

Charter

EUROPEAN CULTURAL
HERITAGE SKILLS ALLIANCE

Towards a European Observatory on cultural heritage skills, training and education

Feasibility study. Deliverable D5.2

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Cover sheet

Work Package 5 title: Alliances, Sustainable Strategies and Policy Recommendations

Built on the outcomes of Work Packages 2, 3 and 4, Work Package 5 will tackle a key issue for the project: its sustainability, which includes European, national and regional roll-out of the sectoral skills strategy for cultural heritage. WP5 will propose specific solutions for the major challenges faced by the cultural heritage workforce and aim to transform the CHARTER project into a long-term CHARTER Alliance incorporating other key stakeholders. This purpose will be achieved by mainstreaming the methodologies and outcomes produced during the project's lifetime, maximising their impact and creating multiplier effects at the European, national and regional levels.

Task title and number: Task 5.4 - Paving the way towards the CHARTER Alliance.

Description and purpose: Proposal of an Observatory for Skills related to Cultural Heritage.

- Design of a multiannual action plan for a progressive implementation of the project's outcomes beyond the project's end date.
- Feasibility study of the proposal of the Observatory
- Foresee the possibility to conclude partnerships with European, national and regional organisations or public bodies in relation to (one or more) parts of the action plan.
- Identify potential synergies with national and regional initiatives relevant for the cultural heritage sector.

Deliverable title and number: D5.2 Towards a European Observatory on cultural heritage skills, training and education

Description and purpose: Policy paper and stakeholder agreement for the set-up of a European Observatory for Skills related to Cultural Heritage that could continue beyond the project's end date. The European Observatory for Skills will be one of the elements contributing to the sustainability of the CHARTER Alliance. It will involve a limited group of partners (to be defined) who will disseminate the data produced during the project (survey results, statistical data, database of education and training centres, curricula, etc.).

Output: Online public report in English, due M45.

Evaluation criteria for reviewing quality

• *Technical:*

Deliverable is compatible with relevant EU policies and documents relevant to the topic and is sensitive to varying national and regional regulatory requirements, as appropriate to this deliverable

Deliverable clearly aligns with the description and requirements set out in the project application

• *Process:*

Team uses best practice research and analysis methods and critically evaluates all inputs



The draft material is based on comprehensive and applicable data

• *Results*:

Sector stakeholders consider project deliverable remains relevant and is used by them after project completion, when surveyed on behalf of sustainable alliance

Written / illustrated content is relevant, comprehensive, objective, interdisciplinary, inspirational and practical (e.g. readily understood and able to be used by target audience)

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Action	Sector Skills Alliances – Blueprint for sectoral cooperation on skills
Proposal	EAC/A02/2019
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CHARTER website: **www.charter-alliance.eu**

Disclaimer

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Application area

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

Statement of originality

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

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List of abbreviations

DEPS Département des Études, de la Prospective, des Statistiques et de la Documentation, France
FARO Flemish support centre for cultural heritage
FEMP Fondation européenne des métiers du patrimoine
HES Historic Environment Scotland
ICCROM International Centre for the Study of the Preservation and Restoration of Cultural Property
ICOMOS International Council on Monuments and Sites
TVET Technical and Vocational Education and Training

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Feasibility study of a European Observatory for Skills related to Cultural Heritage

1. Introduction

1.1. About CHARTER

CHARTER is an Erasmus+ funded project (2021-2024) established by 47 project partners from the cultural heritage sector in the European Union.

CHARTER works towards creating a lasting and comprehensive European Skills Strategy that will guarantee Europe has the necessary cultural heritage skills to support sustainable societies and economies and achieve the policy objectives mentioned above. This project maps the current and future needs of the sector to bridge the gap of skills shortages and mismatches between the educational and occupational fields. A specific project architecture was designed with work packages and related tasks to analyse how cultural heritage professionals engage with each other and society to resolve structural and resourcing constraints and create synergies for better-quality cultural heritage employment in Europe.

In the CHARTER project, seven Work Packages were defined as follows:

- Work Package 1 (WP1): Project coordination and management
- Work Package 2 (WP2): Strategic analysis of cultural heritage competences and occupational profiles
- Work Package 3 (WP3): Vocational Education and Training (VET) and beyond
- Work Package 4 (WP4): Sector-integrated dynamics
- Work Package 5 (WP5): Alliances, Sustainable Strategies and Policy Recommendations
- Work Package 6 (WP6): Communication and Dissemination
- Work Package 7 (WP7): Quality and Evaluation

CHARTER aims to aims to highlight the value of cultural heritage and create a resilient and responsive sector. In its European Framework for Action on Cultural Heritage (2018)[1] the European Commission emphasised the need for targeted cultural heritage sector initiatives that foster inclusiveness (participation and access for all), sustainability (solutions for a cohesive and sustainable future), resilience (safeguarding endangered heritage), innovation (knowledge and research) and stronger global partnerships through international cooperation.

1.2. Contextualisation of this Report

[1] European framework for action on cultural heritage - Publications Office of the EU (europa.eu)

This report builds upon the evidence collected under the fourth Work Package (WP4) on 'Sector-integrated dynamics', which in turn developed from the new model for heritage researched and developed by WP2 and the research and forward-looking education and training curricula guidelines developed by WP3. Additional research activities were conducted under WP5, more specifically under Task 5.4 Paving the way towards the CHARTER Alliance. It aims to present relevant insights and needs expressed by a diverse range of cultural heritage stakeholders, mostly from within the CHARTER consortium.

Heritage skills data collection and analysis are essential for skills governance, however CHARTER has found that heritage skills intelligence and forecasting are not sufficiently coordinated and seldom deliver a comprehensive overview of skills gaps and needs. CHARTER recommends improved skills intelligence, skills policies and a strategic and structured governance.[2]

Data collection and analysis are undertaken to increase knowledge of the operating environment and enable better decision-making to serve the current needs of a sector or body and better forecast future needs. The study explores whether a European observatory focusing on cultural heritage skills could be a useful instrument to understand and shape the skills landscape at regional, interregional, national and European scales.

The purpose of this study is to research the feasibility of a European observatory on skills for cultural heritage for improving existing heritage skills data collection and analysis to support evidence-based policymaking and enhance skills governance in the heritage sector. The study, one of the final CHARTER deliverables, builds on the research and analysis carried out in the four years of the project. It includes a summary discussion on the evolution of cultural observatories, focusing on Europe, and reports stakeholder views on data collection needs.

1.2.1 Purpose of skills data collection by heritage organisations and observatories

Cultural observatories have been defined as **culture-specific bodies that collect data (both quantitative and qualitative) on the cultural and creative sector (CCS) on a regular basis, either in a permanent or temporary form, with a view to supporting cultural policymaking and research**.[3] Observatories make this data available. Many also analyse information collected by the observatory or by statistical institutes. Observatories usefully play a role as information brokers in transferring knowledge from researchers to cultural policymakers. Some cultural observatories combine data collection with capacity-building services, based on their grasp of the specifics of the sector.

Not all of the organisations noted in this report are observatories: some are also organisations that undertake data collection and analysis in a structured way. In the study, the term observatory is used in a general sense and includes analogous organisations with an observatory-type function.

The observatories and analogous bodies investigated for this feasibility study differ broadly in terms of purpose, scope, and operating models. Some are bodies situated within, or associated with, regional or national public administration. Others are associations such as transnational

[2] CHARTER Recommendations, November 2024, available at: https://charter-alliance.eu/wp-content/uploads/2024/11/CHARTER-Alliance_Recommendations_2024.pdf.
[3] KEA European Affairs. 2015. Feasibility study on data collection and analysis in the cultural and creative sectors in the EU. European Commission. https://ec.europa.eu/assets/eac/culture/library/studies/ccs-feasibility-study_en.pdf Page 29.

networks in the cultural and creative sector, composed of smaller networks, or cultural operators, sector operators associations e.g. of artists/professionals, "communities of interest", or independent resource centres or foundations. Some may have a specific research focus. Table 1 itemises the different types.

1.2.2 CHARTER source material supporting this study

The CHARTER Project has found that currently, heritage skills intelligence and forecasting are not sufficiently coordinated by national/regional stakeholder collaboration, skills platforms, or integrated strategies. Moreover, when heritage skills data collection and analysis and forecasting are conducted at national, regional or institutional levels, they seldom deliver a comprehensive overview of skills gaps and needs for the entire cultural heritage ecosystem. This makes overcoming the mismatches between E&T and employer expectations very challenging and creates an employment landscape that does not reflect the evolution of the field.

The views and findings collected by WP4 in relation to the regional case studies, which provide some of the basis for this report, confirm what has been concluded in previous WP2, WP3 and WP4 reports about the need for better quality data to assess skills gaps and needs, especially with a future driven approach. As CHARTER has clearly demonstrated, the NACE and ISCO classification codes do not capture the full scope of employment in the cultural heritage sector.[4] In particular:

> (1) An integrated data collection approach, including all sub-sectors of cultural heritage, and where possible closely related sectors such as *métier d'art*[5] and traditional crafts, supported with or connected to data on skills needs and supply, seems to be still missing across Europe.
>
> (2) Fragmented data/information generates inaccurate and insufficient evidence, which is a major obstacle to designing effective long-term national and.regional skills policies and enhancing skills governance in national and regional heritage ecosystems. Support is required to improve the collection of quality information for skills intelligence at all levels.
>
> (3) Forecasting skills needs and sectoral trends is crucial to support the design of education and training policies, for new entrants and upskilling and reskilling the workforce. Skills intelligence is vital to address the challenge of delivering future required skills to the cultural heritage sector.

The authors used a mixed methods approach to provide stakeholders with a broad suite of responses. Future researchers can expand on and test these findings and the scenarios that outline different pathways for establishing a European observatory for skills related to cultural heritage.

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[4] Researched in detail in WP2 deliverables D2.1 and D2.3: Corr, S. Marçal, E. McMahon, P. Mignosa, A. van Leeuwen, J. (2021). A new landscape for heritage professions – preliminary findings. CHARTER Consortium. Corr, S. Lagerqvist, B. Marçal, E. Mignosa, A. Newman, C. (2023). Mid-term results - Matrix and methodology assessment. CHARTER Consortium. Almevik, G. Corr, S. Hannes, A. Lagerqvist, B. Marçal, E. Mignosa, A. Roche, N. (2023). Forecast to fill gaps between education and training supply and labour market needs. A preliminary analysis. CHARTER Consortium.

[5] La formation aux métiers d'art : un système en crise. Rapport d'ateliers d'art de France. March 2022.

1.2.3 Limitations of the study

Based on relatively few examples, the observatories and analogous bodies examined for this study show a wide variety in terms of purpose, scope and operating models. Rich, qualitative information has been gained from stakeholder interviews which gives voice to ground-level experience of skills data collection. It must be noted that the interviews express the interviewees' personal opinion or a mix of personal opinion and the organisational view.

This limited sample does not allow WP5 to draw firm conclusions for advocating for a particular organisational or financial arrangement for a possible heritage skills observatory; such will depend on future funders, potential operating mechanisms, thematic scope and the extent of key stakeholders' involvement. Hence, this report illustrates some indicative findings and pointers and possible funding sources have been identified.

A stakeholder agreement was originally indicated as part of this deliverable. However, the type of agreement must be tailor made to take into account the selected observatory scenario, the commitment of potential collaborators, the resources at their disposal and any legal conditions that may predicate the types of partnership into which they can enter. For this reason, the study suggests relevant areas to cover within an agreement rather than impose a particular typology of agreement.

1.3. Executive summary

CHARTER recommendations call on EU institutions and national/regional authorities to continue working on skills intelligence (the aggregation and analysis of heritage data and statistics) to strengthen evidence-based education and training policies from a cultural heritage ecosystem perspective (sectoral, sector-integrated and neighbouring sectors).[6]

This report presents the methodology, findings and conclusions of the study on the feasibility and characteristics of a European skills observatory on cultural heritage in support of this call to prioritise skills intelligence.

The feasibility study was conducted in three phases involving research from secondary data, surveys and interviews.

Previous CHARTER work and the research done for this report has found that there are challenges in gathering data on employment and skills in the cultural heritage sector for various reasons, from lack of resources to lack of cooperation, lack of infrastructures and problems with existing taxonomies.[7] Even among the observatories analysed here, some of these problems emerged.

Areas identified are data to more accurately characterise the heritage workforce, to forecast education and training needs, and to establish an overall baseline from which to monitor trends

[6] CHARTER Recommendations. 2024. Recommendation 1.
[7] D2.1, D2.2, D2.3, D3.1 D3.3, D4.2 reports. All are downloadable at https://charter-alliance.eu/results/

and improve skills intelligence. These require more data on skills development through education and training and career development in employment and cover institutions; E&T providers; employers; workers; future workers. Data is needed on lifelong learning (knowledge exchange, continuing education and training, work-based learning); and recognition and mobility, including on uptake by heritage professionals of transparency tools such as micro-credentials, Europass, the Diploma Supplement and Individual Learning Accounts.

In France, for instance, additional employment data is collected at government level allowing for a broader evidence base and deeper, longitudinal analysis of the workforce[8], but this is not the norm throughout Europe and in many other cases the data collected on employment do not provide a thorough picture of the capacity required to meet the needs of the heritage itself.

This study has confirmed that there is no 'one size fits all' model for cultural heritage observatories; those analysed vary greatly in governance, funding, organisation and spheres of action.

The study also shows how improved data collection and analysis would support the mandate and objectives of all types of heritage institutions across Europe, such as to enhance the evidence-base for updating education and training policy or to more closely identify specific heritage skills at risk across the EU.

Stakeholders consulted for this study see the value in establishing a cultural heritage skills observatory in Europe and are willing to participate in a potential pilot project in several ways. Success factors for new European observatory would include expertise in cultural heritage, adequate resources, strong collaboration and partnerships, network building and technological innovation. Furthermore, success will depend on a supportive strategy for upskilling stakeholders in the sector and at the level of sectoral policy making in data literacy, a multi-annual action plan for the roll-out beyond a single legislative term and a neutral organisation to manage the observatory.

Based on the findings of this study, five different scenarios emerged to organise a European observatory for cultural heritage skills, training and education (see Section 4.7 below).

[8] DEPS interview, Jérémie Vandenbunder. 10 September 2024.

2. Methodology

This feasibility study for a European Observatory on Skills for Cultural Heritage was conducted in **three phases** aimed at identifying sectoral stakeholders' willingness and capacity to contribute to, and/or manage and sustain an observatory. (For more detail see section 4.3 below and interview questions in Annex 2.)

The initial phase, which ran from March until May 2024 consisted of desk review from secondary sources to identify relevant existing observatories and analogous organisations in Europe and beyond to get an idea of the state of the art. **Fifty observatories** relevant to the study were noted, from an initial list of 47, as several more were identified during the study[9]. They operate at different territorial levels (regional, national, or international) and apply a wide range of governance structures. This work gathered insights from the selected observatories, focusing on three key aspects: (i) governance structures, (ii) the types of data collected, (iii) services and products and (iv) organisational profiles.

Eight observatories and **two analogous organisations** were chosen for more detailed study which met some or all of the following criteria:

- Centres that have a stable system for collecting, analysing and sharing cultural data and other statistical information on culture
- Centres that use a framework of specific cultural references to gather and organise data (not purely economic / numerical data)
- Centres that have a territorial remit explicitly established in their institutional mission or mandate
- Centres that are organised as a public service for cultural organisations in their territory.

Following the desk review, the second phase from June to September 2024 involved **ten in-depth interviews** with key stakeholders and one written response.[10] This involved two national bodies with observatory-type functions (France, Portugal), two regional observatories (The Basque Country, Tuscany Region), four European/international heritage bodies (Europa Nostra, ICCROM, ICOMOS, UNESCO) and two regional/national heritage bodies (FARO (Flanders, Belgium), Historic Environment Scotland (UK).

The interviewees either manage cultural/cultural heritage observatories or are employed by organisations that undertake similar functions. The interviewees were selected from different geographical areas in Europe, and at different levels (regional, national, and European), to ensure a varied sample and a deeper understanding of the wide variety of needs and challenges faced by different actors in collecting and analysing data.

Two sets of interview questions were prepared, one set for those actively operating observatories or performing observatory type functions that gather data relating to cultural heritage skills, and another for international cultural heritage stakeholders because of their role on the debate about the collection of data relating to cultural heritage skills[11]. The interviews provided valuable

[9] See complete list in Annex 1.
[10] See complete list in Annex 1. Synopsis of each interview is attached in Annex 5. Cristina Gonzalez-Longo answered her interview questions in writing.
[11] See Annex 2 for these interview questions.

qualitative data on the operational challenges and governance mechanisms that could inform the potential structure of a new observatory. They offer significant practitioners' insights into the challenges and opportunities for data collection on heritage.

The CHARTER General Meeting on 20 June 2024 in Rotterdam presented preliminary findings of the feasibility study and launched an **online survey**[12] to all CHARTER partners. This survey aimed to assess the specific needs and expectations of consortium members regarding the establishment of an observatory. It gathered feedback on existing data collection practices, stakeholder engagement strategies, and areas of interest, such as capacity building and policy support. The survey closed on 13 September 2024, with replies from 19 out of 47 consortium partners.

The survey results, combined with the findings from desk research and interviews, provided a sound basis for the **analysis** described in this report. The analysis of this data has also allowed WP5 to draft findings about the feasibility, structure, and operational focus for a European Observatory on Skills for Cultural Heritage.

[12] The structured survey questionnaire can be found in Annex 3.

3. Overview of cultural observatories in Europe and beyond

3.1 Initiatives by international organisations on cultural data collection

One of the first public expressions of this need dates back to 1975 at the Helsinki Conference on Security and Cooperation in Europe (CSCE)[13]. The final act of this conference envisaged the creation of a **Database for Cultural Data - ECDB**. A series of meetings and debates about the creation of a 'Data Bank European Culture' (ECDB) ensued.[14] In 1982 responsibility for the ECBD project was transferred to UNESCO.

The UN Institute for Statistics (UIS) was established in 1999. Its open-access database covers cultural employment worldwide, including heritage, using a wide range of quantitative indicators.[15]

At the Intergovernmental Conference on Cultural Policies for Development (Stockholm, 1998) UNESCO relaunched the idea of observatories. The basis of this recommendation was the need, which had already been reported for some time in the international community of study and practice, to have data on **cultural policies integrated** into broader policies for **economic and social development**[16]. UNESCO focused on the development of analytical models capable of representing the sector in its different dimensions and impacts. By 2009, a broader understanding was established concerning a requirement for data that highlights the economic and social dimension of culture and the activities that translate it into practices, consumption, goods, services and employment. In the first two decades of the 2000s, UNESCO's statistical commitment produced, first, the **Cultural Development Indicator Suite**[17], and then the **Cultural 2030 indicators**[18], considering the contribution of culture across several of the Sustainable Development Goals and Targets of the United Nations Sustainable Development Cooperation Framework (UNSDCF).

UNESCO identified a range of sources of cultural heritage data to inform the 2030 indicators. While relying primarily on national statistical institutes, the indicators seek to gather a variety of data sources, including from different ministries, observatories and public agencies, information systems for culture, specific barometers, specific national and regional surveys, and professional volunteer organisations. The UNESCO Culture|2030 **Indicators Data Bank** has been created to receive the submissions of Member States implementing the framework at the national and urban

[13] The origins and focus of this conference are outlined here https://www.csce.gov/helsinki-process-and-osce/ The 'Final Act' of the Conference on Security and Co-operation in Europe can be found here: https://www.osce.org/files/f/documents/5/c/39501.pdf The Final Act is divided into three dimensions; the third 'Human Dimension' encompasses both 'Information' and 'Co-operation and Exchanges in the Field of Culture'

[14] A. Cicerchia, "Gli osservatori culturali in Europa e il Compendium of Cultural Policy and Trends" in Economia della Cultura, 2023, n.1. p. 11-18.

[15] https://data.uis.unesco.org/.

[16] Intergovernmental Conference on Cultural Policies for Development: final report (1998), see point 36 on pg. 25 for reference to the need for establishing a cultural policy observatory https://unesdoc.unesco.org/ark:/48223/pf0000113935

[17] Culture for Development Indicators Suite (CDIS) https://www.unesco.org/creativity/en/activities/cdis

[18] An overview of the Thematic Indicators for Culture in the 2030 Agenda can be found here https://whc.unesco.org/en/culture2030indicators/ The Culture | 2030 indicators publication can be found here https://unesdoc.unesco.org/ark:/48223/pf0000371562

/ city levels. Once the framework is implemented in voluntary pilot cities and countries they upload data to the Data Bank via a questionnaire. At time of writing, 32 questionnaires had been begun and fourteen fully completed questionnaires were submitted[19]. It is expected that this data will form a **valuable baseline** from which to **measure progress** and direct actions at the local and national levels.

The **indicators** are organised across **four dimensions**; importantly for the purposes of this report, these dimensions of this framework include **"knowledge and skills"** and "**prosperity and livelihoods**" and "**knowledge and skills**". Amongst these indicators 7 relates to "cultural employment" and indicator 17 relates to "cultural training".

For **cultural employment**, the data represents to the number of people employed in the cultural and creative sectors and cultural occupations as a percentage of overall employment for the latest year[20]. Cultural employment is understood as including 3 groups, indicated in Figure 1 below, and is calculated at national level. At "urban" level the indicators are more qualitative and are generated using ISCO-08. The UNESCO 2030 Indicators guidance notes that "This indicator will always be an under-estimate as it does not include the many people whose 'cultural' job is in the informal economy, or whose second job is in culture. In general … such data is difficult to come by in any reliable way"[21]. The challenges of gathering cultural heritage employment data are further elaborated on in the excerpts of the interview with Lateefah Alwazzan of the UNESCO Indicators Data Bank related below[22].

Cultural employment is normally understood as including three groups of workers (CDIS p. 28, FCS p. 40[13]):

Table 5. Components of cultural employment

	CULTURAL ESTABLISHMENTS	NON-CULTURAL ESTABLISHMENTS
Cultural occupations	A	B
Non-cultural occupations	C	

A. People who have a cultural occupation and who work in businesses with a cultural activity (e.g. an actor in a theatre)

B. People who have a cultural occupation but who work in a business which is not engaged in cultural activity (e.g. a designer in the motor industry)

C. People who work in cultural businesses but who do not have a cultural occupation (e.g. an accountant working in a theatre)

The indicator is calculated as the sum of all these three groups as a percentage of all employed persons.

Fig. 1 Components of cultural employment table from the UNESCO Culture|2030 Indicators Data Bank. Source https://whc.unesco.org/en/culture2030indicators/

The **cultural training indicator data** is generated from **two sources**:

[19] UNESCO Culture|2030 Indicators Data Bank https://whc.unesco.org/en/377
[20] Culture | 2030 indicators, pg 54.
[21] Culture | 2030 indicators, pg 55.
[22] Lateefah Alwazzan, UNESCO, 20.11.24

A. **Number of students enrolled in post-secondary and tertiary education** in the field of culture during the reference year as a percentage of all students enrolled in these levels of education.
B. **Number of students graduating from post-secondary and tertiary education** in the field of culture during the reference year as a percentage of all students graduating in these levels of education.

The framework guidance notes that It is hard to classify non-formal education and informal learning, but "data on Technical and Vocational Education and Training (TVET) in formal education programmes are submitted to UIS and can be used reliably to calculate this indicator". However, the guidance notes that "many … students will not work in culture as wages (especially at lower level jobs) tend to be lower than for other sectors. Even students with high grades may be attracted to more remunerative occupations"[23]. Lateefah Alwazzan notes in her interview that graduation data is far more challenging to access than intake data, with graduation data naturally forming the more useful of the two data sets in understanding the intake of qualified graduates into the labour market[24]. The work of the UNESCO 2030 Indicators Data Bank is discussed below with the work of other observatories.



Fig. 2 UNESCO Culture|2030 Indicators Data Bank diagram of data sources

[23] Culture | 2030 indicators, pg 77.
[24] Lateefah Alwazzan, UNESCO, 20.11.24.

3.2. Initiatives by European organisations on cultural data collection

3.2.1. Council of Europe - HEREIN

From **1976**, following the 1975 European Year of Architectural Heritage, the **Council of Europe started working on skills**. It managed a training centre in Venice, had a thematic working group on skills within the framework of its (immovable) heritage committee to study the challenges related to skills and it created the Fédération européenne des métiers du patrimonine (FEMP), which became in 2011 the European Federation for Architectural Heritage Skills[25].

As a response to specific requests made by member states at the Conferences of Ministers responsible for Cultural Heritage held in Valletta, Malta (1992), Helsinki, Finland (1996), Portorož, Slovenia (2001), and Namur, Belgium (2015), the Council of Europe established in 2010 the **HEREIN Network,** gathering **European public administrations in charge of national cultural heritage policies and strategies.** It assumed the present form in 2014, "to take stock of the changes in legislation and practices in the participating countries and provide a forum for pooling and sharing information on cultural heritage policies" on **immovable heritage** (built heritage, archaeology, landscapes etc.)[26]. It is overseen by the Steering Committee for Culture, Heritage and Landscape (CDCPP), responsible for monitoring the Council of Europe's programme of activities and ensuring its compliance with the standards and principles of the Organisation in the field of heritage. It was developed separate to the cultural policies compendium, as in many countries immovable heritage is a responsibility of the ministry of the environment or spatial planning, not culture.

The HEREIN Network is currently made up of 43 national co-ordinators appointed by the relevant ministries, in charge of (1) collecting and updating the data, (2) disclosing an inventory[27] of European heritage policies in 38 Council of Europe Member States, and (3) providing a terminology[28] concerning cultural and natural heritage in 14 European languages.

HEREIN is designed to generate comparable data and identify trends and challenges for the benefit of the various competent institutions. Members complete forms across four dimensions: **cultural heritage policy**, **institutional framework**, **legal framework** and **ratified international conventions**. The "Country Profiles" page of the HEREIN website suggests that commitment to the HEREIN project has been mixed, as some countries seemingly never submitted data to complete their country profile. Only five countries have updated their country profile since 2023[29]. The HEREIN system database is made available to the CDCPP, national authorities, professionals, researchers and the general public.

[25] https://femp.jimdofree.com/about-us/mission
[26] HEREIN European Cultural Heritage Information Network Brochure (2014) https://rm.coe.int/brochure-herein-european-cultural-heritage-information-network-reseau-/16808c58d9
[27] Countries - Herein System: https://www.coe.int/en/web/herein-system/countries
[28] https://www.coe.int/en/web/herein-system/terminology
[29] https://www.coe.int/en/web/herein-system/country-profiles

3.2.2. The Leadership Group (LEG) framework

In **2000**, the **European Parliament** approved a **resolution on cultural cooperation in the European Union** (2000/2323 (INI))[30] which recommended, inter alia, the establishment of "a European Observatory for the monitoring of cultural cooperation, in order to promote the exchange of information and coordination between the cultural policies of the Member States and the Community cultural policy". The same year, the **Leadership Group (LEG) framework** was launched. This provided a conceptual framework of reference for the harmonised production of data, based on a vision of culture no longer relegated to the sphere of leisure activities, but perceived as a significant factor in economic development, innovation, employment and social cohesion[31], reconfirming conclusions already formulated in 1980 by Raymond M. Lemaire in his report commissioned by the European Commission[32]. It operated until 2012, the year of publication of the ESSnet Culture report,[33] which developed from the LEG proposal, and designed the matrix and methodology currently used by Eurostat for cultural statistics.[34]

3.2.3. The Compendium of Cultural Policies and Trends

Among the most relevant initiatives at European level, the "**Compendium of Cultural Policies & Trends**", launched in the 1990s, has since 2017 become an independent multi-stakeholder association that includes NGOs and government bodies.[35]

The Compendium of Cultural Policies and Trends[36] is an online information and monitoring platform on sectoral policies that aims to provide policy information in areas of interest to governments and society through the development and sharing of **knowledge, statistics, comparisons, thematic sections and other resources**. The Compendium is aimed at a wide audience of politicians and administrators, institutions and artistic networks, researchers and documentation professionals, journalists and students. The information and data presented online helps to inform decision-making, conduct comparative research and policy analysis, maintain data collections and disseminate examples of good practice.

In the Compendium, information is presented at **country level** (Country Analysis) and in a comparative manner. Country profiles contain information on historical development, current structure, financial aspects, specific sectors and ongoing debates on national cultural policies. The analysis is provided in relation to **five macro-areas**: (i) Visual Arts, (ii) Performing Arts, (iii) Archives and Libraries, (iv) Creative Industries and (v) Cultural Heritage Crafts. This information complements the efforts of the HEREIN network.

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[30] European Parliament resolution on cultural cooperation in the European Union (2000/2323(INI)) available at https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52001IP0281

[31] ibid

[32] LEMAIRE Raymond M. (1980), Les Communautés européennes et la sauvegarde du patrimoine architectural: Analyse et Propositions. Etude effectuée à la demande de la C.E.E.

[33] ESSnet-CULTURE (2012). European Statistical System Network on Culture - FINAL REPORT. Available at: https://ec.europa.eu/assets/eac/culture/library/reports/ess-net-report_en.pdf

[34] ESSnet-Culture is summarised in the KEA Feasibility study on data collection (2015), p.20.

[35] https://www.coe.int/en/web/culture-and-heritage/compendium. A. Cicerchia, Ibid. "Gli osservatori culturali in Europa e il Compendium of Cultural Policy and Trends" in Economia della Cultura, 2023, n.1. p. 11-18.

[36] https://www.culturalpolicies.net/

Brief analysis of these international and European initiatives to gather data on cultural heritage makes clear that a desire to gather data on the economic and social dimension of culture and the activities that translate it into practices, consumption, goods, services and employment launched in the late 1980s and further developed from 1990-2000. The development of the Culture 2030 indicators focused on knowledge and skills as building blocks for cultural heritage development. These include "understanding of sustainable development and transmission of cultural values, as well as prioritising cultural training (including advanced training in heritage conservation) and promote skills and competence in creative fields" [37].

3.2.4. New generation of project-driven observatories for culture and creative sectors: CICERONE, SACCORD and ekip

A new observatory, the **Cultural Creative Sector Observatory**[38], has recently been launched as a qualitative database populated with data from the H2020-funded **CICERONE** project (2019-2023)[39]. The main goal of the CICERONE project is to provide an innovative way of understanding how cultural and creative industries function, providing a new foundation for effective policies at EU, national and local levels targeted at these economic activities. The project conducted 28 qualitative case studies on production networks in ten different Cultural and Creative Sector industries. A selection of this qualitative case study data is now coded and combined into a **dynamic** database, which serves as a pilot for the CCS Observatory's **qualitative database**[40]. The major stakeholders of this observatory are universities. There is no publicly available information on the proposed funding and governance mechanism of this observatory.

Another cultural and creative industries observatory, **SACCORD** (2023-2025), has just been established. It will collect **skills intelligence and data** to support the European Skills Agenda and facilitate collaboration and joining up of partners at European, national and regional level who have not previously worked together in supporting the Large-Scale Skills Partnership on Cultural and Creative Industries (LSP)[41]. SACCORD will establish a **Skills Observatory** that will continually invite and inspire LSP partners to share their **re- and upskilling activities** and help disseminate best practices beyond the reach of the LSP. The SACCORD consortium aims to **support, transfer and foster innovation** and localisation of the Skills Partnership. The project is co-funded by Erasmus+ Forward-Looking Project Scheme. It is not yet clear how these observatories will interact with the outputs of CYANOTYPES[42], an Erasmus+ Sectoral Blueprint project (2022-2026) whose aim is to address present and future skills gaps in the Cultural & Creative Industries.

Further efforts are made by the Horizon Europe-funded project **ekip**[43] (2023-2026) which is establishing a new **Policy recommendation engine for European culture**, which will be driven by partners and networks. The ekip engine's adopts a three step approach for its main activities: (i) identifying, prioritising, and investigating policy areas, (ii) formulating policies (including trials in real-life situations), and (iii) outreach. In the first step, potential policy areas are identified through

[37] UNESCO, Culture 2030 Indicators, 2019 pg. 27. https://unesdoc.unesco.org/ark:/48223/pf0000371562
[38] https://ccs-observatory.eu
[39] https://cicerone-project.eu
[40] https://ccs-observatory.eu
[41] https://saccord.eu/about
[42] https://cyanotypes.website
[43] https://ekipengine.eu/about-us/#aboutEkip

various methods of data collection, social listening, and policy corners. These areas are prioritised based on urgency and diversity, focusing on issues like green initiatives, digital transitions, and inclusion. In the next step, specific policy challenges are tackled, and recommendations are formulated through inclusive, interdisciplinary policy labs. These recommendations are also demonstrated in city ecosystems giving tangible recommendations also on how to implement the policies as tools for innovation. Finally, the formulated policy recommendations are shared through the **ekip Observatory** and **Knowledge Bank**[44], the latter being an **online repository of resources designed to equip policymakers, institutions, and stakeholders with the knowledge needed to implement effective innovation strategies within the Cultural and Creative Industries (CCIs)**. This Knowledge Bank focusses on (1) Innovation Policy for CCIs, presenting insights into how policy can drive innovation; (2) six Innovation Areas, relevant to CCIs in open innovation ecosystems, among which **Education and skills development** targeting challenges related to learning and knowledge development for CCIs and **work-related issues** and (3) Policy Labs, engage in discussions on selected topics that will culminate in policy recommendations for the EU Commission and network partners.

Analysis of these initiatives seems to unveil an apparent lack of common institutional memory of initiatives already in place, and one could get the impression some of the initiatives are recreating what was already (partially) in place, which is not the most cost-effective approach. Beyond the economical cost and the risk for duplication, establishing new short term project-based funded initiatives will most likely not overcome the fragmentation and the challenge of sustaining such observatories on the long term, for providing a stable evidence base, which is very much still missing for the purpose of effective policymaking in general, and for heritage education and training in specific.

3.3. Country case studies

3.3.1. Italy: combining national and regional observatories

To gain a better understanding of the challenges linked to the establishment of observatories for cultural heritage, the situation in Italy is an interesting starting point. In the 1980s Italy expressed the need to acquire structured and scientifically organised information regarding the **cultural sector** and its impacts and connections with **socio-economic dynamics**[45]. In 1985 the Ministry of Tourism and Performing Arts created the first Italian cultural observatory: the **Performing Arts Observatory**. Subsequently, three **regional observatories** were established: the Cultural Observatory of the Region of Lombardy (1989), the Cultural Observatory of Piedmont – OCP (1998) and the Performing Arts Observatory of the Emilia-Romagna Region (1999). However, the project, especially at a national level, was **unable to develop** and consolidate.

In May 2007 the Coordination of the Regions, in collaboration with the National Association of Italian Municipalities (Associazione Nazionale Communi Italiani - ANCI) and the Union of Italian Provinces (Unione Provincie Italiane - UPI) presented and started the **interregional project ORMA** financed by the Ministry of Heritage and Cultural Activities. ORMA seeks to support "The creation of regional observatories and collaboration with the National Observatory in the sector of **performing arts**[46] **policies**", aimed at encouraging the development of new observatories and

[44] https://ekipengine.eu/knowledge-bank/
[45] A. Taormina (2023) “Gli osservatori culturali e le Regioni Italiane” in Economia della Cultura,, no.1. p. 29-40
[46] Performing arts including here dance, music, theatres and spectacles.

consolidating existing ones. Nineteen regions and autonomous provinces joined the project. The general objectives that the promoting bodies intended to pursue were to have **constant and reliable data** about the performing arts sector at a local level, to underpin more effective programmatic actions. Furthermore, through stable coordination, the different observatories had technical, scientific and strategic mandates, they provided **funding** and support to the sector more evident at national and local level; promoted a culture of **research and exchange** based on the availability and competences of the subjects involved and established systematic relationships and collaborations with other bodies, in particular with research, statistics, data collection and processing institutes operating in the sector.[47]

Centrally, the work consisted of the coordination of a national system that involved the institutions at the different levels of **government, companies** and their representatives, as well as the bodies institutionally delegated to research activities such as national **statistical offices,** national research centres etc. As Taormina reports,[48] from 2007 to 2012 the ORMA project allowed for the first time, the construction of a **coordinated information system** that constituted the backbone of the observatory network project. However, the project "was only partially completed, firstly due to the difficulties inherent in the overall design related to the sharing of long-term strategies among the various subjects involved."[49]

In Italy, Law 106/2022 requires the Government to endorse appropriate acts to **enhance the relationship** between the **regional observatories** on cultural sectors and between these and the **National Performing Arts Observatory**. The functions of this network of regional and the national observatories are essentially the acquisition and analysis of data on performance of entertainment in Italy and abroad and on overall annual expenditure, including that of the regions and local authorities.[50] New functions of primary importance are performed by the observatory, such as the creation of the National Performing Arts Information System designed to **merge and integrate all the information** available in the country, thus supporting political decision makers and operators in the sector. To this end, the data merged have to respond to the criteria of "reliability, traceability and continuity of data sources". At the moment, however, the Observatory and regional observatory network project indicated in the statute have not made any concrete progress.

3.3.2. France

Equally relevant to this study, is the more recent initiative taken by the French Ministry of Culture focusing on the artistic crafts (Métiers d'Art). After several months of consultations involving a wide variety of professionals, the **first French National Strategy for supporting the artistic crafts**[51] was published in **May 2023**. This ambitious strategy is dedicated to the arts and crafts aiming at sustaining and structuring the field and revolves around five axes for addressing the challenges the sector is facing:

Axis 1. Promote artistic professions among young people
Axis 2. Train and transmit: excellence and artistic professions

[47] Ibid.
[48] ibid.
[49] Ibid.
[50] As already indicated in a Law dating from 1985.
[51] Métiers de la main, métiers de demain, métiers d'Art. Stratégie nationale en faveur des métiers d'art. 30 May 2023. https://www.economie.gouv.fr/files/files/887%20-%20DP%20Strat%C3%A9gie%20nationale%20en%20faveur%20des%20m%C3%A9tiers%20d'art%20(002).pdf

Axis 3. Anchor artistic professions at the heart of the regions
Axis 4. Support research, innovation and creation
Axis 5. Develop artistic professions internationally

Even if this national strategy focusses on artistic crafts only, and therefore cannot be considered as a national observatory for the entire sector of cultural heritage, it is inspiring by the **comprehensive nature of its approach** and the **granular level of data collected related to employment, skills, education and training**.

The first **French National Strategy for supporting the artistic crafts contains a detailed mapping of 281 crafts professions**[52], including professions in the field of architecture and gardens; furniture and decoration, lighting; jewellery, goldsmithing, watchmaking; metal; ceramics; glass and crystal; tablet making; fashion and accessories; textile field; leather; entertainment; paper, graphics and printing; games, toys and mechanical works; instrument making and restoration.

The second axis of the strategy focusses specifically on **training and transfer of knowledge**. For the 281 artistic professions, **91 training courses were identified**. The data unveil a critical bottleneck: a person who wants to train in an artistic profession, in two out of three cases, will follow training that is close to the targeted artistic profession, without corresponding exactly to it.

Besides detailed information about **courses offered and diplomas issued,** the second axes also describes **structural failures in the training system.** The clear mismatch between the training needs of the artistic professions and the limited possibilities offered by the current system, has weakened the sector and threatens the recovery of art workshops as well as their development, as it has very logically lead to an ageing of the artistic professions population. To address these skills challenges, the strategy promotes **several action points,** among which the **involvement of professionals in the E&T,** the adoption of the innovative **model of the workshop-schools (atelier-école)** and it's full integration in the current reforms for establishing a network of workshop-schools. It also encourages **rethinking training content and increasing the continuing training offer for professionals.**

The ministry has supported the **rollout of its strategy with national funding instruments** for the establishment of the workshop-schools in France. Finally, the strategy also stressed that when the development of artistic professions is fully participating in the development of the territories, local actors have often and very logically, invested in training, in partnership with training schools.

Métiers de la main, métiers de demain, métiers d'Art. Stratégie nationale en faveur des métiers d'art- 30 May 2023.

The analysis of the French national strategy for artistic arts illustrates how a solid statistical evidence base containing granular data on both the sectoral employment and study programmes

52 Crafts professions regulated by the Order of December 24, 2015 in application of article 20 of law n° 96-603 of July 5, 1996 relating to the development and promotion of trade and crafts.

offered and diploma's issued, is needed for both unveiling criticalities and supporting the design of comprehensive policy measures to overcome the identified skills mismatches, gaps and needs.

3.3 Other observatories and analogous bodies linked to European initiatives and funding programmes

A new generation of observatories, or more broadly data gathering and analysis bodies, have emerged as outputs of EU initiatives and research programmes such as Horizon Europe.

In July 2012, the Commission adopted the communication and action plan commonly called 'Construction 2020' which aimed to link initiatives at EU, national and industry levels in order to, amongst other things, improve the human-capital basis of the construction sector"[53]. The **European Construction Sector Observatory (ECSO)**, hosted by the Directorate General for Internal Market, Industry, Entrepreneurship and SMEs, supports mutual learning and the exchange of best practices between EU countries and stakeholders. The focus of the observatory is on the definition, implementation, monitoring and assessment of the **impact of policy measures** related to the competitiveness of construction enterprises and their contribution to **sustainable development** objectives. ECSO provides European policymakers and stakeholders with **regular analysis and comparative assessments** of market conditions and policy developments related to the construction sector in the EU in line with themes in the Construction 2020 action plan - it is a complementary tool to existing instruments at international, European and national levels, such as EUROSTAT, AMECO, the EU Building Stock Observatory[54] and others, for example by publishing country fact sheets[55].

Not all EU projects focussed on sectoral development and future proofing have taken the route of establishing a standalone observatory. **Pantour**, the successor project to Next Tourism Generation, a sectoral blueprint for the **tourism industry**, has instead created a **Sectoral Skills Intelligence Monitor** (SSIM). This monitor contains a **toolkit** with various research and assessment methodologies that can be used in a flexible way or added to existing methodologies to assess skills (gaps) and future needs. The SSIM can be used at multiple levels: local, regional, national, or international, adding value to existing skills measuring systems, and improving flexibility and feasibility. The SSIM aims to provide an innovative and comparable **common approach** for assessing and identifying changing skills needs along the tourism value chain and ensuring that education and training systems are responsive to evolving labour market needs. It does not set any fixed standards, nor does it provide any certification[56]. It is not yet clear whether a co-ordinating body will roll out the use of this toolkit at regional, national and EU levels. The SSIM suggests the creation of Country Skills Profile Reports, which could utilise the data to inform policy development.

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[53] The website makes a connection with built heritage skills needs, "Construction 2020 strengthens the European Commission's actions to stimulate investment in building renovation. Especially for energy efficiency improvements, and the development and maintenance of infrastructure. It also supports efforts addressing the lack of qualified workers, poor attractiveness of the sector to young people, and the ageing of the workforce." https://single-market-economy.ec.europa.eu/sectors/construction/observatory/objectives_en

[54] https://energy.ec.europa.eu/topics/energy-efficiency/energy-efficient-buildings/eu-building-stock-observatory_en

[55] https://single-market-economy.ec.europa.eu/sectors/construction/observatory/country-fact-sheets_en. AMECO is the annual macro-economic database of the European Commission's Directorate General for Economic and Financial Affairs (DG ECFIN).

[56] https://nexttourismgeneration.eu/sector-skills-intelligence-monitoring-system/



As noted above, **UNESCO** is using a **toolkit** approach to collect data for the Culture 2030 Indicators, by distributing a form to participating nations and 'urban' participants. A central coordinating team are supporting the work aided by local experts employed by UNESCO; despite the manpower devoted to the task they have found that "a lot of work has to happen between the experts backstopping the implementation and the implementation teams to ensure that the data that is collected is actually the correct data"[57]. This suggests that although the toolkit approach may seem like a flexible and low cost alternative to a well-staffed observatory, collecting high quality, comparative and intraoperative data internationally is a labour intensive process.

This brief overview of a selection of European and international observatories and data-gathering initiatives reveals a **wide spectrum of funding, governance, thematic scope and services to users in operation**.[58] The examples illustrate that there is no standard approach to creating and sustaining a sectoral observatory; they also show that some models did not succeed. **The analysis also shows that sectoral observatories or monitoring platforms are actively sought by sectoral projects and stakeholders**, which is a positive finding as it suggests sector interest in a future heritage observatory.

[57] Lateefah Alwazzan, UNESCO, 20.11.24

[58] Another initiative was alerted to the authors by Bénédicte Selfslagh: a new French national observatory of artistic crafts: see news item at https://www.unma.fr/lobservatoire-national-des-metiers-dart/.

4. Findings

4.1 CHARTER concepts and tools relevant to data collection

CHARTER has identified, researched and developed a number of concepts and tools of relevance to an observatory.

The central concept is the **CHARTER Model** structured around six Functions and arranged as a circular value chain (D2.1; D2.3). This model describes the heritage ecosystem and groups its activities. CHARTER recommends the use of this Model to update the inaccurate and inadequate representation of heritage economic activities and occupations in the international and European economic and occupational frameworks (taxonomies). Currently, data collection generates statistics on employment, economic impact, participation, private and public expenditure and also influences the requirements of tendering and public procurement. The shortcomings of existing taxonomies mean that statistical data generated at national and European levels under-estimates heritage-related employment.[59] While work continues to correct these issues, any future observatory model must be cognisant of the flaws in heritage data collection.

The Model forms the basis of the CHARTER Professional Competences Profile tool, which can map skills, knowledge and competences across the six Functions. The tool can help to characterise workforce skills in a granular fashion – e.g. by organisation or by profession. At local level this enables a much clearer identification of capacity needs in the existing workforce.

European institutions such as CEDEFOP and Eurostat undertake data collection and analysis at Member State and EU levels. As CHARTER has already demonstrated, NACE and ISCO economic and occupation classification codes do not capture the full scope of employment in the cultural heritage sector.[60] Indeed, in 2023 CHARTER collaborated with five other blueprints to call for a clearer representation of the Cultural and Creative Sector Industries in labour market taxonomies and statistical frameworks, as well as to suggest solutions for some of the identified challenges.[61]

Previous CHARTER findings clearly show the **relevance of data to characterise regional level heritage ecosystems, as they differ widely in respect of legal frameworks and competences, cultural practices, heritage typologies, territorial and geographical characteristics, education**

[59] See CHARTER. (2024). Booklet 1, A new model for profiling a future-proof heritage practice. Available at https://charter-alliance.eu/wp-content/uploads/2024/11/CHARTER-BOOKLET-1_A-new-model-for-profiling-a-futureproof-heritage-practice.pdf.
[60] Corr, S. Marçal, E. McMahon, P. Mignosa, A. van Leeuwen, J. (2021). Report: A new landscape for heritage professions – preliminary findings. CHARTER Consortium, pp. 19-31. Lateefah Alwazzan of UNESCO noted that UNESCO has sought to interrogate the data extracted using the economic codes to gather information about cultural heritage employment but found that national statistics offices often manipulate this data at 'too high a level' to capture detail about cultural heritage employment. Lateefah Alwazzan, UNESCO, 20.11.24.
[61] Policy recommendations for Suitability, visibility, and accessibility of CCSI-relevant employment information in European statistics and in ESCO (30.06.2023). Available at: https://creativeflip.creativehubs.net/assets/upload/Annex-V_Policy-recommendations-1.pdf.

and training systems and local drivers of change.[62] These variations mean that **data collected at the local/regional level give more granular insights into education and labour market requirements.**[63] However, CHARTER has also examined the relevance of international skills forecasting and collected valuable information on skills needs arising from a project think tank on future scenarios.[64] Eurostat provides data essential to forecast major trends, while several heritage projects and bodies such as the OECD undertake foresight studies to design future scenarios.[65]

The online **CHARTER database on cultural heritage education programmes in Europe**[66] could be a relevant resource for an observatory, if it is maintained and programme entries kept are up to date. Its data could be compared with available international / national / regional data on programmes (higher education, vocational education and training, and continuing education and training) with skills shortages in order to identify gaps in education and training opportunities.[67]

4.2 The role of the regions in heritage data collection and analysis

Seven European regions are affiliated or associated partners of the CHARTER Project: Alentejo Region (Portugal), the Basque Country (Spain), the Free Hanseatic State of Bremen (Germany), the Lombardy Region (Italy), the Sibiu County (Romania), the Tuscany Region (Italy) and the Västra Götaland Region (Sweden). **Six regional case studies** were carried out on the cultural heritage ecosystem of each region during the period from October 2021 to June 2023, along with one in depth stakeholder analysis of the Veneranda Fabbrica del Duomo di Milano in Lombardy Region.

The research done in these regions has confirmed the **need for an integrated data collection approach including all sub-sectors of cultural heritage** supported with or connected to data needs that had already emerged in the work of WP2, WP3 and WP4. The lack of data seems to be a shared issue in all regions included in the CHARTER regional case studies, which underlines the need for consolidation of the data collected in a fragmented way.

Fragmented data/information delivers inaccurate and insufficient evidence to design effective long-term regional skills policies for the heritage sector. Support is needed at regional level for strengthening the **collection of quality data** to create the evidence base for skills intelligence. Multidisciplinary collaboration between heritage practitioners and researchers at both regional and interregional levels could supply opportunities to collect granular data that identify skills needs at regional level relating to the green, blue, and digital transitions.

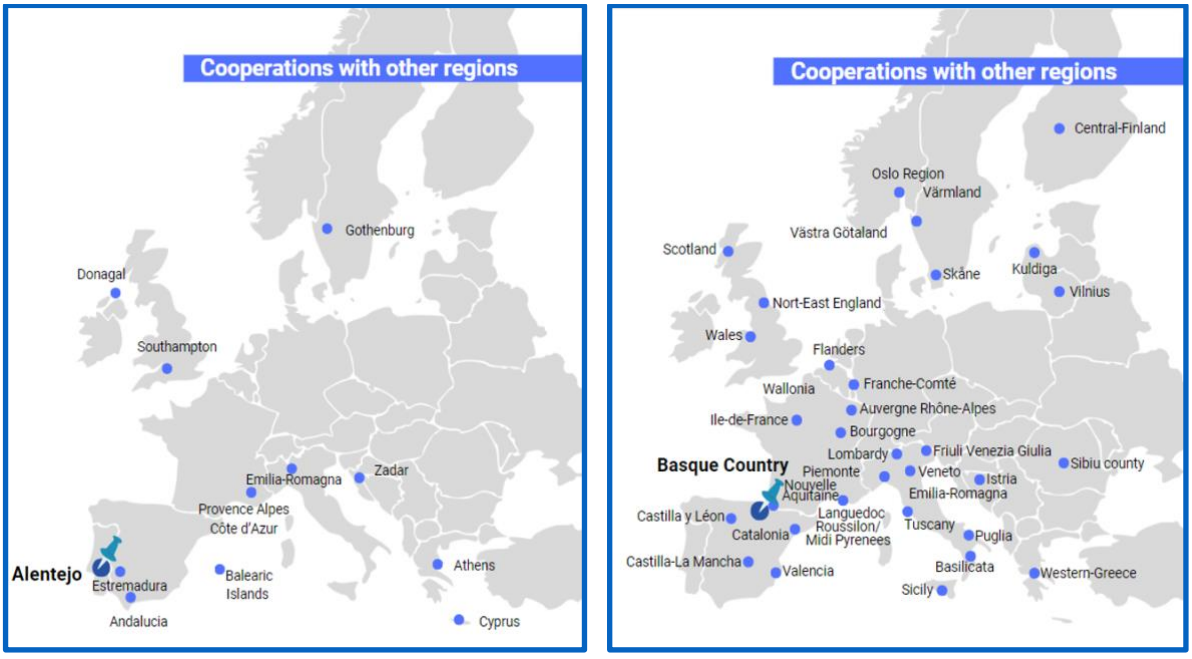
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[62] Almevik, G. Drda-Kuhn, K. Hannes, A. Lagerqvist, B. Marcal, E. Mignosa, A. O'Donovan, D. Riegler, K. Roche, N. (2024). Dynamics and future scenarios for the cultural heritage sector, pp14-15.
[63] The UNESCO 2030 Indicators Data Bank team, who collect data centrally, also revealed the importance of local knowledge in gathering cultural heritage data at national or 'urban' levels. Lateefah Alwazzan, UNESCO, 20.11.24.
[64] Ibid, Chapter 3, Future scenarios.
[65] The projects are Anticipating Futures for Heritage and Cultural Heritage 2.0; these and the OECD 21st century skills project and Learning Compass 2030 are discussed in Almevik, G. et al. (2023). Forecast to fill gaps between education and training supply and labour market needs. A preliminary analysis. CHARTER Consortium.
[66] https://charter.visuelles.xyz/
[67] The data fields are explained in the user guide available at https://charter-alliance.eu/wp-content/uploads/2023/07/CHARTER-Instructions-for-the-Database-on-Education-and-Training-Programmes.pdf

CHARTER report D4.3 on "Regional Cultural Heritage Ecosystems" strongly suggests establishing **regional cultural heritage skills partnerships**, which are promoted as a flagship of the Pact for Skills by the European Commission. Furthermore, the analysis notes it is critical to **intensify interregional cooperation** because very specialised skills shortages, such as for maritime cultural heritage in Bremen or industrial heritage in the Basque Country, often cannot be addressed at the level of one single region and demand interregional knowledge sharing and collaboration.

Regional and interregional skills partnerships (within the same country and between countries) have an enormous potential to augment heritage skills capacity in European regions. The six regions that were included in the CHARTER regional case studies demonstrated the importance of good cooperation with other regional heritage ecosystems to overcome skills gaps which cannot be bridged within their own ecosystem. An **interregional skills partnership for cultural heritage** would be a **strong enabler for exchanging experiences on skills intelligence and data on training offered, and addressing skills at risk or emerging topics**. It would also allow regions to identify experts for positions that cannot be filled solely from one region's skills supply. Fig.2 maps interregional collaborations of the six CHARTER Regions, indicating this potential and showing the examples of existing links.

In this context, the future CHARTER Alliance, a key output of this project, becomes a collective around which to coalesce pan-European knowledge sharing. It suggests that a Europe-wide observatory focussing on heritage could be a vital instrument to support skills intelligence at regional, interregional, national and European scales. The Tuscany Region suggests an observatory could be the backbone of the CHARTER Sectoral Skills Strategy and the Alliance, providing essential data to inform the evolving strategy[68].



[68] Miriana Bucalossi, Tuscany Region, 06.09.24



Fig.3 Existing interregional collaborations of the six CHARTER Regions: Alentejo Region, Basque Country, Free Hanseatic State of Bremen, Sibiu County, Tuscany Region and Västra Götaland Region. Source: CHARTER Project

The Regional Cultural Heritage Ecosystems report encourages regional authorities and cultural heritage institutions to invest in embracing a **culture of data** to support the coordinated development of cultural heritage skills intelligence. It suggests this will require stronger collaboration across different fields and levels of government. The report also encourages regions

to start and / or **intensify collaboration with regional, national and EU actors, as well as national and regional statistics bodies** who are already collecting data, to ensure that these data are **collected at the granular level needed to develop forward-looking skills strategies**. Regional authorities are encouraged to invest in skills intelligence, stimulating a forward-looking attitude to identify the needs of the labour market and share information with education providers to develop programs accordingly.

4.3 Potential observatory models: results of analysis

The authors analysed eight short-listed observatories and their functions (see section 4.1.1). **Different models** can be identified, based on the purposes of existing organisations and the activities they undertake. Some data repositories are included as the study covered data-using organisations as well as those that undertake data collection. (Table 1)

MODEL	ACTIVITIES	EXAMPLE
Comparative Research Associations	Systematise existing information, and generate, review and integrate existing research and information on relevant topics.	ERICArts Institute,[69] the European Institute for Comparative Cultural Research, an independent non-governmental organisation Compendium of Cultural Policies & Trends, an independent multi-stakeholder association
Transnational networks in the cultural and creative industries sector Composed of smaller networks, or cultural operators, sector operators associations e.g. of artists/professionals, or "pressure groups"	Facilitate dialogue and the exchange of information and research, and cultural operators, or support mobility and working conditions across Europe	European Group on Museum Statistics – EGMUS collects and publishes comparable data of European museum statistics on its website and develops instruments for their long-term harmonisation[70].
Independent resource centres or foundations	Work on specific themes or for groups of institutions	Prokultura: Observatory of Cultural Policies[71] is a non-profit organisation based in Croatia, with a focus on culture as the foundation of all-rounded development.
Associations that aggregate existing information or act as repositories	Make databases and other information available on policies, governance, regulation, professional and educational dynamics, and other information	HEREIN: European Cultural Heritage Information Network[72] developed within the Council of Europe, which brings together public bodies in charge of

[69] https://www.ericarts-institute.org/ericarts-institute.php
[70] https://www.egmus.eu
[71] https://culture360.org/resources/prokultura-observatory-cultural-policies/
[72] https://www.coe.int /en/web/herein-system

	on cultural policies, also in specific subsectors.	national policies and strategies in the cultural heritage sector

Table 1. Models and functions of observatories / data repositories

There is a further discussion of examples of these governance models in section 4.4.5.

The **main activities** of the observatories and analogous bodies in the cultural field, can be summarised as follows:

- **Collect relevant data** and information, **create collections of resources** in paper and digital format;
- **Process and analyse data**, draw attention to important facts, identify trends;
- **Make policy recommendations and provide** cultural solutions;
- Carry out **research work to obtain special data** necessary to solve specific problems;
- identify socio-economic and/or **cultural indicators** and populate them with data;
- Undertake **educational activities**, such as to provide training for cultural managers and researchers;
- Carry out activities and **networking**.

See Table 2 (section 4.4.1) for more information. Observatories often play a role as a **notice board** about cultural and other relevant events, such as conferences, new books, political developments, tenders, etc. for sector experts. The **Heritage Research Hub**[73], which is a repository for data users, provides such a service.

4.4 Review of existing Cultural Heritage Observatories

4.4.1 Selection of short-list to review

At the outset, a long list of **48 observatories** and other organisations that work in the area of cultural heritage and gather data was generated including:

- 24 Members of the UNESCO International Network of Cultural Policy Observatories
- 24 other observatories and data gathering organisations

The long list of these observatories, and additional bodies / initiatives identified during the study, is in Annex 1.

From these, observatories and analogous organisations relevant to the report were selected from the following **criteria**:

- Centres that have a stable system for collecting, analysing and sharing cultural data and other statistical information on culture
- Centres that use cultural indicators to gather and organise data
- Centres that have a territorial remit in their institutional mission or mandate
- Centres that are organised as a service for cultural organisations in their territory

[73] https://www.heritageresearch-hub.eu/

As a European comprehensive observatory for cultural heritage including the skills and education and training dimensions, does not exist, **eight observatories and analogous bodies were selected** for **detailed analysis**. Two national level bodies were analysed:

1. Observatorio das Actividades Culturais (OPAC) (Portugal)[74]
2. Département des Études, de la Prospective, des Statistiques et de la Documentation (DEPS) (France)[75]

Six regional/local level cultural observatories were analysed:

1. El Observatorio Vasco de la Cultura (Basque Country, Spain)[76]
2. E-R Osservatorio Cultura e Creatività (Emilia-Romagna, Italy)[77]
3. Observatorio della Cultura (Tuscany Region, Italy)[78]
4. ARTECA Centre de ressources de la culture en Lorraine (Lorraine, France, closed in 2018[79])
5. Osservatorio Culturale del Piemonte (Piedmont, Italy)[80]
6. Observatoire de la culture et des communications du Québec (Québec, Canada)[81]

It is important to note that other organisations, though not set up as observatories per se, gather data on culture, cultural heritage and, in some cases, heritage skills.

Desk research was carried out on Emilia-Romagna Osservatorio Cultura e Creatività, Osservatorio Culturale del Piemonte, ARTECA Centre de ressources de la culture en Lorraine and Observatoire de la culture et des communications du Québec. Both desk research and **in-depth interviews** were carried out with the other four observatories and analogous bodies, along with **Historic Environment Scotland (HES)** and **FARO** (see below).

4.4.2 CHARTER partners in focus

Two CHARTER partners (not observatories) that gather data about culture are included in the study given the relevance of their focus on heritage skills and employment data.

Historic Environment Scotland is the non-departmental public body set up to investigate, care for and promote Scotland's historic environment. It is recognised as an Independent Research Organisation (IRO) by UK Research and Innovation (UKRI) and the Arts and Humanities Research Council (AHRC).[82] HES has a Research Strategy with priorities including addressing climate change, strengthening communities, informing policy and practice, tackling inequality and driving innovation[83]. As part of their 'driving innovation' research priority, HES **gathers data on heritage skills** to inform the priority theme, **Building capacity and growing provision**, in its **Skills Investment Plan** (2024), focussing specifically on 'data-informed decision making and reporting'.

[74] https://opac.cies.iscte-iul.pt/
[75] https://www.culture.gouv.fr/nous-connaitre/organisation-du-ministere/Le-secretariat-general/departement-des-etudes-de-la-prospective-des-statistiques-et-de-la-documentation-deps
[76] www.Euskadi.eus
[77] www.emiliaromagnaosservatorioculturaecreativita.it
[78] https://www.regione.toscana.it/osservatorio-regionale-cultura
[79] https://musiquesactuelles.net/fermeture-de-larteca-observatoire-et-un-centre-de-ressources-de-la-culture-en-lorraine/
[80] https://ocp.piemonte.it/
[81] https://statistique.quebec.ca/fr/institut/notre-organisation/observatoire-de-la-culture-et-des-communications-du-quebec.
[82] https://www.ukri.org/who-we-are/about-uk-research-and-innovation/
[83] HES Research Strategy 2023-28 https://www.historicenvironment.scot/archives-and-research/our-research/our-research-strategy/

A dedicated team carries out this data collection and reports to a **Skills and Expertise Group** that monitors the delivery of the suite of actions in the plan[84]. For this reason, HES has been included in parts of this analysis as their work so closely relates to the kind of activity a European Observatory for Cultural Heritage Skills might undertake.

FARO, the Flemish Institution for Cultural Heritage[85], is a support network for heritage workers focused on **intangible heritage** and heritage institutions and organisations. Important to note is that FARO does not manage immovable heritage (built heritage, historic cities and villages, landscapes, archaeological sites, etc.[86]). FARO has conducted **sector surveys of quantitative data** on recognised or regionally subsidised cultural heritage organisations using extensive questionnaires. Their survey was conducted in 3-4 iterations between 2010 and 2014, along with the results of an initial "baseline measurement" of recognised and/or regionally subsidised cultural heritage organisations in Flanders for the reference year 2009. This work resulted in the publication "Cijferboek" (lit. Book of Figures), which was published every two years during the survey time period. In 2020, plans to restart the quantitative survey were formulated by the Flemish administration's Department of Culture, Youth, Sport and Media (CJSM) with the aim of collecting data from the entire sector, whereas FARO only focused on recognised and subsidised heritage organisations (museums, archives, heritage service organisations-; but not intangible heritage agricultural heritage for instance). Due to capacity limitations within the Department CJSM, the data collection was handed over again to FARO in 2022. Thanks to their experience in systematic data gathering over a sustained period, FARO is included as a regional cultural heritage organisation engaged in observatory type functions.

4.5 Functions of the analysed observatories and analogous bodies

4.5.1 Data collection: what kind of data is currently collected?

Most of the observatories surveyed are chiefly concerned with gathering data on cultural production and consumption, including both cultural and creative industries, and in some cases heritage sites, museums and archives. See Table 2 for an overview of the type of data gathered by each observatory.

	Venues (including sites, museums & archives)	Programming	Cultural Consumption & Participation	Education & Training	Employment Related Data	Funding and Expenditure	Skills Related Data

[84] HES Skills Investment Plan 2024-29 https://www.historicenvironment.scot/about-us/what-we-do/skills-investment-plan-for-the-historic-environment/

[85] https://faro.be/en/faro-flemish-institution-cultural-heritage.

86 In Flanders, four important initiatives have been taken for immovable heritage in the early nineties, including the Flemish Centre for Restoration and Crafts (Vlaams Centrum voor Restauratie en Ambachten (VCAR) and Monuments watch (Monumentenwacht 1991). While the VCAR has been abandoned in the mid-nineties, the Monuments watch is inspecting buildings and interiors and uses since 2020 its own data montoring system.

OPAC - Observatorio das Actividades Culturais (Portugal)	X	X					
DEPS - Département des Études, de la Prospective, des Statistiques et de la Documentation (France)	X	X	X	X	X	x	x
El Observatorio Vasco de la Cultura (Basque Country)	X	X	X		X	X	
Observatorio della Cultura Toscana (Tuscany Region)	X	X	X	X	X		X
ARTECA Centre de ressources de la culture en Lorraine (Lorraine)	X	X	X			X	
Osservatorio Culturale del Piemonte (Piedmont)	X						
Observatoire de la culture et des communications du Québec (Québec)	X	X	X	X			
Emilia-Romagna Osservatorio Cultura e Creatività (Emilia Romagna)	X	X	X		X	X	

Table 2. Cultural heritage data gathered by the analysed observatories and analogous organisations

From the Basque Country interview five main challenges were identified that make it difficult to collect and analyse data. They relate to the lack of standardisation, resource limitations, limited coverage, fragmentation and methodological issues.[87] The last point was also underlined by FARO.

Four observatories and analogous organisations gather **employment data** relating to the cultural sector; for example in Flanders (Belgium), FARO conducts surveys for specific subsectors in cultural heritage, providing data on employment (number of employees, their educational background, professional roles, contract type, number of volunteers involved per organisation), as visualised in Fig. 3 and 4 below.[88]

[87] These points have been raised by several interviewees but were succinctly outlined by Ainhoa Bernabe, Observatorio Vasco de la cultura, 09.08.24.
[88] Saidja Steenhuyzen & Alexander Vander Stichele, FARO, 18.06.24. Since 2022, FARO's data collection now focuses for each edition on a specific subsector. This means that ever since, each sector is surveyed once every six years.

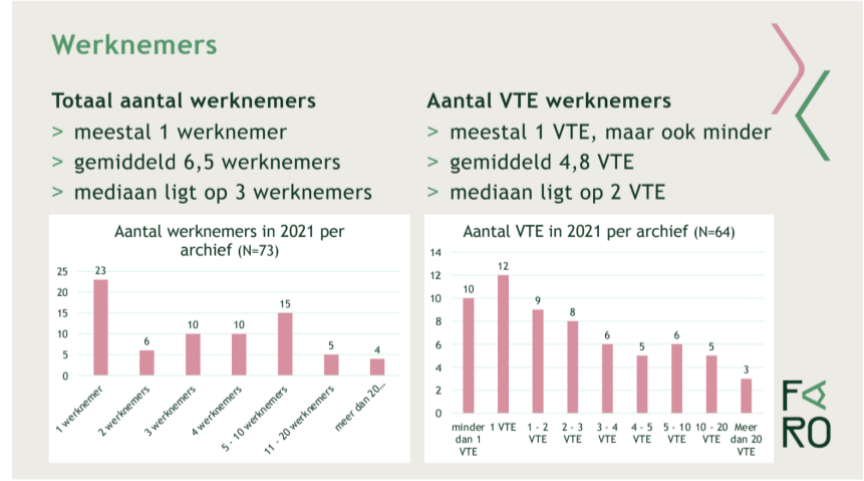


Fig. 3. Results FARO Datamonitor 2022 Archives: the tables state the number of employees and the number of full time equivalents per organisation.

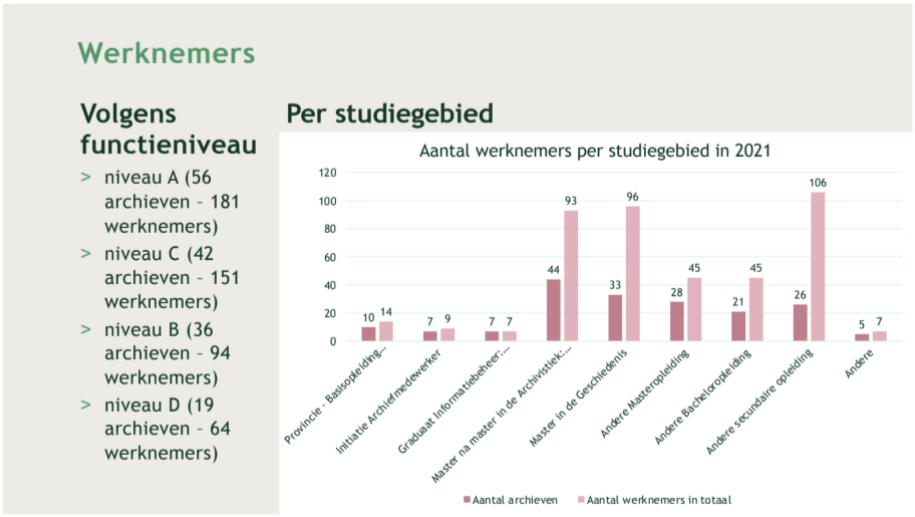


Fig. 4. Results FARO Datamonitor 2022 - Archives: the table states number of employees by Education and Training qualification and function / role

Generally, observatories have access to **statistical data** generated at national or regional level and report on this data on a monthly and/or annual basis, apart from Emilia-Romagna Osservatorio Cultura e Creatività which generates its own data. Large observatories such as Observatoire de la culture et des communications du Québec and DEPS have specialist staff who work on specific sectoral areas; both, for example, have a staff member working on heritage, museum institutions and archives. The UNESCO 2030 Indicators Data Bank gathers existing statistical data by issuing a form for participating countries or 'urban' (regional) areas which they must complete. UNESCO employ a native language speaking consultant in these participating countries/regions who support and 'backstop' data discovery and validation[89].

[89] Lateefah Alwazzan, UNESCO, 20.11.24



Along with analysing statistical data most observatories also **commission research** into specific topics which is undertaken by academics or consultants. For example, the DEPS recently commissioned a study on the digital competences needed by archivists, and another on employment conditions and remuneration of tour guides[90]. The Portuguese Observatorio das Actividades Culturais (OPAC) works on a project-to-project basis, rather than monitoring cultural statistics and providing information at regular reporting intervals. However, since 2019, they do run one annual survey about national monuments, which they feel could be expanded to include skills related data[91].

Of the European observatories, those in France and Italy command by far the largest amount of **quantitative data** on employment. In Italy, each employer must submit data on any new employee including details on their contract, remuneration, level of education and the job title. Tuscany Region also maintains a Professional Figures and Profiles Repository which holds data on professionals in the region and links to the National Qualifications Framework[92]. Similarly in France, additional data is generated about employment, based on professions and other employment categories. Recently France has requested the creation of an observatory for the artistic profession (métiers d'art), as the current statistical taxonomies (like from INSEE or ministries) do not allow to capture the number of persons practicing an artistic profession[93]. Data about salary and type of contract (employed or self-employed) are also collected[94]. This **rigorous and longitudinal approach** to data collection allows for an analysis of the sector as it evolves, as demonstrated in the recent Ministry of Culture publication 'Twenty-five years of evolution in the employment of cultural professionals: 1995-2019'[95]. The data analysis here shows a decrease in the number of heritage professionals and manual/artisanal professions, who are amongst the oldest in France (7% under 30, 19% over 60). Thus, some observatories and analogous bodies are capable of achieving a rich granularity of detail and of drawing broader and more comprehensive conclusions about the heritage labour market.

Even observatories that are well supplied with quantitative data conduct a range of **qualitative data-gathering activities** such as distributing professional or employer surveys and conducting focus groups. DEPS conducts a survey on French cultural consumption every seven years, which draws from a substantial random sample of the French population.[96] Osservatorio della Cultura in Tuscany works with the Regional Institute for Economic and Social Studies (IRPET) to design surveys and plan focus groups[97]. OPAC undertook a study with ICOM Portugal in 2019 to inform their future programming activities and to gather data on the various roles in the museum sector

[90] Jérémie Vandenbunder, DEPS, 10.09.24

[91] José Soares Neves, OPAC, 14.09.24; "From safeguard to valorisation: National Monuments in Portugal and Public Access" https://ciencia.iscte-iul.pt/projects/from-safeguard-to-valorisation-national-monuments-in-portugal-and-public-access/1199

[92] Miriana Bucalossi, Tuscany Region, 06.09.24

93 https://www.unma.fr/lobservatoire-national-des-metiers-dart/

[94] Jérémie Vandenbunder, DEPS, 10.09.24

[95] W. Merchaoui, S. Picard. Vingt-cinq ans d'évolution de l'emploi dans les professions culturelles : 1995-2019 [CC-2024-1]. June, 2024 https://www.culture.gouv.fr/espace-documentation/statistiques-ministerielles-de-la-culture2/publications/collections-de-synthese/culture-chiffres-2007-2024/vingt-cinq-ans-d-evolution-de-l-emploi-dans-les-professions-culturelles-1995-2019-cc-2024-1

[96] Jérémie Vandenbunder, DEPS, 10.09.24

[97] Miriana Bucalossi, Tuscany Region, 06.09.24

in Portugal.[98] As mentioned above, in some cases, to capture the range of heritage occupations and activities, some of these organisations use **an array of mixed methods,** including surveys, focus groups, roundtables and other means to gather more detailed data about employment in the sector.

Historic Environment Scotland is a pertinent case study for CHARTER as they are specifically interested in heritage occupations and skills. In Scotland, Standard Industrial Classification (SIC) and Standard Occupational Classification (SOC) codes are used by skills agencies to measure the sectoral share of employment, but the data cannot identify heritage occupations. These codes also do not capture the range of skills used by all of the actors in the sector, thus HES runs an employer survey (which is indicative rather than comprehensive). This provides data on skills gaps and challenges, the impact of skills gaps and recruitment challenges. They have begun running these surveys at regular intervals to detect whether employers are reporting that skills gaps are worsening or improving[99].

In addition to surveys, HES ran a series of roundtables in 2023 on the ten 'pillar areas' of their Skills Investment Plan (these pillars relate, for instance, to archaeology, archives, conservation, traditional building skills) along with cross cutting themes (digital, net zero, and Gaelic). They also ran a roundtable for training providers, as well as regional roundtables. These initiatives provided data which complemented the findings from the employer survey. This consultation process involved 340 individuals from 160 organisations. As the HES Skills Investment Plan is a collaborative framework, key organisations in each of the pillar areas were asked to lead the consultation in their area, such as Museums Galleries Scotland, the Chartered Institute for Archaeologists etc.

HES also gathers skills data through their role as a funding body. They ask funded organisations to conduct a skills audit as part of their reporting process for place-based grant schemes. This allows some skills intelligence to be gathered on a regional basis and data from each funded organisation to form the basis for benchmarking the state of play [100].

[98] José Soares Neves, OPAC, 14.09.24; "Study of the Social Profiles and Professional Practices of the Members of ICOM Portugal" https://ciencia.iscte-iul.pt/projects/study-of-the-social-profiles-and-professional-practices-of-the-members-of-icom-portugal/1188

[99] Catherine Cartmell, HES, 13.06.24

[100] Catherine Cartmell, HES, 13.06.24



Photo 1: Image illustrates the consultation for the Skills Investment Plan for Scotland's Historic Environment that took place in late 2023 and early 2024. Courtesy Historic Environment Scotland

HES is also interested in **education and training pathways.** They have access to data from organisations such as the Scottish Funding Council which holds data on institutions that teach specific courses. Thus they can gather data on heritage pipeline courses like Archaeology, but it is harder for them to follow the career paths of these students once they graduate. They also struggle to gather data on heritage related training that goes on in non-profit organisations, or the commercial sector. Additionally, they know for example that there are thousands of places in construction training programmes, but they do not have enough data to understand which of these relate to conservation or traditional skills. HES needs to drill down into these kinds of training courses and use the data to advocate for including heritage-related skills (for regeneration of pre 1919 buildings etc.)[101].

At national level in Scotland and at regional level in the Basque Country, FARO, and the Tuscany Region, the organisations interviewed are all seeking to identify **the skills pipeline** that takes learners through initial education and training into the world of work, to **understand supply and demand, curricular gaps, skills gaps** and emerging areas of workplace demand – exactly the focus of CHARTER's research and its forthcoming Sectoral Skills Strategy. Tuscany has highly developed data gathering and analysis methods for following graduate progression[102]. The University of the Basque Country conducts similar research, gathering data from students who graduated the previous year to assess their penetration into the labour market, seeking to understand the **applicability of the curriculum** to what they are doing, if they feel prepared for the world of work, and what their rate of employment has been[103]. DEPS gathers data for the Ministry of Culture, which funds schools that teach cultural heritage subjects at the Louvre and the Institut National de Patrimoine. Graduates from these schools are contacted three years after they

[101] Catherine Cartmell, HES, 13.06.24
[102] Miriana Bucalossi, Tuscany Region, 06.09.24
[103] Ainhoa Bernabe, Observatorio Vasco de la cultura, 09.08.24.

graduate to find out their professional situation[104]. This practice of data collection on the **career path of alumni** was also referred to by some interviewees and seems to be a practice in other higher education institutions across Europe.

Stakeholders interviewed as part of CHARTER deliverable D4.2, "Forecast to fill gaps between education and training supply and labour market needs", highlighted a clear **disconnect between** theoretical knowledge gained in **the classroom and the world of work**. For example, one interviewee stated, "A major gap has developed to bridge theoretical approaches and practical approaches (...) most young people are trained in higher education and are very theoretical"[105]. This report suggests that a better feedback loop between the world of work and third level providers is needed.

4.5.2. Analysis and use of data by observatories / analogous bodies

In all cases the role of the observatory is to **monitor the effectiveness of policy** and to understand the contribution of culture to the local or national economy. For instance, the comprehensive datasets gathered in the Basque Country help to inform policy development by the government and educational programme development.[106] As noted above, the University of the Basque Country gathers information from graduates and employers, which is used as a guideline for policy and to implement changes in degree courses[107].

Tuscany Region can collate data on education and training, on lifelong learning and look at how these impact on mobility in the labour market. They can measure the success of traineeships to see how effective they are at allowing young people enter the labour market – and if they retrain and move sectors. They use a **range of indicators** relating to **how many people are funded in a traineeship**, how many of them **qualified**, and even where they are now in the **labour market.** Tuscany is planning to establish a new 'periodical table on cultural heritage' where they meet with the cultural heritage department, the labour and skills department and also various stakeholders, to look at what kind of integrated policies they can introduce. As a result of this process, they may see that they need more data to inform this integrated approach[108].

Some observatories actively seek to amend the economic classification codes that do not capture the full contribution of cultural heritage to the labour market and economy. HES, in consultation with key partners, have worked to have the standard industrial classification (SIC) and standard

[104] Jérémie Vandenbunder, DEPS, 10.09.24

[105] Forecast to fill gaps between education and training supply and labour market needs, op cit, p.40.

[106] The observatory compiles comprehensive data sets from surveys, interviews, literature reviews, and collaborations with educational institutions and professional bodies that inform policy and educational programme development in the cultural heritage sector. https://www.euskadi.eus/observatorio-vasco-cultura/estadisticas/-/ultimas-operaciones-estadisticas/

[107] Ainhoa Bernabe, Observatorio Vasco de la cultura, 09.08.24. KSIgune, the Basque Cluster for Higher Education and Research for Cultural and Creative Industries https://www.ksigune.eus/en/about has been established as a strategic tool to pursue actions in the fields of education, research, innovation of higher education institutions related to the needs of the cultural and creative sector. The primary objective is to contribute to the economic, social and cultural growth of the region by creating an ecosystem of knowledge and innovation.

[108] Miriana Bucalossi, Tuscany Region, 06.09.24

occupational classification (SOC) codes refreshed to reflect the ten pillars of the historic environment footprint more fully and to provide an indication of size and scale of the sector[109].

In 2021, in Portugal, a recommendation from the Parliamentary Cultural Committee was submitted to the National Parliament to request the government for a legal definition of the profile for conservator-restorer. This was approved unanimously and a resolution was issued recommending the government to define the profile of the conservator-restorer (Resolução da Assembleia da República n.º 188/2021, de 29 de junho de 2021)[110]. The Portuguese Association of Conservationist-Restorers had promoted this process within the parliamentary committee, and continued the endeavour within the association's working group by defining and drafting the detailed competences profile for the profession[111], paving the way for the implementation of the legal recommendation.

4.5.3 Further data collection & analysis: reflections from stakeholders

The authors asked all interviewees if they wished to gather additional data to support the development of cultural heritage skills. Tuscany Region, having quite an extensive experience in dealing with data, is mostly interested in the possibility to **aggregate and visualise large data sets** from different observatories to achieve a 'global view'[112]. Both HES and the Basque Country would like to have more data on **workforce demographics**, employment and career progression – essentially detailed labour market intelligence.

The Basque Country does not yet gather specific information on heritage (their observatory is focussed on cultural and creative industries), but Ainhoa Bernabe, who works in the area of museums and heritage in the Basque Ministry of Culture, would like to see the observatory gain expertise and gather data on heritage. The Basque Country would also like more information on **enrolment and graduation rates**, **graduate progression** and **gaps** between student demand for courses, course provision, and **labour market demand**. For example, the Basque Country knows there is a fall-off in demand for courses like Art History and there will be a skills gap in the future. HES is aware that Scotland is not training enough stone masons, that only about 10% of archaeology graduates go on to practise as professional archaeologists and that almost the whole student cohort of their only Landscape Architecture course are overseas students – but in all these cases the information is anecdotal. **Richer, more reliable data** are needed to make arguments for course provision. As noted above, UNESCO have found that graduation rates are harder to access than data about student intake[113].

FARO, who, as noted above, gathers data about employees in cultural heritage in Flanders, does not have a full picture of the workforce involved in the cultural heritage sector. Data is available for the subsidised part of the workforce, but they stress the challenge of gathering data from the **private sector**. In addition, because of the diversity in the workforce (ranging from sociologists to

[109] HES Skills Investment Plan 2024-29, pg. 6.
[110] https://diariodarepublica.pt/dr/analise-juridica/resolucao-assembleia-republica/188-2021-165950844
[111] https://arp.org.pt/wp-content/uploads/2023/03/Conservador-restaurador_Definicao-e-Competencias-2.pdf
[112] Miriana Bucalossi, Tuscany Region, 06.09.24
[113] Lateefah Alwazzan, UNESCO, 20.11.24

ICT experts) and the subsequent diversity of training, it is hugely challenging to collect data on skills-related matters[114]. FARO stresses the need to **incentivise the sector to engage in sharing**, saying "one should question what the 'carrot' might be for stakeholders to ensure their buy-in, and how can you make the data results as much 'plug & play-ready' to create a clear added value for daily work"[115].

CHARTER has considered four key drivers of change affecting the heritage sector: geostrategic dynamics, climate change and green skills, transformation to the circular economy and digital technologies[116]. Some of them emerged as themes that interviewees would like to gather data on. FARO stresses the need for an upskilling plan for the sector to improve levels of **data literacy**, both among policymakers as well as among heritage stakeholders.[117] The Basque Country suggests they are missing data on emerging fields like digitisation and new interdisciplinary roles.[118]They also noted the need to compare their data with **international** information as this can provide a **benchmark** and inspire innovative approaches to cultural heritage, education and training. This is especially true to identify future trends, or drivers of change, such as sustainable leadership and digitisation/digital preservation where other regions or countries may be ahead and have worthwhile **experience to share**. The Basque Country are also aware that they are missing data on underrepresented areas of the cultural heritage sector like **crafts and traditional skills** - these are particularly important in a European drive to achieve a circular economy. FARO notes that while some crafts and techniques have disappeared, some are still offered through VET. They stress that there is also a world of **informal training** which is **not easy to monitor**.[119] As Alison Heritage of ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) notes, there is increasing focus on the role of culture and heritage in promoting sustainability, but not on the essential skills, expertise and resources needed to achieve this. Collecting data through an observatory enables an organisation to make a case based on evidence: "this is the extent of the capacity that we have. This is our baseline. This is what we need to improve on"[120].

There are several **data collection challenges** identified by several interviewees that a future observatory must be designed to overcome:

- **Lack of standardisation:** Data on cultural heritage skills and workforce demographics is often collected by various organisations using different methodologies and definitions, leading to inconsistencies and difficulties in compiling comprehensive datasets.
- **Resource limitations:** Collecting detailed and specific data requires significant resources, including funding, skilled personnel, and technology infrastructure.

[114] Saidja Steenhuyzen, FARO, CHARTER European Observatory for Skills Data Survey with additional data from the interview with Saidja Steenhuyzen & Alexander Vanderstichele, FARO, 18.06.24
[115] Saidja Steenhuyzen & Alexander Vanderstichele, FARO, 18.06.24
[116] For a discussion of these drivers of change see Dynamics and future scenarios for the cultural heritage sector. CHARTER Consortium, pp 60-68. Available at https://charter-alliance.eu/wp-content/uploads/2024/07/D4.4.-Dynamics-and-future-scenarios-for-the-cultural-heritage-sector.pdf
[117] Saidja Steenhuyzen & Alexander Vanderstichele, FARO, 18.06.24
[118] Ainhoa Bernabe, Observatorio Vasco de la cultura, 09.08.24
[119] Saidja Steenhuyzen & Alexander Vanderstichele, FARO, 18.06.24
[120] Alison Heritage, ICCROM, 28.08.24;

- **Limited coverage:** Many existing data collection efforts focus on high-profile sectors or established areas of cultural heritage, leaving gaps in coverage of emerging or niche fields such as digital heritage, traditional crafts, or interdisciplinary roles.
- **Methodological issues:** as there is no accurate data representing the coverage of the entire sector, it is not possible to calculate the sample of respondents relative to the population size.
- **Fragmentation of stakeholders:** The cultural heritage sector involves a wide range of stakeholders, including government bodies, educational institutions, private companies, and nonprofits. This leads to fragmented and incomplete data. This fragmentation is amplified by a lack of data literacy of stakeholders operating in the cultural heritage field if they are asked to provide data.[121]
- **Limited Use of Advanced Technologies:** There may be insufficient use of advanced technologies like AI and big data analytics in data collection and analysis, limiting the ability to gather and interpret complex datasets.
- **Inadequate Data Infrastructure:** A lack of robust data management systems can hinder the collection, storage, and analysis of large-scale and diverse data sets necessary for detailed insights.[122]

4.6. Models of Governance

There is a great diversity in governance models in the observatories analysed, see Table 3. They can be either public and/or private in their governance, and function at national or regional level. Two observatories operate at national level, OPAC and DEPS. Of these, OPAC is based at a university and comprises a small research team, while DEPS is part of a government body, answerable to a minister, and has a dedicated staff. The rest of the observatories are regional, but they too have varied governance models and staffing levels.

GOVERNANCE	Government Body	University Based	Regional Authority	Business Co-operative /Collaboration
OPAC - Observatorio das Actividades Culturais		X		
DEPS - Département des Études, de la Prospective, des Statistiques et de la Documentation	X			
El Observatorio Vasco de la Cultura			X	
Observatorio della Cultura Toscana			X	
ARTECA Centre de ressources de la culture en Lorraine				X
Osservatorio Culturale del Piemonte			X	
Observatoire de la culture et des communications du Québec			X	

[121] These reflections on challenges were provided by The Basque Country. The additional point on the lack of data literacy is taken from observations made by FARO.
[122] These points have been raised by several interviewees but were succinctly outlined by Ainhoa Bernabe, Observatorio Vasco de la cultura, 09.08.24.

Emilia-Romagna Osservatorio Cultura e Creatività (Emilia Romagna)				X

Table 3. Models of governance of analysed observatories

The Observatoire de la culture et des communications du Québec, which is situated within the Québec Office for Statistics, has a director, assistant to the director, staff dedicated to technical support (x2), and four staff working on specialist areas. The observatory answers to a steering committee with fourteen members including four deputy ministers of the province. Other regional observatories **sit within different departments** of their regional authorities. The Basque Country observatory sits within the Ministry of Culture and has a permanent staff of three. Conversely, Observatorio della Cultura in Tuscany has no permanent staff and is a collaboration between the Regional Culture Department, the Regional Government and the Regional Institute for Economic and Social Studies (IRPET).

Emilia-Romagna Osservatorio Cultura e Creatività has an **unusual structure**, being a platform jointly managed by 3 pre-existing organisations: not-for-profit ART-ER, that monitors and researches the Cultural and Creative Sector, Emilia-Romagna Regional Observatory of Cultural Heritage and Institutes (housed in the Cultural Heritage Section of the Emilia-Romagna Region), and The Performing Arts Observatory (managed by the Cultural Activities, Cultural Economy and Youth Sector of the region). The observatory has been created with the aim to coordinate information collected by the three organisations. There are persons responsible for the observatory and data in each organisation.

Arteca EPCC in Lorraine (Public Establishment for Cultural Cooperation) was an **administrative service** linked to the region, through the Regional Council, and to the State through the DRAC (Direction Régionale des Affaires Culturelles Regional Direction of Cultural Affairs), a representation of the Ministry of Culture in each region, established in 1977. Governance was structured via a Board of Directors and a Steering or Support Committee who oversaw the operations of a staff of seven.

HES does not operate a stand-alone observatory and thus does not have a dedicated observatory team. The Skills Investment Plan is managed by Catherine Cartmell and the HES digital team is quite big in relation to the size of the organisation and includes data analysts who work on skills research and modelling. The organisation is large and relatively well resourced for the historic environment sector in Scotland[123]. FARO has a staff of 26 and dedicates on average 0.5 FTE (50% time equivalent) posts annually to data monitoring, which is spread over two people.

The UNESCO 2030 Indicators Data Bank has a small, dedicated team, ranging between 2 and 3, who work centrally to support those undertaking the process of gathering and submitting data to the data bank. The team is augmented by contractors who work at national or urban level to give strategic help in finding and interrogating data, essentially backstopping the process[124].

Thus, in staffing and organisation the observatories under review present a **variety of organisational and governance** structures with no set pattern or ideal model emerging for a European observatory for heritage skills.

[123] Catherine Cartmell, HES, 13.06.24
[124] Lateefah Alwazzan, UNESCO, 20.11.24

4.7. Skills data gathered by CHARTER consortium partners

As part of the analysis for this study, WP5 asked partners whether they collect skills data; the content below summarises the responses of the nineteen partners which completed the survey with additional material from the interviews. Both ICOMOS (International Council on Monuments and Sites) and ICCROM have undertaken work on skills from the perspective of education and training. ICCROM maintained a **training database** for many years, but this became challenging for several reasons: upon review they found that the ontological structure was no longer fit for purpose, and that the kinds of training on offer expanded as the scope of the heritage sector has broadened. The database was in need of major revision– this is both a technical and a capacity issue.

ICOMOS CIF (International Scientific Committee of ICOMOS on Education and Training) was founded in 1985 and has collaborated from the beginning with ICCROM and other entities such as COTAC (Council on Training in Architectural Conservation, based in the UK). CIF set **education and training guidelines** in 1993. The aim of the guidelines was to promote the establishment of standards for education and training in the conservation of monuments, groups of buildings ("ensembles") and sites defined as cultural heritage by the World Heritage Convention of 1972. These include historic buildings, historic areas and towns, archaeological sites, and the contents therein, as well as historic and cultural landscapes[125]. Additionally, between 2017-18 ICCROM ran a project called 'Tracking Trends' which sought to establish a **baseline of sectoral skills**. Tracking Trends looked not just at training and skills but at **heritage research and heritage science** by analysing heritage publications over a 20-year period, looking at themes, the way in which research is conducted and establishing what kinds of organisations the authors worked for, their departmental positions and how they were collaborating.[126]

Alison Heritage of ICCROM points to the need to understand **heritage in broader cross-sectoral policy** such as transport, environment, health. The European Heritage Hub, which is an EU funded project, is undertaking just this kind of work, not only looking at policy specific to cultural heritage, but other strands that may include cultural heritage such as digitisation, climate action & green transition, health & social policy. The Hub seeks to demonstrate what a **mainstreaming and transformational** subject heritage is – that it filters down and impacts all aspects of life. The Hub team is currently only collecting secondary data but would like to begin gathering primary data through structured interviews with EU policy and programme managers[127].

A number of partners gather primary and secondary data about cultural heritage skills and training pathways. The International Council of Museums (ICOM) has an International Committee for the Training of Personnel (ICTOP). They collect data related to **professional functions** in museums and on **professional training and development**. However, their data collection is not systematic, consequently they do not have a complete picture of the international situation. They are keen to

[125] ICOMOS Guidelines on Education and Training in the Conservation of monuments, ensembles and sites (1993) https://www.icomos.org/images/DOCUMENTS/Charters/education_e.pdf;
[126] Alison Heritage, ICCROM, 28.08.24; https://www.iccrom.org/news/tracking-trends-closing-data-gap-heritage-conservation
[127] Ted Oakes, The European Heritage Hub, 07.08.24

increase their data collection but because committees are composed of members who work on a voluntary basis they do not have capacity to do so[128].

Fondazione Scuola dei beni e delle attività culturali is a foundation dedicated to training, research and higher education founded by the Italian Ministry of Culture. They collect data about the **impact of their training programmes**, and about digital transformation in the cultural heritage sector, including training needs. They are planning to launch the initial phases of a national observatory on cultural data (FoLC) starting with research on a number of specific topics: AI and the impact on CH professions, job vacancies in the CH sector[129].

The national heritage agencies Museovirasto - Finnish Heritage Agency and the National Institute of Heritage Romania (INPRO) collect **heritage skills related data**. The Finnish Heritage Agency collects primary data about the skills of museum professionals while INPRO collects secondary data related to retrofitting heritage buildings. Västra Götaland in Sweden, gathers a mix of primary and secondary data about education pathways, the number of cultural heritage enterprises and craftspeople in the region, along with competencies and shortages in these competencies. Università di Genova and Erasmus University Rotterdam, also gather data; Genova gathers primary data on sectoral skills while Erasmus gathers data on careers pathways of alumni.

Despite enthusiasm, all stakeholders noted **the challenges of gathering this data and making it interoperable**. As Cristina Gonzalez-Longo of ICOMOS notes, there is very little data currently, and the existing data sets are not collected in a scientific way, i.e. there is not a thorough survey reflecting educational provision globally, using the same parameters and criteria to allow for comparisons.[130] While conducting research using secondary data for the European Heritage Hub, Ted Oakes of Europa Nostra noted that language and the public availability of data can make researching secondary sources both **labour intensive and time consuming**[131].

Across the board, those interviewed recognised that gathering skills related data was hugely worthwhile, but both time consuming and labour intensive. However, the creation of integrated or networked data collection would require partners to agree on structures, feeding systems and to share a long-term vision to overcome these drawbacks and benefit fully from the results.

4.8. Attitudes of CHARTER stakeholders to a skills observatory

As part of the research, WP5 sought partners' views on the need for and usefulness of a European-level observatory and their potential interest in contributing to it and/or using its services.

4.8.1 Partners' perception of need for a European Heritage Skills Observatory

As Alison Heritage of ICCROM says "We certainly need the data because we need to use it … we talk about capacity building, but capacity building from what?"[132] Interviewees from ICCROM and

[128] Rita Capurro, ICTOP, CHARTER European Observatory for Skills Data Survey
[129] Marzia Piccininno, Fondazione Scuola dei beni e delle attività culturali, CHARTER European Observatory for Skills Data Survey
[130] Cristina Gonzalez-Longo, ICOMOS CIF, 20.08.24
[131] Ted Oakes, The European Heritage Hub, 07.08.24
[132] Alison Heritage, ICCROM, 28.08.24

ICOMOS both agreed that **the sector needs data** about training pathways, about the state of competencies and skills in the cultural heritage workforce now, and intelligence on skills anticipation, "particularly in areas like digital, green, and teamwork competencies, which are becoming increasingly important". "Additionally, there is a need to emphasise skills in universal design and heritage literacy [in built environment occupations], as well as the importance of both technical skills and practical experience" [133] There is increasing ambition about the role culture and heritage can play in promoting all pillars of sustainability but as yet there is no understanding of the **capacity within the sector** to undertake this work.

Maria Teresa Iaquinta of ICOMOS CIF feels that revisiting ICCROM's training index (noted above as no longer operative) —despite its age—could provide a valuable starting point for standardising data collection across different countries, encompassing information on **course content, diploma types, and training objectives**[134]. Alison Heritage of ICCROM also points to the need to map and gather data on the bigger picture of heritage, those who are working in **allied professions** upon which the sector really depends but whose contribution we do not capture as yet – engineers, those working in construction etc.[135] As noted above, innovative approaches are required to reach these operators and capture the data.

Alison Heritage succinctly captures the need for a cultural heritage skills observatory. "Why do you want this observatory?" she asks, and answers "It's because you want to be able to say something fundamentally about the contribution of heritage to society. [To ask] do we have the capacities and what are the needs in order to continue to support that and also fundamentally to start to open up new horizons or new understandings and really contribute more to that whole intellectual, but also very practical, debate about where we're going"[136].

4.8.2 Partner perceptions of benefits of a skills observatory

In her opinion, Maria Teresa Iaquinta believes a skills observatory could play a proactive role in the ongoing **redefinition of cultural heritage**, responding dynamically to emerging trends and changes in the field. In her view, in addition to data on education and training, the observatory could also focus on areas such as disaster prevention and response, particularly regarding heritage conservation. This expanded focus would broaden the observatory's scope and enhance its relevance in addressing contemporary challenges, ensuring it remains **a vital resource for the sector**[137]. The observatory would contribute to how we understand heritage in a future context, and for Alison Heritage, i.e. from ICCROM's perspective, there is incredible value in that.

Iaquinta also believes that the observatory could share a comprehensive training index, promoting skills intelligence and facilitating professional development across different regions. Based upon her experience with ICOMOS CIF, she feels there is also significant potential to expand this model beyond Europe, extending its reach to Latin America, Africa, and other regions, thereby fostering **global collaboration and knowledge exchange**[138].

[133] Maria Teresa Iaquinta, ICOMOS CIF, 14.08.24
[134] Maria Teresa Iaquinta, ICOMOS CIF, 14.08.24
[135] Alison Heritage, ICCROM, 28.08.24
[136] Alison Heritage, ICCROM, 28.08.24
[137] Maria Teresa Iaquinta, ICOMOS CIF, 14.08.24
[138] Maria Teresa Iaquinta, ICOMOS CIF, 14.08.24

In this regard, an observatory could provide a permanent platform to host and update the education and training programme and literature databases established by CHARTER.[139] The E&T database collects information on heritage E&T programmes in vocational education and training, higher education and continuing education and training from across Europe. It combines detailed information on training content and qualification type. The literature database gives access to specialised publications on heritage E&T.

4.8.3 CHARTER partners and interviewed stakeholders' willingness to participate

The observatories and cultural heritage stakeholders interviewed for this report were largely positive about participating in a cultural heritage skills observatory. Six of the nineteen CHARTER partners who responded to the survey expressed an interest in such a possibility; others were not in a position to commit their organisations. Many suggested they could not directly host an observatory or provide data but could play **complementary roles**. For example, the Cultural Heritage & Tourism Working Group of ERRIN would be very interested in participating if this could assist identifying regions that could help to cover some skills gaps[140].

Notably, all regional observatories interviewed expressed an interest in **collaborating** to develop a European observatory for heritage skills. In the opinion of interviewees from the Basque Country and Tuscany Region, these observatories are willing to **play a lead role** in establishing a European observatory, subject to ministerial approval. At national level, HES also expressed a willingness to participate, should the position of Scotland outside the EU allow, and should the proposed observatory be a good fit with their data gathering activities. Observatories and data collecting organisations interviewed stressed the need for social research expertise to generate research frameworks and methodologies that produce data which are interoperable across regions and nations. There is enthusiasm but also a need for increased capacity to undertake this work and technical expertise to bring new technologies like AI into play.[141] In interview, the Basque Country reflected on what they would require developing a broader remit:

- **Expertise**: The organisation should have expertise in cultural heritage, workforce development, data collection and analysis, and educational programme evaluation.
- **Resources**: Adequate staffing, financial resources, and technological infrastructure are essential for data collection, analysis, and dissemination.
- **Collaboration and partnerships**: with educational institutions, other government bodies, cultural organisations, and industry stakeholders to ensure comprehensive data gathering and policy alignment.
- **Network building**: to provide diverse insights and support for various initiatives related to skills development.
- **Technology and Innovation:** developing digital platforms for data sharing and stakeholder engagement to increase the observatory's reach and impact.[142]

[139] https://charter.visuelles.xyz/ and https://charter-alliance.eu/literature-collection-database/
[140] Astrid Hannes, ERRIN, CHARTER European Observatory for Skills Data Survey
[141]The implications of these technologies for heritage skills development are summarised in Almevik, G. et al, Dynamics and future scenarios for the cultural heritage sector. CHARTER Consortium, pp 60-68. Available at https://charter-alliance.eu/wp-content/uploads/2024/07/D4.4.-Dynamics-and-future-scenarios-for-the-cultural-heritage-sector.pdf
[142] Ainhoa Bernabe, Observatorio Vasco de la cultura, 09.08.24



The **Basque Observatory** for Culture already **provides a foundation** for gathering data related to cultural heritage and skills, offering an advantage in terms of stakeholder engagement, data sharing and tailored insight[143]. Miriana Bucalossi of Tuscany Region stressed that governance of the Observatory will be very important, noting **multi-level governance** is very important along with bringing together a board of expert professionals not just with interest in the technicalities of the Observatory, but also in regional policy making and a range of other actors who understand how to make **international collaboration** function[144]. When asked about their interest in joining a potential interregional pilot to establish a skills observatory for cultural heritage, the other partners operating at regional level – Alentejo, the Free Hanseatic State of Bremen, Lombardy, Sibiu County and Västra Götaland— also expressed their interest and willingness to be involved.

UNESCO is also in principle interested in collaborating, for example through data sharing, participation in a steering committee or in another guidance/governance role. The small size of the UNESCO 2030 Indicators Data Bank team and the scale of their workload may however give rise to a capacity issue[145].

International networks face **limitations of time, money and skill sets** which could act as barriers to participation. For example, ICCROM would be interested in supporting the development of an observatory and assisting with designing research tools and distributing surveys to networks in its Member States both within Europe and beyond. However, they acknowledge that there is a **need for upskilling** in **digital data skills**, to manage the data sets or develop shared platforms through which data can be uploaded and interrogated. A potential project must address these limitations to unlock the potential of international networks to contribute to the observatory. Miriana Bucalossi notes that there would be challenges to use data from many different databases.[146]

Some interviewees expressed doubts about the feasibility of establishing an overarching heritage skills observatory. For instance, Cristina Gonzalez-Longo of ICOMOS CIF suggested that in her opinion this would be very **complex** given the diverse range of skills involved in heritage: from buildings and archives to traditional music and dance.[147] Maria Teresa Iaquinta also noted the challenges an overarching observatory might face due to the differing skill requirements within each area of the sector, and mentioned the need to standardise data collection to ensure consistency.[148] On the other hand, as Alison Heritage noted, the CHARTER approach of focussing on functions helps to bypass long-standing debates about skills requirements for particular roles. The functional approach defines people and their roles by what they do[149]. Thus, CHARTER's outputs, which stress both the **functional approach and the ecosystemic understanding** of the cultural heritage sector, are key foundation blocks to establish a framework for a European observatory focussed on cultural heritage skills.

Some interviewees expressed interest in ways that an observatory might aid data collection and analysis through **technical innovation** and the use of artificial intelligence, however upskilling

[143] Ainhoa Bernabe, Observatorio Vasco de la cultura, 09.08.24
[144] Miriana Bucalossi, Tuscany Region, 06.09.24
[145] Lateefah Alwazzan, UNESCO, 20.11.24
[146] Miriana Bucalossi, Tuscany Region, 06.09.24
[147] Cristina Gonzalez-Longo, ICOMOS CIF, 20.08.24
[148] Maria Teresa Iaquinta, ICOMOS CIF, 14.08.24
[149] Alison Heritage, ICCROM, 28.08.24

would be needed to work with big data and to competently use AI. Tuscany Region is considering a new collaboration with Pisa University about the vocational education and training field and will use AI for skills analysis[150].

4.9. Potential synergies between an observatory and international, national or regional initiatives

Maria Teresa Iaquinta considers that in her opinion an observatory would benefit from collaboration with **international organisations like ICOMOS and ICCROM**, as well as national institutions, for instance the Fondazione Scuola dei beni e delle attività culturali in Italy. This would ensure a comprehensive and inclusive approach to data collection and analysis, taking into account the unique data needs of different stakeholders[151]. Alison Heritage noted that E-RIHS (European Research Infrastructure for Heritage Science) is developing a digital infrastructure platform for **sharing heritage research data founded on FAIR principles**.[152] E-RIHS could be potential stakeholders to engage in the observatory as they have useful experience in this area.

Maria Teresa Iaquinta suggests that the proposed updated ICOMOS CIF guidelines (1993), could serve as a foundational framework for data collection policies [153]. These updates aim to **reflect contemporary needs** and challenges and incorporate more data-driven approaches, aligning with the requirements of a modern observatory focused on skills development and heritage conservation[154].

European level research programmes offer potential as stakeholders, contributors or collaborators in a possible European observatory on heritage skills. Alison Heritage noted the relevance of the ARCHE/JPI-CH community. ARCHE (Alliance for Research on Cultural Heritage in Europe) acts as a spearheading coordination network of researchers, innovators, heritage professionals, institutional bodies and citizens. The objective is to engage all cultural heritage actors in Member States / Associated Countries in the **co-design of research and innovation strategies** and roadmaps that lead to research and innovation initiatives requiring multidisciplinary approaches and skills[155]. It undertakes some functions relevant to an observatory such as sharing information on available training and job vacancies.

The Joint Programming Initiative on Cultural Heritage and Global Change (JPI-CH) is a European Commission initiative driven by Member-States, bringing together national research funding organisations, ministries, and research councils to align their research agendas to better **address societal challenges** in the European Research Area (ERA) frame[156].

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[150] Miriana Bucalossi, Tuscany Region, 06.09.24

[151] Maria Teresa Iaquinta, ICOMOS CIF, 14.08.24

[152] https://www.e-rihs.eu/e-rihs-in-a-nutshell/

[153] https://cif.icomos.org/category/guidelines/; Maria Teresa Iaquinta, ICOMOS CIF, 14.08.24

[154] Maria Teresa Iaquinta, ICOMOS CIF, 14.08.24, see further reference to these guidelines and their update below.

[155] https://www.heritageresearch-hub.eu/arche-home/about-arche/

[156] https://www.heritageresearch-hub.eu/joint-programming-initiative-on-cultural-heritage-homepage/joint-programming-initiative-on-cultural-heritage-about/. Ministers of Culture and Ministers of Research are often represented.

In terms of other potential EU synergies, Miriana Bucalossi points to EARLALL[157], a Brussels-based network of regional and local authorities aiming to contribute to EU policy-making and cooperate in projects in the field of **lifelong learning**. Based on the unique strengths of every regional and local authority, EARLALL facilitates regional collaborations and partnerships, as well as an open and rapid exchange of knowledge in a context of trust and confidence. EARLALL believes that regions and local authorities have a privileged role in designing and implementing strategies related to it, since they are in direct contact with educational institutions, the business environment and, most notably, citizens. Tuscany Region has been working with EARLALL since 2018 in the area of skills anticipation. The Basque Country is also an active member of the EARLALL network[158].

4.10. Potential models for a European Observatory for Skills related to Cultural Heritage

The following scenarios acknowledge and reflect the constructive suggestions made by partners and interviewed stakeholders. However, this study cannot propose a definitive observatory model because more work is required to sketch out the precise role and governance of such an entity.

Based on the information collected, five scenarios have been developed concerning a possible European observatory for skills related to cultural heritage. These scenarios explore different approaches in terms of governance, geographical scope, and stakeholder involvement.

4.10.1. Centralised, EU-coordinated Observatory

This scenario envisions a top-down approach, where the European Union coordinates the observatory, leveraging existing data sources like EUROSTAT, CEDEFOP, and ESPON, and data collected at Member-State level. The observatory would cover all Member States, harmonising the collection of data on cultural heritage skills across Europe. The centralised model would require political agreement at the EU level to ensure comprehensive participation from Member States. It would create a framework to capture data collection on heritage sector skills as per existing classification systems, until the ISCO, ESCO, NACE taxonomies are updated in line with the CHARTER recommendations. The observatory would allow for benchmarking and policy alignment. Being coordinated at EU level it could unlock EU funding for skills development.

Pros	Cons
• Comprehensive geographical coverage from the start • Benchmarking across Member States • Potential for unlocking EU funding for coordination efforts	• Time-consuming political negotiations • Potential loss of regional heritage specificity in data collection

4.10.2. Decentralised, regional-based Observatory

This scenario builds on existing regional observatories, leveraging their local knowledge and data collection capacity. Regions with established cultural heritage observatories, such as those in the Basque

[157] https://www.earlall.eu/about-us/

[158] Miriana Bucalossi, Tuscany Region, 06.09.24



Country and Tuscany Region, would form a networked observatory structure. Data would be gathered at the regional level, addressing localised skills gaps, with interoperability between regions being achieved through collaboration on a research framework and/or toolkit approach. National governments would have a supporting role, but the initiative would be driven by regional authorities and their respective stakeholders in the regional cultural heritage ecosystem.

Pros	Cons
• Strong regional engagement and tailored data collection • Easier to mobilise local stakeholders who are familiar with regional challenges • Could lead to better integration of cultural heritage skills into local and regional development plans serving the local labour market.	• Limited capacity at the regional level to handle large-scale data analysis • Difficulty in achieving data interoperability without national involvement • Risk of fragmentation and differentiation of information collected making any interoperability and collaboration impossible

4.10.3. Network-Driven Observatory

This scenario envisions a bottom-up approach, driven by a consortium of regional and sectoral networks like NEMO, ECCO, ICOMOS, European Historic Houses, ICOM and similar Europe wide players such as ENCATC (European network on cultural management and policy), ENCoRE (European Network for Conservation-Restoration Education), ERRIN (Cultural Heritage and Tourism Working Group). Organisations like EARLALL, international heritage networks (ICOMOS, ICCROM, UNESCO) would spearhead the initiative, coordinating data collection efforts among their members. The Observatory would function as a collaborative platform, where networks contribute data on heritage-related skills from their respective sectors and regions. While this approach would ensure broad stakeholder engagement, it would require strong coordination (and therefore operational capacity) to ensure the interoperability of data collected by various networks.

Pros	Cons
• High stakeholder involvement across different sectors and regions • Flexibility to address specific sectoral needs	• Risk of fragmentation due to diverse governance structures and expertise in data collection and analysis among networks • Potential difficulties in harmonising data collection methods across regions and countries • Challenge of running an observatory based upon FAIR principles and open when run by member-based networks

4.10.4. Mixed Approach

In this scenario, a model combining elements of the centralised, decentralised and network model is envisioned. Under a EU-level coordination mechanism, Regions with advanced cultural observatories, such as the Basque Country and Tuscany Region, would expand their remit to skills and could take the lead, and involve the Member-State level. International cultural heritage networks such as ICCROM, ICOMOS and others would collaborate. This model would test the governance structures and data collection methodologies, gradually expanding to other regions, like the CHARTER Regions, and involving EU networks like EARLALL and ERRIN to facilitate scalability of the model. This model could serve as a testbed for scaling the initiative to the entire EU over time.

Pros	Cons
• Builds on existing regional collaborations • Allows testing and refining of data collection methodologies before scaling up • Aligns regional and EU-level policy objectives	• Limited geographical reach during the pilot phase • Requires sustained EU, national and regional commitment for expansion

• Operationalises the distributed sectoral intelligence and data gathering potential of international networks	

4.10.5. Institution-Based Observatory

In this scenario, the Observatory would be established within a single institution, such as a university, or a major international organisation like UNESCO or ICCROM, with involvement of or funding from an EU agency. This institution would be responsible for overseeing data collection, analysis, and dissemination, supported by funding from the European Commission or in joint programming with other kinds of public funding. The observatory would operate on a European scale, focusing on building partnerships with regional and national stakeholders for data input. The centralised structure would ensure consistency in data collection but might lack the regional sensitivity needed to address local skills gaps.

Pros	Cons
• Consistent governance and data collection methods • Strong institutional support and potential for EU funding	• Limited regional engagement, which could hinder data collection at the local level • Long-term sustainability risk; requires a robust legal basis

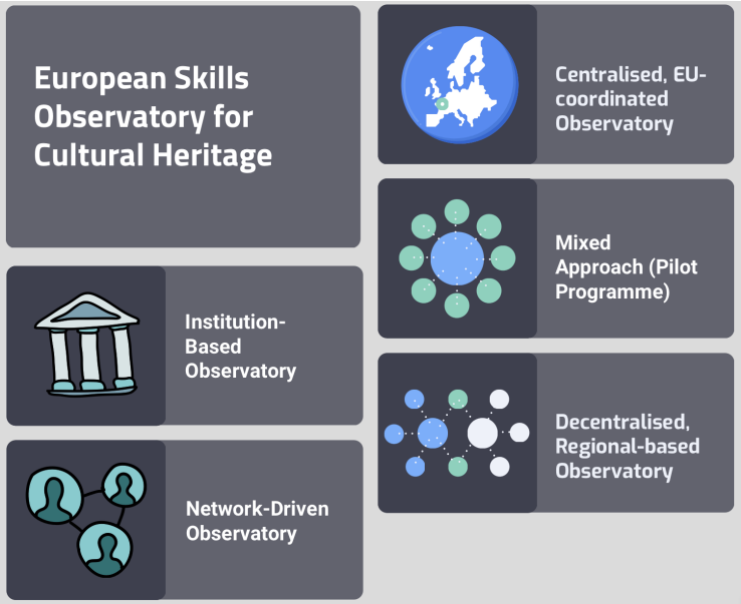


Fig. 6a Five scenarios for a European Skills Observatory for Cultural Heritage

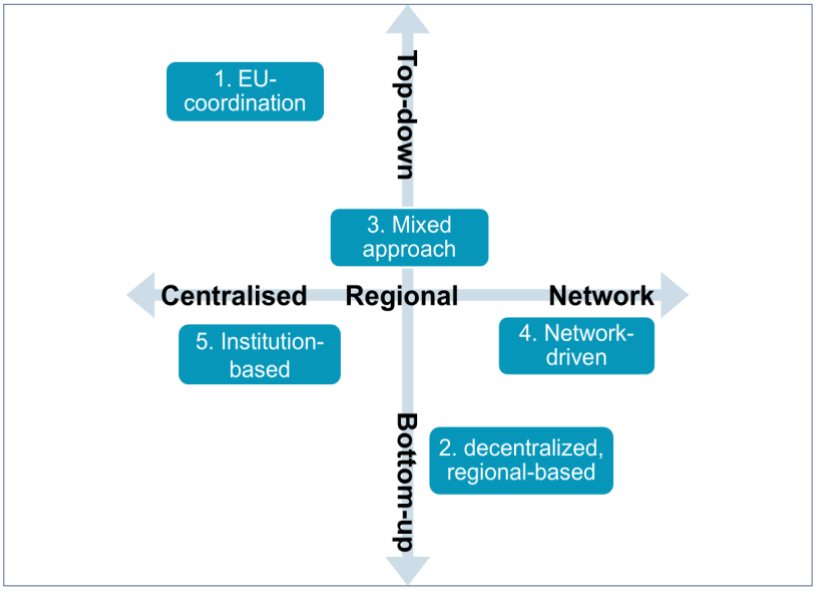


Fig 6b. The five scenarios visualised according to degree of centralisation on two axes

5. Conclusions

5.1 Summary of findings

This feasibility study has explored the context, needs, and potential for establishing an Observatory for Cultural Heritage.

The findings underscore that while various cultural observatories and analogous bodies operate across Europe and globally, and various organisations collect data, their diversity in governance, scale, and scope poses challenges when it comes to identifying a clear operational model for a new observatory. Fragmentation in the cultural heritage ecosystem and the limited visibility of the sector within classification systems create further significant barriers to gathering comprehensive data. Despite these challenges, the analysed observatories and analogous bodies have demonstrated effective practices in collecting granular data by leveraging their local, regional or sectoral networks.

The **mixed approach** (Scenario 3) is the model favoured by interviewees. It benefits from existing regional experiences while focusing on EU-level coordination, ensuring that both **regional specificity**, **national anchoring** and **European-wide consistency** are achieved. Such a model might be led by regions with advanced culture observatories, such as the Basque Country and Tuscany, supported by **an EU-level coordination mechanism**, involving the host Member State. **International or European cultural heritage networks** such as ICCROM and ICOMOS would collaborate in the initiative.

5.1.1 Benefits for heritage stakeholders

The study highlights a pressing and widely acknowledged need to better understand the baseline level of cultural heritage skills and employment across Europe. Such insights are essential for addressing capacity-building requirements and designing responsive education and training programs to bridge skills gaps in the sector. Emerging trends and drivers of change—including geostrategic challenges, the green transition, the circular economy, and the rapid digitization of cultural practices—are intensifying demands for upskilling and reskilling among cultural heritage professionals.

An observatory must attract long-term political interest and institutional commitment to succeed. It must support them to achieve their mandate by providing services that match user needs, continually evolve to meet changing demands and offer some preferential services not available to non-members. Membership should comprise an optimal combination of stakeholder typologies and levels of operation to fully represent all perspectives. The model must be capable of systematic and longitudinal gathering of cultural heritage skills data, along with scientific analysis and open dissemination.

The observatory outputs could **be utilised to influence change** through enhanced heritage skills intelligence; this would influence national, regional and sectoral skills policy development. Its granular and accurate skills data analytics within a territory could also support public authorities to



better control efficacy and efficiency processes and improve public procurement quality through a focus on building up contractor competences.

Observatory outputs could improve the decision-making process of heritage and educational institutions and help them to establish more specific competence criteria to enable education programmes or curricula to serve forecast job requirements. These services could enable professional associations and networks to advocate the role of heritage professionals in today's society and aid them to strengthen professional competences through more granular analysis of forecast needs in their specific field of operation, by identifying the skills needed by the regional and national market to serve the recognition, preservation and safeguarding and engagement needs of heritage assets.

An observatory composed of a diverse partnership would offer opportunities to collectively identify lacunae and partial coverage in existing local, regional and sectoral data collection; and create openings to engage many stakeholders types whose needs are not always surveyed, e.g. owners, contractors or unions.

Each member may gain cost savings from access to expert services and provision of vital information without significant expenditure on personnel or equipment. The observatory could offer preferential access or previews of data and information that may not be publicly available or only at a cost.

5.1.2 Potential observatory services

An observatory should collaboratively **develop and use robust data collection methods** that could support quality heritage skills intelligence across Europe. It should utilise advanced technologies in the analysis of heritage skills data, such as artificial intelligence.[159]

The observatory, working together with heritage, research and or statistics bodies, could develop research methodologies that capture quality, interoperable skills related data with both granular and general relevance for users operating at several administrative levels. It could aggregate data gathered at regional and national levels, to give a wider snapshot of skills and employment realities and needs.

Apart from data collection, an observatory could offer services or products such as analysis of EU, national, regional policies and actions with impact on heritage professions, identifying potential issues to be addressed promptly. It could undertake in-depth analysis of a specific heritage profession. An observatory could provide consultancy/expertise beyond consortium partners (for example to heritage institutions and organisations that want to review specific profiles for new recruitment; or to EU, regional, national authorities that are planning or drafting training policies, measures or schemes.

[159] Tuscany Region is considering a new collaboration with Pisa University about the vocational education and training field and will use AI for skills analysis. Miriana Bucalossi, Tuscany Region, 06.09.24. Proprietary apps such as Deepl are of decent quality for summarising heritage documents.



An observatory could provide research services and supports: e.g. coordinate member participation in international research consortiums or operate a researcher service with privileged access to the datasets for members' researchers. Its publications could include periodic sector monitoring reports based on new analysis[160] or the publication of articles/comments and contributions to scientific publications.

It could offer other support services to members, for example to create and manage ad hoc surveys as requested by members or organise workshops and seminars for benefit of members and stakeholders. It could keep stakeholders updated with newsletters and sector updates, e.g. frequent "heritage skills newsflashes".

Some of those products and services might be provided at a cost for non-members, contributing to the sustainability of the observatory.

Participants in the research envisioned the observatory concept as a useful tool to diffuse the CHARTER project outputs. It would aid integration of the CHARTER ecosystem approach that champions a people-centred vision of heritage, enriching collaboration between education providers and the labour market.

5.1.3 Key organisational requirements

Based on the findings of how observatories collect and use heritage skills-related data, five main conclusions have emerged that can guide future policymakers considering establishing a heritage skills observatory. These correspond roughly to the five scenarios set out above:

1. **Regional engagement is critical**: The regional level seems critical for collecting data to identify heritage specific skills gaps at the local and regional level.
2. **Central coordination offers advantages for harmonisation**: A centralised model, anchored in a national institution, would ensure consistency in data collection across Member-States for harmonised feedback to Eurostat.
3. **A mixed approach offers greater flexibility**: Combining regional engagement with EU-level and national coordination allows for harmonising data collection methodologies and, possibly, ensuring policy alignment.
4. **Network-driven models offer advantages for deep engagement**: Networks are a direct route to stakeholders; however, the variety of network structures and diverse areas of responsibility could pose challenges for harmonisation in data collection.
5. **Institution-based models ensure consistency but may lack local relevance**: Establishing the Observatory within a single institution provides consistency, but the top-down approach risks overlooking regional specificities vital to gathering quality skills data.

All potential models require political and logistical challenges to be addressed, such as a robust legal basis to create a permanent entity or to support a dedicated organisation in the long term.

Some success factors were noted by interviewed stakeholders for a new cultural heritage observatory: (1) expertise in cultural heritage, (2) adequate resources, (3) strong collaborations and partnerships, (4) network building (5) technological innovation, (6) a supportive strategy for

[160] The Cultural Observatory of Piemonte prepares annual and monthly reports; see https://ocp.piemonte.it/relazione-annuale/

upskilling stakeholders in the sector and at the level of sectoral policy making in data literacy; (7) a multi-annual plan for the roll-out beyond a single legislative term; and (8) a neutral organisation to manage the observatory.[161]

5.2 Suggested observatory pilot project

CHARTER suggests undertaking a pilot project to explore and clarify the focus, scope and practicality of an observatory (Recommendation 11.1). The importance of undertaking pilot programmes to review and learn from the experience is recognised across many research fields.[162] The pilot approach is useful in situations which carry risk or significant investment requirements, or when considering scaling up existing small initiatives.

The findings in this study suggest the need to involve organisations working at several levels of administration and across stakeholder types. In considering a pilot approach, future funders should consider a pilot that is specific in scope, utilises existing resources and is designed to evaluate the potential to scale up and become a permanent entity or service. A pilot project would demonstrate to other potential parties, such as EU networks EARLALL and ERRIN, the scalability of the approach after the pilot phase.

Some considerations for a pilot project include:

- Involvement of **institutions (national/regional) with expertise in managing cultural heritage or skills observatories / analogous functions**
- Involvement of **university/ies to design research frameworks capable** of producing data which are interoperable across regions and nations
- Anchor to a **national level body with a skills data and/or statistics mandate** for coordination and guidance
- Involvement of international/European **networks** for utilising stakeholder relationships to avoid duplication and ensure complementarity
- Involvement of **experts on Education and Training data for VET, HE and CET** on the national and European/international level
- Expertise on **linking cultural/heritage data with E&T data**
- Builds in **collaboration and partnerships** with educational institutions, other government bodies, cultural organisations, and industry stakeholders to ensure comprehensive data gathering and policy alignment
- Involvement of an **EU-level coordination mechanism**
- Design-in testing of the **governance structures** and **data collection methodologies**
- Design-in **review, evaluation and reporting** to demonstrate the potential to scale up and/or change scope or partnership arrangements
- agrees a clearly defined, **practical scope** for data collection and analysis, use of FAIR principles and systems that can accommodate data from various sources
- enables data collection with **regional specificity and sectoral granularity**

[161] Observatorio Vasco de la cultura, 09.08.24; FARO, 18.06.24.
[162] Malmqvist, J., Hellberg, K., Möllås, G., Rose, R., & Shevlin, M. (2019). Conducting the Pilot Study: A Neglected Part of the Research Process? Methodological Findings Supporting the Importance of Piloting in Qualitative Research Studies. International Journal of Qualitative Methods, 18. Available at: https://doi.org/10.1177/1609406919878341

- Includes capacity building relating to **technology and innovation** within the organisations involved in areas like collecting and dealing with big data and the use of AI.
- Includes **a local skills development focus** (closely linked to the regional labour market and E&T offer)
- can demonstrate **European-wide consistency** to provide valuable insights for all Member States, regions and heritage networks.

5.2.1 Finance

A number of **EU funding programmes** could potentially provide the necessary support to undertake a pilot project, but entails the risk to generate unnecessary competition jeopardising the comprehension coverage of the entire sector in the EU which is very much needed to overcome the fragmentation addressed in the analysis of this report.
A Pilot Project seems suited for this purpose as they are designed to test a new policy initiative or prepare for adoption of a future programme.[163] A call similar to the 2024 Erasmus+ call for policy experimentation for adult education[164] supporting the establishment of Regional Skills Partnerships, would be another option to support a pilot project, with a requirement to include statistics bodies and represent employers/the job market. Furthermore, creating more synergies between other Erasmus+ schemes like the Centre of Vocational Excellence, Partnerships for Innovation, the European University Alliances could also be leveraged here. Some suggested funding sources include:

- The Erasmus+ (for example Erasmus+ Forward-Looking Project Scheme)[165]
- ESPON[166]
- JASPERS[167]

It will be critical to anchor the outputs of a pilot observatory project in a multi-annual roadmap supported by broad political commitment, active engagement from the sector, and an **investment budget across all relevant policy levels**, for successful upscaling in a second phase. The new European Commission (2024-2029) has announced a political objective to establish a Union of Skills, which indicates high-level support for practical measures such as an observatory on skills.[168] Furthermore, it would be recommendable to explore synergies with the stakeholder support for skills intelligence already offered by the OECD.

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[163] https://www.eacea.ec.europa.eu/grants/2021-2027/pilot-projects-and-preparatory-actions-pppas_en; see also https://www.europarl.europa.eu/RegData/etudes/ATAG/2024/762365/EPRS_ATA(2024)762365_EN.pdf.
[164] European policy experimentation (ERASMUS-EDU-2024-POL-EXP)
[165] https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/opportunities/topic-details/erasmus-edu-2023-pi-forward-lot2 This call is currently closed.
[166] https://www.espon.eu/about
[167] https://jaspers.eib.org/
[168] "The new Commission will put forward a Union of Skills, focusing on investment, adult and lifelong learning, skill retention and the recognition of different types of training to enable people to work across our Union". At https://ec.europa.eu/commission/presscorner/detail/en/ip_24_4744. See also the Mission Letter to Roxana Mînzatu, the new Executive Vice President for Skills, available at: https://commission.europa.eu/document/27ac73de-6b5c-430d-8504-a76b634d5f2d_en.

5.3 Stakeholder agreement

This study explores models of various cultural observatories and data collecting institutions in Europe and beyond. It discusses the sectoral stakeholders' willingness, capability and capacities for contributing to the establishment, governance and running of a cultural heritage skills observatory. The original intent in the project application was to draft a **model of stakeholder agreement** for the proposed observatory. However, as the preceding analysis and findings show, the observatory could first be established as **a pilot project**. It is therefore impossible to anticipate what the successful end model will be like and how it will be governed and financed. Therefore, the type or content of a stakeholder agreement cannot be prescriptive at this stage.

The types of agreement used could vary from **formal and long-term** in duration, to **informal and short-term depending on the types of involvement in terms of both human and financial resources**. Hence, relationships and responsibilities are likely to vary greatly, given the range of typologies of institutions and organisations that could be involved in the observatory.

The type of legal entity and governance structure, as well as the mission of each stakeholder, would impact the type of agreement. Other important issues to consider in the agreement relate to the resources (financial, human, infrastructure, etc.) that stakeholders need or can bring to the collaboration. An agreement must safeguard the intellectual property rights and assets of participants that will be used in the observatory such as existing datasets and analysis, IT equipment and software, and dissemination mechanisms.

The agreement should set out the benefits arising from a joint endeavour, such as access to jointly generated new knowledge; building new capacities within each stakeholder organisation, and the utilisation of the collected skills intelligence for the benefit of all parties involved.

5.4 Next steps

Key steps to act on this feasibility study include convening stakeholders with a demonstrated commitment to the initiative, unlocking investments and identifying suitable funding mechanisms. It may be feasible to mobilise a broad support base through the proposed CHARTER Alliance. Establishing a European observatory related to heritage skills would mark a significant step toward enhancing the resilience, sustainability, and adaptability of Europe's cultural heritage sector.

Annex 1. Complete list of observatories and centres

This list includes a list of the centres that have been considered for analysis. The name and country of the observatory's headquarters are indicated. A comment is added in brackets to clarify the centre's mission. The website is also included if it exists.

Members of the U.N.E.S.C.O. International Network of Cultural Policy Observatories



1. Australian Key Centre for Cultural and Media Policy, (Griffith University), Australia, (Australian Cultural Observatory. Publishes the journal Culture and Policy)
   http://www.gu.edu.au//centre/cmp

2. Boekman Foundation. The Netherlands (collects and disseminates information on cultural policy and the arts at national and international level).
   http://www.boekman.nl

3. Centre for Cultural Policy Research. University College of Boras. Sweden.
   http://www.hb.se/

4. Centro de superación cultural, Cuba, (Centre for study and training)

5. Creative Exchange, Great Britain, (Network of organisations and individuals using culture and creativity for sustainable development)
   http://www.creativexchange.org

6. Cultural observatory of Buenos Aires, Argentina (dependent on the Faculty of Economic Sciences of Buenos Aires).
   http://www.econ.uba.ar/www/institutos/observ-cultura/index.html

7. Culturelink Network, Croatia (Culturelink, the network of networks for research and cooperation on the development of culture was created by UNESCO and the Council of Europe in 1989. It publishes the Culturelink magazine)
   http://www.culturelink.hr

8. ERICArts, European Research Institute for Comparative Cultural Policy and the Fine Arts, Germany (Multinational research agency). In collaboration closely with the Council of Europe. Its "Compendium" programme makes a comparative analysis of the cultural policies of the countries of the Council of Europe. http://www.ericarts.org

9. EUCLID, European and International information, new and analysis for the arts and cultural sector. (Conducts research projects for the European Commission and the Council of Europe).
   http://www.euclid.cio.uk

10. Asia Europe Foundation. (Sponsors activities in the fields of heritage, governance, media, communications, youth and education between Asian and European countries).
    http://www.asef.org

11. G.30, Dakar, Senegal.
    http://grop30afrique.ifrance.com/group30afrique

12. INTERARTS, European Observatory of Regional and Urban Cultural Policies, Spain (International cultural cooperation agency).
    http://www.interarts.net

13. International Arts Bureau. (Independent cultural research, information and consultancy agency. Publishes the magazine The International Arts Navigator) http://www.international-arts.org

14. Kulturpolitische Gesellschaft e.V. Germany. http://www.kupoge.de

15. Observatorio de Política Cultural de Sao Paulo, Brazil

16. Observatory of municipal cultural policies. Uruguay (Montevideo)

17. Regional Observatory on Financing Culture in Central and Eastern Europe, Hungary (known as the Budapest Observatory), http://www.budobs.org

18. Russian Institute for Cultural Research, Russian Federation. http://www.rik.ru

19. Osservatorio culturale e reti informative. Direzione Generale cultura, identitá e autonomie Regione Lombardia, Italy, (Observatory mainly focused on information with some lines of research). http://www.lombardiacultura.it

20. SACIS, South African Cultural Information System, Mozambique.

21. Source of memory and cultural identity, Tunisia.

22. Swedish Bank of Sweden Tercentenary Foundation. Sweden (This foundation of the Bank of Sweden supports research projects in the human and social sciences).

23. University of Nottingham-on-Trent, Cultural Policy and Planning Research Unit, Great Britain, (Cultural Policy Unit of the Department of Humanities) http://human.ntu.ac.uk

24. -ZfKf - Zentrum f. Kulturforschung. Germany (Bonn).

Other observatories and centres of interest

1. Arcade. Agence régionale de coordination artistique et de développement. https://arsud-regionsud.com/

2. ARTECA Centre de ressources de la culture en Lorraine (Lorraine, France, closed in 2018)

3. Service observatoire. France (Observatory of the Provence-Alpes-Côte d'Azur region.) http://www.arcade-paca.com



4. Arts Council England. (The Arts Councils of Great Britain, through their annual report, give a monthly account of arts funding and cultural policy).
   http://www.artscouncil.org.uk

5. Center for Arts and Culture. United States of America.
   http://culturalpolicy.org

6. Centre for cultural policy research. Great Britain (created in 2001 on the occasion of Glasgow's cultural capital and based at the University of Glasgow, this observatory focuses its studies on cultural development in cities)
   http://www.culturalpolicy.arts.gla.ac.uk

7. Cultural Trends, Great Britain (Cultural Trends magazine with statistics on the cultural sector since 1989)
   http://www.tandf.co.uk

8. Department of Cultural Policy and Management Great Britain (The City University of London has a Department of Cultural Policy and Management which conducts research on the cultural sector. The department organises various postgraduate courses on cultural management).
   http://www.city.ac.uk/artspol

9. Département des Études, de la Prospective, des Statistiques et de la Documentation, France https://www.culture.gouv.fr/nous-connaitre/organisation-du-ministere/Le-secretariat-general/departement-des-etudes-de-la-prospective-des-statistiques-et-de-la-documentation-deps

10. El Observatorio Vasco de la Cultura (Basque Country, Spain) www.Euskadi.eus

11. E-R Osservatorio Cultura e Creatività (Emilia-Romagna, Italy)
    www.emiliaromagnaosservatorioculturaecreativita.it

12. European Audiovisual Observatory https://www.obs.coe.int/en/web/observatoire

13. European Group on Museum Statistics https://www.egmus.eu.

14. The European Heritage Hub & Europa Nostra https://www.europeanheritagehub.eu/

15. FARO https://faro.be/

16. Herein European Cultural Heritage Information Network https://www.coe.int /en/web/herein-system

17. Historic Environment Scotland https://www.historicenvironment.scot/

18. Innovarium - Observatory of Cultural Policies. Venezuela http://www.innovarium.com/

19. Musique et danse en Poitou-Charentes. (Cultural observatory of the Poitou-Charentes region, specialising in live performance). https://www.observatoire-culture.net/projet/observation-culture-region/

20. Observatoire cultural canadien. (Culturoscope is an online service for the dissemination of Canadian culture and consultation for cultural policy specialists) http://www.pch.gc.ca/progs/occ-cco/index_f.cfm

21. Observatoire de politiques culturelles de Grenoble. France (National observatory dedicated to the observation of cultural policies and the processes of decentralisation and deconcentration. Support to local authorities and training of cadres). http://www.observatoire-culture.net

22. Observatoire de la culture et des communications du Québec (Québec, Canada) https://statistique.quebec.ca/fr/institut/notre-organisation/observatoire-de-la-culture-et-des-communications-du-quebec

23. L'Observatoire des Métiers d'Art (France) https://www.unma.fr/lobservatoire-national-des-metiers-dart/
Created in 2012 by the organization Ateliers d'art de France (which is a professional union of art crafts) it has been inactive since 2019 while Ateliers d'art de France remains active

24. Osservatorio Culturale del Piemonte (Piedmont, Italy) https://ocp.piemonte.it/

25. Observatorio della Cultura (Tuscany Region, Italy) https://www.regione.toscana.it/osservatorio-regionale-cultura

26. OPAC - Observatorio das Actividades Culturais (Portuguese Observatory of Cultural Activities), Portugal https://opac.cies.iscte-iul.pt/

27. Oppes. Observatoire des politiques publiques en Europe du Sud. (Study centre linked to the University of Montpellier, which carries out cultural observation activities in the Languedoc-Roussillon region). http://www.oppes.org

28. Prokultura: Observatory of Cultural Policies https://culture360.org/resources/prokultura-observatory-cultural-policies/

Annex 2: Skills Observatory Interview Questions (for observatories and those performing observatory functions)

11.06.24

Introduction to interviewees

Cultural Heritage Actions to Refine Training, Education and Roles (CHARTER) is an Erasmus + project that seeks to create a lasting, comprehensive sectoral skills strategy to guarantee that Europe has the necessary cultural heritage skills to support sustainable societies and economies, including transversal competences such as digital/technological and green/blue economy skills. The CHARTER consortium is made up of 47 partners from 14 EU countries. It represents some of the top education and training institutions, organisations, networks and employers of the European cultural heritage sector.

The Alliance is tasked with producing a feasibility study for a new European Cultural Heritage Skills Observatory and, as noted above, developing a sectoral skills strategy. As part of this process, we are seeking to understand and benchmark organisations who gather data relating to cultural heritage skills.

We have prepared the following interview questions for this purpose and look forward to discussing the questions relevant to you when we meet. Please don't hesitate to ask for clarification on any of the questions that follow before we meet!

Interview questions aimed at those who gather data relating to cultural heritage skills

1 Do you gather skills-related data for supporting the development of cultural heritage?

   a. If yes: what kind of data? And how do you collect that data?

   b. If no: why not? The data are not available, existing datasets are non-interoperable, priority is laid on other datasets for the sector (for example visitor numbers, programming etc.) …?

2 What kind of

(1) additional skills-related data would it be relevant for you to gather to support cultural heritage policy & strategy development?

(2) data-science techniques (e.g. skills forecasting) would be feasible for you develop to support cultural heritage policy & strategy development?

(1) e.g. number of pupils/students enrolled and graduating in cultural heritage education & training programmes, data on retirement evolution of cultural heritage workforce, skills gaps in the current workforce, future skills needs …

(2) e.g. AI modelling…

3 Could you be a long-term provider of data to a Cultural Heritage Skills Observatory?

   a. If yes: excellent!

   b. If no, why not?

4 Would your organisation (together with other actors) be suited to manage a Cultural Heritage Skills Observatory in the long term and sustain it?

a. If yes: with which actors?

b. If no: why not? Who else would be suited …?

Interview questions aimed at those who use data relating to cultural heritage skills

1. Do you already use data for supporting the development of cultural heritage skills related policies?

a. If yes: what kind of data? And who is collecting that data?

b. If not: why not? Data not available, data are non-interoperable, priority is laid on other datasets for the sector as in Q1 above …?

2. What kind of additional data could support you for better cultural heritage skills related policies?

Please note that better can mean:

- more detailed data than what is already available
- covering more subsectors of cultural heritage that are currently still missing
- allowing to move from reactively innovating education and training programmes to proactive innovation of the programmes to anticipate future skills needs?

3. Why are those additional data currently not available? What do you think are the main problems or reasons?

4. If applicable, what data or indicators do you use to monitor the progress of skills related policies?

5. Do you think a European Observatory could support learning mobility or labour mobility? Should such an observatory first be developed at a regional/ interregional/ national level?

Skills Observatory Interview Questions (for international cultural heritage bodies)

1. Have you considered establishing a cultural heritage data observatory (or a data collection and analysis function within your organisation) - and if so, have you drafted a policy or strategy in this regard?

2. Is heritage skills data a priority for such an observatory? (for example, data on education and training, data on current and forecast skills needs)



3. If yes, would this observatory collect primary data or collate secondary data from existing sectoral / national / European sources?

4. What other essential functions related to heritage professions should the observatory include/exclude? (for example, data on employment in heritage, data on economic value of heritage work)

5. What is missing in the data we collect at present in terms of education and training/ heritage skills?

Annex 3: CHARTER European observatory for skills data survey



1. Full Name

2. Email address

3. Institution Name

4. Does your institution collect skills-related data for supporting the development of cultural heritage?

- ◯ Yes
- ◯ No
- ◯ I don't know

5. What kind of skills-related data does your organisation already collect?

6. The data that your organisation uses are mainly

- ◯ Primary (you collect yourself)
- ◯ Secondary (existing data from elsewhere)
- ◯ A mix of primary and secondary data
- ◯ I don't know

7. What additional skills-related data would your organisation like to collect/use?

8. Does your organisation need up-skilling to collect, provide and use more detailed data? What skills needs have you identified ....

9. Could your organisation be a long-term provider of data to a European Observatory for Skills?

- ◯ Yes
- ◯ No
- ◯ I don't know

10. What do you envisage are the essential functions of a European Observatory for Cultural Heritage Skills?

- ◯ Gathering primary data on sectoral skills
- ◯ Gathering secondary data on sectoral skills
- ◯ Cleaning gathered data
- ◯ Analysing and disseminating data
- ◯ Formulating research questions
- ◯ Designing research instrumentation
- ◯ Dissemination/communication of findings
- ◯ Other

11. Would your organisation - possibly with other actors - be suited to manage and sustain an EU Cultural Heritage Skills Observatory?

12. What organisation would be suited to host and EU Cultural Heritage Skills Observatory?

13. Are you happy for us to follow up on the information provided in this survey via email if deemed necessary?

- ◯ Yes
- ◯ No

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Microsoft Forms

Annex 4: Synopsis of CHARTER consortium survey data

	yes	no	don't know					
1. Does your institution collect skills-related data for supporting the development of cultural heritage?	10	7	2					
	related to museums	related to conservation and restauration	other	no answer	N/A			
2. What kind of skills-related data does your organisation already collect?	4	2	3	6	4			
Other data:	'Other' data are connected to a wide variety of CH professionals, from sustainability development and crises management, to the impact of digital transformation, training programmes, cultural data, AI and its impact on CH professions, and job vacancies in the CH sector.							
	primary	secondary	mix	no answer				
3. The data that your organisation uses are mainly	5	2	11	1				
	diverse	other	none	no answer	N/A			
4. What additional skills-related data would your	10	3	1	4	1			

organisation like to collect/use?								
Other skill related data:	Impact related data on CH valorisation activities, educational paths and careers, promotion of monuments, on the number of enterprises and craftspeople in CH, their competences and the shortages thereof.							
	yes	lack of resources	other	no	no answer			
5. Does your organisation need up-skilling to collect, provide and use more detailed data? What skills needs have you identified	8	2	5	1	3			
Upskilling required:	Knowledge on data analysis, processing and acquisition (the latter from the social sciences) is needed. Next to this cultural marketing and interpretation are suggested. Also the analyses for other stakeholders as well as a systematic and/or coordinated approach for gathering data is mentioned.							
	yes	no	don't know					
6. Could your organisation be a long-term provider of data to a European Observatory for Skills?	7	8	4					
	gathering primary data	gathering secondary data	translate data	dissemination & communication	analysing & disseminating	formulate RQ	all of them	cannot choose
7. What do you envisage are the essential functions of a European Observatory for Cultural Heritage Skills?	6	1	1	4	4	1	1	1



	yes	no	maybe	other	no answer	N/A		
8. Would your organisation - possibly with other actors - be suited to manage and sustain an EU Cultural Heritage Skills Observatory?	8	6	2	1	1	1		
	European (pan)	other	don't know	no answer	N/A			
9. What organisation would be suited to host and EU Cultural Heritage Skills Observatory?	5	7	2	3	2			
Suggestions for a suitable host:	An existing network (ENTACT?). An organisations that deals with data on a daily bases (not a CH institution nor an university). A consortium. The organisation should be situated in Brussels and lastly an organisation with public interest, mandate and wide relations.							
	yes	no						
10. Are you happy for us to follow up on the information provided in this survey via email if deemed necessary?	19							

Annex 5: Interview summaries

Interviewee	Role & Organisation	Date
Catherine Cartmell	Catherine Cartmell, Skills Investment Plan Manager at Historic Environment Scotland	13.06.24
Saidja Steenhuyzen & Alexander Vander Stichele	FARO, Flanders Heritage Organisation	18.06.24
Ted Oakes	Policy Advisor, The European Heritage Hub & Europa Nostra	07.08.24
Ainhoa Bernabe Aramberri	Directorate of Cultural Heritage-Museum Centre, The Basque Country	09.08.24
Maria Teresa Iaquinta	Secretary-General - Italian National Committee of the International Council on Monuments and Sites (ICOMOS)	14.08.24
Cristina Gonzalez-Longo	President of the International Council on Monuments and Sites (ICOMOS) International Training Committee (CIF)	20.08.24
Alison Heritage	International Centre for the Study of the Preservation and Restoration of Cultural Property	28.08.24
Miriana Bucalossi	Head of Apprenticeships, Work Based Learning Policies and EU Project Management Team, Tuscany Region	06.09.24
Jérémie Vandenbunder	Researcher & analyst at the Ministry of Culture, Départment des Études, de la Prospective, des Statistiques et de la Documentation (DEPS), France	10.09.24
José Soares Neves	Director of the Observatorio das Actividades Culturais (OPAC), Portugal	14.09.24

Lateefah Alwazzan	consultant, UNESCO Culture|2030 Indicators Programme	20.11.2024

FARO Interview Summary

Summary of interview with Saidja Steenhuyzen and Alexander Vanderstichele, Researchers at FARO, Flanders Heritage Organisation, via Teams 18th June 2024

The views of Saidja Steenhuyzen and Alexander Vanderstichele represent the FARO opinion.

FARO is the Flemish Institution for Cultural Heritage.

Interviewees:

- FARO - Saidja Steenhuyzen, Researcher
- FARO - Alexander Vander Stichele, Research Coordinator
- Interviewer: Astrid Hannes, ERRIN CHARTER WP5 co-leader

Do you gather skills-related data for supporting the development of cultural heritage?

- The interviewees would characterise FARO more as a data user (in collaboration with the Flemish Government's administration CJSM) than a data provider, even if FARO, does collect data from the sector.
- In the past, FARO conducted sector surveys using extensive questionnaires. The survey was conducted in 3-4 iterations between 2010 - 2014, and resulted in a publication "*Cijferboek*" (literally *Book of figures*), which was published digitally every two years. The "Cijferboek Cultural Heritage" (2010 edition) was developed within the PRISMA research project by FARO in collaboration with government agencies (the Arts and Heritage Agency, the Department CJSM (Culture, Youth, Sport and Media), the Study Service of the Flemish Government), and in consultation with the cultural heritage sector. The goal was to examine how to collect policy-relevant quantitative data on nationally recognized or subsidised cultural heritage organisations (i.e. recognized on the Flemish level since the communities are responsible for culture in Belgium and not the federal government). This aligns the cultural heritage sector with other cultural sectors where such monitoring has been established, addressing the objectives of sustainable policy. The report includes the results of an initial "baseline measurement" of nationally recognised and/or subsidised cultural heritage organisations in Flanders for the reference year 2009. This first version of the "Cijferboek" was effectively a "test" to assess the availability of data within organisations and identify problem areas. Therefore, considerable attention was paid to evaluation aspects in this initial version.
- In 2020, plans to restart the quantitative survey were formulated by the Flemish administration's Department CJSM with the aim of collecting data from the entire sector, whereas FARO only focused on recognized and subsidised sectors (cultural Heritage (museums, archives, heritage service organisations); but not intangible Heritage agricultural heritage for instance). Due to capacity limitations within the Department CJSM, the data collection was handed over again to FARO in 2022.
- Data Monitoring for the Cultural Heritage Sector (2022 - ...) by FARO: In the previous period (2010-2014), the survey was conducted every two years and one edition covered all

sectors, however focusing only on the recognised and subsidised sectors. Since 2022, FARO's data collection now focuses for each edition on a specific subsector and is extended to the whole professional section of each subsector (meaning, each organisation questioned has at least 1 employee). This means that ever since, each sector is surveyed **once every six years**.

More background information retrieved from the FARO website on **Data Monitoring in Cultural Heritage (2022–…):**

In early 2021, a coordinated *Research Agreement Framework* was established and signed between FARO and the Flemish government. This framework outlined three main content areas, including agreements regarding the **collection, management, processing, and publication of policy-relevant data and key figures for various sub-sectors**. The plan for new monitoring of the cultural heritage sector was defined here.

The framework specified that the Flemish government, specifically the Department of Culture, Youth, and Media, would take on this task for the recognised and subsidised cultural heritage sector. FARO advises the department on optimising the data to be collected. Additionally, FARO would explore which data could be collected in the broader cultural heritage field and how best to do this.

FARO has initiated several data monitoring projects within the heritage sector. For example, FARO took the lead in establishing a new visitor registration framework for museums (2021–2022), as well as for archives and heritage libraries (2023).

At the beginning of 2022, FARO, VVBAD (the Flemish Association for Libraries, Archives and Documentation), and Archiefpunt planned a **quantitative survey of Flemish archives to prepare for a new policy planning period (2024–2028)**. This survey was designed as the starting point for new data monitoring, outlining a schedule where each sub-sector in the cultural heritage field would be surveyed periodically.

Target Audience: In this process, the **recognised and subsidised sector**, FARO's main target group, will always be consulted. Overlap with existing surveys and registrations (such as annual reporting for DCJM subsidies) will be minimised, in coordination with the sector and the department. The non-subsidised sector is very diverse. For data monitoring, FARO has decided to focus on the professional field. Non-professional actors operate differently and require a different monitoring methodology. Furthermore, they are harder to survey and engage in data collection efforts.

Process: Data monitoring involves **regular data collection to identify trends.** It is proposed to conduct **one survey per sector per policy period**. Since surveying a (sub)sector requires significant time, a rotation system is used to avoid surveying all sub-sectors simultaneously. This allows for dedicated focus on data collection within a specific sector, reduces overlapping surveys (for actors involved in multiple sub-sectors), and avoids survey fatigue (e.g., prior to a new policy planning period). The proposed timeline within FARO's 2023–2027 policy period is as follows:

- **Archives:** 2022 – results in 2023
- **Associations:** 2022 – results in 2023
- **Heritage Libraries:** 2024 – results in 2025
- **Museums:** 2026 – results in 2027

- FARO dedicates in average **0,5 FTE annually** to the data monitoring.
- The survey targets the level of **organisations**, and does not collect nor analyse data at the level of individual employees.
- Central research question(s) for the survey on archives were:
    - What does the professional archive sector look like in 2022?
    - On which domains/themes do professional archive staff focus? And what are the key points of attention for the future?
- What data is collected (relevant for CHARTER)?
    - The **number of employees** (see Figure 1 below),
    - The **number of volunteers**
    - The **function level and the field of study:** this is however too broad to encompass; due to the scope of the research and limited capacity to conduct the analysis. Including an open question is not feasible (the survey is co-designed in consultation with the sector).
- The results from the survey can be found in the separate annex.

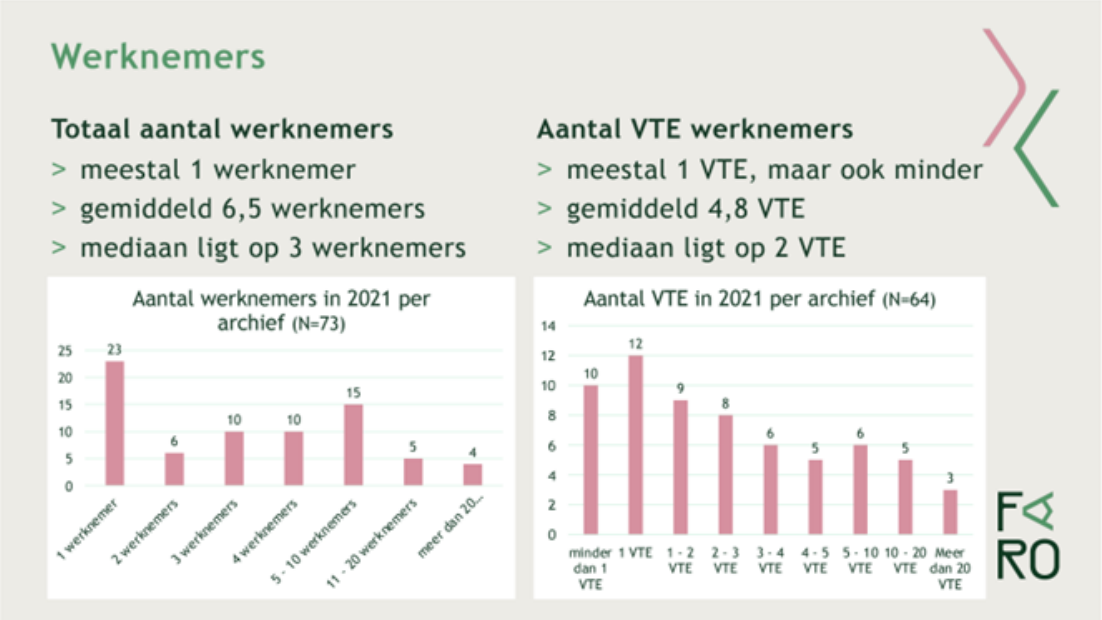


Figure 1: Results FARO Datamonitor 2022 Archives: number of Employees

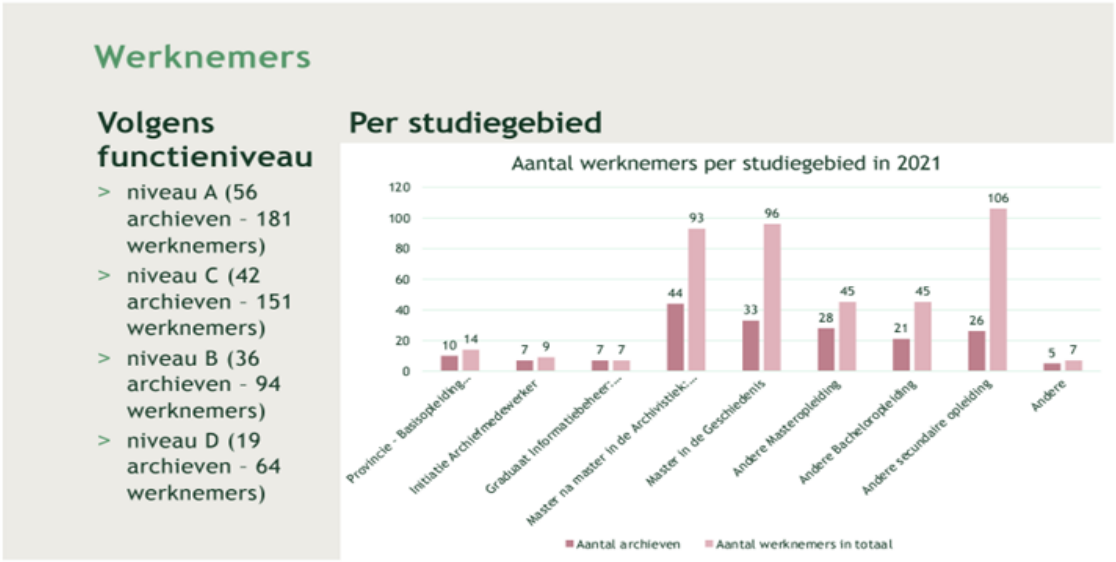


Figure 2: Results FARO Datamonitor 2022 Archives: number of employees as a function of their Education and Training ad of their function level

What kind of (1) additional skills-related data and (2) data-science techniques (skills forecasting) would be relevant and feasible for you to gather/develop to support cultural heritage policies?

- Following data would be interesting to have:
  - More data on audiences: who are the visitors, how many visitors, what do they come for, what are their motivations and expectations, how do they evaluate their visit, …?
  - Training background of professionals: their diplomas; difficult to collect data on informal learning experiences.
  - Work experience and evolution of professional careers within organisations and the broader field
- The interviewees flagged the difficulty for the stakeholders in the sector to provide consistent & correct data. There is also the need to support the stakeholders in conducting the survey, strengthen the collaboration with non-subsidized partners to ensure the data quality. They also flagged the importance of having a neutral body conducting the survey. Although most heritage organisations see the importance of monitoring the field, there is always the fear that the main reason why these data are collected is for controlling the sector.

- FARO is reluctant about the idea of making the provision of data by stakeholders mandatory for obtaining funding (like is done for instance by Historic Environment Scotland). Some data are sent to the government (museums, and public data) for demonstrating their eligibility for subsidies (control purposes), a role that is anchored at the level of the Flemish administration, not assigned to FARO. Such a 'data provision in return for funding' doesn't seem a good approach for Flanders. The Flemish administration



is committed to reduce administrative burden, red tape, particularly when only limited feedback deriving from the data analysis can be given in return to the sector.

- There remains a substantial part of data illiteracy (some data are only required for the organisational policy plans). The interviewees doubt if there is a magic formula for efficient feedback to the sector, which would be the biggest driver for providing the data. It is more effective to seek a win-win situation with the sector's stakeholders (what kind of data, what kind of analysis would they be able to provide and find useful to obtain).
- In the Netherlands, the archive benchmark also provides added value to the stakeholders, as it allows them to consult their own results, but also to benchmark. This kind of win-win is good, and the questionnaire is being adjusted accordingly.
- In Flanders, FARO leads the data monitoring survey, which is co-developed together with the sector. Also, the results are shared with the sector. The ideal way to share the results would be through a data platform, yet this is a costly investment. Now FARO shares the results in PDF format approximately one year after the collection of the data.
- The fact that the monitoring tools are developed together with sector professionals is very important. Not only does it create goodwill among the potential target group; but more importantly, it makes sure that the monitoring instrument (the questions, definitions and answering categories) comes as close as possible to the way the different sector organisations (museums, archives, heritage libraries) think and act. This is crucial in the (potential) success of every monitoring effort.
- Before starting with an observatory, one should question what the 'carrot' might be for stakeholders to ensure their buy-in, and how can you make the data results as much 'plug & play-ready' to create a clear added value for daily work. A consistent set of definitions, questions and answering categories, that can be used within different contexts and cross-nationally is primordial; but very hard to achieve (even on a regional level this tends to be difficult). In Flanders for instance, the same organisation often needs to provide different numbers on a same topic to different parties (e.g. local government, Flemish ministry of culture, Flemish Tourist association, …). This is frustrating and does not help the monitoring effort.
- The type of secondary data they are using already:
    - Demographic data
    - Arts Point (Kunstenpunt)
    - Influx of students into the art academies.
    - Outflux of graduated students to the labour market.
    - Career progression.

It would be interesting to collect more data on the educational background of professionals working in the sector, but the Cultural Heritage sector is so broad which makes it difficult to know what educational programs to focus on. In the range from sociologists, (art) historians and marketeers over economists, ICT experts and more technical professions. The educational background of heritage professionals is very diverse; as well as their careers within and outside of the heritage sector. This makes it difficult to systematically monitor evolutions in skills and knowledge There is also a continuous evolution and change in educational programmes and training opportunities: some disappear, others are reformed or enamed, new ones pop-up...

Some crafts and techniques have disappeared, some are still offered through VET. Besides the formal training (in Belgium e.g. University of Antwerp, la Cambre in Brussels or Arts et Metiers and

CVO's in Flanders), there is also a whole world of more or less informal training (both on the working floor as outside of it) which is not so easy to monitor.

It would be interesting for FARO to know where such training is still offered, who attends these and who ends up in the professional heritage field. But the interviewees would not know who within their own organisation would be able to study/analyse this.

Furthermore, many of the skills people have were learned 'on the job', transferred from colleague to colleague (like for example how to digitise heritage...). This is almost impossible to monitor in a consistent way.

Is FARO using advanced tools, such as AI Modelling for Forecasting?

These tools are still quite new, and only gradually one is coming to understand what the possible benefits and drawbacks are.They are also still quite costly. At this moment we don't have that much experience with AI-led research tools; although we are exploring the possibilities. Furthermore, the need for having good quality basic data is much bigger than for such new tools for data analysis. Saidja Steenhuyzen expresses how they can only calculate the response rate on the basis of the number of invited stakeholders to their own surveys, as an accurate data model and an accurate number of all actors in the sector are lacking.

Could FARO be a long-term provider of data to a Cultural Heritage Skills Observatory?

FARO could potentially be a long-term data contributor but there are challenges:

- EUROSTAT: Difficulties in achieving data harmonisation across EU27 due to differing definitions (e.g., what is a "museum"; ICOM definition? This varies between public and private). Regardless of these challenges, it is important to keep the efforts ongoing.
- EGMUS: European Museum Statistics: While useful for European visitor reporting in museums, Belgium lacks standardised national reporting and there is no Belgian support centre in place. Responsibilities are divided between regional authorities, in the Walloon Region there is no counterpart for Flanders.[1]

Who could host a EU Skills Observatory for Cultural Heritage?

The interviewees explain important reflections about the most appropriate organisation to host such an Observatory:

- Have a tradition in data collection and analysis
- Sufficiently neutral, good knowledge of the sector.
- Coverage of broad Culture heritage field
- Good example from the Netherlands: The Boekman Foundation is delivering the Cultural Monitor[2] allowing to retrieve and visualised dashboards of data collected at national, regional, local level:



Figure 3: Dashboard visualisation of average visit frequency of heritage visitors. https://www.cultuurmonitor.nl/dashboard/visualisatie/?chartType=BAR&indicators=691



Figure 4: Number of volunteers in museums (all museums) - map visualisation

https://www.cultuurmonitor.nl/dashboard/visualisatie/?chartType=AREA&indicators=750&year=2022

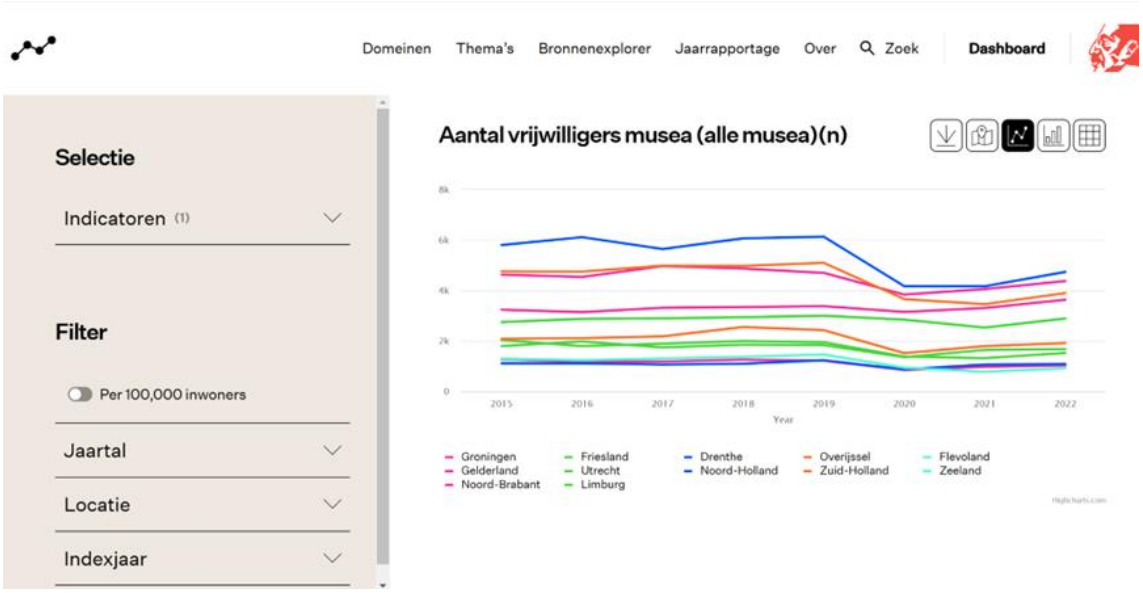


Figure 5: Number of volunteers in museums (all museums) - graph evolution

https://www.cultuurmonitor.nl/dashboard/visualisatie/?chartType=AREA&indicators=750&year=2022

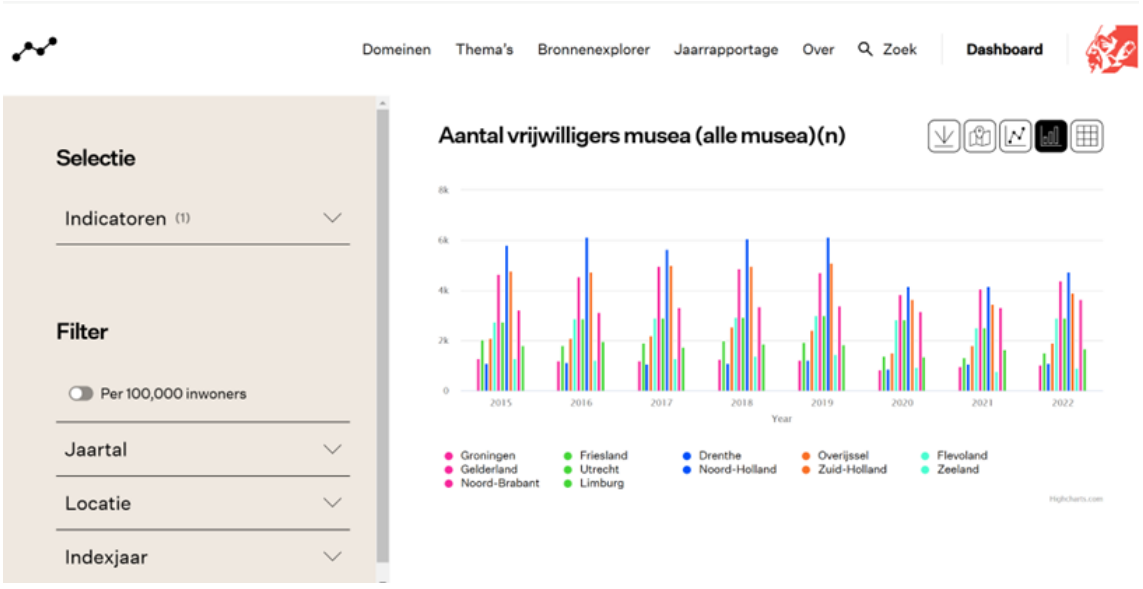


Figure 6: Number of volunteers in museums (all museums) - graph comparaison between entities as a function of year

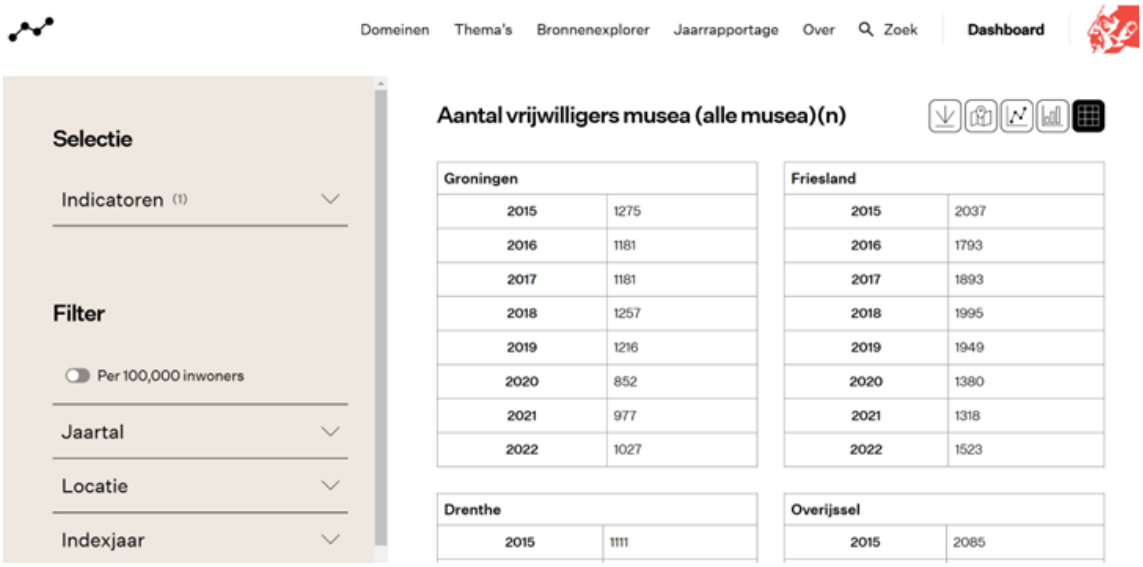


Figure 7: Number of volunteers in museums (all museums) - graph comparison between entities as a function of year

Some important learnings to share from the FARO experience to keep in mind for the operationalization of a European Skills Observatory for Cultural Heritage:

It is important to have a multi-annual plan, which needs to be complemented by an upskilling plan for the sector on data literacy. Data collection for the sector is a long process, requiring reflection about the right balance between:

- How much do you want to know, how much do you need to know?
- How much can you give back to the sector?
- Balance out the workload and the knowledge load.
- The criticality of collaboration to make this work.
- Need for a long-term supportive action plan to build data literacy in the sector AND for policymakers, with a growth path/scenario spread over multiple legislative terms.
- This will be a process with no endpoint, because the sector continues to evolve.
- The collected data should be disclosed through open source
- Main recommendation: data is critical for policymakers to create better evidence.

Alexander Vander Stichele stresses the importance of having data collected at regional level, as the heritage reality is very context-dependent. The moment you start scaling up and harmonise data, you lose context and specificity. This might lead to crucial data- and information loss and as a consequence senseless data.



[1] European Group on Museum Statistics – EGMUS collects and publishes comparable data of European museum statistics on its website and develops instruments for their long-term harmonisation. More information on https://www.egmus.eu.

[2] https://www.boekman.nl/thema/cultuurmonitor

Historic Environment Scotland Interview Summary

Summary of interview with Catherine Cartmell, Skills Investment Plan Manager at Historic Environment Scotland, via Zoom 13th June 2024

The opinions expressed here are Catherine's but much of the material under discussion can be found in the Skills Investment Plan Research Reports.

Interview questions aimed at those who gather data relating to cultural heritage skills

Do you gather skills-related data for supporting the development of cultural heritage?

Yes, but the challenges are:

- Diverse nature of skills
- Small specialist areas
- The SIC and SOC codes are used by the skills agencies to measure skills in the labour market but data is captured at too high a level for heritage roles which means they are invisible. This also does not capture the range of skills used by all of the actors in the sector. Further and Higher education and the Scottish Government use these codes to make decisions about course provision – but the heritage sector isn't fully visible.

What kind of data? And how do you collect that data?

- There is data that already exists and is held by others – The Scottish Funding Council holds data on the institutions that teach specific courses that can provide a pipeline into the heritage sector such as archaeology - they get entrant data (including equality stats)
- There aren't a large number of courses that specifically feed into careers in the historic environment. Most are generic courses e.g with construction, tourism etc and it is difficult to know how many of the students will end up in the sector - The Skills Investment Plan for the Historic Environment in Scotland has 10 disciplinary pillars and as much info as possible is captured about courses that feed into them.
- They also consider college courses
- Labour market skills intelligence that the skills system uses usually looks at the amount of jobs in that sector and the expansion and replacement demand – but in terms of heritage many workers are self-employed/sole traders and that data isn't captured
- HES has run an employer survey – which is indicative rather than comprehensive. This provides data on skills gaps/challenges/impact of skills gaps/recruitment challenges - running these at intervals gives a chance to work out whether employers are reporting that skills gaps are worsening or improving.
- Last year as part of the Skills Investment Plan refresh they ran a series of roundtables on all the pillar areas and cross cutting themes of digital, net zero, Gaelic and a roundtable for training providers, as well as regional roundtables- which augmented the survey.. This consultation process involved 340 individuals from 160 organisations. As the Skills Investment Plan is a collaborative framework key organisations in each of the pillar areas were asked to lead the consultation in their area like Museum & Galleries Scotland, The Chartered Archaeologists etc.



- Because HES is a public body and a major funder, they are now using their grants system to gather skills data in the form of skills audits for applicants of place based funds. This allows them to gather some skills intelligence on a regional basis and then benchmark across regions.
- The SIP is a network of partners, many of whom have undertaken research with sole traders, employers, contractors. –. These bodies distributed the skills survey, and they gather their own data – so now it's a case of making the data collection instruments align to be interoperable in terms of the data captured. All of these elements combine to create a data baseline and ongoing capture of skills data to support planning and reporting
- They are getting better at looking for and using demographic data –the number of school leavers, the number of college leavers overall, university leavers.

What kind of additional skills-related data would it be relevant for you to gather to support cultural heritage policy & strategy development?

- They know that training goes on in the third sector – either social enterprises or the private sector – and they are not yet accessing this information - so they don't have a proper snapshot of the whole skills pipeline
- In terms of courses and apprenticeships – they know there are for example thousands of construction places – but they don't have enough data on which of these have a conservation element or touch upon traditional skills. They really need to drill down into these kinds of courses and use the data to advocate for heritage related skills (for regeneration of pre 1919 buildings etc)
- There is limited data regarding university graduates after they have finished. It would be useful to know if they go into the sector, if they go to further study relating to cultural heritage etc. For example, anecdotally they know that only 10% of university graduates in archaeology go on to work in archaeology, but it would be useful to have need firm data on this for all CH courses.
- They would like demographic data. Skills Development Scotland have a model for doing this, looking at entrants, retirements etc. but this is not yet possible for the CH sector because it's invisible in the employment codes. In the skills audit, they have started to try and gather this data to support workforce and succession planning
- Without proper labour market intelligence it is difficult to engage with the skills system and to be considered in national and local workforce planning There has been a number of Scottish Government consultations of the skills and education system over the last two years by James Withers amongst others – We argued that decisions should be made on employer and societal need rather than demand as it is currently
- They would like to improve their data about the skills situation in different regions
- Workforce intelligence - They know anecdotally that the workforce in the sector isn't diverse - is anything they are doing having an impact on that?
- Data around the intentions of students at secondary school and what is influencing their choices of what to study/train for once they leave school.

What kind of data-science techniques (e.g. skills forecasting) would be feasible for you develop to support cultural heritage policy & strategy development?

- HES has a digital team. We have data analysts who do use AI modelling - not sure how extensively. The digital team is quite big in proportion to the organisation and the sector so there is capacity to develop expertise here.

Could you be a long-term provider of data to a Cultural Heritage Skills Observatory?

- They would be open to it but would need to understand what is required.

Would your organisation (together with other actors) be suited to manage a Cultural Heritage Skills Observatory in the long term and sustain it?

- They'd have to see what the observatory's role is and what's involved, but they're doing elements to support the delivery of the Skills Investment Plan. They are a large organisation for the historic environment sector in Scotland, they have a lot of different parts to their organisation that are useful in terms of data collecting so we would be interested, but it depends on what it's going to look like once it's been decided.

Interview questions aimed at those who use data relating to cultural heritage skills

Do you already use data for supporting the development of cultural heritage skills related policies? How?

- They need it for advocacy and planning to evidence the need for training and the existence of skills gaps
- They are working with other agencies to create a red list of heritage skills (to compliment the crafts red list) It will look at the broad range of heritage skills at risk – including conservation skills – and also those skills where numbers may be higher but are ultimately at risk due to failing training provision like stonemasonry.
- They use the data for KPIs to make sure they are delivering the outcomes of the skills investment plan well
- There is a skills team of 2 that facilitates the delivery of the SIP but they work with many other colleagues including data analyst and members of the cultural assets team. They work closely with organisations in the sector and others who are working in this space and they report to the skills and expertise group made up of sector representatives that provide governance for the SIP.
- They are looking at the data that organisations capture and trying to feed it into their 10 pillars to create a single source of truth
- They are setting up a Data Framework to produces regular sector skills assessments similar to what Skills Development Scotland do for more visible sectors which are better represented by their SIC and SOC codes.
- The data collected by HES is used to feed and fuel their Skills Investment Plan - that is the framework they are using to drive skills development in the sector

And who is collecting that data? (Who are HES working with to gather the data)

- Skills Development Scotland – the national skills body for Scotland and provide data for apprenticeships
- Scottish Funding Council – they provide the university and college data
- As we they have been working for 5 years we now have two data sets five years apart so we can compare and drill down into data which gives us an indication of the health of our pipeline
- The process of developing the skills investment plan, has meant it truly is a collaborative framework. There is a network of organisations delivering their parts, these organisations lead in their areas, rather than HES, but they are supported by the SIP team if required. And the SIP team, see themselves as working for the wider sector and being the oil that keeps the wheels moving when needed.
- The SIP team are there as a sounding board and to discuss solutions and link people together in terms of identifying the opportunities and challenges but ultimately it's a partnership of organisations that are the deliverers in terms of the Skills Investment Plan

If applicable, what data or indicators do you use to monitor the progress of skills related policies? (This question and answer relate particularly to training in this instance)

- The third sector delivers training and that's very hard to measure because it falls outside the university statistics
- In Scotland, demand is equated to provision, so if 30 new start stone masonry apprenticeships fill 30 spaces , that is seen as meeting the demand. But it isn't demand it's supply. Demand is far greater but constrained by supply There is no joined up thinking between what the country and labour market needs and the provision of training.
- HES are trying to say, the provision is the SUPPLY, the labour market/need should be the DEMAND.
- Understanding who is delivering training and who is undertaking it is key. It looks like there is provision for landscape architecture in Scotland because there is a landscape architecture course in a Scottish university, but actually the course has attracted 95/100% international students over the last two years - so when you take the skills pipeline approach you realise that course is not necessarily supplying the domestic skills need.
- In terms of impacting who is choosing training - they are working with employers and schools to create programmes aimed at attracting talent to the sector - as noted above - knowing their inventions and what influences their choice of training would be very useful.
- In terms of the skills pipeline - they have enough hairdresser training courses to replace every hairdresser in Scotland every 2 years! And yet they only have 30 stonemasonry places in a country built from stone. This isn't a niche, specialist skill as some of our skills are - but workforce planning just doesn't exist.
- They are impacting by taking on training themselves – they are the largest training provider of stonemasonry apprenticeships in Scotland. Although they are working with partners, they are not getting traction quickly enough - especially in the development and provision of third level/VET courses.



Do you think a European Observatory could support learning mobility or labour mobility? Should such an observatory first be developed at a regional/ interregional/ national level? (Question relating to the importance of regional data)

- Regionality is very important in Scotland as there is a highly populated central belt and then dispersed populations elsewhere. Much of the training is delivered in the central belt.
- With apprenticeships, the employer has to recruit an apprentice and then send them off to college - and it isn't practical to send them off hundreds of miles away.
- At the moment, HES don't have data that local providers will accept to make the argument that the training is needed at a regional level. For example - stonemasonry training in Aberdeen, which is a granite city, a stone very different to the sandstone masons might be trained elsewhere.
- As a funder they can support organisations to upscale what they do in terms of heritage skills training - so they support organisations that deliver upskilling at regional levels, for example the City Heritage Trust in Aberdeen. Funding can help to expand their capacity to deliver training in their region.
- For them the national and regional picture are equally important - whether it's regionally to see where there is a skills gap and where they can help to support provision or nationally to have conversations with the Scottish Government about the big picture.

European Heritage Hub/Europa Nostra Interview Summary

Summary of interview with Ted Oakes, Policy Advisor, The European Heritage Hub & Europa Nostra via Teams 7th August 2024

Ted's views are a mix of institutional and personal, but quite broadly they are representative of the policy perspectives of the Hub and Europa Nostra also.

Interview questions aimed at those who gather data relating to cultural heritage skills

Do you gather skills-related data for supporting the development of cultural heritage?

- The European Heritage Hub is a project with 15 partners based across the EU – and beyond, covering the entire continent.
- The Hub is funded for 2 years by the European Parliament
- The Hub has established a Policy Monitor – they are seeking to gather policy data on cultural heritage by working through both EU and national policy
- They are not just looking at policy specific to cultural heritage, but other strands that may include cultural heritage such as digitisation, climate action & green transition, health & social policy etc.
- They want to understand how this policy is formulated, understand the main strands of policy coming through the EU and make recommendations that will help guide policy and decision making
- The Hub wishes to demonstrate what a mainstreaming and transformational subject heritage is – that it filters down and impacts all aspects of life, that it's integral – that it makes life worth living
- They have also established a Programmes Lab which is seeking to understand the impact on the ground of policy that includes cultural heritage and the funding streams related to it by looking for evaluation data/metrics/reporting
- The Programmes Lab wants to know if the objectives of these programmes/projects are being met, how the money is being spent, what are the outputs
- From this they can identify success factors and areas for improvement to make sure funding streams for cultural heritage are impactful

What kind of data? And who is collecting that data?

- The Hub is lucky to have partners all over Europe which helps geographically and linguistically – partners can help to identify where information might be at national level
- The Hub has also made use of Google Translate (this fits below with the use of AI)
- They decide on a geographic focus and then go through policy information from the European and national parliaments, then the specific ministries relating to CH and then spread out from there – ministries of environment, education, information. They take the same approach when looking at European institutions
- Every country is different, as cultural heritage briefs can be spread across departments and ministries – local knowledge is vital!
- Local government is a challenging place to gather data – some administrations are very centralising and others are very decentralised – it varies from country to country.



It can be easy to find information in some countries and impossible in others – for example – in France is tricky, Belarus, they have no Bulgarian speakers or consortium members

- They use the strength of their consortium here – they have an organisation for local governments and sustainability ICLEI who help to make local connections
- But it's desk research, it's computer-based research and it can be very time consuming
- They try to gather data not just from the EU27 but other countries like Switzerland, Norway, as Creative Europe can include these countries
- For the more bottom-up information, they find, as above, using the local knowledge of consortium members can help. Also, the European Parliament and the European Commission have offices at member state level that can be very, very forthcoming and active in gathering and sharing data. They have found the Irish office great and are going to use this approach in other countries.
- AND, having collected this data (just as CHARTER has collected a lot of data) they have a concern about what do you do with it post project. The Hub is a two-year project, what to do with the data afterward if it does not continue or the focus/scope changes, just as with CHARTER.

What kind of additional skills-related data would it be relevant for you to gather to support cultural heritage policy & strategy development?

- Because The Hub is in its pilot phase, and at the moment has a very broad scope, it's not yet clear if the focus of The Hub will change. The European Parliament will decide that. But this discussion is a good one to have at this point as we'll be reviewing scope etc.

What kind of data-science techniques (e.g. skills forecasting) would be feasible for you develop to support cultural heritage policy & strategy development?

- They have been using CHAT GPT to summarise large documents that don't have executive summaries
- You must give it very specific instructions on what you are looking for, but it does work very well to give you an overview of long documents
- This and Google Translate as noted above

Could you be a long-term provider of data to a Cultural Heritage Skills Observatory?

- Again, it depends on scope, but in the next few months The Hub would like to start collecting primary data themselves. As in interviewing managers and really getting to how they see the role of cultural heritage in these programmes.
- They would like to do more academic research too, close to what CHARTER has done
- They need more researchers!
- But if The Hub continues this is a possibility/conversation we should have
- The challenge is that Europa Nostra and The Hub are both too small and they do not yet know what the thematic focus of The Hub will eventually be



Would your organisation (together with other actors) be suited to manage a Cultural Heritage Skills Observatory in the long term and sustain it?

- Europa Nostra would probably be too small – but like CHARTER – The Hub as brought many actors together and it's here that you see the strength of the heritage network
- On a personal perspective, and learning from the ICOM Observatory for illicit trafficking of cultural goods, an observatory might be better as a stand-alone entity rather than being appended/a sub part of another organisation

Interview questions aimed at those who use data relating to cultural heritage skills

Do you already use data for supporting the development of cultural heritage skills related policies?

- We had talked about this above

What kind of additional data could support you for better cultural heritage skills related policies?

- Grassroots information that shows how policy and EU initiatives are playing out on the ground
- The Hub have looked for projects touching on several different themes, including Heritage and Identity, and they have found interesting projects with real success stories. But it is very time consuming to find these projects and then study them to find data on their successes/failures
- The Hub is a very small team and often they find they can only scratch the surface – if The Hub is continued, they would like to dive deeper in to this analysis of programmes that drive policy on the ground

What are the indicators you use to monitor the progress of skills related policies?

- They aren't using indicators but are looking at 'next iterations' – at the moment they are gathering data and just trying to understand it
- They would like to be more detailed in their research and go more in depth
- They are also trying to look in places don't really look for cultural heritage related data

Should we be thinking about developing this Observatory at local levels first or at national levels or just start with the European Observatory?

- The main raison d'etre of The Hub is to decentralise cultural heritage and cultural heritage decision making from Brussels out across the continent
- Sometimes there's too much focus, either on the European level or on the national level
- In terms of the way The Hub is developing – the focus of The Observatory could be regional or pan European and accessible to people in all different parts of the continent.
- The EU and EU projects can be cold and bureaucratic, we need to be more people focussed.



- There is a huge problem with the same questions being asked over and over again. There isn't continuity between project teams and so instead of building upon data already gathered, they start again. You see in this institutional archives, the same research questions coming in again and again, not building on work already done
- In terms of The Hub, having a base in Brussels and a professional network in Brussels is very helpful when it comes to getting to talk to the right people

The Basque Country Observatory Interview Summary

Summary of interview with Ainhoa Bernabe Aramberri, Kultura Ondarearen Zuzendaritza-Museoen Zentroa (Directorate of Cultural Heritage-Museum Centre), The Basque Country, Spain via Teams 9th August 2024

These are the opinions of Ainhoa and other colleagues working in the Directorate of Cultural Heritage. These are not the opinions of the Basque Government.

Interview questions aimed at those who gather data relating to cultural heritage skills

Do you gather skills related data to support the development of cultural heritage?

a. If yes: what kind of data?

b. And how do you collect that data?

- The Basque Observatory for Culture gathers skills-related data to support the development of cultural heritage. The Observatory collects a range of data focused on the competencies, education and training pathways related to Culture and Creative Industries. This data includes:
    - Skills and competencies: identification.
    - Education and Training Pathways.
    - Emerging Trends and Gaps: The Observatory also explores emerging curricula and identifies gaps between current education/training offerings and the actual needs of the labour market. This helps in developing new and innovative training programs that align better with market demands.

- The data collection methods employed by the Observatory include surveys, interviews, literature reviews, and collaborations with educational institutions and professional bodies. These methods help compile comprehensive data sets that are crucial for informing policy and educational program development in the cultural heritage sector. https://www.euskadi.eus/observatorio-vasco-cultura/estadisticas/-/ultimas-operaciones-estadisticas/
- As a result, KSIgune, the Basque Cluster for Higher Education and Research for Cultural and Creative Industries has been launched. https://www.ksigune.eus/en/about
  It was established as a strategic tool to pursue actions in the fields of education, research, innovation of higher education institutions related to the needs of the cultural and creative sector. The primary objective is to contribute to the economic, social and cultural growth of the region by creating an ecosystem of knowledge and innovation.
- KSIgune promotes and supports the development of training and transfer projects based on cooperation between Higher Education centres and agents of the Basque cultural and creative sectors.
- The strategies of the Deputy Ministry of Universities and Research of the Basque Government's Department of Education and of the Deputy Ministry of Culture of the Basque Government (RIS3 Euskadi Creativa) come together in KSIgune to...
    - highlight the richness of the Basque Culture and Creativity ecosystem nodes: Academia, Business, Administrations, etc.



    - favouring cooperation between them and with other sectors, and
    - enhancing their contribution to society.

- Public funding data is also collected every two years: https://www.euskadi.eus/contenidos/estadistica/finantzaketa/es_finantza/adjuntos/ESTADISTICA_Financiacion-y-Gasto-Publico-en-cultura-2020.pdf
- In addition, EUSTAT (Basque Statistical Institute) has an operation that measures employment. They also obtain data from LANBIDE (Basque Employment Service), specifically, how many contracts are made with the corresponding national occupation code. From this, they obtain the number of contracts made by companies registered in the DIRAE (Directory of Economic Activities).
- The problem is that this data is not very specific about cultural heritage. The data obtained from EUSTAT are included in "Artistic, recreational and entertainment activities".

What kind of additional skills-related data would it be relevant for you to gather to support cultural heritage policy & strategy development?

To enhance the Basque Observatory for Culture's support for policies, the following additional skills-related data and science techniques would be relevant and feasible (with proper founding and appropriate staffing):

1. Enrollment and Graduation Data:
    - Number of pupils/students enrolled: Tracking the number of students enrolling in cultural heritage education and training programs helps in understanding the interest and capacity-building trends in this field.
    - Graduation rates: Data on students graduating from these programs can indicate the sector's output capacity and readiness to meet workforce needs.

    In fact, the numbers and percentage of graduates in heritage-related degrees and programs are data that can be obtained from each faculty. The monitoring of this data is recorded in the annual monitoring reports, at least in the Basque Public University. They are public.

    Although it is not compulsory, Unibasque (Agency for Quality Assessment and Accreditation of the Basque University System) recommends monitoring graduates when evaluating the different degrees and programs.

2. Workforce Demographics:
    - Retirement and birthdate evolution: Monitoring the age distribution and retirement trends and the demographic changes within the CH workforce is crucial for forecasting potential challenges, labour shortages and planning for succession and knowledge transfer.

    There are Labour Market Insertion Surveys in LANBIDE that consider issues such as the ageing of the working population and access of young people to the labour market.

    They are also surveys carried out by the university, but they are very general and the data on access to the market are classified in general groups, making it very difficult to identify our sector and areas of work. https://www.ehu.eus/es/web/enplegua/txostenak



The demographic data is very important. They are having a falloff in uptake of humanities degrees related to cultural heritage like History of Art and Archaeology and so they fear that as professionals in those fields retire there will not be suitably qualified professionals to take up their roles.

3. Employment and Career Progression: Data on how graduates from CH programs transition into the workforce, including employment rates, types of roles secured, and career progression, can offer insights into the effectiveness of educational programs and the alignment with industry needs.

   The closest we can get to Skills forecasting are the qualitative tools available to the University (UPV/EHU), such as the surveys carried out among graduating students and the FOCUS GROUP, those carried out at the end of the Master's degree, etc.

   On the other hand, feedback is also collected from the heads of companies and institutions that take on internship students (to detect their training deficiencies, to see the needs of the market...), but it is difficult to take this type of information as a general reference.

What kind of data-science techniques (e.g. skills forecasting) would be feasible for you to develop to support cultural heritage policy & strategy development?
Artificial Intelligence and Machine Learning, Big Data Analytics, and data sharing platforms could be very interesting and relevant to forecast trends and challenges in education and employment.

- AI can be employed to forecast trends in education and labour markets, helping to anticipate future skill needs and adjust training programs accordingly. It can also be used to develop systems that match skills with job opportunities, aiding both job seekers and employers.
- Big Data Analytics: Utilising big data techniques to analyse labour market trends, including job postings, salary data, and employment patterns, can provide comprehensive insights into the sector's dynamics.
- Data Repositories and Sharing Platforms: Creating centralised data repositories and platforms for sharing information across educational institutions, employers, and policymakers can facilitate better coordination and planning. Outcomes can enable more responsive policy adjustments and support.

In short, additional skills-related data, and skills forecasting would be relevant and feasible with appropriate funding and personnel resources, but for today, some data is collected but not analysed in depth. Let alone the design of forecasting models. This requires a tremendous amount of data and work.

Could you be a long term provider of data to a Cultural Heritage Skills Observatory?

- Not sure. The Vice-Ministry of Culture has plans to create a register of cultural professionals (in general, not specific to cultural heritage). This is set out in the Strategic Plan for Culture 2024-2027, but it is still in the design phase and the type of information to be collected has not yet been defined yet.

- They need to gather more data on cultural heritage.

Would your organisation (together with other actors) be suited to manage a cultural heritage skills observatory in the long term and sustain it?
Managing a Cultural Heritage Skills Observatory would require careful consideration of expertise, resources, partnerships, and technological capabilities. The existing Basque Observatory for Culture, with its regional focus and established infrastructure, is well-positioned to expand into this role, especially if it collaborates with other actors to strengthen its capacity and reach. But it would need further development and must take into consideration different factors:

- *Expertise: The organisation should have expertise in cultural heritage, workforce development, data analysis, and educational program evaluation.*
- *Resources: Adequate staffing, financial resources, and technological infrastructure are essential for data collection, analysis, and dissemination.*
- *Collaboration and partnerships: with educational institutions, other government bodies, cultural organisations, and industry stakeholders to ensure comprehensive data gathering and policy alignment.*
- *Network building: to provide diverse insights and support for various initiatives related to skills development.*
- *Technology and Innovation: developing digital platforms for data sharing and stakeholder engagement can increase the observatory's reach and impact.*

The Basque Observatory for Culture already provides a foundation for gathering and analysing data related to cultural heritage and skills. Having an existing observatory is advantageous because it has established connections with key stakeholders in the region, facilitating collaboration and data sharing. It also provides tailored insight into the specific cultural and educational landscape of the Basque Country, which is critical for policy making.

The observatory may already have the necessary infrastructure and experience in data management, which it must be expanded to include a focus on skills in cultural heritage.

Overall, this is a great opportunity because the Basque Observatory for Culture already provides a foundation for gathering data related to cultural heritage and skills – so this is a huge advantage in terms of stakeholder engagement, data sharing, tailored insight – this is all critical for policy making in Europe and the Basque Country have experience here.

Interview questions aimed at those who use data relating to cultural heritage skills

Do you use data for supporting the development of cultural heritage skills related policies?

In the case of the University of the Basque Country, it is the Vice-Dean of Quality of the faculty and the University Dissemination Technician who receive feedback from the students and employers.

Although this information is not for the elaboration of 'Policies', we use it as a guideline if we see necessary to reorientate the needs we observe and to implement changes.

The indicators (employability, job placement, etc.) are indicators that are collected at university level.

Every year LANBIDE carries out a survey aimed at students who have finished their studies three years earlier to assess their insertion into the labour market...with questions such as:

- affinity with what they have studied.
- If they think they are prepared for the world of work...
- Rate of employment in the following 5 years.

EHUNBIZI: a survey carried out every 2 or 3 years to people in their 4th year or students who have completed their studies. It is a questionnaire on university experience in which final-year students express their perception of their academic activity and competences.

What kind of additional data could support you for better cultural heritage skills related policies?

1. More detailed data:
    a. Skill Proficiency Levels: Collecting data on the specific proficiency levels of graduates and workers in various cultural heritage roles can help identify areas where additional training or upskilling may be needed.
    b. Workforce Dynamics: More granular data on job roles, career progression, and turnover rates within the cultural heritage sector can help identify trends and areas for intervention.

2. Covering more subsectors and underrepresented CH fields:
    a. Data on emerging areas within cultural heritage, such as digital preservation, heritage tourism, sustainability… can provide insights into evolving industry needs and opportunities.
    b. Crafts and traditional skills: Tracking the status of crafts and traditional skills, including their economic and cultural contributions, can highlight areas where preservation efforts may be necessary.

3. International comparisons: Comparative data from other regions or countries can provide benchmarks and inspire innovative approaches to cultural heritage education and training.

4. Data collection and methodologies:
    a. Regular surveys and studies: Conducting regular, comprehensive surveys of cultural heritage professionals, employers, and educational institutions to gather updated and relevant data.
    b. Collaboration with industry and academia: Partnering with academic institutions, industry bodies, and government agencies to ensure data is comprehensive and actionable.

- Why are additional data currently not available? What do you think are the main problems or reasons?
    - *Lack of standardisation: Data on cultural heritage skills and workforce demographics is often collected by various organisations using different methodologies and definitions, leading to inconsistencies and difficulties in compiling comprehensive datasets.*
    - *Resource limitations: Collecting detailed and specific data requires significant resources, including funding, skilled personnel, and technology infrastructure.*
    - *Limited coverage: Many existing data collection efforts focus on high-profile sectors or established areas of cultural heritage, leaving gaps in coverage of emerging or niche fields such as digital heritage, traditional crafts, or interdisciplinary roles.*
    - *Fragmentation of stakeholders: The cultural heritage sector involves a wide range of stakeholders, including government bodies, educational institutions, private companies, and non-profits. Fragmented and incomplete data.*
    - *Limited Use of Advanced Technologies: There may be insufficient use of advanced technologies like AI and big data analytics in data collection and analysis, limiting the ability to gather and interpret complex datasets.*
    - *Inadequate Data Infrastructure: A lack of robust data management systems can hinder the collection, storage, and analysis of large-scale and diverse data sets necessary for detailed insights.*

What indicators are being used within your observatory to monitor the progress of skills related policies?

- The employability plans of the Basque universities have a series of indicators to work on creating conditions that favour the development of degree competences by students and graduates in real professional environments to promote employability. But they are general and are applied at university level.

- The Vice-Ministry of Culture does not supervise the progress of policies related to competences, which we believe belong to the departments of Education and/or Science, Universities and Innovation.
- Within the Basque Government there is fragmentation to measure skills and develop indicators., in one side, the Vice Ministry of Culture; in the other side, the Department of Education and the Department of Science, Universities and Innovation

Should an observatory first be developed at a regional/ interregional/ national level?
Yes, sure. In our opinion, an observatory must be first developed at regional level,
because each scenario is different and is mainly managed by public administrations.

There are already several initiatives underway at the national level, but they are being developed as one-off research projects rather than as long-term projects:

- Observatorio de Emergencias en Patrimonio Cultural: https://oepac.es/en/
- Observatorio para la Investigación en Conservación del Patrimonio: http://www.investigacionenconservacion.es/index.php
- Observatorio ICOMOS del Patrimonio: https://icomos.es/observatorio/
- Observatorio de Educación Patrimonial en España: https://oepe.es/oepe/

ICOMOS Interview Summary

Summary of Interview with Maria Teresa Iaquinta, Secretary-General - Italian National Committee of the International Council on Monuments and Sites (ICOMOS) via Teams 14th August 2024

This document reflects views based on Maria Teresa's experience and insights

Interview questions aimed at international cultural heritage organisations

Have you considered establishing a cultural heritage data observatory or any data collection or analysis within your organisation?

- Based on my experience, the idea of establishing a cultural heritage data observatory has become increasingly significant. Historically, ICCROM developed a training index in the 1980s to address the need for standardised training and skills recognition across different countries. However, there is now a growing need to update and expand these efforts to include a broader recognition of qualifications, facilitating professional mobility and providing a deeper understanding of the specificities of courses in various fields, such as architecture, across different countries.

- The CHARTER initiative, which is currently underway, could provide valuable insights and recommendations on structuring such an observatory. It is crucial for any new initiative in cultural heritage to consider these existing frameworks to avoid duplication and ensure that efforts are complementary. Furthermore, the observatory would benefit from collaboration with international organisations like ICOMOS and ICCROM, as well as national institutions such as the Fondazione Scuola dei beni e delle attività culturali in Italy. This would ensure a comprehensive and inclusive approach to data collection and analysis, taking into account the unique needs of different sectors.

Have you drafted any policy or strategy specifically for gathering data on cultural heritage?

- In my opinion, ICOMOS and ICCROM have established training guidelines that could serve as a foundational framework for data collection policies. Specifically, the ICOMOS International Committee on Training (CIF) set guidelines in 1993, which are currently being updated to reflect contemporary needs and challenges in cultural heritage. These updates aim to incorporate more data-driven approaches, aligning with the requirements of a modern observatory focused on skills development and heritage conservation.

Is heritage skills data a priority for such an observatory? (for example data on education and training, data on current and forecast skills needs)

- Heritage skills data should indeed be a priority for the proposed observatory. There is a critical need to define the essential skills required for professionals in the field, establishing a common language and framework for heritage conservation. However, this requires a nuanced approach due to the wide range of competencies covered under "heritage skills," which span various sectors such as construction, archives, and traditional arts. It is essential to identify future skills needs, particularly in areas like

digital, green, and teamwork competencies, which are becoming increasingly important.

- An overarching observatory might face challenges in achieving this due to the differing skill requirements within each area of the cultural heritage sector. It is therefore essential to tailor the observatory's efforts to accommodate these differences. Additionally, there is a need to emphasise skills in universal design and heritage literacy, as well as the importance of both technical skills and practical experience. Community consultation skills are also crucial, enabling effective engagement with diverse stakeholders. The observatory would focus not only on cataloguing existing skills but also on forecasting future needs to ensure the sector is prepared for upcoming challenges.

What other essential functions related to heritage professions should the observatory include/exclude? (for example, data on employment in heritage, data on economic value of heritage work)

- Drawing from my experience, I envision the observatory functioning as a central hub for collecting, analysing, and disseminating data on heritage skills and training opportunities. It should establish clear roles and minimum requirements across different specialisations within the field to standardise data collection and ensure consistency. A robust framework is essential to handle primary data, including both qualitative and quantitative insights into training and skills development.

- Moreover, the observatory could leverage its platform to share a comprehensive training index, promoting skills intelligence and facilitating professional development across different regions. There is also significant potential to expand this model beyond Europe, extending its reach to Latin America, Africa, and other regions, thereby fostering global collaboration and knowledge exchange.

What is missing in the data we collect at present in terms of education and training/ heritage skills?

- One critical gap that needs addressing is the lack of standardised definitions of cultural heritage across different countries, considering their specific legislation and policies. The observatory should prioritise collecting and analysing these definitions to create a more harmonised understanding of what constitutes cultural heritage globally. This would facilitate better communication and cooperation among stakeholders and enhance the effectiveness of heritage preservation efforts. Additionally, prioritising the development of a comprehensive, scientifically rigorous data collection framework will be crucial to accurately reflect the sector's needs and inform policy effectively.

Interview questions aimed at those who use data relating to cultural heritage skills

We've been trying to determine the relationship between regionality and centrality. Do you have experience with this in your work? Do you have any good examples?

- Yes, understanding the relationship between regionality and centrality in cultural heritage education and training is crucial, and my work has often highlighted these dynamics. For example, the Global Survey on Education and Training for the



Conservation of Twentieth-Century Built Heritage by the Getty Conservation Institute effectively demonstrates this relationship. While the end qualifications might be similar across different countries, the teaching methods, processes, and emphasis vary significantly, reflecting regional priorities and contexts.

- To gather comprehensive data on these differences, the observatory could use structured questionnaires and collaborate with relevant organisations to formulate effective questions. Revisiting ICCROM's training index—despite its age—could provide a valuable starting point for standardising data collection across different countries, encompassing information on course content, diploma types, and training objectives.

What do you envisage outside of what we've already discussed? Is there anything else this Cultural Heritage Skills Observatory could do?

- Beyond its core functions, I believe the Cultural Heritage Skills Observatory could play a proactive role in the ongoing redefinition of cultural heritage, responding dynamically to emerging trends and changes in the field. In addition to education and training, the observatory could also focus on areas such as disaster prevention and response, particularly regarding heritage conservation. This expanded focus would broaden the observatory's scope and enhance its relevance in addressing contemporary challenges, ensuring it remains a vital resource for the sector.

ICOMOS CIF Interview Summary

Interview questions answered in writing by Cristina Gonzalez-Longo, President of the International Council on Monuments and Sites (ICOMOS) International Training Committee (CIF). Questions answered by an email received on the 20th August 2024

These views are published as Cristina's contribution as elected President (for a second term) of ICOMOS-CIF (International Scientific Committee on Education and Training).

Have you considered establishing a cultural heritage data observatory (or a data collection and analysis function within your organisation) - and if so have you drafted a policy or strategy in this regard?

- ICOMOS-CIF does not gather at the moment CH skills data. We are outlining a project in which we will be gathering some data on current education and training provisions, but it is early days, defining at the moment scope and methodology. ICOMOS-CIF deals with education and training for the understanding, protection, conservation and management of built heritage, historic sites and cultural landscapes. A large part of our remits have to do with buildings and thereafter the construction sector. There is already an EU Construction Skills Observatory, part of the new EU Construction Blueprint.

Is heritage skills data a priority for such an observatory? (for example data on education and training, data on current and forecast skills needs)

- 'Heritage skills' is a too wide term, used in the construction and other sectors; it needs definition for each of the sectors, and indeed there is already national regulations in some of them for occupational standards and academic qualifications purposes. An overarching Cultural Heritage Skills Observatory would be very complex and perhaps not appropriate as the skills involved in the different areas of the cultural heritage sector are very different: from buildings and archives to traditional music and dance. My suggestion would be to make a distinction between the different industries/sectors/activities (construction, archives, etc) so to be both relevant and specific with the research and proposals.

If yes, would this observatory collect primary data or collate secondary data from existing sectoral / national / European sources?

- CHARTER should, in the first instance, review the outcomes from previous/current EU work such as the Construction Blueprint and build on it. There are quality issues to be considered concerning how data is collected and how representative is to reach conclusions. We need to keep in mind that CHARTER's results will inform policy and thereafter they should be based on scientific evidence rather than on a sampling exercise.

What other essential functions related to heritage professions should the observatory include/exclude? (for example, data on employment in heritage, data on economic value of heritage work)

- It will also need to be included data on national legislation and regulations concerning professional accreditations/qualifications required for different type



of work as this is the professional and occupational framework. Unfortunately, the existing data concerning employment in the CH sector is not representative of the actual needs, this is an endemic problem in the sector and the observatory should focus on tackle that.

What is missing in the data we collect at present in terms of education and training/ heritage skills?

- There is very little current data, and the existing one is many times collected in a not very scientific way, i.e. there is not a thorough survey reflecting all the provision, globally, and using the same parameter and criteria to allow for comparisons. ICOMOS-CIF is addressing this issue, but it will take years to have a good system in place.

ICCROM Interview Summary

Summary of interview with Alison Heritage, International Centre for the Study of the Preservation and Restoration of Cultural Property 28th August 2024

This interview represents the personal opinion of the interviewee but aligns with the view of the organisation.

This interview moves between the two sets of interview questions prepared for observatory research and titles indicate which interview questions are being posed here

Interview questions for those who gather data relating to cultural heritage skills

1 **Do you gather skills-related data for supporting the development of cultural heritage?**

   a. **If yes: what kind of data? And how do you collect that data?**

- ICCROM has been researching, gathering and disseminating data for 60 years.
- They used to run a training database of courses in conservation, but the platform became obsolete and also, so many training courses came on stream that it was very challenging to keep that information up to date.
- They reviewed the database and found that the ontological structure didn't work anymore – that the kinds of training on offer had expanded – and heritage as sector has also – so the database needed a big revision
- In 2017-18 ICCROM ran a project called 'Tracking Trends' which sought to establish a baseline of sectoral skills – because if you are in the business of capacity building – you need a baseline of the sector as is and an indication of specific shortfalls and needs.
- Tracking Trends looked not just at training and skills but at heritage research and heritage science by analysing heritage publications over a 20-year period looking at themes, the way in which research is conducted and to see what kinds of organisations the authors worked for, their departmental positions and also how they were collaborating. The regional location of those authors was also interesting – it revealed a lot about how networks are driven by funding – so you really see the impact of the EU framework programmes. There were also relationships between European countries and the Global South that reveal colonial relationships which also relate to common language. It revealed a lot about the sector - a kind of meta-analysis.
- ICCROM also gathered data on training programmes as part of Tracking Trends, which they shared with CHARTER. Within the next ICCROM strategic framework there is a specific priority area on gathering evidence and data – so they will focus on this more in the future.

How do you collect that data?

- They did semi structured interviews with academics, conservators, a really broad range of people looking at research and what enables and what inhibits it engagement

in the research process- also very much from the perspective of getting cross disciplinary research

- One thing they really learned was that as you engage in the research process more questions are inevitably raised – for example how they were able to map out those historical relationships from the data they gathered - even though this wasn't something they thought they would find. The finding was that we all have a lot of assumptions about the way the world works and it's not until you start looking at it from a data driven perspective that you confront those assumptions and realise different patterns at work related to issues you've never considered.

What data-science techniques (e.g. AI or skills forecasting) would be feasible for you develop to support cultural heritage policy & strategy development?

- The reason they couldn't sustain the work of Tracking Trends was that they were doing it the hard way – manually. That was 6 -7 years ago and since then automation has developed so much it should be possible grab and collate some of that data – you still need a human to look at the data and to analyse it to make sense of it. But the more automation you can build in the better because manually doing it is hugely labour intensive. That is also why they haven't relaunched the training database – they don't have the human resources for that.
- Also, when they ran Tracking Trends it was an in-house project and they used their networks to contact people. But more and more it's possible to crowd source – whereby people provide their information and the observatory acts as a quality controller and curator.
- ChatGPT could give you indicators of where you might look – but it's shouldn't be relied upon for serious analysis. We aren't there yet.

(Alison Heritage Question and Answer) – In terms of your feasibility study, one of the things you'll be starting out with is who's already doing this? Hence this conversation?

This must be with a view to collaborating with other organisations?

- That really is the way to go.
- ICCROM would be very interested in collaborating

(Alison Heritage Question and Answer) Is CHARTER interested in gathering data from outside Europe – getting a global perspective?

- We certainly need the data because we need to use it. For example – ICCROM were asked to comment on a G20 statement about the the role of culture and heritage in promoting sustainability and calling for efforts to conserve and safeguard cultural heritage amongst the Member States, but then there's no mention of the actual essential skills and expertise and resources that are needed to carry it out. That's why, through collecting data through an observatory to say "this is the extent of the capacity that we have. This is our baseline. This is what we need to improve on it." To get across that point – that's what data can do

Interview Questions for International Cultural Heritage Bodies

Is heritage skills data a priority for such an observatory? (for example data on education and training, data on current and forecast skills needs)



- The focal point was on research. So they were really looking at research capacities. They did do this second piece of work also looking at training programmes. But that really was just with a view to looking at the offer.
- But there is a growing discussion across the sector about data and the need to gather it – which is very positive. Data is vital. If we say we're capacity building or we're developing capacity - from what?

Would this observatory collect primary data or collate secondary data from existing sectoral / national / European sources?

- From ICCROM's point of view, it would be really valuable to have a better understanding of the current baseline regarding conservation capacities. First you would need a framework defining what conservation competencies are. What kind of skill sets? This has been the work of the CHARTER project.
- And it's really important to have an idea of what the existing workforce is in those areas.
- It would also be useful to know what the training offer is.
- But also more broadly what are the routes by which people can enter the workforce, and what kind of opportunities are then out there for them to upskill throughout their career.

What other essential functions related to heritage professions should the observatory include/exclude? (for example, data on employment in heritage, data on economic value of heritage work)

- The most obvious thing is to look at people, roles and the training offer as a starter. The CHARTER approach of focussing on functions really helps to bypass the long standing debates about how long courses have to be to qualify for any particular role. With this approach you are defining people and their roles by what they do, rather than, "it's someone who's had a five year training in X"
- The work of CHARTER has also expanded the notion of what the heritage sector is, for example, with the greater emphasis on crafts. And this has also come through in many, many other areas as well. But even just through that functional approach, saying what someone "does", might lead into and support more theoretical philosophical debates - about the notion of conservation, the notion of heritage.
- It will contribute to how we understand heritage also in a future context as well, from ICCROM's perspective there is incredible value that.
- Also, where does heritage sit in cross-sectional policy? How can it be connected to things like transport, environment, health? Who are the key actors who sit more in bridging roles.
- CHARTER has looked at the sector from a systems perspective and has worked to identify those interrelated actors who contribute to the sector.
- Nessa says – heritage recognition and resource efficiency will become a very important part of the contribution of heritage to sustainable development.
- ICCROM are beginning to use a framework summed up by the acronym 'CARE' – C is for conservation, A is for activation and RE is for recognition.
- As a sector we've gone from the realisation "oh, it's not materials, its values that matter" and then we added to that "well actually it's also people that matter." And more



recently, "how does heritage contribute to the bigger world?" - you know, sustainable development and wider societal challenges. It's all part of that overall shift.

- There has been a tendency in the past to view conservation as taking care of heritage, and that activating it for climate action or social cohesion is someone else's job – but there is increasingly a recognition that activation is actually central to conservation to generate impetus to conserve heritage – plus, you must also do the advocacy work to recognise heritage and get it into policy and collect data.

What is missing in the data we collect at present in terms of education and training/ heritage skills?

- From ICCROM's perspective, it might be useful to break it down into CARE. So for conservation, most typically it's about data on different typologies of heritage, stakeholders, sector capacities and training opportunities, but also where linkages can be made ... for example, looking at those working in other areas like urban planning, education, health, social sciences. These might also be able to provide pathways to collecting evidence &/or data on the value of heritage: not just straight economic valuation, but wider heritage-based outcomes for people – so for activation, for example, contributions to well-being or the environment or things like that. Then the whole recognition aspect – where is heritage within wider policy, and where is funding support coming from? So CARE could be quite a good way of organising the data.
- But given the non-specific nature of the employment codes – how would you differentiate out those that are working on heritage related work? (Nessa answers: ESCO - essentially it's about European skills and skills areas, but it's very abstract. It's very generic. And we have 3 core functions which really ESCO doesn't recognise, and then the systemic functions about management, research, governance and policy making. They're so general but for us, it's management in relation to heritage activities or its policy making in relation to heritage, but ESCO doesn't have that nuance. So if these taxonomies are supposed to do a job, clearly they're not doing that specific job with relation to heritage activities.)
- To a certain extent those whose focus is within heritage, that their core business is heritage, that's easier. It's not easy, but it's easier. It's those that do a bit that's a challenge. It's those that do a bit alongside other work but are actually probably really vital for that wider impact to be able to take effect. The question is really very practical "How do you aim to collect this data?" And who will collect it and in what ways are you going to rely on surveys, for example, or are you going to hope that heritage agencies might reach out through their networks?
- In addition to counting heritage professionals, archaeologists, conservation architects, craftspeople, and conservators etc., then you really need to be also asking them "who are you working with?" Once you have more information about them, then maybe you can identify other communities of practice that you can go to and then get surveys to them more generally and say "can you distribute this through your network? How many of you are working on heritage? Please let us know about yourselves." But you have to start with what you know – your known networks and branch out. It looks like it might be a lot of survey work and a huge number of local, regional, national partners to help you with that.
- Are you going for absolute data or extrapolated data? (answer: extrapolated)



- For ICCROM it's not just evidence on the skills, capacities and workforce. That's important, but also on the wider impacts of heritage and where is there evidence for that. Who is gathering the evidence? Their view would also be (as we discussed about the tourism blueprint earlier who created a research toolkit) – the toolkit approach. You can gather data and share it and you can also point others to ways of gathering data themselves. A more distributed approach: Here's some ways to do it and if you do it please share your results, and any adaptations/improvements you made.
- There are other things to measure – such as quality of life and job satisfaction. Are people self-employed or employees? Where are the inequalities in terms of training? If the wages are low, what other benefits are there?
- Skills are at risk – countries are axing whole areas of training disciplines within heritage.

interview questions for those who gather data relating to cultural heritage skills

Would your organisation be able to provide data to, host or support a Cultural Heritage Skills Observatory?

- ICCROM would be interested in supporting the development of this observatory and assisting with designing research tools and distributing surveys to networks in its Member States both within Europe and beyond.
- Bearing in mind that ICCROM faces similar limitations of time, money and a skill set issue. There is also the issue of upskilling to get the digital data skills to be able to do this work, to manage the data sets, to develop shared platforms through which you can actually upload data and interrogate data
- It would be worth talking to E-RIHS because they are developing a digital infrastructure platform for sharing heritage research data founded on FAIR principles. They could perhaps share some useful experiences in this area. And also and also the ARCHE/JPI-CH community - for which there already exists the heritage research hub Heritage Research Hub - Join the Researcher Community (heritageresearch-hub.eu)
- Why do you want this observatory? It's because you want to be able to say something fundamentally about the contribution of heritage to society, and you want to say something about, “do we have the capacities and what are the needs in order to continue to support that” – but also you want to open up new horizons and new understandings that really contribute more to the whole intellectual, but also very practical debate about where we're going. This will prompt new questions and new ways of thinking and doing things.

Tuscany Region Observatory Interview Summary

Summary of interview with Miriana Bucalossi, Head of Apprenticeships, Work Based Learning Policies and EU Project Management Team, Tuscany Region via Teams 6th September 2024

These answers represent a mix of Miriana's personal opinion and the views of her organisation

Interview questions aimed at those who gather data relating to cultural heritage skills

Do you gather skills-related data for supporting the development of cultural heritage?

If yes: what kind of data? And how do you collect that data?

- Tuscany Region started an observatory a few years ago on cultural heritage and culture in general – not specifically on skills.
- When they gather data about skills in cultural heritage, they ask the research institute, IRPET, and they provide them with specific analysis. Sometimes they do targeted enquiries, for example on entrepreneurs, to find out which kids of skills they need.
- They design research plans together with IRPET and have worked on skills dynamics and skills anticipation for the labour market.
- Along with using the statistical data they have available to them, they also design surveys and organise focus groups.
- Tuscany are very lucky because they have a very specific data source to do their labour market analysis – the database of mandatory communications on employment contracts. The Information System for Mandatory Communications is the single access point for the online sending of communications for the establishment, extension, transformation, termination of an employment relationship, according to the unified models defined by the Ministry of Labor and Social Policies, by all obligated and authorized subjects.
- They also have a Professional Figures and Profiles Repository – which holds data on all the professionals in the region and links to the National Qualifications Framework. They track the progression of the profession in terms of evolving professional standards.
- They can collate data on education and training, on lifelong learning and look at how these impact upon mobility in the labour market. They can measure the success of traineeships to see how effective they are at allowing young people's entries into the labour market – and if they retrain and move sectors.

What kind of additional skills-related data would it be relevant for you to gather to support cultural heritage policy & strategy development?

- They would really like to get a global view. There are a number of different observatories and it would be very powerful to aggregate all of the data to compare across different fields and sectors.

- They have a lot of data, but to be really strategic about skills governance, they need to be able to integrate a lot of data and make it readable to their political side – say

integrating general research on cultural heritage metrics and skills data – this would be really useful.

- They meet with a Regional Tripartite Commission that involves the observatory, representatives of employers and employees, and key stakeholders, for example producers. It's a huge commission and they help to understand the ecosystem, they watch what is needed in terms of policy, they have committees targeted toward culture. They need to go further and really ameliorate the governance of skills as well as gathering data and information.

- Employers and labour consultants are obliged to fill in the information on contracts, roles, salaries etc and they are not always as accurate as they should be in relation to the database of mandatory communications on employment contracts, mentioned above. They would like to deal with this.

- There may be some data missing at municipality level.

- They are planning to establish a new 'periodical table on cultural heritage where they meet with the cultural heritage department, Miriana's labour and skills department and also various stakeholders, and they look at what kind of integrated policies they can introduce. From this work, they may see that they need more data to inform this integrated approach.

What kind of data-science techniques (e.g. skills forecasting) would be feasible for you develop to support cultural heritage policy & strategy development?

- On the labour market side they are using AI, not to support skills development but to allow people to match their CVs to employers' needs. People can submit their CV to the system and it matches their skills and competencies to those who are seeking them.

- But, they are evaluating the prospect of establishing a new collaboration with Pisa University (double check this) about the vocational education and training field and they will use AI for skills analysis.

- Miriana has used ChatGPT to summarise documents but not in any large-scale way and feels we lose something taking the human brain out of such analysis.

Could you be a long-term provider of data to a Cultural Heritage Skills Observatory?

- They feel they can be a provider of data to a European observatory.

Would your organisation (together with other actors) be suited to manage a Cultural Heritage Skills Observatory in the long term and sustain it?

- They have developed expertise here and feel that they can make the Observatory better, and help to lead on this new Cultural Heritage Skills Observatory – which wants to use data coming from the labour market. It will be challenging to use data coming from different databases.



- Since they already have an observatory, they feel they are well placed to host a European observatory – there should be political will behind this as the president of Tuscany loves culture and there is a sense that Tuscany is the place where European culture was born.

Extra Question: Does the Central Observatory ask you to ask specific questions and is there a kind of a uniformity between the data gathered by all of the regional observatories?

- For the skills and labour market side certainly yes. The culture side also may be quite centralised but Miriana works with the labour market and skills side.
- Italy has strong multi-level governance for culture, skills, education, vocational education and training, and employment. Competencies for this are located at both national and regional level.
- There are the two information systems already discussed above – one of which is the Regional Qualification Framework and this links to the National Qualification Framework.
- Using the National Qualification Framework a plumber in Lombardy, for example, can look at what competencies are required to work in other regions they might want to work to.
- INAPP – Italian National Institute for Analysis of Public Policies – does analysis at a national level of this kind of data.
- They have well developed policies for labour market mobility based on the National Qualification Framework and the competencies needed in each region. It's not perfect, but they have been developing policies and services since 2001 to allow for the identification, validation and certification of skills.
- The government was pushing for this and set up a national framework that they gave each region to make sure the data was interoperable.
- They are also working on micro credentials and individual learning accounts. These have come from European level recommendations and Miriana is representing the regions in a National Technical Group established by the Ministry of Labour to start implementing the recommendations.

Interview questions aimed at those who use data relating to cultural heritage skills

Do you already use data for supporting the development of cultural heritage skills related policies?

- With all the data at their command they can undertake longitudinal studies of career trajectories and trajectories of those in a particular profession or role.

- They are using the data they gather to predict future skills needs and understand the labour market.

- They also use the data to measure the impact of policy – are the policies achieving what they aim to do on the ground? For example, the European Social Fund

- They can also use the data to respond to emergencies, such as doing an emergency fund for trainees during the Covid-19 pandemic.



If applicable, what data or indicators do you use to monitor the progress of skills related policies?

- The indicators are generally those set by the European Social Fund 2021-2027
- They then use a range of indicators relating to how many people are funded in a traineeship, how many of them qualified, and where are they now in the labour market? They also look at gender equality and special needs to check if the policies in these areas are effective. For traineeships, they might look at where the person is after 6 months, 12 months from the end of the traineeship.

Do you think the European could support learning mobility or labour mobility?

- Yes, the observatory should not only show the dynamics of the sector, but also show learning opportunities and be linked to the EU portal that shows job opportunities. This would be very useful and also something new.

Should such an Observatory first be developed at regional inter regional or national level or international level?

- At all levels but certainly with access to local data – for granularity
- They have been working with Earlall since 2018 – co-operating about skills anticipation. They are happy to work in collaboration with countries and regions across Europe and outside Europe – such as UNESCO and their networks.
- Tuscany are part of Earlall and so are the Basque Country – they are president and vice president at the moment!
- But governance of this Observatory will be very important – it's easy to bring people together with research and scientific and IT interests in this area but multi-level governance is also very important and you need to bring together a board of expert professions not just with interest in the technicalities of the Observatory but also in policy making and a range of other actors who understand how to make international relationships function.
- There are a number of programmes to fund this kind of work – INTERREG Europe, the ERDF, the European Session Fund.

Extra Question: How do you see the end outputs of the CHARTER project working together?

- Miriana sees the Alliance being the governance and running the Skills Strategy. The Alliance is an open body taking in many members. The Observatory is the backbone because it provides the data needed on labour market intelligence and skills



anticipation that the Alliance needs to run the Skills Strategy and make policy recommendations.

Département des Études, de la Prospective, des Statistiques et de la Documentation (DEPS) Interview Summary

Summary of interview with Jérémie Vandenbunder, Ingénieur de recherche chez Ministère de la Culture (Researcher & analyst at the Ministry of Culture, Département des Études, de la Prospective, des Statistiques et de la Documentation (DEPS)) via Teams 10th September 2024

Jérémie's personal views are expressed in the answers provided here

Interview questions aimed at those who gather data relating to cultural heritage skills

Do you gather skills-related data for supporting the development of cultural heritage?

- They have a section working on the economic side of cultural and artistic activities, then another working on the audience – who is watching what and reading what? Then there is research on museums, galleries and archives – Jasmina works on this – but again it's more about audience and who is going to the museum.
- They do research about some professionals who are working in specific fields – this is ad hoc research generally to answer a specific cultural policy question.
- For example, they have commissioned a researcher to look at archivists and to see how their roles and the demands of the job are changing – particularly around digitisation. The other piece of research they are currently doing relates to museum tour guides, who are a difficult cohort to research because some are employed directly by museums and some are self-employed. They specifically want to know about the number of guides there are, remuneration (can they live from this job?) and the impact of Covid-19 on these tour guides.
- Then they are also doing research about two schools that teach cultural heritage subjects – the Louvre and Institut National de Patrimione – chasing up graduates from these schools three years after they graduate to find out their current professional situation – this work is for the Ministry of Culture who fund these schools/courses.
- Generally this kind of research, about professionals or courses, is for the Ministry of Culture who want to understand the impact and effectiveness of public policy.
- The department does a special enquiry every 7 years when they send out a survey to a random selection of the French public to understand their cultural preferences – what are they reading, how often do they go to the theatre, the cinema, the museum – a systematic survey done every 7 years.
- They tend to deal with statistical information themselves, then get researchers to do qualitative pieces and sometimes use big companies to do very large surveys.



What kind of

(1) additional skills-related data would it be relevant for you to gather to support cultural heritage policy & strategy development?

(2) data-science techniques (e.g. skills forecasting) would be feasible for you develop to support cultural heritage policy & strategy development?

These are not applicable

Could you be a long-term provider of data to a Cultural Heritage Skills Observatory?

- They make a lot of the data they gather publicly available via research reports and the cultural statistics data is freely available.
- They are ready to share data but can't set up a specific information system to share data systematically with an observatory – it's not the kind of thing they do.
- They would have to ask the researchers who do the bespoke research pieces if they are happy to share.
- When asked about adding extra research questions that might be provided by an observatory, to allow for interoperability of data, it would have to be discussed further.

Would your organisation (together with other actors) be suited to manage a Cultural Heritage Skills Observatory in the long term and sustain it?

- This is a question to ask at another level!
- But they are not a research centre specifically, they work on very specific research projects prompted by cultural policy that come from the Ministry of Culture, and then those big 7 year surveys. They don't generate new fields of research and their research is mainly based in statistical enquiry. They may not be the best fit for a cultural heritage observatory.

Interview questions aimed at those who use data relating to cultural heritage skills

Do you already use data for supporting the development of cultural heritage skills related policies?

- They publicise the results of the research but especially target the Ministry of Culture to make sure that they are informing good public policy by showing it's impact in the sector.
- Apart from the 7 year survey and their bespoke research projects, mentioned above, they don't gather data per se. BUT, they have access to a lot of data because France generates data beyond the economic codes that CHARTER has discussed as being non effective. They not only have statistical data, they also have data that is generated about employment – essentially activity sectors from professions and social categories. This is specific to France – it notes the kind of role the person is employed



in and there is a specific code for that – they can see if they are on a salary or self-employed etc.

What kind of additional data could support you for better cultural heritage skills related policies? Since they have a lot of data, this question was in an ideal world, what else could you do with the data or what other data would you collect?

- Ideally all the data about individuals would be accessible in one place – aggregated – instead of having to chase it from multiple sources of data

Why are those additional data currently not available? What do you think are the main problems or reasons?

- Not applicable

If applicable, what data or indicators do you use to monitor the progress of skills related policies?

- Not applicable

Do you think a European Observatory could support learning mobility or labour mobility? Should such an observatory first be developed at a regional/ interregional/ national level?

- A good question for The Institut National du Patrimonie!

Portuguese Observatory of Cultural Activities Interview Summary

Summary of interview (and subsequent written responses) with José Soares Neves, Diretor do OPAC - Observatório Português das Atividades Culturais (Director of OPAC - Portuguese Observatory of Cultural Activities) 14th September 2024

Interview questions aimed at those who gather data relating to cultural heritage skills

1 **Do you gather skills-related data for supporting the development of cultural heritage?**

   a. **If yes: what kind of data? And how do you collect that data?**

   b. **If no: why not? The data are not available, existing datasets are non-interoperable, priority is laid on other datasets for the sector (for example visitor numbers, programming etc.) …?**

We gather limited data on heritage skills. We can point out as major references:

- The work done with the members of ICOM Portugal – Study of the Social Profiles and Professional Practices of the Members of ICOM Portugal, published in 2019. This study was based on an online questionnaire survey applied to the members of the Portuguese section of ICOM (International Council of Museums) about their associative and professional practices and their social profiles. This unprecedented study has two main objectives: to inform the management of ICOM Portugal about the activities to be carried out; and to contribute to the knowledge of museum professionals and cultural and non-cultural employment with intervention in museums in Portugal from the cohort constituted by the members of this association.
- Some data collected on heritage managers under the framework of the Survey From safeguard to valorisation: National Monuments in Portugal and Public Access, oriented towards the identification of their qualifications.
- Data on this issue is generally not available, and when available it cannot be operationalized in broader collected sets.
- In 2021 a project was submitted by ARP (Portuguese Association of Conservator-Restorers) to the parliamentary culture committee to define the profile for the conservation-restoration profession. The request from ARP was accepted and consequently was submitted to the National parliament, and unanimously approved, and in consequence a resolution was issued in order to recommend to the government to define the profile of the conservator-restorer (Resolução da Assembleia da República n.º 188/2021, de 29 de junho de 2021). The Portuguese Association of Conservationist-Restorers continued its endeavour by setting a working group with the aim to define and draft the competences profile for the profession, as one who intervenes directly upon cultural heritage, following the legal recommendation and preparing the way for its implementation. This profile



was published in 2023 by ARP, but this has not culminated in an official regulation of the profession, as its validation has not been legally endorsed by the government.

- In archaeology, the profiles of archeologists have been defined but in consideration with the practice, and not quite of the skills. There is legal definition for archaeological works, but for the archeologist skills they are connected with academic degrees (Regulamento de Trabalhos Arqueológicos, Decreto-Lei 164/2014 de 4 de Novembro): PhD or MSC in Archaeology (180 credits); Undergraduate in Archaeology (pre Bologna programme); Holders of a bachelor's degree with curricular experience in the field of Archaeology and have already been authorised to direct archaeological work; Holders of a bachelor's degree (Bologna) with 100 curricular credits in the area of Archaeology, under the guidance of a qualified archaeologist and exclusively in non-intrusive prospecting work and in the context of academic training.

Or with proven professional practice:

- Holders of a PhD or Master's degree (Bologna) with proven fieldwork experience of 120 days; Holders of a bachelor's degree in the field of Archaeology (prior to Bologna) with proven fieldwork experience of 120 days; Holders of a bachelor's degree with proven 120-day fieldwork experience.
- This data is not crossed and is not subject of any type of systematic collection of information. The focus is still a "how many" approach. There are no legal definitions frameworks to operate under. Due to this we also use limited data on cultural heritage skills.

2 What kind of

(1) additional skills-related data would it be relevant for you to gather to support cultural heritage policy & strategy development?

- We have a very good set of data because the survey on museums begins in 2019 and I think it is possible to discuss with the institutions of cultural heritage in Portugal the need for more information and what to do to bring that information to the knowledge of the directors and so on. And I think it's very important to know what the areas of training are needed by the organisations. Because the studies are very concerned about what are the areas of training needed at the digital age, but not what the organisation wants to do and what they really need and how can they reach the personnel with the skills needed. How to put together the academic and other information of the professionals with the needs of the organisations?

3 Would your organisation (together with other actors) be suited to manage a Cultural Heritage Skills Observatory in the long term and sustain it?



- We acknowledge the need for the existence of a common framework under which we could not just collect data but also analyse it. We could contribute to the definition of this framework and a way and methods for its application. And therefore, we could contribute to a wider European context on heritage skills.

Interview questions aimed at those who use data relating to cultural heritage skills

Do you already use data for supporting the development of cultural heritage skills related policies?

a. If yes: what kind of data? And who is collecting that data?

b. If not: why not? Data not available, data are non-interoperable, priority is laid on other datasets for the sector as in Q1 above …?

- We use limited data, since there is limited data to use. Main data is used for museums. On other heritage sector, like intangible heritage data on heritage skills still needs better definition.
- The role of the heritage sector association is relevant and should be prioritised in data collection, sector specific.

What kind of additional data could support you for better cultural heritage skills related policies?

Please note that better can mean:

- **more detailed data than what is already available**
- **covering more subsectors of cultural heritage that are currently still missing**
- **allowing to move from reactively innovating education and training programmes to proactive innovation of the programmes to anticipate future skills needs?**

- In architecture the debate has been arising, mainly due to the context of urban and building interventions but the definition of skills that can be applied in heritage architecture is still not defined. In January 2024 ICOMOS Portugal presented a conference where these issues were discussed, concluding that specialised training occurs, on the one hand, integrated into institutional offers in higher education, especially at the level of the 2nd and 3rd cycles or even postgraduates. This adequacy between supply and demand in universities leads to the proposal of more simplified training models, where new technologies assume their role. It is not foreseen, in the framework of the curricular structures of architecture and engineering courses, the entry of new CUs as a regular training offer that are



referred to niche, complementary training. It is also concluded that this training can take place in different, heterogeneous training contexts and oriented to different audiences, not forgetting the value of training actions in a practical context (learning by doing) or even mentoring options.

- The specialisation of professionals is a theme that is addressed within the profession itself, and that it takes into account the new concepts that call for an openness to a broader intervention of other areas and other agents, in certain practices and interventions. In this sense, an appreciation of the professions that contribute to the intervention in heritage and of the professionals can constitute something differentiating in the intervention in cultural heritage. Specialisation in architecture is not consensual and cannot limit access to the exercise of the profession, and professional bodies (orders) are working on new models that foster complementarity between professionals from different areas.
- There are also profiles of professions, some of them related to heritage, that can be mobilised through the national catalogue of qualifications. These are especially relevant in intangible heritage issues

Why are those additional data currently not available? What do you think are the main problems or reasons?

- N/A

If applicable, what data or indicators do you use to monitor the progress of skills related policies?

- Income; relation with employer (permanent jobs vs precarious, self-employed); long life learning issues and systematic qualification; participation in professional movements, such as associations; when permanent the type of employer (private, public); training monitoring.

UNESCO Interview Summary

Summary of interview with Lateefah Alwazzan, consultant, UNESCO Culture|2030 Indicators Programme, 20.11.2024

Lateefah's views are her personal opinion.

Interview questions aimed at those who gather data relating to cultural heritage skills

1 Do you gather skills-related data for supporting the development of cultural heritage? (in this case, we focus on employment and education as the indicators relate to many aspects of cultural heritage)

a. If yes: what kind of data? And how do you collect that data?

- The UNESCO 2030 Indicators have a dimension that targets cultural employment and another that targets cultural training.
- Regarding employment data, this is described as the number of people employed in the cultural and creative sectors and cultural occupations as a percentage of overall employment for the latest year. (pg 55)
- The data sources are: UNESCO data: UIS and/or national and local sources (for urban level implementation): National Accounts, Population Census, Labour Force surveys (LFS), Administrative records (e.g. social security registers), Professional associations. The indicator is comprised of 4 sub-indicators calculated depending on the data availability;
    - A) Cultural occupations
        - Percentage of people engaged in cultural occupations (core indicator)
        - Percentage of people engaged in tourism, sports and recreation occupations (complementary indicator)
    - Calculated using four digits of International Standard Classification for Occupation (ISCO-08) following the cultural codes established by the UIS Framework for Cultural Statistics;
    - B) Cultural industries (Cultural and non-cultural occupations)
        - Percentage of people engaged in cultural employment (core indicator)
        - Percentage of people engaged in tourism, sports and recreation industries (complementary indicator)



- Calculated using four digits of International Standard Classification for Occupation (ISIC 4) following the cultural codes established by the UIS Framework for Cultural Statistics;

- Regarding the construction of the economic indicators, the first step is for the country to map the national accounts to the international classifications, which are designed to enable detailed data analysis. While these systems allow for deeper granularity, many countries are unaware that such detailed data exists within their records. Through the implementation of the UNESCO Culture|2030 Indicators framework, the Bureau of Statistics is contacted to provide key data for the construction of indicators. The implementation team would often receive this data at a more aggregated level and the Bureau may assert that granular data is unavailable. However, it is often the case that some data is indeed collected at a higher granularity (at the three-digit code level for instance) but the focal points at the Bureau are not accustomed to or equipped for detailed data extraction and classification, underscoring the need for capacity-building and guidance to unlock the full potential of existing data.

- The Cultural Training indicator is described as: Number of students enrolled in post-secondary and tertiary education in the field of culture during the reference year as a percentage of all students enrolled in these levels of education AND Number of students graduating from post-secondary and tertiary education in the field of culture during the reference year as a percentage of all students graduating in these levels of education. (pg 76)

- The data sources for this indicator are UNESCO data: Education Sector of UNESCO, IBE AND National and local sources: Ministries of Technical and Higher Education, Ministry of Culture.

- Lateefah describes that in this area the data is more robust, because the source of the data is existing data and is usually collected by the education ministries. They have much better data collection mechanisms than the culture sector.

- BUT, for this indicator 17 cultural training, as described above it's split into two sub-indicators, one looks at student enrolment and the other looks at student graduation. Here the student enrolment data is easier to find than the student graduation data. So, the data set is not complete. The student graduation rates would be a better indicator of cultural training than the enrolment because you don't know once the student enrols if they actually graduate or not, which is of course more important.

- Related to HOW they collect the data – The implementation of the UNESCO Culture|2030 Indicators framework is voluntary for countries and cities. However, for the results to be validated and included in the UNESCO database, UNESCO must actively support the implementation process. This involves providing capacity-building, technical assistance, and oversight to ensure the methodology is correctly applied. While the methodology publication (released in 2019) offers guidance for countries and cities participating in the framework's initial phase (2021–2023), it serves only as a starting point. UNESCO's accompaniment allows



access to additional resources, such as data tables for collecting and constructing indicators, as well as the UNESCO Culture|2030 Indicators Data Bank. Through pilot implementations, UNESCO has identified the importance of direct involvement to ensure the data collected is appropriate for constructing indicators. The framework relies primarily on existing data sources, often extracted from national accounts. However, applying the methodology requires UNESCO experts to train local practitioners, evaluate the data, and harmonize it to meet methodological standards. This process ensures the data is comparable across regions and globally, reinforcing the framework's credibility and utility.

- UNESCO have an expert facility (funded by the EU) that are trained in the Culture|2030 Indicators, they support the countries and cities who have collected the data to ensure that the way they construct the indicators conforms to the methodology so that there can be a comparison across all the different countries and cities. If they allowed countries Open Access to try and construct the indicators themselves, they would end up with indicators that possibly do not conform to the methodology because they might think the data that they've collected fits the data tables, but what UNESCO found is that actually a lot of work has to happen between the experts backstopping the implementation and the implementation teams to ensure that the data that is collected is actually the correct data. Additionally, where there is data that's missing there is a potential for locating proxy data that can be identified and used to construct the indicators as well.

- For the qualitative indicators, these are a series of checklist items where countries respond, yes, no, and provide a number as a response to a question. The existing data source for some questions is actually the periodic reporting for the UNESCO culture conventions and those are a self-assessment. However, the periodic reporting are a self-reporting exercises and checklist items in the qualitative indicators requires supporting evidence to be provided to support and validate the responses received.

- UNESCO is involved is in this technical backstopping, as noted above. They have regional experts and international experts. The regional experts, trained in the indicators methodology, directly support the backstopping at the country and the city level. These are experts that are of the region that can speak the language (because they're implementing in all different regions of the world). This makes it affordable to support missions, for the expert to be there, technically on the ground. Then at the higher level there are the international experts and their main focus is to ensure the harmonisation of the data that is collected. They are looking across all the different countries and cities, ensuring that there is this harmony across all the data that is collected.

b. If no: why not? The data are not available, existing datasets are non-interoperable, priority is laid on other datasets for the sector (for example visitor numbers, programming etc.) …?

Included here are answers relating to challenges



- Culture data is really fragmented, so any exercise in culture data collection will normally involve many stakeholders because the data is fragmented but the data that exists, even though fragmented, can actually be quite helpful to produce results. Additionally, collecting new data is expensive.

- Usually within the UNESCO framework the dimensions one and three (one corresponds to the environment and resilience and three corresponds to knowledge and skills), have quite readily available data. Where data availability is lacking is the economic data and the cultural participation data. Those are normally the hardest to find.

- UNESCO have found that many data providers are not actually aware of the full range or detail of data that they are collecting and the value of the data that they have. This is a good outcome whenever they implement the project in countries or in the city level - some countries and cities find out that they have more data than they thought.

- In some countries, the ISCO data for cultural employment is missing. In these cases it cannot be completely mapped into the international classification. In a lot of the cities data is missing. On the urban level, for all of their economic indicators they found that they tend to struggle to collect the data. This would include figures for employment as well.

- In some ways missing data can be a good finding, because they know then what the data gaps are and what they to seek to do with the implementation is to formulate recommendations to strengthen data collection.

- The Culture|2030 Indicators Publication notes that “This indicator will always be an under-estimate as it does not include the many people whose ‘cultural’ job is in the informal economy, or whose second job is in culture. ILO have developed a methodology for surveys of the informal economy with data available in 2011 for 37 countries. In general, however, such data is difficult to come by in any reliable way.” (pg. 55)

- The Culture|2030 Indicators Team supporting the project is relatively small, and the coordination and support required are highly labor-intensive. Although the framework does not aim to collect new data, significant effort is dedicated to ensuring seamless coordination and effective communication among various levels of experts. UNESCO team supports the quality assurance to validate the data and results produced, ensuring consistency in the framework’s implementation across participating countries and cities.

- Lateefah reflects that having been involved in the pilot phase of implementation, they severely underestimated the amount of time it takes, not just to collect the data but to analyse the data because they have a framework of 22 indicators and they had 12 countries and 14 cities that participated. Ten countries and ten cities had results, they had a few more who participated, but they still do not have results because of data gaps and issues with the implementation, teams on the ground



etc. But they underestimated the amount of time it takes to look over the project outputs. A lot of man hours were required to ensure the validation of the data and the production of final project outputs.

2 What kind of

(1) additional skills-related data would it be relevant for you to gather to support cultural heritage policy & strategy development?

- The UNESCO 2030 Indicators framework was developed over two years in collaboration with the UNESCO Institute for Statistics and through a consultation with UNESCO member states. It included inputs from a number of different organisations including the OECD, the World Bank, UNEP, UN Habitat, EKASAGA and ECAMAS, as well as Eurostat and the EU, and also ASIC. They took a lot of feedback from all these different agencies and also tried to address the challenges that are specific to the collection of culture data.

- The framework considered completely developed at this stage so it's not necessarily the case that UNESCO will look for new data points because they are basing the framework on the initial consultations that were made, which were quite comprehensive. And it's all based on existing data; they have basically covered everything. Having said that, they launched the first phase of implementation in 2021-2023 and that was a field testing of the framework. Following this implementation they are going through a refinement process where they're updating the methodology part of this refinement. They are considering an expansion to the indicators framework (it's not an expansion that concerns skill related data). They are expanding to refine further the indicators on climate action and resilience and also on peace building.

(2) data-science techniques (e.g. skills forecasting) would be feasible for you develop to support cultural heritage policy & strategy development?

(1) e.g. number of pupils/students enrolled and graduating in cultural heritage education & training programmes, data on retirement evolution of cultural heritage workforce, skills gaps in the current workforce, future skills need …

(2) e.g. AI modelling…

- They have been asked this question often in the last period because AI has been such a hot topic and the answer is they wish they were! Currently they're not, but they've found entry points to use AI to support the analysis of the data and the construction of some indicators.

- For example, of the indicators relates to the access to cultural facilities and includes a sub indicator to map these cultural facilities. They're considering using AI to map cultural facilities, using GIS data. And then also looking to use AI for natural language processing to help them synthesise analysis and results. The framework includes qualitative and quantitative data, and for the qualitative data



they were considering potentially using AI if the model is trained well enough to give them something that's usable. There is still a feeling that the qualitative data needs to be looked over by somebody who's a specialist in the culture sector. Unless they have a huge data set to feed the AI model to bring them accurate data, they are not sure that the analysis would be kind of at the standard that they're looking for. But these are things they're considering for the deployment of AI in the future.

3 Could you be a long-term provider of data to a Cultural Heritage Skills Observatory?

- This is one clear way that UNESCO could support the observatory. By virtue of collecting this data with countries and cities UNESCO will be making the indicator results available publicly. It would be accessible to the observatory, so just to give an idea of the data points that would be accessible on the UNESCO website, they have the Culture 2030 indicators Data Bank which acts as a repository for this data. It's not available publicly yet, it's just available right now for the participating countries and cities. But UNESCO does look to publish this data publicly in the coming months.
- The only way to use it right now is as country or a city interested in joining the programme which has reached out to UNESCO to implement the framework, and then UNESCO grant Open Access to them once they've agreed on a project.

4 Would your organisation (together with other actors) be suited to manage a Cultural Heritage Skills Observatory in the long term and sustain it?

- The answer is in principle yes, they would like to be involved (at some level). But for example, if a UNESCO team member was to sit on a steering committee the practicality is finding somebody to take on that role

- It also depends on how the observatory is structured. If it is housed under like a large entity or there is an institution that is in charge of the observatory, it would make it easier for UNESCO to be a part of it, rather than it being a collection of individual entities.

Interview questions aimed at those who use data relating to cultural heritage skills

(1) Do you already use data for supporting the development of cultural heritage skills related policies?

See above

(2) What kind of additional data could support you for better cultural heritage skills related policies?

See above



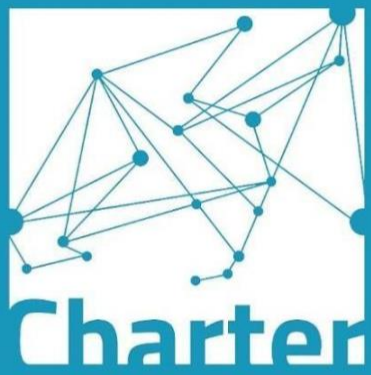
(3) Why are those additional data currently not available? What do you think are the main problems or reasons?

(4) If applicable, what data or indicators do you use to monitor the progress of skills related policies?

- The UNESCO Cultural Indicators seek to identify secondary data in existence rather than gathering new data. The indicators suite can be applied at national level or at city level.

(5) Do you think a European Observatory could support learning mobility or labour mobility? Should such an observatory first be developed at a regional/ interregional/ national level?
N/A

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