

Research Summary

Intellectual Output 1

Training needs analysis and other findings

May, 2018

Developed by the VAL.oR Project Partnership



4° CPIA
di Roma e del Lazio



Association for Education and Sustainable Development



meath partnership
engage · enable · participate · progress

innoventum



BURGAS FREE UNIVERSITY



município de lousada

in association with

S V E B ■ Schweizerischer Verband für Weiterbildung
Fédération suisse pour la formation continue
F S E A ■ Federazione svizzera per la formazione continua
Swiss Federation for Adult Learning

with funding from

movetia
Austausch und Mobilität
Echanges et mobilité
Scambi e mobilità
Exchange and mobility



Erasmus+

Project Number 2017-1-IT02-KA204-036745

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



Erasmus+

The Research activity aimed to identify the best practices that could inform the development of the new “Cultural festivals and events manager” curriculum and to analyse the training needs of festival organisers, with the participatory contributions from local communities in Burgas (BG), Meath (IE), Călărași (RO), Lousada (PT) and in three villages of Abruzzo region (IT). Further inputs were collected in Italy among 20 experts in cultural event organisations, as well as among teachers, artists, tourist guides, public officers, etc. These findings were gathered through a survey to collect some examples of Good Practices and Information Technology solutions in this domain. Some inputs were received also by the silent partner from Switzerland.

The core research topics and themes included, identifying:

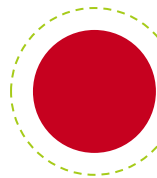
- National/regional/local strategies and action plans for the valorisation of cultural heritage
- State of art of the accreditation of prior learning process
- Current curricula available in developing skills of a “cultural festivals and events manager”
- Findings and conclusions of the action-research with participants of partner countries' local working groups
- Interviews with experts, teachers and trainers
- Best technologies for working with the project target groups
- On-line observatory of best practices

We are particularly grateful to the Local Groups participating in VAL.oR, because they show:

- a different perspective to knowledge, where sharing it means multiplying its benefits
- a supportive approach to the intergenerational exchange (without subjection)
 - an open mind towards other cultures and people



National/regional/local strategies and action plans for the cultural heritage valorisation



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", "National Development Programme: BULGARIA 2020" has developed 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 across different territorial. The National Programme has a Sub-priority 1.5 which addresses the 'development of culture and arts, and cultural and creative industries', which expands the access to arts and increasing the population culture.

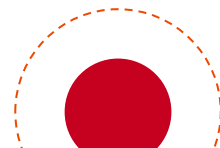
This sub-priority is aimed at creating conditions for the development of arts and culture and expanding the access to arts with a view of increasing the culture of the population, deploying its creative potential and promoting its active participation in the public cultural life. Ensuring accessibility and equal opportunities for consuming cultural products for people of any age and any social status, thus promoting human capital and social inclusion for all.

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

The National Regional Development Strategy 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 and 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.



Erasmus+

National/regional/local strategies and action plans for the cultural heritage valorisation

Identification 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.

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 - *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 7 pillars include:

- Put culture at the heart of our lives**
- Foster creativity**
- Celebrate our cultural heritage and traditions**
- Recognise the importance of culture to a vibrant society**
- See collaboration as the new norm**
- Emphasise the international dimension**
- Respond to the digital age**

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.

National/regional/local strategies and action plans for the cultural heritage valorisation

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.

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 allocated 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 with the European Union, it intervenes in "areas of cultural attraction of national strategic importance", under which falls the state cultural heritage. The core of MiBACT's intervention is the cultural heritage of excellence, such as museums, monuments, archaeological sites, architectural and landscape heritage.

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.

In the Abruzzo Region action plans are targeted to ensure;

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, are well-known and attractive at a national level.

National/regional/local strategies and action plans for the cultural heritage valorisation

Cultural heritage is part of our daily lives. At national and regional levels we are offered natural landscapes and archaeological systems. We also benefit from having 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 common values.

On 21st May 2008, Portugal ratified the Convention for the Safeguarding of the Intangible Cultural Heritage. In accordance with the terms of its Article 34, the Convention become enforced in Portugal 3 months after this date, on 21st August 2008.

The UNESCO General Conference of Paris in October 2003 considered the importance of intangible cultural heritage as a melting pot of sustainable development. This was also highlighted in UNESCO Recommendation for the Safeguarding of Traditional Culture and Folklore of 1989, the UNESCO Universal Declaration on Cultural Diversity of 2001 and in the Istanbul Declaration of 2002; all of which recognize that communities, in particular indigenous ones, and, in certain cases, individuals, play an important role in the production, safeguarding, maintenance and recreation of intangible cultural heritage; as contribution to the enrichment of cultural diversity and human creativity, considering the need to raise awareness, in particular about the importance of intangible cultural heritage and its safeguard. (Sources: <https://ich.unesco.org/doc/src/00009-PT-Portugal-PDF.pdf>; <https://www.unescoportugal.mne.pt/pt/a-unesco/sobre-a-unesco>)

Each State 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 among members of the public, in particular young people;**
- (ii) specific education and training programmes within the communities and groups involved;**
- (iii) training activities in the area of intangible cultural heritage and, in particular, management;**
- and (iv) non-formal means of transmitting knowledge.**

National/regional/local strategies and action plans for the cultural heritage valorisation

Intangible cultural heritage is passed on from generation to generation, constantly recreated by communities and 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 are as follows;

- Ordinance 43/2000 regarding archaeology.
- Law 182/2000 regarding movable heritage.
- Law 422/2001 regarding historical monuments.

The Romanian Ministry of Culture and National Identity (www.cultura.ro) is the main government body responsible for cultural heritage. As such, it carries out the activity of protecting, preserving, restoring and capitalizing on cultural patrimony, providing specialized consultancy and activities in this field. In the year 2008, the Parliament of Romania adopted the law on the protection of intangible cultural heritage (Law no. 26/2008). This law established 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.

In 2014 the National Commission for the Safeguarding of Immaterial Cultural Patrimony was established and in recent years, there is an increased civic action for heritage protection, a growing number of non-governmental organisations and joint platforms from heritage causes, successful public campaigns against economic projects that destroy landscape and heritage (for example Roşia Montana gold mining area), more community interest for local heritage, amplified private initiatives to save monuments and open local museums, and increased international cooperation.

National/regional/local strategies and action plans for the cultural heritage valorisation

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.

With the ratification of the UNESCO Convention for the [Protection of Intangible cultural heritage](#) (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 Intangible Cultural Heritage 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 sounds. 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.

At Regional level, 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.

- Inventory Service - responsible for cataloguing movable and immovable cultural assets**
- Archaeology Service - in the case of restoration of immovable property or new buildings**
- Monuments Department - checks and approves restoration projects**



The validation and recognition of prior learning and best practices in partner countries



There is a strong consensus regarding the benefits of making skills and competences that people have gained through life and work experience more recognised.

According to the data published by European Centre for the Development of Vocational Training (Cedefop, 2017) in its report “European inventory on validation of non-formal and informal learning – 2016 update”, national approaches to setting up arrangements for the validation of non-formal and informal learning vary. In Bulgaria, as in the other EU countries, validation arrangements are in place; but the arrangements for the validation of non-formal and informal learning 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 the validation in the labour market are also in place. In the validation arrangements linked to the labour market, 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).

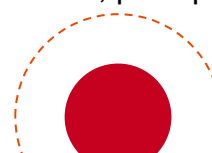
One of the major priorities in the regulatory framework is the recognition of non-formal and informal learning outcomes.

The national dimensions under this priority direction are in line with the European recommendations, policies and instruments.

Currently the professional qualification system comprises of four levels that are established for the professional degrees and additionally degrees in higher education.

The EQF grades relate to 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).

According to the National strategy for lifelong learning in 2014 a **“Manual for validating knowledge, skills and competences acquired through informal and non-formal learning”** has been developed in Bulgaria. The manual is based on European policies, principles and best practices.



The validation and recognition of prior learning and best practices in partner countries

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 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. While these guidelines are available, individual education providers and bodies are given the freedom to set their own processes and procedures to assess the prior learning attained by learners, on an individual basis. As such, there is no structure in place to facilitate RPL on a national level.

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;

Identification and documentation of learning

Assessment of the candidate’s prior learning, include a review of documentary evidence, interview or practical demonstration

Validation, this involves the use of particular reference points and/or standards

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

The validation and recognition of prior learning and best practices in partner countries

The Reform Law of the Labour Market, n°92/2012 (art.4) for the first time provides a clear pathway to lifelong learning for all learners, and the right of citizens to ask for the recognition of 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.

The Legislative Decree n°13 (January 2013) defined the overall norms and the essential level of service for the identification, validation and certification of informal and non-formal learning outcomes. Beyond the overall principles (simplicity, accessibility, transparency, objectivity, traceability, confidentiality, methodological correctness, completeness, equality and non-discrimination), it outlines the national system of certification of competences, 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 provided the framework for the progressive standardisation of regional qualifications. These were also benchmarked to the structure of ECVET and consistent with the EQF. The system of correlations is based on “areas of activity” of 23 specific ‘Professional Economic Sectors’, plus 1 Common Area. In this Decree we can also find the process standards, that foresee the “identification” and the “validation” steps before the certification can be awarded.

Currently, the national framework of regional qualifications includes the repertoires of 18 regions, and if we consider our target of the professional profile of a “manager of cultural events”, in the Repertoire of the Abruzzo Region, we can find it under the Touristic Sector, while in the Region of Latium, it is under the sector Culture and Live Show.

Despite 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.

The validation and recognition of prior learning and best practices in partner countries

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 Programme. It aimed to reverse the low number of qualifications in Portugal through animating and recruiting one million adults into education programmes by 2010, thus contributing to the increase of school and professional skills of the adult population. This initiative introduced new methodologies for the recognition, validation and certification for non-formal and informal learning, with the aim of valuing the knowledge acquired throughout life and past experiences - the RVCC process. In 2017, the New Opportunities Programme was re-launched by the Qualifica Programme to give continuity to lifelong learning policies and recognition of school and professional competencies acquired by adults throughout their lives. 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.

In order to complete the RVCC process, candidates must be at least 18 years old, with at least 3 years of professional experience and have professional, social and personal knowledge in the field in which they are seeking recognition of learning; candidates under the age of 23 must present evidence with at least 3 years of professional experience. Admission is made by developing and submitting a portfolio that reflects the skills and knowledge acquired throughout experience, non-formal, informal and/or professional context.

The qualification obtained may be total or partial.

In case of being partial, the candidate can, with the support of an educational guidance service, participate in an education or training programme, 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. The process can also be undertaken at any time of year.

The validation and recognition of prior learning and best practices in partner countries

Building upon the policies in the field of continuing professional development training at European level, Romania has developed strategies and policies 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 organised 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.

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

Under this regulation, persons wishing to be assessed for the recognition of non-formal professional competences based on an occupational standard (or professional training standard) will refer to an accredited centre for the assessment of competencies in the occupation/qualification concerned.

The validation and recognition of prior learning and best practices in partner countries

In Switzerland adults can have their professional experience recognised through the validation process of the acquired learning.

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 prior learning, must prepare a dossier describing precisely the experience gained in parallel with their professional activity. The dossier is then examined. Case by 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 Training. (Source: <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



Current curriculum of “Cultural festivals and events management”



The Ministry of Education, Youth and Science implements the state policy in the area of the vocational education and training.

The Ministry performs the following activities: adopts the state educational requirements for acquiring qualification for professions, to approve the List of Professions for Vocational Education and Training; proposes for approval to the Council of Ministers the List of Regulated Professions in the Republic of Bulgaria, approves the state admission plan for state and municipal schools, provides conditions for the fulfilment of the state educational requirements for the system of the professional education and training, approves programmes for qualification in the system of vocational education and training and organizes vocational guidance.

Here are some examples of training programmes, which aim to provide the competence profile of knowledge, analytical and practical skills needed to plan, manage, and execute large scale events and cultural festivals.

Master Programme “Event Management”

Provider: International Business School

Aims: The degree programme (MSC) in Event Management of the International Business School provides students with high-level training, to ensure that they develop the knowledge, skills and competences to meet the demands of today’s corporate, public and destination events.

Master Programme “Marketing and Management of Tourism Business”

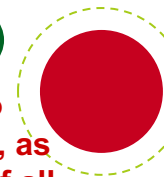
Provider: Burgas Free University, Faculty of Business Studies

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





Current curriculum of “Cultural festivals and events management”



The state agency “Quality and Qualification Ireland” (QQI) 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.

The provision of VET for the cultural sector 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. Using the standards and structures set out by QQI, these 16 ETBs offer programmes and awards accredited by QQI on a range of topics relevant to the cultural sector, in the following domains of learning;

Fine Arts – Handicrafts - Event management - Oral history - Local history - Tour Guiding

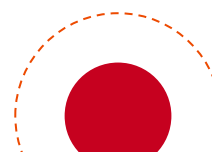
The provision of training is also available through a range of further and higher education institutions; from higher certificates and foundation degrees to postgraduate programmes of study.

At level of VET and adult education:

- ❖ The Fitzwilliam Institute provides an undergraduate diploma in Festival Event Management by distance education
- ❖ Maynooth University offers a part-time, level 8 certificate in Irish Cultural Heritage through their school of adult and community education

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
- ❖ The Institute of Art Design and Technology in Dun Laoghaire also offers a Postgraduate Business Diploma in Cultural Event Management
- ❖ Killester College of Further Education offer a QQI Level 5 qualification in Cultural and Heritage Studies which is marketed as a pre-university course



Erasmus+

Current curriculum of “Cultural festivals and events management”

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

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

Technician of Events Organisation
Technician of Territorial Marketing

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

Technician of Events Organisation

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.

Competences - 1. To plan events of a congressional, cultural and fair nature;
 2. Organise events of diverse nature (congressional, cultural and fair);
 3. Coordinate the management of the logistical, organisational and administrative aspects of the event.

Technician of Territorial Marketing

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.

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.

Current curriculum of “Cultural festivals and events management”

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

The curricular organisation 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. 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 knowledge and know-how necessary to carry out the activities.

The description of performance-based qualifications enables individuals and employers to gain a clearer picture of the relative value of qualifications, which contributes a more efficient functioning of the labour market.

There is a distance education programme that provides students with access to education and training on a wide variety of topics, and some are closely related to our target profile, e.g.: **Craft - Audiovisual and Media Production - Library, Archives and Documentation - Management and Administration - History and Archaeology - Protection of People and Goods - Protection of the Environment - Tourism and Leisure.**

There are also some postgraduate programmes in **Management of Events**, of higher level namely in University Lusófona an Executive Master in **Organization and Management of Events** by Anje.

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

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

Current curriculum of “Cultural festival and event management”

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 the **"Event/Show Organizer"** and the **"Cultural Manager"**.

Event/Show Organizer - COR code: 342909

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

Units of competence: 1. Interactive communication; 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 programme; 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 in the management of a public cultural institution by using, combining and coordinating human, financial, material and informational resources based on his/her own strategy, respecting the aesthetic principles of the field of activity, in order to obtain the desired results and fulfil the mission of the organisation.

Units of competence: 1. Appropriate use of the fundamentals of the public cultural institutions management; 2. Identify, analyse and manage the elements that define the internal and external environment of the cultural organisation; 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, techniques and managerial procedures specific to public cultural institutions; 6. Applying 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.

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 curricula related to 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 3 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 relation to the management of such events.

The Swiss Federal Institute for Vocational Education and Training – SFIVET undertook a research study to investigate 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.

SWOT by the Local Working Group in Burgas - 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 the Ethnographical Museum-Burgas, Nestinar games festival organisers from village Bulgari in Strandzha mountain, and representatives of the Burgas region's municipality. The focus group was facilitated by the representative of the Regional Historical Museum – Burgas, Mrs. Radovesta Stewart.

Strengths	Weaknesses
<ul style="list-style-type: none"> Contribute to the preservation of an ancient tradition which is about to be lost – the village of Bulgari in Strandzha Mountain is marked as the only one where this ancient tradition (dancing on 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 receives necessary support from 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 community cohesion - festivals provide the opportunity to people with different backgrounds, from different generations, and from different geographical regions, to get together 	<ul style="list-style-type: none"> Younger generation is less inclined 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 tourist attraction and the authentic form to be lost This is outdoor festival and consequently there is weather-dependency

SWOT by the Local Working Group in County Meath - 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.

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

To complete the action-research activities Italia Nostra organised meetings with the members of the three communities mentioned above, with young people and seniors engage in the local cultural promotion.

Strengths	Weaknesses
<ul style="list-style-type: none"> ▪ Territory; ▪ Landscape; ▪ History; ▪ Traditions ▪ Uncontaminated nature ▪ Cultural and environmental heritage ▪ The presence of peculiar historical sites such as "eremi" and "tolos", typical traditional structures used by shepherds ▪ 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"> ▪ 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 ▪ 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"> ▪ 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 ▪ 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"> ▪ 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) ▪ Lack of economic resources ▪ Lack of vision of politics at a higher level (to support the enhancement of the territory) ▪ Depopulation

In Roccamorice, among the opportunities, it could have been cited the Abruzzo Region application for the UNESCO recognition of Celestinian Forgiveness within the World Intangible Heritage. However, none of participants considered this fact as a potential opportunity for the territory, although it is one of the most well-known attractions of this religious celebration.

SWOT by the Local Working Group in Lousada - 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.

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

SWOT by Local Working Group in Călărași - Romania

For the field activities with local group members in Călărași, AESD hosted focus group sessions with festival organisers (volunteers) and representatives of the local administration.

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 traditions 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)

INTERVIEWS WITH EXPERTS AND LWGs ABOUT THE COMPETENCES REQUIRED

“Which are the key competences needed by an organiser of cultural events and festivals?”

The needs analysis, specifically conducted on the ground by Speha Fresia and CPIA4 for VAL.oR., aimed at involving teachers, trainers, cultural heritage experts, and event organisers already engaged in this field. It involved practitioners in different fields (culture, education, tourism and social inclusion), cultural heritage experts, and event organisers, already engaged in the organisation of a community event. Some feedback was provided by the Local Working Groups also.

Focus on the event of interest through analysis of attractiveness

To have a clear understanding of the general aims of an intervention, to identify the objectives, defining the operational phases and constantly verifying, throughout and at the end, the achieved results

Significant knowledge of the local context, and of the system of relationships that is a pre-requisite for having a consensus across cultural initiatives

Anticipating the needs, in addition to the analysis of needs, trends, tastes, diversified according to the different users

Vision of the togetherness, grasping the expectations of the potential public, analysing and making the most of the resources

Have a map of the human capital resources, and how the elements of this capital relate to each other (social capital) and of the institutions of a territory/community. To know the dynamics of interaction, to analyse 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

PLAN

Provide a cognitive instrumentation (e.g. lists of professionals and economic operators, from posters printing to catering services, to be activated in different territorial areas) exploiting the potential of social networks that allow quick and collaborative answers

Creative skills, reflecting always on "why" a person should be attracted by your cultural proposal

Take into account periods, dates, places, people and experience to offer

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 organisations or communities

INTERVIEWS WITH EXPERTS AND LWGs ABOUT THE COMPETENCES REQUIRED

For all respondents, design and planning skills are related to the significant knowledge of the cultural heritage of the local communities, as well the ability to identify all the resources (human, technical and financial) in order to have a clear vision and purpose to the event. Successful factors are the reaching of consensus, that means the great quality to listen and develop an open dialogue with all involved key players. Also for the LWGs it is important to create the right message to reach the target audience, and the need of planning a risk assessment and ensuring that all permits are in place.

The first step in planning an event is defining goals and objectives. It's important to identify human / financial resources

Know how to establish matching and viable objectives, taking into account, e.g., the peculiarities of the territory, the artistic patrimony, the traditions.

Identify methods for finding resources and funding

Gain experience in the field of events organisation, communicative and organizational skills, knowledge of local cultural heritage, precision, punctuality

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

Know how to define the macro objectives of an event (mission, positioning, public to reach, communication strategies); to analyse the context (social, cultural and environmental aspects, trends/tastes of the potential target); to outline the content and the associated value system; to define the technical characteristics (set-up, animation and entertainment, technical services, catering, gadgets etc.); to define the calendar, checking for overlaps or proximity to similar events; to define a plan of costs; to process the overall document of the project by responding to national or international public calls or preparing presentation documents for private tenders

PLAN

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

Designing and planning an event means defining the strategies necessary for the realization and transmission of cultural and artistic messages

Transposing both knowledge and appropriate skills on planning and scheduling, while respecting commitments, also through teamwork, orienting work to improvement, innovation and result

Know how to identify local traditions and customs to be valued through events and cultural events. Learn how to use planning tools

Identify the methodology to achieve objective, the professionalism needed to achieve the goal. Curiosity and use of the different languages including the forms of art communication

INTERVIEWS WITH EXPERTS AND LWGs ABOUT THE COMPETENCES REQUIRED

The feedback received from the LWGs about this competence area (BUILD) mainly refer to a person's capacity to develop and apply some managerial tools, like for example, strategic, marketing, financial and sustainability planning. Also the application of strategies to ensure a clear Action Plan, and to ensure the safety and security of individuals, in line with the risk assessment (PLAN). Also the capability to involve volunteers, local community's members and media are considered important.

Building an event requires many phases and contributions that often at the beginning are underestimated, and then they face later, in "emergency"

Creativity, organizational skills, team spirit

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

To know the available resources (human and economic in general), the time constraints, and knowing how to assign roles and tasks within the team

There may be various types of intervention, which obviously require different realization capacities, but all are correlated to funding raising

Problem solving, spirit of initiative, relational competences

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

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

Identify sustainable roles compared to the type of user identified, taking into account those cultural differences that can create barriers to communication

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

Ability in narration and communication, necessary technical skills for effective communication

Events that are accessible for everyone, or create an event that can enrich, depending on the various socio-cultural groups of origin

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

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

BUILD

INTERVIEWS WITH EXPERTS AND LWGs ABOUT THE COMPETENCES REQUIRED

The feedback received from the LWGs about this competence area (RUN) refer mostly to the coordination and management of work, activities and different teams. Time, as well as financial, management are valued as important; as is the ability of an event manager to manage interpersonal communication to ensure that teams are engaged, that volunteers are involved, that unforeseen conflicts are resolved, and that the schedule of the festival is executed within the planned timeframe.

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

Entrepreneurship, staff management, motivation, data control, analysis for the identification of the critical areas of the supply chain; be a facilitator

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

Ability to involve those who possess the necessary skills to develop an initiative, always in a collective prospect. Capacity for political balance for obtaining the maximum of consensus

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, aiming at the personal and human growth, the communication strategy with different media. Careful staff organisation (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

Communicate effectively and be able to involve local resources in an active participation

Reading contexts, leadership, patience, continuity, resistance to stress, negotiation skills

Organizational skills and teamwork, always have a plan B

Problem solving skills and accuracy both in time, money, deadlines etc. Knowing how to relate with the most diverse people, using different communication registers accordingly

Knowing how to work both individually and in groups, valuing the talents of each one and knowing how to delegate

Knowing how to manage and govern the place and people

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

RUN

INTERVIEWS WITH EXPERTS AND LWGs ABOUT THE COMPETENCES REQUIRED

The feedback received from the LWGs about this competence area (ENABLE) relate mostly to the capacity of a manager to facilitate the participation of the artists, performers and exhibitors in events. It also relates to how a manager agrees contracts, seeks permissions and ensures security procedures are in place. Event managers use these competences to build local consensus and involve the community and volunteers to deliver the festivals, and to motivate others to take part in the event.

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?

The cultural and artistic traditions, indelible imprint of a tradition, represented in the event, create integration with the different resources of the host territory allowing both the development and their revaluation

Replicate for each event the analytical / strategic method for the creation of the commercial opportunity (the cultural proposal should be included in the supply chain)

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

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 young people)

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

Clearly outline the different profiles involved in the organization to avoid conflicts or unnecessary overlapping of competences and objectives

Promote openness of mind, and at the same time act with precision and relevance
Be all (team) available, confident and enthusiastic about the work to do with smile and competence

Listen and dialogue

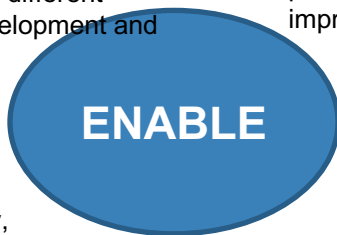
Have real and certified experience to transmit to the communities the potential of valorisation (charlatans are often present at local level, and of improvisation in theatrical and organizational field)

Understanding the others' point of view, identifying the potential and giving it space

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

To awaken the creativity of the "actors" of the event

Be able to guide individuals or groups, to arouse enthusiasm, to take initiatives, to motivate

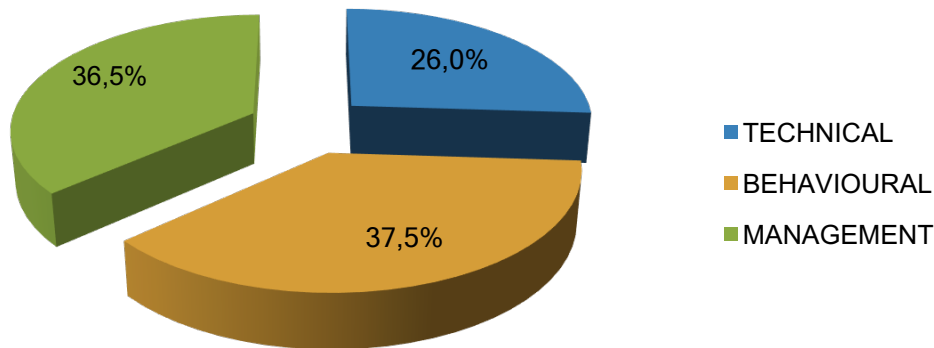


INTERVIEWS WITH EXPERTS AND LWGs ABOUT THE COMPETENCES REQUIRED

From the analysis of data gathered from 20 respondents who work in the field, we learn that, with regard to the importance of the 3 typologies of competences needed by the Cultural Events Organiser, behavioural and management skills are considered more important than technical skills and capacities.

“Competences needs: technical, behavioural and management?”

Typologies of competences for the organiser of cultural events/festivals



What competences are missing at a local level?

Further indications received by the Local Working Groups:

Some suggestions came from the local groups' evaluation of competences, which are considered absent at local level. Some of these include;

Competences for using digital technologies to promote the festivals on a global scale.

Creativity and thinking “outside-the-box”.

Planning skills.

Territorial marketing and the use of digital communication tools.

Digital communication; marketing; management tools; organisation 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.

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

Further indications received by the Local Working Groups

- 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 ▪ Use of relevant marketing strategies
- 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 on the value of the local cultural heritage and on 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
- Create a working group of young people with the support of adults with various professional experiences ▪ Enhance the archaeological areas of the territory ▪ Building attractors appreciated by the tourists ▪ Organise tourist packages with the Municipalities ▪ Create an historical memory (small) museum with exposure of everyday life traditional tools ▪ Enhance the historic centre and typical local products (especially food)
- Develop the sense of collaboration within the community ▪ Develop the collaboration between the various municipalities of the area for sharing valorisation projects ▪ Develop skills in territorial marketing and in the use of social networks to spread the beauties of the territory
- Rediscover the typical local craftsmanship ▪ Open some of the ancient buildings in the village and organize guided tours ▪ Organise historical re-enactments ▪ Enhance the traditional local ovine sector and its products (e.g. pecorino cheese, which in the past were the strong point of the local economy ▪ Develop knowledge and awareness of the local cultural heritage among young people ▪ Develop the sense of collaboration within the community
- A handbook on local cultural heritage ▪ The 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

Best technologies for working with the project target groups

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 categorisation and tagging options and search methods for storing, structuring and finding the required information.

Examples of available tools include:

Free / Open Source

Collective Knowledge
OpenKM

<http://cknowledge.org>
<https://www.openkm.com>

Commercial

Atlassian Confluence
Zendesk
PHPKB

<https://www.atlassian.com/software/confluence>
<https://www.zendesk.com>
<https://www.knowledgebase-script.com>

A wide range of online tools specifically aimed at festival organisers 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 is centred and built on the ticketing aspect, as the main source of revenue and so, crucial for the success of commercial festivals.

While these programmes 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
Marcato
Eventbrite (ticketing)
Beatswitch
Eventival
Zone Festival
FestivalPro

<https://fiona-festival.com>
<https://marcatofestival.com>
<https://www.eventbrite.com/>
<https://beatswitch.com>
<https://www.eventival.com>
<http://zonefestival.com/>
<http://www.festivalpro.co.uk>

Best technologies for working with the project target groups

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.

VAL.oR Learning Tool includes the **on-line observatory** that showcases best practices in local cultural festivals and events from all partner countries. In addition, it will provide **an e-learning portal** where the curriculum resources will be available to all registered users and **the on-line interactive tools** for the recognition of tacit knowledge of senior volunteers in each partner country will be supported by the **Step-by-step Guide to the validation** of prior learning.

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

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.

Some examples 1/3

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.

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.



http://www.arterialnetwork.org/ckeditor_assets/attachments/34/festivals_best_practices_toolkit.pdf

Some examples 2/3

A Tourism Toolkit for Ireland's Cultural Experiences: How to Develop & Communicate Cultural Experiences for Visitors

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.

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.

<http://www.failteireland.ie/getmedia/d2be800f-afdd-4ee3-bf60-68375c0f49a4/FI-Culture-Tourism-Toolkit-with-Activated-Exercises.aspx>

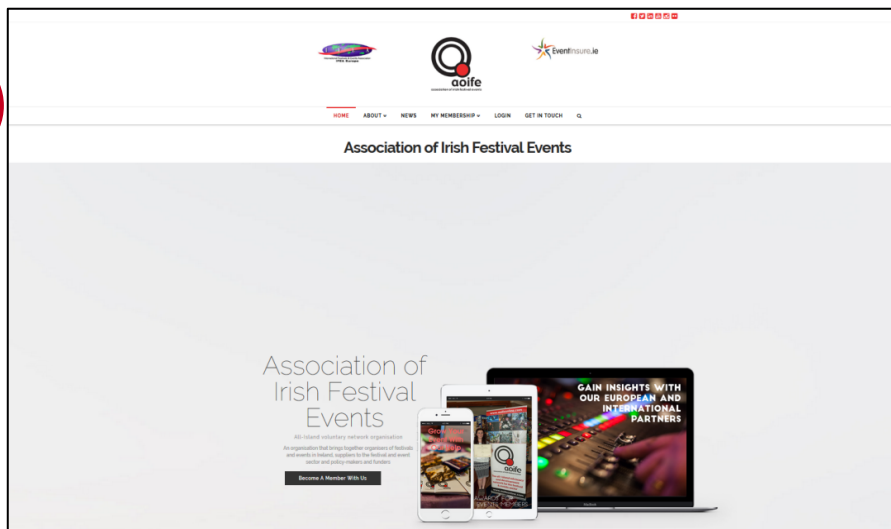
This toolkit is addressed to businesses and organisations that are active in the cultural and creative tourism sector; however there are many resources available in this toolkit that can be of use to adult learners completing the VAL.oR Training. In particular, in the appendices of the toolkit, there are a series of 11 exercises and templates which will support VAL.oR learners in planning and delivering their cultural festivals.





Some examples 3/3

Association of Irish Festival Events (AOIFE)



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.

The best practice guides, that are available to AOIFE members (only), 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.

<http://aoifeonline.com/>

Sharing reflections on the research outputs

Like in organisations, within communities the human resources are the key assets, and the quality and quantity of the interactions between local community actors can augment the social capital, which these community members bring to their local areas.

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. [Boschetti A., (2003), La rivoluzione simbolica di Pierre Bourdieu, Venezia, Marsilio].

[...] 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 “closed 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.[...]

At the same time, for the development of the **new Curriculum (IO2)**, partners can exploit not only the already existing, and quite rich, training programmes available in this sector, but also the important inputs currently received by the local groups, and here reported, because our specific focus is on “traditional events”, linked to the “intangible cultural heritage” of the communities.

The interviews with specialists and teachers help us to draw the “ideal type” of cultural events organisers, balancing the weight between developing technical, behavioural and management skills and competences. Some of these interviewees stressed the concept of reaching 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 countries 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 provide individuals with information about this right, providing a self-directed guidance tool for achieving adult learners’ professional and personal goals.

In all countries community 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 deepening the understanding and sharing the aims of this non-formal 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 event 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 for us the need to continue the constant dialogue with local groups, to follow a participatory approach to the development of VAL.oR deliverables to ensure their maximum benefit and reach among the target group. These deliverables will be targeted to achieve the aim of valorising the intangible cultural heritage for peripheral and rural communities.

Find the Full Report of our Research Findings on the VAL.oR website:

<https://www.culturalfestivals.eu/en/resources/>



Erasmus+