

# Ecosystem Forum Summary Report

“Deliverable 2.2”

Project Coordinator: **JA Europe**

Beneficiary in charge: **JA Cyprus**

Due date: **31/07/2024**

Consortium review finalized: **29/07/2024**

Date of issue: **29/07/2024**

Dissemination level: **Public**

Reference WP:

**2 skills mapping**

Reference Task

**Task 2.2 Ecosystem Forums**

Project: 101129697 — Cultural BEES — CREA-CULT-2023-COOP  
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## The Cultural BEES Consortium

The Cultural BEES project is implemented by the following Consortium of Partners:

No	Partner	Acronym	Country
1	Junior Achievement Europe	JA Europe	Belgium
2	Junior Achievement Cyprus	JA Cyprus	Cyprus
3	C.A. InnoEUsphere Limited	InnoEUsphere	Cyprus
4	Materahub - Cultural and Creative Industries	Materahub	Italy
5	University of Nova Gorica	Nova Gorica Uni	Slovenia
6	Danmar Computers	Danmar Computers	Poland
7	Junior Achievement Italy	JA Italy	Italy
8	Isola Catania Impresa Sociale SRL	Isola Catania	Italy
9	ANCI Lombardia	ANCI Lombardia	Italy
10	Junior Achievement Bulgaria	JA Bulgaria	Bulgaria
11	University of Economics-Varna	UE-Varna	Bulgaria

No	Associated Partner	Acronym	Country
1	Cyprus National Commission for UNESCO	UNESCO Cyprus	Cyprus

## About the Cultural BEES Project

The Cultural BEES project intends to develop and implement an educational training programme and digital toolkit supporting the promotion of entrepreneurship skills in the Cultural and Creative Industries (CCI), and specifically in the field of Cultural Heritage (CH) among youth. The project is aimed at providing young people aged 15-30 years with the necessary skills, knowledge, and tools to succeed in their careers within the CCI sector. The programme is designed to support youth in developing their ideas, projects, and businesses in the CCI sector, and specifically at the Cultural Heritage field, and to provide them with the means and skills to ensure that their projects are sustainable, inclusive, and innovative.

Large-scale piloting of the developed methodology will include the training of 1000 students at secondary and tertiary level education in 3 European countries (Cyprus, Bulgaria and Italy).

## Scope of this Deliverable

Work Package 2 of the Cultural BEES project aims to identify, analyse and document the current and future skills requirements for entrepreneurs and professionals working in the Cultural Heritage Field. This task is crucial for the development of the project as it provides the foundation for creating effective training programmes and curricula for the target groups, which are 15–18-year-old students (Secondary Education Level) and 18–30-year-old young adults. Based on the results of the mapping process, the project team can then develop a list of priority skills and competencies that the target groups should be trained in. The outcome of WP2 will comprise the backbone for WP3, dedicated to the development of the Cultural BEES training curriculum.

This Deliverable presents and analyses the outcomes of the National Ecosystem Forums together with the survey study including; challenges and prospects in the field of Cultural Heritage, as well as insights and recommendations on to how an educational curriculum could be shaped to encourage innovation and entrepreneurship in this field. The National Ecosystem Forums took hold with participation of stakeholders from the Creative and Cultural Industries (“CCI”) sector, and they were organized within five countries (i.e. Bulgaria, Cyprus, Slovenia, Poland, and Italy) to advance the skills mapping process.

## Executive Summary

The National Ecosystem Forum Summary Report consolidates and analyses the findings from the individual National Ecosystem Forums (NEFs) which were held in five countries (i.e. Bulgaria, Cyprus, Slovenia, Poland, and Italy) between March - June 2024 and the survey study. The forums aimed to foster collaboration, understand challenges, and explore opportunities within the Creative and Cultural Industries (CCIs), with a particular focus on Cultural Heritage (CH). The insights and conclusions drawn from these forums and survey study will be instrumental in shaping a comprehensive and innovative educational curriculum aimed at fostering entrepreneurship and innovation within the Cultural Heritage field which will form part of the work at Work Package 3.

The individual National Ecosystem Forums were conducted in person and have successfully brought together diverse voices from the CCI sector and paved the way for future collaboration and development in the field of innovation and entrepreneurship within the sector of Cultural Heritage. The survey study was conducted to gather information on the challenges from professionals in the Cultural sector to identify current challenges and future trends, as well as the needed and emerging soft skills, to develop entrepreneurial approach within the sector.

The **Bulgaria National Ecosystem Forum**, held on March 1<sup>st</sup>, 2024, at Toplotsentrala Community Centre brought together over 200 participants from diverse sectors of the creative industries. Keynote speeches and panel discussions highlighted the need for a national strategy for culture and cultural heritage, the importance of grassroots initiatives, and the critical role of education in fostering entrepreneurial skills. The event successfully launched the Cultural BEES project, engaged a core group of professionals, and initiated the mapping of Bulgaria's cultural ecosystem, setting the stage for future collaboration and development in the field of cultural heritage.

The **Cyprus National Ecosystem Forum** which was held on the 20<sup>th</sup> of May 2024 at the Leventis Gallery in Nicosia, Cyprus, brought together 36 attendees including; artists, academics and cultural entrepreneurs. The Forum highlighted significant issues faced by educators and entrepreneurs in the Cultural Heritage sector. Educators reported a lack of training and support in teaching cultural heritage, legislative barriers that hinder the integration of real-world business experiences into the curriculum, and insufficient connection with the actual market. According to the entrepreneurs in the Cultural Heritage the sector faces a lack of appropriate frameworks and support, limited funding and resources, and insufficient training and preparation for market challenges.

The **Italian National Ecosystem Forum**, held on March 21<sup>st</sup>, 2024, brought together 53 cultural operators, stakeholders, social entrepreneurs, university professors, artists and students. The event fostered in-depth discussions on cultural heritage, art, and creativity as economic catalysts and tools for community enrichment. It was structured into two sessions targeting cultural operators and students and facilitated significant exchanges, provided valuable insights into cultural and creative sectors, emphasizing the crucial role of education and collaboration in nurturing future professionals and enhancing cultural heritage through international and interdisciplinary dialogue. The direct confrontation with cultural operators allowed the students to become more aware of the wide range of activities carried out, the roles and competences of cultural entrepreneurs, identifying gaps and creating suggestions.

The **National Ecosystem Forum in Poland** held on May 27<sup>th</sup>, 2024, at Rzeszowskie Piwnice in Rzeszów, brought together 42 attendees, including students, local artists, academics, and creative entrepreneurs. Participants engaged in group discussions concerning the creative sector's challenges in Poland, the role of youth in cultural heritage, and strategies for sector development. Entrepreneurial initiatives, policy reforms, and increased government support were among the key proposals intended to cultivate a sustainable and vibrant cultural landscape. The critical role of cultural institutions in community engagement and regional development were addressed with key speeches. The event effectively addressed critical challenges and opportunities in the creative sector by fostering a dynamic exchange of ideas and creativity.

The **National Ecosystem Forum in Slovenia**, held on June 6<sup>th</sup>, 2024, organized by the University of Nova Gorica featured insightful discussions on key themes such as tangible and intangible cultural heritage, cultural tourism, and artisan-designer collaboration. The themes were explored through group sessions involving 45 students and 3 teachers from School Centre Nova Gorica and 5 graduate students who focused on integrating cultural heritage with entrepreneurial ventures. The participants examined local traditions, especially in agriculture, and discussed methods for preserving and transmitting these practices to future generations. The groups presented varied perspectives on maintaining heritage while considering contemporary adaptations, emphasizing the need for financial support, social engagement, industry collaboration, and continuous learning for success in cultural and creative sectors. Concurrently, educators and professionals highlighted the necessity for closer ties with entrepreneurs and the market, and the introduction of new educational models. The event highlighted the youth's commitment to preserving cultural legacies and exploring new expressions, promising to shape future initiatives that blend tradition with innovation in a global context.

### **Main Objectives of the National Ecosystem Forums:**

#### **1. Announcement of the Cultural Bees Project**

- Introducing Cultural Bees project to national CCI communities.
- Inviting stakeholders to collaborate in achieving the project's objectives.

#### **2. Engagement with the CCI Community**

- Discussing the challenges and opportunities within the field of Cultural Heritage.
- Highlighting the importance of Cultural Heritage in the context of CCIs.

#### **3. Empowerment of Stakeholders**

- Providing a platform for individuals involved in Cultural Heritage to express their views and opinions.
- Allowing stakeholders to share their grievances, hopes, and dreams regarding the past, present, and future of Cultural Heritage.

#### **4. Community Building**

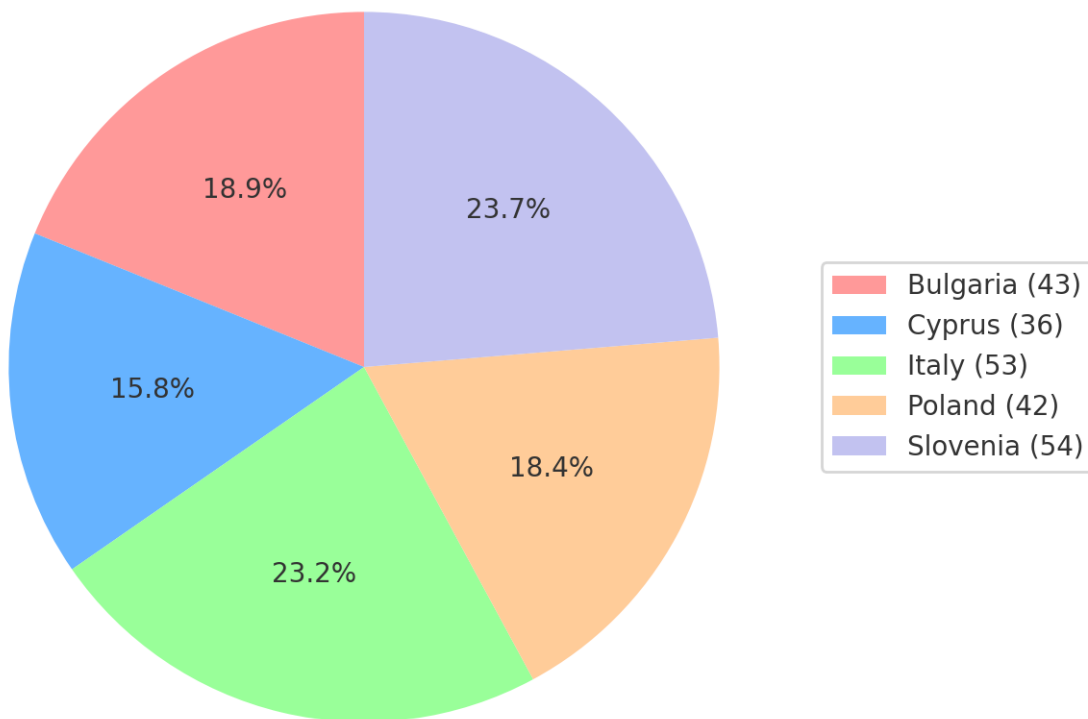
- Create a space for the CCI community to evolve and grow.
- Foster a sense of belonging and collaboration among stakeholders.

#### **5. Stakeholder Discussion and Analysis**

- Facilitate discussions among CCI stakeholders.
- Use the insights gained to develop a scientific educational curriculum.
- Promote innovation and entrepreneurship in the field of Cultural Heritage.

# 1. Demographics

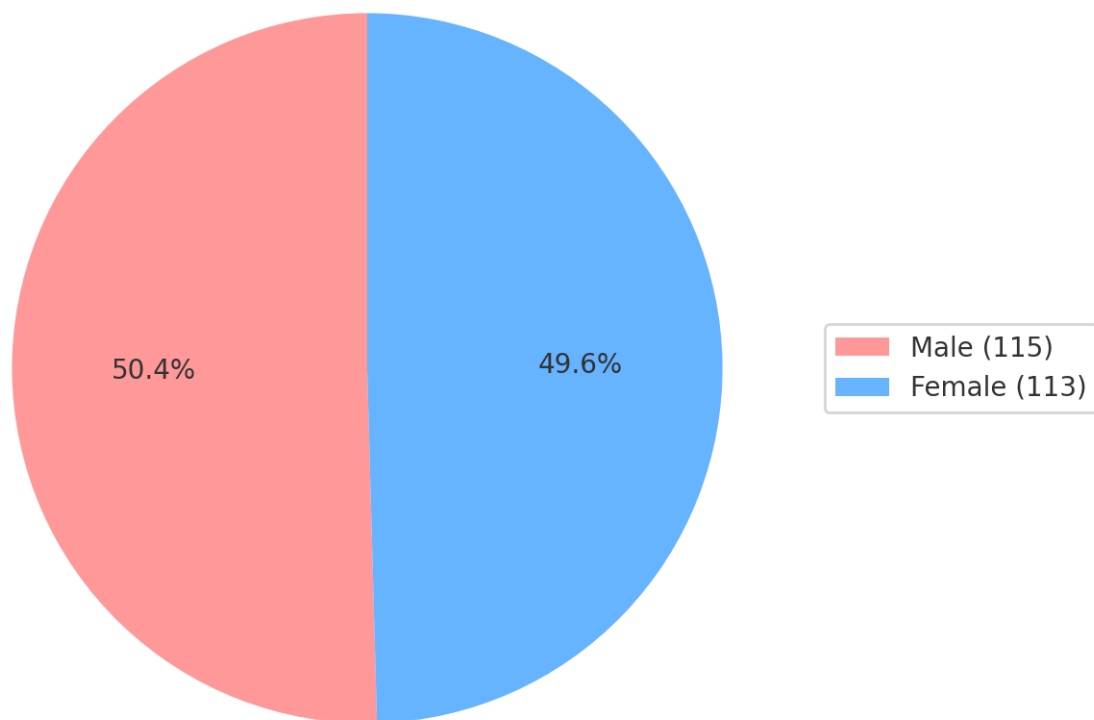
The below chart presents a summary of the demographics of the participants in the National Ecosystem Forums, that were held in the five different countries i.e. Italy, Bulgaria, Cyprus, Slovenia and Poland. They have been brought together to show that the threshold indicator set at the beginning of the project i.e. that of 30 participants per NEF has been achieved. The demographics also demonstrate the variety and diversity of stakeholders that were involved to reach to the breadth of results that we present in this Report. In summary, the **total number of participants was recorded to be 228** from the five countries.



**Figure 1:** Number of participants by each country.

The pie chart displays the distribution of participants from the countries—Bulgaria (43 participants), Cyprus (36 participants), Italy (53 participants), Poland (42 participants), and Slovenia (54 participants).

Slovenia had the highest number of participants, accounting for 23.7% of the total. This strong representation suggests a significant interest or active cultural ecosystem in Slovenia. The participation from Italy (23.2), Cyprus (15.8%) and Bulgaria (18.9%) was also substantial indicating robust engagement from these countries. Poland's participation stood at 18.4%, indicating a strong presence. In addition, out of the 228 participants, **a total of 115 males and 113 females** of all countries combined.

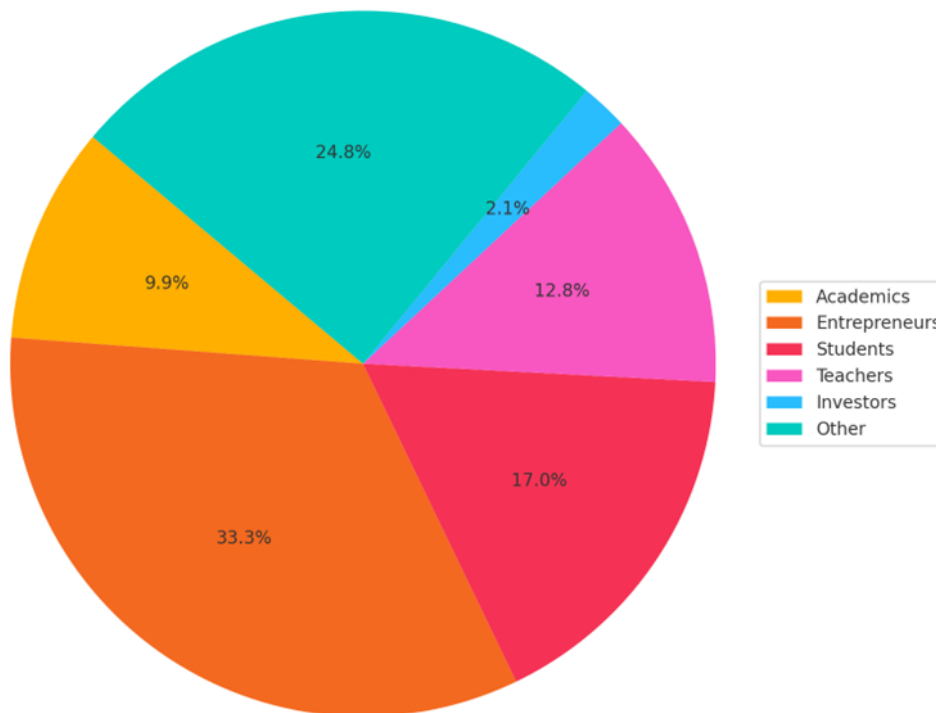


**Figure 2:** The gender distribution in percentages of the total number of participants

The pie chart represents the gender distribution for the forums. The data indicates a nearly even split between male and female participants, with males making up 50.4% and females 49.6% of the total attendees. This balanced representation suggests that the forum successfully attracted a diverse audience in terms of gender, indicating that the interest in cultural activities and events is high for both males and females. The almost equal distribution of male and female participants highlights the forum's success in achieving gender inclusivity. This is particularly significant in forums where balanced gender representation can foster diverse perspectives and more comprehensive discussions.



### Profession Distribution



**Figure 3:** Professional distributions of the participants

Apart from the gender distribution in the National Ecosystem Forum sessions, the background information of the participants collected has also been registered. The pie chart represents the profession distribution within the participants of the forums. The data highlights the diversity of professions among the participants, which was crucial for fostering a multifaceted and comprehensive discussion. The largest group of participants were Entrepreneurs, making up 33.3% of the attendees. This is important as one of the key aims of the Forum has been to understand the needs and skills required to innovate and become enterprising in this field.

The next largest groups were “other professionals” (24.8%) and students (17.0%), suggesting a broad interest in the forum across various professions and educational backgrounds, such as artists, etc. Academics and Teachers together account for a notable proportion (9.9% and 12.8% respectively). Their presence ensures that theoretical and pedagogical perspectives are included, enriching the dialogue with research-backed and educational insights. Investors, although a smaller group (2.1%), play a crucial role in providing perspectives on funding and financial sustainability, which are vital for any entrepreneurial or innovative endeavours discussed at the forum. The varied professional backgrounds significantly influenced the outcomes of the forum. Entrepreneurs drove discussions towards practical applications and innovations, while Academics and Teachers focussed on the long-term educational and theoretical implications.

## 2. Methodology

The below discussion describes how the five National Ecosystem Forums have been planned in a way to attract as many stakeholders as possible from the Creative and Cultural Industry. It also showcases how these Forums have been structured in each country so that they engage, inspire and motivate participants to share their opinions, ideas, challenges, dreams and suggestions to produce the desired results for this phase of the Cultural BEES project.

### 2.1 National Ecosystem Forum Bulgaria

The National Ecosystem Forum in Bulgaria was orchestrated by JA Bulgaria with CEO Irina Ilieva and Key Partnerships Manager Georgi Iliev at the helm. The forum was strategically integrated into the CreaTech Summit 2024 to capitalize on existing interest and networks. Elena Nikolova from The Edge startup accelerator played a crucial role by providing university contacts. Invitations were sent via email to personal and organizational contacts, utilizing networks from The Edge and CreaTech. The event began with JA Bulgaria staff inviting passers-by to join the forum. The event opened with JA Bulgaria CEO Irina Ilieva introducing the Cultural BEES project, followed by Prof. Genka Rafailova from the University of Economics - Varna discussing her institution's role in the project. Attendees then introduced themselves and split into groups for discussions on issues in the creative industries, facilitated by a mix of professional artists, academics, entrepreneurs, and JA Bulgaria members. Afterwards, each group presented their key points and proposed solutions, emphasizing the importance of accessible and engaging education in the field.

### 2.2 National Ecosystem Forum Cyprus

The NEF in Cyprus was placed under the auspices of the Deputy Minister of Culture, Dr. Vasiliki Kassianidou, who attended throughout the event and has also delivered the keynote address. To plan the forum, key stakeholders, including UNESCO, were involved early on. Invitations were sent out through social media and UNESCO registered schools, totalling over 60 invites. However, student participation was limited due to the forum's proximity to exam dates. The event occurred in May 2024, fostering dialogue on cultural heritage and artistic expression within the vibrant setting of the Leventis Gallery. The opening ceremony featured a welcome address by Ms. Antigoni Komodiki, CEO of JA Cyprus, and a keynote speech by Deputy Minister of Culture, Ms. Vasiliki Kassianidou. The main body of the event included various sessions such as panel discussions and working group activities focused on cultural exchange, community engagement, and creativity. The day concluded with a closing ceremony that summarized key takeaways and reinforced community bonds.

### 2.3 National Ecosystem Forum Italy

National Ecosystem Forum in Italy spanned a full day, starting with a plenary session, followed by a networking lunch and a workshop for students in the afternoon. Key organizers included Antonio Perdichizzi, founder of Isola, and representatives from JA Italia. Invitations were extended to cultural operators, professors, and artists. The forum saw participation from 70 attendees, comprising

stakeholders and students. The focus was on creating systemic and generative relationships among social actors to develop skills and professionalism in the cultural and creative industries.

The day was divided into two main parts: the morning session consisted of speeches and presentations across five panels involving cultural operators, university professors, foundations, artists, and creatives. This session highlighted the central role of Cultural BEES, with insights from JA Italy and other partners. A networking lunch followed, facilitating relationship-building and idea exchange. The afternoon session was a workshop with high school students using a World Café format, helping them understand cultural and creative enterprises through direct dialogue with four cultural enterprises, two national and two international, who work in different ways by bringing art into cultural and urban heritage.

## 2.4 National Ecosystem Forum Poland

In Poland, the forum was organized by the Provincial Cultural Center and Estrada Rzeszowska, with coordination by DANMAR. These organizations utilized their extensive networks to invite local artists, academics, and cultural entrepreneurs. Special efforts were made to involve students from secondary schools, with visits to schools and promotional materials distributed to encourage participation. Invitations were sent via email and personal contacts. DANMAR employees managed the logistics and facilitated discussions, ensuring a well-coordinated event.

The forum began with a presentation by Maciej Markowicz from DANMAR outlining the project. Piotr Madura from Estrada Rzeszowska then spoke about the key tasks of regional cultural institutions. Participants engaged in workshops on volunteering in the cultural sector, discussing required skills and the impact of community involvement. Following to that, attendees were divided into groups to discuss challenges in Poland's culture creative sector, focusing on overarching challenges, youth involvement, and development strategies. Each group summarized their discussions and proposed solutions, including entrepreneurial initiatives and increased government support.

## 2.5 National Ecosystem Forum Slovenia

The Slovenian forum was organized by the University of Nova Gorica and held in Nova Gorica, focusing on local schools as a test for the initiative's success. Over 100 invitations were sent to key national stakeholders, including the Ministry of Culture and UNESCO National Commission. Some organizations participated online. The forum aimed to build a community of practice in cultural and creative industries, addressing educational challenges. It facilitated discussions among youth, secondary school teachers, and university students, enhancing their understanding of the creative sector through the lens of heritage. The event featured 54 attendees, primarily local high school students and their teachers. The forum included keynote speeches and panel discussions by experts such as Marco Acri, Jasna Fakin Bajec, Saša Dobričič, mag. Rok Govednik, and Chiara Isadora Artico. The forum aimed to foster creativity and collaboration, focusing on the cultural and creative sectors.

## 3. Synthesis of the National Ecosystem Forums

The following section presents and analyses the results of the five National Ecosystem Forums. That means, the keynote speakers' views, outcomes coming from the panel discussions as well as the conclusions reached in the various working groups. In the end of each subsection, there is a specific connection of the results analysis and the intention to design an educational curriculum that motivates the youth to create booming and sustainable businesses in the field of Cultural Heritage.

### 3.1 Challenges in the Cultural Heritage Industry and Education

#### General Challenges

**Strategic and Societal Engagement Challenges:** Bulgaria's cultural heritage industry faces significant challenges due to the lack of a cohesive national strategy for culture. This absence results in fragmented entrepreneurial initiatives that fail to achieve unified goals for heritage preservation and economic development. The low interest in cultural activities, particularly among residents of smaller settlements, further compounds the issue, with over 60% of Bulgarians not engaging in cultural performances or reading. Additionally, the concentration of cultural and entrepreneurial activities in Sofia and Plovdiv leaves many other regions with insufficient support and development. Community centres, which have the potential to drive cultural initiatives, often lack the necessary resources and support to implement entrepreneurial projects effectively.

**Financial and Infrastructural Barriers:** In all five countries the cultural heritage industry is hindered by limited funding, insufficient infrastructure, and a lack of public appreciation for cultural activities. Globalization presents both opportunities and threats, as it can erode unique local cultural identities. Bureaucratic hurdles and the lack of support for emerging artists and cultural projects are significant barriers. Non-profit organizations focused on community engagement through visual arts face challenges in securing consistent funding, balancing budget constraints with artistic vision, and attracting audiences. Effective strategic planning, including developing diverse revenue streams, financial literacy among staff, and grant writing skills, are critical areas needing improvement to ensure financial stability and foster growth in the creative sector.

**Educational and Global Integration Issues:** Cyprus and other countries face multifaceted challenges in the cultural heritage sector, including the preservation of cultural values amid globalization and mainstream cultural dominance. Effective communication strategies and media engagement are necessary to enhance the visibility and relevance of cultural heritage. Economic constraints, limited funding for conservation, and inadequate infrastructure pose additional challenges. The educational system often fails to equip graduates with practical skills needed in the cultural sector, resulting in a gap between academic training and industry demands. Globally, the sector must adapt to digital transformation, requiring continuous skill development and interdisciplinary collaboration. Organizational fragmentation and the need for certified expertise hinder effective resource sharing and knowledge exchange. Policies that integrate cultural heritage into mainstream societal values and promote cultural awareness beyond tourism are essential to address these challenges comprehensively.

**Other challenges:** Dr. Vasiliki Kassianidou, Deputy Minister of Culture from Cyprus delivered a keynote speech at the Ecosystem Forum, highlighted six key reasons behind the decline of traditional crafts: a lack of knowledge transfer, competition from large-scale industries, inadequate transmission of skills to younger generations, the replication of designs and techniques by mass-production industries, globalization, and issues related to intellectual property.

### **Challenges in Promoting Innovation within the Cultural Heritage Field in Education**

**Curriculum and Cultural Emphasis:** The educational system faces significant challenges in promoting innovation within the Cultural Heritage (CH) field, primarily due to the curriculum's focus. This creates a gap in the students' understanding and appreciation of their own cultural heritage. There is a pressing need for dedicated units on local history and heritage to foster a stronger connection among students. Despite policies advocating for cultural education, the exam-centric approach of the educational system prevents active student participation in cultural activities, further diminishing their engagement with cultural heritage.

**Experiential Learning and Teacher Training:** The lack of experiential and hands-on learning methods in the curriculum is another significant barrier to effective cultural education. These methods are essential for engaging students and fostering a deeper understanding of cultural heritage. However, the current program does not prioritize these approaches, leading to a theoretical rather than practical understanding of cultural heritage. Furthermore, teacher training in cultural heritage is minimal, with a heavy reliance on individual educators' efforts rather than a systemic approach. This inconsistency in training and implementation results in a fragmented delivery of cultural education, preventing the development of innovative teaching practices and a comprehensive cultural heritage education program.

**Perceptions of Cultural Heritage Careers and Entrepreneurial Skills:** Students' perceptions of cultural heritage careers represent another critical challenge. Many students view these careers as hobbies rather than viable professions, largely due to a lack of awareness and exposure to the field. The dependency on technology and social media further detracts from their perception of cultural heritage as a lucrative and respectable career path. There is a notable absence of promotion and connection between the curriculum and cultural heritage careers, which hinders students from considering these fields seriously. Additionally, the current educational structure does not effectively integrate entrepreneurial education, essential for innovation in the cultural heritage sector. Legislative constraints and the lack of real-world business contexts in public schools limit opportunities for students to develop entrepreneurial skills. While private schools offer more extensive seminars and activities focused on entrepreneurship, these remain optional and exclude many students, highlighting the need for a more inclusive approach.

Overall, addressing these challenges requires a comprehensive curriculum reform that emphasizes local cultural heritage, cultivates an enterprising mindset, incorporates experiential learning methods, and integrates entrepreneurial education. Enhanced teacher training and systemic implementation of cultural heritage education are crucial for fostering a genuine interest and respect for cultural heritage careers. Initiatives that promote awareness and practical skills from an early educational stage are essential to bridge the gap between academic training and industry needs, ensuring students are well-prepared to contribute meaningfully to the cultural heritage sector.

## Discussion - Implications of these results on designing an educational curriculum

The analysis of challenges in the cultural heritage industry underscores the need for significant reforms in educational curriculum design. To foster a deeper connection and appreciation among students, the curriculum should include dedicated units on local history and cultural heritage, addressing the gap for example between Greek and Cypriot culture observed in Cyprus. Promoting regional cultural diversity can counteract the centralization issues seen in Bulgaria and Poland, ensuring all regions are represented and preventing the alienation of students from smaller settlements.

Incorporating experiential learning methods, such as field trips, heritage site visits, workshops, and interactive projects, can make cultural heritage more tangible and engaging for students. Programs teaching traditional crafts and skills can address the decline noted by Dr. Kassianidou, helping preserve these skills and inspire younger generations. Developing systematic training programs for educators is essential to equip them with the necessary knowledge and innovative teaching methodologies. Offering ongoing professional development opportunities will help teachers stay updated with the latest trends in cultural heritage education.

Embedding entrepreneurial education within the curriculum can foster innovation and economic development in the cultural heritage sector. This includes real-world business contexts, project-based learning, and collaboration with local cultural organizations. Establishing partnerships with cultural heritage professionals can provide students with insights into viable career paths and entrepreneurial opportunities. Initiatives to raise awareness about career opportunities in the cultural heritage sector, such as career talks, mentorship programs, and showcasing successful professionals, can enhance perceptions of these careers. Utilizing digital tools and platforms can make cultural heritage education more appealing to tech-savvy students, highlighting the role of technology in preserving and promoting cultural heritage.

Providing resources and support for community centres to implement cultural and entrepreneurial projects effectively can help decentralize cultural activities and foster regional development. Advocating for increased funding and improved infrastructure, including grants, sponsorships, and investments in educational resources and facilities, is crucial. Policy changes prioritizing cultural heritage education and a cohesive national strategy are needed. Shifting away from an exam-centric approach can allow more active student participation in cultural activities, developing a more holistic and engaging educational experience.

In summary, addressing the challenges in the cultural heritage industry through educational curriculum design involves emphasizing local heritage, incorporating experiential learning, enhancing teacher training, integrating entrepreneurial education, improving perceptions of cultural careers, ensuring strategic resource allocation, and advocating for policy reforms. These measures can bridge the gap between academic training and industry demands, preparing students to contribute meaningfully to the cultural heritage sector.

## 3.2 Prospects and Opportunities in Culture Heritage and Education

### Implications of the results on designing an educational curriculum

Designing an educational curriculum for entrepreneurship in the Cultural Heritage field requires therefore a comprehensive understanding that goes beyond traditional notions of preservation and museum curation. This field spans various domains such as crafts, artistic practices, economics, management, and governance. A curriculum should reflect this broad scope, integrating multidisciplinary courses that cover architecture, landscape design, and urban planning. Highlighting the complexity and interdependence of these fields will equip students with a holistic understanding necessary for innovative contributions to cultural heritage.

**Technological integration and audience engagement are crucial** in modernizing the cultural heritage sector. Students should be taught technical skills like web development, digital content creation, and data analytics to create immersive experiences and interactive exhibits that captivate audiences. In addition to technical skills, cybersecurity measures must be included to ensure the protection of user data and safe digital interactions. Knowing how to use social media for outreach can further enhance audience engagement, fostering a global reach and expanding the influence of cultural heritage initiatives.

Incorporating diversity and inclusion strategies into the curriculum is essential for reflecting the multicultural fabric of contemporary societies. Developing inclusive programming that celebrates diverse cultural expressions ensures equitable participation across communities. Creating safe spaces for dialogue is pivotal for promoting intercultural understanding and collaboration, which enriches the cultural heritage sector.

The curriculum should also emphasize the economic potential of cultural tourism and sustainable development. Students need to learn how to leverage historical and natural assets to enhance cultural tourism, thereby fostering economic growth through sustainable practices. The concept of digital nomadism can be explored, highlighting how cultural heritage sites can attract remote workers and create sustainable communities that support local economies. Community-driven projects can be initiated at micro level that involve revitalizing historic sites, promoting local crafts, and organizing grassroots cultural events should be encouraged to ensure local engagement and support.

To prepare students for entrepreneurial opportunities in the cultural heritage field, the curriculum must include training in business and entrepreneurial skills such as project management, finance, and marketing (see more below). Community involvement is crucial, as engaging local communities in cultural heritage initiatives ensures they are beneficial and supported by those directly impacted. Securing funding for cultural preservation and nurturing talent within the sector is also vital for sustaining these initiatives and thus revenue generation, knowing how to write grants and how to pitch to investors and stakeholders will be crucial aspects of this material.

Sustainable practices should be a core component of the curriculum, teaching students about energy conservation, waste management, and the use of eco-friendly materials in managing cultural heritage sites. Promoting global collaboration through study abroad programs and international partnerships exposes students to diverse cultural heritage practices and entrepreneurial approaches, broadening their perspectives and enhancing their skills.

Practical experience is invaluable, and the curriculum should include real-world projects and case studies to help students apply theoretical knowledge in practical settings. Encouraging interaction with practitioners and experts provides opportunities for feedback and refinement of ideas, ensuring that students are well-prepared to contribute effectively to the cultural heritage sector.

### Entrepreneurship Education in the Cultural Heritage Field

This section goes on to identify based on the discussions in the NEFs the following skills that entrepreneurs in the field of Cultural Heritage should possess. It then moves on to outline the results of the general discussions on reforms or changes that need to occur within the educational curriculum to facilitate innovation within this field. Conclusions and implications for the next step in work package 3 are drawn in the end.

### Entrepreneurial Skills

According to the discussions in Poland, Italy, Bulgaria and Cyprus, an entrepreneur in the cultural heritage field needs a diverse set of skills and competencies, combining both soft and hard skills with a strong ethical foundation and practical knowledge. Here is a summary of the essential skills clearly identified in the three Forums:

#### Soft Skills

1. **Creativity and Innovation:** The ability to think creatively and innovatively, fostering new ideas and solutions in the cultural heritage sector.
2. **Interpersonal Skills:** Efficient interaction with internal teams and external stakeholders, coupled with empathy and social responsibility.
3. **Adaptability:** Being open-minded and adaptable to changing environments and challenges.
4. **Cultural Awareness:** A deep interest in people, travel experiences, and a passion for cultural diversity.
5. **Respect and Inclusion:** Respect for employees and tradition, with a commitment to inclusion and ethical practices.
6. **Passion and Dynamism:** A strong passion for knowledge and creativity, along with dynamism and the courage to take risks.
7. **Multitasking:** The ability to handle multiple tasks simultaneously.
8. **Effective Communication:** Clear and persuasive communication skills to convey ideas and collaborate with diverse stakeholders.
9. **Negotiation Skills:** Proficiency in negotiation, especially for pitching projects to companies and securing partnerships.
10. **Critical Thinking and Problem-Solving:** The ability to analyse complex situations and develop effective solution



## Hard Skills

1. **Historical and Geographical Knowledge:** A solid understanding of history and geography to appreciate and manage cultural heritage assets effectively.
2. **Project Management:** Competence in planning and executing projects, including managing risks and making informed business decisions.
3. **Financial Acumen:** Knowledge for opportunities for financing and funding.
4. **Legal Knowledge:** Understanding legal aspects relevant to cultural heritage, as emphasized by best practices.
5. **Technological Proficiency:** Harnessing technological knowledge, including digital tools and platforms, to innovate and engage audiences.
6. **Market Understanding:** Identifying market needs and dynamics to create relevant and sustainable business ventures.
7. **Knowledge of Good Practices:** Awareness of good practices and potential partners, and the ability to engage with other stakeholders in the CC

## Personal Attributes

1. **Persistence and Discipline:** A persistent and disciplined approach to overcoming challenges and achieving goals.
2. **Ethical Foundation:** A strong ethical foundation that guides decision-making and interactions within the cultural heritage sector.
3. **Self-Confidence:** Confidence in one's abilities to initiate and manage business ventures from inception to operation.

According to the results by the countries, possessing these skills and attributes, an entrepreneur in the cultural heritage field can navigate challenges, innovate effectively, and contribute meaningfully to the preservation and promotion of cultural heritage.

## Educational Reform Suggestions for Entrepreneurship in Cultural Heritage

### Italy

The Italian perspective underscores the importance of instilling civic education to foster an understanding of cultural heritage among students. This is crucial in a country rich with cultural assets. Civic education can shape how students perceive and treat cultural heritage in their daily lives, promoting respect and preservation. However, the subject is currently underrated, suggesting a need for curriculum reform to elevate its status and integrate it more effectively into education.

Local engagement with cultural heritage is another key point. Encouraging students to visit local museums rather than focusing solely on prominent cities like Rome, Florence, and Venice can democratize cultural education. This approach can make cultural heritage more accessible and relevant, particularly for students with limited economic resources. Teachers play a pivotal role in this, and their encouragement of local explorations can ignite curiosity and a deeper connection to cultural heritage among students. The emphasis on curiosity as a vital trait is notable, especially in the context of the increasing focus on STEM subjects. Integrating cultural heritage into the curriculum can enrich the educational experience and support the development of well-rounded individuals who appreciate both the arts and sciences.

### Slovenia

In Slovenia, the focus is on making cultural heritage more accessible and engaging through a variety of methods. Incorporating cultural events, workshops, intercultural games, and fairs into the curriculum can bring students closer to cultural heritage in dynamic ways. The emphasis on practical experiences over theoretical learning highlights the value of experiential education in this field. The proposal to alleviate teachers' workload by hiring external consultants for extracurricular workshops addresses a significant barrier: the lack of time. Off-site workshops offer diverse learning environments, which can lead to varied educational outcomes and deeper insights for students. Collaboration between cultural organizations and educational institutions can be highly beneficial. It can enhance learning opportunities, increase exposure and audience for cultural entities, and foster the development of innovative programs. Hands-on experiences, joint research opportunities, and curriculum enrichment are just a few examples of how such partnerships can be mutually advantageous.

### Poland

Polish discussions emphasize the crucial role of young people in preserving and evolving cultural heritage. Their fresh perspectives and innovative ideas are essential for the dynamic growth of the creative sector. Empowering young people through education, mentorship, and platforms for expression can sustain and revitalize traditions. Proposals for stronger collaborations between cultural institutions, government bodies, and private enterprises are forward-thinking. Establishing cultural hubs and creative incubators, enhancing access to funding, and encouraging international exchanges can create a supportive ecosystem for the arts. These initiatives can broaden the horizons of local artists and foster a global cultural dialogue, essential for the vitality of the cultural heritage sector.

## Cyprus

In Cyprus, integrating cultural heritage with modern technology and making it relevant to youth is a key focus. Translating cultural heritage into a language that resonates with young people ensures its preservation and evolution. Using festivals and improving communication strategies are practical ways to embed cultural heritage into daily life. Reforming the mandatory Analytical Program in public education to inspire youth towards careers in cultural heritage involves several strategic adjustments. Streamlining the curriculum to focus on practical skills, introducing engaging textbooks, and prioritizing collaborations with industry stakeholders can bridge the gap between theory and practice. Emphasizing the economic opportunities within the cultural heritage sectors can reshape students' perceptions, making cultural heritage a viable career option.

### Implications of these results on designing an educational curriculum

Across these diverse contexts, several common themes emerge for educational reform in the cultural heritage field:

1. **Civic Education and Local Engagement:** Elevate the importance of civic education to foster respect and understanding of cultural heritage. Encourage local explorations to make cultural heritage more accessible and relevant.
2. **Experiential Learning:** Shift from theoretical to practical experiences through workshops, events, and off-site activities. This hands-on approach can deepen students' connection to cultural heritage.
3. **Teacher Support:** Address teachers' time constraints by involving external consultants and offering professional development. This support can enhance the delivery of cultural heritage education.
4. **Collaborative Partnerships:** Foster collaborations between educational institutions, cultural organizations, and industry stakeholders to enrich learning experiences and create innovative programs.
5. **Youth Empowerment:** Engage young people through mentorship, platforms for expression, and integration of modern technology. This can sustain and evolve cultural traditions.
6. **Curriculum Reform:** Streamline the curriculum to focus on practical skills and economic opportunities within cultural heritage sectors. This can transform cultural heritage from a hobby to a viable career path.

By implementing these recommendations, educational institutions can better equip students with the knowledge, skills, and enthusiasm needed to thrive in the cultural heritage sector, fostering a new generation of innovators and cultural leaders.

## 4. Survey Results

This chapter analyses and provides a snapshot of the cultural and creative entrepreneurial sector in Italy, Bulgaria, Cyprus, Poland, and Slovenia. The survey aimed to identify current challenges, future trends, and necessary skills for an entrepreneurial approach in the sector. Conducted via a dedicated questionnaire, it involved 89 organizations, freelancers, artists, and students from across the five countries. It explores issues related to cultural professions, including required skills, personnel recruitment challenges, and channels, with a focus on emerging skills and professions. All these will be used to develop the educational curricula for the young people.

### Demographics

The survey respondents make a total of 89 people, of whom 67% are women and 30% are men, mostly aged between 26 and 50 years (18-25 years: 14.61%, 26-35 years: 29.21%, 36-50 years: 30.34%). Most responses came from Cyprus (27.78%), Poland (24.07%), and Bulgaria (20.37%), followed by Italy and Slovenia (12.04%). Regarding the skills and education levels of the respondents, they are mostly University graduates (master's degree: 57.30%, bachelor's degree: 22.47%) and high school graduates (14.61%), while a small percentage hold a PhD (5.62%).

### Cultural Heritage

The initial part of the survey investigates the level of awareness and understanding of cultural heritage among the respondents, showing that over 75% have high levels of knowledge. The value of cultural heritage is also analysed in relation to the levels of promotion by public entities. The survey reveals that the perception of promotion by public education and authorities is moderate, suggesting there is room for improvement in community and state efforts to enhance cultural heritage awareness. Public education (56.33%) and municipal promotion (57.96%) are viewed less favourably, with over 50% of responses considering their efforts insufficient. Additionally, state promotion (44.32%) is not considered effective enough.

Despite the limited participation of institutions, the data indicate a strong interest and commitment to cultural heritage among the respondents, with a significant portion willing to take initiatives and see themselves as entrepreneurs in this sector. The importance of knowledge about cultural heritage is also strongly emphasized, suggesting that educational programs could further support the development of entrepreneurship in this field. The questions proposed in the survey have been grouped into five questions that reported the following results:

- **Interest in Cultural Heritage:** 71.59% (63 respondents) express a high level of enthusiasm ("to a great extent" or higher), indicating a robust foundation for fostering entrepreneurship in this sector.
- **Active Involvement:** 60.23% (53 respondents) are deeply engaged ("to a great extent" or higher) in Cultural Heritage issues, reflecting a readiness to contribute and innovate.
- **Initiative in Cultural Heritage:** 71.60% (63 respondents) are willing to take significant initiative ("to a great extent" or higher), highlighting the potential for entrepreneurial activities.

- **Entrepreneurial Aspirations:** 63.64% (56 respondents) can envision themselves as entrepreneurs in this field ("to a great extent" or higher), suggesting substantial interest in pursuing business opportunities.
- **Importance of Knowledge:** 81.82% (72 respondents) believe that a thorough understanding of Cultural Heritage is essential ("to a great extent" or higher) for conducting business, underscoring the need for educational and training programs to equip entrepreneurs with necessary skills.

## 4.1 Current skills in the field of Cultural Heritage

The following section of the questionnaire focused on analysing the skills needed to work in the cultural and creative industries, with a direct focus on Cultural Heritage. In the first phase, we asked respondents to rank 15 pre-selected skills in order of importance. The data indicates that the most crucial skills for entrepreneurship in Cultural Heritage include the mobilization of resources, sustainable and ethical thinking, evaluation of ideas, and creativity. Additionally, taking initiative, identifying opportunities, and collaboration are highly valued. Digital skills, while important, are seen as less critical compared to other skills.

- **Mobilization of resources:** Seen as extremely important by 47.73% of respondents, and when including those who rated it "to a very large extent," 78.41% consider it essential for success.
- **Sustainable and ethical thinking:** Viewed as extremely important by 43.18% of respondents, with 77.27% considering it essential when including higher ratings. This underscores the importance of sustainability and ethics in decision-making.
- **Evaluation of ideas:** Deemed extremely important by 44.32% of respondents, and essential by 72.73% when including those who rated it "to a very large extent," highlighting the need for thorough idea assessment.
- **Creativity:** Rated as extremely important by 44.32% of respondents, and seen as vital by 72.73% when combined with those rating it "to a very large extent," emphasizing the critical role of creativity in the sector

Most respondents feel moderately confident in their skills to create a Cultural Heritage business, with 27.59% agreeing to a moderate extent. However, starting such a business is perceived as challenging, with 27.59% finding it difficult to a small extent and 21.35% to a very small extent. Additionally, 22.99% believe it is moderately difficult to succeed, while 21.84% and 19.10% feel it is difficult to a great and very large extent, respectively.

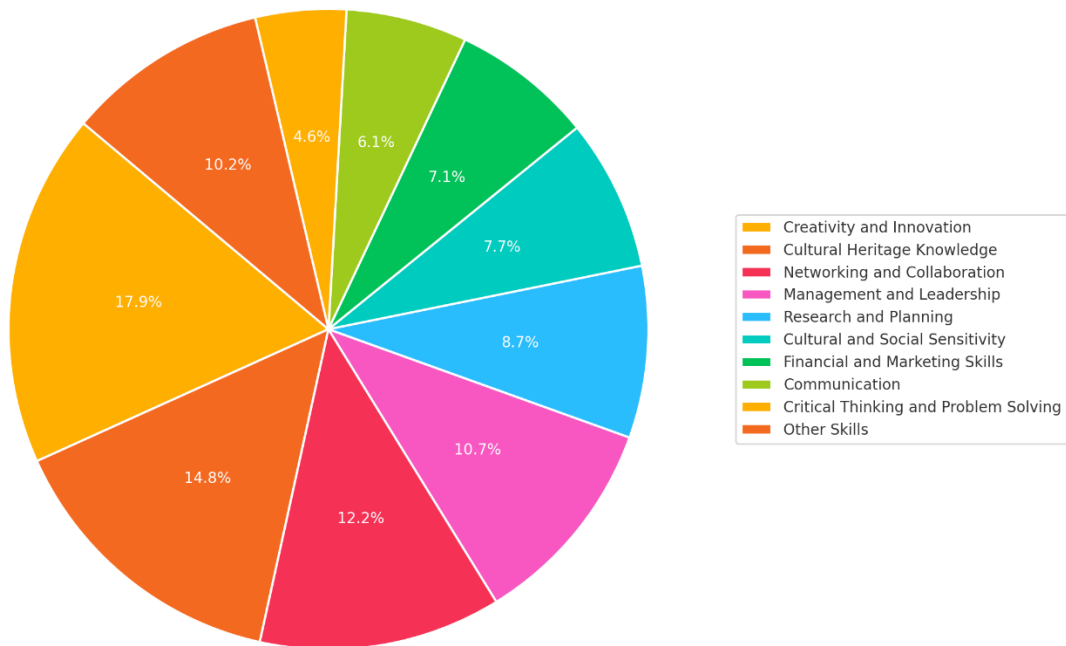
Based on these considerations and the level of confidence and success in creating and maintaining cultural enterprises, respondents were asked to identify 3 additional skills necessary to work in this field. Collecting data from five countries (Cyprus, Slovenia, Poland, Italy, and Bulgaria), 301 responses were clustered into 10 key skills essential for creating a business in the Cultural Heritage sector. The results gave back the following results:

- **Creativity and Innovation:** 17.86%
- **Cultural Heritage Knowledge:** 14.80%
- **Networking and Collaboration:** 12.24%

- **Management and Leadership:** 10.71%
- **Research and Planning:** 8.67%
- **Cultural and Social Sensitivity:** 7.65%
- **Financial and Marketing Skills:** 7.14%
- **Communication:** 6.12%
- **Critical Thinking and Problem Solving:** 4.59%
- **Other Skills:** 10.20%

The Cultural Heritage sector emphasizes the need of creativity and innovation so that new ideas can be generated, alongside with having a deep subject knowledge. Skills like networking and collaboration have also been identified as vital for teamwork, and management/leadership skills are important to support strategic decisions. Moreover, skills like research and planning aid policy development and cultural sensitivity ensures sustainable initiatives. Financial and marketing skills secure business viability, good communication skills promote engagement, and critical thinking skills can help one address challenges. Within 'other skills', skills like initiative, adaptability and ethics are considered important and crucial in specific contexts.

Percentage of Occurrence of Key Skills for Creating a Business in the Cultural Heritage Sector



**Figure 4:** Percentages of the key skills.

To confirm this theory, respondents were asked how to improve the relationship between artists and business professionals. The goal was to identify how an entrepreneur can leverage an artist's qualities to create a brand. The results showed that collaboration is vital for the cultural heritage sector's growth and sustainability. Increased funding and financial incentives support artistic projects, fostering mutual benefits. Effective communication and understanding bridge creative and commercial perspectives. Joint

projects and networking leverage strengths, leading to innovative outcomes. Educational programs and clear policies promote integration. Essential skills include networking, financial literacy, and creativity. Government support and networking events further enhance collaboration, addressing funding, public interest, and legal challenges.

## 4.2 Emerging products and services

Some questions were dedicated to exploring the characteristics of emerging products and services that can be considered vital for professionals working in this field and are considered important by the respondents. The analysis of the responses reveals key areas of focus. A total of 122 answers were categorized into ten clusters. Here are the insights:

- **Virtual and Augmented Reality:** 20.41%
- **Digitalization and Digital Tools:** 17.35%
- **Artificial Intelligence:** 16.33%
- **Cultural and Heritage Tourism:** 14.29%
- **Marketing and Promotion:** 13.27%
- **Interactive and Immersive Experiences:** 13.27%
- **Educational Programs and Services:** 9.18%
- **Crafts and Traditional Arts:** 9.18%
- **Financial Resources and Funding:** 6.12%
- **Collaborative Platforms and Networks:** 5.10%

Emerging Products and Services

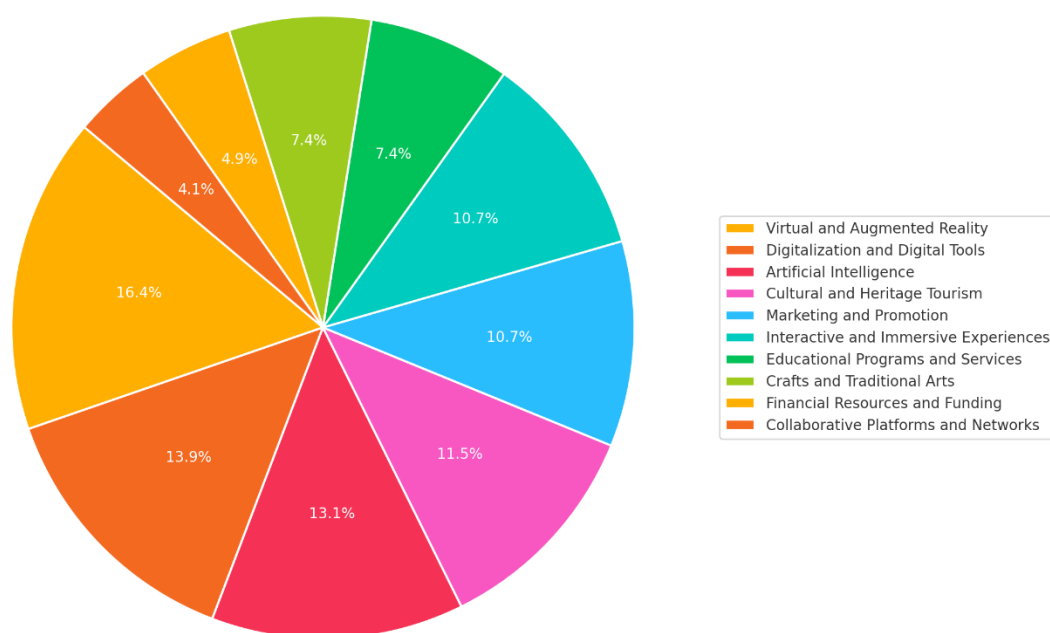


Figure 5: Percentages of the emerging products and services.

The survey reveals a strong emphasis on leveraging advanced technologies and strategic initiatives to enhance the Cultural and Creative sector. Virtual and augmented reality are highlighted as transformative tools for creating immersive heritage experiences, significantly improving visitor engagement. Digitalization and the use of digital tools are essential for preserving and promoting cultural heritage, facilitating the creation of digital archives and innovative display methods. Artificial intelligence is crucial for managing and interpreting heritage data, offering personalized visitor experiences and operational efficiencies. Additionally, cultural and heritage tourism is seen as a key driver, boosting local economies and supporting heritage preservation. Effective marketing and promotion are vital for attracting visitors and raising awareness of heritage sites, while interactive and immersive experiences make these sites more engaging and memorable. Together, these products and services contribute to a dynamic and sustainable Cultural and Creative sector, ensuring its growth and relevance in the digital age.

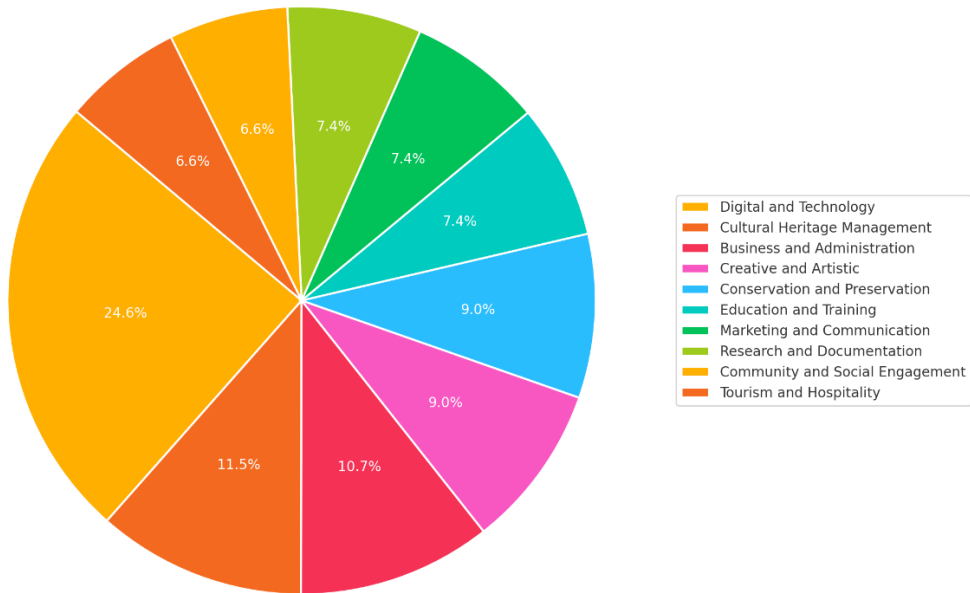
### 4.3 Job profiles

Another question that the research aimed to answer was the identification of emerging professions, which were requested immediately after identifying the skills. In response to the question, the analysis revealed ten key clusters of emerging job profiles.

- **Digital and Technology:** 29.41%
- **Cultural Heritage Management:** 13.73%
- **Business and Administration:** 12.75%
- **Creative and Artistic:** 10.78%
- **Conservation and Preservation:** 10.78%
- **Education and Training:** 8.82%
- **Marketing and Communication:** 8.82%
- **Research and Documentation:** 8.82%
- **Community and Social Engagement:** 7.84%
- **Tourism and Hospitality:** 7.84%



Emerging Job Profiles



**Figure 6:** Percentages of the emerging job profiles.

The survey indicates a high demand for roles that leverage digital tools to enhance cultural heritage, including digital archivists, VR/AR specialists, and technologists. These positions are essential for integrating advanced technologies into the sector. Cultural heritage management roles, such as site managers and project coordinators, are crucial for overseeing heritage sites and projects. Business and administration skills are also in demand, with roles like consultants, project managers, and coordinators needed to ensure effective management. Creative and artistic roles, including designers and multimedia artists, bring cultural heritage to life, while conservation and preservation experts focus on maintaining heritage assets. Education and training roles are vital for spreading knowledge about cultural heritage, and marketing and communication specialists are key to promoting heritage sites. Research and documentation positions, such as researchers and archivists, are essential for gathering and preserving cultural data. Community and social engagement roles, like coordinators and outreach officers, are important for fostering community involvement, and tourism and hospitality positions, including tourism specialists and tour guides, highlight the intersection of cultural heritage and tourism. Together, these roles enhance and sustain the Cultural and Creative sector by integrating technology, management, creativity, and community engagement.

## 4.4 Challenges and development of the sector

The survey reveals several critical challenges affecting the cultural heritage sector. A significant 88% of respondents identified lack of funding as a major issue. Ignorance of cultural heritage issues is also a significant concern, with 93% agreement. Additionally, another 93% of respondents feel that there is unsatisfactory inclusion of cultural heritage in the state's strategic priorities. Other recurring challenges in the Cultural Heritage sector are the unsatisfactory inclusion in public education (90%), insufficient actions by municipal and community authorities (84%), and funding and financial issues (9.71%).

These challenges highlight the need for better integration of cultural heritage into education systems, more proactive measures from local authorities, and improved financial support to sustain and develop heritage initiatives. Moreover, cultural heritage preservation and specific issues were highlighted, indicating diverse barriers to the sector's development and sustainability. These responses underscore the need for targeted strategies to address financial, technological, and engagement challenges in the cultural heritage sector.

In these terms it was asked participants to choose a challenge in the field of Cultural Heritage that young entrepreneurs could address to support its development and sustainability. The responses highlighted several key areas:

- **Digitalization:** 42.59%
- **Managerial Professionalism:** 30.56%
- **Preservation and Dissemination of Knowledge:** 20.37%
- **Green Development Issues:** 6.48%
- **Accessibility:** 5.56%
- **Globalization:** 1.85%

Overall, the responses suggest that digitalization, managerial professionalism, and the preservation and dissemination of knowledge are seen as the most critical areas where young entrepreneurs can contribute to the development and sustainability of the cultural heritage sector.

## 4.5 Public Administration and Private Companies

Some questions in the survey were dedicated to exploring the biggest challenges that public entities and private organizations, which are future employment sectors for young people, face daily. The survey identified funding as the top challenge for both public administration (21.15%) and private companies (22%) in the cultural heritage sector. Bureaucracy (14.42% public, 6% private) and legal challenges (9.62% public, 8% private) are significant obstacles for both entities.

Overall, the responses indicate that both public administration and private companies in the cultural heritage sector face critical issues related to funding, legal challenges, and professional skills. Public administration additionally struggles with bureaucracy, whereas private companies are more concerned with public interest and sustainability.

Addressing these challenges requires a multifaceted approach: financial support, streamlined administrative and regulatory processes, skilled personnel, and increased public engagement. For private companies, sustainable business practices are also essential. Both sectors must collaborate to create a supportive environment for cultural heritage initiatives, leveraging each other's strengths and addressing shared obstacles effectively.

## 4.6 Young people contribution and engagement

The Cultural BEES project views museums as primary creative and cultural enterprises and should consider how to engage young people in museum careers so that it can boost visitor numbers, revenue, interest and most of all knowledge of cultural heritage. Survey responses highlight potential improvements through young people's contributions:

- **Active Participation and Engagement:** 27%
- **Leveraging Digital Skills:** 19%
- **Utilizing Digital Marketing and Social Media:** 6%
- **Bringing Fresh Ideas and Creative Approaches:** 8%
- **Volunteering:** 7%
- **Contributing to Educational Programs:** 4%
- **Employment and Internships:** 5%
- **Promoting Inclusivity:** 4%

In this context the three main results were interesting: Active participation enhances community involvement and enriches visitor experiences by creating a vibrant, interactive environment. Leveraging digital skills allows for the integration of modern technology, such as apps and virtual tours, making museums more accessible and engaging, especially for younger audiences. Bringing fresh ideas and creative approaches to exhibit design ensures that museums remain dynamic and relevant, attracting new visitors and enhancing educational value through innovative and memorable exhibits.

## 4.7 Emerging technologies

- **Virtual Tours and Digital Museums:** 15%
- **AR for Interactive Educational Experiences:** 10%
- **AI for Artifact Recognition and Data Analysis:** 10%
- **Integrating VR and AR into Education:** 12%
- **Interactive Content for Younger Audiences:** 11%
- **Enhanced Visitor Experience:** 10%
- **Digital Tools for Promotion and Accessibility:** 8%
- **Support for Research and Conservation:** 8%

Emerging technologies like Augmented Reality (AR), Virtual Reality (VR), and Artificial Intelligence (AI) can revolutionize the Cultural Heritage sector by creating immersive experiences that engage younger audiences. Leveraging these technologies can significantly enhance education, preservation, and engagement, ensuring that cultural heritage is accessible to future generations since the sector's future heavily relies on integrating these digital tools to innovatively preserve and promote cultural heritage. Therefore, skills such as creativity, financial literacy, and networking, identified in the survey, are essential for this digital transformation. Mastery of these technologies is crucial for driving growth and sustainability and ensuring the survival of the Creative and Cultural Sector in the rapidly evolving digital landscape.

## 5. Recommendations

In conclusion, the analysis of challenges and prospects and opportunities within the Cultural Heritage field, brings about several recommendations for the ones assigned the task of designing an educational curriculum in the cultural heritage sector that will boost innovation in this field.

1. **Consider integrating local history and cultural heritage** into the curriculum as a crucial element to foster a deeper connection among students and address regional disparities. This involves promoting regional diversity and ensuring that all cultural backgrounds are represented, thus preventing the alienation of students from smaller settlements.
2. **Consider experiential learning as a central component**, promoting practical experiences such as school trips, visits to heritage sites, museums, and workshops that make cultural heritage more tangible and engaging and stimulate its knowledge.
3. **Promote programs that teach traditional crafts**, as they can help preserve these skills, while systematic teacher training will ensure that educators are equipped with the latest methodologies and knowledge in cultural heritage education.
4. **Cultivate entrepreneurial skills and attitudes to foster innovation and economic development in the sector.** The top ten skills and attitudes to cultivate are the following: Creativity and innovation, adaptability, interpersonal skills, communication, critical thinking and problem solving, ability to multitask, respect and inclusion, passion and dynamism, cultural awareness, negotiation and pitching skills. This includes integrating real-world business contexts, project-based learning.
5. **Establish collaboration among cultural organizations, cultural heritage professionals, artists and industry professionals.** Create collaborations between educational institutions and cultural heritage professionals to provide students with insights into career paths and entrepreneurial opportunities in the sector.
6. **Use digital tools and platforms** for engagement and learn technical skills like web development and data analytics that are essential to prepare students for modern challenges and opportunities. Having skills and basic knowledge of virtual and augmented reality, transformative tools for creating immersive experiences of cultural heritage, is one of the challenges that young people will face soon.
7. **Incorporate strategies for diversity and inclusion into the curriculum**, reflecting the multicultural nature of contemporary societies and promoting intercultural understanding.
8. **Emphasise sustainable development and the economic potential of cultural tourism** can enhance local economies and support sustainable practices in managing cultural heritage sites.

9. **Enhance Teacher and Community Support** Provide resources and support for community centres to implement cultural and entrepreneurial projects effectively.
10. Promote to public institutions (educational and administrative) **a multifaceted approach to address contemporary challenges** and suggest the presence of qualified personnel to cover various areas such as financial support, streamlined administrative and regulatory processes, and ensuring a greater openness towards the public good.

Practical experience through real-world projects and case studies, alongside **fostering collaborative partnerships between educational institutions and cultural organizations**, will provide students with hands-on learning and professional insights. Encouraging youth engagement through mentorship and modern technology can help sustain and evolve cultural traditions.

Overall, by addressing these areas—local heritage emphasis, experiential learning, entrepreneurial education, diversity and inclusion, sustainability, and practical experience—educational institutions can better equip students to innovate, engage communities, and contribute meaningfully to the cultural heritage sector. This approach will help bridge the gap between academic training and industry needs, preparing students to become effective and forward-thinking cultural leaders.

## Document History

	Date	Name	Event
1	18/06/2024	Eloiza Savvidou, JA Cyprus Panayiotis Rodosthenous, InnoEUsphere Berkay Hacimustafa, JA Europe Claudia Cosentino, Isola Catania Pierpaolo Stanganelli, Isola Catania	Complete first draft with contributions from the mentioned partners
2	22/07/2024	Berkay Hacimustafa, JA Europe	Circulated to Consortium
3	until 25/07/2024	Berkay Hacimustafa, JA Europe Eloiza Savvidou JA Cyprus Genka Rafailova, UE-Varna Joanna Andrewjewska, JA Europe Claudia Cosentino, Isola Catania Giulia Fornari, Materahub	Read-through/revision
4	29/07/2024	Eloiza Savvidou, JA Cyprus	Integrations and final draft version
5	29/07/2024	Berkay Hacimustafa, JA Europe	Final review and final version for submission
6	29/07/2024	Berkay Hacimustafa, JA Europe	Submission

## Disclaimer

*This project has been funded with the support from the European Commission (CREA-CULT-2023-COOP-2— Creative Europe Culture). This publication reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.*

Project: 101129697 — Cultural BEES — CREA-CULT-2023-COOP  
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