



Research Report (Full)

*The Intangible Cultural Heritage valorisation
and the contribution of Lifelong Learning*

May, 2018

VALOR



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Introduction

The process of recognition and validation of acquired knowledge traces back to the post-war period in U.S.A. and in the '70 in Canada. Other countries, such as France and United Kingdom followed them by creating procedures of recognition¹

There is a strong consensus on the benefits of making more visible those skills and competences that people have gained through life and work experience. Individuals should be able to demonstrate what they have learned in all stages of life, so that this is valued and used in their career and for further education and training prospects. Validation of non-formal and informal learning can make a major contribution to the EU's ambition of achieving smart, sustainable and inclusive growth, as set by the Europe 2020 strategy.

According to the data published by European Centre for the Development of Vocational Training (Cedefop) in 2017 in the Synthesis report "European inventory on validation of non-formal and informal learning – 2016 update"² national approaches to setting up arrangements for validation of non-formal and informal learning (VNFIL) vary.

A precondition for improving the quality and relevance of qualifications and qualifications systems and lifelong learning opportunities for all (as stated in sustainable development goal 4 stated by UNESCO), is the Learning Outcomes approach. Learning outcomes introduce a common language allowing for communication, cooperation and coordination between diverse stakeholders across institutional, sectoral and national borders³.

Almost all national dimensions are in line with the European recommendations, policies and instruments: Recommendation of the Council of the European Union of 20 December 2012 on the validation of non-formal and informal learning⁴; Recommendation of the European Parliament and of the Council of 18 June 2009 on the establishment of a European Credit System for Vocational Education and Training /VET/⁵; Recommendation of the European Parliament and of the Council of 18 June 2009 on the establishment of a European Quality Assurance Reference Framework for Vocational Education and Training⁶, Recommendation of the European Parliament and of the Council of 23 April 2008 on the establishment of the European Qualifications Framework for lifelong learning⁷ and its revision in 2017⁸.

¹ Fernandes, J., Universidade Católica Portuguesa and Universidade do Porto; Santos, M., Universidade do Porto "I Learn, You Recognise, They Certify: Recognition and Validation of Prior Learning" (doctoral research, 2009).

² <http://www.cedefop.europa.eu/en/events-and-projects/projects/validation-non-formal-and-informal-learning/european-inventory#Thematic>

³ Global Inventory regional and national qualification frameworks 2017, Cedefop – UNESCO – UIL – ETF, Volume I Thematic Chapters
(<https://connections.etf.europa.eu/communities/service/html/communityview?communityUuid=f062de46-649f-4ccf-80a9-190ab49938fe>)

⁴ <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2012:398:0001:0005:EN:PDF>

⁵ [http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32009H0708\(02\)&from=EN](http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32009H0708(02)&from=EN)

⁶ [http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32009H0708\(01\)&from=EN](http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32009H0708(01)&from=EN)

⁷ <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2008:111:0001:0007:EN:PDF>

⁸ Council Recommendation on the European Qualifications Framework for lifelong learning and repealing the Recommendation of the European Parliament and of the Council of 23 April 2008 on the establishment of the European Qualifications Framework for lifelong learning, May 2017
<https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A32017H0615%2801%29>

National strategies and action plans for the valorisation of the cultural heritage in the partner countries

Bulgaria

Cultural heritage shapes our everyday lives. It surrounds us in Europe's towns and cities, natural landscapes and archaeological sites. It is not only found in literature, art and objects, but also in the crafts we learn from our ancestors, the stories we tell our children, the food we enjoy and the films we watch and recognise ourselves in. Cultural heritage binds Europe together through our common history and values. It also represents the richness and diversity of our cultural traditions.

In response to the requirements of the strategy "Europe 2020"⁹, "National Development Programme: BULGARIA 2020" is developed as a long-term framework document, defining the vision and the overall objectives of the development policies for a period of 10 years for all sectors of the government, including their territorial manifestations. The National Programme has a Sub-priority 1.5 Development of culture and arts, and cultural and creative industries, expanding the access to arts and increasing the population culture. This sub-priority is aimed at creating conditions for the development of arts and culture and expanding the access to arts with view of increasing the culture of the population, deploying its creative potential and promoting its active participation in the public cultural life. Ensuring accessibility and equal opportunities for consuming cultural products for people of any age and any social status, thus promoting the formation of human capital and people socialization. For the period 2012-2022 NRDS advocates goals, priorities and specific objectives that contribute for achieving the objectives of the "Europe 2020" strategy, having in mind the statements of the "Territorial Agenda Europe 2020" and those of the National Development Program "Bulgaria 2020". National Regional Development Strategy (NRDS) of the Republic of Bulgaria¹⁰ for the period 2012 – 2022 NRDC is developed in accordance with the legislative regulations of the Regional Development Act. NRDS is the main document that defines the strategic framework of the government policy for achieving balanced and sustainable development of the regions in the country and for overcoming the intra-regional and inter-regional differences / disparities in the context of pan-European cohesion policy, and achieving smart, sustainable and inclusive growth.

In this context, the vision for regional development for the period 2012 - 2022 has been formulated: *The Bulgarian regions - attractive for living, effectively utilizing their potential for achieving sustainable growth, creation of new jobs, business and tourism, with a preserved natural and cultural heritage.*

In order this result to be achieved through multi-aspect actions, targeted to one focus – cohesion. The cohesion is understood as a reduction of the disparities (economic and social) and the implementation of better connectivity (functional and spatial). The cohesion involves the reduction of the disparities, but it preserves the diversity and identity of the areas, which are estimated as competitive advantages.

⁹ <https://www.eufunds.bg/index.php/en/normativna-baza/national-strategic-documents/national-development-programme-bulgaria-2020>

¹⁰ <http://www.mrrb.government.bg/>

The cohesion has three aspects - economic, social and territorial cohesion, as well as three levels – EU, with EU regions; nationally - between the Bulgarian regions and intra- regional - between municipalities in the individual regions.

The first aspect - economic cohesion, means reducing the differences among the main indicators of economic development at the three levels - European, national, intra-regional. The main drivers of economic development are: competitiveness, stimulation of the innovations and the economy, based on knowledge.

The second aspect – the social cohesion, is a direct result of the economic one, and is expressed by overall improvement of the quality of life standard (employment, income, consumption, ecology) and the quality of the human resources (education, health care, social services, culture). Here, the aim is also to reduce the differences in social sphere and the quality of life at the three levels of cohesion - European, national and regional.

The third aspect – the territorial (spatial) cohesion refers to all forms and scales of cooperation (cross-border, transnational and interregional), leading to mutual benefits for the regions and the countries. *It also includes the integrated development of the towns, network connections of cooperation and preservation of the natural and cultural heritage and the identity. The territorial cohesion is related to the realization of the physical elements for greater spatial connectivity, including all types of linear infrastructures.*

Ireland

In July 2016, the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs published a policy framework which aims to promote and preserve the cultural heritage of Ireland; including investment in the Irish language. This policy framework, called Culture 2025, Culture 2025 - *Éire Ildánach* - A Framework Policy to 2025, is the first national policy which covers the entire cultural sector in Ireland. Within this sector, this policy addresses organisations, businesses and volunteers involved in the “arts, film, broadcasting, visual arts, cultural heritage, the Irish language and Gaeltacht” regions.

To support the development of the cultural heritage sector in Ireland, this policy framework identifies seven pillars where specific policies are to be developed. These pillars include:

- Pillar 1: Put culture at the heart of our lives
- Pillar 2: Foster creativity
- Pillar 3: Celebrate our cultural heritage and traditions
- Pillar 4: Recognise the importance of culture to a vibrant society
- Pillar 5: See collaboration as the new norm
- Pillar 6: Emphasise the international dimension
- Pillar 7: Respond to the digital age

In relation to promoting the valorisation of cultural heritage in Ireland, pillar 3 – celebrating our cultural heritage and traditions – is most pertinent to the VAL.oR project. Under this pillar, the Department have identified a number of key priorities where policy should be developed and implemented to ensure the preservation of traditional culture, the Irish language, natural habitats and built heritage and architecture across Ireland. The following key priorities have been identified in this domain:

- Continue implementation of *An Stráitéis Fiche Bliain don Ghaeilge 2010-2030* and increase investment in the Irish language.
- Publish the new National Biodiversity Action Plan.

- Continue to refine and enhance policies and supports that protect built heritage.
- Encourage the use and reuse of buildings in urban and rural areas, and ensure that the creation of new places for living and working is sustainable.
- Boost existing initiatives with new town and village renewal schemes and an expanded Historic Towns Initiative.

In addressing these priorities, the Department aim to involve cultural stakeholders, other Government departments and local communities in designing bespoke policies and strategies to protect and further develop cultural heritage in this domain.

Italy

The thematic objectives identified by the Partnership Agreement between Italy and the EU include the protection, promotion and development of cultural heritage, considered a potentially decisive asset for the development of the country, as a crucial factor for growth and social cohesion and for the positive effects that it is potentially able to determine for the tourism industry system. The Ministry of Heritage, Cultural Activities and Tourism (MiBACT) is the Administration of the National Operational Programme (PON) "Culture and Development", prepared within the framework of the European Regional Development Fund (ERDF) allocated for Italy for the period 2014-2020.

The PON is implemented exclusively in "lagging-behind regions" (Campania, Basilicata, Calabria, Puglia and Sicily) and, in line with the guidelines of the Partnership Agreement, intervenes in "areas of cultural attraction of national strategic importance" in which fall the attractors of the state cultural heritage.

Anyway the core of MiBACT's intervention is the cultural heritage of excellence, such as museums, monuments, archaeological sites, architectural and landscape heritage but there are any references about the tacit knowledge in this field, a quite unknown concept.

About the intangible cultural heritage, The International Convention for the Protection of Intangible Cultural Heritage, approved at the 32nd session of the General Conference in Paris on 17 October 2003, was ratified by Italy on 27 September 2007. It considers fundamental the interdependence between intangible cultural heritage and cultural heritage tangible defined in the Yamato Declaration. The protection of the Intangible Cultural heritage is defined as safeguarding. Safeguarding refers to measures aimed at favouring the transmission of the intangible cultural heritage between generations such as: identification, documentation, preservation, protection, promotion and valorisation. These processes involve research aimed at identifying the immaterial cultural asset, written documentation, photographic, audio and visual, as sources that guarantee the transmission of historical and cultural memory. The protection aims to preserve the places, the natural environment and the landscape, that is the historical, cultural and social context that produced and produces - as living - the cultural asset in question. The promotion and enhancement of the immaterial cultural asset makes use of knowledge and preservation also through formal and non-formal forms of education.

In spite of this, at a local level some regions, such as Abruzzo, where the Hermitage of Santo Spirito is located, are particularly interested in preserving their traditional heritage and keeping their own peculiar cultural identity alive. We are still far from the concept of tacit knowledge transfer, but can be considered an openness towards the emergence and enhancement of a part of the local cultural heritage of which there is no awareness.

In Abruzzo Region action plans the recovery and enhancement of popular traditions, intended both as live show events and as a tourist attraction, as well as historical and cultural heritage, is an important objective in the context of the valorisation strategies of the Region. Traditional folk festivals still retain great importance in local communities and in some cases have taken on national importance.

In the Region Latium, to promote traditions preservation, with the Regional Council Determination of 22nd February 2017 N°77, according to the Regional Law 29th December 2014, n.15 art.9, were published the criteria for the registration at the Regional Register of Folkloric Festivals and with the last Determination of December 2017 the approved list of organisations recognised as Regional Folklore Festivals. The qualitative evaluation for being included in Latium Regional Register of Folklore Festivals, according to the art.9 of the Regional Law n.15 Guidelines, is realised by a five members' commission, three of them are public regional officers, while two members are external experts, benchmarking applicants and the quality of the proposals through the following criteria:

- | | |
|---|---------|
| 1) Quality and Cultural Relevance of the Festival | Max 50% |
| 2) Audience Participation and Engagement | Max 30% |
| 3) Festival Promotion and Impact | Max 20% |

The threshold to be included in the Regional Register is to reach at least 25 points for the first criterion, and to totally gain more than 50 points.

Portugal

Cultural heritage is part of our daily lives. At national and regional level we are offered natural landscapes and archaeological systems. We are also benefited with objects, literature, art and not least, the cultural heritage left to us by our ancestors, in the stories that accompany us, our children, in the foods we enjoy, in the smells we recognize, our history and values common. It also represents a wealth and diversity of our cultural traditions.

The General Conference of the United Nations Educational¹¹, Scientific and Cultural Organization Culture, hereinafter referred to as "UNESCO", meeting in Paris on 29 June September to 7 October 2003 at its 32nd session, considering the importance of intangible cultural heritage, a melting pot of sustainable development, as highlighted in the UNESCO for the Safeguarding of Traditional Culture and Folklore, 1989, in UNESCO Universal Declaration on Cultural Diversity¹², 2001 and the Istanbul Declaration of 2002 adopted by the Third Round Table of Ministers of Culture, recognizing that communities, in particular indigenous communities, and, in certain cases, individuals, play an important role in the production, safeguarding, maintenance and recreation of intangible cultural heritage, as contributing to the enrichment of cultural diversity and human creativity, considering the need to raise awareness, in particular of the importance of intangible cultural heritage and its safeguard, "Intangible cultural heritage" means the practices, representations, expressions, knowledge and skills - as well as the instruments, objects, artefacts and cultural spaces associated with them - that the communities, groups and, eventually, individuals recognize how to do part of its cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly being recreated by communities and their environment, their interaction with nature and their history, and gives them a sense of

¹¹ <https://ich.unesco.org/doc/src/00009-PT-Portugal-PDF.pdf>

¹² <https://www.unescoportugal.mne.pt/pt/a-unesco/sobre-a-unesco>

identity and continuity, contributing to thus promoting respect for cultural diversity and human creativity.

For the purposes of this Convention, account shall be taken only of the intangible cultural heritage which is compatible with the international existing international human rights instruments, as well as with the mutual respect between communities, groups and individuals, and a sustainable development.

The "intangible cultural heritage" as defined, in particular in the following areas:

- (a) oral traditions and expressions, including language as the vector of intangible cultural heritage;
- (b) performing arts;
- (c) social practices, rituals and festive acts;
- (d) knowledge and uses related to nature and the universe;
- e) traditional craft techniques.

Each State Party shall endeavour by all appropriate means to ensure the recognition, respect and enhancement of the cultural heritage in society, in particular through:

- (i) education, awareness and information the public, in particular young people;
- (ii) specific education and training programs within the communities and groups involved;
- (iii) training activities in the area of intangible cultural heritage and, in particular, management and scientific; and
- (iv) non-formal means of transmitting knowledge.

Romania

Cultural heritage is a testimony and expression of the values, beliefs, knowledge and traditions that have resulted over time from the interaction of human and natural factors. It is in a continuous evolution and fundamentally contributes to human development and the increase of the quality of collective life. In fact, cultural heritage delights and inspires old and new generations on their journey to knowledge. Intangible cultural heritage is passed on from generation to generation, constantly recreated by communities and human groups, interacting with their nature and history, giving them a sense of identity and continuity while contributing to promoting respect for cultural diversity and human creativity.

Romania ratified the three European Heritage Conventions (not yet the Faro Convention) and implemented them in the heritage legislation in 2000 - 2001. The three main heritage laws in action are Ordinance 43/2000 regarding archaeology

(<http://www.cimec.ro/Legislatie/Og43-2000-Republicare-2007-04-25.pdf>),

Law 182/2000 regarding movable heritage (<http://www.cimec.ro/Legislatie/L-182-2000-Patrimoniu-mobil-republicata-2014.pdf>)

and Law 422/2001 regarding historical monuments

(<http://www.cimec.ro/Resurse/Legislatie/Legea-422-2001-republicata-2006.pdf>).

The Romanian Ministry of Culture and National Identity (www.cultura.ro) is the main government body responsible for cultural heritage and carries out the activity of protecting, preserving, restoring and capitalizing on the cultural patrimony, providing specialized consultancy and implementation in the field.

The Cultural Patrimony Directorate coordinates specific activities in the field of cultural heritage through direct collaboration with the National Heritage Institute, the County

Directions for Culture, respectively the Bucharest Municipality and the subordinated museum institutions. It is the department that provides the methodological guidance, the approval of the regulations for organization and functioning, the observance of the procedures and the approval by the specialized commissions of the specific cultural heritage documents.

Fields of activity of the Cultural Heritage Directorate:

- I. Archaeology (sites, vestiges, mobile objects discovered by special or random archaeological research)
- II. Buildings / heritage buildings (monuments, ensembles, sites)
- III. Mobile heritage (museums, archives, collections, etc.)
- IV. Immaterial / intangible patrimony (crafts, games, rituals, forms of verbal expression, etc.)

In the year of 2008 the Parliament of Romania adopts the law on the protection of intangible cultural heritage (Law no.26 / 2008). This law establishes the general framework for identifying, documenting, researching, protecting, preserving, promoting, valorising, transmitting and revitalizing elements of intangible cultural heritage, a defining feature of human communities as a factor of social cohesion and economic development. According to this law, as a measure to protect the intangible cultural heritage, the Ministry of Culture and National Identity was to elaborate the National Program for the Protection of Intangible Cultural Heritage within 60 days from its entry into force.

After 2008, the economic crisis, severe austerity policy and government instability (frequent changes of the ministers of culture in the past eight years) had a bad impact on cultural heritage protection. There was personnel cuts, frozen job schemes, several years of budget austerity, frequent reorganisation of heritage institutions and other measures that affected the already fragile human and material heritage protection infrastructure;

In recent years the number and quality of personnel working in the heritage field decreased significantly, after a whole generation of experienced specialists either retired or left the country not to be replaced;

In the absence of proper financial support and human resources the existing heritage legislation is not entirely applied in real life. There are huge delays in heritage inventory, monitoring, restoration and preventive conservation.

Fortunately, in the recent years, there is an increased civic action for heritage protection, a growing number of non-governmental organizations and joint platforms from heritage causes, successful public campaigns against economic projects that destroy landscape and heritage (example Roşia Montana gold mining area), more community interest for local heritage, amplified private initiatives to save monuments and open local museums, and more international cooperation

In 2014 the National Commission for the Safeguarding of Immaterial Cultural Patrimony was established by Order 2102/19.02.2014.

The Commission has the following tasks:

- (1) coordinates the activities of protection and promotion of intangible cultural heritage, based on the cultural policies of the Ministry of Culture;
- (2) elaborates the National Program for Safeguard, Protection and Valorisation of a

intangible cultural heritage;

(3) proposes and analyses proposals regarding the elements to be included in the National Register of Intangible Cultural Heritage;

(4) analyses the application files and grants the title Human Living Thesaurus to the persons referred to in Article 7, paragraph (1) of the Law no. 26/2008 on the protection of intangible cultural heritage;

(5) shall constitute the lists constituting the National Register of Intangible Cultural Heritage, according to the provisions of Art. 15 of Law no. 26/2008 on the protection of intangible cultural heritage;

(6) recommends in writing to the National Heritage Institute the granting of the traditional distinctive mark, according to the provisions of art. 8 par. (1), (2) and (3) of Law no. 26/2008 on the protection of intangible cultural heritage;

(7) elaborates and proposes to the Ministry of Culture strategies for safeguarding intangible cultural heritage elements;

(8) proposes identification and assessment criteria, conservation standards and methods of capitalizing on cultural expressions of communities;

(9) proposes information measures on intangible cultural heritage;

(10) proposes to the Ministry of Culture the initiation of editorial projects (volumes, brochures, collections, anthologies, manual catalogues) in the fields of intangible cultural heritage.

Finally, heritage policy remains centralized and slow to react. Because of the poor administrative capacity at both central and local level, corruption and improper economic conditions our cultural heritage is at risk.

Switzerland

*National level*¹³

Intangible cultural heritage (ICH) designates those traditional, living and handed down from generation to generation, which give a community a sense of identity and continuity. For example, this heritage includes music, dance, customs, festive rituals and traditional craft techniques. The ICH is extremely diverse and, unlike the material cultural heritage (e. g. World Heritage Site with the historic centre of Bern), it is constantly evolving.

Switzerland recognises the importance of intangible cultural heritage for cultural diversity, social cohesion, cultural identity and the image of the country and its regions. Many national and regional peculiarities are defined through intangible aspects of culture.

Support for cultural expressions and traditional practices is therefore part of the state promotion of culture.

With the ratification of the UNESCO Convention for the Protection of ICH on 16 July 2008, Switzerland adheres to the international legal framework aimed at promoting cultural diversity.

The Federal Office of Culture has set itself the goal of protecting, preserving, mediating and providing access to Switzerland's cultural heritage. It works to protect historic buildings and open up intangible cultural heritage, acts to combat the illegal transfer of cultural assets, and administers valuable collections belonging to the Confederation.

With the ratification of the UNESCO Convention for the Protection of ICH on 16 October 2006, Switzerland undertook to draw up and manage an inventory of Switzerland's ICH and to update it regularly.

The list of living traditions in Switzerland is the result of the implementation of the UNESCO Convention. The list is administered in cooperation and with the support of the cantonal cultural services. The list of living traditions in Switzerland can be accessed in the form of comprehensive documentation of Switzerland's ICH in texts, images and sounds¹⁴. It **currently comprises 165 traditions** selected by specialists, cantonal representatives and representatives of the Swiss Commission for UNESCO under the leadership of the Office of the Office of UNESCO.

*Regional level*¹⁵

The Cultural Heritage Office, in accordance with the cantonal law on the protection of cultural heritage and its implementing regulations, is responsible for the care, conservation and enhancement of the cultural heritage existing in the Canton of Ticino and includes three services. The Inventory Service is responsible for cataloguing movable and immovable cultural assets scattered throughout Ticino. The Archaeology Service - in the case of restoration of immovable property or new buildings - carries out research aimed at documenting and protecting remains of ancient constructions and at recovering and conserving finds hidden underground.

¹³ <https://www.bak.admin.ch/bak/it/home.html>

¹⁴ <http://www.lebendigetraditionen.ch/index.html?lang=en>

¹⁵ <https://www4.ti.ch/dt/dstm/sst/ubc/ufficio/>

The Monuments Department checks and approves restoration projects for the assets protected by the canton.

The Office is supported by the Cultural Heritage Commission, appointed by the Council of State, which expresses its opinion on restoration projects and protection policy.

State of art of prior learning validation process and best practices in partner countries

Bulgaria

There is a strong consensus on the benefits of making more visible those skills and competences that people have gained through life and work experience. Individuals should be able to demonstrate what they have learned in all walks of life, so that this is valued and used in their career and for further education and training prospects. Validation of non-formal and informal learning can make a major contribution to the EU's ambition of achieving smart, sustainable and inclusive growth, as set by the Europe 2020 strategy.

According the data published by European Centre for the Development of Vocational Training (Cedefop) in 2017 in the Synthesis report “European inventory on validation of non-formal and informal learning – 2016 update”¹⁶ national approaches to setting up arrangements for validation of non-formal and informal learning (VNFIL) vary. In Bulgaria as in the other EU countries validation arrangements are in place. National approaches to setting up arrangements for VNFIL are sector-focused. Those subsectors of education that are closer to the labour market were reported to have validation arrangements in place more frequently than other education subsectors. The arrangements for validation in the labour market are also in place. By labour market are referred the initiatives in which private sector institutions play a central role (alone or in collaboration with public sector institutions), aiming to enable individuals to access private sector jobs or to move within the private sector labour market (to support career development). Under the Law the National Agency for Vocational Education and Training is established as a state body for licensing activities in the system of vocational education and training, as well as for coordination between the institutions related to vocational orientation, education and training (article 41, 2 of the Law). The Law also defines the functions of the Ministries, Municipalities and of the Social Partners regarding vocational education and training and the financing of vocational education, training and orientation.¹⁷

Currently one of the major priorities in the regulatory framework is the recognition of outcomes of non-formal and informal learning. The national dimensions under this priority direction are in line with the European recommendations, policies and instruments: Recommendation of the Council of the European Union of 20 December 2012 on the validation of non-formal and informal learning¹⁸; Recommendation of the European Parliament and of the Council of 18 June 2009 on the establishment of a European Credit

¹⁶ <http://www.cedefop.europa.eu/en/events-and-projects/projects/validation-non-formal-and-informal-learning/european-inventory#Thematic>

¹⁷ <http://www.validaid.eu/attachments/article/81/Normative%20base%20Review.pdf>

¹⁸ <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2012:398:0001:0005:EN:PDF>

System for Vocational Education and Training /VET/¹⁹; Recommendation of the European Parliament and of the Council of 18 June 2009 on the establishment of a European Quality Assurance Reference Framework for Vocational Education and Training²⁰, Recommendation of the European Parliament and of the Council of 23 April 2008 on the establishment of the European Qualifications Framework for lifelong learning²¹

Validation is a process of confirmation by an authorized body that a person is achieved learning outcomes measured against a relevant standard. There are four stages:

- Identifying the presence of specific experience in a given person by conducting a interviewing;
- documenting the person's experience;
- formal / objective evaluation of the experience gained;
- verification of the evaluation results, which may show partial or full qualification.

A definition of national qualifications framework is provided by the Recommendation of the European parliament and of the council of 23 April 2008 on the establishment of the European Qualifications Framework (EQF) for lifelong learning.

Currently the professional qualification system comprises of the four levels that are established for the professional degrees and additionally the degrees in the higher education. The EQF grades the degrees based on Knowledge, Skills and Competence. On the other hand, the levels in Bulgaria are based on the characteristics of the local system and on ISCED 97 (International Standard Classification of Education). The next figure presents the qualification levels" correspondence.

EQF Level	National Qualification Level	ISCED Level
1	NA	2
2	1	3
3	2	4
4	3	5B
5	4 Vocational Colleges	5A
6	5 HE Bachelor degree	5A
7	6 HE Master's degree	6
8	7 HE PhD	7

The higher educational institutions /HEIs/ provide training in the cultural festival and event management as a part of the training curricula of the Economics and managements sciences bachelor's and master's degrees. Some of the Universities also provide Event management as MA specialty. The list of HEIs providing training in the domain are listed in the end of this section.

The current four levels of the professional education in regard to skills and competences established under the national legislation are presented

¹⁹ [http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32009H0708\(02\)&from=EN](http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32009H0708(02)&from=EN)

²⁰ [http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32009H0708\(01\)&from=EN](http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32009H0708(01)&from=EN)

²¹ <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2008:111:0001:0007:EN:PDF>

Level	Skills and Competences acquired:
1	professional competence for practising professions which include routine activities carried out under permanent conditions
2	professional competence for practising professions which include activities of complex nature carried out under changing conditions
3	professional competence for practising professions which include activities of complex nature carried out under changing conditions, as well as assuming responsibility for the work of other persons
4	professional competence for practicing professions which include a wide range of activities of complex nature carried out under changing conditions, as well as assuming managerial responsibilities for the work of other persons and for the allocation of resources

National strategic guidelines for validating non - formal and informal self-study are presented in the National Strategy for Lifelong Learning for the period 2014-2020 and the updated Employment Strategy 2013-2020 year. A legal basis, although not specifically defined, is contained in: Public Education Act and its Implementing Rules, the Vocational Education and Training Act, the Employment Promotion Act and its Implementing Rules, the Crafts Act, the Professional Qualification Act.

In 2014, the Ministry of Education and Science, in partnership with employers' organizations, workers' and employees' organizations and other state institutions developed „Manual for validation of professional qualification acquired by non-formal and self-student learning”. The manual is aiming to provide and facilitate the introduction of efficient tools and methods for validating the knowledge, skills and competences acquired through non-formal and informal learning. The previous knowledge as well as the skills and competences from non-formal and informal learning experience in the field of cultural festival and event management could be validated by educational organisations (including schools, HEIs, VET and C-VET organisations) through the tools and procedures specified in the Manual.

According the National strategy for lifelong learning in 2014 a “Manual for validating knowledge, skills and competences acquired through informal and non-formal learning”²² has been developed in Bulgaria. The manual is in accordance with current legislation and regulated by the Vocational Education and Training Act’s requirements for acquiring a professional qualification in a vocation or part of a vocation. It is based on European policies²³, principles and best practices. The main activities described in the manual include publicity of validation issues; informing and registration of candidates; identifying results from informal and non-formal learning; vocational and career guidance for candidates; and evaluation, recognition and certification of the acquired knowledge, skills and competences.

The last part of this chapter presents some local experiences and practical cases of validation which could be pointed out as a best practice examples at national level.

Bulgarian customs are bearers of a national identity, and their roots are sought in the distant past, closely intertwined with history and Christian religion. Over the years, legacy traditions have been preserved and enriched, and proof of this is today the rich cultural calendar that includes dozens of national festivals. Holidays and celebrations of the settlement have been

²² http://validirane.mon.bg/docs/Narachnik_f.pdf

²³ <https://www.navet.government.bg/bg/media/elgpn.pdf>

organised in every village and town in Bulgaria, but the big and popular festivals of folk art have become, over the years, a centre of attraction for many foreigners. Below are listed some of the most popular²⁴:

- [National Festival of Bulgarian Folklore – Koprivshtitsa](#)

The National Festival of the Bulgarian Folklore – Koprivshtitsa – has been held since 1965. The festival promotes the Bulgarian folklore in an incredible way, assembling singing and dancing ensembles from all over the country. At the first folklore meeting between 12th and 15th of August almost 4,000 folklore singers, dancers, musical instrument players, etc. gathered near Koprivshtitsa. The festival is held every five years. The festival is a competitive event. All participants must provide programs, based on the folklore of the area, where they come from.

- [International Festival of the Masquerade Games “Surva”](#)

Surva, the International Festival of the Masquerade Games held in the town of Pernik is the biggest event of this type not only in Bulgaria but on the Balkan Peninsula as well. It promotes variations of ancient Bulgarian customs that are still alive today. These are an important part of the Bulgarian folklore tradition and are meant to be performed by single men and women. With its competitive nature, the festival is not only a venue but also a contest for the living vessels of this tradition, namely the Kukeri and Survakari.

The Municipality of Pernik has been holding the festival ever since 1966. In 1985 the festival gained international-event status. In 1995 the International Federation of Carnival Cities accepted the town of Pernik as its full member. In June, 2009 Pernik was proclaimed as the European capital of Surva`s and Mumers.

- [Pirin Sings Folklore Festival](#)

According to the organizers, the "Pirin Sings" is a movement for search, preservation and popularization of spring folk songs and traditions. At the event, examples of folk songs, dance, rituals, crafts, folk instruments, amazing costumes and ornaments, vase and embroidery, religious-pagan beliefs and rituals, the whole calendar-ritual system are displayed. For the first time, the Pirin Sings Festival was organized in the distant 1962 and, until 1985, was held every five years. After a 12-year pause, it was restored in 1997. In the last years, the Festival is being organized every even year and is visited by thousands of people from Bulgaria and abroad.

- [Bagpipe Contest in Gela](#)

Every year on the first Sunday of August Rhodope village of Gela became the centre of the universe for all fans of the Rhodope bagpipes. Then, during the traditional Ilinden local congregation for nearly 10 years and held national Bagpipe Contest. The contest annually collect more than 100 bagpipers and bagpipe groups, including from the distant Japan and even Australia.

- [International Folklore Festival Burgas](#)

²⁴ <https://www.10te.bg/obshtestvo/10-ot-nai-populyarnite-festivali-i-sabori-na-narodnoto-tvorchestvo-v-balgariya/>

Started as a Balkan feast for national songs and dances in 1965 in a short time, the festival has now become a significant international event for connoisseurs of folk art. In the biography of the International Folklore Festival are listed the names of 440 folklore ensembles with over 18 thousand participants. Since 1978 the festival was a member of the International Council of the organizers of the folk festivals (CIOFF) and 2001 International Festivals & Event Association Europe (IFEA).

Ireland

According to definitions put forward by the European Commission (2008) and the National Qualifications Authority of Ireland (2005) the “recognition of prior learning (RPL) is a process which seeks to acknowledge all forms of learning, and to give them a value in the context of a destination award”. In the context of the VAL.oR project, RPL is useful because it allows experienced professionals and volunteers working in the sphere of cultural heritage to have their skills, experience, knowledge and expertise credited and recognised, without the need to attain a formal qualification. For those seeking to attain formal qualifications in this field, RPL is also useful as it allows them to demonstrate the knowledge and expertise they have already acquired, and to seek exemptions from some course content or even full units or modules.

In Ireland, the process for having prior learning recognised and validated at further education and training level is outlined in the Qualifications and Quality Assurance (Education and Training) Act 2012. This act established the statutory basis for Quality and Qualification Ireland (QQI), the national accreditation body, to set out the necessary policies and criteria for learners and institutions to implement Recognition of Prior Learning. QQI, as the umbrella organisation for the recognition of qualifications in Ireland, has set out policies for education providers to govern how they provide learning opportunities to individuals in terms of access, transfer and progression (ATP). Based on the policies outlined by QQI, individual education providers then set out their own ATP procedures which they then implement in their centres and institutions. These include policies on credit accumulation, credit transfer and identification and formal assessment of the knowledge, skill and competence previously acquired by learners. Based on these policies, the RPL is achievable through all QQI-approved education and training providers in Ireland.

The process of RPL in Ireland follows four stages, and the education provider or tutor is encouraged to provide support to the individual learner throughout all four stages, as follows:

1. Identification and documentation of learning – this involves documenting prior learning in a form suitable for assessment.
2. Assessment of the candidate’s prior learning – here processes applied by educators to assess prior learning include a review of documentary evidence, interview or practical demonstration.
3. Validation – this involves the use of particular reference points and/or standards.
4. Certification – on successful completion of the validation process, RPL is certified. Certification involves the award of a formal qualification following the identification, documentation and assessment of the learning.

Italy

Beyond the private companies of certification (mainly for ICT and foreign languages), at institutional level the formal education and the related professions are certified by the Ministry of Education, University and Research (beyond those professions regulated by laws, e.g. all health-sector professions, or lawyers, engineers, psychologists etc.).

While for the vocational training and qualifications (initial and continuous) the competent bodies are the 19 Italian Regions and the 2 Autonomous Provinces of Bolzano and Trento. Although the inter-institutional agreements, each region could choose different ways to implement the certification process. e.g. in our Region (Latium) they decided to train a group of c.a. 100 trainers and guidance operators to form a first group of experts enabled for this function, establishing a targeted public register for these operators. Subsequently, also the corporate body will be accredited. The register is open with specific deadlines for the certification exams. Other regions choose to accredit first the organisations, and not the single experts.

With the Reform Law of the Labour Market, n°92/2012 (art.4), in Italy for the first time there is a clear reception of the lifelong learning prospect, and the right of citizens to see the recognition of the prior learning (non-formal and informal) for the acquisition of a full qualification, or single Unit of competence, consistently with the National and European Qualification Frameworks.

A concrete starting point was the Legislative Decree n°13, of January 2013, with the definition of the overall norms and the essential level of service for the identification, validation and certification of informal and non-formal learning outcomes. Although the perspective is to improve the individual choices and attitudes in terms of personal, civic, social and employability development, the latter one remains in practice the core focus (unfortunately). Beyond the overall principles (simplicity, accessibility, transparency, objectivity, traceability, confidentiality, methodological correctness, completeness, equality and non-discrimination), it stated the National system of competences certification, and the creation of a targeted database for the implementation of national standardisation of the regional qualifications. An important milestone for reaching the National standards, was the Ministerial Decree, 30th June 2015, which provides the frame for the progressive standardisation of the regional qualifications, also in terms of ECVET, consistently with the EQF. The system of correlations is based on “areas of activity” of specific 23 Professional Economic Sectors, plus 1 Common Area.

Currently, the National framework of regional qualifications includes the repertoires of 18 Regions, and if we consider our target professional profile “manager of cultural events”, in the Repertoire of Abruzzo Region, we can find it under the Touristic Sector, while in the Region Latium is under the sector Culture and Live Show. Although these differences of classification, the learning outcomes identified for each unit should be related and coherent with the national standards of the “areas of activity” and the competence units or the full qualification will be valid and equivalent at national level.

In this Decree we can find also the process standards, that foresee the “identification” and the “validation” steps before the procedure of certification, which constitutes the formal attestation of third party, with value of public act.

Portugal

In Portugal, validation of non-formal and informal learning is carried out through the National System of Recognition, Validation and Certification of Competencies (RVCC) and through the accreditation of learning in higher education institutions.

In 2005, a joint initiative was launched in Portugal by the Ministry of Education and the Ministry of Labour and Social Solidarity - the New Opportunities Program. This program aimed to reverse the low number of school qualifications and qualifications in Portugal through the requirement of one million adults by 2010, thus contributing to the increase of school and professional skills of the adult population. This initiative introduced new methodologies for recognition, validation and certification for non-formal and informal learning, with the aim of valuing the knowledge acquired throughout life - the RVCC process. In 2017, the revitalization of the New Opportunities Program was released by the Qualifica Program to give continuity to lifelong learning policies and recognition of school and professional competencies acquired by adults throughout their lives, to their certification.

The processes of Recognition, Validation and Certification of Competencies (RVCC) are carried out by the Qualification Centres and integrated into the National System of Qualifications. These consist of the recognition of competences acquired by adults throughout their lives in formal, informal and non-formal contexts, intending to school and / or vocational certification (RVCC and / or professional RVCC).

The recognition of competences is carried out by a set of assessment instruments and competency exams with a biographical approach, based on criteria integrated in the National Qualifications Catalogue. Due to the RVCC process, applicants with a proficiency profile and adequate professional, social and personal experience can acquire basic (6th or 9th grade) and secondary (12th grade) qualifications or professional qualifications. Candidates must be at least 18 years old, with at least 3 years of professional experience and have professional, social and personal knowledge in accordance with the structure and / or qualification desired (school or professional); candidates under the age of 23 must present evidence with at least 3 years of professional experience. Admission is made through the elaboration of a portfolio that reflects your skills and knowledge acquired throughout your life, whether in a formal school environment, in a non-formal or informal and professional context, which will be evaluated by a jury.

The qualification obtained may be total or partial. In case of being partial, the candidate can, with the support of an educational guidance service team, participate in an education or training program, integrating an Adult Education and Training (EFA) or Certified Modular Training (FMC)). The duration of the RVCC process is adaptable and flexible. It varies depending on the skills each candidate displays and the level of qualification desired, does not follow the school calendar so that the process can begin at any time of year.

The competency certification is done after the evaluation of the candidate by a panel indicated by the Qualifica Centre, through a written, oral or practical exam, or a combination of the three, which can be organized by areas of key competencies, in the case of a training school. Related RVCC, or by professional skills in the case of RVCC related to the professional. In the end, the candidate is awarded a certificate of qualification and a diploma by the Qualifica Centre via SIGO, according to previously approved models. The RVCC

process is complete when an applicant can certify all of his / her competencies to obtain the qualification level 4²⁵.

Romania

Building upon the policies in the field of continuing professional training at European Union level, Romania has developed strategies, policies and directions of action that are in line with them and adapted to the particular socio-professional context in our country.

Adult professional training in Romania, according to Ordinance no. 129/2000, includes initial professional training and continuing professional training organized in forms other than those specific to the national education system; Initial professional training for adults provides the necessary training to acquire the minimum professional skills required to get a job. Continuing professional training follows initial training and provides adults with either the development of already acquired professional skills or the acquisition of new skills. Professional competence is the ability to perform the required workplace activities at the qualitative level specified in the occupational standard. Professional competencies are acquired formally, non-formal or informal. The informal way means non-institutionalized, unstructured and unintentional professional training methods - unsystematic contact with different sources of the socio-educational field, family, society or professional environment.

The procedure for evaluation and certification of professional competences obtained in ways other than formal ones is regulated by Order no. 4543/2004.

Persons wishing to be assessed for the recognition of non-formal professional competences based on an occupational standard (or professional training standard) will address to an accredited centre for the assessment of competencies in the occupation/qualification concerned. The assessment can be made for all competence units within an occupational standard (or professional training standard) or just one or more competence units in that standard, depending on the person's request. Each candidate submits an application in writing to an accredited centre for the assessment of competencies corresponding to the occupation/qualification for which will ask for assessment and certification. In order to assess the professional competencies corresponding to an occupation / qualification, each candidate is assigned a Professional Competence Assessor responsible for the implementation of the entire evaluation process.

Prior to entering the evaluation process the candidate examines, with the Professional Competence Assessor, his/her own professional performance in relation to the content of the occupational standard (or professional training standard). The Professional Competence Assessor explains and details on request the content and provisions of the Occupational Standard (or professional training standard). Depending on the outcome of the self-evaluation, the Professional Competence Assessor recommends the candidate to enter the evaluation process for the whole or a part of the standard or not to enter the evaluation process at all. The decision to enter the evaluation process belongs to the candidate who appends to the application submitted the competence units for which he/she wishes to be evaluated from the list of competence units of the standard made available to him/her by the Professional Competence Assessor.

²⁵ <https://eacea.ec.europa.eu/national-policies/en/content/youthwiki/64-validation-non-formal-and-informal-learning-portugal>

The Professional Competence Assessor will present to the candidate the evaluation methods to be used and will establish the timetable for the evaluation process in agreement with the candidate. The evaluation program is approved by the management of the centre. Each centre establishes the concrete way of assessment so that the applied methods consistently lead to the demonstration of competence unit as a whole. It is imperative that the written test and a practical demonstration method of competence unit are part of any combination of the methods chosen by the centre (or by the Professional Competence Assessor). The period of the evaluation process is determined by each centre according to the specificity and complexity of the occupation / qualification, without exceeding 30 days.

Evidence of competency produced by the candidate during the assessment is analysed and judged by the Professional Competence Assessor in relation to the requirements of the occupational standard (or professional training standard). The decision on the competence of the candidate shall be determined for each unit of competence for which the candidate has been assessed. If after the evaluation the candidate is not satisfied with the decision "still not competent", referring to certain units of competence, he has the right to appeal, which he submits to the evaluation centre within 5 days from the date of communication of the decision. The centre designates another Professional Competence Assessor who organizes a new evaluation process for the competence units subject to the challenge.

Persons declared competent following the evaluation process shall receive a certificate of professional competence for the competence units in which they have been declared competent. Persons declared to be competent for all competence units specific to an occupation or qualification shall receive a certificate of professional competence that collects all competence units specific to that occupation or qualifications in accordance with the occupational standard (or professional training standard). The certificates obtained have the same value as the certificates of graduation, respectively the qualification with national recognition, issued in the formal training system.

Switzerland

In Switzerland adults can have their professional experience recognised through the validation process of learning acquired. This procedure makes it possible to obtain a Federal VET Certificate or a Federal VET Diploma without the need for basic vocational training. In Switzerland, however, the validation of acquired learning is only valid for certain professions and varies from canton to canton.

The principle of the procedure is to draw up a documented balance sheet of acquired skills and then validate them. Candidates to the Federal VET Certificate or a Federal VET Diploma through validation of the learning acquired must prepare a dossier describing precisely the experience gained in parallel with their professional activity. The dossier is then examined. Depending on the case, experiences are fully or partially recognised. Unrecognised skills are regarded as complementary training.

Validation of the acquired learning is governed by art. 31 cpv. 1 of the Ordinance on Vocational and Professional Education and Training²⁶.

²⁶ <https://www.admin.ch/opc/en/classified-compilation/20031709/index.html>

Applicants for validation must have at least five years' professional experience, including 3-4 years in the chosen profession. It's not compulsory to have a job during the validation procedure.

The validation procedure for the learning acquired takes place in five stages:

- 1) information and advice;
- 2) assessment;
- 3) evaluation;
- 4) validation;
- 5) qualification and certification.

Validation is a good solution for people who are able to work independently, have no problem with the computer and have an Internet connection. Since this procedure is only applicable to certain professions, it must be ensured that it is possible for the chosen profession to carry out this procedure. For those who prefer to take part in vocational training within a group, a qualification procedure is recommended.

Some data²⁷

Number of vocational qualifications awarded to persons aged 24 and older in 2015¹⁸

Age	25-29	30-39	40+	Total
Regular VET programme	2 451	750	269	3 470
Shortened VET programme	1 173	479	350	2 002
Direct access to final examination	574	889	775	2 238
Validation of non-formal and informal learning	68	194	343	605
Total	4 266	2 312	1 737	8 315

²⁷ Vocational and professional education and training in Switzerland - Facts and figures 2017
<https://www.sbf.admin.ch/sbfi/en/home/services/publications/vocational-education-and-training.html>

Current curriculum of “Cultural festival and event management” in the partner countries

Bulgaria

The Ministry of Education, Youth and Science implements the state policy in the area of the vocational education and training. Therefore it is competent to adopt the state educational requirements for acquiring qualification for professions, to approve the List of Professions for Vocational Education and Training; to propose for approval to the Council of Ministers the List of Regulated Professions in the Republic of Bulgaria, to approve the state admission plan for state and municipal schools, provide conditions for the fulfilment of the state educational requirements for the system of the professional education and training, to approve programmes for qualification in the system of vocational education and training, to organize the vocational orientation, etc. The Ministry of Labour and Social Policy participates in implementing the state policy in the sphere of vocational education and training by determining the needs of VET by analysing the tendencies in the development of the labour market; by participating in the development, coordination and updating of the state educational requirements for acquiring qualification on professions and in the coordination of the List of Professions for VET. The Ministry is also responsible for the determination of the requirements for healthy and safe conditions in the practical training and controls their fulfilment.

In the next part of the chapter are presented some examples of training offers aiming to provide the competence profile of knowledge, analytical and practical skills needed to plan, manage, and execute large scale events and cultural festivals.

- Master Program “Event Management”

Provider: International Business School

Aims: The degree program (MSC) in Event Management²⁸ of the International Business School gives a course of knowledge that meets at high level, the profession needs in today’s global demand of corporate, public and destination events.

Educational background of the trainees: The Master in Event Management is addressed to those whose academic background is in tourism management, business administration, economics, humanities, social sciences or creative industries, and to professionals with experience in the field of event management and supporting activities.

Competitive advantage of the program: The Master Program provides the competence profile of knowledge, analytical and practical skills needed to plan, organize and execute large scale events. The accent is put on the project management techniques as well as on the communication skills. The competitive advantage of the program is the development of professional knowledge to devise creative event concepts and to apply these concepts to brand promotion and marketing companies and tourist destinations.

Carrier paths: Graduates of the program Event Management can pursue careers paths linked to the organization, marketing, management, inclusively project-management and art-management functions in such areas as: conference and meeting management, cultural

²⁸ <http://ibsedu.bg/bg/speciality/23-ivent-menidzhmant>

event management, sports event management, hotel/resort/cruise ship event management, event marketing, destination event management, creative industries events etc.

The courses included in the curriculum are presented on the figure below.

Area of education: SOCIAL, ECONOMIC AND LEGAL STUDIES		Professional field: TOURISM		Major: EVENT MANAGEMENT		Master Degree	
EVENT MANAGEMENT							
First year				Second year			
01 semester	ECTS	02 semester	ECTS	03 semester	ECTS		
Event Management Theory and Practice	6	Customer Relationship Management	6	Master thesis	0		
Project Management (Events)	6	Events Security and Safety Organisation	6				
Public Funding in Tourism	6	Events Tourism Marketing	6				
Events Tourism	6	Post - Event Monitoring (Project)	6				
Destination Events Management	6	Events and Cross-cultural Communications	6				
Creative Event Concept (Project)	6	Contracts and Sub-contractors Management/ Events Tourism Innovations Management	6				
						Общо ECTS кредити: (75)	

Total amount of ECTS: 75

Mode of Study: distance

- Master Program “Marketing and Management of Tourism Business”

Provider: Burgas Free University, Faculty of Business Studies

Programme Profile: In the Master’s degree programme in Marketing and Management of Tourism Business²⁹ students learn specific marketing and management subjects in the management of tourism like the management of tour operator and tour agent activities, management of crisis situations in tourism, management of tourist projects, web relationship marketing, as well as methods for analysing marketing information in tourism.

Carrier Paths: Graduates of Master's degree in Marketing and Management of Tourism Business can be employed as: managers in the hotel hospitality sector; managers of tour-operators or tour-agencies; brand managers of tourist firms or tourist destinations – resort complex, municipality; managers ‘Tourist Service’; managers of Marketing departments, Advertising departments, ‘Relations with Customers’, ‘Sales’, managers ‘Key Customers’ in various hotel chains and single independent hotels, tour-operators and tour- agencies, managers/directors of tourist information centres and others.

Requirements and Length of Study: Graduates in professional fields Administration and Management study for two semesters (one year) and write a Master’s thesis. Graduates in other professional fields can enrol in the Programme after passing a foundation (preparatory) module of subjects.

²⁹ <https://www.bfu.bg/en/master-programmes/faculty-of-business-studies/masters-degree-in-marketing-and-management-of-tourism-business>

The courses included in the curriculum are presented on the figure below.

Marketing and Management of Tourism Business, Part-Time, Master, cl...						
1 semester				2 semester		
#	subject	status	credits	#	subject	status credits
1	BA431 Marketing in Tourism	C	6	1	BAS04 Management Games and Simulations	C 6
2	BA531 Marketing Management	C	6	2	BAS07 Managerial Economics	C 6
3	BA532 Analysis of Tactical and Operational Marketing Information	C	6	3	BAS30 Web Relationship Marketing	C 6
4	BA562 Strategic Management of Tourism	C	6	4	BA561 Crisis Management in Tourism	C 6
5	BA563 Management of Tour Operators and Tour Agencies	C	6	5	BAS68 Hotel Management and Hotel Reservation Systems	C 6

Basic scheme of the curriculum		
Courses	60 credits	The basic scheme of the curriculum provides for the accumulation of 60 credits per academic year, 30 per semester, acquired by compulsory and elective subjects. Optional courses credits are over credits acquired in the main draw of the curriculum and not replace them. Credits from two-semester courses is awarded after successful completion of the entire course.
Graduation Thesis	15 credits	
Summary	75 credits	

Legend: C = Compulsory, E = Elective, O = Optional

Admission: Admission is based on a Bachelor's or Master's Degree Diploma.

Total amount of ECTS: 75

Mode of Study: part-time

Ireland

The provision of vocational education and training for the cultural sector in Ireland has expanded in recent years. Across the 16 Education and Training Boards, nationally, these VET organisations offer a range of awards and programmes pertinent to the management of the cultural sector and preservation of Irish cultural heritage. These programmes are offered at levels 3 to 6 on the Irish National Framework of Qualifications. All of these programmes are accredited by QQI (Quality and Qualifications Ireland). QQI, as the state agency overseeing the accreditation of all programmes within the 10-level National Framework of Qualifications, has a responsibility to publish national standards for awards which detail the course content and structure, as well as the learning outcomes which learners should have achieved on completion of all adult, further and higher education and training programmes undertaken in Ireland. In relation to VET, the levels corresponding levels on the National Framework are from levels 3 to 6; levels 2 to 5 on the European Qualifications Framework (EQF). Using the standards and structures set by QQI, these 16 ETBs offer programmes and awards accredited by QQI on a range of topics relevant to the cultural sector. These include programmes offered in the following domains of learning:

- Fine Arts;
- Handicrafts;
- Event management;
- Oral history;
- Local history;
- Tour Guiding.

The provision of training in cultural festival, cultural heritage and event management in Ireland is also available through a range of further and higher education institutions; from higher certificates and foundation degrees to postgraduate programmes of study. The following is an overview of some of the programmes on offer in Ireland.

▪ *Certificates and Foundation Degrees:*

The Fitzwilliam Institute provide an undergraduate diploma in Festival Event Management by distance education. This distance education programme provides learners with access to education and training on the following topics:

- Event Management Planning
- Coordinating Events
- Introduction to Festival Management
- Definition of Festivals; The Benefits of Festivals;
- Music Festival Management
- Food & Wine Festival Management
- Community Festival Management
- Film Festival Management
- Touring Festival Management
- Accommodation & Transport
- Event Risk Management
- Accident, Incident & Emergency Management
- Crisis Management
- Event Sponsorship
- Event Marketing
- Social Media Marketing
- E-Commerce
- Introduction to Project Management
- The Project Management Life Cycle
- Overview of the ProjectLibre Environment
- Setting up and Managing a Project
- Public Relations
- Online Public Relations
- The Social Media Landscape
- The Internet as a Media
- Public Relations and Search Engine Optimisation
- Social Media and PR strategy
- Online Influences on present PR practices
- Setting Up & Marketing a Consultancy
- Presentation Skills

On successful completion of this course learners will receive a Diploma level qualification that is certified and awarded by the ICM (Institute of Commercial Management). This course costs €995.00, and can take between 4-6 months to complete through distance learning, with learners completing 6-8 hours of learning per week.

Apart from this programme, through desk-research activities conducted in Ireland, there were no other cultural festival and event management training programmes available at the level of vocational or adult education and training. At postgraduate level the National University of Ireland and University College Dublin offer 2-year Master of Arts degrees in Arts Policy and Practice and Arts Management and Cultural Policy, respectively, which

provide graduates with the skills they need to work in the field of arts and cultural management. The Institute of Art Design and Technology in Dun Laoghaire also offers a Postgraduate Business Diploma in Cultural Event Management. This programme is targeted at business graduate with a specific interest in the Creative and Cultural Industries Sector, and provides learning for graduates in the following areas: Cultural Event Management, Digital Marketing, Fundraising and Sponsorship, Law, HRM and Volunteerism, Strategic Management, Cultural Policy, Finance and Cultural Entrepreneurship Experience.

Aside from these postgraduate programmes, all over vocational, adult and continuing education programmes offered in Ireland in this sector relate more specifically to raising awareness of Ireland's cultural heritage and practices in researching and preserving cultural heritage. For example, Maynooth University offer a part-time, level 8 certificate in Irish Cultural Heritage through their school of adult and community education. This programme delivers content on early Irish cultural history with particular emphasis on archaeological, literary, historical and linguistic evidence through an inter-disciplinary approach. As part of this programme, learners develop field research and evaluation skills by undertaking study visits and on-site considerations of key monuments such as the UNESCO World Heritage sites of Newgrange and Knowth, the Hill of Tara and the monastic settlement of Clonmacnoise. The programme is delivered through a combination of lectures, field trips, field seminars, workshops and tutorials. The certificate can be completed in a single semester or over the full academic year.

In addition, the Killester College of Further Education offer a QQI Level 5 qualification in Cultural and Heritage Studies which is marketed as a pre-university course. This programme offers learners the opportunity to learn about national cultural heritage and to become tour guides at key heritage sites in the east of Ireland. The programme is delivered through a combination of lectures, project-work, organised cultural trips and a work experience placements. The programme runs for one academic year and during this year, learners are given the opportunity to take part in field trips, cultural visits and guided tours at the following sites: Dublin Castle, National Museum, Kilmainham Gaol, Newgrange, Trinity College Dublin, National Library of Ireland, National Museum and Glasnevin Cemetery.

In progression from these certificate programmes, Coláiste Stiofáin Naofa, a college of further education, delivers a three year foundation degree programme in Cultural Anthropology. This three year programme covers the following topics: Irish archaeology, folklore, local history, genealogy and the arts. It is targeted at both young and mature students who wish to progress to the Bachelor of Arts degree at university level. The course also incorporates an extensive off-campus field-trip programme, visiting national monuments; archaeological sites and excavations; museums, libraries and archives; and private heritage enterprises. In addition, this programme facilitates learners to meet real life entrepreneurs to gain effective practical experience in the field.

In addition, there are a range of short, special-purpose and specialist training programmes available through local and/or private VET and adult education providers in Ireland. These include the 'Cultural and Heritage Studies' programme which is delivered by the National Print Museum. This programme is funded by the ETB in Dublin, and provides learners with the opportunity to gain a QQI Level 5 Common Award qualification in Cultural and Heritage Studies. In addition to this qualification, learners who complete this programme also take modules in the history of the museum, how to be an effective tour guide and they also

undertake a short work-placement which qualifies them to become tour guides at the Museum on completion of the training.

A second specialist programme which was identified during desk-research and which relates to the preservation of cultural heritage in Ireland, by learning traditional crafts, is a full-time three year course in the Art of Uilleann Pipe making. This course was offered by *Na Píobairí Uilleann*, in April 2012 and taught interested learners in how to use traditional methods to make uilleann pipes. The aim of the course was to provide the learners with the skills necessary to develop a career in manufacturing and selling traditional uilleann pipes – thus preserving these traditional methods as part of the cultural heritage of Ireland.

Italy

In Italy each region has its own autonomy in the definition of professional profiles and related curricula, although related to a National Qualification Repertoire, consistent with the European Qualification Framework (EQF).

In the Abruzzo region the professional profiles most relevant to the one in "Cultural festival and event management" are:

1. Events Organization Technician.
2. Territorial Marketing Technician.

The two profiles and related expertise are briefly presented below.

EVENTS ORGANIZATION TECHNICIAN

DESCRIPTION - This profile intervenes in the process of tourism services by designing and coordinating exhibitions, events, festivals, fairs and other events aimed at enhancing and promoting a product/location/initiative. In this area of operation, the Event Organization Technician identifies the client's needs and identifies the relevant public; selects the communication channels to be activated to reach the target; chooses the location and the necessary equipment; relates to suppliers and technicians; coordinates the logistical and organizational aspects; relates to any sponsors; contacts artists, experts, speakers, defining the collaboration agreements.

COMPETENCES

1. To plan events of a congressional, cultural and fair nature.
2. Organize events of a congressional, cultural and fair nature.
3. Coordinate the management of the logistical, organizational and administrative aspects of the event.

TERRITORIAL MARKETING TECHNICIAN

DESCRIPTION - This profile intervenes in the process of tourism services, planning local development and promotion plans to enhance, commercialize and integrate the tourist offer of a territory or a territorial system. In this area of operation, the Territorial Marketing Technician analyses the offer of tourist services of the territorial system object of intervention; identifies the strategic market segments to enhance the tourist offer and the most appropriate communication strategies; collaborates with public and private subjects in the planning of environmental, artistic, architectural and wine-gastronomic enhancement

programmes; searches and evaluates estimates for tourist services; studies the location of the tourist offer in organized and informal circuits.

COMPETENCES

1. Analyse the territory, the existing tourist offer and the strengths for future development; 2. Plan territorial development and promotion plans integrating environmental, cultural and wine-gastronomic resources;

3. Set up communication plans to characterize the territory from a touristic point of view.

For these two professional profiles the training will provide an **EQF 5**, with an average duration of 600 hours, generally shared between theory (hours 360) and practice (hours 240).

Portugal

The Portuguese population continues to present a significant deficit of which is the condition of the country's development.

According to Eurostat data (2016), more than half of the population, aged between 25 and 64 years, has a level of education equal to or less than basic education (9th year of schooling). The Qualifica program aims at reaffirming Portugal's convergence goals in lifelong learning with an average of the European Union countries, giving a new impetus to the mobilization of the adult population in the search for qualifications. This centre comes up with the federal government with the aim of increasing capacity levels and improving the employability of the assets, providing them with skills adjusted to the needs of the labour market; Reduce illiteracy, literal and functional rates, also combating semi-illiteracy and illiteracy; To value the system by promoting greater investment in young adults in education and training courses; Correct the structural layout of the country in terms of schooling towards greater convergence with European reality; Adapt the offer and the training network to the needs of the labour market and national and regional teaching models³⁰. The Basic Skills Training (FCB) programs aim to acquire the basic skills of reading, writing, calculating and using information and communication technologies (ICTs) by adults.

The curricular organization comprises 6 short-term training units (UFCDs), each of 50 hours, which are part of the National Qualification Catalogue (CNQ), which may include, where appropriate, 50 hours of additional training. The CNQ integrates 274 qualifications for 39 areas of education and training: 114 score the QNQ qualification level 2 (includes 9th grade) 125 score the QNQ qualification level 4 (includes 12th grade) 35 score the QNQ qualification level 5 (includes 12th grade).

The CNQ presents for each qualification the Professional Profile, the Training Reference and the associated RVCC Reference. The Professional Profiles integrate the set of activities associated to the qualifications as well as the knowledges, know-how and knowledge-to be necessary to carry out the activities. The Training Guidelines consist of a basic training component and a technological training component, organized by autonomously capitalizable short-term training units (UFCDs) within the same area of education and training and consist of the whole of evaluation instruments for use in the processes of recognition, validation and certification of professional competences.

³⁰ <http://www.catalogo.angep.gov.pt/UFCD>

The options taken in relation to the design and structuring of the NQF were aimed at responding clearly and objectively to the identified premises, of which:

The scope: the NQF covers basic, secondary and tertiary education, vocational training and the processes of recognition, validation and certification of non-formal and informal skills structured in 8 levels of qualification, covering all the qualifications currently our educational and training system.

The methodology used is based on learning outcomes to characterize each level of qualification: the use of learning outcomes in the definition of qualification levels reflects a significant change in the way of conceptualizing and describing qualifications, allowing their comparability according to competences and not in terms of learning processes. The NQF thus enables the skills acquired to be compared regardless of how they were acquired (in formal, informal or non-formal contexts). The description of performance-based qualifications enables individuals and employers to gain a clearer picture of the relative value of qualifications, which contributes to the better functioning of the labour market. On the other hand, transnational mobility is facilitated by the comparability of qualifications which is ensured by the NQF and facilitated through the relationship with the EQF.

This distance education program provides students with access to education and training on the following topics:

- Craft
- Audiovisual and Media Production
- Library, Archives and Documentation
- Beauty Therapy
- Computer Science
- Trade
- Civil Construction and Civil Engineering
- Construction and Repair of Motor Vehicles
- Accounting and Taxation
- Beauty Care
- Sport
- Electricity and Energy
- Electronics and Automation
- Organization / Company Background
- Finance, Banking & Insurance
- Floriculture and Gardening
- Management and Administration
- History and Archaeology
- Hotels and restaurants
- Food industry
- Industrial Textiles;
- Extractive Institutions
- Marketing and Advertising
- Materials (Wood Industries, Cork, Paper, Plastic, Glass and others)
- Metallurgy and Metal-mechanics
- Fishery
- Agricultural and Animal Production

- Protection of People and Goods
- Protection of the Environment
- Cheers
- Secretariat and Administrative work
- Safety and hygiene at the work
- Support services for children and young people
- Transportation Services
- Domestic services
- Silva culture and hunting
- Chemical Process Technology
- Diagnostic and Therapeutic Technology
- Social work and guidance
- Tourism and Leisure

Within the professions of the Qualifications Framework we managed to frame our Cultural Festival in some of the modalities. During the research of documentation, we found some postgraduate in Management of Events, of higher level namely in University Lusófona³¹ an Executive Master in Organization and Management of Events by Anje³².

We have verified that there is a lack of training for the organization of cultural projects and that although Portugal has a wealth of cultural events, these are scarce.

Romania

In Romania to be recognized, from the point of view of labour law, occupation must be in the Romanian Occupation Classification (COR).

According to the Occupation Classification in Romania (COR), the professional profiles most relevant to the one in "Cultural festival and event management", are "Event/Show Organizer" and "Cultural Manager". The two profiles and descriptions are briefly presented below

Event/Show Organizer - COR code: 342909

Domain: Culture, crafts and traditional crafts.

The Event/Show Organizer is the specialist in organizing performances in a showroom (theatre, opera, philharmonic, athenaeum, etc.) or in a company / agency specialized in organizing events (shows) for various beneficiaries. He can also work on his own or be hired by a firm / institution to deal exclusively with organizing his events/shows.

Depending on the context in which he works, The Event/Show Organizer can organize various types of performances: dramatic, lyrical, choreographic (dance, ballet), concerts, anniversary shows, thematic shows, event shows, television shows, fashion shows, variety shows, homage shows, gala performances , television shows, humorous shows, circus performances, entertainment shows, festivals, picture shows, campaign shows, folk performances, etc.

Event/Show Organizer – UNITS OF COMPETENCE

1. Interactive communication;

³¹ <https://www.ulusofona.pt/pos-graduacoes/gestao-de-eventos>

³² <http://www.anje.pt/portal/master-organizacao-gestao-de-eventos-porto-3-edicao>

2. Teamwork;
3. Planning your own business;
4. Communication in foreign languages (optional);
5. Application for security and labour protection rules and norms of firefighting;
6. Drawing up the event project;
7. Carrying out the contract activity with the collaborators;
8. Elaboration of the event program;
9. Coordinating the preparation of the event;
10. Promotion of the event;
11. Coordination the performance of the event;
12. Managing post-event activities.

Cultural Manager - COR code 134921

The Cultural Manager is the leader who applies with authority and responsibility the principles and techniques of management in the management of a public cultural institution by using, combining and coordinating human, financial, material and informational resources based on his own strategy, respecting the aesthetic principles of the field of activity, in order to obtain the desired results and fulfil the mission of the organization. The Cultural Manager plans, organizes and coordinates the activity of the subordinate structures, controls and evaluates the way decisions are implemented and the degree of achievement of the objectives, according to the specific professional field. The Cultural Manager occupation concerns exclusively the management of public cultural institutions (institutions and companies of performances or concerts, museums, public collections, libraries, cultural establishments and other public institutions performing cultural activities and services).

Cultural Manager – UNITS OF COMPETENCE

1. Appropriate use of the fundamentals of the management of public cultural institutions;
2. Identify, analyse and manage the elements that define the internal and external environment of the cultural organization;
3. Identification, selection and use of the methods of forecasting, organization, coordination, training and control-evaluation of public cultural institutions;
4. Funding, adopting and implementing decisions for public cultural institutions;
5. Use of information and computer knowledge in applying the methods, techniques and managerial procedures specific to public cultural institutions;
6. Applying the principles, norms and values of professional ethics;
7. Identify roles and responsibilities in a pluri-specialized team and apply effective relationship and work techniques within the team;
8. Efficient capitalization of the human resources of public cultural institutions;
9. Design and implementation of the management system and its subsystems within the public cultural institutions;

10. Appropriate use of specific legislation in the field of culture;
11. Design and implementation of cultural strategies specific to public cultural institutions;
12. Application of concepts, theories, principles and methods of cultural management and marketing.

Switzerland

The State Secretariat for education Research and Innovation in Switzerland decides on the procedure and on the competence profiles for the validation process for formal education. There are no recognised and formal curriculum of cultural festival and event management.

The Association Petzi (<https://www.petzi.ch/en/>) is an umbrella organisation that represents 190 music clubs and festivals in 21 cantons and three linguistic regions.

Its members are music clubs and festivals that organise primarily contemporary music concerts for cultural purposes, and are not profit-oriented. Petzi has created a repository listing the activities and skills developed by volunteers in the event.

The Swiss Federal Institute for Vocational Education and Training – SFIVET realised a research about the skills and competences developed by volunteers from 16 to 25 years old and especially those who work in the field of events, festival, organisation.

Findings and conclusions of the action-research with participants of local group in partner countries

Bulgaria

To complete the action-research activities with local festival organisers in Bulgaria (Burgas region), The VAL.oR project team hosted focus group sessions with the representatives from Ethnographical Museum- Burgas, Nestinar games festival organisers from village Bulgari in Strandzha mountain, and representative of the Burgas region municipality. The focus group was facilitated by the representative of the Regional Historical Museum – Burgas, Mrs. Radovesta Stewart.

The focus group participants were involved in the completing a SWOT Analysis matrix on the topic of promoting cultural heritage through festivals and events in Burgas region especially rural regions as village Bulgari. The table below presents an overview of the main points identified during the SWOT analysis activity:

Strengths	Weaknesses
<ul style="list-style-type: none"> ▪ Contribute for preservation of an ancient tradition which is about to be lost, ▪ Village Bulgari in Strandzha mountain is marked as the only one where this ancient tradition (dancing in the fire) is preserved in its authentic form, ▪ The dancing ritual is included in the UNESCO list of the intangible cultural heritage which contributes for the improved awareness about it in the global perspective ▪ Because of its unique character the festival receive necessary support by the institutional authorities. 	<ul style="list-style-type: none"> ▪ There have been cases when, due to lack of support from the local administration, some festivals have disappeared, ▪ Lack of promotion and not adequate marketing, ▪ Need of highly qualified professionals who to be in charge with the organisation.
Opportunities	Threats
<ul style="list-style-type: none"> ▪ Because it is unique event there are many volunteers that are willing to help with logistics and organisation. ▪ Promotion of the community cohesion - festivals provide the opportunity people with different background from different generations, and from different geographical regions to get together. 	<ul style="list-style-type: none"> ▪ Young generation is a little encouraged to appreciate and go to festivals especially in rural regions. ▪ The custom is preserved by the Nestinari's families due to the demographical crisis the number of the young people who are dedicated to the custom is decreasing from year to year. ▪ Festivals need the financial support from the local authorities. ▪ There is a risk the customs to be turned in touristic attraction and the authentic form to be lost. ▪ This is outdoor festival and consequently there is weather-dependency.

Regarding the Cultural Festival and Event Management Curriculum members of the focus group were asked to identify the core competences that are required under each of the following four headings: Plan, Build, Run and Enable. Below is provided the summary as follows:

- **Plan**
 - Ability to make create the right message to the right audience taking into account the specifics of the context.
 - Planning and organisational skills and competences.
 - Ability to work as a part of a team.
 - Competences for risk management.
- **Build**
 - To have knowledge and skills how to develop and apply the right marketing strategy.
 - To be able to develop realistic work plan – time table and task distribution.
 - To be able to develop financial plan.
 - To be able to create sustainability strategy.
 - Dissemination and exploitation planning and PR skills and competences.
 - Defining strategy to ensure safety and security
 - Construction of a mitigation plan.
- **Run**
 - Coordination and management of the work and activities of different teams and groups.
 - Financial management.
 - Time management.
 - Conflict resolution.
- **Enable**
 - Development of contracts and subcontracts and all documents according the national legislation and local rules (in case any specific rules exist).
 - Monitoring and quality control.
 - Communications, networking and motivation of the society to take part.

The following section provides a summary of the responses collected during the meeting:

- **Do you think that local intangible cultural heritage is enough fostered in your community?**

yes	no
40%	60%

- **Do you know any particular traditional festival or cultural event relevant for your community?**

yes	no
100%	0%

- International Folklore Festival in Burgas
- Nestinari games Festival in Bulgari village
- Festival of the arts Apolonia
- Kukeri Festival in Pernik
- Ritual for collecting roses and Rose festival in Karlovo

- **Do you think that there are the professional competences to manage appropriately these events?**

yes	no
80%	20%

- **If yes, which are the key knowledge and skills to run successfully these events?**

- Awareness and knowledge about the history, customs, traditions and habits at local/regional/national level
- Organisational skills,
- Managerial skills – time, resources, risks, conflicts
- Communication skills and foreign languages.

- **If no, which are these missing key knowledge and skills? And how to improve them?**

- Competences for using digital technologies to promote the festivals in global aspect
- Creativity and thinking “out-of-the box”
- Planning skills.

- **Do you know the current training provision on this field?**

yes	no
20%	80%

- **Do you think is it appropriate for the local community needs?**

yes	no
100%	0%

- **Which are the main stakeholders that should be engaged and committed for the overall valorisation of the local cultural heritage?**

- Local authorities.
- The educational organisations.
- Cultural sector organisations – museums.

- **Do you have any proposals to improve the cultural heritage valorisation in your community?**

- Digital catalogue of the local cultural events and festivals with useful search engine and filtering
- Integration of topics related to the cultural heritage and its presentation, preservation and promotion in the training courses for all educational levels,
- Usage of relevant marketing strategies.

Ireland

To complete the action-research activities with local festival committees in Ireland, Meath Partnership hosted focus group sessions with festival organisers and volunteers from the Dunshaughlin Harvest Festival, Moynalty Steam Threshing Festival and the Le Chéile Music Festival in Oldcastle. The focus group was facilitated by the LEADER Project Officer, Colin Ludlow, and a Festival Support Worker, Vincent O’Shea. As part of the focus group sessions, participants contributed to completing a SWOT Analysis exercise on the topic of promoting cultural heritage through festivals and events in Meath. The following table presents an overview of the main points identified by these festival committees as part of this exercise:

Strengths	Weaknesses
<ul style="list-style-type: none"> • Wealth of unknown antiquities and customs to be promoted and exploited – lots of scope for new festival development. • County Meath is marketed as Ireland’s heritage capital. • Very vibrant and dynamic festival sector. • Over 30 festivals per year. • Lots of trained volunteers and expertise at local level. 	<ul style="list-style-type: none"> • Age of volunteers – need to encourage new blood and willingness to get people involved. • In some cases, there is a lack of innovation in festival and volunteers need to be supported to introduce new ideas. • Sometimes festival clash and there can be competition with each other. • There is no county coordination or planning of the festivals. • Promotion and marketing of festivals is ad-hoc.
Opportunities	Threats
<ul style="list-style-type: none"> • Willing involvement of volunteers and committees across the County. • Festivals are a focus of a number of investment programmes, i.e. Fáilte Ireland and LEADER both have festival fund for example. • Proven model for community cohesions and integration – brings people together with a mix of backgrounds and age. • Gives a personality to a place or community and gives people a sense of their heritage. 	<ul style="list-style-type: none"> • Festivals that are long-running can be taken for granted and people don’t support them as a result. • Festivals are volunteer-dependent. • Very often festivals are also weather-dependent (outdoor festivals). • Festivals can be costly to organise, with committees always under pressure to break-even.

Following on from this SWOT Analysis exercise, festival committee members were asked to reflect on the aims of the Cultural Festival and Event Management Curriculum, and to list the core competences that are required under each of the following four headings: Plan, Build, Run and Enable. The following section provides a summary of the responses collected to this training needs analysis process:

- **Plan**
 - Be able to identify a focus/message for a local festival that will be interesting and engaging to audiences in the local community.
 - Be able to work together as part of a team and to build a festival committee.
 - Plan the practicalities – location, venue, funding supports, volunteers, materials required, etc.
 - Complete a festival plan including risk assessments and a plan for ensuring all permits are in place, etc.

- **Build**
 - Be able to market a festival so that members of the public are encouraged to attend.
 - Be able to identify available grants, sponsorship and funding opportunities to grow the festival into the future.
 - Be able to develop a proposal for funding and secure financial support to grow the festival.
 - Develop a strategic plan for the future growth of the festival.
 - Set goals and targets for the festival to achieve and work with local community members and volunteers to plan actions to achieve these goals.
 - Develop a media engagement plan for promoting the festival.
 - Develop a health and safety and risk mitigation plan for running the festival

- **Run**
 - Successfully manage the volunteer teams, resources, etc. so that the festival goes ahead.
 - Budget management.
 - Be able to manage interpersonal relationships with volunteers.
 - Time management to ensure that the festival programme runs as planned.
 - Task management and ability to multi-task.

- **Enable**
 - Liaising with exhibitors and/or acts or performers to support them to deliver the festival as planned.
 - Networking with service providers to secure permits and permissions.
 - Engage members of the local community to delivering the festival.

Italy

Focus Group in Roccamorice

The Focus Group with the members of the community of Roccamorice was held on May 14, 2018. In total the participants were 12, including 5 juniors and 7 seniors. Among the seniors participated: the mayor, the president of the Pro Loco of San Valentino (local promotion association of a neighbouring country), three members of a local cultural heritage protection association, an architect involved in the redevelopment and enhancement of local cultural heritage and finally an entrepreneur in the receptive and food-and-wine sector.

The first part of the meeting was dedicated to the presentation of the project and in particular to the activities that will be carried out together with the members of the community.

Following were completed the questionnaires prepared for the analysis of the local context and the SWOT analysis was conducted for the assessment of the strengths and weaknesses of initiatives to enhance the cultural heritage in the area.

The processing of data emerged from the questionnaire is presented below.

The answers to the first question reveal that almost the unanimity of those present (90%) agrees that intangible cultural heritage is not sufficiently valued:

- **Do you think that local intangible cultural heritage is enough fostered in your community?**

yes	no
10%	90%

Half of the participants said they did not know cultural events relevant to the community, while the other half mentioned traditional cultural events related to religious worship, particularly important also for historical reasons.

- **Do you know any particular traditional festival or cultural event relevant for your community?**

yes	no
50%	50%

With reference to the presence of professional skills in the area, the majority (80%) believes that there are already a few, among which are mentioned: history and folk traditions, arts and cultural heritage and even, in minimal part, regarding the management of historical sites.

- **Do you think that there are the professional competences to manage appropriately these events?**

yes	no
80%	20%

Among the missing skills are those related to territorial marketing and the use of digital communication tools. It is believed that these skills could be created with specific training courses; currently there are courses that are occasionally organized on similar topics, but

are considered very expensive and difficult to follow because they are held in the nearest city which is 50 km away.

Interviewees also report the need to enhance management skills for the promotion of the territory and to link existing knowledge and skills.

- **Do you know the current training provision on this field?**

yes	no
20%	80%

- **Do you think is it appropriate for the local community needs?**

yes	no
0%	100%

Only 20% of those present said they knew the training offer in this field and they both believe that it is not particularly responsive to the needs of the local community, because it does not take into account the tangible and intangible heritage of the territory.

None of those present knows mentoring programmes implemented at regional level, but almost all (90%) would be interested in furthering this subject.

The majority of the interviewees (80%) believe that the tacit knowledge of the seniors is not sufficiently valued, even if, a minimal part is transmitted at the family level.

None of those present knows mentoring programs implemented at the regional level but almost all (90%) would be interested in furthering this subject.

The majority of the interviewees (80%) believe that the tacit knowledge of the seniors is not sufficiently valued, even if, a minimal part is transmitted at the family level.

70% of interviewees say they are comfortable with the technology and the same percentage states that it does not know good examples of successful management of cultural events:

- **Do you know any good example in your region/country or in other EU countries in managing successful cultural festivals/events?**

yes	no
30%	70%

Those who answered affirmatively cited the following events:

- Celestinian Forgiveness, which is held throughout the province of L'Aquila;
- Majella Etno Festival, held in the nearby Municipality of San Valentino;
- The Castelbasso Festival of Castellalto.

With respect to the question **“In your local context, which are the main stakeholders that should be engaged and committed for the overall valorisation of the local cultural heritage?”** the interviewees named:

- Elderly people who have historical knowledge;
- Active young people;
- Touristic guides;
- Commercial activities engaged in the tourism sector;

- Local management cooperatives of historical sites (Riparossa);
- Municipal administration;
- Local associations;
- Abruzzo region.

With respect to the question “Do you have any proposals to improve the cultural heritage valorisation in your community?” the interviewees named:

- Develop knowledge and awareness of the local cultural heritage among young people;
- Develop the collaboration between the various municipalities of the area for the sharing of valorisation projects;
- To develop the awareness of the whole community of the value of the local cultural heritage and of the opportunities deriving from its valorisation;
- Develop skills in territorial marketing and in the use of social networks to spread the beauties of the territory.

Strengths	Weaknesses
<ul style="list-style-type: none"> • Territory • Landscape • History • Uncontaminated nature • Cultural and environmental heritage • Traditions • The presence of peculiar historical sites such as "eremi" and "tolos", typical traditional structures used by shepherds 	<ul style="list-style-type: none"> • Inability to network, at all levels (community, between administrations and between entrepreneurs) • Distrust of the local population towards politicians • Lack of economic resources • Lack of vision of politics at a higher level (to support the enhancement of the territory) • Lack of knowledge and awareness of the value of environmental and cultural heritage • Parochialism
Opportunities	Threats
<ul style="list-style-type: none"> ▪ Growing trend of tourism sectors such as "slow", religious and experiential tourism ▪ Be part of the Majella National Park and therefore have the opportunity to access resources through joint planning ▪ Policies to support the development of internal areas ▪ Regional programming initiatives <p><i>It should be noted that among the opportunities the request of the Abruzzo Region for the UNESCO recognition of Celestinian forgiveness in the Intangible Heritage section could be cited. However, none of those present considered this fact as a potential opportunity for the territory, which is also one of the leading attractions of this celebration.</i></p>	<ul style="list-style-type: none"> • Weather conditions (for 6 months a year historical sites are not accessible due to the presence of snow) • Seismic risk area • Bureaucracy • Political interference • Simultaneity of events in neighbouring countries • Mass tourism (strongly impacting and not attentive to cultural issues)

Focus Group in Castelvechio Calvisio

The Focus Group with the members of the community of Castelvechio was held on May 17, 2018. In total the participants were 10, including 6 juniors and 4 seniors. Among the seniors participated: the mayor, two inhabitants whom in the past participated in the organization of traditional events and an entrepreneur in the receptive and food-and-wine sector.

The first part of the meeting was dedicated to the presentation of the project and in particular to the activities that will be carried out together with the members of the community.

Following were completed the questionnaires prepared for the analysis of the local context and the SWOT analysis was conducted for the assessment of the strengths and weaknesses of initiatives to enhance the cultural heritage in the area.

The processing of data emerged from the questionnaire is presented below.

The answers to the first question reveal that almost the unanimity of those present (75%) agrees that intangible cultural heritage is not sufficiently valued:

- **Do you think that local intangible cultural heritage is enough fostered in your community?**

yes	no
25%	75%

A certain unanimity was found in several questions. All interviewees stated that they know traditional festival or cultural event relevant for their community, such as:

- Adonis Feast (Adonis is a native flower of the area);
- Patron Saints' festivals (San Giuseppe, Madonna delle Grazie, St. Antonio, St. Emidio);
- Living nativity scene, with the participation of the community;
- Song of St. Antonio (17 January).

All people listed too the Festival of the Cicerchia (typical legume of the area), an event that in the past has been very important for the community but since some years hasn't been more organised.

All interviewees agreed on the fact that several professional competences to manage appropriately these events are already present in the community.

In particular are already present competences on: history and folk traditions, arts and cultural heritage, public relations, management tools, foreign languages.

Among the missing key competences the participants list: digital communication; marketing; management tools; organization and coordination of activities and human capital.

None of the participants knows the training offer in this field, nor of mentoring programs, but all have declared interest in knowing more.

Most of them (63%) thinks tacit knowledge is not sufficiently valorised:

- **Do you think that tacit knowledge of senior citizens is valued and exploited in your community?**

yes	no

37%	63%
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Furthermore, the majority declare that they feel comfortable with IT (62% against 38%).

Only 37% states to know some good example in managing successful cultural festival/events but only a person cited an example, concerning the Castellalto craft beer festival.

- **Do you know any good example in your region/country or in other EU countries in managing successful cultural festivals/events?**

yes	no
37%	63%

With respect to the question “**In your local context, which are the main stakeholders that should be engaged and committed for the overall valorisation of the local cultural heritage?**” the interviewees named:

1. The whole community should be aware of the importance of everyone's contribution to revitalizing the country;
2. Active young people, with targeted training as guides for tourists and as promoters of receptive activities;
3. The new generations should be involved to increase the sense of belonging of the community to these places and the need to enhance it;
4. Commercial activities engaged in the tourism sector;
5. People who take care of the environment, dedicated to the maintenance of paths, flowerbeds, parks;
6. Artists, farmers, writers, historians and local administrators;
7. Gran Sasso park authority, municipal administration, Abruzzo region for the enhancement of the mountain area;
8. Superintendence, for the enhancement of cultural heritage;
9. The neighbouring municipalities, especially those that historically were part of the barony of Carapelle.

With respect to the question “**Do you have any proposals to improve the cultural heritage valorisation in your community?**” the interviewees named:

1. Create a working group of young people with support of adults with various professional experiences;
2. Enhance the archaeological area in the territory of Castelvecchio (Le Quattro Ville of Roman times, the remains of the Italic people);
3. Building attractors who take tourists to appreciate the potential that the area offers;
4. Organise tourist packages with the Municipalities of the Barony of Carapelle;
5. Create a historical memory (small museum) with exposure of traditional tools for everyday use;
6. Enhance the historic centre, similar to a small crib (nativity scene). After the earthquake of 2016, many areas of the historic centre are closed but the reconstruction has not started yet;
7. Enhance the statue of the Black Madonna;
8. Enhance typical local products (especially food);
9. Develop knowledge and awareness of the local cultural heritage among young people;
10. Develop the sense of collaboration within the community;

11. Develop the collaboration between the various municipalities of the area for the sharing of valorisation projects;
12. To develop the awareness of the whole community of the value of the local cultural heritage and of the opportunities deriving from its valorisation;
13. Develop skills in territorial marketing and in the use of social networks to spread the beauties of the territory.

Strengths	Weaknesses
<ul style="list-style-type: none"> • Territory • Landscape • History • Uncontaminated nature • Cultural and environmental heritage • Traditions • Many abilities (manual above all) present in the community • The presence of young people who want to get involved • Collaboration (potential) of the community • Collaboration of the municipal administration. 	<ul style="list-style-type: none"> • Fragmented community • Difficulty in accepting other points of view and finding a synthesis between different thoughts • Tendency to criticize those who have initiative and are exposed • Poor collaboration and few people • Lack of local associations for the promotion of the territory
Opportunities	Threats
<ul style="list-style-type: none"> ▪ Wealth of typical gastronomic products; ▪ Many festival and cultural events to link to; ▪ Be part of the Gran Sasso national park and therefore have the opportunity to access resources through joint planning; ▪ Be part of the area of Barony of Carapelle, in which there are other very beautiful villages (possibility to define joint tourism products); ▪ Policies to support the development of internal areas; ▪ Regional programming initiatives. 	<ul style="list-style-type: none"> ▪ Lack of economic resources ▪ Lack of vision of politics at a higher level (to support the enhancement of the territory) ▪ Depopulation

Focus Group in Calascio

The Focus Group with the members of the community of Calascio was held on May 17, 2018. In total the participants were 10, including 5 juniors and 5 seniors. Among the seniors participated: the mayor, an inhabitants who in the past participated in the organization of traditional events, a mountain guide that leads excursions throughout the Gran Sasso Park area, yoga teacher who organizes cultural events and an entrepreneur in the local dairy industry.

The first part of the meeting was dedicated to the presentation of the project and in particular to the activities that will be carried out together with the members of the community.

Due to the difficulties in setting the local context in relation to the project, the time available was entirely dedicated to the comparison on the themes of VAL.oR and the compilation of the questionnaire. It was therefore not possible to carry out the SWOT analysis.

The compilation of the questionnaire was conditioned by the difficulty in understanding the questions as evidenced by the answers obtained, frequently approximate or not centred on the expected objectives.

This criticality is believed to be generated by three different aspects:

- the heterogeneity of the targets involved - identified in agreement with the municipal administration;
- the targets do not correspond to professional profiles experienced in the cultural sector;
- the inexperience of some participants determined by their young age.

However, useful indications emerge, precious for the purposes of the project objectives. The processing of data emerged from the questionnaire is presented below.

The answers to the first question reveal that the unanimity of those present (100%) agrees that intangible cultural heritage is not sufficiently valued.

- **Do you know any particular traditional festival or cultural event relevant for your community?**

yes	no
56%	44%

The most of the interviewees (56%) stated that they know traditional festival or cultural event relevant for their community, such as:

- Patronal festival of St. Nicola;
- The night of witches, held in august in Castel Del Monte, a neighbouring country.

Many people listed too the Pecorino Cheese Festival (typical cheese made with milk from sheep raised in the area), an event that in the past has been very important for the community but since some years hasn't been more organised.

The 44% of the interviewees thinks that some professional competences to manage appropriately these events are already present in the community.

It should be noted that, although there are skills within the Community, these can't often be considered accessible, due to the absence of interest and availability of individuals. The areas in which consolidated skills are considered strongly connected to the historical, cultural and environmental value of the territory, with specific attention to the landscape and the reading of the same.

Furthermore, the knowledge of languages and the easy availability of competence in the field of digital communication are reported.

Finally, an indication emerges on the experiences connected to the seasonal work related to the tourist reception and the services to this annex.

Among the missing key competences the participants list: digital communication; marketing; management tools; organization and coordination of activities and human capital. There is also a strong desire that people involved in the processes of valorisation of the cultural heritage of the community they be driven by genuine motivations and that adults are aware of the role they play for the new generations.

- **Do you think that there are the professional competences to manage appropriately these events?**

yes	no
44%	56%

- **Do you know the current training provision on this field?**

yes	no
22%	78%

Only the 22% knows the training offer in this field, nobody knows about mentoring programs, but all have declared interest in knowing more. Interviewees said that Abruzzo Region implements training programmes, however it is emphasized their excessive cost and the number inadequate to the needs of the communities of the trained subjects.

Most of them (78%) thinks tacit knowledge are not sufficient valorised:

Furthermore, all people declares that they feel comfortable with IT. Finally only 33% states to know some good example in managing successful cultural festival/events. The listed examples are the Sulmona Cinema Festival and the Potato Festival held in Barisciano (another neighbouring country).

With respect to the question **“In your local context, which are the main stakeholders that should be engaged and committed for the overall valorisation of the local cultural heritage?”** the interviewees named:

1. The whole community should be aware of the importance of everyone's contribution to revitalizing the country;
2. Young people;
3. Commercial activities engaged in the tourism sector;
4. Commercial activities engaged in food-and-wine sector;
5. The local “Fulgenzi House Museum”, which collects the traditions and history of the community of Calascio;
6. The goldsmith Verna, which collects the tradition of jewellery and the symbolism of the mountain community of Gran Sasso.

With respect to the question **“Do you have any proposals to improve the cultural heritage valorisation in your community?”** the interviewees named:

1. Rediscover the typical local craftsmanship;
2. Open some of the ancient buildings in the village and organize guided tours;
3. Organise historical re-enactments;

4. Enhance the traditional local ovine sector and its products (pecorino cheese for example), which in the past were the strong point of the local economy;
5. Develop knowledge and awareness of the local cultural heritage among young people;
6. Develop the sense of collaboration within the community;
7. Develop the awareness of the whole community of the value of the local cultural heritage and of the opportunities deriving from its valorisation.

Portugal

To complete action-research activities with local festival committees in Lousada, the folkloric and cultural group As Lavradeiras do Vale do Sousa organized meetings with focus groups with festival organizers and volunteers. As part of the focus group sessions, participants contributed to completing a SWOT analysis exercise on the theme of promoting cultural and immaterial heritage through festivals and events in Lousada. The following table gives an overview of the main points identified by these festival committees as part of this exercise:

Strengths	Weaknesses
<ul style="list-style-type: none"> ▪ The cultural richness of unknown or lost customs to be promoted and exploited - plenty of room for the development of new festivals. ▪ The municipality of Lousada is young and will have great opportunities for exploration. ▪ Organized festivals always involve the community of Lousada. ▪ Several festivals per year. ▪ • Many volunteers with practical experience at the local level. 	<ul style="list-style-type: none"> ▪ Age and volunteer training of volunteers - we need to encourage young people and prepare them as soon as possible. ▪ In some cases, there is a lack of innovation at the festival and volunteers need support to introduce new ideas. ▪ Sometimes clashes between organizers due to the implementation of new festival ideas and there may be competition between them. ▪ There is no training for the organization of a festival. Volunteers do so empirically. ▪ • Promotion and marketing of festivals is poor and local.
Opportunities	Threats
<ul style="list-style-type: none"> ▪ Involvement of volunteers and the community in contact with the municipality. ▪ There are several festivals to be organized in the municipality of Lousada. Facilitating organization ▪ • Sense of heritage to young people and people of the region. 	<ul style="list-style-type: none"> ▪ Festivals need organization and there is no training in the area. ▪ Festivals are dependent on volunteers. ▪ Often festivals are also climate dependent (outdoor festivals) and we must keep in mind the dates due to rainy weather. ▪ • Festivals can be expensive to organize, so we have to have a good organization to manage everything.

Following this SWOT Analysis exercise, festival committee members are invited to reflect on the objectives of the Cultural Festival and the Event Management Curriculum, and list the key competencies required in each of the following four titles: Planning, Building , Execute, and Enable. The following section provides a summary of the responses collected for this training needs analysis process:

- **Plan**
 - Involve entities with cultural activity at the national level such as INATEL and Folklore Federation so that it is possible to raise awareness and reach the target audience more easily
 - be able to organize a festival together with the team and let everyone know their roles and work to build a festival committee.
- **Build**
 - Reach the festival market, encouraging more people to participate;
 - Be able to develop a strategic plan and propose financing for the festival;
 - Involve volunteers, local community and media to promote the festival.
- **Run**
 - Be able to manage the time and follow the schedule of the festival so that it is executed within the planned;
 - Management of tasks;
 - Be able to do budget management and ensure the financial sustainability of the festival;
 - To manage the human resources, volunteers, exploring the valences that each one has and to adjust its profile to certain functions.
- **Enable**
 - Involvement of the community and of the volunteers for the realization of this festival;
 - Articulate contact with artists / groups to integrate them into the festival
 - involving the whole community at the festival.

Romania

For the field activities with local group in Calarasi, AESD hosted focus group sessions with festival organisers (volunteers) and representatives of the local administration. The focus group was facilitated by the president of AESD, Mr. Gabriel Dobrescu, and Miss Andreea Panaitescu.

For the focus group sessions we chose a SWOT Analysis exercise on the topic of promoting cultural heritage through festivals and events in Calarasi. The main points identified by participants are written in the following table:

Strengths	Weaknesses
<ul style="list-style-type: none"> ▪ International Folklore Festival "Hora Mare" (this year, will be the XXVI edition), ▪ there are people available to share from their experience, ▪ there are many customs and traditions that are still preserved, ▪ The foundation of the Calarasi Museum on September 19, 2014. The museum exhibition aims, through objects, to show the customs and tradition from the past. 	<ul style="list-style-type: none"> ▪ There have been cases when, due to lack of support from the local administration, some festivals have disappeared, ▪ Lack of promotion and marketing of the existing festivals, ▪ In compulsory education there are no study subjects or notions about local cultural heritage.
Opportunities	Threats
<ul style="list-style-type: none"> ▪ Many volunteers that are willing of involvement and willing to transfer their knowledge to the youths. ▪ Folklore Festival "Hora Mare", festival accredited by CIOFF (International Council of Organisations of Folklore Festivals). ▪ Each festival brings the community together and offers personality to the community and gives people a sense of their heritage. 	<ul style="list-style-type: none"> ▪ Young generation is a little encouraged to appreciate and go to festivals. ▪ Festivals can be very expensive to organise, and without the support from the local administration, some festivals will disappear. ▪ Festivals are weather-dependent (outdoor festivals).

The following section provides a summary of the responses collected during the meeting:

- **Do you think that local intangible cultural heritage is enough fostered in your community?**

yes	no
80%	20%

- **Do you know any particular traditional festival or cultural event relevant for your community?**

yes	no

100%	0%
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- International Folklore Festival "Hora Mare"
- Music festival "Flowers of May"

- **Do you think that there are the professional competences to manage appropriately these events?**

yes	no
70%	30%

- **If yes, which are the key knowledge and skills to run successfully these events?**

- local history,
- national history,
- habits and customs of the area,
- to be able to organize festivals,
- to be able to manage conflicts.

- **If no, which are these missing key knowledge and skills? And how to improve them?**

- To be able to identify festival ideas that will be interesting and engaging for the local community,
- To be able to plan festivals with correct risk assessments,
- Time management.

- **Do you know the current training provision on this field? Do you think is it appropriate for the local community needs?**

yes	no
10%	90%

- **Which are the main stakeholders that should be engaged and committed for the overall valorisation of the local cultural heritage?**

- Local administration
- The education component, schools, high-schools, college, university.
- Museums

- **Do you have any proposals to improve the cultural heritage valorisation in your community?**

- Handbook on local cultural heritage.
- Introduction of cultural heritage as a subject of study in compulsory education.
- Better promotion and support of existing festivals.
- New festivals of long-forgotten traditions and customs.

Interviews with experts

The needs analysis, specifically conducted on the field by Speha Fresia and CPIA4 for VAL.oR., aimed at involving teachers, trainers, cultural heritage experts, and event's organisers already engaged in this field. The structured interviews were supported by a questionnaire, designed for the analysis and the Curriculum implementation targeted to the "Organizer of community cultural events" profile. The twenty interviews have been collated, in some cases, through a brief interview of approx. 1 hour, in others by sending the questionnaire by e-mail, and recalling the respondent to complete the eventually missing information or for clarifying doubts. The collected indications allow us to grasp the **salient points** to consider in the planning of the Training Programme for the community cultural events managers.

Interviews collected by Speha Fresia

The needs analysis conducted on the field by Speha Fresia for VAL.oR. involved practitioners in different fields (culture, education, tourism, social inclusion), cultural heritage experts, and events' organisers, already engaged in the multifaceted dimensions implicated in the organisation of a community event. Here a brief **description of respondents**:

Organisation	Expertise
Freelancer	Archaeological Guide
Cultural Association "Terre Vivaci"	Cultural events organiser
Italia Nostra and Cittadinanzattiva Associations	University professor of architecture and expert in cultural heritage protection and valorisation
Coop. Culture	Coordinator of services for the access and valorisation of cultural heritage sites
Association of Municipal Theatres of Latium (Regional association of municipalities for the cultural promotion of the communities)	Organizer of live entertainment events and designer of integrated cultural interventions, new audience education and social inclusion
Cultural Association XÉMINA	Certified Naturalist Guide and tutor in further training
Arci Solidarietà Onlus (association engaged with disadvantaged groups and expert in non-formal and informal education)	Coordinator of cultural, educational and free time activities for young people
Former CEO of a regional development agency	Sociologist, ex professor of industrial sociology, and expert in local development
Ex-employed of a travel agency in Rome	Technical Director of travel agency with 30 years' experience in tourism sector
Public officer of the Municipality of Lariano (country side area of Rome)	Responsible of the Municipal Service of Public Works – Technical Office

We have one university professor engaged since long time in this field (beyond Italia Nostra, also in Cittadinanzattiva, an historical Italian association promoting active citizenship in different fields - citizenship's rights), two representatives of small cultural associations (Terre Vivaci and Xémina), two bigger associations, the first one dealing with live show and drama, and the second one committed with young people social inclusion (ATCL and Arci Solidarietà), and two economic players: one important cooperative managing different cultural heritage sites in Italy (e.g. Foro Romano and archaeological excavations of Agrigento in Sicily), and the other a travel agent. Last, one freelancer working as archeological guide in Rome, one retired person previously CEO of a regional development agency, and the third is a public officer of a small village in the surroundings of Rome, well-known for traditional festivals.

Their expertise covers from the architecture, to the archaeology, from the administrative world to the literature, theatre and natural environment, from tourism to cultural heritage sites accessibility, from social inclusion to local development.

Here the **summary of the responses** received from the 10 experts to the question *“Which are the key competences needed by an Organiser of cultural events and festivals?”*:

Plan

1. Provide a cognitive instrumentation (e.g. lists of professionals and economic operators, from posters to catering, to be activated in different territorial areas) exploiting the potential of social networks that allow quick and collaborative answers.
2. Creative skills, reflecting always on "why" a person should be attracted by one cultural proposal.
3. A kind of pre-requisite should be the ability to listen and dialogue, to be able to grasp and make synthesis of the different contributions provided by the organization or community. Take into account periods, dates, places, people and experience to offer.
4. Take into account periods, dates, places, people and experience to offer.
5. Have a mapping of resources as much as possible in terms of human capital, and how the elements of this capital relate to each other (social capital) and institutional of a territory/community. To know the dynamics of interaction, to analyze them from a qualitative and quantitative point of view (network contracts, institutional agreements etc.), also through simple analysis tools, to plan weighted and balanced interventions for each specific context.
6. Vision of the togetherness, grasping the expectations of the potential public, finding, analyzing and making the most of the resources.
7. Anticipating the needs, in addition to the analysis of needs, trends, tastes, diversified according to the users. Knowing what has already been done, to understand whether it is appropriate to give or not continuity, in-depth knowledge of the culture of a territory, avoid colonizing logics. Cultural proposals cannot only aim at the entertainment, but they should stimulate and accompany people in a growth path. Feasibility and control the most objective variables what, when, with whom, in what time.

8. Deep knowledge of the local context, and of the system of relationships that is a prerequisite for having a consensus across cultural initiatives. Cultural references able to attract high (extra-territorial) skills from the outside to animate the communities involved.
9. To have a clear understanding of the general aims of an intervention, to identify the objectives to be pursued, to decline those specific, defining the operational phases and constantly verifying, in itinere and at the end, the achieved results.
10. Focus on the event of interest through analysis of the attractiveness (work !!!); dimensioning of the "interested" user's basin; logistical and information development to "attract people"; and, above all, a costs/benefits analysis in case of events like, e.g. "Pizza Festival", or the "World Pizza Championship".

Build

1. To bring out the personal gifts that lead from conception to action; creativity can be stimulated by the knowledge of good practices carried out elsewhere and, also, on how to promote innovation.
2. Logical reasoning capacity for the sequential articulation of activities, having a clear overview and knowing how to position, context specific, of the resources to put into play.
3. Ability in narration and communication, necessary technical skills for effective communication.
4. Events that are usable for everyone, or create an event that can enrich, depending on the various socio-cultural groups of origin.
5. Knowledge of the territory, of the relational balance, of the reference regulatory frameworks (privacy, security and traceability), the regulations of the financing lines that can be activated. Building the shared vision with the stakeholders: premises, values and shared objectives (listening skills). Ability to create shared physical spaces of value building for the whole community.
6. Problem solving, spirit of initiative, relational competences.
7. Careful logistic-organizational plan, budget composition and possible definition of price or of gratuity, types of financing that can be activated-received. To assess the risks by type of activity for outdoor or indoor events.
8. There may be various types of intervention, which obviously require different realization capacities, but all are correlated to funding raising (from individual events-festivals to enhance the social capital of the territory, to real integrated actions of social development)
9. To know the available resources (human and economic in general), the time constraints, and knowing how to assign roles and tasks within the team.
10. Creation of replicable and efficient "comfortable" structures for pre and post event service; "comfort" understood as the satisfaction of the requirements that make the presence convenient to stay longer.

Run

1. Organizational skills and teamwork, always have a plan B.

2. Ability to problem solving and accuracy both in time, money, deadlines etc. Knowing how to relate with the most diverse people, using different communication registers accordingly.
3. Knowing how to work both individually and in groups, valuing the talents of each one and knowing how to delegate.
4. Knowing how to manage and govern the place and people.
5. Diplomacy and flexibility, lateral thinking and knowledge of the normative frameworks of reference. Effective communication and interaction with all interlocutors (continuity of dialogue and transparency), especially with political decision-makers, and the ability to find convergences of interests.
6. Reading contexts, leadership, patience, continuity, resistance to stress, negotiation skills.
7. Managing / governing networks, bringing beauty to even the most popular segments, and not reserved for an elite user. Very important is the communication plan, the effectiveness is linked to the above analysis, without trivializing the target, progressively analyzing the bar of the stimuli mentioned above (personal and human growth), the communication strategy with different media, the level of communication. Careful organization of staff (also in terms of monitoring) and ability to work in a team, often determined by the deep sharing of the value objectives underlying the event and activities.
8. Ability to involve those who possess the necessary skills to develop an initiative, always in a collective logic. Capacity for political balance for obtaining maximum consent.
9. To create a good working climate within the group, enhancing the skills of each person, a clear definition of the tasks and interrelations expected between them. Facilitation and coordination capacity of heterogeneous working groups.
10. Entrepreneurship, management of personnel, motivation, data control, analysis for the identification of the critical areas of the supply chain (specific and highly educational courses); capacity of skills transfer (training).

Enable

1. To create a relationship with the potential "users" of the event, and try to put themselves in the participant's perspective: what do the people who participate in that event want? How can I facilitate the communication with and between participants?
2. Promote openness of mind, and at the same time act with precision and relevance.
3. To listen and dialogue (as mentioned above, is a transversal and central requirement).
4. Be all (team) available, confident and enthusiastic about the work to do with smile and competence.
5. Consider this area as a sort of pre-requisite. To have real and certified experience to transmit to the communities the potential of valorisation (charlatans are often present at local level, and of improvisation in theatrical and organizational field). Economic resources, as the investment time for this process is very important and should be expensed. Stimulate the motivation of the interlocutors to participate in this enhancement process. Identification with the goal, passion and preparation, and leadership skills. Give feedback periodically, in a transparent and traceable activity path.

6. Understanding the point of view of others, identifying the potential and giving it space.
7. Being active users of the event, feeling involved and not just spectators, generating emotions and reflections (participation and cultural growth). Tending to the gratuity of cultural offers to widen as much as possible to new audiences (especially for involving young people is essential a free entrance).
8. Alliance with local institutions, which can be achieved thanks to the critical mass activated during the design phase of the interventions and the involvement of the main agents.
9. Stimulating the pleasure towards the expressions of cultural identities, knowing how to stimulate curiosity, enhancing the "senses" to make the participant effectively an integral part of the event.
10. To replicate for each event the analytical / strategic method for the creation of the commercial opportunity (the culture is contained in the supply chain).

Q2 – Competences needs: technical, behavioural and management

The data collected for the second question are here reported:

N.	Type of competence	%									
		1	2	3	4	5	6	7	8	9	10
	Respondents										
1	TECHNICAL	20	20	10	50	30	20	30	10	15	20
2	BEHAVIOURIAL	30	60	40	30	20	40	30	70	35	30
3	MANAGEMENT	50	20	50	20	50	40	40	20	50	50

It is interesting to notice that the higher score of technical skills (50%) has been assigned by the services coordinator of the cooperative engaged in the cultural heritage sites management. While all the other respondents gave a maximum rate of the 30%.

In the graph below the average of the answers, with the weight for the three areas:

Q3 – Accreditation of prior learning and tacit knowledge management

The information related to the accreditation of prior learning models, and the tacit knowledge management models were collected as first open questions, giving us the opportunity to better explain these two core concepts related to VAL.oR learning proposal (the valorisation of the seniors' contributions in terms of tacit knowledge for supporting the new generation of organisers, and in terms of competences identification and validation for providing its formal value).

To the questions:

"Do you know any practice of accrediting previous learning in the local, regional, national context?" and

"Do you know or apply tacit knowledge management models?"

100 percent of respondents responded negatively to both.

Only one interviewee said:

“I do not know this device, even if in this sector, where field practice and experience play an important role, the validation of learning could be useful for young people who have not achieved the high school diploma.”

Interviews collected by CPIA4

The needs analysis conducted on the field by CPIA4 for VAL.oR. involved 10 professionals engaged as lecturers in different subjects in adult education centres (CPIA4), or committed in the field of arts (music, opera, cinema, events, theatre etc.). Two organisations are in charge of the labour market guidance, and one is an university teacher.

Here a brief **description of respondents**:

Organisation	Expertise
Cultural Association Santa Cecilia	Music
Musical cultural association	Soprano
Municipality of Rome – Labour Guidance Centre	Public officer engaged in the coordination of the guidance centres of the town of Rome
Inforjob	Work and territory
Cpia 4	P.G. lecturer in architecture
Cpia 4	F.P. lecturer in language and cinema events
Cpia 4	R.P. lecturer in math and science - actor
Mae	Cultural aspects and foreign events W.D.C.
Ca' Foscari University	University Experts in Italian language and culture
Mog.	Artist

Here the **summary of the responses** received from the 10 experts to the question *“Which are the key competences needed by an Organiser of cultural events and festivals?”*:

Plan

1. Design and plan in a logic of integration with the territory, producing positive effects such as the economic valorisation, and its revaluation. Through a specialized team we define time, modalities and privileged channels of transmission closely related to social, cultural and environmental aspects.
2. Designing and planning an event means defining the strategies necessary for the realization and transmission of cultural and artistic messages.
3. Know how to define the macro objectives of an event (mission, positioning, public to reach, communication strategies). Know how to analyse the context (social, cultural and environmental aspects, trends/tastes of the potential target). Know how to outline the content of the event and the associated value system. Know how to define the technical characteristics of the event (set-up, animation and entertainment, technical services, catering, gadgets etc.). Know how to define the event calendar, checking for overlaps or proximity to similar events. Know how to define a plan of costs. Know how to process the overall document of the project by responding to national or international public calls or preparing presentation documents for private tenders.
4. Know how to identify local traditions and customs to be valued through events and cultural events. Learn how to use planning tools.

5. Transpose the correct ability to work as a team. Transposing both knowledge and appropriate skills on planning and scheduling, while respecting commitments, also through teamwork, orienting work to improvement, innovation and result.
6. The first step in planning an event is defining the event goals and objectives It's important to identify human and financial resources. Plan date and venue. Develop an Action Plan with information about timing, tasks, people responsible of different tasks, resources needed, communication (who should know what?). Develop a publicity plan.
7. For planning an event, first of all it is necessary to know deeply the territory and in particular the possible users. It is necessary to create the conditions for a wide participation. The themes must be such as to arouse interest and tickle curiosity. We must try to build a "story" towards which the public potential is attracted. A story that they feel close, but at the same time with a component of mystery, something unresolved that arouse the desire to know "how it will end".
8. Gain experience in the field of organisation of events, communicative and organizational skills, knowledge of local cultural heritage, precision, punctuality.
9. Know how to establish matching and viable objectives, taking into account, for example, the peculiarities of the territory, the artistic patrimony, the traditions. Identify methods for finding resources and funding.
10. Identify the methodology to achieve the objective. Identify the professionalism needed to achieve the goal. Experience the intellect through curiosity use the different languages including the forms of art communication.

Build/Run

1. The event is an important tool for education and transmission of a cultural and artistic heritage. Knowledge and enjoyment are realized through the event itself: students will experience meaningful and stimulating learning contexts that improve their cognitive processes and the acquisition of key skills for lifelong learning. The concepts of heritage education and integrated education in skills are presented and connected to each other so as to highlight a mutual usefulness.
2. The realization of an event is structured on the requirements that allow the learners to know in an optimal way in a rich and engaging context. There are many learning methodologies, the narrative approach such as active learning, cooperative learning.
3. Know how to activate a network of relationships with subjects that adhere to the idea. Know how to search for public/private funding opportunities. Know how to identify testimonials, artists, experts, speakers. To propose locations by evaluating the proximity to the nodes/means of communication, the capacity, the structural characteristics etc.
4. Know how to communicate effectively. To be able to involve local resources in an active participation.
5. Understand young people and identify them on the territory with innovative, creative and original modalities. Promote and encourage creativity by promoting the development of skills and talents of young people.

6. Implementation of an action plan requires continuous monitoring and periodic review of the activities outlined in the plan. It's important to perform regular updates, conduct is not meeting its expected targets.

7. Building an event requires many phases and contributions that often at the beginning are underestimated, and then they face later, in "emergency". It is essential to have a clear list of things to do, assign each task to a reference person, with a coordinator who verifies that everything is done within the timelines. It is very useful to treasure the experience of people who have made similar events in the past.

8. Creativity, organizational skills, team spirit.

9. Know how to identify sustainable roles compared to the type of user identified, taking into account those cultural differences that can create barriers to communication.

10. Exalt the abilities of each through participatory processes. Clearly identify the tasks of each component.

Enable

1. A cultural and musical event is a phenomenon of great interest that puts people and territory in relation with a shared participation. The cultural and artistic traditions, indelible imprint of a tradition, represented in the event create a logic of integration with the different resources of the host territory allowing the integrated development the revaluation of the same.

2. No answer.

3. Know how to coordinate the team work. To be able to guide individuals or groups, to arouse enthusiasm, to take initiatives, to motivate.

4. To give continuity and operational follow-up to the actions of valorisation of the cultural and local heritage. Know how to make decisions. Know how to delegate.

5. Elaborate an abstract to submit for a call; elaborate an effective C.V.; effectively address a job interview or other.

6. Allow participants at the event to reach their objectives and goals. Clearly outline the different profiles involved in the organization activities to avoid conflicts or unnecessary overlapping of competences and objectives. Create the conditions that make it possible to attain the individual points that make up the target of the event.

7. One must try to awaken the creativity of the "actors" of the event, involving in free improvisations, "brainstorming" where the imagination can express themselves without fear of judgement. After this phase, you will be able to collect the best ideas.

8. Use the available resources to bring to fruition and enhance the so-called tacit knowledge gained over the years by the "senior" members of the communities. Involve and interest the "juniors" in perpetuating such knowledge at community level and beyond. Bring out the cultural heritage and raise awareness of all generations of its importance.

9. To be able to contribute in an active and productive way, depending on the peculiarities and competences of each one.

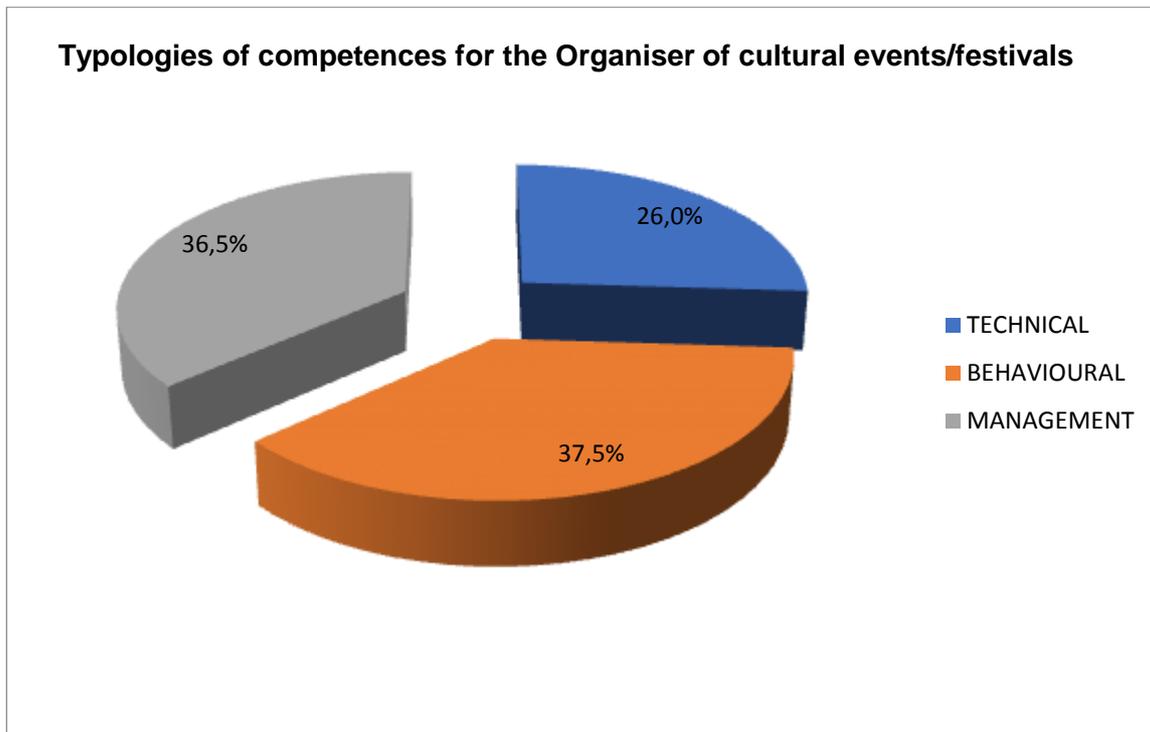
10. Participate in confrontation, involve the user through narrative tools.

Q2 – Competences needs: technical, behavioural and management

The data collected for the second question are here reported:

N.	Type of competence	%										
		1	2	3	4	5	6	7	8	9	10	
	Respondents											
1	TECHNICAL	20	20	30	30	45	30	40	20	30	30	
2	BEHAVIOURIAL	30	60	35	30	35	40	30	40	30	35	
3	MANAGEMENT	50	20	35	40	20	30	30	40	40	35	

The data administration of the 20 respondents about the importance of the three typologies of competences needed by the Cultural Event Organiser shows the following overview, with behavioural and management skills considered more important than the technical ones:



Best technologies for working with the project target groups (INNOVENTUM – Finland) On-line knowledge management

Knowledge management software and on-line knowledge management tools help to facilitate building and disseminating knowledge based on stored information. The tools usually offer multiple categorization and tagging options and search methods for storing, structuring and finding the required information.

General knowledge and document management tools

Examples of available tools

Free / Open Source

Collective Knowledge <http://cknowledge.org>

OpenKM <https://www.openkm.com>

Commercial

Atlassian Confluence <https://www.atlassian.com/software/confluence>

Zendesk <https://www.zendesk.com>

PHPKB <https://www.knowledgebase-script.com>

Tools for festival organisers

A wide range of online tools specifically aimed at festival organizers is commercially available. They offer various features and aids ranging from ticketing, scheduling, project management, staff management and accounting to event marketing.

Most of the software are centred and built on the ticketing aspect as it is, as the main source of revenue, crucial for the success of commercial festivals. Some have specific features aimed at a narrower focus group, like IMDB movie database integration found in the Fiona Festival software.

While these programs help in the practical management of events, they usually don't provide tools for information management and building a shared knowledge base.

Commercial software

Fiona Film Festival organization tool <https://fiona-festival.com>

Marcato <https://marcatofestival.com>

Eventbrite (ticketing) <https://www.eventbrite.com/>

Beatswitch <https://beatswitch.com>

Eventival <https://www.eventival.com>

Zone Festival <http://zonefestival.com/>

FestivalPro <http://www.festivalpro.co.uk>

Interview with Kaisu Leinonen, former Production Manager for Ilosaarirock, one of the biggest and oldest annual music festivals in Finland, revealed that the festival organisations

usually create their own tools for the different management processes. Many of the requirements and regulations a festival organiser has to deal with are not only national, but also local to each municipality. In Finland, cities and projects have created guides, some even very comprehensive, to festival management, but as the regulations are updated often, any fact sheet that goes into details and specifics is at risk of becoming outdated.

In her current role as Planner for the Event services of the City of Joensuu, Ms. Leinonen agreed that a quality manual, or producers manual served in an updated on-line format would be very useful for both the public body and the event organisers to support the production process.

Manual index template that can be varied for different types of events could function as content framework for collating the tacit knowledge.

On-line observatories

The goal of Output 5 of is to develop an **on-line observatory** that showcases best practice local cultural festivals and events from all partner countries.

In addition to presenting these examples the observatory will provide **an e-learning portal** where the curriculum resources are available to all registered users and **the on-line interactive tools** for the codification of tacit knowledge of the senior volunteers in each partner country.

The proposed e-learning portal will support a wide range of innovative on-line course-ware. It will incorporate a tracking mechanism to enable partners monitor the progress of learners through the curriculum. It will be fully web 2.0 compliant and will include all the standard and expected social media features that are now an essential part of on-line learning.

State of the art

Best practices On-line Observatory

Best practice is a form of program evaluation in public policy. It is the process of reviewing policy alternatives that have been effective in addressing similar issues in the past and could be applied to a current problem.

Feedback and experiences in recent projects dealing with showcasing best practices in green entrepreneurship³³, youth radicalisation prevention methods³⁴ and entrepreneurship in the creative and cultural sector³⁵ have shown that in a context where the issues and solutions are very variable, and can be influenced by cultural and geographical differences, it can be very stimulating to provide a range of good practice samples to inspire the learner, or in this case the volunteer or producer of a cultural event. Unified format for basic information about the collected practices and having them all available in a common language (English) helps the reader to assess the information.

Therefore we propose creating a visual library of best practices that include the key information as will be defined in Output 5, as well as images and / or video materials of the collected practices when available. Availability of practices local to each participating country in their local language would be recommended as they are often most relevant to the local

³³ GET-UP Project, <https://www.green-entrepreneurship.online>

³⁴ CONCORDIA Project, <https://www.concordia.website>

³⁵ SHADOWS Project, <https://www.creative-entrepreneurs.eu>

context, yet could be inspired and further developed based on ideas extracted from the practices of other countries.

Online learning platforms

Desktop research³⁶ done for Cre8ive Project (<http://www.cre8iveproject.eu>) in 2016 focused in the state of the art of MOOC environments and online learning platforms. The results and findings are valid for today as well; There is an abundance of different learning platforms, including tools for both learning management and learning content management available in the market. Making a decision between them can be complicated and depends on the requirements set for the (online) learning process and what kind of tools are needed to support it. Some of the platforms are open-source and some are available commercially. In addition to running an open-source or proprietary platform, there is also the option of making learning content available on a third-party operated cloud-based environment, such as Udemy.com. For open, informal learning resources (videos) YouTube is probably currently the most popular delivery channel.

When disseminating bite-sized learning modules it is important to keep the contents easy to access. Distribution to multiple delivery channels could be considered as an alternative, if the resources produced are mostly video-based. For resources combining different media types, a special learning environment interlinking the resources enables providing the best user experience.

Tools for Codification of tacit knowledge

Various online collaboration environments are available as both open source and commercial products and services to facilitate teamwork in capturing the knowledge - some purely by providing access to shared folders in which the information is stored as documents, others implementing structured ways to store and access the information in a database.

Some tools such as Google Docs also allow multiple people edit the documents simultaneously.

³⁶ <https://cre8iveproject.eu/openfile/88>

Development plan

As stated in the project application, *the online environment for VAL.oR will be built on iCMS Content Management System, based on the Managers Framework developed by INNOV's technical experts. This Managers Framework is a scalable, object-based programming framework including features such as language versioning, object relations and ownership models, all with a flexible connection interface. The core technologies behind the Framework are Open-Source and include PHP, MySQL Database, Apache Web service and RED5 Media Server. The object-based and modular nature of the framework and the services built on it allow for flexible combining of the available modules as well as cost-efficient creation of new ones should the need for special purpose-built extensions arise as will be the case with the knowledge management and codification tools.*

The proposed e-learning portal will support a wide range of innovative on-line course-ware. It will incorporate a tracking mechanism to enable partners monitor the progress of learners through the curriculum.

The Portal will also host the digital application, developed by BFU within IO3, for helping teachers and trainers in the guidance processes with adult learners; an application able to support practitioners in implementing the validation of the prior learning gained through informal and non-formal learning, for fostering the application of the credit systems (ECVET) and the other EU tools for the transnational mobility (e.g. Europass).

The selected technical approach gives us the opportunity to tailor the environment, including the developed observatory module technical framework and the learning environment that supports media-rich multi-lingual contents, to best fit the project needs, within the scope of the project budget and timeline (20 technical days for developing the Observatory, 30 days for the Knowledge codification tools and 10 days for tailoring the e-learning portal).

As Burgas Free University will lead the tacit knowledge codification process, the supporting tools will be developed based on their recommendations.

GDPR Considerations

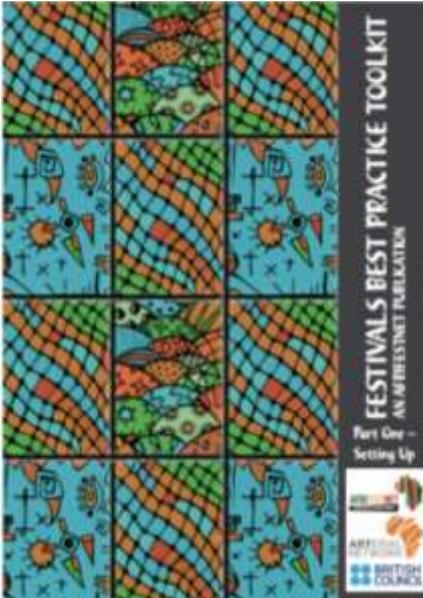
The new EU General Data Protection Regulation effective from May 25 2018 affects also the tools to be used in and created for the VAL.oR project, whenever user data is stored and processed. The technical environment is designed to be GDPR regulation compliant and users have means of reviewing and removing their data. Some of the planned features, such as tracking learner progress require identifying the user and therefore a user register will very likely be created within the online platform.

Innoventum will prepare a privacy policy and name a data protection officer as a contact point for any GDPR-related enquiries to the VAL.oR project.

On-line observatories of best practice (FIPL – Ireland)

Title of the Best Practice Example:	Festivals Best Practice Toolkit: An Afrifestnet Publication
Link to the Best Practice Example:	http://www.arterialnetwork.org/ckeditor_assets/attachments/34/festivals_best_practices_toolkit.pdf
Type of Best Practice:	<input type="radio"/> Online Platform <input type="radio"/> <u>Toolkit of Resources</u> <input type="radio"/> Training Programme <input type="radio"/> <u>Handbook</u> <input type="radio"/> Online Observatory <input type="radio"/> Other: _____
Description of Best Practice Example:	<p>This Afrifestnet publication was conducted with the support of 28 African festivals directors who contributed their experiences and learnings to the research lead by the Arterial Network Secretary General. The project was funded by the British Council, and managed by the Afrifestnet Steering Committee. The objective of the toolkit is to contribute to the strengthening and the planning of the organisational processes of festivals in Africa.</p>

<p>Detailed overview of the Best Practice, including types of resources included/topics covered, etc.</p>	<p>This Festival Best Practice Toolkit has been developed as a handbook to guide festival organisers and volunteers to plan and deliver quality cultural festivals.</p> <p>The Toolkit handbook includes advice, guidance and examples of best practice for individuals and groups organising cultural festivals. The content of the handbook is divided into the following chapters:</p> <p><u>Chapter 1: Introduction</u></p> <ul style="list-style-type: none"> ▪ The Process ▪ African Festival Overview ▪ Common Concerns ▪ Festival Growth <p><u>Chapter 2: Defining Your Festival</u></p> <p><u>Chapter 3: Why?</u></p> <ul style="list-style-type: none"> ▪ How to Find the Answers ▪ Research ▪ Market Research ▪ Financial Research ▪ Best Practice Research ▪ Environmental Impact Assessment <p><u>Chapter 4: What?</u></p> <ul style="list-style-type: none"> ▪ Artistic Vision ▪ Key Terms ▪ Establishing your Vision, Mission, Goals and Objectives ▪ Vision Statement ▪ Mission Statement ▪ Goals and Objectives <p><u>Chapter 5: How?</u></p> <ul style="list-style-type: none"> ▪ Putting Your Festival Together ▪ Structures ▪ The Organisation/Institution ▪ The Constitution ▪ Legal Considerations ▪ Human Resources ▪ Boards of Directors ▪ Festival Team <p><u>Chapter 6: Who?</u></p> <ul style="list-style-type: none"> ▪ Stakeholders ▪ Target Groups ▪ Marketing ▪ The Brand ▪ Publicity ▪ Participants <p><u>Chapter 7: When?</u></p> <ul style="list-style-type: none"> ▪ Timing ▪ Operational Work plan <p><u>Chapter 8: Where?</u></p> <ul style="list-style-type: none"> ▪ Operational Headquarters
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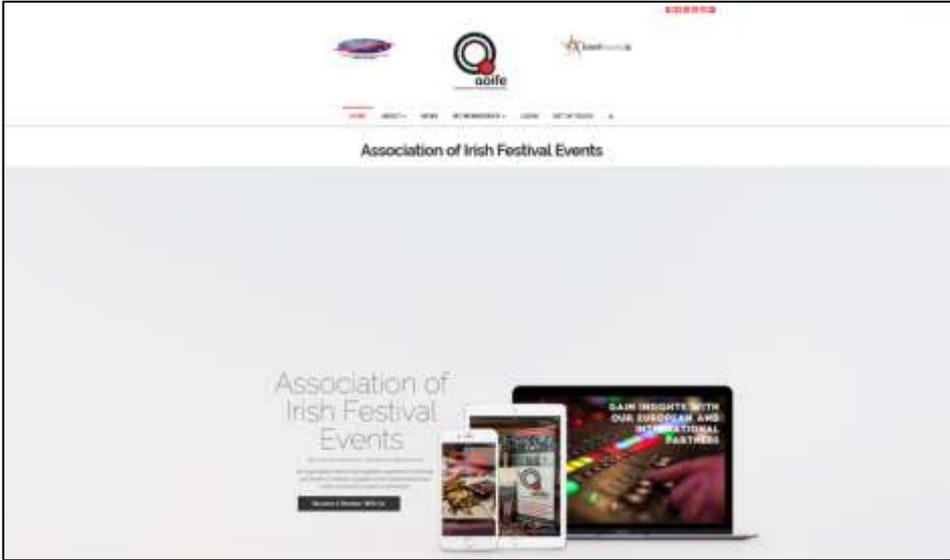
	<ul style="list-style-type: none"> ▪ Locations and Venues <p><u>Chapter 9: Business Plan</u></p> <ul style="list-style-type: none"> ▪ Business Plan ▪ Financial Plan and Budgeting ▪ Fundraising ▪ A Plan for Fundraising ▪ Strategic Planning <p><u>Chapter 10: Appendices</u></p> <ul style="list-style-type: none"> ▪ Appendix I: Sample Promotion Plan Sawa Sawa Festival 2012 ▪ Appendix II: Setting up your Festival – Legal Information from Kenya, Senegal and South Africa ▪ Appendix III: Sample Finance Policy Document – Dance Forum <p>The toolkit is currently available to download through the Arterial Network website in both English and French.</p>
<p>Why is this Best Practice Useful for VAL.oR</p>	<p>While the content of this online toolkit is specific to the planning and development of festivals in Africa, there is a lot of content which is transferrable to the planning of all cultural festivals. As this toolkit focuses on the celebration of cultural heritage and traditions through festivals, the toolkit includes many examples of best practice of how to plan an event specifically with the focus of celebrating culture. As such, it will be a useful reference point for VAL.oR project partners in developing resources and supports for festival volunteers completing the training.</p>
<p>Are there any accessibility issues such as licensing, registration, etc.</p>	<p>The toolkit will be distributed under a creative commons license agreement: <i>Afrifestnet</i> remains the owner of the publication but the contents may be shared, copied and distributed for non-commercial purposes only. Clear acknowledgement of the source: i.e. <i>Afrifestnet</i> Best Practice Toolkit must be supplied at all times.</p>
<p>Logo or Screenshot</p> <p><i>If applicable, please include a picture (screenshot of website or online observatory, logo, etc.)</i></p>	

Title of the Best Practice Example:	A Tourism Toolkit for Ireland’s Cultural Experiences: How to Develop & Communicate Cultural Experiences for Visitors
Link to the Best Practice Example:	http://www.failteireland.ie/getmedia/d2be800f-afdd-4ee3-bf60-68375c0f49a4/FI-Culture-Tourism-Toolkit-with-Activated-Exercises.aspx
Type of Best Practice:	<input type="radio"/> Online Platform <input type="radio"/> <u>Toolkit of Resources</u> <input type="radio"/> Training Programme <input type="radio"/> <u>Handbook</u> <input type="radio"/> Online Observatory <input type="radio"/> Other: _____
Description of Best Practice Example:	<p>Fáilte Ireland has developed a new toolkit - Tourism Toolkit for Ireland’s Cultural Experiences – How to Develop & Communicate Cultural Experiences for Visitors – which aims specifically to support Ireland’s arts and culture sector to attract additional cultural visitors to their business.</p> <p>The new resource, which is available online and in hard copy, has been designed for people who own, manage and work at Ireland’s arts and cultural organisations. The toolkit can be used to assist these individuals in understanding cultural tourism to Ireland and to provide insights into how to tap into a culturally aware tourist audience.</p>
Detailed overview of the Best Practice, including types of resources included/topics covered, etc.	<ul style="list-style-type: none"> ▪ The toolkit also includes a range of tools, checklists and exercises to help individuals to: <ul style="list-style-type: none"> ○ Develop an understanding of the tourist visiting their destination; ○ Gain insights into the most effective methods for reaching cultural tourism audiences; ○ Develop their tourism message; ○ Consider visitor expectations and build their offering to provide a meaningful visitor experience; ○ Create local and national partnerships and alliances with other cultural providers and the wider tourism sector. ▪ The content of the toolkit is arranged and presented in the following chapters: <ul style="list-style-type: none"> ○ Chapter 1: Introduction ○ Chapter 2: What is Cultural Tourism? ○ Chapter 3: Your Audience ○ Chapter 4; Your Offer ○ Chapter 5: Your Message ○ Chapter 6: Your Customer Experience ○ Chapter 7: Working Better Together ○ Chapter 8: The Road to Success ○ Chapter 9: Useful Resources

<p>Why is this Best Practice Useful for VAL.oR</p>	<p>This toolkit is addressed to businesses and organisations that are active in the cultural and creative tourism sector; however there are many resources available in this toolkit that can be of use to adult learners completing the VAL.oR Training. In particular, in the appendices of the toolkit, there are a series of 11 exercises and templates which will support VAL.oR learners in planning and delivering their cultural festivals. For example, these exercises range from a self-assessment for learners called: ‘Are you a cultural tourist?’ which allows individuals to gauge their own level of interest and engagement in this sector; to more practical resources that can be used and adapted by learners completing the VAL.oR programme, such as: ‘Developing an Action Plan’ and ‘Identifying your Target Audience’.</p> <p>The toolkit also includes a series of six case study examples of cultural events, festivals and businesses in Ireland which help to contextualise the content of the toolkit and which could act as a source of inspiration for learners completing the VAL.oR training programme.</p>
<p>Are there any accessibility issues such as licensing, registration, etc.</p>	<p>The toolkit is available to download from Fáilte Ireland's corporate site and includes a suite of exercises to enable users to do produce short-term practical action plans for cultural events. There is no copyright information printed on the toolkit, but as a general rule of good practice, any materials that are re-purposed from this toolkit for use by the VAL.oR learners should be accredited to the original source.</p>
<p>Logo or Screenshot <i>If applicable, please include a picture (screenshot of website or online observatory, logo, etc.)</i></p>	

Title of the Best Practice Example:	Association of Irish Festival Events (AOIFE)
Link to the Best Practice Example:	http://aoifeonline.com/?page_id=1279
Type of Best Practice:	<input type="radio"/> <u>Online Platform</u> <input type="radio"/> <u>Toolkit of Resources</u> <input type="radio"/> Training Programme <input type="radio"/> Handbook <input type="radio"/> <u>Online Observatory</u> <input type="radio"/> Other: _____
Description of Best Practice Example:	<p>AOIFE - the Association of Irish Festival Events - is an all-island voluntary network organisation that brings together organisers of festivals and events in Ireland, suppliers to the festival and event sector and policy-makers and funders to act as a forum for the sharing of ideas and to resolve common areas of concern and seeks to influence government policies in relation to the sector. AOIFE operates a central office (Ballinasloe, Co. Galway) with a part-time Administrator, a Network Development Officer, supplemented by third level students and international interns on work placement programmes, together with a range of consultants specialising in the operations, information technology, risk assessment, legal and communications fields.</p>
Detailed overview of the Best Practice, including types of resources included/topics covered, etc.	<p>Founded in March 1993, today AOIFE supports over 400 festivals and events and in excess of 100 corporate, associate and individual members. Member Festivals range from prestigious international events to a host of smaller town and village festivals throughout the island of Ireland. AOIFE has a very detailed Resource Library of Festival Management Guides which can be accessed by Members.</p> <p>The AOIFE Best Practice Guide for Festivals offer a range of practical advice and examples to festival organisers on a range of topics, including:</p> <ul style="list-style-type: none"> Festival and Event Management Legal Issues and Contracts The Team/Committees The Vision Statement The Mission Statement Setting Objectives Festival/Event Strategy Market Analysis Festival/Event Programme Post Festival/Event Evaluation

	<p> Festival and Event Finance The Importance of Quotations from Suppliers Ticket Policy Festival/Event Grant Schemes Sponsorship Benefit-in-Kind Festival and Event Production The Production Schedule Contacts Database Volunteer Helpers Risk Assessment Health & Safety Statement Emergency Procedures Insurance Licences and Permissions Environmental Policy Briefing of Key Services & Agencies Signage Handling Queues Official Opening Festival and Event Marketing The Marketing Plan Market Analysis Working Assumptions Marketing Strategy Festival/Event Logo Marketing & Public Relations Media Plan Advertising Print Production Consumer/Trade promotions Marketing Partnerships Festival/Event Links Media Coverage Photographic Library </p>
<p>Why is this Best Practice Useful for VAL.oR</p>	<p> The best practice guides that are available to AOIFE members are informed by the festival organisers and volunteers in Ireland based on their experiences of planning and delivering local, regional and national festivals. As such, they are based on tried and tested methods and approaches to planning and organising festivals so they would be of great benefit to festival organisers participating on the VAL.oR programme. </p> <p> To support the dissemination of the VAL.oR project, AOIFE circulates an electronic fortnightly eBulletin to update Members on topical issues and to allow Members to network acts, facilities and services. This is a very strong dissemination channel which could be used by the VAL.oR partners. </p>

	<p>Additionally, AOIFE & its Partners organise an annual conference with a programme that includes presentations, seminars and workshops on a variety of relevant topics including funding, marketing, insurance, health and safety and sponsorship.</p>
<p>Are there any accessibility issues such as licensing, registration, etc.</p>	<p>Toolkit resources and dissemination channels are only available to members of AOIFE.</p> <p>The AOIFE platform offers 3 different membership types:</p> <ul style="list-style-type: none"> ▪ Free Subscriber: Free to sign-up. They have access to basic articles, but access to Conference material. ▪ Unpaid Members: Registered as member but yet to pay membership fee. They have access to 40% of content and access to Conference material. ▪ Paid Members: Members who have paid membership fee. They have full access to content on website and receive an invitation to its Annual Conference and Full Access to Conference Info.
<p>Logo or Screenshot <i>If applicable, please include a picture (screenshot of website or online observatory, logo, etc.)</i></p>	

Conclusions

“Knowledge is to be seen as an activity as well as an object; it is a product and a process. It is something that must be created and shared. Knowledge Management (KM) is essentially about tacit knowledge (TK). It is aimed at making TK explicit and then sharing that for reuse across an organisation. The following can be expressed as KM lifecycle:

Knowledge generation Knowledge codification Knowledge transfer.

KM initiatives are often expressions of part of this process. Some are concerned with the first part: knowledge creation, innovation or organisational learning.

Others are concerned with capturing TK for codification. This means recording videos or feeding data into a database. Knowledge transfer is sharing knowledge. This means a database of information with access methods. It can mean fostering networks of people for sharing knowledge or creating knowledge maps showing who has what expertise³⁷.

This excerpt from Ghani's article is particularly suitable for describing the basic philosophy of VAL.oR, which places the further objective of linking tacit knowledge to intangible cultural heritage in replacing the organisation trajectory with the one of the community.

Like in organisations, in communities the human resources are the key assets, and the quality and quantity of the interactions defined that social capital³⁸ that can improve its overall condition. Bourdieu identified four different types of capitals: *Economic capital* (money, means of production); *Social capital* (social networks); *Cultural capital* (languages, taste, way of life, etc.); *Symbolic capital* (symbols of legitimation). These four types of capital are convertible into one another, in the sense that those who have culture (cultural capital) can translate it into money (economic capital), and so on.

These reflections, applied to VAL.oR aims and approaches, lead us to cope with some specific challenges we could meet in the cooperation with the Local Groups engaged in the Pilots. These could concern, e.g. the consolidated “little powers” within a community, probably persisting the traditional division in classes; or an overall vision of “close culture” where the homogeneous characters are more valuable, and the “external others” are always seen as a danger, or in any case to mistrust for the risk of contamination of the pure culture of a place/community.

Maybe it is too ambitious trying to follow Bourdieu's drive to the social scientist also for the communities' members, as the knowledge of the world requires a constant effort of reflexivity: a reflexivity aimed at highlighting the “*unthought thought categories that delimit the thinkable and predetermine the thought*” (Bourdieu, 1988).

Aware of these constraints, we are particularly grateful with the participants of the Local Groups in VAL.oR, because they show:

- a different perspective to knowledge;
- a supportive approach to the intergenerational exchange (without subjection);
- an open view towards other cultures and people.

³⁷ DESIDOC Journal of Library & Information Technology, Vol. 29, No. 6, November 2009, pp. 33-38. ©2009, DESIDOC – Knowledge Management: tools and techniques – S. R. Ghani, p.33

³⁸ Boschetti A., (2003), *La rivoluzione simbolica di Pierre Bourdieu*, Venezia, Marsilio.

It is very important to be aware of these qualities, and these factors can lead us in the joint realisation of practices, aiming to be good, and possibly to become “best practices”, in order to be replicated in other local communities aiming at fostering their intangible cultural heritage, also through the support of VAL.oR composite training offer.

Some practical findings emerged from the focus group meetings realised with the Local Working Groups (LWGs), here some quotes:

- it seems necessary to have periodical feedback sessions with participants, but dividing the two components, senior and junior, in order to transmit the emerged potentials and define the boundaries of our common work, specific for each of the components.

We are aware that in groups of discussion or learning there could be people playing a dominant role. It will help the experience of adult educators in facilitating and moderating the dialogue among these heterogenic groups of citizens, or it should be helpful to organise two groups, allowing, mainly the young people, to better express themselves.

Concerning the current offer of trainings for “Cultural events/festivals management” we can underline a wide offer of high education paths in all countries, i.e. in Bulgaria with post diploma masters in “Events Management” or integrated with the touristic sector “Marketing and management of touristic business”. At postgraduate level the National University of Ireland and University College Dublin offer 2-year Master of Arts degrees in Arts Policy and Practice and Arts Management and Cultural Policy, respectively, which provide graduates with the skills they need to work in the field of arts and cultural management. The Institute of Art Design and Technology in Dun Laoghaire also offers a Postgraduate Business Diploma in Cultural Event Management.

Also the VET provision in most of the countries provides specific courses, relevant to the cultural sector, like in Ireland, covering the following domains: Fine Arts; Handicrafts; Event management; Oral history; Local history; Tour Guiding. In Italy, Romania and Portugal VET provision covers this profile, with vocational courses with the highest EQF level at 5 and with similar learning outcomes after the courses completion.

Therefore, about the new Curriculum (IO2) and the next training proposal, we can exploit not only the already existing, and quite rich, training offer, but also the important inputs received by the local groups, because our focus is on “traditional events”, linked to the “intangible cultural heritage” of the communities.

Some suggestions came from the local groups’ evaluation on the missing competences at local level, some of them are:

- Competences for using digital technologies to promote the festivals in global aspect.
- Creativity and thinking “out-of-the box”.
- Planning skills.
- Territorial marketing and the use of digital communication tools.
- Digital communication; marketing; management tools; organization and coordination of activities and human resources.
- To be able to identify festival ideas that will be interesting and engaging for the local community.
- To be able to plan festivals with correct risk assessments.
- Time management.
- Motivational skills and conflict management.

The interviews of specialists and teachers helps us to draw the “ideal type” of cultural events organisers, balancing the weight between technical, behavioural and management skills and competences.

Some of them stressed the concept of the research of consensus, and the ability to communicate and interact with a plurality of stakeholders.

Another core issue highlighted by experts is related to the new public education, and the great inclusion paradigm, of free cultural consumption for young people. It is interesting the different weights provided by experts regarding the three typologies of competences, and among the technical, the behavioural and the management skills, the predominant ones are the behavioural skills.

Related to the Intellectual Output 3, “The step-by-step Guide to the prior learning accreditation”, we know that each of the partner country has implemented laws, regulations and procedures so that the citizens can enjoy this right.

The collection in the Guide of the steps to follow for the accreditation of learning acquired through non-formal and informal learning, should enlarge the information about this right, providing a self-directed guidance tool for achieving adult learners’ professional and personal goals.

In all countries communities’ members don’t know any practice of mentoring (IO4) within this domain, or even in any sectors, thus the next local meetings will be devoted to deepen the meaning and the purposes of this informal learning practice.

For the Online Observatory and the e-Learning platform (IO5) we collected the first three best practices in this field, with useful resources exploitable online by our direct users through the e-learning platform and the toolbox.

Although there is a wide range of online tools for the events management, open and commercial, they are often centred on ticketing and advertising. The former Production Manager of one of the biggest and oldest annual music festivals in Finland, revealed that the festival organisations usually create their own tools for the different management processes. Thus basic IT and digital skills are essential.

These findings confirm us the need to continue in the constant dialogue with the local groups, for deepening the common analysis and conducting the further participatory development of VAL.oR deliverables, targeted to reach the joint aim of valorising the intangible cultural heritage or peripheral and rural communities.



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