
NETHERLANDS	70.5
UK	38.4
BELGIUM	29.8
CZECHIA	27.8
AUSTRIA	24.3
ITALY	17.8
SLOVENIA	16.2
GERMANY	15.9
ESTONIA	14.1
CYPRUS	13.3
IRELAND	12.9
SPAIN	11.9
SWEDEN	10.8
FINLAND	10.8
SLOVAKIA	10.1
LATVIA	8.3
CROATIA	7.6
MALTA	7.6
PORTUGAL	7.0
POLAND	6.5
LUXEMBOURG	3.7
HUNGARY	2.5
GREECE	1.4
ROMANIA	1.4
BULGARIA	1.3
LITHUANIA	1.3

Source: Eurostat database

GRAPH 55. *Share of Heritage consumption in Total CCSs in 2010 and 2015 (%)*

Country	2015	2010
NETHERLANDS	7.4 %	0 %
CZECHIA	4.9 %	3 %
BELGIUM	3.3 %	3.6 %
UK	3.1 %	2.5 %
ITALY	3.1 %	2.5 %
ESTONIA	2.6 %	0.9 %
CYPRUS	2.2 %	0.5 %
SLOVENIA	2.1 %	0.4 %
LATVIA	2 %	1.1 %
AUSTRIA	2 %	1.3 %
SLOVAKIA	1.8 %	0.5 %
SPAIN	1.8 %	0.9 %
PORTUGAL	1.4 %	1.2 %
CROATIA	1.3 %	0.3 %
IRELAND	1.3 %	0.8 %
GERMANY	1.2 %	1.2 %
FINLAND	1.2 %	1.1 %
POLAND	1.2 %	0.5 %
MALTA	0.8 %	0.2 %
SWEDEN	0.8 %	0.6 %
HUNGARY	0.7 %	1 %
ROMANIA	0.7 %	0.2 %
BULGARIA	0.6 %	0.3 %
LUXEMBOURG	0.4 %	0 %
LITHUANIA	0.3 %	2.8 %
GREECE	0.3 %	0.1 %

Source: Eurostat database

The only country that was not able to provide data was Belgium, where among other reasons, there is little research on the economic and social impact of Cultural Heritage, and official government statistics are rather broad, for instance, presenting statistics for the Tourism or Cultural sectors as a whole. Therefore, the country has related documents to the analyzed sector, but not the data required for our study.

Bellow we presented the data provided by partner countries.

GERMANY

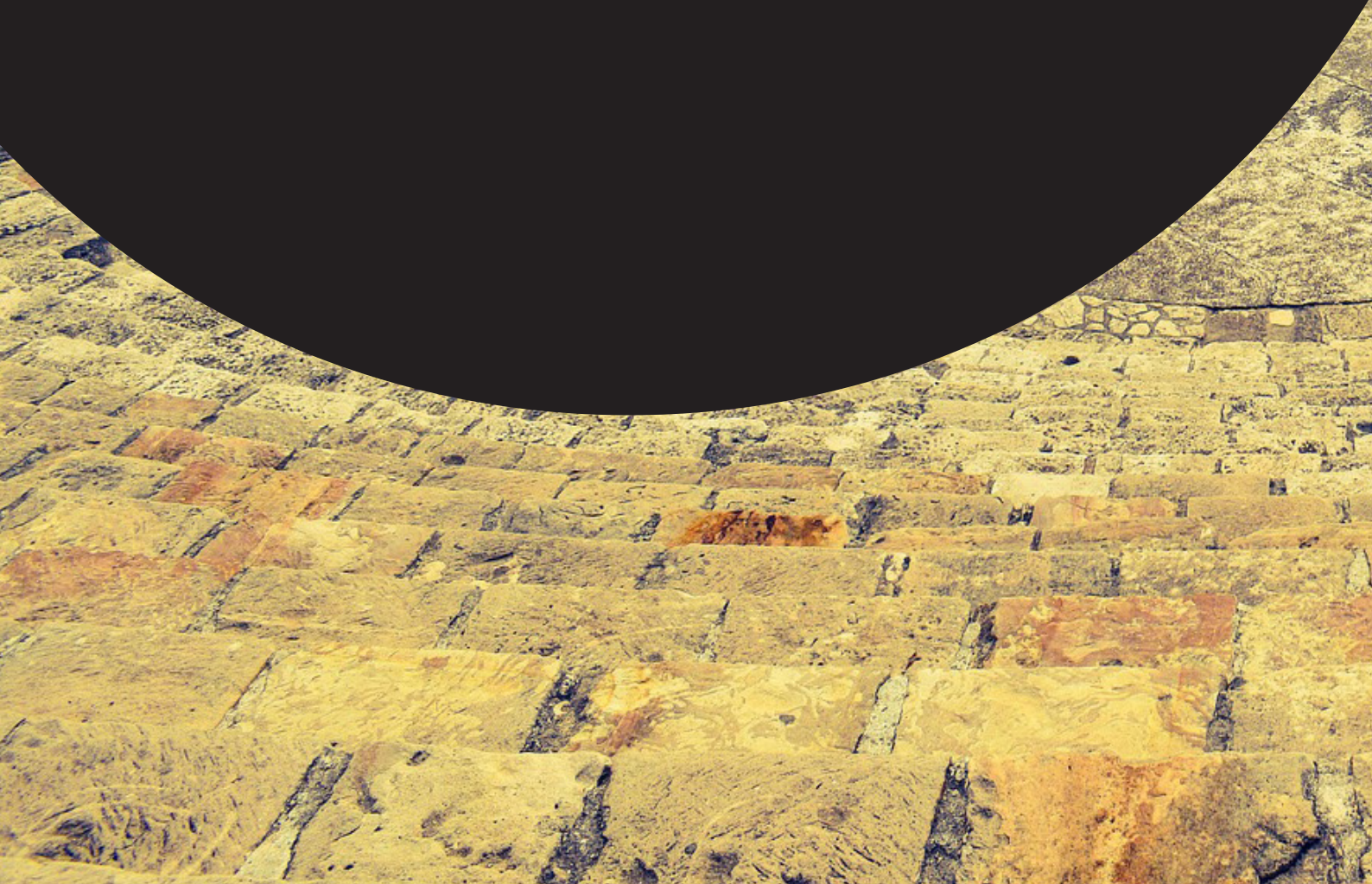| INDICATOR	2015	2016	2017
Turnover (thousand Euro)[1]	2013: min. nr. of public expenses: 494 Mil. Euro	n.a.	n.a.
Employment [2]	n.a.	Min. 36,000	n.a.
Profit (thousand Euro)	n.a.	n.a.	n.a.
Labour productivity (thousand. Euro turnover/headcount)	n.a.	n.a.	n.a.
Number of companies	n.a.	n.a.	n.a.
GDP (Million Euros)[3]	3,048,860	3,159,750	3,277,340

The most relevant data are found for GDP, with an increase of more than €220k in two years (about 7.5%). In 2016 it was estimated a minimum 36,000 employees in the Cultural Heritage sector.

Sources:
1. Statistisches Bundesamt (2018). P. 8. Bildung und Kultur Spartenbericht Baukultur, Denkmalschutz und Denkmalpflege: https://www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Bildung-Forschung-Kultur/Kultur/Publikationen/Downloads-Kultur/spartenbericht-baukultur-5216206189004.pdf?__blob=publicationFile (accessed: 19.07.2019).
2. Statistisches Bundesamt (2018). P. 7. Bildung und Kultur Spartenbericht Baukultur, Denkmalschutz und Denkmalpflege: https://www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Bildung-Forschung-Kultur/Kultur/Publikationen/Downloads-Kultur/spartenbericht-baukultur-5216206189004.pdf?__blob=publicationFile (accessed: 19.07.2019).
3. Organisation for Economic Co-Operation and Development. (09.07.2019). Von Organisation for Economic Co-Operation and Development: https://stats.oecd.org/index.aspx?queryid=60702 abgerufen

Further consulted Sources:
• Fachbeirates an die Kultusministerkonferenz. (April 2014). Abschlussbericht - Empfehlungen des Fachbeirates an die Kultusministerkonferenz zur Fortschreibung der deutschen Tentativliste für das UNESCO-Welterbe
• Institut der deutschen Wirtschaft (2019). Deutschland in Zahlen: https://www.deutschlandinzahlen.de › diz › Printversion › DIZ_2019_e-Book (Accessed: 17.07.2019)
• Jahrbuch 2018 –2019 Deutsche UNESCO Kommission (2019). Deutsche UNESCO-Kommission e.V. : https://www.unesco.de/sites/default/files/2019-06/DUK-Jahrbuch_2018-2019.pdf

GREECE

INDICATOR	2015	2016	2017
Turnover (thousand Euro)	49,802 euros	41,812 euros	n/a
Employment	2.9% of total employment	3.2% of total employment	3.2% of total employment
Profit (thousand Euro)	n/a	n/a	n/a
Labour productivity (Euro turnover/headcount)	15.20	13.30	n/a
Number of companies	733	630	n/a
GDP / GVA	GDP: 177,258 GVA by industry 6,612 (million)	GDP: 176,488 GVA by industry 6,469 (million)	GDP: 180,218 GVA by industry 6,462 (million)

Greece records a consistent employment rate in Cultural Heritage sector, i.e. around 3% of total national employment. The GDP records a slight increase of almost €3.0 Million, while de GVA is around €6.5 Million.

Sources:
1. Eurostat: https://ec.europa.eu/eurostat/web/culture/data/database;
2. http://www.statistics.gr/el/statistics/-/publication/SBR01/2015: Activities of libraries, archives, museums and other cultural activities;
3. http://www.statistics.gr/el/statistics/-/publication/SEL15/-
4. http://www.statistics.gr/el/statistics/-/publication/SEL45/-: Arts, entertainment, recreation, other service activities, activities of households as employers, undifferentiated goods and services producing activities of households for own use, activities of extraterritorial organizations and bodies.

ITALY

INDICATOR	2015	2016	2017
Turnover (thousand Euro)	1,167.9	2,855.7	2,916.7
Employment	52.0	53.1	51.0
Profit (thousand Euro)	200 Million	172 Million	200 Million
Labour productivity evolution (thousand. Euro turnover/headcount)	49.28	54.92	54.93
Number of companies	904	1061	1,116
GDP / GVA	GDP 1,636,372 GVA 2.8 Billion euros	GDP 1,672,438 GVA 2.9 Billion euros	GDP 1,724,954 GVA 2.8 Billion euros

Italy records very high values of GVA, i.e. €2.8 Billion, while the level of profit is €200 Million in 2017. Labour productivity almost reached 55k euros/person employed in 2016 and 2017. An increasing number of companies operating in the sector also proves the general good results.

Sources:
1. Unioncamere, fondazione Symbola.
2. Io sono cultura, Report 2018 https://www.beniculturali.it/mibac/multimedia/MiBAC/documents/1529596696147_io_sono_cultura_2018.pdf.
3. Io sono cultura, report 2017 http://www.symbola.net/assets/files/IoSonoCultura_2017_DEF_1498646352.pdf.
4. Io sono cultura, report 2016 http://www.symbola.net/assets/files/Io%20sono%20cultura%202016%20DEFINITIVO%20bassa%20risoluzione_1469703511.pdf.
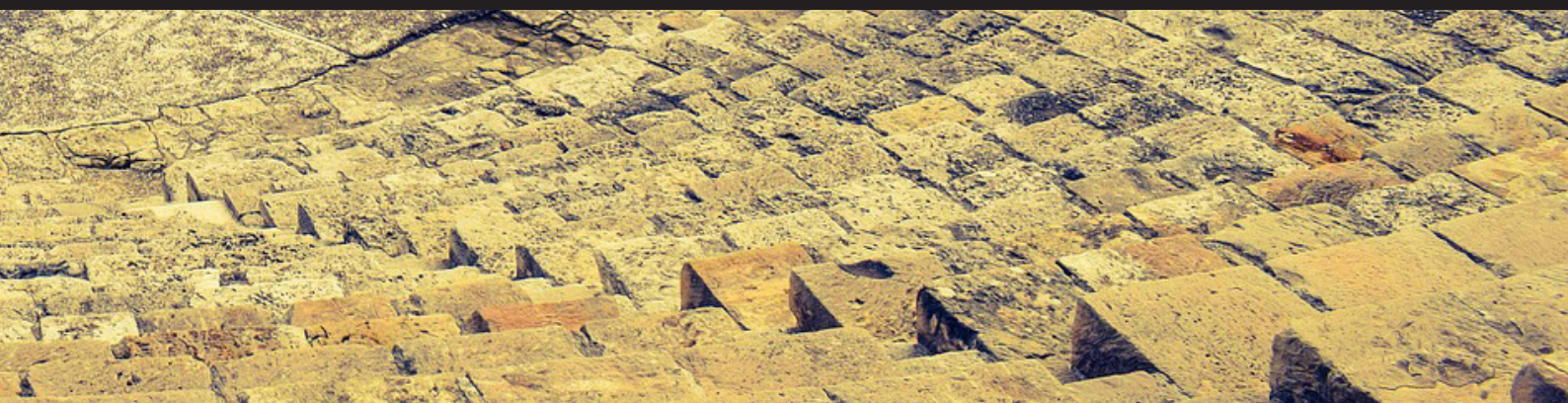
MALTA

INDICATOR	2015	2016	2017	2018
Turnover (thousand Euro)	19,167	22,071	22,624	22,936
Employment	464	494	460	472
Profit (thousand Euro)	-692	-732	-678	-584
Labor productivity (thousand. Euro turnover/headcount)	48	52	58	57
Number of companies	42	45	47	n.a.
GVA (gross added value)	**12,992**	**14,097**	**14,430**	**15,280**

The sector has expanded over the last 4 years, with an increase with nearly 20% of turnover. The profitability is negative, though improving in 2018. Labor productivity records a good growth based on good turnover. The GVA is also on a positive trend, with +17.6% in 2018 compared to 2015.

Notes:
1. Turnover: Output is the total of products created during the accounting period. (ESA2010).
2. Employment: Number of jobs (full-time and part-time).
3. GVA: Net operating surplus is gross output less the cost of intermediate goods and services to give gross value added, and less compensation of employees and taxes and subsidies on production and imports, less consumption of fixed capital (ESA2010).
4. Labour productivity: Output per head.

ROMANIA

INDICATOR	2015	2016	2017
Turnover evolution (thousand Euro)	38,116.9	40,657.0	45,529.3
Employment	1,669	1,765	1,835
Profit evolution (thousand Euro)	7,346.0	10,740.7	9,720.8
Labour productivity (thousand. Euro turnover/headcount)	4.40	6.09	5.30
Number of companies	235	251	257
GVA (Million euro)	19.9	10.7	27.1

Romania face a general increase of the sector, with over 1,800 employees operating in 2017 and 257 companies. Subsequently, the turnover raised from €38.1 Million in 2015 to €45.5 Million in 2017, i.e. +19.4%.

The positive activity is highlighted by the outstanding evolution of gross value added, especially in 2017, when it reaches €27.1% Million. This means an increase of more than €7 Million compared to 2015 or +36.1%.

Sources:
1. National Statistics Institute of Romania, http://statistici.insse.ro:8077/tempo-online/#/pages/tables/insse-table
2. Borg Design, www.listadefirme.ro
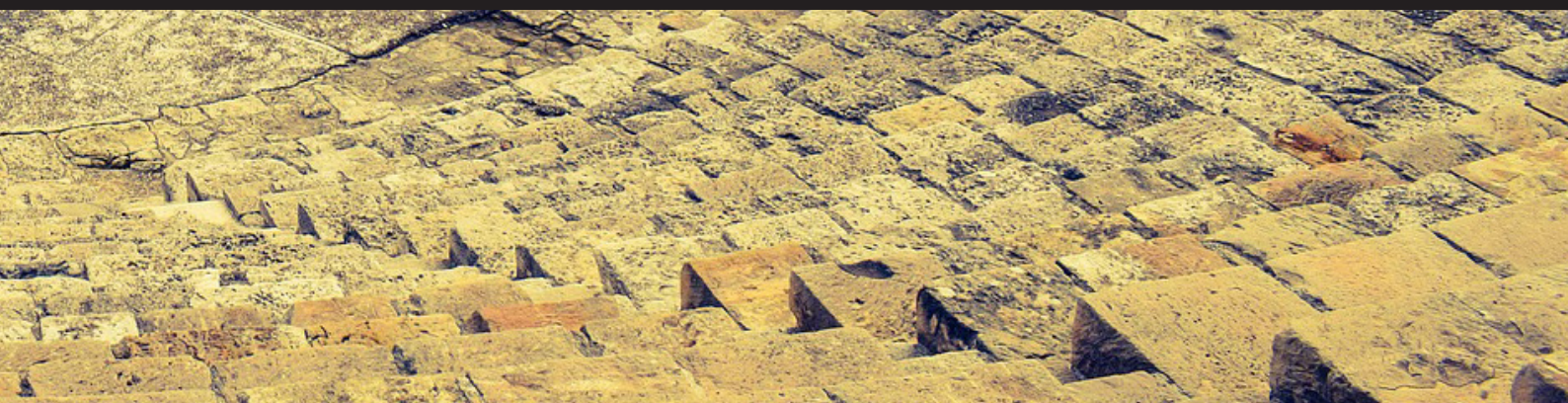
SPAIN

INDICATOR	2015	2016	2017
Turnover (thousand Euro)	2,505,000	2,470,000	n.a.
Employment	41,000	34,800	37,500
Profit evolution (thousand Euro)	n.a.	n.a.	n.a.
Labour productivity (thousand. Euro turnover/headcount)	n.a.	n.a.	n.a.
Number of companies	5,364	5,589	4,625
GDP / GVA (Million EUR)	0.24 of GDP / 0.26 of GVA	0.23 of GDP / 0.24 of GVA	n.a.

The data indicates a constant activity in Spain, with some fluctuations, but not major ones. There is a slight decrease in trends, but not significant. For instance, the GDP decreases with only €0.01 Million in 2016 compared to 2015 and GVA drops with only €0.02 Million for the same period. The other indicators show a consistent activity and a relatively high volume of operations.

Sources:
1.   Data provided by partner country.

GENERAL CONCLUSIONS

The review of the current training programs on cultural heritage provided in EU countries highlighted that the most common providers are the educational institution and in some cases partnerships are established between higher education institutions and public or private organizations, international institutes and NGOs. Concerning the type of organizations providing training, most of them belong to the public sector, while the target groups aimed by the training providers include students and professionals but mainly the courses are organized for students. The courses were organised especially in a face-to-face approach and only a few were provided online. During courses the participants had access mostly to off-line learning materials, including especially bibliography, textbooks and audio-visual materials. In the majority of cases, the level of training provided was 6 EQAVET.

Approximately half of the training programs concerns the Area Management and Organization category, the rest of the programs concern the Cross-sectorial group (Combined Art Studies, Contemporary Art Practices, Tour Guide Certification Program, MA in Tourism, Research and Exploitation of Cultural Heritage), and Area Communication and Media. Training providers offer especialy courses on developing skills, competences and abilities in management, cross-sectorial skills or innovation and digital skills.

According to the quantitative research, the most needed skills in cultural heritage are: communication skills, problem solving skills, flexibility and adjustment or creativity and conceptual capacity. There are differences according to the area of cultural heritage included in our analysis. For Heritage Promotion area, the most needed skills are community involvement skills, network building skills, marketing skills and social media skills. For Heritage Valorization area the most needed are fundraising skills and presentation skills. For Heritage Exploitation the most needed are the innovate skills, curatorship skills, management skills and funding skills. For Mediation and Interpretation area, the most needed are digital skills, decision makers' skills and co-ownership of sites/ heritage skills. According to the qualitative research, the most needed skills are communication skills, community engagement skills, digital, innovation and media literacy, management skills, administrative and financial skills. Leadership skills, crowd founding, crowdsourcing skills and fundraising skills are also important skills mentioned by our respondents.

Concerning the main obstacles for the profesionals who have not participated in a training program, the most mentioned ones are: lack of time, lack of detailed information about courses and training program, lack of money or they didn't know where to look for these skills.

The results of our research have inspired the training program syllabus and the way this project addresses the needs of cultural heritage professionals. Therefore, the needs for skills identified in the research phase helped the design of the modules of the training as follows:
- The need for community engagement skills, crowd founding, crowdsourcing skills and fundraising skills will be addressed by the module Cultural Heritage for local development;
- The need for communication skills, problem solving skills, flexibility and adjustment will be addressed by the module Design the visitors' experience;
- The need for management skills, administrative and financial skills, leadership skills will be addressed by the module Entrepreneurial valorization of cultural heritage;
- The need for digital and innovative skills will be addressed by the module Digital strategies and instruments for valorization and communication of cultural heritage;
- The need for network building skills, decision makers' skills and co-ownership of sites/ heritage skills will be addressed by the module Approaches for sustainability and social impact.

Skills and competences for which training is needed

- Communication skills
- Problem solving skills
- Flexibility and adjustment
- Creativity and conceptual capacity
- Outreach and community involvement skills
- Network building skills
- Marketing skills
- Social media skills
- Community engagement skills
- Education processes involving people of different ages and abilities
- Fundraising skills

- Presentation skills
- know-how to innovate skills
- Community and curatorship skills
- Management skills
- Funding skills
- Digital skills
- Advocacy-aimed and decision-making skills
- Co-ownership of sites / heritage skills
- Community engagement skills
- Administrative and financial skills
- Fundraising skills and advocacy
- Business skills
- Leadership skills

Skills and competences for which training is already provided

- Management skills
- Cross-sectorial skills
- Innovation skills
- Digital skills
- Communication and media skills
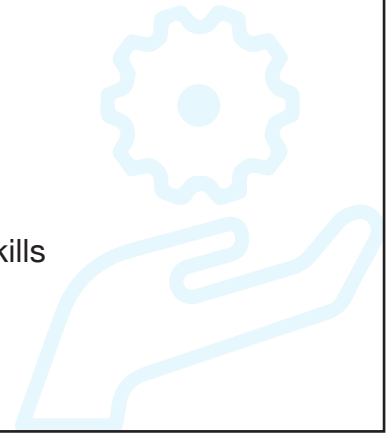
Annex 1. Sources for the desk research

NAME OF TRAINING	NAME OF ORGANIZATION PROVIDING TRAINING PROGRAME	WEBSITE
AUSTRIA		
MSc Sanierung und Revitalisierung ("Renovation and revitalization")	Donau University Krems	https://www.donau-uni.ac.at/de/studium/sanierungrevitalisierung/index.php
MSc Konzeptuelle Denkmalpflege ("Conceptual monument preservation")	Donau University Krems	https://www.donau-uni.ac.at/de/studium/konzeptuelle-denkmalpflege/index.php
Academic Expert "Sanierung und Revitalisierung" (= Renovation and revitalization)	Donau University Krems	https://www.donau-uni.ac.at/de/studium/sanierungrevitalisierung/index.php
Diploma Conservation and Restoration	Academy of Fine Arts Vienna	https://www.akbild.ac.at/portal_en/studies/study-programs/conservation-and-restoration/?searchterm=oehreko@akbild.ac.at*&set_language=en
Diploma Conservation and Restoration	University of Applied Arts Vienna	https://www.dieangewandte.at/jart/prj3/angewandte-2016/main.jart?rel=en&content-id=1454062384336&reserve-mode=active
BELGIUM		
Toerisme & Recreatiemanagement	Thomas More - Mechelen	www.thomasmore.be/opleidingen/professionele-bachelor/toerisme-en-recreatiemanagement
Bachelor in het toersime en recreatiemanagement	PXL - Hasselt	www.pxl.be/toerisme-en-recreatiemanagement
Toerisme & Recreatiemanagement	Erasmushogeschool Brussel	www.erasmushogeschool.be/nl/opleidingen/toerisme-recreatiemanagement
Toerisme & Recreatiemanagement	VIVES-Noord - Brugge	www.vives.be/nl/opleidingen/handelswetenschappen-en-bedrijfskunde/bachelor-toerisme-en-recreatiemanagement
Sport- en Cultuurmanagement	Thomas More - Turnhout	www.thomasmore.be/opleidingen/professionele-bachelor/bedrijfsmanagement/sport-en-cultuurmanagement

Sport- en Cultuurmanagement	VIVES - Noord - Brugge	www.vives.be/nl/opleidingen/handelswetenschappen-en-bedrijfskunde/cultuurmanagement
Event- & projectmanagemet	Arteveldehogeschool Gent	www.arteveldehogeschool.be/opleidingen/bachelor/officemanagement/event-en-projectmanagement
Ma-na-Ma Archivistiek	cooperation between 4 universities: VUB (compulsory subjects) - KUL - UG - UIA (optional subjects)	www.vub.ac.be/opleiding/archivistiek-erfgoed-en-hedendaags-documentbeheer
Postgraduaat Onderwijs en Erfgoed	Odisee Hogeschool i.s.m. de onderzoekslijn erfgoededucatie van VIVES Hogeschool, met medewerking van FARO	www.vives.be/nl/opleidingen/onderwijs/postgraduaat-erfgoed-en-onderwijs
Postgraduaat Cultuureducator	PXL Hasselt	www.pxl.be/Pub/Opleidingen/Postgraduaat/Postgraduaat-Cultuureducator.html
Master in de Erfgoedstudies	Universiteit Antwerpen	www.uantwerpen.be/nl/studeren/opleidingsaanbod/master-erfgoedstudies
BULGARIA		
Culture and arts in transition: the digital era-The Cultural Management Academy	Sofia Development Association, Sofia University „St. Kliment Ohridskiand, EUNIC, the University of Bucharest and the Goethe-Institut	http://academy.sofia-da.eu/ http://sofia-da.eu/images/projects/CMA_open_call_2019_eng.pdf
Workshop for Conservation of Ancient Greek Pottery	The Balkan Heritage Foundation-The Balkan Heritage Field School	https://www.bhfieldschool.org/program/ancient-greek-pottery-conservation-course
Apollonia Pontica Archaeology Field School	The Balkan Heritage Foundation-The Balkan Heritage Field School	https://www.bhfieldschool.org/program/ancient-greek-excavtions-apollonia-pontica
International project "CANEPAL" - the European heritage of sheep farming and pasture life	The National History Museum	https://historymuseum.org/en/projects/asd/
	Sofia City Art Gallery	http://www.sghg.bg/?page=za_nas_obrazovanie
Management and Socialisation of Cultural Heritage	Sofia University "St. Kliment Ohridski"	https://www.uni-sofia.bg/index.php/bul/universitet_t/fakulteti/filosofski_fakultet/specialnosti/magist_rski_programi/filosofski_fakultet/specialnost_kulturologiya/menidzhm_nt_i_socializaciya_na_kulturnoto_nasledstvo
Preservation of the Bulgarian Cultural Heritage	Sofia University "St. Kliment Ohridski", Faculty of Slavic Philology, the Faculty of Philosophy and the Center for Slavonic-Byzantine Studies "Ivan Dujčev	https://www.slav.uni-sofia.bg/index.php/magistri-programi/224

'Fresco-Hunting" Photo Research Expedition to Medieval Balkan Churches	Public-NGO - The Balkan Heritage Foundation-The Balkan Heritage Field School	https://www.bhfieldschool.org/program/medieval-fresco-photo-expedition
Digital presentation and preservation of cultural and scientific heritage	ICT Cluster Burgas	https://www.ictc-burgas.org/en/events/digital-presentation-and-preservation-of-cultural-and-scientific-heritage
Underwater Archaeology Field School in the Black Sea	The Balkan Heritage Foundation-The Balkan Heritage Field School	https://www.bhfieldschool.org/program/underwater-archaeology-in-the-black-sea
The European project SKIVRE – 'Skills Development for the Valorisation of European Religious Heritage'	INI-Novation Bulgaria OOD-The European project SKIVRE – 'Skills Development for the Valorisation of European Religious Heritage'	https://www.frh-europe.org/projects/skivre http://www.ini-novation.com/about-us/partners http://www.ini-novation.com/skivre-project-team-visited-the-tsarnogorski-monastery/
B.A. in Culture and Cultural Tourism	South-West University of Neofit Rilski	https://www.swu.bg/academic-activities/academic-programmes/bachelor-programmes/sociology,-anthropology-and-cultural-studies/culture-and-cultural-tourism.aspx?lang=en https://www.swu.bg/media/460703/culture%20i%20cultural%20tourism%20en.pdf
B.A. in Cultural Studies and Cultural management	South-West University of Neofit Rilski	https://www.swu.bg/academic-activities/academic-programmes/bachelor-programmes/sociology,-anthropology-and-cultural-studies/cultural-studies.aspx https://www.swu.bg/media/521051/cultural%20studies%20andl%20management.pdf
OPENING RURAL HERITAGE TO OPEN MINDS- Transnational Training Workshop for Youth	Center of Heritage Interpretation -Bulgaria	http://www.ycarhe.eu/uploads/media/atelier%20bulgarie/WorkshopSofia_YCARHe_info-pack.pdf http://www.ycarhe.eu/uploads/media/atelier%20bulgarie/C2_Greek%20Team%20Proposal.ppsx.pdf http://www.ycarhe.eu/en/activities/field-workshops/workshop-in-bulgaria
	CROATIA	
BA on Restoration and Conservation (wood, paper, textile, metal and ceramics)	University of Dubrovnik	http://www.unidu.hr/datoteke/635izb/restauracija.pdf
Croatian Language and Literature (single-major)	University of Zadar	http://www.unizd.hr/Portals/0/ms/odjeli/Croatian%20and%20Slavic%20Studies_17_18_EN.PDF
Undergraduate university study programme of Ethnology and Anthropology (double major)	University of Zadar	http://www.unizd.hr/Portals/0/ms/odjeli/Ethnology%20and%20Anthropology_17_18_EN.PDF

Program	University	Link
Ethnology and Anthropology	University of Zadar	http://www.unizd.hr/Portals/0/ms/odjeli/Ethnology%20and%20Anthropology_17_18_EN.PDF
Media and Social Culture	University of Dubrovnik	http://www.unidu.hr/datoteke/635izb/mediji.pdf
Journalism and Public Relations	University of Zadar	http://www.unizd.hr/Portals/0/ms/odjeli/TIK_17_18_EN.PDF
Undergraduate university study programme of Culture and Tourism (single major, full time and part time)	University of Zadar	http://www.unizd.hr/Portals/0/ms/odjeli/TIK_17_18_EN.PDF
Management of Destination Organizations and Companies	College of Management and Design "Aspira"	http://www.aspira.hr/semester-owerview?lang=en
Hotel Management	College of Management and Design "Aspira"	http://www.aspira.hr/semester-owerview?lang=en
Entrepreneurship in Culture and Tourism	University of Zadar	http://www.unizd.hr/Portals/0/ms/odjeli/TIK_17_18_EN.PDF
Cultural and Natural Heritage in Tourism	University of Zadar	http://www.unizd.hr/Portals/0/ms/odjeli/TIK_17_18_EN.PDF
CYPRUS		
TIME Program	MBE is jointly offered by a consortium of three universities: The University of Crete, the University of Cyprus and the Wageningen University in Netherlands. It is recognized by the Greek, Cypriot and Dutch Education authorities within the framework of the Bologna Process.	https://www.timembe.eu/en/program/keyfacts
Cultural Policy and Development	Open University of Cyprus	http://www.ouc.ac.cy/web/guest/s1/programme/ppa/description
Entrepreneurship and Innovation	Open University of Cyprus	http://www.ouc.ac.cy/web/guest/cert/business
Science and Technology in Cultural Heritage	The Cyprus Institute	https://www.cyi.ac.cy/index.php/education/phd-programs/science-and-technology-in-cultural-heritage/phd-dch-program-overview.html
Interaction Design	Cyprus Univeristy of Technology	https://www.cut.ac.cy/studies/masters/master-programmes/mga-gr-ide/?languageId=1 & https://www.idmaster.eu/
Contemporary Art Practices	Frederick Univeristy	http://www.frederick.ac.cy/ma-in-fine-art-program-profile

Czech Republic		
Museology	Masaryck University - Faculty of Arts	https://www.muni.cz/en/bachelors-and-masters-study-fields/491-museology#application
Liberal Arts and Humanities	Charles University - Faculty of Humanities	https://humanities.fhs.cuni.cz/SHVENG-17.html
Contemporary European Cultural History	Charles University	https://fhs.cuni.cz/FHSENG-715.html
Visual Informatics	Masaryck University - Faculty of Informatics	https://www.muni.cz/en/bachelors-and-masters-study-fields/25295-visual-informatics-eng
Combined Art Studies	Masaryck University - Faculty of Arts	https://www.muni.cz/en/bachelors-and-masters-study-fields/24632-combined-art-studies
DENMARK		
MA Sustainable Heritage Management	" Aarhus University"	http://kandidat.au.dk/en/sustainable-heritage-management/
HACK4DK	" ARos – Aarhus Kunstmuseum, Danish Agency for Culture, Danish Film Institute, Danish State Archives, DR/Dansk Kulturarv, MMex – Meaning Making Experience, National Gallery of Denmark, National Museum of Denmark Natural History Museum The Royal Library of Denmark)"	
MA Tourism	Aalborg University	https://www.en.aau.dk/education/master/tourism/specialisations/global-tourism-development/student-guidance/
ESTONIA		
Training Course "Heritage and Rights"	ICOMOS"Our Common Dignity" working group, ICOMOS Estonia, Estonian Academy of Arts and University of Tartu, Institute of Human Rights, ICOMOS Norway and The Norwegian Centre of Human Rights, University of Oslo, Environmental Board and Heritage Board of Estonia	https://www.kaitsealad.ee/eng/training-course-heritage-and-rights
Landscape Architecture	Estonian University of Life Sciences	https://www.emu.ee/userfiles/emu2015/file/master%20annotation.pdf
Documentary and Digital Cultural Heritage	Tallinn University	https://ois2.tlu.ee/tluois/subject/INT7119.DT
Media Literacy, Reuse, and Heritage in Education	Tallinn University Baltic Film, Media, Arts and Communication School (project partner)	

	FINLAND	
MA programme in Nordic Cultural and Social Resilience	University of Turku	http://masters.utu.fi/programmes/nordic-cultural-and-social-resilience/
Museum Ethics 2.0: Ethical aspects in cultural heritage work	ICOM Finland and the Finnish Museums Association	http://museoetiikka.blogspot.com/p/tietoa-seminaarista.html
Project "HERITAGE HUBS: Practical Classes in Exploring, Sharing and Practicing the Cultures of Ourselves and Others"	Association of Cultural Heritage Education in Finland (Not really training, but an EU project)	
Digitaaliselle kulttuuriperinnölle verkkokurssi: Massive Open Online Course (MOOC) / Digital Cultural Heritage MOOC	University of Helsinki	https://blogs.helsinki.fi/digiloikka/kulttuuriperinnon-maisteriohjelma/
	FRANCE	
Master Valorisation du patrimoine et développement territorial	Universitè de Limoges	https://www.flsh.unilim.fr/master/valorisation-patrimoine-developpement-territorial/
Techniques, Patrimoine, Territoires de l'Industrie : histoire, valorisation, didactique	Universitè Pantheon Sorbonne	http://www.pantheonsorbonne.fr/ws/ws.php?_cmd=getFormation&_oid=UP1-PROG64522&_redirect=voir_presentation_diplome&_lang=fr-FR
Tourisme parcours Développement et Aménagement Touristique des Territoires	Universitè Pantheon Sorbonne	http://www.pantheonsorbonne.fr/ws/ws.php?_cmd=getFormation&_oid=UP1-PROG48279&_redirect=voir_presentation_diplome&_lang=fr-FR
Tourisme parcours Economie du Développement Touristique International	Universitè Pantheon Sorbonne	http://www.pantheonsorbonne.fr/ws/ws.php?_cmd=getFormation&_oid=UP1-PROG48273&_redirect=voir_presentation_diplome&_lang=fr-FR
Tourisme parcours Gestion et Valorisation Touristique du Patrimoine	Universitè Pantheon Sorbonne	http://www.pantheonsorbonne.fr/ws/ws.php?_cmd=getFormation&_oid=UP1-PROG48278&_redirect=voir_presentation_diplome&_lang=fr-FR
Protection et valorisation du patrimoine historique et culturel	Le Mans Université	http://www.univ-lemans.fr/fr/formation/catalogue-des-formations/licence-professionnelle-LICP/sciences-humaines-et-sociales-0001/lp-protection-et-valorisation-du-patrimoine-historique-et-culturel-program-lp-protection-et-valorisation-du-patrimoine-historique-et-culturel.html

MASTER Patrimoine culturel immatériel (PCI)	Université de Tours	https://international.univ-tours.fr/offre-de-formation/nos-formations/arts-lettres-langues/master-patrimoine-culturel-immateriel-pci--253228.kjsp
Master Patrimoine et Musées	Université de Reims	https://www.univ-reims.fr/formation/nos-formations/catalogue/arts-lettres-langues/master-patrimoine-et-musees,21632,35925.html
Master Gestion du Patrimoine	Dauphine Université Paris	https://www.dauphine.psl.eu/fr/formations-et-diplomes/masters/gestion-patrimoine.html
Bachelor management of tourism projects	INEAD	https://www.fede.education/fede-school/inead/
Bachelor Gestion et Valorisation Naturaliste	Le Cours Diderot	http://www.coursdiderot.com/formations/3eannee/bachelor-gestion-valorisation-naturaliste.html
Mecic	Burgundy School of Business	https://www.bsb-education.com/programmes/masteres-specialises/ms-mecic-management-des-entreprises-culturelles-industries-creatives/presentation.html
Master Direction de Projets ou Etablissements Culturels, Projets Culturels et Diversification des Publics	Université de Rouen NOrmandie	http://lsh.univ-rouen.fr/master-direction-de-projets-ou-etablissements-culturels-projets-culturels-et-diversification-despublics-543166.kjsp?RH=1382971718462
Master Études européennes et internationales parcours Tourisme culturel et promotion internationale des territoires	Université Cergy-Pontoise	https://www.u-cergy.fr/fr/formations/schema-des-formations/master-lmd-XB/arts-lettres-langues-ALL/master-etudes-europeennes-et-internationales-parcours-tourisme-culturel-et-promotion-internationale-des-territoires-program-tcpit.html
LP GEPSAC (Gestion Culturelle)	IUT Chambery	http://www.iut-chy.univ-savoie.fr/index.php/formations/les-licences-professionnelles-lp/agec
MBA IN ARTS & CULTURAL MANAGEMENT	IESA's international department	https://www.iesa.edu/
MBA IN CULTURAL ENTREPRENEURSHIP & TOURIS	IESA's international department	https://www.iesa.edu/
Master in International Tourism Marketing	Toluse Business School	https://www.tbs-education.fr/fr/formations/ms-msc/masters-science-msc/msc-international-tourism-hospitality-and-travel-marketing-management-paris

Master Sciences Humaines et Sociales Mention : Patrimoine et musées Parcours : Médiation culturelle, patrimoine et numérique	Universitè Paris Nanterre	https://www.parisnanterre.fr/offre-de-formation-/master-sciences-humaines-et-sociales-br-mention-patrimoine-et-musees-br-parcours-mediation-culturelle-patrimoine-et-numerique--416442.kjsp
LICENCE PRO Métiers du tourisme : communication et valorisation des territoires | parcours Nouvelles Technologies de l'Information et de la Communication appliquées au tourisme	université Toulouse - Jean Jaurès	https://www.univ-tlse2.fr/licence-pro-metiers-du-tourisme-communication-et-valorisation-des-territoires-parcours-nouvelles-technologies-de-l-information-et-de-la-communication-appliquees-au-tourisme-ntic--386320.kjsp?RH=composantes
Management de l'innovation parcours Innovation Management des Technologies & Entrepreneuriat (IMT&E)	Universitè Pantheon Sorbonne	http://www.pantheonsorbonne.fr/ws/ws.php?_cmd=getFormation&_oid=UP1-PROG65038&_redirect=voir_presentation_diplome&_lang=fr-FR
Mastère Spécialisé ® Entrepreneuriat & Management de l'Innovation	emlyon business school	https://masters.em-lyon.com/fr/mastere-specialise-Entrepreneuriat-et-Management-de-l-Innovation
MSc in Digital Marketing & Data Science	emlyon business school	https://masters.em-lyon.com/fr/msc-marketing-digital-data-science
Mastère Spécialisé ® Transformation Digitale, Marketing & Stratégie	emlyon business school	https://masters.em-lyon.com/fr/ms-transformation-digitale-marketing-et-strategie
Motion design	ITECOM Art Design NICE	
Tourisme, culture et numérique : quelles méthodes ?	Class Central MOOC	https://www.classcentral.com/course/france-universite-numerique-tourisme-culture-et-numerique-quelles-methodes-11184 https://www.fun-mooc.fr/courses/course-v1:UPVD+95004+session02/about
MASTER Tourisme | parcours TIC appliquées au développement des territoires touristiques	université Toulouse - Jean Jaurès	https://www.univ-tlse2.fr/master-tourisme-parcours-tic-appliquees-au-developpement-des-territoires-touristiques-tic-adtt--386330.kjsp?RH=composantes
LICENCE PRO e-commerce et marketing numérique | parcours Développement durable des territoires par l'e-commerce et l'e-tourisme	université Toulouse - Jean Jaurès	https://www.univ-tlse2.fr/licence-pro-e-commerce-et-marketing-numerique-parcours-developpement-durable-des-territoires-par-l-e-commerce-et-l-e-tourisme-ddt-ecet--386316.kjsp?RH=composantes
Master Oenotourisme & E-Tourisme	Formasup Campus Bordeaux	https://www.supevents-tourism.com/formations/mastere-dmoe-winetourism-marketing.html

BTS tourisme	IEFT Lyon Paris	http://www.ieftourisme.com/formations/bts-tourisme/
Summer Camp - Paris: 5000 years of history	Sorbonne University - Summer School	https://www.academiccourses.com/Summer-Course-Paris-A-Factory-of-A-Capital-5000-Years-of-History/France/Sorbonne-University-Summer-School/
Paris - Studio Art, Dance & Music	IES Abroad French language course	https://www.iesabroad.org/programs/paris-studio-art-dance-music
GERMANY		
MA "Materielles und Immaterielles Kulturerbe"(material and immaterial cultural heritage)	University Paderborn	https://kw.uni-paderborn.de/en/historisches-institut/kulturerbe/studium/master-kulturerbe/
B. Sc. "Baukulturerbe" (= building culture heritage)	RheinMain University of Applied Sciences	https://www.hs-rm.de/de/fachbereiche/architektur-und-bauingenieurwesen/studiengaenge/baukulturerbe-bsc/#infos-fuer-studieninteressierte-22103
MSc "Digital Technologies in Heritage Conservation"	Conducted jointly by the Department of Heritage Sciences at the University of Bamberg and the University of Applied Sciences Coburg.	https://www.uni-bamberg.de/en/iadk/denkmalwissenschaften/digital-technologies-in-heritage-conservation/ma-dht/
M.A."World Heritage Studies"	Brandenburg University of Technology in Cottbus	http://www.b-tu.de/en/worldheritage-ma
Not a training yet, but part of very similar sounding ERASMUS+ project "HERITAGE-PRO"	"Kultur und Arbeit e.V."	http://kultur-und-arbeit.de/leistungen-und-projekte/kulturerbe/2018-2021-heritage-pro
B.A. International Degree in Applied Leisure Studies	City University of Applied Sciences Bremen	https://www.hs-bremen.de/internet/en/studium/stg/isaf/
M.A. Cultural Management (Part-Time)	City University of Applied Sciences Bremen	https://www.graduatecenter.org/en/part-time-mba-master/master-in-cultural-management.html
GREECE		
CULTURAL HERITAGE MANAGEMENT: ARCHAEOLOGY, CITY AND ARCHITECTURE	National and Kapodistrian Univeristy of Athens - Faculty of History & Archaeology	http://www.dpmsdiax.arch.uoa.gr/index.html
"Cultural Heritage Management and New Technologies with 2 specialisations: a) Management of Cultural Resources and b) Cultural Informatics"	University of Patras - Department of Cultural Heritage Management and New Technologies	http://www1.culture.upatras.gr/

Heritage Management	Athens University of Economics and Business (AUEB) in Greece in collaboration with the University of Kent in UK	http://www2.aueb.gr/heritage/
Cultural entrepreneurship: Designing and developing business models in the field of cultural industries	Hellenic American Union	http://www.hau.gr/?i=culture.en.new-seminars&itemCode=culturalentrepreneurshipnew
Academy of Cultural Management (CMA) course in Culture and Arts in transition: the Digital Age	Goethe-Institutes of Sofia, Bucharest, Thessaloniki and Sarajevo	https://www.goethe.de/prj/cma/en/index.html
COMMUNICATION & MEDIA STUDIES	NATIONAL & KAPODISTRIAN UNIVERSITY OF ATHENS - FACULTY OF COMMUNICATION & MEDIA STUDIES	http://en.media.uoa.gr/
"COMMUNICATION & MEDIA STUDIES with five thematic areas: 1. European Communications: Structures and Policies 2. Public Opinion and Public Communication 3. Cultural Studies 4. Conflicts: Conflict Management and Communication 5. Digital Communication Media and Interactive Environments"	NATIONAL & KAPODISTRIAN UNIVERSITY OF ATHENS - FACULTY OF COMMUNICATION & MEDIA STUDIES	http://en.media.uoa.gr/
Audience Enlargement and Enrichment in the field of Culture	Hellenic American Union	http://www.hau.gr/?i=culture.en.new-seminars&itemCode=inclusion
Cultural Technology and Communication	University of the Aegean - Department of Cultural Technology and Communications	http://www.ct.aegean.gr/Home/Proptyxiako
	University of the Aegean - Department of Cultural Technology and Communications	https://ci.aegean.gr/
Networking Cities and Representations	University of Patras - Department of Cultural Heritage Management and New Technologies	http://www1.culture.upatras.gr/en/
Fine Arts and Sciences of Art	Uninversity of Ioannina - Department of Fine Arts and Sciences of Art	http://www.arts.uoi.gr/en/mainEN.html
Tour Guide Certification Program	Aristotle University of Thessaloniki - Postgraduate Program in Museology - LLP	http://ma-museology.web.auth.gr/en/dpms_postgraduate/intensive-tour-guide-certification-program/
HUNGARY		
Master of Arts in "Cultural Heritage Studies: Academic Research, Policy, Management"	Central European University - Cultural Heritage Studies Program	https://medievalstudies.ceu.edu/chs

Cultural Heritage Management and Sustainable Development	Institute for Social and European Study Foundation - Corvinus University Budapest	http://www.ises.hu/en/s/3550/programme-description
Tourism Management	Kodolányi János University of Applied Sciences	
Art and Design Management	Budapest Metropolitan University	
Applied Management	University of Pecs	
Management Sciences	University of Pannonia	
Management and Organizational Sciences	University of Kaposvár	
Human Resources Counselling	Eötvös Loránd University	
Cultural Sensitivity Program	University of Pecs	
Music as Heritage: from Tradition to Product	Forum for Folk Arts Fund - Central European University - Music Hungary -	https://summeruniversity.ceu.edu/MUSIC-2019
Communication and Media Studies	Budapest Metropolitan University	
Film Studies	Eötvös Loránd University	
Ph.D. in Communication and Media Science	Corvinus University of Budapest, Faculty of Social Sciences and International Relations	
PhD in International Relations	Corvinus University of Budapest, Faculty of Social Sciences and International Relations	
Educational Science	Eötvös Loránd University	
Intercultural Psychology and Education	Eötvös Loránd University	
Classical Music Performance	University of Pecs	
Cultural Heritage Studies	Central European University - Cultural Heritage Studies Program	www.mastersportal.com
Global Policy for Cultural and Creative Industries	CEU School of Public Policy	
Master in Tourism Management	Budapest Metropolitan University	
IRELAND		
Master in Artsl Management	NCAD	https://www.ncad.ie/
Master in Arts Management	IADT	http://www.iadt.ie/

Master in Cultural Management	Technological University Dublin	https://www.dit.ie/
Master in Cultural Management	University of Limerich	https://www.ul.ie/
Master in CCIs	University College Dublin	https://www.ucd.ie/
Master in Communication & Media	University College Cork	https://www.ucc.ie/
ITALY		
Master of Arts in Sustainable Cultural Heritage	The American University of Rome	
Master in Event Management	Up Level School of Management	
Bachelor Degree in Business Administration	European School of Economics	
Master in Arts and Culture Management	Rome Business School	
Operator of Cultural Heritage	Università della Basilicata	
Economics and Cultural and Unesco Heritage Management	Università di Palermo	
Museology, management and enhancement of cultural heritage	Università Niccolò Cusano	
Master in Arts Management	IED – Istituto Europeo di Design Rome	
Corso Specialistico di II Livello in Art Direction and Copywriting	IUAD Accademia della Moda	
Master in Management dei Servizi Museali	Palazzo Spinelli Associazione	http://www.palazzospinelli.org/ita/course.asp?id=master&idn=231
GIOCA (Graduate degree in Innovation and Organization of Culture and Arts)	Università di Bologna	http://corsi.unibo.it/gioca/Pages/default.aspx
Master in Performing Arts Management	Politecnico di Milano	http://www.mip.polimi.it/en/academics/people-and-careers/masters/mpam-master-in-performing-arts/
Master di I livello in World Heritage and Cultural Pojects for Development	Università di Torino / Politecnico di Torino	http://www.itcilo.org/masters-programmes/master-in-world-heritage-and-cultural-projects-for-development
Master di II livello in Conservazione, Gestione e Valorizzazione del Patrimonio Industriale	Università di Padova / Associazione Italiana per il Patrimonio Archeologico Industriale	http://www.unipd.it/conservazione-gestione-valorizzazione-patrimonio-industriale

Doppio Master di II livello in Management dei Beni e delle Attività Culturali	Ca' Foscari	http://www.unive.it/pag/4793/
Economia e Gestione delle Arti e delle attività culturali (EGArt)	Ca' Foscari	http://www.unive.it/pag/3212/
Master in Economia e Management dell'Arte e dei Beni Culturali	Il Sole 24 Ore Business Schoo	https://www.bs.ilsole24ore.com/master-full-time/economia-e-management-dellarte-e-dei-beni-culturali-la0039.html
Arts Management	Istituto Europeo di Design	http://www.ied.it/firenze/scuola-management/corsi-master/manager-dellarte/CP01488E#q0tLRFXm3D92UVUF.97
Business for Arts and Culture	Istituto Europeo di Design	http://www.ied.it/venezia/scuola-management/corsi-master/business-administration-for-arts-and-cultural-events/CMG2095E#2YOmot0YRSvCaelF.97
Master in Management delle Risorse Artistiche e Culturali	IULM - Libera Università di Lingue e Comunicazione	http://www.iulm.it/wps/wcm/connect/iulmit/iulm-it/studiare-alla-iulm/master/management-delle-risorse-artistiche-e-culturali-marac
Master in arts management and administration	Università Bocconi	http://www.sdabocconi.it/en/specialized-master-full-time-executive/mama
Master on line in Tutela e valorizzazione del patrimonio culturale italiano all'estero	Università di Parma	http://www.tutela.icon-master.it/it
Master in Management dei Beni Culturali	Palazzo Spinelli Associazione	http://www.palazzospinelli.org/ita/course.asp?id=master&idn=1
Master in Management degli Eventi Artistici e Culturali	Palazzo Spinelli Associazione	http://www.palazzospinelli.org/ita/course.asp?id=master&idn=6
Master in Progettare Cultura	Politecnico di Milano - Università Cattolica Milano	http://almed.unicatt.it/almed-progettare-cultura-arte-design-imprese-culturali-scheda-di-presentazione-5916 - http://www.polidesign.net/it/progettarecultura
CRPC	Fondazione Fitzcarraldo	http://crpc.fitzcarraldo.it/
Management dei Beni Culturali	Artedata	https://www.artedata.it/corsi-master-online-matera-firenze/master-online/management-dei-beni-culturali/
Master I livello in Servizi educativi per il patrimonio artistico, dei musei storici e di arti visive	Università Cattolica Milano	https://offertaformativa.unicatt.it/master-servizi-educativi-per-il-patrim-artistico-dei-musei-storic-i-e-di-arti-visive

Master in New Media Communication e Interaction Design	IAAD istituto d'arte applicata e design (Turin)	https://www.iaad.it/master-in-new-media-communication/
Museology New Media and Museum Communication	IULM Milano	http://www.iulm.com/wps/wcm/connect/iulmcom/iulm-com/study-at-iulm/master-s-degrees/european-museology
Master in Communication Technologies and Multimedia	Università di Brescia	https://www.unibs.it/didattica/corsi-di-laurea-triennale-e-magistrale/ingegneria/corsi-di-laurea-magistrale/communication-technologies-and-multimedia-corsi-inglese
Master in Comunicazione, Social Media & Web Marketing	Up Level School of Management (Milano, Roma, Napoli)	https://www.uplevel.it/master/master-in-comunicazione-social-media-e-web-marketing/
Marketing & Digital Communication	LUMSA	
Science and Technology for the Conservation of Cultural Heritage	Sapienza	
Digital Animation Artist	SantaGiulia di belle arti	
Social Theatre	Sapienza	
"Sciences and Technologies for the Conservation of Cultural Heritage"	Sapienza	
Conservation and Restoration of Cultural Heritage	Università degli studi di Bari	
Corso di Alta Formazione Architettura di Rigenerazione	Yacademy - Bologna	https://www.yacademy.it/course/architettura-rigenerazione
Master in Museum Experience Design	IED Comunicazione (VE)	https://www.ied.it/venezia/scuola-management/corsi-master/museum-experience-design/CVVCCMI001_01
Master in Digital Communication Strategy	IED Milan, Rome, Naples	https://www.ied.it/corsi/master-comunicazione?activityId=701w0000000fTGD&gclid=EAIaIQobChMIu9qGk6v84AIVEflRCh29Vg30EAAYASABEgL1LvD_BwE
Master Social Media Marketing con stage garantito e retribuito	digital-coach.it	digital-coach.it
Master Web Marketing e Social Media con stage garantito e retribuito	digital-coach.it	digital-coach.it

"Architettura dell'Informazione e User Experience Design"	IULM Milano	https://www.iulm.it/wps/wcm/connect/masterit/master-user-experience-design/home/home
Master in Tecnologie Integrate per i Beni Culturali	Palazzo Spinelli Associazione	http://www.palazzospinelli.org/ita/course.asp?id=master&idn=118
2nd level Specializing Master in Design for Arts and Cultural Innovation	Università degli studi di Torino e Politecnico di Torino	https://didattica.polito.it/master/design_for_arts/2017/introduction
Master in tecnologia dei supporti digitali (DMT)	EIT DIGITAL MASTER SCHOOL (Trento)	https://masterschool.eitdigital.eu/
Cultural Heritage Studies	Università della Basilicata	
Executive Master in Hotel Management & Digital Tourism 4.0	Sida Group Management Academy	
Bachelor Degree in Travel and Tourism Management	The American University of Rome	
Marketing multimediale per l'enogastronomia, l'ospitalità ed il turismo	IULM	https://www.iulm.it/wps/wcm/connect/iulmit/iulm-it/studiare-alla-iulm/master/progettazione-multimediale-enogastronomia
"Master's of Hospitality and Tourism Management Degree "	IULM	https://www.iulm.it/wps/wcm/connect/MasterEN/mtm/home
Corso Base di Turismo Responsabile	AITR	http://www.aitr.org/corso-base-turismo-responsabile-della-scuola-aitr-roma-15-17-marzo-2019/
Master in Promozione Turistica e Gestione dei beni e degli eventi culturali	Università di Bologna	https://master.unibo.it/turismoculturale/it
Master in Comunicazione per le Industrie Creative	Università La Cattolica Milano e Roma	https://offertaformativa.unicatt.it/master-servizi-educativi-per-il-patrim-artistico-dei-musei-storic-i-e-di-arti-visive-programma
Master in Cultura del Cibo e del Vino. Promuovere l'eccellenza made in Italy	Ca' Foscari (VE)	https://www.unive.it/pag/4963/
Master di I livello "Patrimonio culturale ed enogastronomia"	UniNettuno	https://www.uninettunouniversity.net/it/master-patrimonio-culturale-enogastronomia.aspx
Corso per operatore per turismo esperienziale	Associazione X4U (Progetto Artès)	https://www.progettoartes.it/corsi-formazione-turismo/
Corso per operatore per turismo esperienziale	IET Milano	https://www.istitutoeuropeodelturismo.com/nuova/corsi/corso-operatore-turismo-esperienziale/
Tecnico Polivalente Superiore del Turismo	UET - Scuola Universitaria Europea per il Turismo	https://uetitalia.it/product/tecnico-polivalente-superiore-del-turismo-2/

Master in Tourism Strategy & Management	Università Bicocca	https://www.unimib.it/didattica/master-universitari/master-aa201718/tourism-strategy-and-management
Tecnico superiore per la promozione e il marketing delle filiere turistiche e delle attività culturali – Tourism Product Manager	Fondazione ITS Turismo e Attività Culturali	http://its-turismopiemonte.it/didattica/its-marketing-turistico/
Master in Sviluppo creativo e gestione delle attività culturali	Ca' Foscari / Scuola Holden	https://www.unive.it/pag/4970/

LATVIA		
Entrepreneurship and Management	Riga Technical University	
Business Administrator in Tourism	Information Systems Management Institute in Riga	
Bachelor in Event and Leisure Management	Turiba University	
International Media and Culture Management	Latvian Academy of Culture	
Bachelor in Event and Leisure Management	Riga Technical University	
Master in Sociology of Organizations and Public Administration	Latvia University of Life Sciences and Technologies	
Telecommunications, Bachelor	Riga Technical University	
Cultural Heritage Governance and Communication	Latvian Academy of Culture	
Master's in Cultural and Social Anthropology	University of Latvia	
Cultural and Intercultural Studies	Latvian Academy of Culture	
Cultural Heritage Governance and Communication	Latvian Academy of Culture	
Management of Information Systems	Transport and Telecommunication Institute	
Master in Information Technology	Liepaja University	
Audiovisual and Performing Arts	Latvian Academy of Culture	
Professional Master's degree in Business Administration	UN World Tourism Organization	
Management of Culture and Creative Industries	Latvian Academy of Culture	

Tourism and Hospitality Management	Turiba University	
Creative Industries	Latvian Academy of Culture	

LITHUANIA		
Fine Arts Studies and Curatorship	Vilnius Academy of Arts (VAA)	https://www.vda.lt/en/study_programs/undergraduate-ba/fine-arts-studies-and-curatorship-lt
European Heritage	European Humanities University	http://en.ehu.lt/studies/cultural-heritage-and-tourism/
MA programme in Historic and Cultural Heritage	European Humanities University	http://en.ehu.lt/studies/historic-and-cultural-heritage/
Recreation and tourism	Klaipėda University	https://web.liemsis.lt/kuis/stp_report_ects.card_ml?p_stp_id=695&p_year=2016&p_lang=EN&p_tinkl_kodas=B16NUD0695
Tourism Management and Heritage	Mykolas Romeris University	https://stdb.mruni.eu/studiju_programos_aprasas.php?id=10225&l=en

LUXEMBOURG		
Master in Learning and Communication in Multilingual and Multicultural Contexts	Université du Luxembourg	
Master en Médiation	Université du Luxembourg	
Master in European Contemporary History	Université du Luxembourg	
Master en Études Franco-Allemandes : Communication et Coopération Transfrontalières	Université du Luxembourg	
Bachelor en Cultures Européennes - Histoire	Université du Luxembourg	https://wwwde.uni.lu/studiengaenge/flshase/bachelor_en_cultures_europeennes_histoire

MALTA		
Master in Cultural Management	University of Malta	ittc/um.edu.mt
Cultural Tourism MA	University of Malta	um.edu.mt
Master in Tourism	Institute for Tourism Studies	its.com.mt

POLAND		
Entrepreneurship and Marketing	Lublin University of Technology	http://www.study.lublin.eu/en/lublin-university-of-technology/entrepreneurship-management/575
Strategy, Programme and Project Management	Gdansk University of Technology	https://mba.pg.edu.pl/#start|0
Second-cycle Programme in Landscape Architecture	Cracow University of Technology	http://arch.pk.edu.pl/en/courses/landscape-architecture/second-cycle-study-programme-postgraduate/
Journalism and Social Communication Specialization-New Media	Adam Mickiewicz University Poznan	https://wnpid.amu.edu.pl/en/study-with-us/journalism-and-social-communication-en
Communication Management - Image Communication (advertising, public relations, branding)	University of Wroclaw	https://international.uni.wroc.pl/en/admission-full-degree-studies/programmes-english/communication-management-image-communication
Intercultural Communication in Education and the Workplace	Maria Curie-Sklodowska University	https://www.umcs.pl/en/intercultural-communication-in-education-and-the-workplace,14666.htm#page-1
Master Programme in Sociology, Specialisation Intercultural Mediation	University of Wroclaw - Institute of Sociology	https://international.uni.wroc.pl/en/admission-full-degree-studies/programmes-english/sociology-intercultural-mediation-19
MA in Culture, Media and Society	The Graduate School for Social Research (GSSR) at the Institute of Philosophy and Sociology of the Polish Academy of Sciences	http://www.css.edu.pl/programmes/maprogramme/
Games and Virtual Reality Design - Computer Games Graphics	University of Silesia in Katowice	http://admission.us.edu.pl/english/Games_Graphics
Innovation Management	Wielkopolska Business School	https://ue.poznan.pl/en/programmes,c7330/master,c7333/innovation-management,c9079/
Digital Marketing	Kozminski University	https://www.kozminski.edu.pl/digital_marketing/
M.Sc. Computer Science - Artificial Intelligence	Warsaw University of Technology	https://www.students.pw.edu.pl/index.php?id=130
Master in Intellectual Property and New Technologies	Jagiellonian University	https://welcome.uj.edu.pl/en_GB/programmes/ma-ipnt
Master of Arts (MA) in Stage Design & Fashion Design	University of Arts in Poznan	http://www.go-poland.pl/university-arts-poznan-2
Master of Fine Arts in Printmaking	The Eugeniusz Geppert Academy of Art and Design	https://www.asp.wroc.pl/?-module=StaticContent&controller=Main&id=1553&__seoName=MA+in+PRINTMAK-ING&lang=en

Tourism and Hospitality	University of Wroclaw	https://international.uni.wroc.pl/en/admission-full-degree-studies/programmes-english/tourism-and-hospitality-17
Tourism and Recreation	The Jerzy Kukuczka Academy of Physical Education in Katowice	https://www.en.awf.katowice.pl/studies/faculties-and-courses
International Tourism, Hotel Industry and Leisure Services	Warsaw School of Economics (SGH)	http://oferta.sgh.waw.pl/en/master/Pages/default.aspx
Interdisciplinary Studies: Integrated Manufacturing Systems	Silesian University of Technology	https://apply.polsl.pl/courses/course/41-msc-automation-and-robotics--integrated-manufacturing-systems-under-patronage-balluff-company?search=670
Master in Cultural Studies: Comparative Heritage Studies (COHES)	Jagiellonian University	https://welcome.uj.edu.pl/en_GB/programmes/ma-chs
PORTUGAL		
Máster Universitario en Patrimonio Cultural: La Eurorregion Galicia y Norte de Portugal	Universidad de Coruña	http://www.universia.es/estudios/universidade-da-coruna/master-universitario-patrimonio-cultural-eurorregion-galicia-norte-portugal/st/198799#
Máster en Patrimonio Cultural y desarrollo del territorio	Universidad Portucalense	https://www.uac.pt/pt-pt/mestrados-1#patrim-nio-museologia-e-desenvolvimento
Máster en Patrimonio, museología y desarrollo	Universidad dos Acores	https://www.uac.pt/
Máster en diseño de comunicación para el turismo y la Cultura	Universidad do Algarve	https://www.ualg.pt/pt
Máster en gestión de organizaciones turísticas	Universidad do Algarve	https://www.ualg.pt/pt
Máster en diseño de comunicación para el turismo y la cuiltura	Universidad do Algarve	https://www.ualg.pt/pt/curso/1748
Máster en estudios de Cultura	Universidad de Beira Interior	http://www.ubi.pt/Curso/1067
Máster en Turismo, territorio y Patrimonio	Universidad de Coimbra	http://www.uc.pt/
Máster en Patrimonio Cultural y museología	Universidad de Coimbra	https://apps.uc.pt/courses/PT/course/5901
Máster en Historia del arte y Patrimonio	Universidad de Lisboa	https://www.ulisboa.pt/
Máster en turismo y comunicación	Universidad de Lisboa	

Máster en gestión cultural	Universidad de Madeira	https://www.uma.pt/ensino/2o-ciclo/
Curso en Patrimonio de arquitecturta moderna	Universidad do Minho	https://cursosonline.uminho.pt/PT/pattropicais/Paginas/default.aspx
Máster en Historia y Patrimonio	Universidad do Porto	https://sigarra.up.pt/flup/pt/cur_geral.cur_view?pv_origem=CAND&pv_curso_id=464
Máster en Historia del arte, Patrimonio y Cultura visual	Universidad do Porto	https://sigarra.up.pt/flup/pt/cur_geral.cur_view?pv_origem=CAND&pv_curso_id=11162
Máster en emprendimiento y estudios de cultura	ISCTE. Instituto Universitario de Lisboa	https://www.iscte-iul.pt/
Máster en corservación y restauración de bienes culturales	Universidad Católica Portuguese. Área de las artes. Oporto	http://artes.porto.ucp.pt/pt/central-oferta-formativa/mestrado-em-conservacao-e-restauro-de-bens-culturais
Máster en gestión de ICC	Universidad Católica Portuguese. Área de las artes. Oporto	http://artes.porto.ucp.pt/pt/central-oferta-formativa/mestrado-gestao-industrias-criativas
Máster en Turismo. Especializacíon en administración y gestíon del Turismo	Universidas Católica Portuguese. Área de filosofía y ciencias sociales. Braga	http://ffcs.braga.ucp.pt/mestrados/turismo
Máster en Turismo. Especializacíon en Turismo cultural y religioso	Universidas Católica Portuguese. Área de filosofía y ciencias sociales. Braga	http://ffcs.braga.ucp.pt/mestrados/turismo
ROMANIA		
Conservator of Artworks and Historical Monuments	The National Institute for Cultural Research and Training	https://www.culturadata.ro/conservator-opere-de-arta-si-monumente-istorice/
Cultural Goods Restorer	The National Institute for Cultural Research and Training	https://www.culturadata.ro/restaurator-bunuri-culturale/
Exhibit Room Manager and Custodian	The National Institute for Cultural Research and Training	https://www.culturadata.ro/gestionar-custode-sala/
The Rehabilitation of Historical Monuments	The Babes-Bolyai University	http://elearning.ubbcluj.ro/reabilitarea-monumentelor-istorice/ http://hiphi.ubbcluj.ro/Public/File/cursuri/Prezentare_Reabilitare.pdf http://hiphi.ubbcluj.ro/postuniversitar/reabilitare.html
Built Heritage Conservation training	The Transylvania Trust Foundation-The Banffy Castle	http://www.heritagetraining-banffycastle.org/index.php/en/bhct/built-heritage-conservation-training-centre
Museographer-General Museology	The Training Centre for Heritage - Patriarhia Română	http://patriarhia.ro/centrul-de-pregatire-pentru-patrimoniu-247.html

Custodian- Exhibit Room	The Training Centre for Heritage - Patriarhia Română	http://patriarhia.ro/centrul-de-pregatire-pentru-patrimoniu-247.html
Cultural Goods Conservator	The Training Centre for Heritage - Patriarhia Română	http://patriarhia.ro/centrul-de-pregatire-pentru-patrimoniu-247.html
Religious Heritage Cultural Guide	The Training Centre for Heritage - Patriarhia Română	http://patriarhia.ro/centrul-de-pregatire-pentru-patrimoniu-247.html
Cultural Goods Restorer	The Training Centre for Heritage - Patriarhia Română	http://patriarhia.ro/centrul-de-pregatire-pentru-patrimoniu-247.html
Digital Heritage Mangement	The Training Centre for Heritage - Patriarhia Română	http://patriarhia.ro/centrul-de-pregatire-pentru-patrimoniu-247.html
Museum Education Specialist	The National Institute for Cultural Research and Training	https://www.culturadata.ro/specialist-educatie-muzeala/
Heritage workshop-summer school	RPER Association, NGO	http://www.rper.ro https://www.facebook.com/asociatia.rper/photos/pb.553996691280639.-2207520000.1557735322./2606720122674942/?type=3&theater
Traditional museums in the digital world: Qulto workshop	Cultware SRL	https://qulto.eu/web/portal/current-news/-/tartalom/museum-workshop-2017-cluj-93829
The 6-th Edition of creatiVE Summer School in Virtual Environments	Ovidius University of Constanta by CeRVA Lab of the Faculty of Mathematics and Computer Science	http://creative.cerva.ro/2017#home
Museographer	The National Institute for Cultural Research and Training	https://www.culturadata.ro/muzeograf/
Curator	The National Institute for Cultural Research and Training	https://www.culturadata.ro/curator/
Management of collections	The National Institute for Cultural Research and Training	https://www.culturadata.ro/managementul-colectiilor-muzeale/
Binders used in the conservation of restoration of the built heritage	Cella Cosimex SRL and the Order of the Architects in Romania	https://www.oar-bucuresti.ro/anunturi/2015/05/22/f/ https://www.oar-bucuresti.ro/anunturi/2015/05/22/f/Propunere%20plan%20curs.pdf
Archeology and classic studies	The Babes-Bolyai University	http://hiphi.ubbcluj.ro/Public/File/planuri/Arheologie_2018.pdf http://hiphi.ubbcluj.ro/studii/master/arheologie_si_stclasice.html
Curator	The National Institute for Cultural Research and Training	https://www.culturadata.ro/curator/

Heritage and cultural tourism	The Babes-Bolyai University	http://hiphi.ubbcluj.ro/studii/master/Public/File/planuri/PTC_2018.pdf
Heritage and cultural tourism	The Alexandru Ioan Cuza University in Iaşi (UAIC)	http://history.uaic.ro/wp-content/uploads/2019/01/scan-PTC-Master_2018_2020.pdf
Research and exploitation of cultural heritage	The Babes-Bolyai University - The Hungarian History Institute	http://kmti.hiphi.ubbcluj.ro/oktatas/mesterkepzes#kokh
Research, conservation and valorisation of cultural heritage	The '1 Decembrie 1918' University in Alba Iulia	http://admitere.uab.ro/index.php?pagina=pg&id=17&l=ro#-FACULTATEA%20DE%20IS-TORIE%20SI%20FILOLOGIE http://193.231.35.9/7upload/ofer-ta_educationala_cercetarea,_con-servarea_si_valorificarea_patrimoni-ului_cultural_zi.pdf
Creative Workshops for Industrial Heritage	Asociaţia Alba Verde- „Mina de idei Anina"-NGO (Anina Mine of Ideas)	https://e-zeppelin.ro/mina-de-idei-anina-ateliere-creative-pentru-patrimoniu-industrial/ https://www.facebook.com/MinaDeIdeiAnina/
Cultural Heritage Education, Agatonia School, Pottery School, Publications, Workshops, Summer Schools, Study trips, Team Building	The School from Piscu- The Gaspar, Baltasar & Melchior Association, NGO	http://lutars.piscu.ro/MainPage/Images/Prezentare-pentru-companii-Piscu-print.pdf http://piscu.ro/ http://lutars.piscu.ro/
SLOVAKIA		
Russian and East European Studies	Comenius University in Bratislava	https://fphil.uniba.sk/en/katedry-a-odborne-pracoviska/katedra-rusistiky/studium-krvs/
One year study programme-Built Heritage Conservation and Development	Academia Istropolitana Nova (AINova)	http://www.ainova.sk/en/one-year-study-programme/
Training Course Management of World Heritage Sites	Academia Istropolitana Nova (AINova) in partnership with the Slovak Monument Board	http://www.ainova.sk/en/training-course-management-of-world-heritage-sites/
School of Traditional Building Crafts	Academia Istropolitana Nova (AINova)	www.ainova.sk/skola_remesiel
Improving traditional skills in protecting the European wooden heritage	Academia Istropolitana Nova (AINova)	
Monuments and cultural heritage	Constantine Philosopher University in Nitra	https://www.ff.ukf.sk/struktura-fakulty/pracoviska
Department of Culture and Tourism Management	Constantine Philosopher University in Nitra	https://www.ff.ukf.sk/struktura-fakulty/pracoviska
History	Comenius University in Bratislava	https://fphil.uniba.sk/fileadmin/fif/katedry_pracoviska/ksd/en/2SDSMDFTF.pdf

Information Studies	Comenius University in Bratislava	https://fphil.uniba.sk/en/katedry-a-odborne-pracoviska/department-of-library-and-information-science/studium/
Literary Communication and Libraries	Comenius University in Bratislava	https://fphil.uniba.sk/en/katedry-a-odborne-pracoviska/department-of-library-and-information-science/studium/
Information Studies	Comenius University in Bratislava	https://fphil.uniba.sk/en/katedry-a-odborne-pracoviska/department-of-library-and-information-science/studium/
SLOVENIA		
Masters of Arts in Intercultural Management	School of Advanced Social Studies	
Business Management and Organisation	University of Maribor	
European Business Studies, Bachelor	University of Maribor	
Business Management and Organisation	University of Maribor	
Management of public enterprises	University of Maribor	
Management, Organisation and Human Resources	University of Maribor	
Corporate Governance and Management	University of Maribor	
Master in Intercultural Business Communication	Euro-Mediterranean University (EMUNI University)	
Media Communications, Master	University of Maribor	
MBA - Management of Public Enterprises	University of Maribor Faculty of Economics and Business	
Comunicazione e Media	University of Primorska	
Media Communications	University of Maribor	
Computer and Information Science, Master	University of Liubliana	
Social Informatics, M.A.	University of Liubliana	
Telecommunications	University of Maribor	

Digital Arts and Practices	University of Nova Gorica	
Tourism Operations and Management Bachelor Programme	Doba Business School	https://www.dobabusiness-school.eu
Bachelor's programme in Digital Arts and Practices	Arts Academy of the University of Nova Gorica	
Master's programme in Media Arts and Practices	Arts Academy of the University of Nova Gorica	
Viticulture and Enology	University of Nova Gorica	
Cultural history	University of Nova Gorica	
Heritage tourism	University of Primorska	
SPAIN		
Conservación y Gestión del Patrimonio Cultural	UNED, Universidad Nacional de Educación a Distancia	https://formacionpermanente.fundacion.uned.es/tp_actividad/idactividad/10683
Master in Cultural Management	UOC, Universidad Obierta de Catalunya	https://estudios.uoc.edu/documents/12253/1261065/MS49-ES-MUGC-AIH.pdf/3e63a3df-1d8a-4cba-b17d-31921e7765c9
Master en Patrimonio Cultural: identificación, análisis y gestión	Universitat Valencia	https://www.uv.es/uvweb/master-patrimonio-cultural-identificacion-analisis-gestion/es/master-patrimonio-cultural-identificacion-analisis-gestion-1285932165134.html
Máster Universitario en Patrimonio Cultural en el Siglo XXI: Gestión e Investigación	UCM - Universidad Complutense de Madrid + Universidad Politecnica de Madrid	https://www.ucm.es/master
Máster Universitario en Conservación del Patrimonio Cultural	UCM - Universidad Complutense de Madrid	https://www.ucm.es/masterconservacion/
Máster en Estudios Avanzados en Patrimonio Cultural: Historia, Arte y Territorio	Universidad de Jáen	https://www.ujaen.es/estudios/oferta-academica/masteres/master-universitario-en-estudios-avanzados-en-patrimonio-cultural-historia-arte-y
Máster Universitario en Dirección y Gestión de Industrias Culturales y Creativas	Universidad Europea Miguel de Cervantes- Instituto de Gestión Cultural y Artística	https://www.uemc.es/titulaciones-online/master-universitario-en-direccion-y-gestion-de-industrias-culturales-y-creativas
Máster universitario de Gestión cultural UOC-UdG.	UOC-UdG. Universitat Oberta de Catalunya - Cat	https://estudios.uoc.edu/es/masters-universitarios/gestion-cultura/presentacion //http:/gestiocultural.blogs.uoc.edu

Master en Gestion Cultural	UCIIM - Universidad Carlos III de Madrid	https://www.uc3m.es/master/gestion-cultural
Máster Universitario en Conservación y Restauración de Bienes Culturales	Universitat Politècnica de València - Departamento de Conservación y Restauración de Bienes Culturales	http://www.upv.es/titulaciones/MUCRBC/
Máster en Habilidades para la Gestión del Patrimonio Cultural».	3 Universidades: Universidad León, Valladolid y Burgos	http://masterhabilidadespatrimonio.com
Postgrado en Gestión de Museos y Patrimonio Cultural	UIC Barcelona	http://www.uic.es/es/estudis-uic/humanidades/postgrado-gestion-museos
Master en Universitarion en Evaluación y Gestion del Patrimonio Cultural	Universidad Salamanca	http://mastergestionpatrimonio.usal.es
ESPECIALIZACIÓN EN GESTIÓN DEL PATRIMONIO ARQUEOLÓGICO	UDIMA	https://aprende.liceus.com/wp-content/uploads/2017/01/ARQUEOLOGIA.pdf
Máster en Patrimonio mundial y proyectos culturales para el desarrollo	Universitat de Barcelona	http://www.ub.edu/cultural/master-en-patrimoni-mundial-i-projectes-culturals-per-al-desenvolupament-2/?lang=es
Máster en Gestión y Dinamización Turística del Patrimonio	cETT - UB	https://www.cett.es/elearning/es/turismo/master/master-en-gestion-y-dinamizacion-turistica-del-patrimonio
Experto en Estrategia de Públicos	Universidad de Deusto	https://www.deusto.es/cs/Satellite/deusto/es/masteres/estudios-masteres/experto-en-estrategia-de-publicos/programa
3 training programmes : HEI, A&H Students, Businesses	INNOGATE TO EUROPE - Arts&Humanities Entrepreneurship Hub	https://www.artshumanitieshub.eu/
Trainning modules (no name at this moment)	HERITAGE - PRO	https://www.artshumanitieshub.eu/
Máster de Gestión del Patrimonio Cultural y Museología	Universitat de Barcelona	http://www.ub.edu/estudis/es/mastersuniversitaris/patrimonicultural/presentacion
Curso de Especialización Universitaria en Evaluacion y Gestión de Patrimonio Cultural	IGECA, Instituo de Gestión Cultural y Artistica and UEMC, Universidad Europea Miguel De Cervantes	http://igeca.net/tecnico-evaluacion-gestion-patrimonio-cultural
SWEDEN		
Master Programme in Digital Humanities	Uppsala University	https://www.abm.uu.se/digitalhumanities/
Heritage Academy	Centre for Critical Heritage Studies at the University of Gothenburg	https://criticalheritagestudies.gu.se/clusters+and+heritage+academy/heritage-academy

Master: Cultural Heritage and Sustainability	Uppsala University	http://www.uu.se/en/admissions/master/selma/program/?plnr=KUL-H&pKod=HHU2M&lasar=19%2F20
MA: "Digital Narration: Game and Cultural Heritage"	University of Skvöde	https://www.his.se/en/Prospective-student/education/Masters-Studies/Digital-Narration-Game-and-Cultural-Heritage/
THE NETHERLANDS		
Bachelor programme Arts and Culture	Maastricht University	https://www.maastrichtuniversity.nl/nl/fasos
Erfgoedstudies	Vrije Universiteit Amsterdam	
Toerisme en Recreatie	LOI Hogeschool	www.loi.nl/hogeschool/toer-isme-en-recreatie?utm_source=-google&utm_medium=cpc&utm_campaign=163052216&utm_content=14431-5FR6WTMX-FK5QM-310664106431&utm_term=&kwd_id=14431-5FR6WT-MXFK5QM-310664106431&g-clid=EAIaIQobChMIvM2hof_l4gIVr7ftCh0YywQQEAAYAiAAEg-JBiPD_BwE
Tourism management	Breda University of Applied Sciences	www.buas.nl/en/programmes/tourism-management
Master in Arts and Heritage	Maastricht University:	https://www.maastrichtuniversity.nl/nl/fasos
Faculty of Arts and Social Sciences		
Heritage studies - a spacial perspective on heritage (interdisciplinary approach)	Vrije Universiteit Amsterdam	
NWO Programme heritage Education	Eurasmus University Rotterdam	www.eur.nl/en/eshcc/research/centre-historical-culture/research-programs-and-projects/nwo-program-heritage-education-1
UNITED KINGDOM		
Master in Cultural Heritage	University of Leicester	https://le.ac.uk/
Master in Cultural Heritage	Staffordshire University	http://www.staffs.ac.uk/
Master in Cultural Management	University of Warwick	https://warwick.ac.uk
Master in Cultural Management	University College London	https://www.ucl.ac.uk/
Master in Cultural Management	University of Westminster	https://www.westminster.ac.uk/

Master in Cultural Management	Goldsmiths	https://www.gold.ac.uk/
Master in Cultural Management	Newcastle University	https://www.ncl.ac.uk/
Diploma in Cultural Management	University of Liverpool	https://www.liverpool.ac.uk/online-programmes/
Diploma in Cultural Management	University of Manchester	https://www.manchester.ac.uk/study/online-blended-learning/
Master in CCIs	Cardiff University	https://www.cardiff.ac.uk/study/postgraduate/taught/courses/course/cultural-and-creative-industries-ma
Master in Cultural Management	St Andrews University	https://www.st-andrews.ac.uk/
Master in cultural management	Edinburgh University	https://www.ed.ac.uk/
Matster in cultural manage ent	Stirling University	https://www.stir.ac.uk/
professional development	AMA UK	https://www.a-m-a.co.uk/
professional development	Artsworks Ltd	artswork.org.uk
professional development	Arts Reach Ltd	artreach.biz/contactus
professional development	AMA UK	https://www.a-m-a.co.uk/

Annex 2.
Other Erasmus+ projects which were analyzed as example the project innovated from. Sources for the desk research

No.	Erasmus+ Project Name	Description of the project
1	The Future of Cultural Heritage in Modern Europe	The project aims at developping innovative scientific and pedagogical methods on the field of European cultural heritage.
2	European Heritage value to permit knowledge efficiency triangle: education, research, innovation	The project include an innovative pedagogy based on creativity and innovation to ensure the effectiveness of the knowledge triangle (education / research / innovation).
3	Co-creative cooperation in the field of culture and heritage	The aim of the project is to compile good practise and innovative approaches for a co-creative cooperation between volunteers and professionals active in cultural heritage.
4	Educational Digital Innovative CUltural heritage related Learning Alliance	The project will raise awareness of the importance of Europe's cultural heritage through education, including actions to support skills development, social inclusion, critical thinking and youth engagement.
5	MUSA - European young MUsicians soft Skills Alliance	The project will support innovation in the vocational training sector, which has its overall objective in the development of key competences.
6	Building links between education, research and innovation on the foundation of our shared cultural heritage	The aim of project is to strengthen the links between innovation, research and education within the context of higher education by designing, developing, implementing and testing the effectiveness of a new developed Joint Multidisciplinary Curriculum.