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EUROPEAN CULTURAL
HERITAGE SKILLS ALLIANCE

Report: **Guidelines on innovative/emerging cultural heritage education and training paths**

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Executive Summary

Work Package 3 – Deliverable D3.6 “Guidelines on innovative/emerging cultural heritage education and training paths” analyses the distinctive features of education and training (E&T) for cultural heritage (CH) professions in Europe, distils the CHARTER findings of what makes heritage E&T innovative and emerging and attempts an outlook on those segments (“pathways”) of heritage E&T which promise the greatest future potential.

Education and training are at the heart of all Blueprint alliances, initiatives set up by the European Commission to solve skills shortages in certain employment sectors. Skills needs can only be addressed effectively by first identifying existing skills gaps and, secondly, filling these very gaps through E&T opportunities which are fit-to-purpose and support the overall sectoral strategy.

Work Package 3 of the CHARTER Alliance has committed to work towards these goals for the cultural heritage sector by pursuing the following objectives:

- investigate how formal and non-formal education are transmitted and develop a database of existing cultural heritage E&T institutions and programmes linking them to qualifications and professions;
- develop a literature collection on cultural heritage E&T;
- benchmark innovative/emerging curricula;
- explore quality standards and certifications schemes;
- identify gaps and needs in existing education and training programmes;
- propose innovative/emerging occupations and curricula guidelines.

The report at hand outlines eight pathways of E&T opportunities which address current – and in all likelihood – future gaps and needs of the CH sector. These pathways constitute those segments of heritage E&T for which CHARTER recommends that new curricula should be developed, or current curricula should be adapted to new requirements.

The Guidelines are intended as a flexible framework which can easily be adapted to different regional or national education systems or national/regional variations in skills needs and gaps. They have been designed to support education providers in creating/modifying cultural heritage curricula, cultural heritage organisations/employers in developing in-house training for their staff, (potential) students in selecting heritage E&T programmes, policy makers when deciding on relevant laws and regulations and scholars in their research on the CH sector. Moreover, the authors hope that the report will also prove interesting for any other stakeholders with an interest in cultural heritage.



Index

Executive Summary	3
1. Introduction	8
1.1. How to use these Guidelines.....	10
1.1. A note on concepts and terminology.....	11
2. Distinctive features of heritage education and training.....	14
3. What makes heritage education and training innovative/emerging?	22
3.1. Learnings from D3.2 – Indicators for innovative/emerging heritage E&T	22
3.2 Learnings from D3.4 - Gaps and needs in heritage E&T	25
3.3 Learnings from D4.1 – Heritage stakeholders’ views on skills gaps and needs.....	27
3.4 Learnings from D2.3 - Core cultural heritage skills.....	27
4. What are E&T pathways and how did we develop them?	29
5. Structure of pathways.....	32
6. Eight innovative/emerging heritage pathways	33
6.1 Community engagement	34
6.2 Sustainability in built heritage and landscape	42
6.3 Cultural heritage crafts and knowledge	52
6.4 New heritage in conservation-restoration	60
6.5 Cultural heritage in the digital environment	65
6.6 Participatory leadership and management.....	72
6.7 Cultural heritage policy design and regulation	79
6.8 International cultural heritage relations	87
7. References.....	92
8. Annexes	99
8.1 Annex 1	99
8.2 Annex 2.....	99
8.3 Annex 3.....	99



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Abbreviations

CET	Continuing education and training
CH	Cultural heritage
CPD	Continuing professional development
ECTS	European Credit Transfer and Accumulation System
ECVET	European Credit System for Vocational Education and Training
EHEA	European Higher Education Area
EQAR	European Quality Assurance Register for Higher Education
EQF	European Qualifications Framework
ESG	Standards and Guidelines for Quality Assurance in the European Higher Education Area
E&T	Education and training
HE	Higher education
HEI	Higher education institution
IET	Initial education and training
LLL	Lifelong learning
QA	Quality assurance
VET	Vocational education and training



1. Introduction

The report at hand, the “Guidelines on innovative/emerging CH education and training paths,” is WP3’s final deliverable in the CHARTER project. It thus reflects the learnings on cultural heritage (CH) education and training (E&T) which we gained from our previous milestones and deliverables. Moreover, WP3 is greatly indebted to our colleagues in WP2 und WP4 whose work, too, provided us with important insights on the three main questions which we address in this report:

1. **What are the distinctive features of current heritage E&T?**
2. **What makes heritage E&T innovative and emerging?**
3. **Which segments of heritage E&T should be further developed and how should this be done?**

A clear understanding of what constitutes current heritage E&T was the first step towards taking a closer look at the indicators for innovative/emerging E&T opportunities, i.e. those which hold high future potential. Future potential in our understanding implies that these E&T opportunities address gaps and needs which are already felt in the present and will most likely become even more relevant in future. By drawing on our learnings on these first two questions from previous CHARTER deliverables and by connecting the dots to the insights and concerns raised by the many heritage professionals we had the privilege of meeting at CHARTER conferences and other networking events, we embarked on the third and final task of this report.

CHARTER identified eight pathways of E&T opportunities which we consider to be of high future potential. These pathways address current – and in all likelihood – future gaps and needs of the CH sector. The term “pathway” was chosen to indicate that we are not talking about eight individual curricula or training programmes, but rather about segments of heritage E&T consisting of curricula/training programmes that share similar innovative/emerging content. These pathways, which will be explored in detail in chapters 4 to 6 of this report, in CHARTER’s view constitute those segments of heritage E&T in which we recommend new curricula should be developed or current curricula should be adapted to new requirements.

In addition, there are practical tools for education providers to self-evaluate their E&T programmes on their innovative/emerging potential. Furthermore, the Guidelines contain a significant body of literature providing context for our reasoning why we included each pathway in this report.

To clarify: The eight pathways only represent a fraction of the vast sector of heritage E&T. The large majority of heritage E&T is not mentioned in these Guidelines. This, however, by no means implies that we consider these segments to be lacking of innovation or emerging future potential. On the contrary, those who advocate for the subject areas of CH which are not included in the Guidelines can be reassured. CHARTER does not foresee that significant changes or adaptations are needed to other areas of CH, apart from ways that are already obvious from current factors and vectors.

The conclusion of these Guidelines is also an opportunity to wholeheartedly thank those CHARTER colleagues who so generously contributed their expertise and time to them. It would have been impossible for a small team, let alone a single person, to bring the know-how that was needed for



this deliverable to the table. Therefore, WP3 set up eight working groups consisting of colleagues from all work packages and members of the External Advisory Board, each of which worked on one pathway over the spring and summer of 2023. The present report is the result of this joint endeavor.

The chairs of the working groups are listed among the co-authors of this report. Additional members of the working groups were:

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Special thanks go to Alfio Gullotta of the European External Action Service for his advice on education and training for combatting the illicit trafficking of cultural property.

1.1. How to use these Guidelines

Guiding principles

The Guidelines at hand are primarily intended to provide **practical advice and recommendations** and to inspire reflection on adapting existing or developing new E&T programmes in cultural heritage. They are not to be understood as prescriptive, but to offer a **flexible framework that can easily be adapted to different regional or national education systems or national/regional variations in skills needs and gaps**. Furthermore, the Guidelines recap a **great deal of general information on heritage E&T**.

Target groups

These Guidelines are primarily geared towards **education providers in higher education (HE), vocational education and training (VET) and continuing education and training (CET)**. In particular for the CET subcategory of continuing professional development (CPD), we envisage that they constitute also a useful tool for **cultural heritage employers/organisations** when developing in-house up- and reskilling for their staff. Moreover, the Guidelines may also be relevant for **any other heritage stakeholders** (students, professionals, policy makers on the regional, national and European level, etc.) by providing in-depth information on how CHARTER envisages the future development of E&T for the heritage sector. Furthermore, we hope that researchers in the CH



sector will appreciate the many resources and reference materials which we provide throughout the Guidelines.

Suggestions for using the Guidelines

- The Guidelines **can be read from beginning to end** by anyone who would like to know **not just the results of our research, but also how we arrived at them**. Readers with a more **general interest** in the subject may skip the detailed information on curricula for each of the pathways, as these are primarily designed to support education providers.
- **Policy makers** and **researchers** will find our analysis of heritage E&T in **chapter 2** particularly useful.
- **Education providers** interested in **self-evaluating** their existing programmes may prefer to focus on **chapter 3** and use the information in the sub-chapters **as checklists** for the
 - ✓ emerging/innovative potential of curricula (3.1);
 - ✓ E&T gaps and needs of the heritage sector (3.2 and 3.3);
 - ✓ core cultural heritage skills (3.4) which should be addressed in any heritage curriculum.
- **Chapter 4** explains the conceptual framework for the eight **pathways** and why we chose to use this framework, rather than focussing on individual curricula.
- This is followed by explanations on how each pathway is structured in these Guidelines in **chapter 5**.
- **Education providers** planning to **develop new programmes** for CH and with a lot of experience in the sector may go straight **to chapter 6** and see which pathway (pathways) of E&T programmes may be relevant for their institutions and how programmes may be developed for them. Chapter 6 may also be useful for **prospective students** who would like to know more about which pathways of E&T opportunities align with their ambitions for future employment in the sector before they decide on a specific programme.

1.1. A note on concepts and terminology

This report uses specialised concepts and terminology and related abbreviations on international education throughout. While this is an efficient way to communicate with our primary target groups of education providers and policy makers, the authors do realise that these concepts are not part of everyday language and therefore may present a challenge for the general public. In order to make the report more accessible, we explain here the main concepts. In addition, a list of abbreviations can be found at the beginning of this report. Readers who would like to know more about the origin of the concepts and their exact definitions are invited to consult our CHARTER report “Cultural heritage education & training in Europe – pathways to qualifications.”¹

¹ Baatz, W. De Luca, M. Marcuccio, M. Piccinino, M. Riegler, K. (2021). Report: Cultural heritage education & training – pathways to qualifications. CHARTER Consortium. Available at: https://charter-alliance.eu/wp-content/uploads/2022/07/D3.1_FINAL_V2-UPDATE-28-9.pdf. Note that the terms reskilling/retraining and upskilling were not discussed in this deliverable. The explanations provided here are based on CEDEFOP’s online Terminology of European education and training policy: <https://www.cedefop.europa.eu/en/tools/vet-glossary/glossary>



General concepts

- **Curriculum** and its plural **curricula**: any E&T programme in HE, VET or CET. The term has its origins in higher education, but CHARTER usage does not restrict it to this sector. We use the terms E&T programme and curriculum interchangeably.
- **European Qualifications Framework (EQF)**: transparency tool intended to make nationally awarded qualifications readable and comparable on the European level. It consists of 8 levels which have been defined by generic learning outcomes: [The European Qualifications Framework \(EQF\) | Europass](#)
- **Learning outcomes**: statements of what a learner is expected to know, understand and/or be able to demonstrate after completion of a process of learning. In this report, we follow the structure of the EQF, which defines learning outcomes in terms of **knowledge** (theoretical and/or factual), **skills** (cognitive and practical) and **autonomy and responsibility** (the ability of the learner to apply knowledge and skills autonomously and with responsibility).

Education sector subdivisions

- **Education and training (E&T)**: encompass all three main sub-sectors of education and training, i.e. higher education (HE), vocational education and training (VET) and continuing education and training (CET). The term education most commonly refers to general learning content, whereas training denotes specific learning objectives.
- **Higher education (HE)**: usually encompasses academic education on EQF levels 6 to 8, i.e. BA, MA and doctoral programmes. Some EU countries have short-cycle HE programmes situated on EQF 5.
- **Vocational education and training (VET)**: usually encompass vocational/professional education on EQF levels 3 to 5. A few countries in Europe have VET qualifications on EQF 6.
- **Continuing education and training (CET)**: E&T which takes place after initial education and training, i.e. after someone has entered working life. It covers any kind of **up-and reskilling**. In many cases it is difficult to assign an EQF level to CET for reasons which will be explained in chapter 2 of this report. CET refers to formal and non-formal learning, but does not include informal learning.
- **Continuing professional development (CPD)**: a sub-category of CET describing in-house learning opportunities offered by employers for their staff.
- **Reskilling/retraining**: continuing education and training (CET) aimed at acquiring new skills for a career change.
- **Upskilling**: continuing education and training (CET) aimed at supplementing, improving or updating knowledge, skills and/or competences acquired during previous training.



- **Initial education and training (IET):** learning which takes place prior to entering working life. Most of VET and HE are part of initial education and training, but there are some grey areas regarding some MA and doctoral programmes which may not strictly be required for entering working life.
- **Lifelong learning (LLL):** the overarching concept that covers **all kinds of learnings (formal, non-formal and informal)** undertaken throughout life.

Types of learning

- **Formal learning:** intentional learning for which a formal degree or diploma is awarded. Most of HE and VET lead to formal qualifications.
- **Non-formal learning:** intentional learning for which no formal degree/diploma is awarded. Much of CET leads to non-formal qualifications.
- **Informal learning:** mostly unintentional learning resulting from every-day activities. For instance, traditional crafts such as knitting or woodworking are often transmitted in an informal manner within families.



2. Distinctive features of heritage education and training

CHARTER has identified a number of distinctive features of heritage E&T. These features set the sector apart from others and illustrate the complexities of heritage E&T. They constitute important background information on the heritage sector in general and for education providers active in this sector in particular.

- **Education and training for cultural heritage professions takes place in all educational sectors (VET, HE and CET) and across a wide range of qualification levels²**

Many heritage professionals, in particular those active in traditional crafts, are trained within the **VET sector**. We have seen important examples for this kind of training during some of our regional workshops. In Sibiu, Romania, at ASTRA Museum³ we saw how a wide variety of traditional crafts was not just preserved, but how current training for these crafts takes place with a focus on making them relevant for the present and the future. Veneranda Fabbrica del Duomo di Milano⁴ and Opera di Santa Maria del Fiore⁵ in Florence, Italy, have been training stonemasons for centuries in the arts of repairing and replacing sculptures as well as architectural or other ornate elements of two great European cathedrals. Although educational structures vary greatly from country to country and region to region, the overarching feature of VET training in traditional crafts is skilled crafts persons passing on their expertise and experience to learners. This can take place in different settings such as training on the job, VET schools, or a combination of both (“dual system”). VET heritage qualifications typically range from EQF levels 3 to 5, with a few exceptions being situated at EQF level 6.

The **HE sector** is just as important for heritage. It trains heritage professionals who combine a firm grounding in theories and research with practical knowledge and skills in their respective disciplines. For instance, HE trains archaeologists, architects, archivists, art historians, conservators-restorers, librarians and heritage managers and leaders, to name but a few. CHARTER has come across examples for HE cultural heritage training during the regional workshop in Bilbao, Basque Country, Spain⁶, the general meeting in Vienna, Austria⁷, the regional workshops in Évora, Alentejo⁸, Portugal and in Gothenburg,

² For an overview of a variety of examples from VET, HE and CET, please see the list of E&T programmes which was compiled as part of our report on innovative/emerging curricula: https://charter-alliance.eu/wp-content/uploads/2022/09/CHARTER-D3.2-Annex-2-Benchmarking_formal-indicators_final.xlsx. Moreover, please see the programmes listed in the CHARTER database on cultural heritage education programmes in Europe: bit.ly/CHARTER-education-database

³ <https://muzeulastra.ro/en/>

⁴ <https://www.duomomilano.it/it/infopage/il-cantiere-marmisti-dove-rinasce-il-duomo/3/>

⁵ <https://duomo.firenze.it/it/chi-siamo/oggi/profilo>

⁶ <https://www.ehu.es/es/web/graduak/grado-conservacion-y-restauracion-bienes-culturales>

⁷ https://www.akbild.ac.at/en/studies/study-programs/copy_of_conservation-and-restoration?set_language=en

⁸ <https://www.tpti.eu/en/> and <https://www.uevora.pt/en/study/UE-Students/free-optionals?curso=2476&uc=QUI12124L>



Västra Götaland, Sweden⁹. HE programmes leading to heritage professions are situated on levels 6-8 in the EQF. Most individuals undergo at least five years of training (or the equivalent of 300 ECTS), either by combining a three-year BA with a two-year MA or by completing a five-year study programme leading to the equivalent of an MA degree. Some professionals further hone their research skills and deepen their theoretical knowledge by completing a doctoral degree. Moreover, in some countries there exists highly specialised E&T apart from research doctorates on EQF level 8. In Italy, for example, conservation architects are educated at so-called Schools of Specialisation on this level.¹⁰

In Sweden we have come across a type of training which is situated at the intersection of VET and HE, i.e. VET training combined with theoretical reflection and research taking place on the university level and is often referred to as **HE-VET**. The Department of Conservation at the University of Gothenburg offers research-based VET training in a variety of crafts on EQF levels 6-8. This is complemented by the Craft Laboratory, a subdivision of the department, which functions as a national centre for crafts and documents, secures and develops traditional craft skills. It also constitutes a resource for the lecturers at the department to engage in craft-oriented R&D projects together with external stakeholders.¹¹

In addition to HE and VET, our research identified a large variety of **continuing education and training (CET) opportunities**, i.e. education which takes place after an individual has entered the workforce. We include here **continuing professional development (CPD)**, which usually takes place as in-house training in companies and any other learning opportunities which are geared towards up- or reskilling. Examples range from heritage interpretation¹² and audience development¹³ to management training¹⁴, preparing public-sector employees for leadership positions in the heritage sector¹⁵ to sustainable energy renovation of traditional buildings¹⁶ and providing training for museum employees to develop programmes for audiences with special needs¹⁷. At the Bremerhaven regional workshop, we have met representatives of the S.T.A.G. Sail Training Association Germany. This non-profit association offers a range of sail training opportunities to private individuals, with a special focus on young people. Through these initiatives the association plays an important role in keeping maritime heritage alive.¹⁸

⁹ <https://www.gu.se/en/conservation>

¹⁰ See for instance the programme at the CHARTER partner University of Genova:

https://architettura.unige.it/sites/scienzeearch.unige.it/files/pagine/brochure_EN_2018_raster.pdf

¹¹ <https://www.gu.se/en/conservation> and <https://www.gu.se/en/craftlab>

¹² <https://interpret-europe.net/training/>

¹³ https://www.researchgate.net/publication/275408881_ADESTE_Project_European_Standard_Occupational_Profile_of_the_Audience_Developer

¹⁴ <https://heritage-pro.eu/training-module/training-modules/>

¹⁵ <https://www.fondazione scuolapatrimonio.it/corso-concorso-dirigenti-ministero-cultura/>

¹⁶ <https://lit.ie/en-ie/courses/certificate-in-energy-renovation-for-traditional-b>

¹⁷ <https://www.museitoscanialzheimer.org/>

¹⁸ <https://www.sta-g.de/die-s-t-a-g/>. See also Baatz, W. De Luca, M. Dorina, D. Hofland-Mol, M. Iancu, M. Marcuccio, M. Mei, E. Mignosa, A. Piccininno, M. Postăvaru, N. Riegler, K. Sani, M. Ștefan, C. Tăuț, O. van Leeuwen, J. Valentini, A. Speteanu Vasiliu, A. (2022). Report: Report on existing quality standards and certification schemes. CHARTER Consortium, p. 64. Available at: <https://charter-alliance.eu/wp-content/uploads/2023/01/D3.3.-Report-on-existing-quality-standards-and-certification-schemes.pdf>



- **CET up- and reskilling opportunities are essential for heritage education, but difficult to classify**

Heritage is becoming more transversal, with an increasing number of professionals from other sectors that require upskilling and reskilling to work in the heritage sector. The transversality of these CET opportunities complicates their classification, evaluation, and accreditation, as many of these short programmes are **non-formal** in nature and **combine VET and HE** content. Moreover, CET programmes tend to be too short in duration and too low in terms of student workload to merit a higher EQF level than the access level. These factors also explain why the **EQF system is unsuited in many instances to classify up- and reskilling programmes**.

Examples of professionals who initially may not have trained in “core” CH professions, but enter the sector only after a period of CET would be carpenters or masons upskilling towards working in the conservation-restoration of traditional buildings, “regular” architects who undergo additional training to work as conservation architects, business managers who upskill to become managers of heritage institutions, or IT professionals who train to specialise in the development of digital CH content.

CET is also significant insofar as this sector is **able to react much faster to new developments** in technology, societal needs and market trends than formal HE or VET ever could. While the thoughtful and long-term development and provision of formal education programmes, including collecting feedback from external stakeholders, in **HE and VET** has its **obvious merits** and provides the backbone of just about any national education system in Europe, there is a considerable **lead-in period** involved when new E&T programmes are developed in these two sectors. Therefore, the evolving nature of heritage requires that HE and VET **must be complemented with a more dynamic CET sector** which can react to gaps and needs in E&T in a timely manner.

- **Heritage E&T encompasses formal, non-formal and informal learning**

While most initial heritage E&T take place in **formal education**, as we have seen, **non-formal education** has a central role to play as well. Its main relevance lies in the up- and reskilling of heritage professionals via CET. Moreover, many traditional crafts are transmitted via non-formal education in some countries. We have identified several examples for this in Romania.¹⁹ In addition, there was one particularly interesting example from the Netherlands. In this case, once public formal education for blacksmithing had ceased to exist, a private company stepped in so that vital training for traditional blacksmithing could be offered on the national level.²⁰

Furthermore, we must not forget that some traditional crafts have never been transmitted in any kind of formal setting. Rather, historically mastering them was considered a necessity of everyday life or a pastime in many, mostly rural, communities. Therefore, crafts such as knitting, basket weaving, embroidery or wood carving were very often not

¹⁹ See ASTRA Museum <https://muzeulastra.ro/en/> as well as the example of the shingle makers we described in details in our report: Baatz, W. et al., Heritage education & training – pathways to qualifications, see supra note 1, p. 45-47.

²⁰ <https://www.mondraopleidingen.nl/>



taught or studied formally but were passed on within families in an informal manner. Consequently, **informal transmission of knowledge** is still the norm for some of these traditional crafts and should be supported to remain this way.

In addition, our learnings in this project suggest that quite a few heritage professionals who work in smaller institutions have **acquired their skills via a mix of non-formal and informal learning**, with strong emphasis on the latter. During our regional workshop in the Basque Country, we met Mr Joaquin Marco who serves as tour guide, community engagement professional and restorer in La Encartada Fabrika Museoa in Balmaseda. What was once a textile factory producing berets and other clothing made from wool is now a major site of industrial heritage. Mr Marco shows visitors around, operates the historical machinery and repairs broken parts or replaces them with duplicates, which he makes using a 3D printer. He has no formal training whatsoever for any of the skills required for this. Rather, he is largely self-taught and has established close relations with former employees of the factory who have been instrumental in passing on their professional skills to him. In Mr Marco's case, and surely also in the case of many other heritage professionals in Europe, it appears that a transversal skill set combining high intelligence, curiosity, brilliant communication, and self-teaching as well as research skills, a deep understanding of heritage and heartfelt commitment to passing on their knowledge to others is the foundation of their successful professional practice in the heritage sector.²¹

- **Validation and certification are of high relevance**

In our modern world, almost everything has been formalised. Formal qualifications are often a prerequisite for employment, and they carry a great deal of weight when it comes to collective bargaining agreements or other guarantees for income and employment rights. Moreover, projects funded through the EU financial instruments require contractors to hold formal qualifications. However, as we have seen, non-formal and informal E&T are still common in certain segments of the heritage sector. Therefore, the formalisation of qualifications via validation and certification of non-formal and informal education and corresponding quality control plays such a vital role.

CHARTER's WP3 addressed this subject extensively in one of our previous reports²², which illustrated the significance of the tools developed on the EU level, most notably the 2012 Recommendation of the validation of non-formal and informal learning²³ Moreover, we outlined various initiatives, national as well as European, which demonstrate how the principles of validation and certification can be put into practice in diverse heritage contexts.

Making increased use of these principles for those heritage professionals who have been trained in a non-formal or informal manner is crucial for ensuring their employment rights, not just on the national level, but also for professional mobility within Europe.

²¹ Baatz, W. et al. (2021). Cultural heritage education & training – pathways to qualifications, supra note 1, pp. 45.

²² Baatz, W. et al. (2022). Report on existing quality standards and certification schemes, supra note 18.

²³ European Council (2012). Recommendation of 20 December 2012 on the validation of non-formal and informal learning 2012/C 398/01. Available at: <https://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2012:398:0001:0005:EN:PDF>



- **Regulated professions**

Regulation of professions implies the **legal definition of required training and the type of work the individuals covered by the regulation are qualified to undertake**. Moreover, regulation usually guarantees rights and prescribes obligations to individuals practicing these professions.

Among those seven professions regulated on the European level (architects, dentists, doctors, midwives, nurses, pharmacists, and veterinary surgeons), only one has potential relevance for heritage. This is the profession of **architects**, and it is highly relevant for cultural heritage when architects practise in our sector as conservation architects. This means that only for architects, **automatic recognition** as defined by Directive 2005/36/EC applies. For all other CH professions, **the general system** of recognition of professional qualifications, including **automatic recognition on the basis of professional experience**, may be relevant, provided they meet the criteria outlined by this Directive.²⁴

The general system has its drawbacks in sectors in which specific levels of qualifications are regarded necessary for the practice of a profession, even if the profession is regulated in the host member state. In point 14 of the Directive, and considering those who have had the same higher or post-secondary education and training for the pursuit of the profession, the holder of a diploma of at least one year should be permitted access to a regulated profession, even if its access is requiring a diploma certifying successful completion of four years of education. If access to a regulated profession is contingent upon successful completion of more than four years of education, such access should be permitted only to holders of a diploma certifying successful completion of at least three years' duration. Although the Directive enables the possibility of additional compensation measures by the host state member, such measures should be implemented only when "justified by an imperative requirement in the general (public) interest."

In the case of the automatic recognition on the basis of professional experience, this mechanism requires "a certificate recognised by the Member State or judged by a competent professional body to be fully valid," which as a process may be difficult to perform as an integrated and transferable manner in a pan-European dimension. Nevertheless, these are the two systems used to regulate a profession at national level, as the EU's Regulated Professions Database²⁵ illustrates.

When we look at the **national level of regulated professions**, the picture we see is a very diverse one. Here, we find that some countries have several regulated professions with high relevance for heritage, while other countries regulate only a few. Italy is an example of the latter countries, as there are only three regulated professions related to cultural heritage, architects, conservators-restorers and conservation technicians.²⁶ Nevertheless, a regulatory framework exists in support of the definitions of seven other professions

²⁴ The Directive principles are applied to those working in a host country, see Directive 2005/36/EC of the European Parliament and of the Council of 7 September 2005 on the Recognition of Professional Qualifications. Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A32005L0036>

²⁵ <https://ec.europa.eu/growth/tools-databases/regprof/home>

²⁶ We do not consider in the context of this report the professions related to tourism like the tourist guide; the complete list of the regulated professions in Italy is available at <https://www.impresainungiorno.gov.it/web/l-impresa-e-l-europa/list-of-regulated-professions>.



related to cultural heritage: archaeologists, archivists, librarians, demographic and ethnographic anthropologists, physical anthropologists, experts in diagnostics and science and technology applied to cultural heritage, and art historians.²⁷ For each professional profile there exists a description defined in terms of knowledge, skills, and competences that is structured in three levels corresponding to EQF 6, 7 and 8. It should be noted, however, that these directories are not professional registers: therefore, the registration is on a voluntary basis and it is not mandatory for practising the profession.²⁸

Austria, on the other hand, is an example of the former countries, insofar as it regulates quite a few professions which are highly relevant for cultural heritage. Apart from architects, these comprise bookbinders, which includes the manufacture and restoration of books and cardboard products. Moreover, Austria regulates roofers, dressmakers/tailors, printers, glaziers and glass blowers, gold- and silversmiths, painters, decorators and gilders, makers of musical instruments (organs, pianos, violins etc.), shoemakers, saddlers (including the manufacture of any leather goods), tin- and coppersmiths, carpenters, tilers, gunsmiths and other weapon makers as well as stonemasons.²⁹

Italy and Austria moreover illustrate two completely different national approaches insofar as the former country regulates or defines exclusively academic professions whereas Austria primarily regulates vocational professions. Indeed, the prevalence of the vocational sector in Austria is so strong that while national legislation regulates the traditional craft of bookbinding and book restoration it does not do this for academically trained book conservators-restorers.

The Czech Republic is an example for a country combining academic and vocational professions in their national regulations: archaeologists, architects, blacksmiths and farriers (including work on forging, stamping, pressing), conservators-restorers, furriers and other manufacturers of leather clothes, tanners, glaziers and glass blowers, gold- and silversmiths, gunsmiths and other weapon makers, joiners and carpenters, masons/bricklayers, musical instruments manufacturers (including repairs), painters and decorators as well as tin- and coppersmiths.

The EU Regulated Professions Database includes a wealth of information and should be consulted about the various nationally regulated professions and the different national priorities. But the above-cited examples are sufficient for demonstrating our main point here, i.e. that the current landscape of mostly nationally regulated heritage professions in

²⁷ Ministerial decree 244/2019 in application of the Code of cultural heritage and landscape (cf. <https://dgeric.cultura.gov.it/en/professionisti/>).

²⁸ The DG for Education and research of the Italian Ministry of Culture assures the procedures to for the compilation and updating of the registers of cultural heritage not regulated and regulated professions in cultural heritage, with the only exclusion of architects; it also includes a special register for those archaeologists **qualified to prepare archaeological assessment documents in the preliminary design of public works** (<https://professionisti.cultura.gov.it/>). Some recognised professional associations (e.g. AIB for the librarians, ANAI for archivists etc.) have the right to certify the possession of the requisites for the inclusion in the national registers).

²⁹ Austria also regulates archaeologists to a certain degree, albeit in an indirect manner and without mentioning them in name. The Federal Monument Protection Act states that excavations may only take place after formal approval has been granted by the Federal Monument Authority and that only "persons who hold a relevant university degree" will be approved as excavators. See *Denkmalschutzgesetz* section 11, paragraph 1. Available at: <https://www.ris.bka.gv.at/GeltendeFassung.wxe?Abfrage=Bundesnormen&Gesetzesnummer=10009184>



Europe can lead to considerable **inconsistencies** as soon as an individual wants to leave their national/regional contexts for education and training or professional mobility.

For example, in some European countries, **architects** are only allowed to work on listed historic buildings when they hold specific qualifications as heritage or conservation architects. In other countries, anyone holding a general architecture degree may do so, regardless if they have undergone specialist heritage training, or not. This is particularly astonishing given that in most general architecture university education, there is little reference to conservation-restoration or heritage topics.³⁰

The example of **conservators-restorers** is another case in point: As outlined in a previous CHARTER deliverable,³¹ only eight EU countries regulate the profession via national legislation: Bulgaria, the Czech Republic, France, Greece, Italy, Romania, Slovakia, and Slovenia. However, the national legislations in these countries differ in various ways from each other. France, for instance, regulates two kinds of conservators-restorers:³² a *restaurateur des biens culturels* can work in his or her field of specialisation on collections pertaining to the network of “Musées de France,” while the conservation-restoration work of the *technicien-conseil pour les orgues protégées au titre des monuments historiques* is restricted to working with listed pipe organs. Italy, in contrast, distinguishes between the *restauratore di beni culturali*, who is a conservator-restorer subdivided by twelve material-based specialisations,³³ and the *tecnico del restauro*. The former is entitled to intervene on all kind of heritage assets both movable and immovable but limited to their field(s) of specialisation. In contrast, the *tecnico del restauro* describes a junior qualification that has no sectorial limitations, but whose practitioners can only work under the supervision of a qualified conservator-restorer.

Just like for architects, the diverse national classifications and definitions for conservators-restorers can be aligned with another only with great difficulty, in some cases this may

³⁰ Baatz, W. De Luca, M. Drda-Kühn, K. Hegedüs-Gravina, J. M. Hofland-Mol, M. Karatas, K. Lavarello, C. Marçal, E. Marcuccio, M. Mignosa, A. Piccininno, M. Pirri Valentini, A. Sani, M. Schlott, F. (2023). Report: Identifying gaps and needs in the educational and training programmes. CHARTER Consortium, p. 33. Available at: <https://charter-alliance.eu/wp-content/uploads/2023/06/D3.4.-Report-Identifying-gaps-and-needs-in-the-educational-and-training-rammes.pdf>

³¹ Baatz, W. et al (2022). Report on existing quality standards and certification schemes, supra note 18 p. 61-63. All other comments in this chapter on the situation of conservators-restorers on the European level in this text are based on this report.

³² Understood as a conservator-restorer with a EQF 7 level degree or some sort of accreditation delivered by the Ministry of Culture (either a *habilitation* or the *reconnaissance des qualifications professionnelles*).

³³ The twelve specialisations (see below) are acquired through six different study courses each delivering training in two or three different specialisations.

1. Stone, mosaic and derived materials
2. Decorated architectural surfaces
3. Painted artefacts on wooden or textile support
4. Wooden sculpted artefacts, furniture and wooden structures
5. Artefacts made of processed, assembled and/or painted synthetic materials
6. Organic textile materials and artefacts and leather
7. Ceramic and glass materials and artefacts
8. Metal and alloy materials and artefacts
9. Book and archival materials and paper and parchment artefacts
10. Photographic, film and digital material
11. Musical instruments
12. Scientific and technical instruments and tools



even be impossible. This situation also exists for other heritage professions and may translate into an impediment to professional mobility in Europe.

In the case of conservators-restorers conservation architects, civil society has stepped in to mitigate some of the challenges of the chequered landscape of national regulations. The European Confederation of Conservator-Restorers' Organisation (E.C.C.O.),³⁴ the European Network for Conservation/Restoration Education (ENCoRE)³⁵ and the Conservation Network of the European Association for Architectural Education (EAAE)³⁶ have defined standards for the professional practice of conservation-restoration and educational requirements on the European level. These are complemented by national professional associations which through their membership criteria and admission procedures have fostered professional quality for conservators-restorers. National associations have also played an important role in validating and certifying non-formal learning in the profession.

The national/regional regulations of heritage professions as well as the civil society efforts undertaken by heritage sector professionals both at national and European level illustrate that there is a disposition to guarantee certain preconditions for the access and pursuit of some heritage professions. These endeavours are not exclusively driven by economic and protectionist principles, one must also acknowledge that a region or a country may have good reason to ensure that anyone who performs certain activities has the required knowledge and skills for these. Very often, quality practice is ensured through a combination of quality assurance in E&T and by regulating access to and pursuit of a profession through national/regional legal frameworks and/or networks of heritage professionals.

³⁴ <https://www.ecco-eu.org/>

³⁵ <https://encore-edu.org/>

³⁶ <https://www.eaae.be/aaae-academies/conservation-network/>



3. What makes heritage education and training innovative/emerging?

What precisely is it that makes education and training innovative and/or emerging? Every Blueprint project has had its own way of tackling this vital question. While most qualified professionals will be able to recognise innovative and emerging features in E&T, it is nevertheless challenging to exactly pinpoint, characterise, and describe these features. CHARTER has addressed this question in several previous deliverables from different viewpoints. This chapter discusses the key learnings from these reports.

3.1. Learnings from D3.2 – Indicators for innovative/emerging heritage E&T

In order to identify indicators for the benchmarking of innovative/emerging curricula, we undertook a survey in the course of deliverable D3.2 “Benchmarking analysis of innovative/emerging curricula” in which we asked respondents to nominate E&T programmes which they deemed innovative/emerging. In addition, they were invited to state the reasons why they submitted said curricula.³⁷

Through a close reading of the replies and analysis of the submitted curricula as well as a literature review, the authors identified a range of qualitative indicators and corresponding leading questions.³⁸

Cluster A – General innovation/emergence-related indicators

- **Relevance for society:** *Are societal needs explicitly addressed by the curriculum?*
- **Relevance for the market:** *Are market needs explicitly addressed by the curriculum?*
- **(Relative) novelty:** *Does the curriculum contain new elements (content or structural) that have not existed so far on the regional, national, or European educational levels? Is there a demonstrable departure from old ideas and relevance for the future?*
- **Accessibility/awareness:** *Does the curriculum contribute to greater accessibility to CH and thus contribute to its awareness among different audiences including minorities?*

³⁷ Baatz, W. De Luca, M. Drda-Kühn, K. Hofland-Mol, M. Lavarello, C. Marcuccio, M. Musso, S. F. Piccinino, M. Pirri Valentini, A. Riegler, K. (2022). Report: Benchmarking analysis of innovative/emerging curricula. CHARTER Consortium. Available at: https://charter-alliance.eu/wp-content/uploads/2022/08/D3.2.-Report-Benchmarking-analysis-of-innovative_emerging-curricula_FINAL.pdf

³⁸ Only a selection of the indicators so identified could be used for benchmarking, because it was not possible to gather the detailed factual information on each curriculum that would have been required for including all of these indicators in the benchmarking. The list above contains all identified indicators with leading questions, regardless if they were included in the benchmarking, or not. In addition to qualitative indicators, the deliverable also identified quantitative indicators. Since the latter were mainly used for formal analysis, we disregard them here.



Cluster B – Structural elements

- **Innovative teaching/delivery format:** *Is the curriculum delivered by innovative teaching methods? Is there a diversity of teaching methods employed? Are they fit-for-purpose for the content that is being taught?*
- **Work-based learning opportunities:** *Does the curriculum include mandatory practical learning opportunities such as apprenticeships, internships etc.? Even if there are no mandatory external work placements, what is the student workload distribution of work-based learning, classroom learning and research (HE) or projects (VET)? Does it come close to the 40-40-20 distribution suggested for these three main elements by James Calleja at the Helsinki Workshop?³⁹*
- **Collaborative elements:** *Has the curriculum been developed or is it being implemented in cooperation between different institutions? Has it been developed in the context of an EU project?*
- **Quality assurance:** *Is the curriculum subject to systematic quality assurance processes in accordance with either the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG)⁴⁰ or the European Quality Assurance Reference Framework for Vocational Education and Training (EQAVET)⁴¹? In the case of CET, which kind of (national, sectoral) quality assurance processes are employed? Do they observe basic QA principles such as predefinition, transparency and regularity of processes, independence of external evaluators, involvement of students in the evaluation processes and a system of regular reviews of those QA agencies which organise external evaluations?*
- **Plausibility of learning outcomes:** *Are the learning outcomes plausible, or is there an evident discrepancy between the stated learning outcomes and the time frame/student workload foreseen by a curriculum? Institutional resources such as libraries, laboratories, student-teacher ratio, and other such factors play a role here as well.*
- **Qualifications of educators/trainers:** *Do educators/trainers have the qualifications needed to transmit the required knowledge and skills? Are there any CET requirements for teaching staff in place which ensure they are up to date on recent professional, research, market, and social developments? In addition, professional experience in real-life working environments may be highly relevant in some contexts.*
- **Organisational quality:** *Does the education and training provider (educational institute, work placement business/organisation) have the means to provide organisational key success conditions such as planning, systemic processes, and digital services?*

Cluster C – Content elements

- **Trans-/Interdisciplinarity:** *Does the curriculum transcend disciplinary boundaries in a meaningful manner and thus foster a wider understanding of heritage? Specifically, is there*

³⁹ The Helsinki workshop (March 2023) was organised by WP3 as M27 – 6th Milestones and hosted by the Finnish Heritage Agency Museovirasto. One of the keynote speakers was James Calleja, the former director of CEDEFPOP and VET expert.

⁴⁰ https://www.ehea.info/media/ehea.info/file/ESG/00/2/ESG_2015_616002.pdf

⁴¹ [https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:32009H0708\(01\)&qid=1611571795661](https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:32009H0708(01)&qid=1611571795661). In the context of establishing indicators for quality frameworks, see also CEDEFPOP (2023). Research paper. Towards European standards for monitoring and evaluation of lifelong guidance systems and services (Vol. II). Available at: https://www.cedefop.europa.eu/files/5601_en.pdf



- a combination of cultural skills with those of education and wellbeing (e.g. nursing, medical or social services) or social justice and democracy?*
- **Core/transversal/soft skills in CH:** *Does the programme content focus on core skills for a CH profession, or is it primarily concerned with transversal skills? Whether skills are considered to be core or transversal skills very much depends of course on the subject matter. This indicator invites E&T providers to be clear about the respective core and transversal skills of their programmes. Moreover, it invites them to consider whether it is feasible to include training on soft skills in a curriculum as well. Soft skills such as communications skills are closely related to one's personality and tend to be difficult to teach/learn and measure but are important for many CH professions. It is important to distinguish this framework of core/transversal/soft skills from the core cultural heritage skills we explore in chapter 3.4. The latter skills are sector-specific and should be transmitted in any CH curriculum.*
 - **Sustainability:** *Does the curriculum take into account questions related to sustainability as defined by the New European Bauhaus, i.e. "to act in harmony with nature, the environment, and our planet?" This includes any curricula aimed at mitigating the effects of climate change, see also the United Nations Sustainable Development Goals (SDG).*
 - **Digitalisation and technological change:** *Does the curriculum address technological change and/or questions of digitalisation? This includes improved access to, handling of and analysis of data.*
 - **Entrepreneurship/management:** *Does the curriculum transmit entrepreneurial/management skills, possibly for self-employment? This may also include funding/fundraising skills and conflict resolution.*
 - **Future skills:** *Does the curriculum train students to effectively tackle highly complex problems in future whose nature cannot be foreseen at the time at which the education/training takes place?⁴²*
 - **Values and ethics:** *Does the curriculum address values and ethics in cultural heritage?*

When applying these indicators to the development of E&T programmes, it is important to note the following characteristics:

- They are qualitative indicators and as such should be applied in a combined manner. By this we mean that **individual indicators do not always convey much meaning**. But looking at the **combined application of the indicators** will provide important information on the innovative and emerging potential of a curriculum. Identifying indicators certainly is not a hard science. But as our benchmarking exercise in D3.2 clearly demonstrated, looking at how a curriculum fares on all indicators combined does provide a solid foundation for its evaluation.
- Some of the indicators are **neutral** in so far as both a "yes" or a "no" to the leading question can denote innovative/emerging potential. This mainly applies to the Cluster C – Content elements. For this cluster we identified content elements which often, but certainly not always, are associated with innovative/emerging E&T. In this context, again, whether a curriculum e.g. has a strong inter- or transdisciplinary element or is focused on one discipline alone does not tell us very much. There are highly innovative curricula (and the

⁴² For a conceptual framework of future skills, see Ehlers, U.-D. (2020). Future Skills. The Future of Learning and Higher Education. Books on Demand. Available at: <https://www.bod.de/buchshop/future-skills-ulf-daniel-ehlers-9783750494268>



exact opposite) in both instances. In these cases, the indicator invites readers to consider if the proposed option(s) would be relevant for a given curriculum.

- The **most reliable indicators** for innovation/emerging contexts are the first two indicators on **social or market relevance**. A curriculum which is neither relevant for society nor for fulfilling market needs certainly will not hold any future (or present) potential for the sector.
- Admittedly, on first sight, few of these indicators are heritage-specific, but are mainly about **educational quality in general**. However, on closer inspection, we find that there are **quite a few instances in which a “general” indicator does hold special meaning for heritage**. For example, when we look at trans-/interdisciplinarity again, most heritage E&T historically did not address the intersection of the sector with nursing, medical, social services or social justice and democracy. Yet, we do know that for our complex European societies, these fields hold enormous potential for the future of cultural heritage. It is a similar case for entrepreneurship/management and values and ethics. Traditionally, these disciplines were not part of heritage education, but are seen as essential when we look at current value-based models for heritage, including the CHARTER model, or for professions with a high degree of self-employment.

3.2 Learnings from D3.4 – Gaps and needs in heritage E&T

As outlined above, relevance, either in a social context or in terms of market requirements, or a combination of both, is the most reliable and unambiguous indicator for innovative/emerging potential of E&T training. This is the reason why CHARTER research on gaps and needs is significant for our question on what makes heritage education innovative and/or emerging. Even though there obviously are existing highly relevant E&T opportunities, the analysis of what is missing provides us with important clues on which kind of education is highly relevant for the present and will most likely even gain in relevance in the future.

Our deliverable D3.4, “Identifying gaps and needs in the educational and training programmes”⁴³, approaches its subject matter from various angles. The report draws on a variety of source materials such as a survey among external stakeholders, regional analyses, a Dutch initiative on how to tackle skills shortages in restoration and construction, a study of the French heritage job market, analyses of the architecture and museum sectors and surveys among young CH professionals.

Taken all these different sources together, we can summarise the following learnings from this report:

- The need for **transversal skills** is high in all sectors, these include the so-called soft skills, as well as other “hard” skills in management/financial management, communication, and digital skills.
- **Soft skills** keep popping up in all sorts of heritage contexts, with communication skills being the most prominent ones.

⁴³ Baatz, W. et al. (2023). Identifying gaps and needs in the educational and training programmes, supra note 30.



- Among transversal skills, **digital skills** have been described as being in high demand in the majority of source materials discussed in D3.4. At the same time, the perception of how much E&T is needed depends on who was asked. For example, the CHARTER's *Meet the Young Cultural Heritage Professionals* interview series revealed that only a small minority of respondents saw any demand at all for training in digital skills. This implies that the younger the respondents, the more "born digital" and familiar with digital technologies they are and that rather than a skills gap, we may be more accurately dealing with an **age gap**. In addition, the results of the Sibiu and Milan workshops indicated that not all craftspeople see the need for training in digital skills, indicating that in some crafts fields and depending on the local context digitality is still hardly relevant.
- Young professionals also clearly outlined the **lack of practical experience** when entering the CH job market, which led the authors to ask if "experience" can be seen as a skill in itself. **Workplace training** in general emerged as a major gap in heritage E&T from the external stakeholders' survey.
- Mastery of **traditional crafts** represent "evergreen" skills for the heritage sector. They have always been central for keeping heritage alive and will continue to hold this special position in future. Nonetheless, in some countries/regions the supply of professionals with these skills is by far not keeping up with demand, a trend further strengthened by the disruption of inter-generational transmission of crafts skills. To ameliorate this situation, the Dutch government, for instance, established a centre solely dedicated to providing VET training for restoration and construction: Nationaal Centrum Erfgoedopleidingen (National Centre for Heritage Training, NCE): <https://www.erfgoedopleidingen.nl/index>
- **Management and entrepreneurial skills, including fundraising**, were identified as missing in several contexts.
- Increasing training needs on **sustainability questions** have been argued by various heritage subsectors, most prominently in the context of architecture and museum education as well as by young professionals.
- **Sustainability** in the heritage context speaks to four interrelated dimensions, i.e. the **practitioners, the resource, traditional practices, and society**:
 1. One dimension of sustainability addresses how to make heritage professions sustainable in the face of external global challenges in an innovative, long-lasting, and low-impacting way.
 2. In addition, sustaining the heritage resource through professional intervention and management remains a cornerstone of professional practice.
 3. Many heritage practices (traditional crafts, intangible traditions) are at risk today, threatening irredeemable loss to human experience.
 4. Sustainability is also understood as a societal goal, and there is an increased understanding now by cultural heritage institutions of their leading role in sustainable development, including social cohesion, human rights and well-being.
- The renewed definition of "museum" by the International Council of Museums (ICOM) in 2022 introduced concepts such as **diversity, accessibility, inclusivity, and community participation** to this subsector. While these are obviously forward-looking and reflect the people-centred approach to heritage as a public good, these notions are still fairly new to many museums and hence imply considerable training needs.



3.3 Learnings from D4.1 – Heritage stakeholders' views on skills gaps and needs

Our colleagues in WP4 conducted a survey which resulted in a thorough mapping of the dynamics of internal and external CH stakeholders. This survey also asked about skills gaps and needs from stakeholders' points of view. Respondents were invited to select up to five skills which they felt were "required to advance knowledge and competence on challenges to cultural heritage" from a list of 18 predefined skills.

From these predefined skills, "interdisciplinary cooperation" was selected 534 times and thus scored the highest. "Heritage academic expertise" came in second with 414 selections, followed by "communication" (342), "critical thinking" (326) and "teamwork and leadership" (306). "Technical skills" scored surprisingly low with 115 selections. As the authors point out, these results are not straightforward and would need to be further investigated and correlated with age groups and countries.⁴⁴

3.4 Learnings from D2.3 – Core cultural heritage skills

When looking out for the success factors for heritage E&T, we must also take account of the sector-specific skills which CHARTER has identified and how the transmission of these skills is part of education and training programmes.

Our colleagues in WP2 organised a session on identifying these sector specific skills which everyone working in the sector should possess, regardless of their specific jobs at our Ljubljana meeting in December 2021, which resulted in the following five core cultural heritage skills:⁴⁵

1. Recognise heritage in your own environment and the context of others (understand, cognition)
2. Respect the value of heritage as a common good for various stakeholders (understand, cognition)
3. Appreciate different, evolving and even conflicting views on heritage (affective and cognition)
4. Interact and collaborate with a diverse range of heritage actors (cognition and psychometric)
5. Implement norms and protocols to prevent specific risks for heritage (understand, cognition)

⁴⁴ Almevik, G. Hannes, A. Golfomitsou, S. Karatas, K. Lindblad, L. Martignoni, S. Mignosa, A. Vio, T. (2022). Report: Who is not a stakeholder in cultural heritage? CHARTER Consortium, p.36. Available at: <https://charter-alliance.eu/wp-content/uploads/2022/10/D4.1-Report-Who-is-not-a-stakeholder-in-cultural-heritage-V2.pdf>

⁴⁵ Corr, S. Lagerqvist, B. Marçal, E. Mignosa, A. Newman, C. (2023). Mid-term results – Matrix and methodology assessment. CHARTER Consortium, Appendix A, pp. 53. Available at: https://charter-alliance.eu/wp-content/uploads/2023/04/D2.3-Mid-term-results-Matrix_and_methodology-assessment_FINAL.pdf



In addition, “To be aware of the heritage sector” had been mentioned several times at the workshop as the one overarching skill which every heritage professional should possess. This skill entails “a respectful, empathic, caring attitude in an environment which is value based and meaningful to others”.⁴⁶

While the sector-specific skills, including the one overarching “awareness” skill, are concrete and certainly of great help for education providers planning to review existing programmes or designing new ones, it is nevertheless often difficult to detect them in the publicly available information on existing programmes. This is the reason why we could not include them at face value into the benchmarking exercise which we undertook in the course of D3.2.

However, indirectly, the sectoral core skills have certainly been considered. For example, the general value-based approach which resulted from the Ljubljana exercise shines through in the *values and ethics* indicator. In addition, the sector-specific skills include a wide range of *soft skills* such as communication and collaboration skills and an empathetic and open-minded approach towards one’s work. Furthermore, the indicator *inter-/transdisciplinarity* relates to the ability to cooperate with a diverse range of heritage actors. Perhaps education providers will be encouraged by these Guidelines to be more straightforward in including core cultural heritage skills in their curricula as overarching learning outcomes for the heritage education they offer.

⁴⁶ Corr, S. et al (2023). Mid-term results, *ibid.* p. 54.



4. What are E&T pathways and how did we develop them?

At this stage in the process, most Blueprint projects develop individual curricula for professional profiles which they deem to be of high innovative potential and future relevance for the sector. CHARTER has decided against this approach, as heritage is such a wide-ranging sector covering so many professions and E&T opportunities that it would have been arbitrary to select just a few innovative/emerging curricula for this deliverable. Therefore, rather than focusing on individual curricula, we decided to refer to **eight pathways of heritage E&T opportunities**:

1. Community engagement
2. Sustainability in built heritage and landscape
3. Cultural heritage crafts and knowledge
4. New heritage in conservation-restoration
5. Cultural heritage in the digital environment
6. Participatory leadership and management
7. Cultural heritage policy design and regulation
8. International cultural heritage relations

Pathways are **clusters of training opportunities** (i.e. individual E&T programmes or curricula, including workplace learning) **with similar innovative/emerging content**. While each pathway focuses on E&T opportunities with similar content, there may be **variations within a pathway in terms of structural elements**. That is to say, curricula within one and the same pathway may be situated on different EQF levels, with correspondingly differing learning outcomes or they may be offered in different education sectors (HE, VET, CET).

Consequently, the Guidelines at hand provide much more general suggestions than individual curricula would. Our conceptual approach has also resulted in more **flexibility for education providers** when implementing the Guidelines and **adapting them to differing national/regional legal frameworks**. Education and training in the European Union are subject to the principle of subsidiarity, which means it is up to individual Member States to legislate on the subject. This is the reason why Europe is a patchwork of varying national/regional E&T laws. This is even true to a certain extent for higher education, despite the structural harmonisation achieved by the Bologna Process and even more so for VET and CET for which structural harmonisation on the European level is far less advanced than in HE, as we have shown in previous WP3 deliverables. This is also illustrated by the different National Qualifications Catalogues, where each qualification is described with its training modules. They are not homogeneous at all at European level.

How did the pathways emerge? Obviously, the four CHARTER deliverables outlined in chapter 3 of this report and the learnings we derived from them were of particular importance for our work on identifying E&T pathways with future potential. We are greatly indebted to our WP2 colleagues for developing the CHARTER model of the heritage sector and their work on conceptualising the heritage ecosystem.⁴⁷ We were also privileged to profit from WP4's thinking on drivers of change and priorities for the heritage sector, which will be discussed in their forthcoming deliverable D4.2.

⁴⁷ Corr, S. (2023). Mid-term results, *ibid*.



In addition, during the course of the CHARTER project, we were fortunate to meet many accomplished and passionate heritage professionals from inside and outside the CHARTER Alliance who generously shared their thinking on future priorities for the CH sector.

Just about any source we consulted and survey we undertook pointed to the importance of E&T at the intersection of heritage and **sustainability issues**. **Built heritage** with its omnipresence and huge CO2 footprint emerged as the logical focus for a pathway of training opportunities that could contribute to **mitigating the climate crisis**. The same was true for increasing E&T on **digitalisation and artificial intelligence**. Both the indicators defined by D3.2 and the gaps and needs analysis of D 3.4 pointed towards the innovative potential of E&T opportunities in **traditional crafts** and programmes at the intersection of heritage and **management**. They also made it clear that the **engagement of diverse communities** in CH was a precondition for heritage to fulfil its role as a common good. In order to do so, the sector will have to train more individuals who are qualified to bridge societal boundaries and connect heritage with **wellbeing, medical and social aspects as well as justice and democracy**. D4.2 added to this list of dimensions of engagement **urban regeneration, sustainable agriculture, and rural development**.

Most of the pathways mentioned in the previous paragraph are closely aligned with current EU priorities such as the **European Green Deal**,⁴⁸ the **New European Bauhaus**,⁴⁹ **A Europe Fit for the Digital Age**⁵⁰ and the **European Pillar of Social Rights**⁵¹. Incidentally, the skills these pathways are concerned with also take centre stage at the **2023 European Year of Skills**.⁵² Furthermore, many of these pathways are highly relevant for reaching the UN's **Sustainable Development Goals**.⁵³

The CHARTER workshop in **Helsinki (March 2023)** and the roundtable in **Brussels (May 2023)** were additional important steps in honing the final list of pathways.

In Helsinki the authors' preliminary ideas on pathways were discussed among CHARTER work package leaders and selected external experts. We were privileged to count James Calleja (the former director of CEDEFOP and expert on VET education), Uula Neitola (Young professional's input), Leila Rikabi (National and transnational recognition paths), Leena Tokila (CET for museum professionals), Altheo Valentini (Skills and digital transformation) and Kristiina Volmari (VET education expert and member of CHARTER External Advisory Board member) among our guests and to be able to profit from their insights.

The meeting in Brussels included a significant number of external stakeholders from the European Commission (DGs EAC, EMPL, REGIO, ENV, RTD, ENER, GROW), representatives of the Council of Europe, UNESCO, CEDEFOP, relevant Blueprint projects and European associations.

These two meetings supported us in adding the **leadership** dimension to our pathways. For heritage organisations to implement participatory governance principles, it will be necessary to have future leaders and managers in the sector undergo specific training. Moreover, the consequences of **new heritage conservation-restoration** for E&T emerged as a pathway with high innovative potential. The need for specific education on **CH policy design and regulation** was

⁴⁸ https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/european-green-deal_en

⁴⁹ https://new-european-bauhaus.europa.eu/index_en

⁵⁰ https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/europe-fit-digital-age_en

⁵¹ <https://ec.europa.eu/social/main.jsp?catId=1226&langId=en>

⁵² https://year-of-skills.europa.eu/index_en

⁵³ <https://sdgs.un.org/goals>



another angle which arose from the discussions at these two meetings. Finally, whereas CH has traditionally been firmly grounded in national/regional policies, our interconnected world has led to increased **internationalisation of cultural heritage**.

When developing the pathways, we also took special care to make sure that all **six Functions of heritage professions** as defined by WP2 (Recognition, Preservation and Safeguarding, Engagement and Use, Research & Development/Education, Management, Governance & Policy Making) were covered. Moreover, we also considered learnings from previous CHARTER deliverables on features of innovative/emerging E&T such as **inter- and transdisciplinarity, soft/transversal skills, values and ethics, work-based learning opportunities, trainer/educator profiles**, defining curricula based on **learning outcomes** and other **indicators of general educational quality** and with reference to **Europass tools**, in particular the **European Qualification Framework (EQF)**.



5. Structure of pathways

The final eight pathways of heritage E&T opportunities were then further discussed in detail by working groups consisting of CHARTER colleagues and have been structured along the following lines:



Justification and description

Helps readers understand the relevance of the pathway for heritage and which content it covers.



Sample occupations/professional profiles

Lists the main occupations/professions which a pathway of E&T leads to.



Context

Explains the wider contexts – internal to heritage and external societal developments - which are relevant for the pathway in question. This section is heavily annotated, because we wanted to provide sufficient background materials for interested stakeholders.



Key structural elements

This section lists the main structural elements which emerged as the most important features to consider when designing or adapting heritage E&T:

- Generic learning outcomes for the respective pathway as defined by the European Qualifications Framework (EQF)⁵⁴ in terms of knowledge, and (core and transversal) skills. Autonomy and responsibility, the third element of learning outcomes according to the EQF, can differ significantly across EQF levels. This is why we only consider this element in the context of individual curricula outlines, and not in the general outline of structural elements.
- The CH Function(s) the pathway covers
- The E&T sector(s) in which training for the pathway takes place
- The qualification level(s) on which most training will take place
- Trainer/educator profile(s)
- The role of workplace training



Recommended curricula outlines


This section contains outlines of curricula which the working groups newly developed based on their innovative nature and future potential. These outlines are intended to be sufficiently detailed to provide all relevant information for education providers planning to establish new programmes, yet at the same time offer flexibility for adaptation to existing national/regional educational regulations. In addition, the working groups also identified already existing curricula which they recommend as best practice examples. These existing programmes are contained in Annex 1 of this report. Note that the distribution of newly developed and existing curricula varies. For some pathways, the working groups felt that there were some existing curricula they could recommend. In other pathways, the opposite was true. This is why we do not recommend existing curricula for all pathways.



Additional information

Some working groups assembled such a wealth of information on individual pathways that it would not be feasible to include them fully in the Guidelines at hand. In these cases, these additional materials have been included in Annexes 2 and 3.

⁵⁴ <https://europa.eu/europass/en/europass-tools/european-qualifications-framework> . See also this page for definitions of the constitutive elements of the EQF: 1. knowledge, 2. skills, and 3. autonomy and responsibility.



**Eight
innovative/emerging
heritage pathways**



6.1 Community engagement



Justification and description

In recent decades heritage has undergone a shift towards **democratisation and social justice**, with audiences and communities playing an increasingly prominent role in terms of participation and participative governance, co-creation of meanings and shared stewardship of heritage. This pathway reflects this change, being characterised by **a people-centred approach** and empowering individuals to contribute towards the common good and engaging with present day challenges, e.g. **sustainable development, social inclusion, demographics, (health) care, and resilience against disinformation and populism.**

This implies a fundamental change in the roles and activities of professionals and volunteers: acknowledging the diversity of individuals and groups in communities, among visitors and stakeholders. Engaging people in their diversity requires to be accessible and inclusive, in particular of under-represented or disadvantaged groups, of minorities and discriminated segments of the population and to successfully practice conflict resolution. It also means being committed to **developing audiences**, both in terms of diversifying/reaching out to new audiences and deepening the relationships with existing ones.

From this approach, two main consequences follow: 1. The **importance of interpretation**, and in general **heritage education**, in a participatory, collaborative and co-creative lifelong learning perspective. 2. The **organisational change** which a people-centred participatory governance approach implies and where the two pathways of *Community engagement* and *Participatory leadership and management* overlap. Therefore, this aspect will be further explored in chapter 6.6.



Sample occupations/professional profiles

- Heritage interpreters
- Interpretive planners
- Interpretive agents
- Interpretive media creators
- In-person interpreters
- Cultural mediators
- Public engagement coordinators
- Audience developers
- Cultural heritage educators
- Outreach officers
- Community developers
- Community brokers
- Online community managers
- Audience advocates
- Volunteer coordinators



Context

A number of EU and Council of Europe documents address the necessity of heritage leaving its “ivory tower” of established cultural institutions with its traditional audiences and going out into diverse communities to engage with them.⁵⁵

Heritage interpretation involves a shift to a more holistic, hermeneutical paradigm which underpins professional ethics and critical-reflective practice. Professionals who facilitate *Community engagement* will have to build bridges between conflicting points of view. Advanced skills are required, inter alia, to explain how interpretations from multiple perspectives may be equally valid, how they differ from disinformation, misrepresentations or flawed interpretations and how to identify any valid points in the latter.⁵⁶ This dimension of *Community engagement* has also been explored by several EU projects:

- DELPHI: Development of Continuing Professional Development for Heritage Interpretation staff to facilitate lifelong learning for social inclusion and European cohesion (2018 – 2020) <https://delphi-eu.org/> (Developed and tested new modules which are used by the Certified Interpretive Planner Course)
- HIMIS: Heritage Interpretation for Migrant Inclusion in Schools (2016 – 2018) <https://freidok.uni-freiburg.de/proj/123> (developed a teacher training course)
- InHerit: Heritage Interpretation for Adult Learning (2013 – 2016) <https://freidok.uni-freiburg.de/proj/125> (Developed an EQF related competence matrix for the professional field of heritage interpretation)
- HISA: Heritage Interpretation for Senior Audiences (2013 - 2015) <https://interpret-europe.net/projects/heritage-interpretation-for-senior-audiences/>
- HeriQ: Quality in Heritage Interpretation <https://interpret-europe.net/projects/heriq-quality-in-heritage-interpretation/>

⁵⁵ See e.g.: CoE (Council of Europe) (2011[2005]) “*Council of Europe Framework Convention on the Value of Cultural Heritage for Society*”. Vol. 199. Available at: <https://rm.coe.int/1680083746>; European Commission (2014) Communication from the Commission. Towards an integrated approach to cultural heritage for Europe. Available at:

https://ec.europa.eu/assets/eac/culture/library/publications/2014-heritage-communication_en.pdf; Resolution of the Council of the European Union and the Representatives of the Governments of the Member States meeting within the Council on the Cultural Dimension of Sustainable Development (2019/C 410/01): This refers to culture as a system of meanings shared by a community. Available at: https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv%3AAOJ.C_.2019.410.01.0001.01.ENG.

⁵⁶ Dimitrova, E. Lavenir, M. McMahon, P. Mürniece, B. Musso, S.F. Nagy, G. Rauhut, C. Rourke, G. D. Sciacchitano, E., Selfslagh, B. (2020). European Quality Principles for EU-funded Interventions with potential impact upon Cultural Heritage - Revised edition November 2020. Manual. ICOMOS, Charenton-le-Pont, France. These quality principles are a legacy of the EYCH 2018 and a driver of change for the sector. Available at: <https://openarchive.icomos.org/id/eprint/2436/>; The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites (Quebec 2008) stressed the evident “need for a clear rationale, standardised terminology, and accepted professional principles for Interpretation and Presentation.” Available at: https://www.icomos.org/images/DOCUMENTS/Charters/interpretation_e.pdf; Interpret Europe. Membership association of cultural heritage interpreters <https://interpret-europe.net/>; Interpret Europe (2011). Freiburg declaration on Heritage interpretation, <https://www.interpret-europe.net/fileadmin/Documents/publications/Fbg-declaration-web.pdf>; Interpret Europe (2017). Engaging citizens with Europe’s cultural heritage, https://www.interpret-europe.net/fileadmin/Documents/publications/ie-engaging_citizens_with_europes_cultural_heritage_co.pdf



The same is true for **audience development**⁵⁷ and **intercultural dialogue**,⁵⁸ two vital - and interconnected - elements of *Community engagement*.

EU projects in the field of audience development include:

- **ADESTE** - Audience Developer: Skills and Training in Europe (2014-2016)
- **CONNECT** Knowledge alliance for Audience Development (2016-2018) <http://www.connectingaudiences.eu/>
- **ADESTE +** (2018-2022) <https://www.adesteplus.eu/>

EU projects in the field of intercultural dialogue include:

- **Together** - Towards a cultural understanding of the other (2020-2022) <https://thetogetherproject.eu/>
- **STEPS** - Building Specialisation Strategies on Local Participation and Heritage Resources <https://www.coe.int/en/web/interculturalcities/-/launch-of-steps-heritage-resources-for-inclusive-diversity>
- **MAP for ID** – Museums as Places for Intercultural Dialogue (2007-2009) <http://patrimonioeinterculturala.ismu.org/en/progetto/map-for-id-museums-as-places-for-intercultural-dialogue/>

When we think of *Community engagement*, the facilitation of meaning-making processes in the context of **tangible heritage** will probably come to mind first. However, **intangible heritage**⁵⁹ is just as important for this pathway. Intangible heritage is a living practice and must be recognized as such by the communities, groups or individuals who create, maintain and transmit it. The role of professionals in this sphere is particularly delicate and should be characterised by **transparent collaboration, dialogue, negotiation and consultation**. In both tangible and intangible heritage professionals are charged with the task of collecting new viewpoints and interpreting or re-interpreting heritage involving groups and communities in the research and the presentation of their past. This

⁵⁷ European Commission – Directorate-General For Education And Culture, Study on Audience Development (2017) How to place audiences at the centre of cultural organisations. Available at: https://www.europacreativamedia.cat/rcs_auth/convocatories/EX-summary-Audience_Engagement_ENGLISH.pdf; Audience development. The ADESTE journey. See: <https://aced.adesteplus.eu/resources/why-aced/audience-development-the-ade-ste-journey>; ACED Audience Centred Experience Design is to support organisations in designing experiences with and for their audiences, visitors or participants. See: <https://aced.adesteplus.eu/why>.

⁵⁸ European Parliament (2015). Report on the role of intercultural dialogue, cultural diversity and education in promoting EU fundamental values. Available at: https://www.europarl.europa.eu/doceo/document/A-8-2015-0373_EN.html; European Commission (2016). Joint communication to the European Parliament and the Council (2016). Towards an EU strategy for International Cultural Relations. JOIN(2016) 29 final. Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=JOIN%3A2016%3A29%3AFIN>; European Parliament and the Council (2008). European Year of Intercultural Dialogue. Available at: <https://eur-lex.europa.eu/EN/legal-content/summary/european-year-of-intercultural-dialogue-2008.html>; - ISMU Foundation, Heritage and Interculture. Available at: <https://patrimonioeinterculturala.ismu.org/en/homepage-en/>

⁵⁹ UNESCO (2003). Convention for the Safeguarding of Intangible Cultural Heritage. Available at: <https://ich.unesco.org/en/convention>; UNESCO (2015). Ethics and Intangible Cultural Heritage. Available at: <https://ich.unesco.org/en/ethics-andich-00866>; Intangible Cultural Heritage and Museums Project (EU Creative Europe funded project 2017-2020), see: <https://www.ichandmuseums.eu/en>.



implies giving voice to different narratives and abandoning any preconceived notions of heritage, including abandoning a Eurocentric⁶⁰ approach.

The intersection between heritage and well-being and health, often referred to as **cultural welfare**,⁶¹ has received particular attention since the European Year of Cultural Heritage in 2018 and the COVID-19 pandemic. This aspect of *Community engagement* holds enormous promise in particular for mental health conditions. However, it also holds particular challenges for E&T for heritage professionals working in this sub-sector, which will have to address complex inter- and transdisciplinary content. This approach has been exemplified by an Italian initiative, Tuscan Museums for Alzheimer's⁶², which we came across during our work on D3.2.

The **digital dimension** which allows professionals to connect with audiences in new and multifaceted ways and audiences themselves to increasingly generate content is yet another important aspect of this pathway and overlaps with chapter 6.5 of the Guidelines at hand.

⁶⁰ In this context it must be noted that there is no agreed definition of what it means to identify as European. For the debate on what Europeans may have in common, see the references at: https://ec.europa.eu/libguides.com/common_european_values/identity

⁶¹ European Council (2018). Work Plan for Culture 2019-2022. (2018/C 460/10). Available at: [https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52018XG1221\(01\)](https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52018XG1221(01)) ; Fancourt, D. Finn, S. (2019). What is the evidence on the role of the arts in improving health and well-being? A scoping review. World Heritage Organisation. Available at: <https://apps.who.int/iris/handle/10665/329834> ; EU Preparatory action - Bottom-up Policy Development for Culture & Well-being in the EU (2021). Available at: <https://culture.ec.europa.eu/calls/preparatory-action-bottom-up-policy-development-for-culture-well-being-in-the-eu> ; Zbranca, R. Dâmaso, M. Blaga, O. Kiss, K. Dascl, M. D. Yakobson, D. Pop, O. (2022). CultureForHealth Report. Culture's contribution to health and well-being. A report on evidence and policy recommendations for Europe. CultureForHealth. Culture Action Europe. Available at: <https://cultureactioneurope.org/projects/cultureforhealth/> ; Voices of Culture (2023). Brainstorming Report. Youth, Mental Health and Culture. Available at: <https://voicesofculture.eu/2023/01/07/brainstorming-report-youth-mental-health-and-culture/> .

⁶² <https://www.museitoscanialzheimer.org/>



Key structural elements

Learning outcomes	CH Functions
<p>Knowledge</p> <ul style="list-style-type: none"> Identify heritage significance for different communities and visitors; Understand relevant contemporary concepts and values such as social equity, conflict resolution, sustainability, decolonization, functional difficulties, and social diversity in the heritage context; Identify methods of data collection, analysis and interpretation concerning the social and cultural context of local communities, audiences and organisations; Identify ethical implications of cultural and social choices and group dynamics; Comprehend structural, strategic and process analysis in diverse participatory contexts; Understand the different mediation techniques and their impact evaluation. Identify information systems and sources and the techniques to detect falsehoods. <p>Core skills</p> <ul style="list-style-type: none"> Design innovative participatory projects and initiatives in co-operation with audiences and other stakeholders; Produce and manage cultural projects; Employ effective communication, engagement and negotiation techniques to interact with different audiences and stakeholders; Apply methodologies to facilitate mutual understanding, transformative learning and personal growth while respecting others' ideas and viewpoints; Practice working in partnership with different stakeholders and in transdisciplinary teams, according to an intersectoral perspective; Develop an interpretive narrative based on the following criteria: integrating valid aspects from differing or controversial points of view, while fending off misinformation, misrepresentations or flawed interpretations. <p>Transversal skills</p> <ul style="list-style-type: none"> Recognise individual competences, talents and needs for learning; Communicate and interact empathetically with individuals, audiences and communities, respecting diversity and solving conflicts. 	<ul style="list-style-type: none"> ✔ Recognition Preservation & Safeguarding ✔ Engagement and Use ✔ Research & Development/ Education ✔ Management ✔ Governance & Policy Making
	Training sectors
	<ul style="list-style-type: none"> ✔ Higher education Vocational E&T ✔ Continuing E&T ✔ Workplace learning
	Qualification levels
	<p>EQF 3 EQF 4</p> <ul style="list-style-type: none"> ✔ EQF 5 ✔ EQF 6 ✔ EQF 7 ✔ EQF 8
	Trainer/educator profiles
<ul style="list-style-type: none"> Combination of experienced professionals and academic faculty with the ability to conceptualize 	
Workplace training	
<ul style="list-style-type: none"> Work-based learning and internships are recommended 	



Recommended curricula outlines

Title	Co-production of temporary exhibitions
Target group(s)	Museum professionals and independent curators who have experience with organising exhibitions, but wish to learn the opportunities and complexities of co-creating a temporary exhibition and its parallel activities with diverse audiences and communities.
Knowledge	<ul style="list-style-type: none"> Identify heritage significance for different communities and audiences; Understand exhibition co-design and co-production.
Core CH skills	<ul style="list-style-type: none"> Design and produce temporary exhibitions and parallel activities in co-operation with different audiences, communities and other stakeholders; Practice storytelling abilities; Employ effective communication, engagement, empowerment and negotiation techniques to interact with different audiences and stakeholders; Apply methodologies to facilitate mutual understanding, transformative learning and personal growth while respecting others' ideas and viewpoints; Practice working in partnership with different stakeholders and in transdisciplinary teams, according to an intersectoral perspective.
Transversal skills	<ul style="list-style-type: none"> Create environments of mutual respect and of building joint projects; Demonstrate strong social empathy and capacity to interact and communicate with socially diverse people and communities; Recognise individual competences, talents and needs for learning; Practice curiosity and openness to other cultures and perspectives; Anticipate problems and solve conflicts among communities and strong personalities giving space for everyone; Balance the engagement of diverse communities with the interests of general audiences and the cultural standing of museums/exhibition centres.
Autonomy and responsibility	Autonomy to negotiate solutions between parties and responsibility to explain, remain impartial and facilitate their equal participation.
Workplace training	For participants without experience, we recommend including a practical secondment with an exhibition centre with co-creative experience.
CH Function(s)	<ul style="list-style-type: none"> Engagement and Use Research & Development and Education
Training sector	Continuing education & training (CET)
EQF level and duration or ECTS	No official EQF level, as this is a CET programme. But the access level of EQF 6-7 indicates the level of complexity. This is envisaged as a part-time curriculum with the equivalent of 6 ECTS.
Trainer/educator profile	Experienced professionals on cultural mediation and exhibition participative curatorship.



Title	Coordination of cultural heritage volunteers
Target group(s)	Volunteer coordinators (or future coordinators) of cultural heritage institutions and projects, as well as members of associations who want to learn about the principles of group organisation and planning. It can also be offered as a short module in an MA degree in cultural heritage management.
Knowledge	<ul style="list-style-type: none"> • Demonstrate awareness of heritage values and the existence of international conventions and documents; • Understand the principles of prevention and risk management in heritage sites.
Core CH skills	<ul style="list-style-type: none"> • Communicate to volunteers the nature of their tasks; • Organise training for volunteers; • Organise volunteers' work and align it with the work of the permanent staff at the institution or the project.
Transversal skills	<ul style="list-style-type: none"> • Create interaction and good welcoming environments, adapted to people with different backgrounds and abilities; • Recognize the abilities of volunteers and assign tasks accordingly.
Autonomy and responsibility	Autonomy to establish relationships of trust between the permanent staff of the heritage institution (conservators, museum guards, front of house staff...) and the volunteers. Exercise management and supervision of volunteers, including respectful review of their performance.
Workplace training	We recommend including a practical exercise with groups of volunteers.
CH Function(s)	<ul style="list-style-type: none"> - Engagement and Use - Preservation and Safeguarding
Training sector	Continuing education & training
EQF level and duration or ECTS	This programme is envisaged as the equivalent of 3 ECTS. The content level corresponds to EQF 5.
Trainer/educator profile	Experienced professionals on cultural mediation, with pedagogic skills.



Title	Creation and animation of virtual communities for the protection and valorisation of cultural heritage
Target group(s)	Staff of heritage institutions and projects who want to set up virtual communities for the protection and valorisation of cultural heritage.
Knowledge	<ul style="list-style-type: none"> • Identify heritage values, and understand socio-cultural contexts, as sources of virtual communities; • Identify current and potential valorisations of cultural heritage, and their sustainable protection.
Core CH skills	<ul style="list-style-type: none"> • Ensure the functioning of virtual communities in the context of cultural heritage.
Transversal skills	<ul style="list-style-type: none"> • Create interactions and a good welcoming environment in virtual communities, adapted to people with different social and cultural backgrounds; • Utilise digital technologies to introduce cultural heritage narratives; • Moderate online community debates prioritizing CH protection and valorisation.
Autonomy and responsibility	Autonomy to manage and moderate virtual communities and intervene in cases of conflict and inappropriate online content.
Workplace training	We recommend including a practical exercise with existing virtual communities in other cultural or social fields.
CH Function(s)	<ul style="list-style-type: none"> - Engagement and Use - Preservation and Safeguarding
Training sector	<ul style="list-style-type: none"> - Continuing education & training - Short course in a HE programme
EQF level and duration or ECTS	This programme is envisaged as the equivalent of 6 ECTS, and the level of complexity corresponds to EQF 6.
Trainer/educator profile	A mixed team made up of trainers in cultural mediation and experts in creating virtual communities.



Additional information

For more detailed information on the description and context of this pathway, please see Annex 2.



6.2 Sustainability in built heritage and landscape

Justification and description



Europe is a **continent of old buildings and vast urban and rural cultural landscapes**. More than 220 million building units (i.e. 85% of the EU's building stock) were built before 2001. Most of these buildings are not energy-efficient.⁶³ Many of these older buildings are part of cultural heritage, and have tangible and intangible values. They also contain **embedded carbon as well as architectural, historical, archaeological, cultural, social and material heritage character**. Moreover, significant numbers of heritage buildings are unused, wasting their inherent cultural values and their environmental, social and economic usefulness. Europe will need to train sufficient numbers of professionals who can implement **sustainable conservation, restoration, adaptive re-use and upgrading in line with the character of built heritage and heritage landscape** in order to reach national and European climate goals.

What are the main challenges for *Sustainability in built heritage and landscape*? Most professionals in the building industry are familiar only with modern construction materials, methods and systems, but have little or no understanding of historical techniques and building materials and how they perform or the consequences of maladaptation. This is a **major skills gap in the construction industry**, as some energy efficiency measures – often applied with the best intentions - may actually be irreversible and causing irreplaceable loss of heritage and may ultimately not even advance sustainability/CO2 reduction goals.⁶⁴

Given the historic and/or artistic value of built heritage, there are **limits to the possible energy retrofitting measures** such as services installation, the removal of original fixtures such as windows, doors, and covering over or removal of external and internal wall features of stone, stucco, or tile with external insulation etc. In order to avoid destructive actions which could diminish heritage values, these limits need to be respected. In many cases a careful balancing of user necessities on the one hand and heritage values on the other hand has to be maintained. This evaluation always has to take into account that according to Article 18 of the "Council Conclusions" of 2021, the Member States and the Commission should "promote the optimisation of energy efficiency of the

⁶³ European Commission (2020). Communication from the Commission: A Renovation Wave for Europe - greening our buildings, creating jobs, improving lives. (COM(2020) 662 final). Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/?qid=1603122220757&uri=CELEX:52020DC0662>

⁶⁴ In Ireland, the Department of Housing, Local Government and Heritage has issued a guidance addressing this skills gap, including information on how to avoid common mistakes: Government of Ireland. Department of Housing, Local Government and Heritage (2023). Improving Energy Efficiency in Traditional Buildings. Guidance for Specifiers and Installers. Available at: <https://www.gov.ie/en/publication/18cb9-improving-energy-efficiency-in-traditional-buildings-guidance-for-specifiers-and-installers-2023/>. See also the slides of a lecture by Tommi Lindh, CEO of the Alvar Aalto Foundation, which explain this phenomenon in the context of modern architecture conservation. Available at: https://mycourses.aalto.fi/pluginfile.php/1488255/mod_resource/content/1/2021-03-18_REVITALIZE%21_2021_Tommi_Lindh.pdf



existing building stock through a holistic approach, while respecting all Davos Baukultur Quality Tool criteria, including the preservation of built heritage.”⁶⁵

As to **landscape**, it is very often not possible or desirable to distinguish clearly between natural and cultural landscapes, as very few landscapes remain untouched by human intervention in Europe. The Natura 2000 network is a network of nature conservation areas across the EU which was established in order to halt and reverse the loss of biodiversity in Europe more than a quarter of a century ago. The Natura 2000 network covers almost a fifth of the EU’s land area as well as a significant proportion of its marine waters. In the course of the **European Year of Cultural Heritage, a framework for a more integrated approach to natural and cultural heritage has been developed.**⁶⁶

According to the UNESCO 1992 World Heritage Convention, cultural landscape “embraces a diversity of manifestations of the interaction between humankind and its natural environment. Cultural landscapes often reflect specific techniques of sustainable land-use, considering the characteristics and limits of the natural environment they are established in, and a specific spiritual relation to nature. Protection of cultural landscapes can contribute to modern techniques of sustainable land-use and can maintain or enhance natural values in the landscape. The continued existence of traditional forms of land-use supports biological diversity in many regions of the world. The protection of traditional cultural landscapes is therefore helpful in maintaining biological diversity.”⁶⁷

As specified in Article 2 of the Landscape Convention of the Council of Europe, this Convention deals with natural, rural, urban and peri-urban areas. It includes land, inland water and marine areas. It concerns landscapes that might be considered outstanding as well as everyday or degraded landscapes.⁶⁸

A development on the **push towards democratisation links heritage practice with the Sustainable Development Goals**, with a very clear nod in the direction of societal sustainability. Much of the literature envisages this playing out in the arena of cultural landscapes, but it is clearly a dimension of all heritage practices and encounters.⁶⁹

⁶⁵ European Council (2021). Council conclusions on culture, high-quality architecture and built environment as key elements of the New European Bauhaus initiative. Available at:

<https://data.consilium.europa.eu/doc/document/ST-14534-2021-INIT/en/pdf>

⁶⁶ European Commission (2019). Natural and cultural heritage in Europe: Working together within the Natura 2000 network. Available at:

https://ec.europa.eu/environment/nature/natura2000/management/pdf/Natural_and_Cultural_Heritage_report_2019_WEB.pdf

⁶⁷ <https://whc.unesco.org/en/culturallandscape/>

⁶⁸ <https://rm.coe.int/16807b6bc7>

⁶⁹ See for instance the references cited here: <https://www.coe.int/en/web/cdcpp-committee/special-file-climate-change>



Sample occupations/professional profiles

In the context of the pathway *Sustainability of built heritage and landscape*, it is important to note that there are rarely newly named occupations and professional profiles to be found. Rather, we find that by and large the **traditional denominations remain, but with new sustainability tasks added to the existing profiles** of anyone working in built heritage and landscape such as (conservation) architects, conservators-restorers, archaeologists, building surveyors, structural engineers, mechanical and electrical engineers, installers (of components and systems), carpenters, joiners and project managers. Newly named profiles include energy auditors, building energy rating assessors, thermal bridge modelers, ventilation validators, or air permeability testers. Because of this, in this section we list newly added sustainability tasks, rather than profiles.

These newly added **sustainability tasks** include:

- Design energy efficient fabric upgrades
- Undertake energy audit
- Undertake building energy rating assessment
- Do thermal bridge calculations
- Do condensation risk assessment
- Calculate u-values or do in-situ measurements
- Undertake indoor air quality monitoring
- Undertake testing and certification of airtightness
- Specify ventilation requirements
- Implement energy efficiency measures for reduction of carbon-fuelled energy consumption (e.g. installation of renewable energy sources, installation of thermal insulation)
- Installation of new wiring and piping - technical updating of infrastructure
- Inspection of energy upgrading measures in progress and on completion; declaration or certification that completed interventions accord with best conservation practice
- Amend the location and capacity of rainwater goods to effectively drain a building while maintaining its character and significance (and may require groundworks which could affect archaeological remains)
- Re-use of existing building materials and components (recycling) in the framework of circular economy
- Subdivide buildings to accommodate new uses
- Manage and implement sustainable landscape planning and nature conservation measures
- Climate risk assessment and management (e.g. flooding, coastal erosion; desertification, land slippage)



Context

Several factors impact on the sustainability prospects for built heritage and landscape, among which the following are underlined:

The global consequences of **climate change** and the subsequent shifts in climate conditions across Europe raise a wide range of challenges for the various types of cultural and natural heritage. Insightful research has already been carried out by the sector, recalling the 2019 ICOMOS Report “The Future of Our Pasts: Engaging Cultural Heritage in Climate Action”⁷⁰ and the more recent OMC WG Publication “Strengthening cultural heritage resilience for climate change – Where the European Green Deal meets cultural heritage: compilation of good practice examples from Member States and third parties participating in the group” issued in 2022⁷¹. It has become obvious that the sector needs to prepare for these foreseeable changes, adapt to new conditions and increase the resilience of both cultural heritage sites and professionals.

Part of this EU-wide effort, the **new regulatory framework** proposed or in progress at EU-level will also require the sector to innovate, to adopt new methodologies and tools and to align with the overall targets for sustainability. Among those directly impacting the sector of built heritage can be found the **New European Green Deal**⁷², the **Renovation Wave**⁷³, the proposed **Revision of the Energy Performance of Buildings Directive (EPBD)**,⁷⁴ the **Renewable Energy Directive**⁷⁵ and the **New European Bauhaus**⁷⁶.

Furthermore, this pathway draws on the **Leeuwarden Declaration on the Adaptive Re-Use of Built Heritage**⁷⁷, the European Framework for Action on

⁷⁰ ICOMOS Climate Change and Cultural Heritage Working Group (2019). The Future of Our Pasts: Engaging Cultural Heritage in Climate Action. Paris. Available at: <https://openarchive.icomos.org/id/eprint/2459/>

⁷¹ European Union (2022). Strengthening cultural heritage resilience for climate change. Where the European Green Deal meets cultural heritage: compilation of good practice examples from Member States and third parties participating in the group. Available at: <https://op.europa.eu/en/publication-detail/-/publication/3c7bff54-2741-11ed-8fa0-01aa75ed71a1/language-en/format-PDF/source-search>

⁷² https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/european-green-deal/delivering-european-green-deal_en

⁷³ European Union (2020). A Renovation Wave for Europe, see supra note 63.

⁷⁴ European Commission (2021). Proposal for a directive on the energy performance of buildings. Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52021PC0802&qid=1641802763889>

⁷⁵ European Parliament and Council (2023). Directive (EU) 2023/2413 of the European Parliament and of the Council of 18 October 2023 amending Directive (EU) 2018/2001, Regulation (EU) 2018/1999 and Directive 98/70/EC as regards the promotion of energy from renewable sources and repealing Council Directive (EU) 2015/652. Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A32023L2413&qid=1699364355105>

The authors would like to thank Silvia Rezessy and Marco Morini of DG Energy for meeting with them on 18. December 2023 to discuss this chapter of the Guidelines and for pointing out the relevance of the Renewable Energy Directive.

⁷⁶ European Council (2021). Key elements of the New European Bauhaus initiative, see supra note 65, especially paragraphs 16, 18, 24, 36.

⁷⁷ Leeuwarden Declaration on the Adaptive Re-Use of Built Heritage, 23.11.2018. Available at:

https://www.ace-cae.eu/fileadmin/New_Upload/_15_EU_Project/Creative_Europe/Conference_Built_Heritage/LEEWARDEN_STATEMENT_FINAL_EN-NEW.pdf



Cultural Heritage⁷⁸ as well as **EU strategies on the circular economy⁷⁹ and the sustainable use of land⁸⁰**.

Particular attention should be devoted to **the quality** of all projects, actions and interventions involving built cultural heritage or impacting built cultural heritage, in accordance with the recommendations made by ICOMOS within the “European Quality Principles for EU-funded Interventions with potential impact upon Cultural Heritage”.⁸¹ In fact, the Davos Baukultur Quality System, which names eight criteria for high-quality Baukultur, points to a set of conditions and procedures which in an all-embracing step relates to all built cultural heritage.⁸²

The Irish report “Built and Archaeological Heritage Climate Change Sectoral Adaptation Plan” gives a **comprehensive overview on the results of climate change and the dimension of their impact on cultural heritage**. Although the report is based on data from Ireland and is meant for use at the national level the general descriptions and conclusions can be regarded as relevant for the whole of Europe.⁸³

⁷⁸ European Union (2019). European Framework for Action on Cultural Heritage, Luxembourg: Publications Office of the European Union. Available at: <https://op.europa.eu/en/publication-detail/-/publication/5a9c3144-80f1-11e9-9f05-01aa75ed71a1>

⁷⁹ https://environment.ec.europa.eu/topics/circular-economy_en

⁸⁰ https://commission.europa.eu/eu-regional-and-urban-development/topics/cities-and-urban-development/priority-themes-eu-cities/sustainable-use-land-and-nature-based-solutions-cities_en

⁸¹ Dimitrova et al. (2020). European Quality Principles for EU-funded Interventions, see supra note 56.

⁸² <https://davosdeclaration2018.ch/en/dd/nav/index/quality-system> and European Union (2021). Towards a shared culture of architecture. Investing in a high-quality living environment for everyone: report of the OMC (Open Method of Coordination) group of EU Member State experts. Available at: <https://op.europa.eu/en/publication-detail/-/publication/bd7cba7e-2680-11ec-bd8e-01aa75ed71a1/language-en>

⁸³ Daly, C. (2019). Built and Archaeological Heritage Climate Change Sectoral Adaptation Plan. Government of Ireland. Department of Culture, Heritage and the Gaeltacht. Available at: <https://assets.gov.ie/75639/a0ad0e1d-339c-4e11-bc48-07b4f082b58f.pdf>



Key structural elements

Learning outcomes	CH Functions
<p>Knowledge</p> <ul style="list-style-type: none"> Understand materials, structural conceptions, building physics and technologies, traditional and new; Comprehend applied energy theory and climate mitigation and adaptation; Recognise the history and theories of built heritage and cultural landscape; Understand conservation-restoration techniques for built and natural landscapes; Interpret economic aspects and laws, regulations, procurements and current policy frameworks; Appreciate priority EU drivers of change including environmental protection policy. <p>Core skills</p> <ul style="list-style-type: none"> Examine and analyse the core characteristics, status and performance of the built heritage and landscape; Translate the values of built heritage and landscape in concrete projects; Implement solutions for improving sustainability performance, including energy management; Manage processes, coordinate teams and procurement; Apply energy planning, design interventions and quality control of all phases of process of intervention. <p>Transversal skills</p> <ul style="list-style-type: none"> Apply written and spoken communication and presentation skills to communicate expert content to colleagues from other disciplines/fields and to non- expert audiences; Identify, evaluate and balance conflicting interests and goals; Demonstrate specific information technology and digital tools skills; Apply social skills to build a collaborative environment; Implement legal, economic and financial management of processes; Merge technical competences and critical thinking. 	<ul style="list-style-type: none"> ✔ Recognition ✔ Preservation & Safeguarding Engagement and Use ✔ Research & Development/ Education Management Governance & Policy Making
	<p>Training sectors</p> <ul style="list-style-type: none"> ✔ Higher education ✔ Vocational E&T ✔ Continuing E&T ✔ Workplace learning
	<p>Qualification levels</p> <p>EQF 3</p> <ul style="list-style-type: none"> ✔ EQF 4 ✔ EQF 5 ✔ EQF 6 ✔ EQF 7 ✔ EQF 8
	<p>Trainer/educator profiles</p> <ul style="list-style-type: none"> This depends on the EQF level. A good principle would be that trainers/educators always hold a higher qualification than the one they train students for. In any case teacher profiles should be pre-defined by education providers.
	<p>Workplace training</p> <ul style="list-style-type: none"> Concrete, realistic projects where students can experience the field while working in a team should be part of any curriculum in this pathway. In addition, internships or other forms of workplace training would be a bonus.



Recommended curricula outlines

In this pathway the large majority of curricula are either one of the following two types:

1) **Cultural heritage training for sustainability professionals:** E&T for professionals working in the building/landscape sector who are competent in performing tasks related to sustainability measures, but who require training to work in built heritage and/or landscape.

2) **Sustainability training for cultural heritage professionals:** E&T for profiles that are competent in terms of cultural heritage tasks but require upskilling in terms of tasks related to sustainability/energy efficiency.

Title	Principles in safeguarding and preservation of cultural heritage for planners and project managers
Target group(s)	Professionals working in supervisory positions in the sustainable building/landscape sector whose core functions are not related to CH, but who are planning to do work which affects places of heritage significance, e.g. architects, urban designers, construction and civil engineers, mechanical engineers, building services engineers, building and land surveyors (= maintenance etc.), landscape architects, geospatial surveyors (earth monitoring).
Knowledge	<ul style="list-style-type: none"> ● Recognize the main international standards and doctrinal documents in relation to the protection of built heritage and landscape; ● Recognize the specificities and values of built heritage and landscape; ● Understand the potential implications of interventions on built heritage and landscape; ● Comprehend the relevant inspection and certification requirements; ● Identify and analyse the character and performance of the material components of cultural heritage assets.
Core CH skills	<ul style="list-style-type: none"> ● Manage projects, leading or participating in design teams before and during the construction phase; ● Document the project and its realisation to the detail required by regulation; ● Apply standards and doctrinal principles respecting the ethical dimension in relation to the problem at hand; ● Develop sustainable concepts, design and construction procedures for built heritage/landscape; ● Plan and manage the processes of sustainable intervention including the maintenance programme; ● Guide, mentor and promote knowledge transfer for sustainability in built heritage and landscape.
Transversal skills	<ul style="list-style-type: none"> ● Demonstrate familiarity with the relevant digital tools; ● Apply basic entrepreneurial/administrative skills; ● Show problem solving capacity and flexibility.
Autonomy and responsibility	Manage the entire project, guiding the decision-making processes and evaluating the options. Supervise all interventions, motivating the team and enabling participation and achievement of high conservation standards.
Workplace training	Practical training and field work is essential for fully understanding the content of the programme. It should consist of specific tasks, embedded in “live” projects,



	working with an experienced mentor or supervisor. It is necessary to gain practical experience with materials and building stock.
CH Function(s)	Safeguarding and Preservation
Training sector	Continuing education & training
EQF level and duration or ECTS	No EQF level can be assigned to this course. However, the access requirement of EQF level 7 indicates the level of complexity. This programme is projected as a training course of 8 weeks full time study, which may be distributed over a longer period (up to one year) to ensure that participants can work part time during the training.
Trainer/educator profile	Academic staff and professionals with experience in the safeguarding and preservation of built heritage/landscape.

Title	Introduction to cultural heritage for building/landscape professionals
Target group(s)	<p>Craft professionals (e.g. electricians, aircon technicians, heating installers, plumbers, landscape contractors, carpenters, joiners, masons) with expertise in sustainable building/landscaping methods, energy efficient heating/cooling systems etc. planning to do work which affects places of heritage significance.</p> <p>This curriculum is in many ways similar to proposed curriculum 1, however it is geared at different target groups and situated on another EQF level.</p>
Knowledge	<ul style="list-style-type: none"> • Understand heritage significance and values; • List the main international standards and doctrinal documents; • Recognize the craft-specific theoretical grounding.
Core CH skills	<ul style="list-style-type: none"> • Master the specific techniques and hand tools applied in cultural heritage; • Organise the worksite according to the needs of the building/location and the relevant regulations and take the safety of heritage-sensitive zones into account; • Respect the value of heritage assets and their material integrity.
Transversal skills	<ul style="list-style-type: none"> • Communicate and coordinate with other professionals and stakeholders; • Show the capacity to transfer knowledge and skills to colleagues; • Follow health and safety regulations.
Autonomy and responsibility	Apply specific intervention techniques, following a given design and criteria, coordinate with others on intersecting tasks, and request support when circumstances surpass his level.
Workplace training	Practical training and field work is essential to fully understand the content of the programme. It should consist of specific tasks, embedded in "live" projects, under the supervision of a heritage professional.
CH Function(s)	Safeguarding and preservation
Training sector	Continuing education & training



EQF level and duration or ECTS	No EQF level can be assigned to this course. It is also difficult to state the exact level of complexity, because National Qualification Frameworks vary considerably when it comes to assigning VET qualifications for professionals who completed the first stage VET and are now considered trained craftspersons. Therefore, we can only state that the level of complexity roughly corresponds to EQF 3-4. This programme is projected as a training course of 4 weeks full time study, which may be distributed over a longer period (up to 1/2 year) to ensure that participants can work part time during the training.
Trainer/educator profile	Both academic and professional craftspersons and administrative/entrepreneurial profiles

Title	Introduction to environmental sustainability measures for heritage buildings and landscape planners and project managers
Target group(s)	Cultural heritage professionals in supervisory positions with no previous training or experience in sustainable systems in built heritage and landscape who plan to implement them in conservation-restoration projects such as conservation architects, conservators-restorers, archaeologists. This curriculum is to a large extent mirror-inverted to proposed curriculum 1 insofar as it trains cultural heritage professionals in sustainability measures in built heritage and landscape.
Knowledge	<ul style="list-style-type: none"> Recognize the various crafts involved in built heritage and landscape and their task spectrum; Understand the principles of building physics; Distinguish current energy efficient heating/cooling systems and strategies; Comprehend the relevant inspection and certification requirements; Recognize the life cycle and recycling possibilities of building materials.
Core CH skills	<ul style="list-style-type: none"> Manage and supervise conservation-restoration projects, applying re-use and recycling measures; Cooperate with sustainability professionals to jointly research historical heating/cooling/insulation systems and evaluate their applicability for conservation-restoration efforts; Identify the professions/occupations to which sustainability measures in built heritage and landscape can be delegated.
Transversal skills	<ul style="list-style-type: none"> Coordinate interdisciplinary teams and working methodologies, communicating with all stakeholders involved; Demonstrate familiarity with the relevant digital tools; Apply basic entrepreneurial/administrative skills; Show problem solving capacity and flexibility.
Autonomy and responsibility	Manage the entire project, guiding the decision-making processes and evaluating the options. Supervise all interventions, motivating the team, enabling participation and achievement of high conservation standards.
Workplace training	Practical training in heritage projects implementing sustainability systems is essential for the success of the programme.



CH Function(s)	Preservation and safeguarding
Training sector	Continuing education & training
EQF level and duration or ECTS	No EQF level can be assigned to this course. However, the access requirement of EQF level 7 is a clear indication for the level of complexity. This programme is projected as a training course of 8 weeks full time study, which may be distributed over a longer period (up to one year) to ensure that participants can work part time during the training.
Trainer/educator profile	Academic staff and professionals with experience in implementing sustainable systems in built heritage and landscape.



6.3 Cultural heritage crafts and knowledge

Justification and description



In the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage⁸⁴, “traditional craftsmanship” is identified as an expression of **intangible cultural heritage (ICH)**. The same Convention (article 2.2d)⁸⁵ underlines the importance of safeguarding these expressions to contribute to sustainable development for human well-being, dignity, and creativity in peaceful and inclusive societies. UNESCO underlines the role of transmission and education, stressing that both formal and non-formal education strengthens the transmission of ICH and promotes its respect. In line with this approach, UNESCO also stresses the need to monitor if “post-secondary education institutions offer curricula and degrees⁸⁶ [...] that strengthens the practice and transmission of ICH.”⁸⁷

All members of the EU which ratified the 2003 UNESCO Convention are expected and challenged to implement these guidelines. This is compatible with the **2019 Council of Europe resolution on safeguarding and enhancing intangible cultural heritage in Europe** that Member States should “5.1.6. identify and analyse the conditions within which traditional craftsmanship exists, to assess relative degrees of endangerment and to determine the future importance of traditional craftsmanship in terms of cultural policy and the economy” and also the strong invitation to UNESCO and the European Union to “co-operate [...] in supporting the effective implementation of the ICH Convention and the Faro Convention, and in particular to: 6.1 facilitate building capacities through: gathering and exchanging insights from ICH safeguarding and enhancement practices and methods; cross-disciplinary co-operation; educational programmes; alignment in digital strategies; ethics; and cross-border co-operation on common ICH elements or safeguarding programmes”.⁸⁸ Despite international bodies’ emphasis on the strategic importance of cultural heritage crafts⁸⁹ and the associated knowledge,⁹⁰ crafts are under pressure today, leading to a decline or sometimes even loss of training opportunities.

⁸⁴ UNESCO (2003). Convention on the Safeguarding of the Intangible Cultural Heritage, see supra note 59.

⁸⁵ “This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.” (Article 2.1 of the UNESCO Convention on the safeguarding of intangible cultural heritage, ratified by all Member States of the European Union).

⁸⁶ In fields such as music, arts, crafts, technical and vocational education, and training.

⁸⁷ See: <https://ich.unesco.org/en/overall-results-framework-00984> and <https://ich.unesco.org/en/search-00795?q=craft-indicator-6.1>.

⁸⁸ See: Council of Europe (2019). Safeguarding and enhancing intangible cultural heritage in Europe.

Available at: <https://pace.coe.int/en/files/26468/html>

⁸⁹ Building on Jennings, H. (2012). Towards a Definition of Heritage Craft. London: National skills academy. These Guidelines use the notion of ‘cultural heritage craft’ when referring to traditional craft. Defining this specific craft form in a contemporary manner should be viewed as a step towards framing traditional craft in a more forward-looking perspective. This is important since today’s crafts embody the skills, knowledge, and culture of the cultural heritage crafts of the future and as such it needs to represent and appeal to wide range of generations.

⁹⁰ See: <https://www.wipo.int/tk/en/resources/handicrafts.html>



From a heritage perspective, it is important to keep education and training for crafts alive and thriving for numerous reasons, including the fact that cultural heritage craft techniques are highly relevant with respect to conservation and restoration of tangible heritage. Craft can also be viewed as heuristic: as a field that has a specific approach of exploring and understanding techniques, material, and culture.⁹¹ From this perspective crafts not only have connotations to the past but has a lot to offer for future techniques such as CAD/CAM design, 3D scanning and printing and artificial intelligence. In other words, besides including programmes which counteract the potential loss of heritage crafts, contemporary E&T programmes in this pathway aim to offer solutions for present and future challenges, too.



Sample occupations/professional profiles

This section lists professional profiles existing in Europe as well as profiles from other parts of the world which many serve as inspiration for Europe

- Cultural heritage craftspersons, including Living National Treasures⁹²
- CH craft instructor (EQF 4&5) and CH craft teacher (EQF 6&7), including Custodian of Traditions⁹³
- CH craft consultant⁹⁴
- CH crafts researcher

⁹¹ Kuijpers, M. H. G. (2019). A Cultural Economic Analysis of Craft. In A. Mignosa & P. Kotipalli (Eds.), A Cultural Economic Analysis of Craft. Springer International Publishing. Available at: <https://doi.org/10.1007/978-3-030-02164-1>

⁹² The Living National Treasures programme was established in 1954 by the Japanese government to enhance the transmission of important traditional craft skills from master to other craftspeople (Goto, K. (2019). Crafts Policies in Japan. In: Mignosa, A. and Kotipalli, P. (Eds.) A Cultural Economic Analysis of Craft. Springer International Publishing (pp. 115–127). Available at: <https://doi.org/10.1007/978-3-030-02164-1> In 1993 UNESCO set up a similar initiative encouraging Member States to grant official recognition to talented tradition bearers and practitioners. However, this programme discontinued when the Convention came into force in 2002. See: <https://ich.unesco.org/en/living-human-treasures>. Still, it has been applied in different EU countries/region with different formats. For instance in France (<https://www.institut-metiersdart.org/epv/>), in Europe (<https://www.europeanheritagedays.com/Shared-Theme/Living-heritage/>), in Sicily (<https://www.regione.sicilia.it/istituzioni/regione/strutture-regionali/assessorato-beni-culturali-identita-siciliana/dipartimento-beni-culturali-identita-siciliana/altri-contenuti/reis/>).

⁹³ A group or an individual, in whom the custody or protection of traditional knowledge and the expressions of culture are entrusted in accordance with the customary law and practices of that group, clan or community. See: <https://www.lawinsider.com/dictionary/traditional-custodian>.

⁹⁴ Consultants may advise city councils, CH organisations or individual craftspeople on issues such as the contribution of CH crafts to society of funding rules and regulations. A sample curriculum for this professional profile is included in these Guidelines below.



Context

Crafts and craftspersons' activities vary across European countries, leading to a rich and valuable net of craft traditions. However, external factors and trends impact this pathway resulting both in new opportunities and challenges. Among the trending issues, the following developments stand out:

The **sustainability** efforts needed in today's world cast a new light on the vernacular architecture and the traditional way of living, including features such as the use of local resources, limiting of waste, recycle, reduce and reuse (circular economy) of materials, extraction and employment of natural pigments and essences, and treatment of natural fibres. These features can be explored by studying past knowledge and by adopting a more respectful relationship with the natural environment, inspired by good practices derived from the crafts world.

The large-scale availability of **digital tools** such as social media aids the extension of crafts networks, the learning and sharing of ideas and techniques, and exploring new markets. For example, the platforms Ravelry on textiles, HOME-craft, and DIY-craft are shared through these channels. These can be a source of inspiration regarding the transmission of crafts skills and knowledge as well as raising awareness regarding the value of crafts products and skills in general.

AI technologies and machine learning can be of tremendous help in the preservation and conservation efforts of the different crafts practices across the globe. Moreover, these technologies have the potential to store data, including crafts patterns and designs, which can afterwards be exported in open-source format for a variety of uses and in different formats.

Next to that, **digital technologies have** the potential to allow craft educators to transmit knowledge in different ways than real-time learning by example in the workshop, for instance through simulation and e-learning. An example is the Horizon Europe project **CRAEFT**; one of its aims is to create a "craft-specific immersive vocational training systems with haptic interaction for tactile sensing and actuation".⁹⁵

The evolving regulatory framework requires the sector to adapt to new policies and targets, such as the ones included in the **New European Green Deal** and, more specifically, in the Energy Performance of Buildings Directive (EPBD) that will impact the entire built environment, including historical buildings and the related workforce.⁹⁶ Therefore, upskilling craft workers to identify and learn cultural heritage techniques is essential.

Preservation efforts by the European Union include a **Regulation on Geographical Indications**⁹⁷ issued in 2022 with the potential of setting up a legally binding European framework applicable to crafts and related products that would result in trademark-equivalent protection for cultural artefacts and

⁹⁵ See: <https://www.craeft.eu/index.php/craeftobjectives/>

⁹⁶ See chapter 6.2 of this report for more information on this Directive.

⁹⁷ See: [Regulation on Geographical Indications for craft and industrial products documents \(europa.eu\)](https://eur-lex.europa.eu/eli/reg/2022/1761/oj)



practices stemming from a confined geographical area. Hence, heritage crafts might need to focus on marketisation to be relevant and viable for the future since sustaining craft-based companies and craftspeople often depends on the development and re-innovation of cultural heritage craft knowledge, material, and patterns.

Education and training programmes delivered in the EU should take into consideration the evolving nature of heritage and the need to protect it properly, including by training highly-skilled artisans and crafts persons, as required also by the standard-setting ICOMOS “European Quality Principles for EU-funded Interventions with potential impact upon Cultural Heritage”.⁹⁸ For example, there is a growing community of craft researchers, many universities throughout Europe, who have embarked on **practice-led research**, developing knowledge from within this practice and exploring systematic ways to learn from it, and aiming to bring back new content knowledge and functional approaches to improve their own fields and subjects.⁹⁹ Next to that, other didactical concepts such as **project-based learning** and **peer-to-peer learning** might be enriching ways of transferring crafts knowledge and skills.

The development and issues noted above are addressed by various (EU) projects and initiatives among which:

- The EU HORIZON programme “**Traditional crafts for the future: a new approach**,” combines traditional crafts and knowledge with digital and other new technologies to open new opportunities for conservation and restoration of tangible heritage as well as products and services.¹⁰⁰
- Co-funded by the European Union the **Tracks4craft project** aims to “Achieve an enhanced economic and societal valuation of crafts in line with a future-oriented approach of heritage in Europe through a focus on the valuation of reviving, valorising and validating of traditional craft knowledge.”¹⁰¹
- The Biennial International Conference for the Craft Sciences (**BICCS**) is an initiative that provides a platform for communicating craft research that explores a wide range of topics, material, methods, and perspectives to reflect the transverse craft field.¹⁰²
- The UNESCO project **Teaching and learning with Living Heritage** provided a resource kit for teachers to encourage and support primary and secondary school students’ engagement in the protection and safeguarding of their cultural heritage.¹⁰³
- While a lot of initiatives focus on attracting young people for craft **Crafting 50 & beyond** aims to improve the entrepreneurial skills of European professionals aged 50 or more and accompanying them in the digital transition.¹⁰⁴

⁹⁸ Dimitrova et al. (2020). European Quality Principles for EU-funded Interventions, see supra note 53.

⁹⁹ Kokko, S., Almekvik, G., Bentz Høgseth, H. C. and Seitamaa-Hakkarainen, P. (2020). Mapping the methodologies of the craft sciences in Finland, Sweden, and Norway. *Craft Research*, 11 (2), 177. Available at: https://doi.org/10.1386/crre_00025_1

¹⁰⁰ See: https://cordis.europa.eu/programme/id/HORIZON_HORIZON-CL2-2022-HERITAGE-01-04

¹⁰¹ See: <https://tracks4crafts.eu/>

¹⁰² See: <https://biccs.dh.gu.se/2021>

¹⁰³ See: <https://ich.unesco.org/doc/src/52066-EN.pdf>

¹⁰⁴ See: <https://madineurope.eu/en/crafting-50-beyond/>



Key structural elements

Learning outcomes	CH Functions
<p>Knowledge</p> <ul style="list-style-type: none"> Identify materials, manufacturing and decorative techniques of crafts; Distinguish tools, machinery and processes for handmade products; Understand the labour regulations, environmental, social and economic principles of crafts business; Recognise the context, history and evolution of crafts. <p>Core skills</p> <ul style="list-style-type: none"> Design and produce craft products, controlling the operational sequences; Monitor quality control; Apply traditional techniques and procedures; Detect updated production resources and interpret market innovative trends, paying special attention to sustainability. <p>Transversal skills</p> <ul style="list-style-type: none"> Implement communication and networking to liaise with staff, organisations and institutions; Administer data with digital literacy to manage workshop/ business. 	<p>Recognition</p> <ul style="list-style-type: none"> ✔ Preservation & Safeguarding Engagement and Use ✔ Research & Development/ Education (EQF 7 only) Management Governance & Policy Making
	Training sectors
	<ul style="list-style-type: none"> ✔ Higher education (EQF 7 only) ✔ Vocational E&T ✔ Continuing E&T ✔ Workplace learning
	Qualification levels
	<ul style="list-style-type: none"> ✔ EQF 3 ✔ EQF 4 ✔ EQF 5 ✔ EQF 6 ✔ EQF 7 EQF 8
	Trainer/educator profiles
	<ul style="list-style-type: none"> Master craftspersons who are experts in their field, complemented by a HE (teaching) qualification or didactical & pedagogical training. Academic qualifications for HE teachers.
Workplace training	
<ul style="list-style-type: none"> Workplace training is a constitutive element of any crafts training 	



Recommended curricula outlines

Title	Cultural heritage craftsperson (Various CH craft fields such as wood, pottery, textile, blacksmith etc.)
Target group(s)	Students who wish to learn a cultural heritage craft; practicing crafts persons who have followed an informal or non-formal path and wish to acquire a formal education; persons interested in reskilling opportunities offered by the cultural heritage crafts field.
Knowledge	<ul style="list-style-type: none"> • Understand the diverse context, history and evolution of cultural heritage and its relationship to crafts; • Distinguish the related intangible associations of crafts and their conservation measures; • Identify materials, manufacturing and decorative techniques of a specific craft. • Distinguish tools, machinery and processes for handmade products; • Understand the labour regulations, environmental, social and economic principles of crafts business, with special attention to sustainability and in view of international treaties in force.
Core CH skills	<ul style="list-style-type: none"> • Design and produce craft products, using the appropriate materials and operational sequences, following health regulations; • Apply copyright regulations; • Perform crafts' manufacture according to sustainable principles; • Apply traditional crafts' materials and procedures and incorporate new resources to keep up with market trends.
Transversal skills	<ul style="list-style-type: none"> • Administer data with digital literacy to manage workshop/business' administration, finances and marketing;
Autonomy and responsibility	Work efficiently, taking a proactive approach.
Workplace training	Practical training organised within a functional workshop run by a crafts Master. ¹⁰⁵
CH Function(s)	<ul style="list-style-type: none"> - Preservation and Safeguarding - Research & Development and Education
Training sector	VET
EQF level and duration or ECTS	EQF 3, with an access EQF level 1-2. ¹⁰⁶

¹⁰⁵ Here a master is not a degree in higher education, but denotes professionals who have achieved a high level of proficiency via VET and workplace training. In many countries, a master qualification is a precondition for starting a business in a craft Pathway, training Apprentices and employing journeymen or journeymen. See: <https://www.cedefop.europa.eu/en/content/master-craftsperson-programme-mesterbrevordningen> for more information.

¹⁰⁶ To be noted that in some European countries many practicing crafts persons have a formal education equivalent to EQF levels 1-2. For the scope of CHARTER these EQF levels are not addressed but the issue remains. Next to that, the traditional denominations Master, Journeyman or -woman and Apprentice are often, though not exclusively, based on non-formal learning.



Trainer/educator profile	For the theoretical parts, the training can be delivered by certified trainers in the cultural heritage fields. For the practical part it is recommended to employ cultural heritage craft masters. The “Custodians of the Tradition” and “Alive Human Treasure” described in the section on sample occupations above should also be associated with such programmes.
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Title	Cultural heritage crafts consultant
Target group(s)	Professionals on EQF 5 who are interested by the opportunities cultural heritage crafts entail for society, culture, and economy; persons who are interested in reskilling opportunities offered by cultural heritage crafts.
Knowledge	<ul style="list-style-type: none"> Analyse and interpret the context, history, and evolution of the CH craft sector, including the material(s) used and the associated techniques and tools; Describe contemporary policies and funding schemes.
Core CH skills	<ul style="list-style-type: none"> Gather and analyse data for research; Identify problems and model solutions; Offer advice and expertise to improve organisations' performances; Develop and implement new procedures to support change; Employ critical awareness of sustainability in view of international treaties in force.
Transversal skills	<ul style="list-style-type: none"> Communicate effectively, applying active listening; Coordinate and synchronise groups to implement change; Assesses and interpret data, and frameworks to support his/ her arguments and recommendations; Apply good computer, IT, and communication skills.
Autonomy and responsibility	Manage complex activities or projects, taking responsibility for decision-making and leadership to implement change in an organisation or group.
Workplace training	An (international) internship is an obligatory part of the programme in order to explore the working field, practice theory and gain insight the students' qualities and learning points.
CH Function(s)	Preservation and Safeguarding
Training sector	VET, HE-VET, CET
EQF level, duration or ECTS	EQF 6, 2 years of full-time training with an equivalent of 120 ECTS.
Trainer/educator profile	The programme should be developed and educated by pioneers in the CH field with a thorough understanding of the areas of expertise and recognized by peers. Lecturers must have excellent interpersonal and self-management skills.



Title	MA Cultural heritage craft researcher
Target group(s)	Graduates of craft - related studies and cultural heritage craft studies who have an interest in further researching crafts and crafts-related issues.
Knowledge	<ul style="list-style-type: none"> Analyse and interpret the context, history and evolution of the CH craft field chosen, including the material(s) used and the associated techniques and tools; Understand the legal and regulatory standards applicable to cultural heritage; Understand research using material resources and their corresponding intangible relations; Describe the ethical values and diverse interpretations.
Core CH skills	<ul style="list-style-type: none"> Employ critical awareness of the potential role played by cultural heritage in the context of sustainable development and in view of international treaties in force. Demonstrate high capacity to assess ways in which traditional crafts and resulting products could integrate new technologies in a creative, sustainable manner; Facilitate access to CH, according to society's needs.
Transversal skills	<ul style="list-style-type: none"> Demonstrate ethical cultural heritage governance and diplomacy awareness; Explore diverse sources of financial support (e.g., research funding) and apply for funding; Plan and think strategically, including developing resilience through innovative, analytical, and critical thinking; Demonstrate expertise in identifying and acting on research needs; Demonstrate awareness of and engagement with new digital technologies relevant to cultural heritage identification, assessment, interventions, recording and presentation; Apply prospective thinking, including trendspotting, sector development and forecasting; Language skills (including the ability to translate specific terminology).
Autonomy and responsibility	Research autonomy and intellectual responsibility for bringing contributions to the professional knowledge and development of the field.
Workplace training	For a research structured programme, the practical training should not be compulsory. However, depending on the research topic/field, practical experience could be offered in view of deepening the understanding of a particular CH craft or environment.
CH Function(s)	<ul style="list-style-type: none"> Research & Development and Education Preservation & Safeguarding
Training sector	HE, HE-VET
EQF level, duration or ECTS	EQF 7, 2 year MA degree of 120 ECTS
Trainer/educator profile	The training programme has to be delivered by highly specialised trainers holding an academic degree in craft sciences. For a wider perspective, associated professionals from other fields could be invited to lecture.



6.4 New heritage in conservation-restoration



Justification and description

The way in which heritage is being reframed and repurposed presents unfamiliar and unexpected material and/or immaterial cultural expressions, novel modes of production and uses of technologies. Conservation-restoration of these new heritages has therefore to be resourced to meet the demands that they create in terms of their stewardship, preservation, and safeguarding.

This pathway is critical for conservator-restorers, but it is also relevant for all of those involved in the conservation processes. This requires E&T programmes to educate students, trainees and professionals to evaluate and interpret the principles, ethics, modes and methods of conservation in respect of this new heritage and to develop appropriate strategies, which are typically developed on a case-by-case basis. Furthermore, these programmes must deliver knowledge of all kinds of materials and technologies. These include technical/electronic components, digital content, including time-based media, natural (botanical, geological, zoological) specimens,¹⁰⁷ scientific and laboratory equipment or mechanisms from academic/university collections, industrial complexes, and sites, as well as knowledge in relation to social/cultural innovations, rituals and practices.

Moreover, increased awareness in these unfamiliar and unexpected cultural expressions is required in the fields of documentation, information gathering, interviewing techniques (e.g. of living artists/architects),¹⁰⁸ methods of analysis and evaluation and when designing strategies. Other heritage professionals, active and participating in conservation processes will be required to have some knowledge and skills related to the pathway as described in the learning outcomes



Sample occupations/professional profiles

- Conservators-restorers
- Art historians
- Curators
- Archivists
- Conservation professionals for industrial heritage

¹⁰⁷ Already in 2022 INP – France held a Study Day where experts gathered and shared their experience and knowledge on these collections' conservation-restoration needs and the necessary skills to preserve them. The demand is constant and INP will hold a similar event in 2024 <https://www.culture.gouv.fr/Thematiques/Conservation-restauration/Actualites/A-la-Une/Poils-plumes-et-ecailles-les-enjeux-de-la-conservation-restauration-des-collections-d-histoire-naturelle> . These Study days are so critical for professional that are disseminated online <https://www.youtube.com/@museum-aquariumdenancy2707>

¹⁰⁸ Debik, J. Giering, S. (2022). The Artist Interview in Conservation - A Guide. Available at: <https://artemak.art/en/about/interview-guide>



- Conservation professionals (architects/consultants/engineers/building surveyors/contractors) in relation to the built heritage
- Specialists in the management of industrial and architectural/built heritage
- Specialists in the domain of contemporary technological history
- Specialists in the domain of materials science and engineering science
- Specialists in information digitalisation (including virtual reality/3D rendering) and in the maintenance of electronic databases



Context

New heritage in conservation-restoration must be seen in the wider context of the current “third regime”¹⁰⁹ of cultural heritage, with its value-oriented and all-inclusive approach. While conservation-restoration will always be primarily concerned with material expressions of heritage, new heritage conservation-restoration requires specific consideration of the immaterial aspects and meanings. The development of conservation-restoration of contemporary art can be traced back to the 1980ies and has been evolving ever since.¹¹⁰

While some of these new and unexpected materials, designs and production techniques have already received research attention – on how e.g. plastics,¹¹¹ or organic materials¹¹² may evolve over time in certain environments e.g. in the field of conservation-restoration of contemporary art the relevance of materiality can be questioned as well. Citing Hiltrud Schinzel, Rosario Llamas-Pacheco reminds us in her overview of contemporary theory on the conservation-restoration of contemporary art that if the artistic experience is seen as the essential question – which is in fact the case with much of contemporary art – then the material will come second: “Physical form is therefore no longer essential for the existence of the work of art; hence the material expression of the artistic idea is relatively insignificant.”¹¹³ In this case, the purpose of conservation-restoration is to identify the concept and preserve it, and eventually taking a different approach to its materiality preservation.

¹⁰⁹ Sonkoly, G. Vahtikari, T. (2018). *Innovation in Cultural Heritage - For an integrated European Research Policy*. Publications Office of the European Union, pp. 11. Available at:

<https://openarchive.icomos.org/id/eprint/2323/1/KI0118044ENN.en%20%281%29.pdf>

¹¹⁰ For a good overview, see Marcal, H. (2019). “Contemporary Art Conservation”, published as part of the research project *Reshaping the Collectible: When Artworks Live in the Museum*, Tate. Available at:

<https://www.tate.org.uk/research/reshaping-the-collectible/research-approach-conservation>. For more information see also the International Network for the Conservation of Contemporary Art (INCCA):

<https://incca.org/>

¹¹¹ van Oosten, T.B. (2022). *Properties of Plastics: A Guide for Conservators*. Getty Conservation Institute.

¹¹² Rivenc, R. Roth, K., eds. (2022). *Living Matter: The Preservation of Biological Materials in Contemporary Art*. Getty Conservation Institute. Available at:

https://incca.org/system/files/Pathway_attachments/9781606066898.pdf

¹¹³ Schinzel, H. (2003). *Touching Vision: Essays on Restoration Theory and the Perception of Art*. Brussels: ASP – Academic and Scientific Publishers. Cited in: Llamas-Pacheco, R. (2020), *Some Theory for the Conservation of Contemporary Art*. *Studies in Conservation*, 65:8, 487-498. Available at:

https://www.researchgate.net/publication/339969998_Some_Theory_for_the_Conservation_of_Contemporary_Art



Industrial heritage is another example which has received a particularly great deal of attention in the heritage community and beyond. While earlier studies stressed technical aspects of industrial heritage,¹¹⁴ more recently the potential of industrial heritage for social and economic development has become a focal point, outlining aspects such as urban regeneration and planning, adaptive re-use and community consciousness.¹¹⁵ This is no surprise given the generations of Europeans whose lives were forever altered first by the social upheaval created by the industrial revolution and then by the decline of heavy industry and mining all across the continent in the second half of the 20th century. Having this collective experience of great personal hardship, but also great technological and social achievements recognised as cultural heritage and to be cherished and preserved for the future is no small feat. This is also why European initiatives such as ERIH, the European Route of Industrial Heritage,¹¹⁶ in addition to national and regional ones, are so important.

¹¹⁴ See, for instance, the ICOMOS studies on railways (1999) <https://www.icomos.org/en/resources/publicationall/icomos-bookshop/116-english-categories/resources/publications/230-railways-as-world-heritage-sites> and collieries (2003) <https://www.icomos.org/en/resources/publicationall/icomos-bookshop/116-english-categories/resources/publications/226-the-international-collieries-study> .

¹¹⁵ See Douet, J. ed. (2016). Industrial Heritage Re-Tooled. The TICCIH guide to Industrial Heritage Conservation. Routledge (in particular Part III). A wealth of information on industrial heritage can be found at the website of the International Committee For The Conservation Of The Industrial Heritage (TICCIH): <https://ticcih.org/>

¹¹⁶ <https://www.erih.net/>



Key structural elements

Learning outcomes	CH Functions
<p>Knowledge</p> <ul style="list-style-type: none"> • Understand cultural anthropology and heritage dynamics; • Identify processes, materials, techniques and historical context; • Relate to conservation-restoration ethics and values; • Comprehend, gather and record information; • Understand risk mitigation; • Interpret the diverse meanings of heritage.¹¹⁷ <p>Core skills</p> <ul style="list-style-type: none"> • Apply diagnostic and analytical tools and equipments; • Assess current and futures needs of the heritage sector adapting to change; • Manage risk applying measures and interventions; • Design, plan and manage projects in the field, plan and organise conservation-restoration actions and apply budgetary principles; • Assess current and futures needs of the heritage sector adapting to change; • Execute conservation-restoration processes and techniques (according to fields of specialisation); • Disseminate and contribute to specialised publications. <p>Transversal skills</p> <ul style="list-style-type: none"> • Work and communicate in an interdisciplinary environment; • Apply strategic thinking; • Use digital resources; • Mediate and advocate for cultural values; • Remain current with developments in the field; • Design, plan and manage projects, adjusting to budget. 	<ul style="list-style-type: none"> ✔ Recognition ✔ Preservation & Safeguarding ✔ Engagement and Use ✔ Research & Development/ Education Management Governance & Policy Making
	<p>Training sectors</p>
	<ul style="list-style-type: none"> ✔ Higher education Vocational E&T ✔ Continuing E&T ✔ Workplace learning
	<p>Qualification levels</p>
	<p>EQF 3 EQF 4</p> <ul style="list-style-type: none"> ✔ EQF 5 ✔ EQF 6 ✔ EQF 7 ✔ EQF 8
	<p>Trainer/educator profiles</p>
	<ul style="list-style-type: none"> • This depends on the EQF level. In HE, the one who examines has to have a higher level of qualification than the one who is examined. However, where qualifications do not exist, proven expertise in new heritage is requisite to training and examining.
<p>Workplace training</p>	
<ul style="list-style-type: none"> • Practical training is essential because one is intervening in the materiality of cultural heritage in the management of change. 	

¹¹⁷ This is part of the Ljubljana core CH skills, see chapter 3.4.



Recommended curriculum outline

Title	Master programme in the conservation-restoration of electronic heritage
Target group(s)	Candidates with a relevant Bachelor degree
Knowledge	<ul style="list-style-type: none"> • Understand hard- and software typologies, new and historic; • Comprehend the theory of electronic circuits; • Recognize and analyse functions of electronic components; • Demonstrate knowledge about computer languages and programming; • Recognize doctrinal ethical principles of cultural heritage.
Core CH skills	<ul style="list-style-type: none"> • Determine historic electronic systems and hard- and software; • Appreciate the significance and values of electronic heritage assets; • Manage conservation-restoration projects of electronic heritage, recording the intervention; • Develop conservation concepts.
Transversal skills	<ul style="list-style-type: none"> • Communicate and work in interdisciplinary teams; • Demonstrate problem solving capacity and flexibility; • Apply ethical standards and principles.
Autonomy and responsibility	<ul style="list-style-type: none"> • Assess acquired data and conservation options; • Guide the decision-making processes taking into account heritage values balanced with technical possibilities and available resources; • Demonstrate personal responsibility to undertake interventions.
Workplace training	Practical training is essential to get acquainted with unforeseeable circumstances not only theoretically but on the practical level by assisting and exercising in projects
CH Function(s)	Preservation and Safeguarding
Access requirement	Relevant Bachelor's degree and proficiency in electronics and/or mechanics at EQF level 5;
Training sector	Higher education
EQF level and duration or ECTS	EQF 7, 120 ECTS
Trainer/educator profile	Both academic and recognized high level professional profiles as well as technicians and other experts



6.5 Cultural heritage in the digital environment

Justification and description



According to the 2018 Council recommendation on lifelong learning, “digital competence involves the confident, critical and responsible use of, and engagement with, digital technologies for learning, at work, and for participation in society. It includes information and data literacy, communication and collaboration, media literacy, digital content creation [...], safety [...], intellectual property related questions, problem solving and critical thinking.”¹¹⁸

A list of (transversal) skills related to “Digital competence including information management” for heritage professionals is provided by the OMC Report on CH professions:

- awareness of and engagement with new digital technologies relevant to CH identification, assessment, intervention, recording, presentation;
- ICT, organization and strategy alignment, including digital records management;
- development of digital literacy, including for content creation, management of born-digital heritage, and data collection and analysis.¹¹⁹

A number of European frameworks¹²⁰ describe digital competences either as core technical or transversal skills. Among them, the *Jisc digital capabilities framework*¹²¹ offers an interesting view as it classifies digital capabilities both from an organizational point of view, as well as from an individuals’ point of view.

Yet, there is no specific competence framework for digital skills in the context of heritage professions. D3.4 describes digital skills as necessary transversal skills for CH, which either work as a tool (learning how to use and apply a specific digital technology) or as a means to get upskilled/reskilled in different CH Functions; communication, managerial and entrepreneurial skills are all enhanced in a digital environment because, from back-office to front-of-house, they encompass all areas of the cultural heritage professionals’ practice.¹²²

E&T in the pathway of *CH in the digital environment* refers to all six CH Functions with an added layer of digital skills. It includes the transmission of core digital skills specific to certain occupations such as digital communicators/mediators who facilitate the creation of digital heritage content and use it to engage with

¹¹⁸ European Council (2018). Council recommendation on key competences for lifelong learning. Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A32018H0604%2801%29&qid=1704294292183>

¹¹⁹ OMC (2018) Fostering cooperation in the European Union on skills, training and knowledge transfer in cultural heritage professions, p. 93. Available at: https://pact-for-skills.ec.europa.eu/community-resources/publications-and-documents/fostering-cooperation-european-union-skills-training-and-knowledge-transfer-cultural-heritage_en

¹²⁰ The most relevant competence framework for digital competences in Europe are the following: [DigiComp European e-Competence Framework \(e-CF\): DigComp 2.2: The Digital Competence Framework for Citizens](#)

¹²¹ [Jisc digital capabilities framework](#)

¹²² Baatz et al. (2023) Gaps and needs in the educational and training programmes. pp. 51, see supra note 30.



audiences or cultural heritage professionals like (art) historians, archaeologists etc. who need to use digital tools, for example when doing 3D digitisation or carrying out research in their work. This is also true for heritage management in which professionals need to be proficient users of digital applications regarding audience management and feedback e.g. for building digital exhibitions etc. Moreover, this Pathway also includes E&T in digital skills, which are transversal to all CH professionals.



Sample occupations/professional profiles

There are so many different occupations that E&T in this pathway can lead to that we refer here to four sub-pathways and corresponding professional activities/tasks. These provide good insights into the wide-ranging professional profiles associated with this pathway. Please note that we disregard here any digital services such as museum e-ticketing, e-booking etc.

1. Digital experience of CH

- UX (user experience) / visitor digital experience / user research / human-centred design
- Digital engagement
- Digital accessibility and inclusion
- Digital mediation
 - Podcasts (from the idea to the broadcasting)
 - Virtual exhibitions / native digital exhibits
 - In-gallery interactive media
 - Audio tours
 - Augmented reality
 - Use of advanced technologies (VR, immersive experiences, metaverse, AI)
- Digital learning (creation of online educational resources and environments)
- Hybrid (“phygital”) programming and events
- Digital content strategy
- Digital storytelling / transmedia narratives
- Gamification

2. Digital representations of CH

- 3D Digitisation (3D scanning, photogrammetry)
- BIM for cultural heritage (HBIM - Heritage Building Information Modeling)
- Virtual exhibitions – virtual museums
- Digital collections curation
- Digital preservation
- Online collections management / collections data visualization
- Digital photography / IIIF (International Image Interoperability) standards
- Collections discoverability using AI
- Digital property rights
- Open data policies/linked open data

3. Digital CH management



- Digital transformation management
- Digital strategy (Planning and implementation)
- Cross-organizational collaboration via digital tools
- Digital sustainability (both learning doing digital in a more sustainable way and knowing how IT can neutralize/diminish the carbon footprint of the museum global activity)
- Research in the intersection of art, technology and science
- Management of digital projects, both on- and off site (website renovation, online exhibitions, app development, in-gallery digital interpretation, etc.)
- Data analytics (defining and collecting and analysing metrics relevant for the online engagement)
- Digital property rights
- DAM (Digital Asset Management)

4. Digital communication of CH

- Digital Communication (tools, language, strategies, impact evaluation)
- Digital media platforms and channels
- Social Media Strategy (planning, creation of social media engaging content, delivery, management)
- Website architecture and dynamisation / SEO/ web content creation
- Audio-visual proficiency (creation and edition)
- e-Publishing
- Digital Marketing



Context

EU policy documents on digitisation and cultural heritage provide essential policy backing for this pathway. These include the European Commission Recommendation on the digitisation and online accessibility of cultural material and digital preservation,¹²³ the Commission report on Cultural heritage: digitisation, online accessibility and digital preservation¹²⁴ and the Commission the Declaration of cooperation on advancing the digitisation of cultural heritage,¹²⁵ the Commission Recommendation of 10.11.2021 on a common European data space for cultural heritage¹²⁶ and the Basic principles and tips for 3D digitisation of cultural heritage¹²⁷. A recent EU initiative with high relevance for our

¹²³ European Commission (2011). Recommendation on the digitisation and online accessibility of cultural material and digital preservation. Available at: <https://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2011:283:0039:0045:EN:PDF>

¹²⁴ European Commission (2018). Report on Cultural Heritage: Digitisation, Online Accessibility and Digital Preservation. Available at: <https://digital-strategy.ec.europa.eu/en/library/european-commission-report-cultural-heritage-digitisation-online-accessibility-and-digital>

¹²⁵ European Commission (2019). Declaration of cooperation on advancing the digitisation of cultural heritage (2019). Available at: <https://digital-strategy.ec.europa.eu/en/library/european-commission-report-cultural-heritage-digitisation-online-accessibility-and-digital>

¹²⁶ European Commission (2021). Recommendation of 10.11.2021 on a common European data space for cultural heritage Available at: <https://op.europa.eu/en/publication-detail/-/publication/bb05f4db-435a-11ec-89db-01aa75ed71a1/language-en/format-PDF/source-242581002>

¹²⁷ Expert Group on Digital Cultural Heritage and European (2020). Basic principles and tips for 3D digitisation of cultural heritage. Available at: <https://digital-strategy.ec.europa.eu/en/library/basic-principles-and-tips-3d-digitisation-cultural->



sector is the Cultural Heritage Cloud which aims to build a digital infrastructure connecting heritage organisations and professionals.¹²⁸

Using the priorities identified in such documents, the following specific areas in which there is a greater need for innovating E&T are as follows:

- Cooperative approaches to digital cultural heritage
- AI for CH
- Strategy (digital transformation and strategic approach)

Two notable EU projects addressing CH in the digital environment are:

- BIBLIO – Boosting digital skills and competences for librarians in Europe: <https://www.biblio-project.eu/>
- Mu:SA – Museum sector alliance: <http://www.project-musa.eu/>

[heritage#:~:text=In%20the%202019%20Declaration%20of%20Cooperation%20on%20advancing.of%20com mon%20guidelines%20for%20comprehensive%2C%20holistic%20documentation%20](#)

¹²⁸ https://research-and-innovation.ec.europa.eu/research-area/social-sciences-and-humanities/cultural-heritage-and-cultural-and-creative-industries-ccis/cultural-heritage-cloud_en . For more information, please also refer to <https://charter-alliance.eu/cloud-for-cultural-heritage/>



Key structural elements

Learning outcomes	CH Functions ¹²⁹
<p>Knowledge</p> <ul style="list-style-type: none"> Identify the technology related to CH functions and meanings, adapting it to CH needs; Define what type of information/data are necessary and their use in the CH context; Identify and consider ethical implications of the use of specific technologies/digital tools; Identify the criteria to set up and implement a digital strategy; Understand digital rights and regulations; Comprehend the latest regulatory input at the national/regional and European levels; Understand the impact and risk assessments concerning the use of the digital technologies/tools. <p>Core skills</p> <ul style="list-style-type: none"> Recognise the rapid evolution of the digital environment; Design and/or apply digital technologies or tools consistent with professional role; Apply procedures to solve routine problems, activating extraordinary measures when necessary; Collect, display, curate, and preserve digital CH material; Define and manage a digital CH project, solving problems and conflicts. <p>Transversal skills</p> <ul style="list-style-type: none"> Work in intersectoral and transdisciplinary teams, using the corresponding effective communication, engagement, empowerment and negotiation techniques Convey technical information effectively; Present work to specialist and non-specialist audiences; Communicate and promote cultural heritage through multiple digital media, channels, tools; Demonstrate curiosity and openness to new perspectives; English language proficiency; Be open, ready and flexible to changes and updating; Understand the ethical consequence of digital tools. 	3 Recognition 6 Preservation & Safeguarding 1 Engagement and Use 5 Research & Development/ Education 2 Management 4 Governance and Policy Making (in order of importance)
	Training sectors
	<ul style="list-style-type: none"> ✓ Higher education Vocational E&T ✓ Continuing E&T ✓ Workplace learning
	Qualification levels
	EQF 3 EQF 4 ✓ EQF 5 ✓ EQF 6 ✓ EQF 7 ✓ EQF 8
	Trainer/educator profiles
<ul style="list-style-type: none"> Experts/professionals using digital technologies/tools in their professional life, in addition to teaching staff with qualifications depending on the EQF level. <p style="text-align: center;">Workplace training</p> <ul style="list-style-type: none"> Highly beneficial to develop autonomy. Practical training can include study cases, internships or pilot development of own projects. 	

¹²⁹ Since all six CH Functions are addressed by this Pathway, we ordered them according to relevance.



Recommended curricula outlines

Title	Digital cooperative environments
Target group(s)	<p>The scope of the course is to train, with a cross-fertilisation approach, a group of professionals coming either from the CH sector (e.g. museum curators, librarians, archivists) or the ICT sector (software developers and vendors, ICT experts etc.) to enable them to apply digital technologies to the CH institution/sector. The course is structured to foster cooperation among different professionals with technological or heritage backgrounds and help them to better understand reciprocal skills and needs when approaching digitalisation or a digital project.</p> <p>Both groups will learn how to interact through hands-on project work that will lead to a tailored digitalisation project for the cultural institution where the training is held.</p>
Knowledge	<ul style="list-style-type: none"> ● Identify digital technologies in relation to heritage; ● Understand and interpret heritage concepts to communicate them digitally; ● Understand the technical jargon from both the CH and the digital sectors; ● Identify the corresponding professional profiles to solve digitalisation problems.
Core CH skills	<ul style="list-style-type: none"> ● Define and manage digital projects on CH, solving problems and conflicts; ● Anticipate the need for the digital updating and/or implement the needed changes; ● Work in intersectoral and transdisciplinary teams, using the corresponding effective communication, engagement, empowerment and negotiation techniques; ● Understand the ethical consequence of digital tools; ● Evaluate the indicative cost of digital solutions.
Transversal skills	<ul style="list-style-type: none"> ● Convey technical information effectively; ● Present work to specialist and non-specialist audiences; ● Show curiosity and openness to new perspectives; ● English language proficiency; ● Be open, ready and flexible to changes and updating.
Autonomy and responsibility	Manage/supervise a small to medium digitalisation project of a team combining professionals from the heritage and IT sectors.
Workplace training	Practical training – the implementation of a digitalisation project at the institution where the training takes place - is an important part of this programme. It will include two facilitators: a digital expert and a heritage expert from the CH institution in question.
CH Function(s)	- Management - Engagement and Use
Access Requirements	<p>This course is intended to develop the skills of professionals who already gained experience in one of the two complementary sectors. A suitable degree of experience can be considered the following:</p> <ul style="list-style-type: none"> ● Minimum 2 years of experience in CH sector or the ICT sector in consistent roles ● A degree at level 5 EQF in ICT or handicraft/CH technicians ● A degree at upper education level (5 to 7) in the CH or ICT sector
Training sector	CET/CPD



EQF level and duration or ECTS	Difficult to determine, as this is CET, but a minimum of EQF 5 Duration: 3 weeks (full time) to 6 weeks (part time)
Trainer/educator profile	Digital humanists, Software developers, CH professionals, experts in ICT
NOTES	This course is a blueprint which can be lengthened to be offered at higher EQF levels to provide training for the management/implementation of more complex or larger digitalisation projects in CH.

Title	Master in Artificial Intelligence for Cultural (Heritage) Services
URL	This curriculum takes the Master in Artificial Intelligence for Public Services - AI4Gov https://www.ai4gov-hub.eu/master/#collapse_20 as its model and adapts this existing curriculum to a new specialisation, i.e. cultural services.
Target group(s)	<p>This Master targets the development of advanced digital skills in the cultural services sector (with particular emphasis on the public ones) to address its lack of highly specialised digital skills in AI. The goal is to prepare future digital transformation leaders for the increased development and uptake of AI in the cultural heritage sector. They will learn how to plan, design and use AI in the delivery of CH services, so as to improve the provision, effectiveness and value of these services and improve the capacity of the CH professionals in the management, knowledge and development of AI-related projects and services.</p> <p>Professionals from the CH sector and CCIs (Cultural and Creative Industries) interested in upskilling and improving their knowledge of AI and the possibilities it opens to CH care and management. In addition, the programme also aims to engage business executives and employees so that they are equipped with the practical knowledge on how to implement, manage and govern AI-based services. Students with a degree in ICT are also invited to apply.</p>
Knowledge	<ul style="list-style-type: none"> • Know and understand the potential of data to create public cultural (heritage) services, and be able to critically assess their impacts; • Understand the objectives and functioning of AI.
Core CH skills	<ul style="list-style-type: none"> • Analyse, design, plan, implement and evaluate human-centric AI projects in the heritage field; • Commission/buy AI-based systems for public cultural (heritage) institutions, analysing and evaluating their performance and quality.
Transversal skills	<ul style="list-style-type: none"> • Demonstrate digital skills; • Leading teams, using effective communication and negotiation techniques.
Autonomy and responsibility	Lead teams to develop and implement AI-base projects and programmes at public cultural (heritage) institutions
Workplace training	The development of a group project work is part of the programme
CH Function(s)	Engagement and Use, Management
Training sector	HE
EQF level and duration	EQF 7, 12 months, 60 ECTS
Trainer/educator profile	<ul style="list-style-type: none"> • HE faculty • CCIs professionals • CH professionals (eg. museum directors and curators), all with experience in the application of AI tools



6.6 Participatory leadership and management



Justification and description

Heritage organizations have to take account of the sector's particular relevance for society in their **steering and operational structures**. The appropriate structures for this task have been referred to as participatory governance by the European Union¹³⁰ and related initiatives such as Voices of Culture¹³¹ and the OMC Working group¹³². Participatory governance requires dedicated education and training for leaders and managers to successfully implement this governance style in heritage organizations.

Apart from transversal skills, which are relevant for all leadership and management positions and which we will outline below, leaders and managers of CH institutions have to **approach heritage in a holistic, integrated and prospective manner**. Heritage as a value-based sector requires them to lead teams in which all members contribute to decision making and to take this participatory approach beyond their individual institutions into the heritage sector as a whole.

Therefore, E&T for this pathway has to enable graduates to communicate effectively with a wide range of groups inside and outside their organisations such as other heritage professionals, board members, researchers, citizens, volunteers, migrants, tourists, and investors. Stakeholders' roles inside and outside the institution have to be understood and mapped by CH leaders/managers. Leading/managing in participatory governance contexts furthermore includes developing a common vision with all participating groups and thus encouraging a joint sense of ownership.



Sample occupations/professional profiles

- Leaders of cultural heritage institutions/public administration of cultural heritage
- Managers of cultural heritage institutions/public administration of cultural heritage
- External professionals commissioned with leading projects on behalf of public or private institutions
- Heritage (education) officer
- Social enterprise officer

¹³⁰ European Council (2014). Council conclusions on participatory governance of cultural heritage. Available at: [https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52014XG1223\(01\)](https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52014XG1223(01))

¹³¹ Voices of Culture (2015). Brainstorming report. Participatory governance in cultural heritage. Available at: http://www.voicesofculture.eu/wp-content/uploads/2018/07/2.Brainstorming_Report_Participatory_Governance.pdf

¹³² OMC (2018). Participatory governance of cultural heritage. Available at: <https://op.europa.eu/en/publication-detail/-/publication/b8837a15-437c-11e8-a9f4-01aa75ed71a1>



Context

As outlined in the description of this pathway, important context is provided by a body of documents by the European Union and related initiatives on participatory governance. These documents put the concept at the core of the policy approach to cultural heritage in Europe. Participatory governance in turn derives from the insight that in order for European culture - of which cultural heritage is a constituent element - to thrive and play an important role towards social cohesion, wellbeing, integration and growth, it must ensure **the active participation of all spheres of European society**. Moreover, particular attention has to be paid in this context to the inclusion of minorities, disadvantaged groups, and marginalized communities.¹³³

Participatory governance is therefore situated at the **intersection of two CHARTER pathways, *Community engagement* and *Participatory leadership and management***, as we have seen in chapter 6.1. Whereas the former focuses on the actual inclusion activities of diverse communities, the latter relates to the leadership and management which has to provide the conditions for *Community engagement* to succeed.

Furthermore, participatory leadership has been addressed outside the political context. The *Our Museum* programme report notes that active championship of participation by leaders is required, not just in terms of *Community engagement*, but also on the institutional and organisational level: "Make sure the organisation around you also changes, so that participatory work continues should you leave."¹³⁴ Sokka et al. argue in a similar vein that processes of co-creating which are at the heart of participatory governance require leadership to enable "partnership building and guaranteeing the rules of the game."¹³⁵

Curricula and trainings need to consider that factors beyond the actual training content play a major role: Participants' self-assessment, personality, negative experiences with their own leadership behaviour, different problems with employees or even temporary exceptional personal situations. Deficits in soft skills

¹³³ European Commission (2014). Towards an integrated approach to cultural heritage for Europe, see supra note 55; European Commission (2018). Communication from the Commission. A New European Agenda for Culture. (SWD(2018) 167 final). Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/?qid=1527241001038&uri=COM:2018:267:FIN> ; European Parliament (2018). Resolution on the New European Agenda for Culture (2018/2091(INI)). Available at:

https://www.europarl.europa.eu/doceo/document/TA-8-2018-0499_EN.html?redirect ; Council of Europe (2018). European cultural heritage strategy for the 21st century (Strategy 21). Available at:

<https://www.coe.int/en/web/culture-and-heritage/strategy-21-factsheets>

¹³⁴ Bienkowski, P. (2016). No longer us and them. How to change into a participatory museum and gallery. Learning from the Our Museum programme. Paul Hamlyn Foundation, London, p. 23. Available at: <http://ourmuseum.org.uk/>

¹³⁵ Sokka, S. Badia, F. Kangas, A. Donato, F. (2021). Governance of cultural heritage: towards participatory approaches. European Journal of Cultural Management & Policy, Vol. 11, Issue 1, p. 14. Available at: https://www.researchgate.net/publication/358226213_Governance_of_cultural_heritage_towards_participatory_approaches . For more literature on participatory approaches in heritage, please see: Gill, S., Kolhey, S., Drda-Kühn, K., Verdet, I., Velasco Rebollo, A. I., & Ateca Amestoy, V. (2020) Participation in Cultural Heritage Preservation. In: Stanojev, J., & Gustafsson, C. (Eds.) HERITAGE-PRO Training Modules, p. 45-47. Available at: https://heritage-pro.eu/wp-content/uploads/2021/10/Heritage-Pro_Output-1_Module-4_final.pdf



are mostly directly related to this and are usually difficult to identify, but their impact on a professional level is of great importance. Training programmes should therefore take into account that not all challenges can be solved by a training session or a few training units, but that lengthy and long-term personal learning processes may be required.

Training needs are sensitive issues on the leadership/management level because rather than skills gaps to be addressed in a neutral manner, they may be conceived as “weaknesses”, at least in some national contexts. Although training is widely accepted at the professional level, it is less so at the management and executive levels. These intrinsic factors need to be factored into the framing and wording of any E&T programme for this pathway.



Key structural elements

Learning outcomes	CH Functions
<p>Knowledge</p> <ul style="list-style-type: none"> • Understand and interpret participatory leadership/management methods; • Comprehend different systems of operations and procedures in CH leadership/management; Be aware of contemporary heritage models and the conceptual frameworks they are based on; • Understand the roles and interests of CH stakeholders in the different organisations and institutions; • Relate to heritage significance assessment; • Comprehend heritage protection and conservation/restoration regulations and the consequent limits of participatory governance. <p>Core skills</p> <ul style="list-style-type: none"> • Map, communicate and interact effectively across all internal and external stakeholders and contexts; • Anticipate potential conflicts and obstacles during participatory processes; • Develop empathic relationships inside & outside institutions; • Be aware of and adapt to different cultural situations and perspectives; • Foster and enhance the ability to understand the value of cultural heritage for local actors (citizens, NGOs, third parties, politicians). <p>Transversal skills</p> <ul style="list-style-type: none"> • Develop and implement strategic targets and vision; • Implement crises, risk and time management; • Apply financial knowledge and raise funds; • Understand digitality; • Apply ethics and transparency rules; • Negotiate complex issues in complex environments. 	<p>Recognition Preservation & Safeguarding Engagement and Use Research & Development/ Education</p> <ul style="list-style-type: none"> ✔ Management ✔ Governance & Policy Making <p>Training sectors</p> <ul style="list-style-type: none"> ✔ Higher education Vocational E&T ✔ Continuing education & training Workplace learning <p>Qualification levels</p> <p>EQF 3 EQF 4 EQF 5 EQF 6 ✔ EQF 7 ✔ EQF 8</p> <p>Trainer/educator profiles</p> <ul style="list-style-type: none"> • Combination of professionals - experienced leaders - and academic faculty with the ability to conceptualize and contribute to research <p>Workplace training</p> <ul style="list-style-type: none"> • Shadowing experienced leaders could be a valuable experience as part of an E&T programme



Recommended curricula outlines

Title	Executive programme in participatory leadership (PL)
Target group(s)	Graduates of at least EQF 7 in senior leadership positions in large organisations wishing to update on recent scholarship on PL and participatory practices for CH leaders. This is envisioned as an international blended learning training course with 15 ECTS spread across 6 months. It needs to be designed in a flexible manner to ensure it can be completed parallel to working in a leadership position.
Knowledge	<ul style="list-style-type: none"> • Appraise recent participatory governance principles and their consequences for leadership methods; • Review and analyse real-life international case studies in PL; • Understand advanced concepts for organizational change in heritage institutions.
Core CH skills	<ul style="list-style-type: none"> • Analyse CH organisations to design and implement new participatory initiatives; • Apply theoretical models of participatory governance to concrete situations; • Communicate with diverse groups on the institutional, regional, national and international level.
Transversal skills	<ul style="list-style-type: none"> • Negotiate effectively in complex situations; • Resolve disputes; • Apply intercultural skills; • Apply ethics and transparency rules; • Proficiency in English and other modern languages.
Autonomy and responsibility	<ul style="list-style-type: none"> • Lead change processes in highly complex and unpredictable situations; • Demonstrate substantial authority and autonomy; • Contribute to the development of new professional knowledge and practice.
Workplace training	The course includes an on-site visit with a highly experienced heritage leader who will provide confidential and personalized mentorship. The mentorship period will extend beyond the actual training for an additional six months.
CH Function(s)	Governance & policy making
Training sector	CET(HE)
EQF level and duration or ECTS	The programme will be open to individuals who completed at least EQF 7, and the level of complexity will correspond to EQF levels 7-8. It is designed as a 15 ECTS part-time programme lasting 6 months to a year.
Trainer/educator profile	Highly experienced CH leaders and senior research scholars



Title	MA programme in participatory CH management
Target group(s)	Individuals planning to apply to management positions in small to medium sized cultural heritage organisations with a strong focus on local communities
Knowledge	<ul style="list-style-type: none"> • Understand participatory governance and management principles derived from it; • Comprehend contemporary heritage models; • Understand the different roles external stakeholders play, with a focus on the local level; • Know the national/regional/local legal framework governing cultural heritage.
Core CH skills	<ul style="list-style-type: none"> • Communicate and interact effectively and continuously with all concerned stakeholders; • Mediate between the interests of the local community with those of the organization and heritage values and ethics; • Integrate employees' and community expertise into joint decision making; • Encourage open collaboration and respect through mentoring and motivation of staff; • Facilitate a good understanding of heritage principles and ethics in the community; • Contextualize one's own leadership/management role within the international/national/regional/local heritage sector and the local community.
Transversal skills	<ul style="list-style-type: none"> • Develop and implement strategic targets; • Apply financial knowledge and raise funds; • Apply digital knowledge, • Practice research skills.
Autonomy and responsibility	<ul style="list-style-type: none"> • Demonstrate authority and autonomy; • Manage change processes in complex contexts; • Review the strategic performance of staff.
Workplace training	Mandatory practical training in local CH stakeholder organisations (local communities, NGOs, schools, museums etc.)
CH Function(s)	Management
Training sector	HE
EQF level and duration or ECTS	MA programme EQF 7 of 1 ½ academic years with 90 ECTS.
Trainer/educator profile	HE faculty experienced in teaching/researching participatory management, cultural heritage scholars, including a few courses taught by faculty with practical experience as CH managers.



Title	Introduction to participatory cultural (heritage) management
Target group(s)	This is a proposed module for any cultural management programme introducing students to participatory cultural (heritage) management principles.
Knowledge	<ul style="list-style-type: none"> • Understand principles of participatory governance; • Identify participatory management tools; • Comprehend the principles of intercultural communication; • Describe the main stakeholders in the cultural (heritage) sector.
Core CH skills	<ul style="list-style-type: none"> • Design strategies of participatory initiatives to be implemented in cultural (heritage) organisations.; • Apply theoretical models of participatory governance to a range of management/leadership tasks.
Transversal skills	<ul style="list-style-type: none"> • Communicate effectively with different stakeholders; • Adapt to new situations and solve problems.
Autonomy and responsibility	Contribute to change processes using participatory management tools.
Workplace training	No, as this is only a module in a general cultural heritage management curricular.
CH Function(s)	Management
Training sector	HE
EQF level and duration or ECTS	This module should be part of an MA programme on EQF 7 and comprise 6 ECTS.
Trainer/educator profile	HE faculty experienced in teaching/researching participatory cultural (heritage) management content.



6.7 Cultural heritage policy design and regulation

Justification and description

Any policy objective requires individuals who have been trained in designing said policy by developing laws and regulations for its implementation. This is no different for the heritage sector. This pathway therefore includes E&T for training professionals and researchers in the fields of regulations and policies addressing the recognition, protection, valorisation, and management of cultural heritage.

Due to the type of subject matter, curricula belonging to this pathway are academic, formal training courses, provided by universities, research institutes, or specialised bodies working in the field of cultural heritage policy or regulation. Educational programmes of this kind have inherently a multidisciplinary nature situated at the intersection of legal – political – economic studies on the one hand and the cultural heritage disciplines on the other hand.

Students or professionals who wish to specialise in this pathway will receive training for understanding the various dimensions of cultural heritage, its specific characteristics, and its various modalities of study and analysis. In parallel, these programmes are aimed at acquiring the tools and technical skills necessary to understand and act on the policy and legal frameworks that, at the different levels of government, intervene in its regulation.

Prospective students will be able to:

- understand what are the motivations that require regulatory intervention in the cultural heritage sector;
- know the relevant policy and regulatory context and how to deal with it;
- propose regulatory changes that take into consideration the different cultural, political, economic and legal aspects.

In order to offer the students/participants a wider view of the included topics, educational programmes in this pathway could be complemented with dedicated courses on project management and political science (e.g. different models of governance, the history of the major political movements and parties, shared competences, etc.).



Sample occupations/professional profiles

- Legal experts working at national/regional monument authorities or other government offices
- Professional who work at the intersection of law, policy and cultural heritage on the international level (EU, UNESCO)
- Criminal justice professionals investigating art trafficking and illegal excavations on the regional/national/international level
- Professionals concerned with restitution claims (in governments, museums, archives etc.)



- Academic researchers with a specialisation in a discipline of relevance for this pathway
- Policy makers
- Government advisors
- Regulation and licensing officers
- CH human rights consultants



Context

There are many policy areas relevant for cultural heritage and hence require regulation. We have tried here to identify those external factors which are of the highest current and future relevance and therefore significantly impact the policy priorities in the European Union and beyond:

- **Climate change** and the need for **societies and economies to become more sustainable, resilient and respectful towards the natural environment**. Among the related policy actions, reference needs to be made to the new regulatory framework proposed or in progress at EU-level, such as the **New European Green Deal** (including the **Renovation Wave**), the **New European Bauhaus** or the **Revision of the Energy Performance of Buildings Directive (EPBD)**.¹³⁶
- The increasing need for **closer cooperation** between governments on **common challenges**. We list here three examples with high current and future significance: **1. Disaster preparedness & intervention** is concerned with safeguarding cultural heritage from the effects of natural disasters and man-made emergencies such as armed conflicts. In addition to the UN Sendai Framework there have been several UNESCO initiatives in this context¹³⁷. This topic has been exhaustively addressed most recently by the European Union by the ProCultHer (Protecting Cultural Heritage from the Consequences of Disasters) project.¹³⁸ **2. Illicit trafficking** of art works and cultural objects is subject to the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property¹³⁹ and is a major concern of international criminal justice organisations such as INTERPOL and the World Customs Organisation. **3. Restitution of cultural property** came to the fore in the 1990s in Germany and Austria in the context of the restitution of objects which had been stolen from its mostly Jewish owners by the National Socialist regime between 1933 and 1945. The vital feature of the new regulations developed for this type of restitution was that for instance in

¹³⁶ On this subject, see also chapter 2.6 of these Guidelines and the references cited there.

¹³⁷ United Nations (2015). Sendai Framework for Disaster Risk Reduction 2015-2030. Available at: <https://www.undrr.org/publication/sendai-framework-disaster-risk-reduction-2015-2030>. For an overview of UNESCO advocacy concerning preparedness for natural and man-made disasters, please see: <https://www.unesco.org/en/emergencies/culture>

¹³⁸ <https://www.proculther.eu/> ProCultHer also developed a training programme, which we refer to in Annex 1 of recommended existing curricula.

¹³⁹ <https://en.unesco.org/fighttrafficking/1970>. See also Bardon, A. (2020). Art traffickers: Pillaging peoples' identities. The UNESCO Courier (2000-4). Available at: <https://en.unesco.org/courier/2020-4/art-traffickers-pillaging-peoples-identities>



Austria the federal government resumed responsibility for proactively researching the provenance of any “suspicious” objects held in federal collections.¹⁴⁰ Yet another type of restitution has taken place in Europe for property, including heritage objects, which was looted by communist governments. More recently, restitution has been considered in a colonial context, started by a 2017 speech by French President Emmanuel Macron in which he promised that France would return African cultural heritage objects to their countries of origin. Macron also commissioned a report on the restitution of African looted art by Felwine Sarr and Bénédicte Savoy, which has since become a seminal work on the subject.¹⁴¹

- In addition to the green transition, the **digital shift** is yet another transformative factor for society, considerably impacting the heritage sector. New solutions, policies and actions need to be conceptualised, developed and implemented in order to help the sector and its workforce adapt to this new environment. Large-scale initiatives - such as the **EU Cultural Heritage Cloud** - open new perspectives for upskilling and collaboration.¹⁴²
- The relationship between heritage and social/political factors such as **democracy** and **social inclusion** is now more evident than ever. Educational programmes in this pathway will be highly influenced by these external drivers and will have to include specific focus on regulatory tools and instruments such as the Faro Convention, the European Heritage Days, or the European Heritage Strategy for the 21st Century (“Strategy 21”).¹⁴³

¹⁴⁰ For more information see: <https://provenienzforschung.gv.at/en/> (Austria) and <https://www.beratende-kommission.de/en> (Germany).

¹⁴¹ Sarr, F. Savoy, B. (2018). Rapport sur la restitution du patrimoine culturel africain. Vers une nouvelle éthique relationnelle. Paris. Available at: <https://www.culture.gouv.fr/Espace-documentation/Rapports/La-restitution-du-patrimoine-culturel-africain-vers-une-nouvelle-ethique-relationnelle>

¹⁴² For more information on this subject see chapter 6.5.

¹⁴³ See <https://coe.int/en/web/culture-and-heritage/faro-convention> , <https://www.europeanheritagedays.com/> and <https://coe.int/en/web/culture-and-heritage/strategy-21>



Key structural elements

Learning outcomes	CH Functions
<p>Knowledge</p> <ul style="list-style-type: none"> Understand the local, regional, national, and international legal and regulatory framework of the sector (national and international cultural heritage law, administrative law); Relate to EU policy and institutions; Comprehend cultural heritage and sustainable development policies; Relate to policy evaluation and implementation; Appreciate art history, museology and curatorship; Understand tangible and intangible heritage concepts, related international conventions, standards and protocols affecting policy areas; Recognise the place of CH in sustainable development. <p>Core skills</p> <ul style="list-style-type: none"> Evaluate critically changes and developments in sector norms, internally and externally generated; Manage business legally, with attention to copyright and digitalisation of cultural property; Measure and assess impact, risk and quality of policies programmes and legislation at all stages to develop recommendations; Apply key CH concepts: restoration, preservation, valorisation; Demonstrate critical awareness of current conflicting culture and heritage issues; Manage projects. <p>Transversal skills</p> <ul style="list-style-type: none"> Convey technical information effectively; Communicate and promote work and content to audiences; adapting to their level of expertise and using multiple media & channels; Apply advocacy skills; Apply active and empathic listening skills; 	<p>Recognition Preservation & Safeguarding Engagement and Use</p> <ul style="list-style-type: none"> ✔ Research & Development/ Education Management ✔ Governance & Policy Making <hr/> <p>Training sectors</p> <ul style="list-style-type: none"> ✔ Higher education Vocational E&T ✔ Continuing education & training Workplace learning <hr/> <p>Qualification levels</p> <p>EQF 3 EQF 4 EQF 5 EQF 6 ✔ EQF 7 EQF 8</p> <hr/> <p>Trainer/educator profiles</p> <ul style="list-style-type: none"> Combination of professionals and researchers/academics to combine practical experience with sound theoretical background and current research <hr/> <p>Workplace training</p> <ul style="list-style-type: none"> A mandatory internship is foreseen for the suggested MA programme



Recommended curricula outlines

The two suggested curricula highlight the following features:

- Content and structures fit for purpose for multidisciplinary programmes
- Target groups will come from different academic disciplines
- Balancing theoretical learning with practical knowledge

Title	Legal frameworks and policies for cultural heritage
Target group(s)	<p>This two-year MA programme (120 ECTS) is aimed at students who already have a bachelor's degree in the cultural heritage studies or political-legal – economic subjects. More specifically, the admission criteria require interested students to have completed an undergraduate degree of, at least, 180 or 240 ECTS. Preference will be given to those with bachelor's degrees in the following disciplines: archaeology, art history, cultural studies, architecture, law, political science, economics, and international relations.</p> <p>The main idea is to offer a multidisciplinary MA aimed at students who have a foundation in their undergraduate discipline but require specific training for professional positions in cultural heritage regulation and policy.</p> <p>The multidisciplinary nature of this course of study lies mainly in the fact that the classes will be made up of students with diverse backgrounds who will interact and collaborate over the course of the two years, learning a common 'language' and acquiring an intra-disciplinary set of knowledge. This will also be achieved by the fact that the courses planned for the 1st year will be mandatory for all participants. This modality encourages collaboration and dialogue between those from different backgrounds and fosters understanding of the complexities involved in cultural heritage.</p>
Knowledge	<p>MEGATRENDS and POLICIES of CULTURAL HERITAGE (core course)</p> <ul style="list-style-type: none"> • Be aware of the role of CH for sustainable development; • Analyse sector norms and their internal and external changes and developments, to identify strength or weakness, validity, relevance, and usefulness. <p>CULTURAL HERITAGE LEGISLATION (core course)</p> <ul style="list-style-type: none"> • Understand the local, regional, national, and international legal and regulatory framework of the sector; • Understand how political institutions are organized and function; • Classify international conventions, standard-setting texts and protocols governing CH or which apply to CH across different policy areas. <p>CULTURAL EXPERTISE (core course - can be tailored to the country's profile)</p> <ul style="list-style-type: none"> • Understand CH concepts at national, European and international levels;



	<ul style="list-style-type: none"> • Understand the principles for CH restoration/preservation/valorisation; • Describe European and international art history basic concepts; • Examine and evaluate heritage perspectives such as dissonant heritage, post-colonialism, cultural appropriation, uses of the past, identity(ies), cultural cleansing, etc.
Core CH skills	<p>COPYRIGHT LAW (core course)</p> <ul style="list-style-type: none"> • Conduct business in a legal manner according to copyright law, also in relation to the art market and the digitalisation of cultural property. <p>STATISTICAL ANALYSIS and POLICY/PROJECT EVALUATION (core course)</p> <ul style="list-style-type: none"> • Carry out impact and risk assessments and make recommendations; • Measure impact/quality control at all stages. <p>LEGAL APPLICATION (core course)</p> <ul style="list-style-type: none"> • Produce heritage legislation and regulation drafts.
Transversal skills	<p>ORAL and WRITTEN COMMUNICATION (long seminar)</p> <ul style="list-style-type: none"> • Convey technical information effectively; • Present work to specialist and non-specialist audience. <p>DATA VISUALISATION (long seminar)</p> <ul style="list-style-type: none"> • Communicate and promote cultural heritage through multiple media, channels, tools; • Adapt expert content to non-expert audiences. <p>POLICY DESIGN and NEGOTIATION (long-seminar)</p> <ul style="list-style-type: none"> • Advocacy skills; • Active and emphatic listening skills.
Autonomy and responsibility	<p>Manage complex and unpredictable situations which require new strategic approaches; take responsibility for contributing to professional knowledge and practice in the field of CH laws and regulations.</p>
Workplace training	<p>While the 1st year of the MA programme includes a series of courses & seminars that are compulsory for all participants, the 2nd year is devoted to gaining professional experience in the format of an internship ('professional track') or, alternatively, a period of research ('research track').</p> <p>All MA students, irrespective of the track of their choice, will have to write a final thesis, which will be either a report for the professional track, or a research project for the second track.</p> <p>The choice between one or the other track will be made by the students at the end of the first semester. Cultural heritage regulation and policy needs professionals coming from both these two different educational paths.</p> <p>Students who choose the professional track will have a list of possible institutions at their disposal, public or private, located at the local, national, supranational, or international level, where, through a specific agreement, they will be able to carry out a one-year internship.</p>



	Students who choose the research track will have the 2nd year of the MA programme to develop a research project and write a final thesis. This track is especially suitable for those who will then want to pursue a doctorate or work at a research institution. The research period can be entirely or partially carried out in a university or research institute located abroad, specific partnerships will be signed to this end.
CH Function(s)	<ul style="list-style-type: none"> - Governance & Policy-Making - Research & Development/Education
Training sector	Higher education
EQF level(s) and duration or ECTS	EQF 7, 120 ECTS
Trainer/educator profile	<p>The trainers/educators should consist of a group of professionals and researchers/academics working, nationally or internationally, in the field of cultural heritage. They should be able to contribute both a sound theoretical background and knowledge of the field gained through some practical experience and/or research and teaching activities.</p> <p>The majority of classes offered will include both frontal lectures and a more practical exercises devoted to the study and investigation of case studies.</p>

Title	CH Policy implementation through project funding
Target group(s)	<p>This intensive 10-day (3 ECTS) specialisation course aims to upgrade and refresh the knowledge and skills of professionals already working in the heritage sector on the most recent changes in national/regional and international CH regulations and policies and how they can be applied to project proposals.</p> <p>Prospective students include both civil servants and employees of private institutions and associations working in the heritage sector.</p> <p>The course provides an overview of the changes taking place in the legislation/regulation of the sector as well as an update on new national/regional/ funding opportunities for heritage. It also provides hands-on sessions aimed at helping professionals to upgrade their skills in drafting project applications and applying for funds. The knowledge acquired will be immediately put to test by applying it to a project suggested by participants. Participants will have to prepare a presentation in which they apply their updated knowledge on CH policies and regulations to a real-life project proposal.</p>
Knowledge	<p>NEW TRENDS in CH POLICIES</p> <ul style="list-style-type: none"> • Identify and evaluate the changes in the definition of/ways of perceiving cultural heritage from an international perspective; • Acknowledge the role of CH for sustainable development; • Distinguish the societal challenges CH can help tackle such as sustainability, participatory democracy, social inclusion, etc.; • Understand current methods of policy assessment. <p>FUNDING MECHANISMS for CH PROJECTS</p> <ul style="list-style-type: none"> • Recognise relevant funding opportunities on the regional/national/European level.



Core CH skills	<p>CULTURAL HERITAGE LEGISLATION</p> <ul style="list-style-type: none"> • Adjust operating procedures according to laws and norms in force; • Apply the required interventions to ensure policy efficacy and efficiency. <p>POLICY EVALUATION</p> <ul style="list-style-type: none"> • Assess policies with up-to-date methods. <p>PROJECT APPLICATION AND MANAGEMENT IN CH</p> <ul style="list-style-type: none"> • Assess existing calls for the CH sector on their relevance for the implementation of own employers' policy priorities; • Outline the structure of a project proposal based on a real-life call which should be geared towards implementation of own employer's policy priorities.
Transversal skills	<ul style="list-style-type: none"> • Create structured project proposal, aligning objectives and deliverables and outline time plan according to work packages. • Write in a clear and concise manner, proofread, and edit texts. • Research partners and build trust relationships.
Autonomy and responsibility	Exercise self-management in the analysis of legal changes relevant to CH and their implementation in operating procedures. Independently analyse calls for projects and propose the outline of project applications. Contribute to designing and writing project applications as a means to gain funding for the implementation of own employer's policy priorities.
Workplace training	None, as this is a short-term intensive course
CH Function(s)	Governance and Policy-Making
Training sector	CET (HE)
EQF level, duration or ECTS	3 ECTS, the level of complexity will be EQF 7 or beyond, but no EQF level can be assigned.
Trainer/educator profile	The trainers of this specialization course should consist of academic experts of recent trends in CH legislation and policy trends. This should be complemented with CH professionals with significant experience in project design and application.



6.8 International cultural heritage relations



Justification and description

In a growing system of global interconnections and with an increasing rate of professional mobility within Europe, heritage plays a fundamental role in fostering international exchange and cooperation. Several professionals in the cultural heritage sector are taking part in regional and international networks that bring together different perspectives and experiences. International cooperation projects funded by a diverse set of actors, such as the EU, require specific knowledge and a set of skills and competences to work in changing and challenging intercultural environments. E&T in this area encompasses topics related to cultural diplomacy, cultural cooperation and international relations, both at intra-European and extra-EU level. Moreover, this pathway is concerned with E&T addressing global challenges such as threats to heritage caused by climate change, natural disasters as well as political crises and (armed) conflicts. The fight against the illicit trafficking in cultural goods, too, requires specific training with a strong international component, as does the issue of restitution of cultural property.

The above-mentioned professional areas clearly illustrate the wide scope and cross-sectoral approach that *International cultural heritage relations* require and the inter-/transdisciplinary nature of E&T for this pathway. There are many obvious overlaps between this pathway and other pathways of E&T programmes referred to in these Guidelines. Whereas 6.7 *Cultural heritage policy design and regulation* encompasses training opportunities for experts in drafting the laws and regulations for all kinds of international cooperation activities, 6.8 focuses on E&T for individuals who work on implementing the corresponding legal foundations. And while 6.2 focuses on E&T on sustainability issues in built heritage and landscape, 6.8 complements this approach with the international dimension and addresses sustainability in a wider sense by going beyond built heritage/landscape. In addition, there is some overlap between 6.8 and 6.5 *Cultural heritage in the digital environment*. Moreover, as the international dimension is also central to many CH institutions/organisations, there is also some overlap with 6.6 *Participatory leadership and management*. And finally, 6.1 *Community engagement* and 6.8 overlap in addressing international stakeholders/audiences, understanding diversity and different ways of achieving goals. Therefore, these two pathways share many skill sets such as intercultural communication as well as the capacity to listen to and negotiate with partners from various backgrounds.



Sample occupations/professional profiles

- International project managers
- Disaster preparedness specialists
- Law enforcement staff combating illicit trafficking of cultural goods
- Restitution researchers



- Cultural diplomats/heritage diplomats/ heritage-led international relations experts (public sphere)
- Cultural cooperation experts/specialists (civil society)



Context

The EU's strategy for international cultural relations rests on three pillars: Firstly, "supporting culture as an engine for social and economic development," secondly, "promoting culture and inter-cultural dialogue for peaceful inter-community relations," and thirdly – and for this pathway most importantly – "Reinforcing cooperation on cultural heritage". The strategy mentions the following main elements of the third pillar: international relations/cultural diplomacy, combating illicit trade of cultural goods, climate change/sustainability and armed conflicts as threats to heritage. It proposes to tackle these issues through increased international cooperation, dedicated funds and technical assistance.¹⁴⁴

Heritage and cultural diplomacy feature prominently in the current EU Council Work Plan for Culture (2023-2026) for strengthening the cultural dimension of the EU's external relations. Yet, the document also points out the potential misuse of CH and re-iterate the connections between heritage and EU policies on sustainability (European Green Deal, the New European Bauhaus), digitalisation, democracy and cultural citizenship, and illicit trade in cultural goods.¹⁴⁵ The EU has identified the latter as an important factor in the financing of criminal organisations and money laundering and calls for cooperation with heritage professionals in its Security Union Strategy (2020-2025) and its Strategy to Tackle Organised Crime (2021-2025). The EU recently also issued an Action Plan against Trafficking in Cultural Goods.¹⁴⁶

A word on terminology: While the term "cultural diplomacy" has been widely used for describing international cultural heritage relations, a more specific term for these activities is "heritage diplomacy". However, more recently, the ILUCIDARE project has advocated for the use of the term "heritage-led international relations" to underline the bottom-up, inclusive and two-sided collaborative approach that initiatives in this pathway should follow.¹⁴⁷

¹⁴⁴ European Commission (2016). Joint communication to the European Parliament and the Council Towards an EU strategy for international cultural relations. (JOIN(2016) 29 final). Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52016JC0029>

¹⁴⁵ European Council (2022). Council resolution on the EU work plan for culture 2023–2026. (2022/C 466/01). Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A32022G1207%2801%29&qid=1671635488811> . For detailed information on the EU's international cultural relations, see <https://culture.ec.europa.eu/policies/international-cultural-relations>

¹⁴⁶ European Commission (2022): Communication from the Commission on the EU Action Plan against Trafficking in Cultural Goods. Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52022DC0800> . There is also a dedicated EU website on its efforts at combatting illicit trafficking in cultural goods at <https://culture.ec.europa.eu/cultural-heritage/cultural-heritage-in-eu-policies/protection-against-illicit-trafficking>

¹⁴⁷ ILUCIDARE (2022). A humble Display on Heritage-led International Relations. Available at: https://ilucidare.eu/sites/default/files/2022-04/ilucidare_international_relations_display.pdf



All of the many dimensions of *International cultural heritage relations* require dedicated E&T. Given the increasing complexity of our globalised world, these E&T opportunities will most likely need to concentrate on very specialised subjects and undergo continuing reviews in order to ensure that they are up-to-date on recent developments in this fast-changing environment.



Key structural elements

Learning outcomes	CH Functions
<p>Knowledge</p> <ul style="list-style-type: none"> Recall international cultural relations rationales, frameworks, and core texts; Understand the international legal and institutional frameworks (UNESCO conventions, EU, global and multinational frameworks); Identify geostrategic and geopolitical contexts; Identify available funds and understand the logic and the application models; Explain communication and negotiation techniques in international contexts; Identify the players, networks and projects in the international ecosystems. 	<p>Recognition Preservation & Safeguarding</p> <ul style="list-style-type: none"> ✔ Engagement and Use ✔ Research & Development/ Education ✔ Management ✔ Governance & Policy Making
	<p>Training sectors</p> <ul style="list-style-type: none"> ✔ Higher education Vocational E&T ✔ Continuing education & training ✔ Workplace learning
<p>Core skills</p> <ul style="list-style-type: none"> Design international cultural relations policies, strategies and specific programmes and initiatives in cooperation with other stakeholders; Map foreign CH contexts; Develop geostrategic and geopolitics analysis; Produce and manage international cultural cooperation projects; Interact with audiences and stakeholders using effective communication, engagement and negotiation techniques; Facilitate mutual understanding, transformative learning and write applications for funds according to the logic model used by funding agencies; Work in partnership with different stakeholders and in transdisciplinary teams, according to an intersectoral and intercultural perspective. 	<p>Qualification levels</p> <p>EQF 3 EQF 4 EQF 5 ✔ EQF 6 ✔ EQF 7 ✔ EQF 8</p>
	<p>Trainer/educator profiles</p> <ul style="list-style-type: none"> Combination of experienced professionals and educators with experience in international cultural cooperation projects
<p>Transversal skills</p> <ul style="list-style-type: none"> Practice cultural diplomacy awareness; Communicate, interact and negotiate with social empathy and cultural diversity awareness; Implement horizontal leadership, listen attentively and work in teams with international people; Anticipate problems and solve conflicts among different cultures. 	<p>Workplace training</p> <ul style="list-style-type: none"> Work-based learning and internships are recommended



Recommended curricula

Title	Countering cultural heritage crimes and illicit trafficking
Target group(s)	Archaeologists, art historians, librarians, archivists, architects, restorers, professionals in the field of cultural heritage with a degree on at least EQF level 6 planning to upskill for cooperating with law enforcement in combating crimes related to heritage.
Knowledge	<ul style="list-style-type: none"> • Comprehend the history, value, and significance of cultural artefacts; • Understand the norms and procedures to protect and preserve cultural objects; • Recognize the cultural and ethical implications of artefacts; • Understand the diplomatic and legal frameworks for cross-border cooperation in cultural property protection; • Understand national and international laws, agreements and conventions related to cultural property crimes and protection; • Demonstrate basic understanding of illegally excavated items: examples, methodologies and effects of illegal archaeological excavations according to national/international conventions.
Core CH skills	<ul style="list-style-type: none"> • Research, document, organise, evaluate and use information related to heritage crimes and illicit trafficking; • Cooperate, in the specific field, with law enforcement, museums, and international organizations and stakeholders; • Evaluate threats and vulnerabilities in the fields of cultural heritage/property; • Implement security protocols to prevent theft, smuggling, illegal exportation and other crimes related to cultural heritage; • Apply art economics, international regulations on import and export of cultural property, due diligence obligations for the art market;
Transversal skills	<ul style="list-style-type: none"> • Facilitate communication, mutual understanding and trust, respecting diversity; • Employ cultural sensitivity when working with international partners from diverse backgrounds; • Practice public outreach: communication with the public; • Adhere to ethical standards and maintain integrity in the field; • Demonstrate technology proficiency: basic understanding of IT and databases.
Autonomy and responsibility	Highly responsible and autonomous work in cooperation with law enforcement to combat CH crimes. Contribute to the development of the sector and create new knowledge by researching and publishing in the field.
Workplace training	Provide for internship within specialized law enforcement/prosecutor offices/superintendencies (local offices of ministry of culture/antiquities).
CH Function(s)	Preservation & Safeguarding; Management; Governance & Policy making.
Training sector	CET situated at HE and including workplace learning
EQF level and duration or ECTS	Duration is 3 months of full-time training (15 ECTS), but this programme may be extended to be offered as part-time training for various lengths.



	Since this is CET, it is difficult to determine an EQF level, but it can be safely stated that the level of complexity of this training is situated on EQF 7.
Trainer/educator profile	Academic teaching staff, complemented by law enforcement, prosecutors, officials of international organizations

Title	International strategies in management of CH sites and projects
Target group(s)	CH professionals and independent cultural managers who wish to explore the opportunities and complexities of working internationally with a minimum qualification of EQF 6.
Knowledge	<ul style="list-style-type: none"> Understand the international conventions, models and frameworks related to cultural cooperation and cultural diplomacy.
Core CH skills	<ul style="list-style-type: none"> Design and produce projects adapted to different typologies of stakeholders and CH sites; Interact with audiences and stakeholders using effective communication, engagement and negotiation techniques.; Facilitate mutual understanding, transformative learning and personal growth, respecting diversity; Work in partnership with different stakeholders and in transdisciplinary teams, according to an intersectoral perspective.
Transversal skills	<ul style="list-style-type: none"> Demonstrate flexibility and adaptability; Practice curiosity and openness to other cultures and perspectives; Anticipate problems and solve conflicts among communities and strong personalities giving space for everyone.
Autonomy and responsibility	High responsibility and autonomy to build trust relationships with other professionals, institutions and cultural realities at international level.
Workplace training	For participants without experience, we recommend including a practical secondment with a CH organization with ongoing international projects.
CH Function(s)	<ul style="list-style-type: none"> - Management - Engagement & Use - Research & Development and Education
Training sector	CET offered by HE
EQF level and duration or ECTS	This programme requires 6 months full time training (30 ECTS), but may be extended to allow for part-time learning. Again, it is not possible to attribute an EQF level to it, but the complexity of the content requires learning on EQF 7.
Trainer/educator profile	A mixed team made up of trainers in cultural management and experts in international cultural cooperation projects.



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8. Annexes

8.1 Annex 1

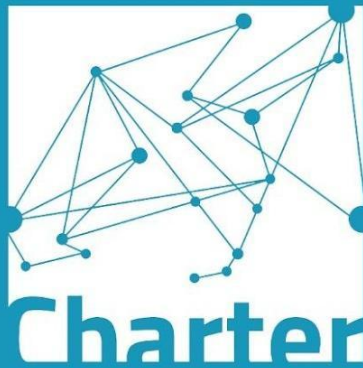
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8.2 Annex 2

https://charter-alliance.eu/wp-content/uploads/2023/10/D3.6_Annex-2.pdf

8.3 Annex 3

https://charter-alliance.eu/wp-content/uploads/2023/10/D3.6_Annex-3.pdf



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