

# NICHE

Nurturing Intangible Cultural Heritage for Entrepreneurship  
2020-1-IS01-KA202-065809

## IO2 Mapping and Benchmarking: linking ICH Professions with EQF and ESCO

### NICHE Country Profiles Consolidation report

Prepared by Hellenic Open University (HOU)



Co-funded by the  
Erasmus+ Programme  
of the European Union

This project has been funded with support from the European Commission. The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect 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.



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## 1 Introduction

Intangible cultural heritage (ICH) is any practice, representation, expression, knowledge/skill considered by the UNESCO to be part of a place's cultural heritage; it comprises nonphysical intellectual property, such as folklore, customs, beliefs, traditions, knowledge and language.

The NICHE Project (Nurturing Intangible Cultural Heritage for Entrepreneurship) will develop innovative training for the underserved cohort of professionals (and prospective ones) who operate in the field of ICH to promote entrepreneurial initiatives in the sector, enhance its competitiveness and sustain its growth. In Intellectual Output 2 (IO2), under the guidance of Hellenic Open University (HOU), partners mapped and identified employment dynamics in the intangible cultural heritage field.

In particular, in IO2, partners:

1. Mapped and identified employment dynamics in the ICH sector:
  - a) Identified typical steps and procedures for ICH activities and initiatives
  - b) Extrapolated from them the professional profiles and skills sets required, i.e. knowledge requirements and skills sets for ICH operators/professionals, planning, communication, project management, fundraising, logistics and infrastructure management, budgeting, etc.
  - c) Specified the type of professions, jobs and occupational profiles that are currently involved in ICH
2. Identified and classified professional profiles in the ICH sector
  - a) Developed professional categories extrapolating from the above
  - b) Profiled professional requirements, skill-sets, and competences required to carry out those activities
3. Benchmarked such profiles against the European Skills, Competences, Qualifications and Occupations (ESCO) classification: identified where those competences reside in the ESCO classification
4. Identified relevant European Qualifications Framework (EQF) levels: positioned ICH profiles along the scale of the EQF, targeting EQF levels from 3 to 5.

## 2 Methodology

In order to produce O2, partners implemented the following Tasks (T):

T1 Shared Methodology for Mapping (From 1-12-20 To 28-2-21 - Duration: 3 Months)

Partners defined a common methodology and guidelines to be used during the mapping and benchmarking, developing shared guidelines to ensure accuracy, coherence and reliability of results. Guidelines lay out hints on identification of documents, elements of the mapping, means to collate and process data /information /results.

T2 Mapping to extract means/methodologies/techniques (From 1-02-21 To 30-6-21 - Duration: 5 Months)

Partners assessed the actual situation in terms of employment and professional profiles for ICH (extracting those elements that will feed into IO3), identified the most pressing training needs of the relevant professional profiles and mapped the trend of professionalization of ICH.

All partners were involved in the analysis and mapping of the three essential elements for the NICHE professional profile:

1. Competences: Partners benchmarked the “NICHE profile” against the ESCO system to extrapolate the competence and skills description, scope note and definition.
2. Skills: After (1), partners identified the specific skill sets needed for professionals who work in the field of intangible cultural heritage. In addition to the policy papers produced by the EU, partners identified specific market research/studies reports to extrapolate the specific skill needs.
3. Tool: Once (1) and (2) were properly identified, partners extracted available solutions and resources to include them in the innovative training for entrepreneurship in intangible cultural heritage.

Hellenic Open University lead IO2 thanks to its specific expertise in mapping competences and skills for the definition of solid training and learning. HOU ensured that all partners abide by the shared methodology and map specific needs to inform policy and practice levels. HOU also coordinated the work of all partners and consolidated findings in the IO2 final report.

The methodology of IO2, applied via the direct involvement of all partners, is based on the following steps:

1. Mapping Approach: all partners share common method, means and timeline
2. Secondary Level Investigation: the whole partnership performs mapping in their respective realities (IHF is tasked with International and European mapping)

3. Analysis: every partner produces a “Country Profile” to present results and findings. IHF develops a “EU Profile”
4. Consolidation of Findings: HOU collates and consolidates findings stemming from all Country Profiles in the IO2 final report.

The methodology is operational and aims at classifying the most relevant training requirements for ICH and profiling the professional typology.

### 3 NICHE Country Profiles

For better mapping and benchmarking, all partners used the Desk Research Template as a common working document for inserting the retrieved information, found on the web.

The Country Report Template consists of nine (9) main parts:

- a. General Introduction
- b. Quantitative indicators on Intangible Cultural Heritage
- c. Qualitative indicators on ICH sector
- d. Opportunities: training available and operational tools
- e. Needs: skill gaps and needs assessment
- f. Challenges
- g. Trends
- h. Conclusions
- i. Bibliography

IHF created the European Union profile.

The order in which the countries are mentioned in this report is alphabetical.

#### 3.1 General introduction

Concerning the EU institutions and ICH, their role is to assist and complement the actions of Member States. The importance of cultural heritage is clearly recognised in the Treaty on the Functioning of the European Union (art. 167) which defines

1. the EU's role in the ICH domain as encouraging cooperation between Member States and supporting the improvement of the “knowledge and dissemination of the culture and history of the European peoples” and the “conservation and safeguarding of cultural heritage of European significance”.
2. the role of the European Parliament in this context as one involving the adoption of incentive measures, together with the Council.

The specific nature of cultural heritage is recognised in Article 107 TFEU, which declares that state aid for the promotion of cultural heritage conservation shall be compatible with internal market rules if it does not affect trading conditions and competition.

Furthermore, the EU defined a strategic framework for cultural heritage which consists of the following elements:

- European Commission Communication: “Towards an integrated approach to cultural heritage for Europe” (2014).
- New European Agenda for Culture (2018) , which defines actions for protecting and promoting Europe's cultural heritage as a shared resource.

- The European Council 2019-22 Work Plan for Culture (2018), which sets out five main priorities for European cooperation in cultural policy-making, including sustainability of cultural heritage.
- The European Framework for Action on Cultural Heritage (2018), that captures and scales up the success of the European Year of Cultural Heritage 2018. It reflects the common set-up for heritage-related activities at European level, primarily in EU policies and programmes, and includes around 60 actions implemented by the European Commission in 2019 and 2020.

Concerning the COVID-19 crisis, Governments all over South-East Europe undertook measures in response to the pandemic to safeguard heritage or specifically ICH elements. The main measures consisted in governmental support such as,

- financial subsidies (e.g. grants and soft loans, wage compensations for sectoral workers, layoff, etc.)
- postponed taxes and rents
- methodological guidelines and recommendations
- generic sanitary measures such as social distancing

Other organizations related to ICH put in place different initiatives supporting ICH activities through vouchers, online/virtual practices, facilitating 'at home' experiences, educational programs, etc.

In this section, each partner dealt with four (4) issues so to give an overview of the Intangible Cultural Heritage in their country giving information on: UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage ratification, regulatory framework relevant for the ICH, ICH elements inscribed on the Representative List of UNESCO and elements of ICH that are inscribed on the National Inventory.

### **3.1.1 UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage ratification**

Greece, Iceland and Spain have ratified UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage since 2006. Sweden ratified UNESCO's Convention in January 2011 and Ireland in December 2015.

### **3.1.2 Regulatory framework relevant for the ICH. Specific regulations, specific advantages.**

Each partner specified the name and/or the title of the institution or organization in their country that deals with ICH and the Directorate or other national authority responsible for the implementation of the UNESCO's Convention in the country.



### 3.1.2.1 Greece

In Greece, responsible for the implementation in Greece of the International Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003) is the Hellenic Ministry of Culture and Sports, in particular the Directorate of Modern Cultural Heritage, which belongs to the General Directorate of Antiquities and Cultural Heritage.

The same Directorate is also responsible, in accordance with the same Presidential Decree, for the planning and implementation of actions for the safeguarding of the elements of intangible cultural heritage inscribed on the National Inventory of Intangible Cultural Heritage of Greece and in the Lists provided for in the relevant UNESCO Convention.

### 3.1.2.2 Iceland

In Iceland, the purpose of the law on cultural heritage is to promote the preservation of cultural heritage and to ensure that the Icelandic cultural heritage is returned pristine /unspoiled to future generations. Yet, the law is probably rather covering the tangible cultural heritage such as national monuments, antiquities and architectural heritage. Also, the law covers the role of the Cultural Heritage Agency of Iceland which is monitoring Iceland's antiquities, historic/listed buildings and man-made structures, making suggestions to the minister of the affair for declaration or abolition of protection. On the other hand, the concept of intangible cultural heritage is not mentioned in the law.

### 3.1.2.3 Ireland

In Ireland, 'Culture 2025' is the primary Government policy/strategy for the ICH sector. It sets out an overarching vision for Ireland's cultural heritage. It recognises the value of Ireland's culture and creativity, creative practice, participation & cultural heritage. This policy was first published in 2016 with 'Culture2025: A National Cultural Policy Framework to 2025' published in 2020.

### 3.1.2.4 Italy

Italian law does not provide for regulations expressly dedicated to intangible goods. Some regions, -driven by the desire to preserve their identity elements (dialects, customs and intangible heritage), have understood the "need to provide for forms of protection of intangible heritage", adopting their own regulations.

### 3.1.2.5 Spain

The Cultural Heritage is managed by the Institute of Cultural Heritage of Spain (IPCE), which is a General Subdirectorate attached to the General Directorate of Fine Arts, of the Ministry

of Culture and Sports. This institution is devoted to investigating, preserving and restoring all the assets which make up Spanish Cultural Heritage. The building has an Archive and a Library which gather all kinds of historic and cultural documents and a photo library which contains thousands of photographs that reflect the transformation of Cultural Heritage in Spain, from the origins of photography. All the information is also displayed on its website, which contains that related to ICH.

### 3.1.2.6 Sweden

In Sweden, there are many different agencies with slightly different assignments from the government to provide and develop different areas related in one way or another to the ICH. Some of the most important institutes are The Institute for Language and Folklore, The Swedish Agency for Cultural Policy Analysis and The Swedish National Heritage Board.

The Institute for Language and Folklore is one of the most significant in the matter of the Convention. It is a Swedish government agency with focus on dialects, language policy, language planning, names and folklore. The Institute conducts research, gives lectures, provides advice, and produces a range of publications. The Institute for Language and Folklore has been given the assignment to be the coordinating state agency responsible for the implementation of the Convention.

### 3.1.3 ICH elements inscribed on the Representative List of UNESCO by the end of 2020

Each partner gave the number of ICH activities/ initiatives of his/her country as they appear on the UNESCO list by the end of 2020.

#### 3.1.3.1 Greece

In Greece, eight elements have been inscribed: Mediterranean Diet (with Spain, Italy, Croatia, Cyprus, Morocco and Portugal), Know-how of Cultivating Mastic on the island of Chios, Tinian Marble Craftsmanship, Momoeria, Rebetiko, Art of dry stone walling (with Croatia, Cyprus, France, Italy, Slovenia, Spain and Switzerland), Byzantine chant and Transhumance, the seasonal droving of livestock along migratory routes in the Mediterranean and in the Alps (with Italy and Austria).

#### 3.1.3.2 Iceland

Although no information on other applications from Iceland can be found on the UNESCO website, from time to time there have been reports in the Icelandic media about handicrafts that are planned to be nominated for UNESCO protection. These include among others, the puff pastry tradition (Laufabrauð) - the Árni Magnússon Institute for Icelandic Studies is

apparently preparing the nomination of the Icelandic puff pastry tradition (Laufabrauðsgerð).

### 3.1.3.3 Ireland

In Ireland, three elements have been inscribed: Uilleann Piping, Hurling and Irish Harping.

### 3.1.3.4 Italy

In Italy fourteen elements have been inscribed: Opera dei Pupi - Sicilian puppet theatre, Canto a tenore - Sardinian pastoral songs, Traditional violin craftsmanship in Cremona, Mediterranean Diet (with Cyprus, Croatia, Greece Morocco, Spain and Portugal), Celebrations of big shoulder-borne processional structures, Traditional agricultural practice of cultivating the “vite ad alberello” (head-trained bush vines) of the community of Pantelleria, Falconry - hunting practices using special breed of falcons (with Austria, Belgium, Czech Republic, France, Germany, Hungary, Kazakhstan, Republic of Korea, Mongolia, Morocco, Pakistan, Portugal, Qatar Saudi Arabia, Spain, Syrian Arab Republic and United Arab Emirates), Art of Neapolitan “Pizzaiuolo”, Art of dry stone walling, knowledge and techniques (with Croatia, Cyprus, France, Greece, Italy, Slovenia, Spain and Switzerland), Perdonanza Celestiniana - The mystic Medieval rituals of plenary indulgence, Alpinism (with France and Switzerland), Transhumance (with Austria and Greece), Arte delle perle di vetro, The special manufacturing of “arts and crafts” using specific techniques (with France) and Arte musicale dei suonatori di corno da caccia - Music and traditions blending arts and entertainment around the hunting horn player (with Belgium, France and Luxembourg).

### 3.1.3.5 Spain

In Spain seventeen elements have been inscribed: Wine Horses, Artisanal talavera of Puebla and Tlaxcala (Mexico) and ceramics of Talavera de la Reina and El Puente del Arzobispo (Spain) making process, Tamboradas drum-playing rituals, Art of dry stone walling, knowledge and techniques, Valencia Fallas festivity, Falconry, a living human heritage, Summer solstice fire festivals in the Pyrenees, Mediterranean diet, Fiesta of the patios in Cordova, Festivity of ‘la Mare de Déu de la Salut’ of Algemesí, Chant of the Sybil on Majorca, Flamenco, Human towers, Irrigators’ tribunals of the Spanish Mediterranean coast: the Council of Wise Men of the plain of Murcia and the Water Tribunal of the plain of Valencia, the Silbo Gomero, whistled language of the island of La Gomera (Canary Islands), Mystery play of Elche and Patum of Berga.

### 3.1.3.6 Sweden





The Swedish government has so far chosen not to nominate any traditions to the UNESCO list of intangible cultural heritage, in order to avoid valuing different traditions. Instead, the public and organizations can submit proposals for traditions, customs and practices to Sweden's list of living traditions for which the Institute of Language and Folklore is responsible.

### 3.1.4 National Inventory of ICH

Each partner gave the number of ICH activities/ initiatives of his/her country as they appear in his/her National Inventory list by the end of 2020.

#### 3.1.4.1 Greece

In Greece, the Hellenic Ministry of Culture and Sports, in particular the Directorate of Modern Cultural Heritage, which belongs to the General Directorate of Antiquities and Cultural Heritage is responsible for the planning and implementation of actions for the safeguarding of the elements of intangible cultural heritage inscribed on National Inventory of Intangible Cultural Heritage of the country.

#### 3.1.4.2 Iceland

In Iceland, the UNESCO Committee decided that instead of using the intangible concept of "óáþreifanlegur menningararfur" (e. intangible cultural heritage), it was decided to use "Lifandi hefðir" or "Living Traditions". In 2018, the Minister of Education, Science and Culture launched the website [www.lifandihefdir.is](http://www.lifandihefdir.is), where people are given the opportunity to share information about living traditions, i.e. introduce a diverse culture that people pursue but often consider mundane (The Icelandic National Commission for UNESCO, n.d.a).

#### 3.1.4.3 Ireland

In 2019, Ireland officially launched its National Inventory of Intangible Cultural Heritage, which to date comprises over 30 inscribed ICH practices drawn from all categories of Intangible Cultural Heritage. The National Inventory aims to safeguard and raise awareness of Ireland's intangible cultural heritage locally, nationally, and internationally.

#### 3.1.4.4 Italy

Italian law does not provide for regulations expressly dedicated to intangible goods.

#### 3.1.4.5 Spain



In Spain, there is not a National Inventory of ICH, instead, each Autonomous Community creates and manages their own inventories under the management of the IPCE, which coordinates the National Plan of Intangible Heritage. The list of elements inscribed is very extensive and spread across the inventories of the different Communities, the Ministries and the UNESCO in Spain.

#### 3.1.4.6 Sweden

In Sweden, the public and organizations can submit proposals for traditions, customs and practices to Sweden's list of living traditions for which the Institute of Language and Folklore is responsible. Sweden's list of living traditions is divided into nine parts: Performances, Narrative, Celebrations, Music and dance, Social practices, Craft, Food traditions, Knowledge of nature and the universe.

## 4 Quantitative indicators

In this section each partner mapped the economic information of his/her country in the ICH sector. The relevant information – found in the web – addressed the data resulted from the year 2017 up to 2020 (where applicable). IHF mapped the economic information in the European Union.

### 4.1 EU

Concerning cultural employment, across the EU 28, there were 8.7 million people employed which equals to 3.8 % of the total number of persons employed within the whole of the EU-28 economy in 2018.

The share of cultural employment in total employment increased between 2013 and 2018 in the majority of the EU Member States. Statistics and data do not have the level of granularity that allows to distinguish between employment in the cultural sector and the specificity of employment dynamics in the “Intangible Cultural Sector”. Nonetheless, those data remain a good proxy to gauge the trends and dynamics of the ICH within the broader sector of “culture”: the largest increase was recorded in Malta, where the share of cultural employment rose from 4.2% to 5.2%. An increasing trend in the same period was registered also in Spain (+125,000 persons), the United Kingdom (+117,000) and Poland (+93,000): together they accounted for more than half (52 %) of the total increase in EU-28 cultural employment during the 2013-2018 period. Furthermore, Cultural employment is characterised by a high rate of self-employment. This reflects the independent and specialised nature of many occupations in the cultural sector (e.g. authors, performing artists, musicians, painters and sculptors, or crafts people).

A lower proportion of people working in the field of culture were employed on a full-time basis than the average share of full-time employment across the whole of the EU-28 economy. This could be explained, at least in part, by a number of cultural jobs being characterised by self-employment/freelancing and job flexibility, which may result in job insecurity and considerable variations in income over time.

### 4.2 Greece

Greece ranks 13th in the number of creative enterprises (EU-27, 2017) based on Eurostat's data and definition on cultural enterprises (29.492). The sectors with the highest number of enterprises in 2017 are architecture (51,9 %), printing and reproduction of recorded media; manufacture of musical instruments and jewelry (13,6 %), retail sale in specialised stores (13,3 %) and motion picture and television, music; renting of video tapes and disks (7,3 %).

The sectors with the highest value added at factor cost for the culture sector in 2017 were programming and broadcasting; news agency activities (32,3 %), printing and reproduction of recorded media; manufacture of musical instruments and jewellery (23,7 %), motion picture and television, music; renting of video tapes and disks (14,0 %) and publishing (books; newspapers; journals and periodicals; computer games) (13,7 %).

In 2017, the sector with the highest enterprise birth rates in Greece were specialized design activities (12,2 %). In 2019, there were 129.400 thousand people in Greece carrying out a cultural activity or having a cultural occupation.

We can notice an increase of Heritage consumption in absolute and relative terms, i.e. an increase from 1.2% in 2010 to 2.0% in 2015. The added consumption of households across EU28 shows a growth from 269.5 €/household in 2010 to 370.0 €/household in 2015, i.e. an increase of over 37%.

### 4.3 Iceland

Statistical information on the importance and impact of intangible cultural heritage in Iceland is lacking. Comparative to the European Union, a higher proportion of the labor force is culturally employed in Iceland. In 2019, a total of 11.100 Icelanders, or 5,5% of the labor force, were culturally employed. Meanwhile 3,8% of the labor force in the European Union were culturally employed. In recent years, the relative participation of culturally employed Icelandic women has increased while the participation of men has decreased. Majority of those working in the cultural or creative industry in Iceland live and work in the Greater Reykjavík area. A large proportion of culturally employed people in Iceland have attained tertiary education, or 63,3%. A total of 2.700 individuals pursued cultural university studies in 2017. Of which, humanities and languages being the most popular subjects.

In 2016 were 2.528 cultural enterprises in Iceland, based on Eurostat's data and definition on cultural enterprises. With an annual outcome of 275 million EUR, or 9,2% share of total in non-financial enterprises. Life expectancy of cultural enterprises is generally shorter in Iceland, compared to the average life expectancy of cultural enterprises within the European Union. According to the ÍSAT Industry classification of Statistics Iceland a total of 80 culture, sport and leisure companies were established in 2020. The production value of cultural industries in Iceland has increased by 212% over the past 20 years. The production value amounted to ISK 120,218.1 million in 2020. At the same time, however, their share of Iceland's GDP has decreased, from 3.8% in 2000 to 1.4% in 2020.

Comparative to other European countries, total expenditure for the cultural sector is high in Iceland. For the past decade, public expenditure for the cultural sector in Iceland has remained similar. Being at its highest in 2013, when it was equivalent to 2,6% of total public expenditure, and at its lowest in 2016, when it was equivalent to 2,2% of total public expenditure. Of which 42% of cultural expenditure were goods and service, 31% were wages

and 12% were production subsidies. In 2018, governmental expenditure amounted to 29 billion ISK, or 2.5% of total. In which, 1.5% was spent on culture and 0.8% on media outlets. Meanwhile, 4,7% of total municipal expenditure was spent on cultural affairs.

#### 4.4 Ireland

For many of the activities included on the National Inventory List of ICH in Ireland, there is no direct employment. Many of these are past-times or hobbies for people that they have practiced for over many years. Although Hurling is a national sport of Ireland, it is an amateur sport with players playing the sport in their spare time. No payment, other than expenses in some instances, is made to those involved in the sport. Similarly, for traditional Irish music, and traditional musical instruments, festivals, these are done in people's spare time.

Other items, such as the Burren Winterage and Traditional Sheep Dog Training would be classed under the Agriculture sector, while Dry Stone Construction would be carried out either by stone masons or by farmers themselves that would use dry stone walling to separate their land.

The overall cultural and heritage sector does provide employment in libraries, museums, archiving, creative arts and entertainment which would have a link with the ICH sector. There is also a strong link between the ICH sector, culture and heritage with Tourism, helping to create indirect jobs.

However, it is difficult to ascertain exact figures for those employed in the cultural and heritage sector as a whole. The Central Statistics Office, the national statistics office in Ireland, does not include Culture and Heritage as an economic sector in its quarterly Labour Force Survey, the quarterly survey on employment. However, it is possible to dig deeper into sectors and obtain data, albeit still somewhat limited.

The number of indirect jobs created from the Culture and Heritage sectors and indeed the ICH sector in Ireland in tourism is quite vast. Prior to the COVID-19 pandemic, it was one of the key indigenous sectors in Ireland. In 2019, over 10.8 million overseas trips were made to Ireland, with 5,216 million of these trips for holiday, leisure or recreational. No information is available for 2020 as yet but given the pandemic, it would be expected that this would be significantly decreased. The earnings generated for overseas travel to Ireland was €6.8 billion in 2019.

#### 4.5 Italy

As far as Italy is concerned, estimates have shown that the sub-sector of artistic and cultural heritage management accounts for 17% within the macro sector of culture and creative

enterprises generating 1.65% of GDP. While the data and statistics do not provide a sector specific segmentation, the data are still a relevant proxy to gauge the importance of the sector and its relevant trends. Concerning the management of historical, artistic and cultural heritage, 1,228 organisations or companies were registered at the end of 2012. The latter account for only 0.3% of the total number of companies in the sector but represent the most dynamic share of companies, with an increase in absolute numbers compared to 2012 of over 18%. This underlines that even in times of a negative economic scenario, the sector of cultural heritage protection is a very active sector that is bucking the trend. The cultural and creative productive system includes: cultural industries, creative industries, historical and artistic heritage, performing arts and visual arts and creative-driven.

This productive system accounts for 6% of the wealth produced in Italy: 92,3 billion euros. Furthermore, the Cultural Productive System employs 1,5 million people, which is 6,1% of the total employment in Italy. In addition, the Italian cultural system is based on a wealth of knowledge and traditions that make each local area unique. Each province has a significant weight in the contribution of added value that the cultural sector brings to the overall GDP, with peaks in the provinces of Rome, Turin and Milan.

## 4.6 Spain

It is difficult to measure the socio-economic impact of ICH in Spain since the statistics published by the Ministry of Culture and Sports gather the whole scope of the cultural sector.

The Satellite Account on Culture in Spain is a project to estimate the annual economic impact of culture in the Spanish economy, based on the analysis of the data provided by the National Institute of Statistics. Due to the pandemic situation, the latest available numbers on the analysis of culture as a source of wealth generation were published in 2020. However, it is a publication of the revision done in 2019, of the analyzed period 2015- 2018. This report shows a significant growth of the contribution of cultural activities to the GVA and GDP. It is important to point out that Spain is chosen by tourists, among other things, for the variety of cultural elements and activities that the country offers. This includes ICH as well.

Annual cultural employment average (in thousands): 710.200 jobs, 3.6 % of the total annual employment average in 2019. Annual cultural employment average in relation to the professional situation and type of contract in 2019 (in percentage): self-employed (31.2%), employed (68.8%), unlimited contract (51%), temporal contract (17.8%).

The 85% of the cultural enterprises (108,440) are devoted to industry or services such as editing, libraries, archives, museums, cinematographic, video, radio and television, visual and performing arts. The remaining 15% (19.141) are enterprises devoted to commerce or renting of cultural assets.

## 4.7 Sweden

In an EU financed study called EPSON1 they have tried to measure the economic effects of the cultural heritage. In the study they say that activities related to cultural heritage generate a great deal of money, about 1 percent (Sweden 0,9%) of the studied countries' GDP. In Sweden the turnover from cultural heritage is about 80 billion Swedish crowns, and about 80,000 job opportunities. In this study is not the intangible cultural heritage measured, because in the same study they say that it is a challenge to measure these sectors, and especially the intangible part. But at the same time, even this gives some kind of indication.

In Sweden there are about 130,000 cultural and creative companies and the numbers are steadily increasing. These companies are also increasing throughout the country. Together, they contribute 3.1 percent of GDP. There are around 143,000 working in the companies, but characteristic of this industry are solo entrepreneurs, i.e. companies with zero employees, except themselves.

There are uniquely strong opportunities to grow for a company in the cultural and creative business, at the same time they experience greater obstacles than other companies. Cultural companies invest in a larger market than others. They think nationally and often also internationally. One success factor is that they are more innovative. It is also the case that cultural companies want to grow to a greater degree than average. Proportion of small and medium-sized companies that have developed and sold new or significantly improved products over the past three years. In the cultural and creative industries, there is a twice as large proportion of companies that export, compared with in the business sector as a whole. The proportion of cultural companies that export is 31 percent. Companies in the cultural and creative industries experience barriers to internationalization to a greater extent than average.



## 5 Qualitative indicators

In this section, each partner tried to give qualitative overview of the Intangible Cultural Heritage in his/her country: ICH sector relevance and dominance, geographical distribution in the country, common traits and special features of ICH. IHF gave a qualitative overview of the Intangible Cultural Heritage in the European Union.

### 5.1 EU

In 2018, women accounted for a lower share (46.1%) of EU-28 cultural employment than men. Also in this instance, the data are aggregated for the whole cultural sector, without distinguishing between cultural sectors and without providing specific reference to the Intangible Cultural Sector. Nonetheless, those data are a valid reference to monitor the gender dimension of employment in the cultural sector, including the ICH. The proportion of women in the cultural workforce was nearly the same as the average share of women in employment across the whole of the economy (46.0%). The situation was somewhat different when analysing the relative shares of women and men in cultural employment across the EU Member States. In particular:

- The Baltic Member States recorded the highest female shares of cultural employment, with a peak of 68% in Latvia, 61% in Lithuania and 59% in Estonia
- Bulgaria, Luxembourg, Finland, Poland, Hungary and Denmark were the other Member States where women occupied a majority of cultural employment
- The share of women was lowest in three southern Member States (Spain, Italy and Portugal).

Furthermore, across the EU-28, there were 1.6 million young people (aged 15 to 29 years) who were working in the field of culture in 2018. They represented almost one fifth (17.9 %) of total cultural employment; this proportion was similar to the average share of all young people in the whole economy (18.4 % of total employment).

### 5.2 Greece

There are thirteen administrative regions in Greece. The distribution of cultural and creative production, employment, and number of enterprises, in these regions is quite unbalanced. The cultural and creative industries play an important role in the regional economy. The share of cultural employment in total employment increased between 2014 and 2019 in Greece was almost stable.

### 5.3 Iceland





Living traditions vary from region to region and are part of what is successful in each region. In innovation, especially in tourism, the intangible cultural heritage has been used to produce goods, services and to create uniqueness. The Living Traditions website is a great tool for learning more about the intangible cultural heritage of Iceland. Characteristic of Iceland's intangible cultural heritage is folklore and ancient traditions that have developed over the centuries. In Iceland there is still a rich tradition of celebrating days after the old calendar and many traditions are traced all the way back to the Viking Age and paganism of Icelanders.

## 5.4 Ireland

The majority of the practices on the Irish ICH National Inventory List are passed down through generations and are skills learnt by doing. Most of the practices are people's pastimes or hobbies and are very much dependent on volunteers. While some of the practices are national there are some that are specific to a particular part of the country where the tradition has continued on. The overarching Tourism policy, People Place & Policy Growing Tourism to 2025 also recognizes specific regions of the country with a rich and deep culture and heritage.

## 5.5 Italy

In Italy, the level of economic support from ICH is linked to the tourism industry. While there is no ICH specific data and statistics available, a wealth of data and information is available for broader sectors, such as culture and tourism that prove as valuable proxies to gauge the trends and dynamics of the ICH. Although data confirm a very high incidence of cultural tourism in Italy, youth employment in the cultural sector appears to be very limited.

## 5.6 Spain

Cultural employment is characterized by an academic education and training higher to the average of the rest of employment in Spain. Men account for the majority of those employed in the cultural sector. Majority of people working in the cultural sector are from 35 to 44 years old. Despite the majority of students enrolled in cultural education being women, the majority of cultural related positions are held by men.

The contribution of culture to the GDP and the average of cultural employment per autonomous community is directly linked to the election of the region as the most demanded touristic place (national and international tourists).

## 5.7 Sweden

There are a great many differences in Sweden between different parts of the country when it comes to activities related to the ICH. These differences are in many ways related to geographical aspects, also if it is an urban or a rural area. The difference in interest of, and taking part in, for instance cultural activities also derive from educational status.

In the survey performed by The Swedish Agency for Cultural Policy Analysis it is shown that there are in fact cultural activities available all over the country, in all the 290 municipalities, but not all surveyed cultural activities are represented in every municipality or in a nearby municipality. So, there are both differences and similarities between the 290 municipalities when it comes to culture and what kind of cultural activities each municipality offers.

## 6 Opportunities: training available and operational tools

In 2017, the European Commission developed a set of guidelines included in the “The Blueprint for Sectoral Cooperation on Skills” which outlines a new process that offers the potential to obtain European funding to address lifelong learning requirements in cultural heritage. In the case of cultural heritage, such work requires:

1. statistics to be gathered and analysed to illustrate the market for education and training
2. public and private sector stakeholders within the cultural heritage sector, or connected to it, to agree to adopt a European-wide competency framework and a strategy to implement it.

This initiative was introduced as for the lack of national or common initiatives to define a specific set of skills for cultural heritage operators irrespectively from their level of education.

The outcome of this section is highly linked with the objective of NICHE; to develop training that is relevant and timely for people working in the ICH sector. Partners mapped the training aspect in the ICH sector. Some of the questions that answered were:

Question 1. Is there a structured training offer specifically tailored for the ICH sector?

Question 2. Is there a formal provision of educational services (VET, HEI, others)?

Question 3. Is there any “non-formal” and informal training related to ICH?

### 6.1 Greece

One of the priorities of the Greek educational policy is: “to assist the development of European citizenship awareness, while preserving national identity and cultural awareness.”

Curricula of compulsory education (Nursery, Primary and Junior High School levels), focus on the preservation of the national identity and cultural heritage on the one hand, and the development of European citizenship awareness, on the other. There are higher education level and post graduate studies in the country offering ICH related courses.

### 6.2 Iceland

The National Curriculum Guide only talks about culture in general. The schools formulate their own school curriculum based on the main curriculum. It often happens that teaching in culture and especially living traditions / intangible cultural heritage depends on the teacher's knowledge, whether it is in handicrafts, cooking or history and other subjects. Five of the seven universities in Iceland offer studies or courses where culture is in the foreground. No courses especially relate to intangible cultural heritage.

### 6.3 Ireland

While culture and heritage is taught in some parts through history in primary and post-primary schools, there are a number of third level courses both part and full time that cover broader culture and heritage. Some of the modules within these courses would look at some of the practices included on the ICH National Inventory List. Also, some third level courses in tourism include culture and heritage. Many of the practices listed in the ICH sector in Ireland are people's pastimes or traditions passed down through generations. Training is informal with many beginning to learn the practices from a very young age.

### 6.4 Italy

Training for cultural workers in Italy is limited to high-level post-graduate courses on the one hand, or paid VET level training courses on the other. A plethora of higher and tertiary education programs are available in Italy for the ICH sector as a whole, with virtually any university in the country offering ICH related courses at both Bachelor and Master levels.

During the pandemic, online training offers multiplied, especially for those working in the third sector and social enterprises. However, these have remained sporadic initiatives of local authorities or municipalities without an integrated and unified system at national level.

### 6.5 Spain

The training and education provided in Spain in relation to the ICH sector is very diverse and covers all levels and types of education: school, VET, HEI, formal, non-formal, and informal education. Cultural Heritage, both Tangible and Intangible are one of the recent focuses of the government to be integrated within educational programs.

The Ministry of Culture and Sports, with the aim of promoting, transmitting, educating and safeguarding the Spanish Cultural Heritage, developed the National Plan of Education and Heritage. This National Plan has been developed to be implemented in the whole educational scope, namely, formal education, non-formal education, and informal education. Within the Plan, there exist three different action lines: research on heritage education and innovation in the didactics of heritage, training for educators, cultural agents and researchers of cultural heritage, and dissemination of heritage education.

### 6.6 Sweden

In Sweden, education in the cultural sector can be found in most school forms:

1. In upper secondary schools and within adult education
2. In tertiary education and popular educations
3. In polytechnic/higher VET schools

#### 4. Within universities

## 7 Needs: skill gaps and needs assessment

In this section, partners did the profiling of the ICH operator with the relevant skills/competences. Partners gave a description for the professional profiles related to the definition of ICH operator in their country. Specifically, according to the Methodology shared by HOU, they had to give Title/ Name of ICH professional profiles that exist in their country as alternatives of the title of ICH Operator, the Knowledge/ Education needed for an ICH Operator, skills/ competences needed for an ICH operator. The partnership also listed the soft skills, digital skills and entrepreneurial competences (they used the relevant EU Frameworks of DigComp for Digital Skills and Competences and the ENTRECOMP for Entrepreneurial skills).

IHF partner provided information about skill gaps and needs assessment for the ICH Operator in the European Union.

### 7.1 EU

In 2018, almost 59% of the EU-28 workforce in the field of culture had a tertiary level of educational attainment, while only 8 % had completed at most a lower secondary level of educational attainment, leaving one third (33%) of the EU-28's cultural workforce with an upper secondary or post-secondary non-tertiary level of educational attainment.

This particular trend allows us to determine that one of the most characteristic features of cultural employment is its relatively high propensity to employ people with a tertiary level of educational attainment. This is confirmed by the share of people with a tertiary level of educational attainment in cultural employment compared with total employment.

The Eurostat data do not distinguish between the different spheres of the cultural sector, so there are no disaggregated data for the segment of Intangible Cultural Heritage. Yet, the data provide a reliable proxy to take stock of the situation in the overall cultural sector, including ICH.

The ICH sector needs to achieve greater involvement of operators not necessarily coming from Higher Education. This confirms the topics and domains defined at NICHE preparation level. The partnership should develop accessible and easy-to-use tools and training devoted to empowering ICH operators which have different levels of education, with a specific focus on those who are not equipped with the necessary skills.

Currently, in the EU one of the main issues is about quality assurance in professional training. Few European countries have drawn up occupational/professional profiles for the heritage sector, leaving educators without a benchmark or standard to ensure that

curriculum content matches international best practice. The quality of cultural heritage practice is at risk without standards for professional competence, and assessment frameworks for education and training. Moreover, because the European standards developed in the field of conservation are not widely known among heritage professionals, they are often not specified or used.

As the profession of “ICH Operator” is an emerging one, it is at times challenging to clearly define the boundaries of the occupational profile, set of skills, competences and knowledge required and ultimately the type of training that can accommodate those profiles and capacity requirements. The nature of “intangible” also challenges the traditional methods of skill analysis and training need assessments, due to the multifaceted variations and different dimensions of ICH.

## 7.2 Greece

In Greece there is an occupational profile of the Cultural Manager but not of the ICH Cultural Manager/Operator. In Greece, this occupation of the Cultural Manager is characterized by high rates of development, as the development in the Sector of Culture points out the need for a human resource that is responsible for the preparation, implementation as well as the evaluation of the cultural events.

Cultural centre directors and Sociologists are the occupations proposed for involvement in ICH after some changes in their ESCO occupation profiles.

## 7.3 Iceland

In Iceland, according to Eurostat (2019) in 2018, 60% of those who worked in the cultural sector had a university degree or equivalent. There is no information on the educational background of those who work in the intangible cultural heritage sector.

Jobs related to intangible cultural heritage (living traditions) are truly diverse. Intangible cultural heritage is an integral part of people's culture and is intertwined with our existence. It is also a phenomenon that can range from a small activity in everyday life to being specialist knowledge and / or skills acquired through years of training and is unique in the world.

The cultural heritage is utilized in various ways and there are also opportunities for innovation. This is a traditional skill in manufacturing, e.g., seafaring and farming, storytelling traditions, e.g., legends that are used to connect with the country and entertain tourists in guided tours in tourism. Food traditions are used e.g., in restaurants, small producers and in cafés. Traditional music, e.g., rímur (e. rhymes), langspil (a traditional Icelandic drone zither) and singing. Skills and competencies required for work related to ICH are not registered in

Iceland. There is therefore a lack of information about the jobs that are part of Icelandic heritage.

Composer and Subsistence Fishers, Hunters, Trappers and Gatherers are the occupations proposed for involvement in ICH after some changes in their ESCO occupation profiles.

## 7.4 Ireland

There has been no specific training or skills needs assessment of the ICH sector or indeed the wider culture and heritage sector in Ireland. As mentioned many of the practices listed on the National Inventory List are peoples' pastimes or hobbies or done as part of their job such as farming or stone masonry; with the practice passed down through generations.

Cultural Centre Directors and Conservators are the occupations proposed for involvement in ICH after some changes in their ESCO occupation profiles.

## 7.5 Italy

Intercultural communication consultant and Sociologists, anthropologists and related professionals are the occupations proposed for involving in ICH after some changes in their ESCO occupation profiles.

## 7.6 Spain

According to the information provided by the Spanish Ministry of Culture and Sports, the professionals involved in the cultural sector bring experience from different fields. They include: policy makers, archivists and librarians, museum curators, architects, restorers, biologists, and chemists. However, in the Annual Statistics of Culture (2020), other professional sectors are included as part of the cultural industry, considering both tangible and ICH. These statistics include groups of professional sectors linked to the cultural field: Spanish Heritage (professions linked to the management and exploitation of cultural heritage); archivists and librarians; books and press ; plastic arts ; performing arts; audiovisual and multimedia . As mentioned before in the Spanish report, it is hard to identify data and information specific to the ICH sector. Nevertheless, if we consider the education provided by the Institute of Cultural and Artistic Management, we can extract information about the professionals involved in the ICH sector by analysing its offer of educational programmes. Consequently, the professional profiles related to the cultural and creative industry are among others potters, archaeologists, anthropologists, historians, sociologists, ethnographers, restorers, researchers, computer technicians, translators, cultural and touristic interpreters and guides, graphic designers, copyright managers, musical event managers (festivals, shows, etc.), and cultural entrepreneur.

Collection Manager and Tourism policy directors are the occupations proposed for involvement in ICH after some changes in their ESCO occupation profiles.

## 7.7 Sweden

Since Sweden is a rather long country with old traditions, the traditions differ a great deal from the South to the North and also from the East to the West. It would be more or less impossible to list all the skills needed to cover all of the intangible heritages in this list. Therefore, two professions were selected from Sweden's List of Living traditions that have great relevance in Sweden.

Subsistence Livestock Farmers and Street performer are the occupations proposed for involvement in ICH after some changes in their ESCO occupation profiles.



## 8 Challenges

In this section, IHF provided information of challenges that the ICH sector faces in the European Union while other partners provided information of challenges that the ICH sector faces in their country.

### 8.1 EU

#### 8.1.1 Educational gap

To date, there is a lack of formal education programmes for most of the heritage professions. This concerns both the HE and the VET systems. Education in general is becoming more theoretical instead of practical, both for crafts and in academic programmes (even those training conservators). Cultural heritage professional training often allocates less time into teaching practical skills. Other issues include a lack of focus in heritage courses on:

- digital skills
- interdisciplinary working and decision-making skills
- design, assessment and review of innovative solutions

Another important gap is the poor correlation and cooperation between academic training and the heritage competence requirements of the labour market. The fact that the education system throughout the EU favors academic training over vocational training, and that academic programmes generally allocate less time into teaching practical skills, makes the gap between the two groups bigger. This bias exacerbates social preferences for academic qualifications over vocational ones.

#### 8.1.2 Digitalisation and new technologies

The cultural heritage sector must be aware that many manual skills are gradually being replaced with digital skills (e.g. drones, geo-spatial imaging, laser scanning, 3D printing) and increased standardisation. This can have a negative effect on the transfer of knowledge of traditional skills and the social standing associated with the roles that require these skills. The questions of authenticity, ambiguity, administrative costs, value for the public and use of digitalisation and digitisation are seldom raised or debated. The potential impact of open access to digital film, and digital reproduction and distribution, may threaten the integrity of local crafts and immaterial property. This is because, handmade, unique artefacts that bear the marks of their creation and associated traditions may be replaced by numerous replica items that are alienated from their cultural context.

Post pandemic reactivation

To support the reactivation of ICH after the COVID-19 pandemic, relevant challenges that need to be addressed are the following:

- carry out community-based needs assessments and ensure that ICH is incorporated in all levels of risk reduction and emergency preparedness and response
- create a favourable environment to ensure the continued practices and the transmission of ICH elements
- provide resources and support for ICH operators and communities to develop and undertake safeguarding plans/measures to enhance the resilience of their living heritage
- facilitate information sharing on ICH safeguarding in emergency situations within and between affected States Parties and other stakeholders, such as NGOs, charities and humanitarian actors
- leverage the opportunity provided by the listing mechanisms under the 2003 Convention for promoting and enhancing the visibility of those ICH elements that contribute to preparing for, responding to and recovering from the impact of the COVID-19 pandemic.

### 8.1.3 Reduction of public funding and commercial pressure on training availability

When economic circumstances are not favourable (e.g. during the COVID-19 crisis), training courses organised by commercial providers can collapse. The financial pressure on heritage organisations often requires them to prioritise economic results over training employees in conservation and ensuring knowledge is transferred within the workforce and to the public. Even for state heritage organisations, results based on quantity (such as number of visitors or profit) are easier to calculate than outcomes based on quality (such as standards of excellence). As the sector is less economically attractive for young people to work in, given the lower social status of vocational careers, it has a low inflow of professionals and no continuity in skill transfer due to a lack of generational replacement. A reliance on internships and volunteers cannot substitute long-term posts, which build up valuable knowledge of best practices.

## 8.2 Greece

The distribution of cultural and creative production, employment, and number of enterprises, in the 13 Regions of the country should be more balanced.

Cultural heritage professionals must improve their pedagogical skills. They should have the ability to involve the public in heritage as many educational activities are taking place in historical settings.

The value of volunteering should be promoted and supported. Volunteers must be recognized as potential heritage professionals, having the possibility of training.

### 8.3 Iceland

There is a lack of information and research on the topic, legislative framework is needed and there is little funding within the administration for the preservation of intangible cultural heritage. Additionally, there is a lack of detailed statistical data on e.g. cultural employment, cultural enterprises and intangible cultural heritage in Iceland.

The data should be viewed with caution when used for research as well as in policy making. With additional analysis and research on cultural activities in Iceland as well as unified terminology and classification across institutions, a better light could be shed on Iceland's cultural heritage, intangible and other.

Intangible cultural heritage education and training is mostly managed by individuals, NGOs and so-called homemaking schools. There is currently no policy, analysis nor qualification framework regarding education in this field. Moreover, there is hardly any formal teaching material on intangible cultural heritage in Iceland in general. With increased funding, policy formulation, promotion, sharing and documenting of detailed information, making of teaching material and collaboration between those who teach, promote and work in this field, it would be possible to increase the publics and governments understanding of the importance of intangible cultural heritage in Iceland.

The jobs of those who use intangible cultural heritage in their work can vary. The positions require different skills and knowledge as well as independence and responsibilities at different levels. Some jobs require highly skilled and experienced individuals. On the other hand, other jobs require little or no experience, skills nor responsibilities.

### 8.4 Ireland

A number of challenges still exist for the ICH sector in Ireland. As it is such a niche division within the broader cultural and heritage sector, it often gets subsumed into the broader context and even into the wider tourism sector. ICH's contribution to the economy and society can often get lost.

The number of personnel working within the Department in the ICH sector is small. A more general challenge, and this is the case for many divisions within Government Departments, is Culture and Heritage often change Departments when a new Government is elected or there is a reshuffle. Having a more permanent home would place greater emphasis and priority of the sector and help it to develop.

Following a meeting with ICH Department Officials, the lack of awareness and understanding of the sector continues to be a challenge as well as encouraging submissions of additional

practices to the National Inventory List as well as encouraging those on the list to apply for inscription on UNESCO list.

From the research undertaken as part of this country report, another challenge that Irish Rural Link see is how to engage communities in identifying and appreciating traditional practices that could be included on the National Inventory List and in time inscribed on UNESCO list. The lack of robust data on the numbers employed directly in the sector is a challenge as well as its direct contribution to GDP. The lack of data on those employed by gender and age, makes it difficult to capture what supports, training and education are needed to develop the sector and provide sustainable job opportunities or how to attract more of one age cohort into the sector.

Employment in the cultural sector is generally seasonal with precarious working hours. As the sector is strongly associated with the tourism sector, those employed in it face many of the same challenges. The COVID-19 pandemic has presented further challenges for the sector, mainly due to its strong association with the tourism sector. With international travel still not back to pre-Covid levels, more domestic tourism or 'staycations' is happening. This is an opportunity for Irish people to explore their local surroundings more and appreciate the culture and heritage available in their area and in the country.

## 8.5 Italy

Educational systems and awareness initiatives, then, should be aimed at increasing the number of highly aware stakeholders, from international organizations, to governments, to citizens.

The multiplicity of patterns of cultural heritage enjoyment represents both a great opportunity and a challenge: on the one hand, it can (and often does) concretely produce a clash amongst potentially conflicting interests; on the other hand, it can trigger both political, educational, technical and technological innovations aimed at meeting traditional and new expectations related to cultural heritage and new entry points for the comprehension of the needs and rights of specific communities and audiences in regard to cultural heritage.

Training programs in management of cultural heritage have to be markedly interdisciplinary and carefully include core and content related curatorial knowledge, historical, philosophical, sociological and political culture, juridical and administrative culture and tools, technological and management skills. Cultural heritage, on the other hand, can represent a highly valuable experimental field, in which innovative management models and tools to govern complexity in general can be designed, and managers of complex systems can be adequately trained. Complexity is and will be one of the identifying marks of the challenges

of our and future times: cultural heritage and its management embody at best such a complexity.

## 8.6 Spain

Although ICH is intended to be introduced in education through different actions, programs and activities, there is no compulsory education on it. Taking into account the importance of tourism for Spain, and tourists' choice to spend their holidays in this country, Spain should be more conscious and aware of the economic potential of our ICH. However, the main issue faced by ICH is its own preservation. The globalization, the digitalization, and the trending professions which are nowadays more related to the economic, business and the digital world are leaving behind professions such as the traditional trades, which are part of our ICH.

Bearing in mind that most of the professionals working in the ICH sector are employees (68.8%), probably a great challenge is to start a business as self-employed related to the ICH. The ways to identify ICH business potential are unknown. This may be a result of the lack of formal specific training and education related to the identification, research, preservation and promotion of ICH.

One of the biggest challenges within ICH is the transfer and conservation of traditional trades. Those people, whose jobs were necessary for the survival and maintenance of their community and considered today a part of our ICH, are getting old. With them, traditional trades such as production and treatment of the esparto (fiber produced from two species of perennial grasses, used to make crafts) are coming to an end. Some measures are needed to make these trades attractive for people.

## 8.7 Sweden

There are concerns that are repeatedly raised in connection with the Convention. For example, the paradox that lies in securing changes and the risk of stereotype and cementation. Another issue is about participation and diversity. Certain groups may want to own the right to specific cultural expressions. The intangible cultural heritage may, as described in the Convention, be inclusive, but from another perspective also exclusive. Another issue is that the Convention does not cover the less good sides of humanity.

## 9 Trends

In this section, IHF provided information of trends/ innovative aspect that the ICH sector presents in the European Union while partners provided information of trends/ innovative aspect that the ICH sector presents in their country.

### 9.1 EU

Among the EU Countries, different levels of awareness have been registered and people from the Mediterranean area are more aware of the direct impact that cultural heritage has in their daily life.

The other interesting trend concerns the cultural employment, which reaches satisfactory levels among people with a high level of education. This means that Intangible Cultural Heritage and all other cultural heritage related professions require high level skills for the particular importance and complexity of the daily activities. On the other hand, there is a lack of support for people who have not an academic background but are active in the promotion and support of ICH activities and traditions. This includes also young people since ICH promotion and safeguarding can represent an entry point into the labour market.

In terms of training available, different examples have been collected within the EU countries and international institutions devoted to the safeguarding of cultural heritage. The EU Commission has proposed several initiatives but there is not a common framework for professional skills of ICH operators in particular with reference to the ESCO system.

### 9.2 Greece

Based on the 2021 Annual Strategic Plan of the Hellenic Ministry of Culture and Sports (available online only in Greek), the objectives of the Ministry are:

1. Strengthening the cultural and creative economy as key pillar of development Objectives of the Ministry;
2. Contribution of Culture to economic and social development of the Country, including actions for addressing the effects of the COVID-19 pandemic on employees in the field of Culture;
3. Upgrading public space and improved access to cultural activities’
4. Transnational-cross-border cooperation in Culture - Prominence of Greece as an international cultural pole;
5. Protection and promotion of cultural heritage and modern creation;
6. Interventions for the rationalization and modernization of structures and the operation of the Ministry of Culture, simplification of procedures and the promotion of e-government.



### 9.3 Iceland

It can be estimated that job creation based on intangible cultural heritage in Iceland has increased simultaneously as the public's environmental awareness and the tourism industry has grown. Particularly in rural areas with persistent population decline. A growing number of smaller companies and NGOs in Iceland utilize intangible cultural heritage to stand out, achieve individuality, connect with costumers as well as in product development. In some cases, focus on intangible cultural heritage coincides with sustainable development goals, leading to an increase in local consumption and production, based on local resources.

In March 2021, a draft of the Cultural Policy of Iceland 2021-2030 was presented. One of its main focuses is to improve Iceland's cultural environment by emphasizing on and promoting cultural research, appropriate infrastructure development and preservation of cultural heritage. As well as emphasizing on equal access to education and the educational role of cultural institutions. Despite these extensive goals, the policy is lacking a clear and detailed plan for how to achieve them. Furthermore, as the Cultural Policy of Iceland is lacking an action plan, research and data on this matter is insufficient and with limited formal education on intangible cultural heritage, it is difficult to estimate the future development in the area.

### 9.4 Ireland

While COVID-19 presented many challenges for the sector, there are also a number of opportunities. With lockdown restrictions, people were limited to where they could travel and a renewed appreciation for local heritage sites and environment was developed. Also, with international travel not expected to fully recommence until the end of 2021 or even 2022, Irish people are planning 'staycations' or even day trips to different parts of the country. This is providing ample opportunities for communities to demonstrate what they have to offer and for people to get involved and learn more about local traditions.

There has also been a greater commitment by Government to the ICH sector with the ratification of the UNESCO convention on the safeguarding of the ICH sector. The inclusion of the ICH and broader Culture and Heritage sector in Rural Development and Tourism policy in terms of its role in the creation of jobs in rural areas and tourist destinations is positive and gives the sector more security in the future.

With many of those working in the Cultural and Heritage sector and the wider tourism sector having lost their job over the past year as a result the Covid-19 pandemic and taking up employment in other sectors or returning to retrain in another sector, there may be a shortage of skills in the sector over the next number of months. However, this could now be an opportunity to look at the gaps that have existed in the sector and develop the necessary



training and education needed to fill these gaps. It is also an opportunity to place greater value on the sector and contribution it makes as well as greater value on those working in the sector.

## 9.5 Italy

As of July 2019, Italy shares with China the leadership in the UNESCO World Heritage List in terms of the number of properties inscribed. With the inscription of the Prosecco Hills of Conegliano and Valdobbiadene, the number of Italian properties has risen to 55, or 4.9% of the total.

Also in 2017, Italy's public spending on cultural services (which include heritage protection and enhancement) was among the lowest in the EU, amounting to 0.30% of GDP (vs. the 0.44% EU average), ranking 23rd.

This trend leads us to consider that Italy will maintain a high if not at least unchanged demand for cultural tourism (in spite of the COVID-19 crisis that afflicts all countries in the world), guaranteeing a large influx of tourists. This leads us to consider 2 specific needs:

- To enhance the training offer in particular at VET level taking into account the different set of skills that the ICH operator requires
- To include youth in the cultural employment as a pivotal element

## 9.6 Spain

The main trends in terms of education and therefore, professions related to the ICH in Spain are those regarding the management of ICH. Although the profession of Cultural Manager is more centered on the material assets, it also covers ICH in the needs of research, the competences applied to methodologies to transfer the knowledge and cultural management to make inventories, to make assessment reports, and the abilities to create and manage projects regarding the conservation and promotion of the ICH.

There is also a focus on the importance of developing competences of research and identification applied to the scope of the cultural management.

## 9.7 Sweden

On 8-10 September 2020, the eighth State Party Meeting of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage took place in Paris. During the meeting, Sweden was elected to The Intergovernmental Committee for the Convention. The Committee is responsible for ensuring that the Convention is implemented at international level. 24 states sit on the committee, and these are elected by the General Assembly according to the principle of equitable geographical representation. The delegates must also have knowledge of the intangible cultural heritage. The assignment applies to the period 2020-2024. Sweden is the first Nordic country to join the committee.



## 10 Conclusions

The term ‘cultural heritage’ has changed content considerably in recent decades, partially owing to the instruments developed by UNESCO. Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.

While fragile, intangible cultural heritage is an important factor in maintaining cultural diversity in the face of growing globalization. An understanding of the intangible cultural heritage of different communities helps with intercultural dialogue, and encourages mutual respect for other ways of life.

The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State, and is as important for low-income countries as for high-income countries. Intangible cultural heritage is:

- Traditional, contemporary and living at the same time: intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part;
- Inclusive: we may share expressions of intangible cultural heritage that are similar to those practiced by others. Whether they are from the neighboring village, from a city on the opposite side of the world, or have been adapted by peoples who have migrated and settled in a different region, they all are intangible cultural heritage: they have been passed from one generation to another, have evolved in response to their environments and they contribute to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future. Intangible cultural heritage does not give rise to questions of whether or not certain practices are specific to a culture. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large;
- Representative: intangible cultural heritage is not merely valued as a cultural good, on a comparative basis, for its exclusivity or its exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities;
- Community-based: intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given

expression or practice is their heritage. At current stage, 126 practices from EU Countries are included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. UNESCO developed a very relevant online tool called “Dive into Intangible Cultural Heritage” which proposes a broader conceptual and visual navigation through around 500 elements inscribed on UNESCO’s Lists of the 2003 Convention. It explores the various elements across domains, themes, geography and ecosystems and makes it possible to visualize deep inter-connections among them.

The Convention for the Safeguarding of the Intangible Cultural Heritage – UNESCO 2003 is an international convention that emerged from the international concern regarding the concept of cultural heritage and especially its cultural aspects which have no tangible, material dimension (e.g. music, dance, knowledge and practices etc.). The objectives of the Convention are:

- (a) the safeguarding of the intangible cultural heritage;
- (b) the respect for the intangible cultural heritage of the communities, groups and people concerned;
- (c) the local, national and international awareness for the importance of the intangible cultural heritage and the mutual appreciation it should carry;
- (d) the international cooperation and assistance. The Convention stipulates the operation of bodies and committees, the purpose of which is to implement the general objectives and sub-objectives related to the intangible cultural heritage.

Concerning the COVID-19 crisis, Governments all over South-East Europe undertook measures in response to the pandemic to safeguard heritage or specifically ICH elements. The main measures consisted in governmental support such as:

- financial subsidies (e.g. grants and soft loans, wage compensations for sectoral workers, layoff, etc.)
- postponed taxes and rents
- methodological guidelines and recommendations
- generic sanitary measures such as social distancing.

Other organizations related to ICH put place different initiatives supporting ICH activities through vouchers, online/virtual practices, facilitating ‘at home’ experiences, educational programs, etc. The share of cultural employment in total employment increased between 2013 and 2018 in the majority of the EU Member States. Statistics and data do not have the level of granularity that allows to distinguish between employment in the cultural sector and the specificity of employment dynamics in the “Intangible Cultural Sector”.

Most of the Mediterranean countries registered new entries almost annually in the period 2001-2018. There are few cases of ICH in need of urgent safeguarding. This underlines a high level of attention with respect to protection activities. The Baltic Countries are very active in Multinational Cultural Heritage.

Through the research done by all partners, here are the main observations concerning the Intangible cultural heritage and the profile of ICH operator in Greece, Iceland, Ireland, Italy, Spain, Sweden, and in the European context:

- all partners countries acknowledge that cultural heritage and especially intangible cultural heritage is considered of high importance in their territory;
- all partner countries ratified UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage are: Greece (since 2006), Spain (since 2006), Sweden (since 2011), Iceland (since 2006), Ireland (since 2015), Italy (since 2008);
- Europe is a rich continent in terms of ICH properties: more than 126 elements are included in the UNESCO list that defined the concept of ICH ratified by many member states. The importance of cultural heritage has also been recognized in the Treaties (Articles 107 and 167 TFEU) and several recent initiatives of the European institutions demonstrate the attention paid to safeguarding and protecting it;
- there are a lot of challenges there are also many opportunities. Given the renewed appreciation of local amenities and people being more aware of what is available in their local area as a result of the pandemic, there is opportunities to engage with communities on the different practices and become more involved and develop the ICH sector at a local level;
- although ICH is being promoted and introduced in compulsory education as well as in society via cultural organizations, the knowledge and specific tools are not available for everyone, since the more specialised is offered just at further education (degrees, masters, etc.), and therefore, the access is limited to those people able to pay, what makes NICHE project a precious and valuable instrument to meet this gap.

In 2017, the European Commission developed a set of guidelines included in the “The Blueprint for Sectoral Cooperation on Skills” which outlines a new process that offers the potential to obtain European funding to address lifelong learning requirements in cultural heritage. In the case of cultural heritage, such work requires:

1. Statistics to be gathered and analyzed to illustrate the market for education and training
2. Public and private sector stakeholders within the cultural heritage sector, or connected to it, agree to adopt a European-wide competency framework and a strategy to implement it.

This initiative was introduced as for the lack of national or common initiatives to define a specific set of skills for cultural heritage operators irrespectively from their level of education. In 2018, almost 59% of the EU-28 workforce in the field of culture had a tertiary level of educational attainment, while only 8 % had completed at most a lower secondary level of educational attainment, leaving one third (33%) of the EU-28's cultural workforce with an upper secondary or post-secondary non-tertiary level of educational attainment. To support the reactivation of ICH after the COVID-19 pandemic, relevant challenges that need to be addressed are the following:

- carry out community-based needs assessments and ensure that ICH is incorporated in all levels of risk reduction and emergency preparedness and response
- create a favorable environment to ensure the continued practices and the transmission of ICH elements
- provide resources and support for ICH operators and communities to develop and undertake safeguarding plans/measures to enhance the resilience of their living heritage
- facilitate information sharing on ICH safeguarding in emergency situations within and between affected States Parties and other stakeholders, such as NGOs, charities and humanitarian actors
- leverage the opportunity provided by the listing mechanisms under the 2003 Convention for promoting and enhancing the visibility of those ICH elements that contribute to preparing for, responding to and recovering from the impact of the COVID-19 pandemic.

The aim of the NICHE project (Nurturing Intangible Cultural Heritage for Entrepreneurship) is to promote entrepreneurship in the field of intangible cultural heritage by developing innovative training and education for a group of professionals (as well as potential professionals) to promote entrepreneurship, increase its competitiveness and maintain growth. The aim is to develop guidelines for increasing economic activity and entrepreneurship in sectors related to intangible cultural heritage.

The EU Commission has proposed several initiatives but there is not a common framework for professional skills of ICH operators in particular with reference to the ESCO system. The most frequent competencies defined in the Country Reports and would feed the design and development of training modules are the following:

EU Framework	Title of competence
DigComp ( <a href="https://ec.europa.eu/jrc/en/digcomp/digital-competence-framework">https://ec.europa.eu/jrc/en/digcomp/digital-competence-framework</a> )	1.2 Evaluating data, information and digital content
	1.3 Managing data, information and digital content
	4.2 Protecting personal data and privacy
	2.1 Interacting through digital technologies
	2.2 Sharing through digital technologies
	2.5 Netiquette
	2.6 Managing digital identity
EntreComp ( <a href="https://ec.europa.eu/jrc/en/publication/eur-scientific-and-technical-research-reports/entrecomp-entrepreneurship-competence-framework">https://ec.europa.eu/jrc/en/publication/eur-scientific-and-technical-research-reports/entrecomp-entrepreneurship-competence-framework</a> )	1.3. Vision
	1.4 Valuing ideas
	1.5 Ethical and sustainable thinking
	1.1 Spotting opportunities
	1.2 Creativity
	3.2 Planning and management
	3.5. Learning through experience

## Appendix A – Profile for EU (IHF asbl)



Institut de Haute Formation aux Politiques Communautaires

### A.1 Introduction

Europe's cultural heritage is a shared source of remembrance, understanding, identity, dialogue, cohesion and creativity. It encompasses a broad spectrum of resources inherited from the past in all forms and aspects. Cultural heritage is:

- tangible (castles, museums, works of art)
- intangible (songs, traditions, etc.)
- digital (born-digital and digitised)

It includes monuments, sites, landscapes, skills, practices, knowledge and expressions of human creativity. Collections conserved and managed by public and private bodies - such as museums, libraries and archives - and film heritage are also part of cultural heritage.

In particular, UNESCO<sup>1</sup> defines the “intangible cultural heritage” as “the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity...”.

Furthermore, the Convention includes five main categories where ICH is manifested:

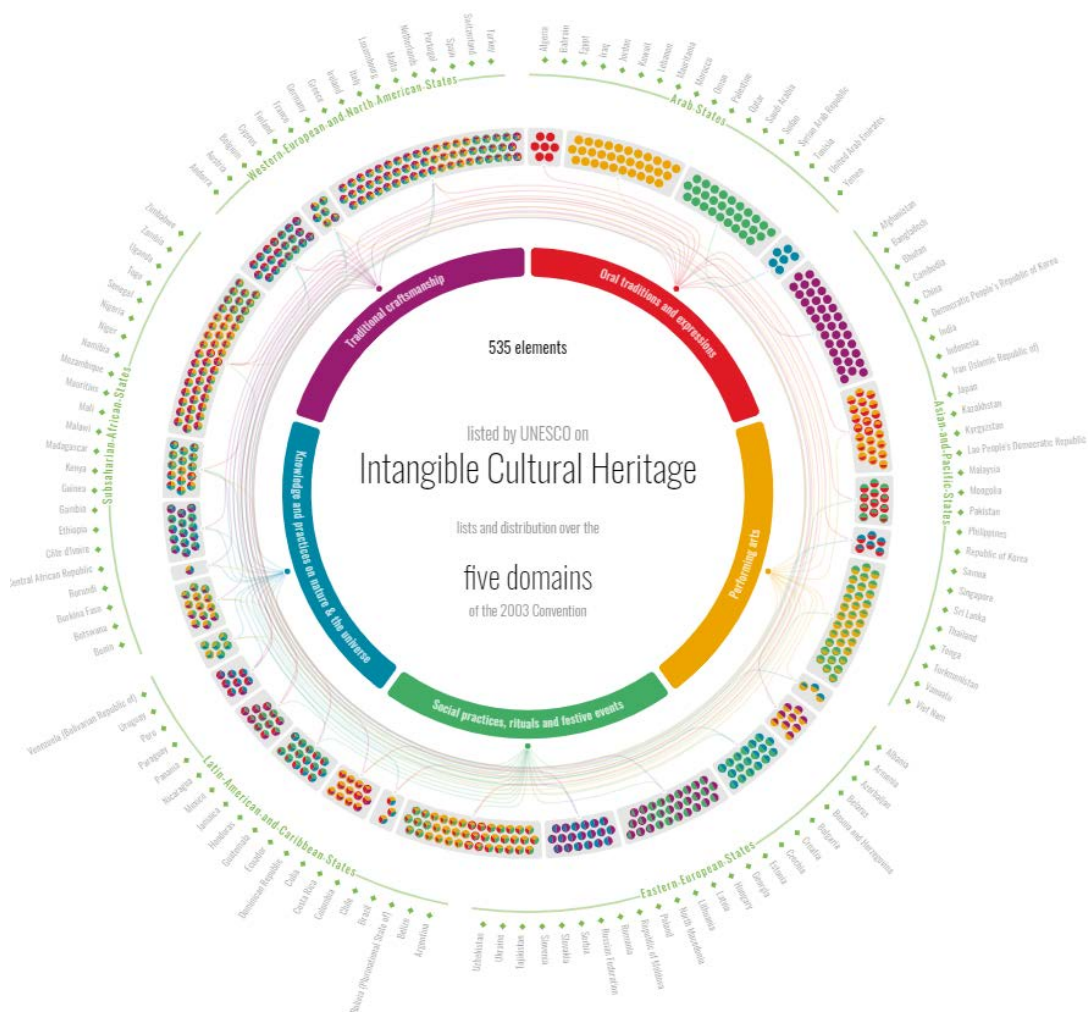
1. oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
2. performing arts
3. social practices, rituals and festive events
4. knowledge and practices concerning nature and the universe
5. traditional craftsmanship

<sup>1</sup> Art.2 *Convention for the Safeguarding of the Intangible Cultural Heritage*. UNESCO, 2003



At current stage, 126 practices from EU Countries are included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity<sup>2</sup>. Furthermore, UNESCO developed a very relevant online tool called “Dive into Intangible Cultural Heritage” which proposes a broader conceptual and visual navigation through around 500 elements inscribed on UNESCO’s Lists of the 2003 Convention. It explores the various elements across domains, themes, geography and ecosystems and makes it possible to visualize deep inter-connections among them.

### Exhibit 1. UNESCO Representative List of the Intangible Cultural Heritage of Humanity



Source: Dive into intangible cultural heritage, UNESCO

Concerning the EU institutions and ICH, their role is to assist and complement the actions of Member States. The importance of cultural heritage is clearly recognised in the Treaty on the Functioning of the European Union (art. 167) which defines

<sup>2</sup> <https://ich.unesco.org/en/lists>



1. the EU's role in ICH domain as encouraging cooperation between Member States and supporting the improvement of the “knowledge and dissemination of the culture and history of the European peoples” and the “conservation and safeguarding of cultural heritage of European significance”.
2. the role of the European Parliament in this context as one involving the adoption of incentive measures, together with the Council.

The specific nature of cultural heritage is recognised in Article 107 TFEU, which declares that state aid for the promotion of cultural heritage conservation shall be compatible with internal market rules if it does not affect trading conditions and competition<sup>3</sup>.

Furthermore, the EU defined a strategic framework for cultural heritage which consists of the following elements:

- European Commission Communication: “Towards an integrated approach to cultural heritage for Europe” (2014).
- New European Agenda for Culture (2018)<sup>4</sup>, which defines actions for protecting and promoting Europe's cultural heritage as a shared resource.
- The European Council 2019-22 Work Plan for Culture (2018), which sets out five main priorities for European cooperation in cultural policy-making, including sustainability of cultural heritage.
- The European Framework for Action on Cultural Heritage (2018), that captures and scales up the success of the European Year of Cultural Heritage 2018. It reflects the common set-up for heritage-related activities at European level, primarily in EU policies and programmes, and includes around 60 actions implemented by the European Commission in 2019 and 2020.

Concerning the COVID-19 crisis, Governments all over South-East Europe undertook measures in response to the pandemic to safeguard heritage or specifically ICH elements. The main measures consisted in governmental support such as,

- financial subsidies (e.g. grants and soft loans, wage compensations for sectoral workers, layoff, etc.)
- postponed taxes and rents
- methodological guidelines and recommendations
- generic sanitary measures such as social distancing

Other organizations related to ICH put place different initiatives supporting ICH activities through vouchers, online/virtual practices, facilitating ‘at home’ experiences, educational programs, etc.

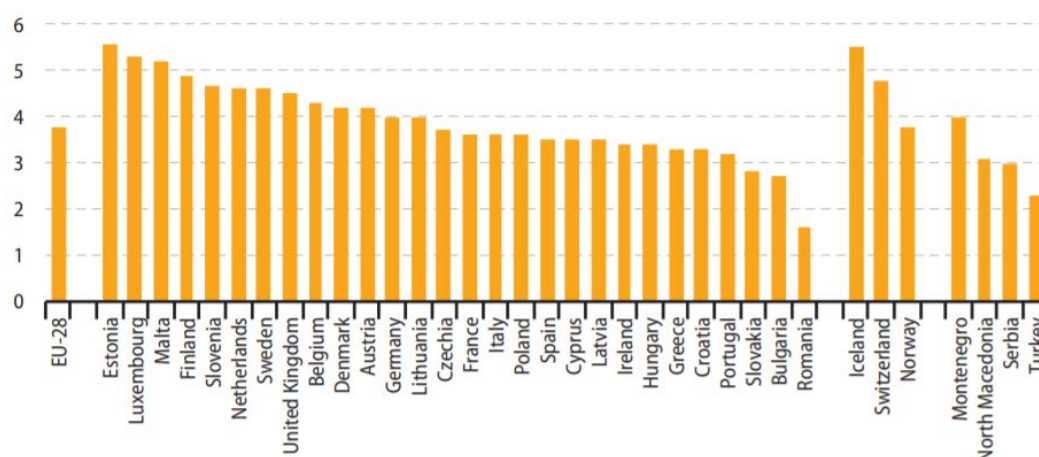
<sup>3</sup> Pasikowska-Schnass, M. “*Cultural heritage in EU policies*” European Parliamentary Research Service, 2018

<sup>4</sup> COM/2018/267 final

## A.2 Quantitative indicators on Intangible Cultural Heritage

Concerning cultural employment across the EU-28, there were 8.7 million people employed which equals to 3.8 % of the total number of persons employed within the whole of the EU-28 economy in 2018.<sup>5</sup>,

**Exhibit 2. Cultural employment, 2018 (% of total employment)**



Source: Eurostat

Exhibit 2. shows the cultural employment level in 2018 in the EU. In particular,

- Shares of cultural employment in total employment varied from 1.6 % in Romania to over 5.0% in Estonia, Luxembourg and Malta
- The EFTA countries of Iceland, Switzerland and Norway recorded shares of cultural employment that were equal to or above the EU-28 average (3.8%)
- three of the candidate countries (North Macedonia, Serbia and Turkey), recorded shares that were below the EU-28 average (Montenegro was an exception, 4.0%)
- There was a small but steady increase in EU-28 cultural employment from 2013 to 2018
- In 2018, there were 8.7 million people in cultural employment, 639,000 more than in 2013, equivalent to an overall increase of 8%

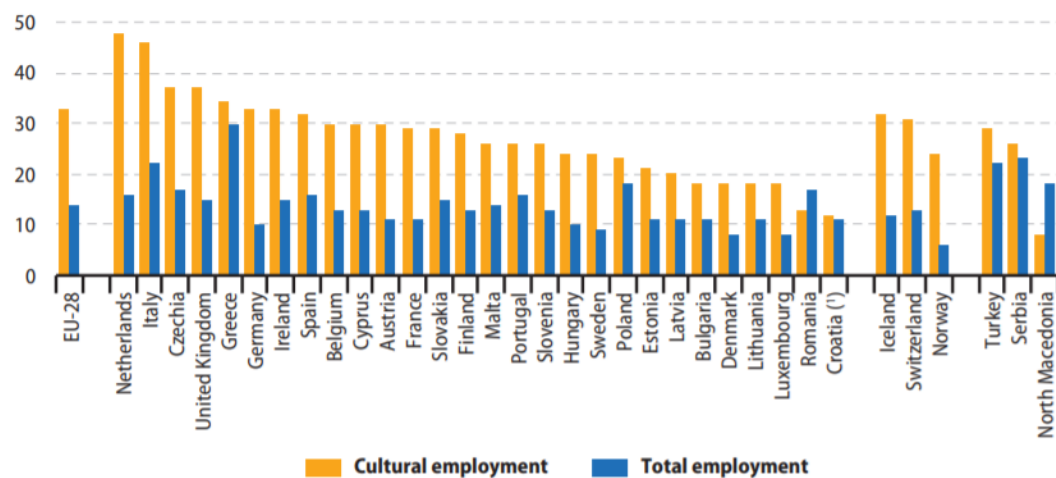
The share of cultural employment in total employment increased between 2013 and 2018 in the majority of the EU Member States. Statistics and data do not have the level of granularity that allows to distinguish between employment in the cultural sector and the specificity of employment dynamics in the “Intangible Cultural Sector”. Nonetheless, those data remain a good proxy to gauge the trends and dynamics of the ICH within the broader sector of “culture”. The largest increase was recorded in Malta, where the share of cultural

<sup>5</sup> Cultural employment includes all persons working in economic activities that are deemed to be cultural, irrespective of whether the person is employed in a cultural occupation



employment rose from 4.2% to 5.2%. An increasing trend in the same period was registered also in Spain (+125,000 persons), the United Kingdom (+117,000) and Poland (+93,000): together they accounted for more than half (52 %) of the total increase in EU-28 cultural employment during the 2013-2018 period<sup>6</sup>. Furthermore, Cultural employment is characterised by a high rate of self-employment as outlined in Exhibit 3 below. This reflects the independent and specialised nature of many occupations in the cultural sector<sup>7</sup> (e.g. authors, performing artists, musicians, painters and sculptors, or crafts people).

**Exhibit 3. Share of the self-employed in cultural employment and in total employment, (2018)**

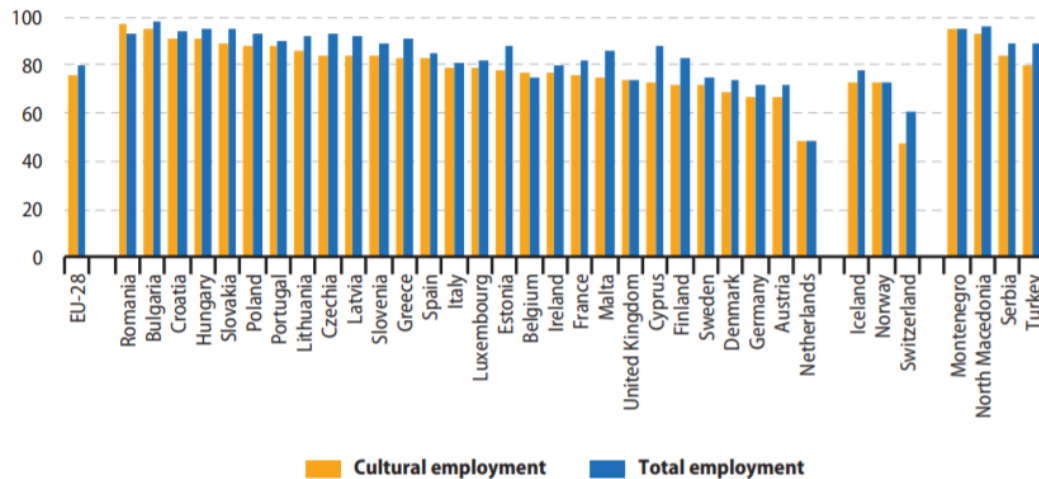


Source: Eurostat

**Exhibit 4. Share of people working on a full-time basis in cultural employment and in total employment, (2018)**

<sup>6</sup> EUROSTAT “Culture statistics – 2019 Edition”

<sup>7</sup> EUROSTAT “Culture statistics – 2019 Edition”

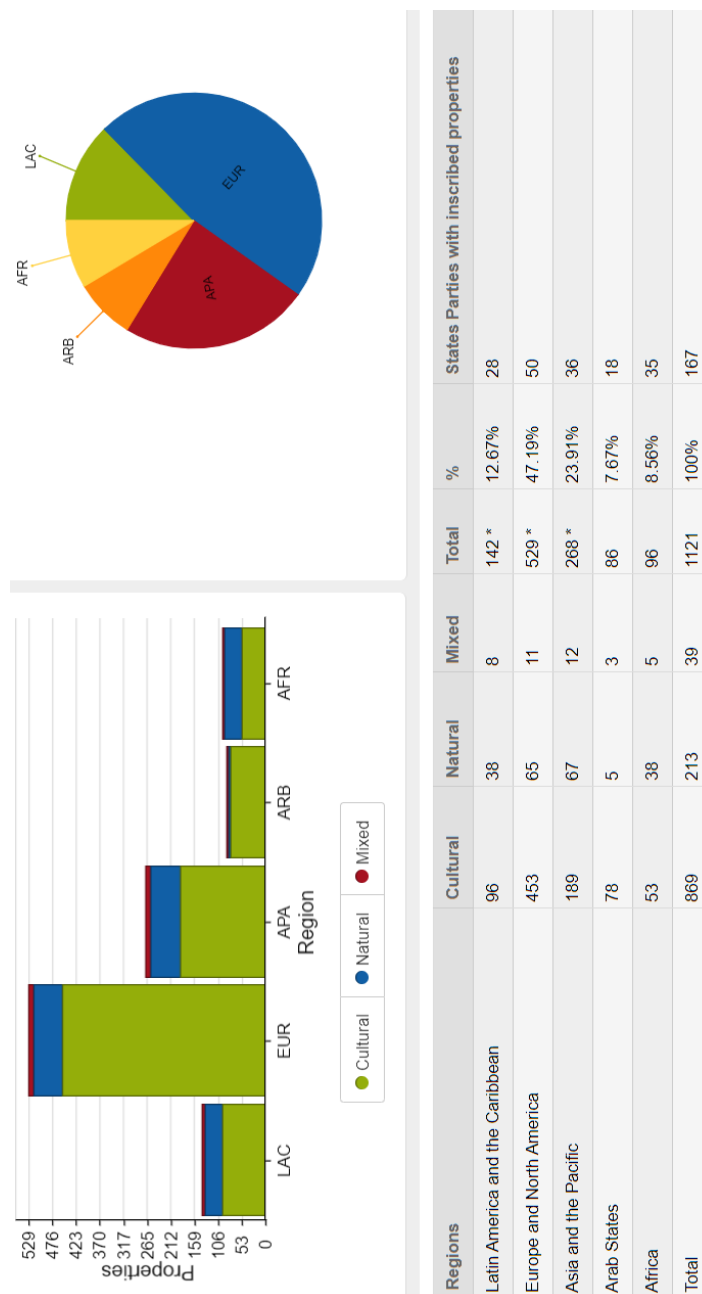


Source: Eurostat

A lower proportion of people working in the field of culture were employed on a full-time basis than the average share of full-time employment across the whole of the EU-28 economy. This could be explained, at least in part, by a number of cultural jobs being characterised by self-employment/freelancing and job flexibility, which may result in job insecurity and considerable variations in income over time.

### A.3 Qualitative indicators on ICH sector

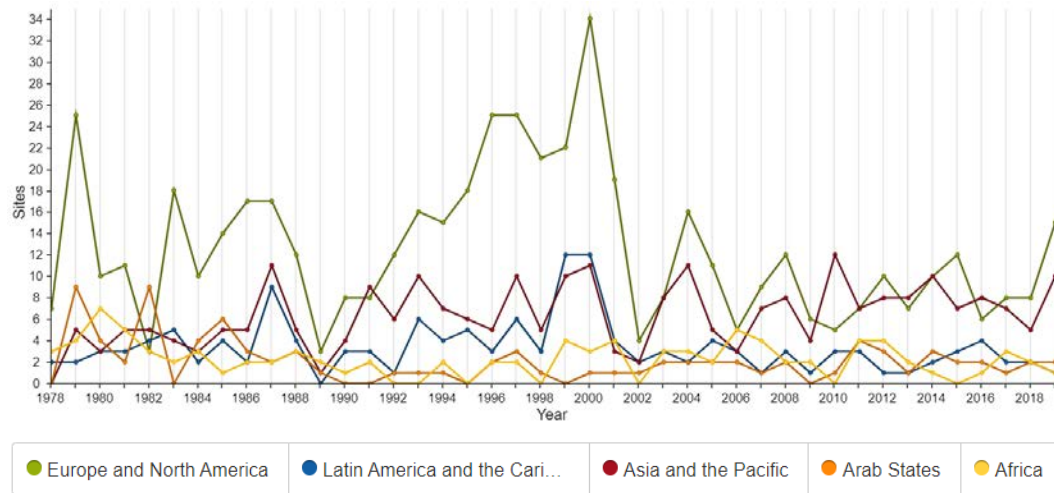
**Exhibit 5. Number of World Heritage Properties by region**



Source: UNESCO

Compared with the other Continents, Europe (together with North America) appears as the region with the most important number of heritage properties, as described in Exhibit 5 above. This trend is confirmed also by the trends of yearly registrations of World Heritage properties per year by region as depicted in Exhibit 6 below. [reference to exhibit 5 & 6]

## Exhibit 6. Number of World Heritage Properties by region



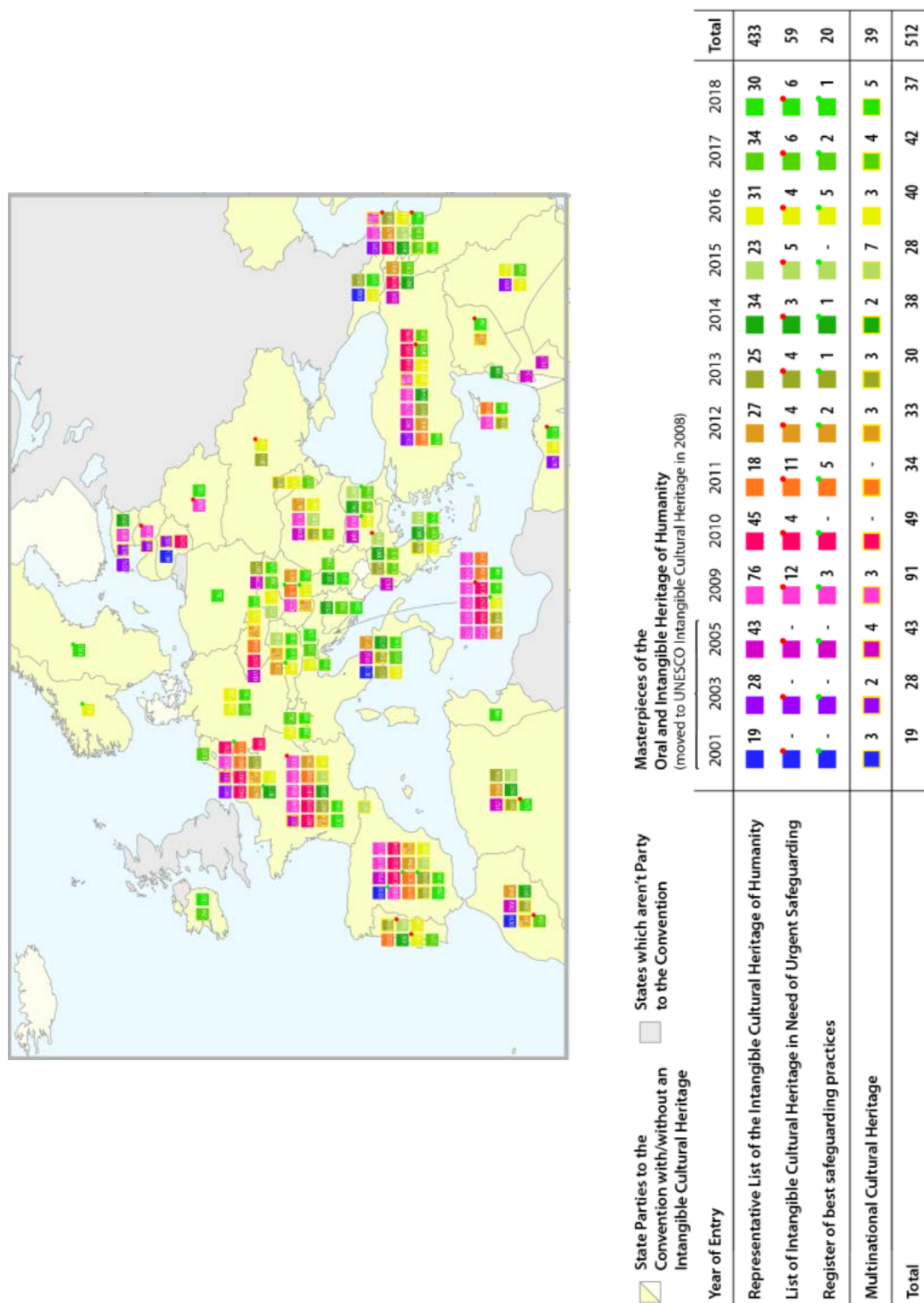
Source: UNESCO

Exhibit 7 below describes the ICH distribution in the European Countries: based on the picture we can underline four main aspects:

- Concerning the list of ICH, most of the Mediterranean countries registered new entries almost annually in the period 2001-2018
- There are few cases of ICH in need of urgent safeguarding. This underlines a high level of attention with respect to protection activities
- Baltic Countries are very active in Multinational Cultural Heritage

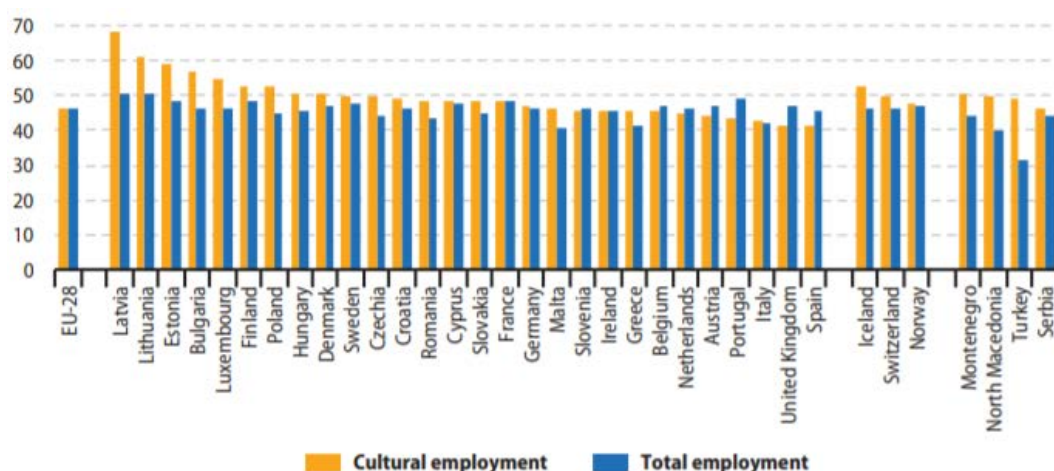
In 2018, women accounted for a lower share (46.1%) of EU-28 cultural employment than men, as described in Exhibit 8 even further below. Also in this instance, the data are aggregated for the whole cultural sector, without distinguishing between cultural sectors and without providing specific reference to the Intangible Cultural Sector. Nonetheless, those data are a valid reference to monitor the gender dimension of employment in the cultural sector, including the ICH. The proportion of women in the cultural workforce was nearly the same as the average share of women in employment across the whole of the economy (46.0%). The situation was somewhat different when analysing the relative shares of women and men in cultural employment across the EU Member States.

## Exhibit 7. UNESCO Intangible Cultural Heritage in the EU (2019)



Source: UNESCO

## Exhibit 8. Share of women in cultural employment and in total employment, 2018



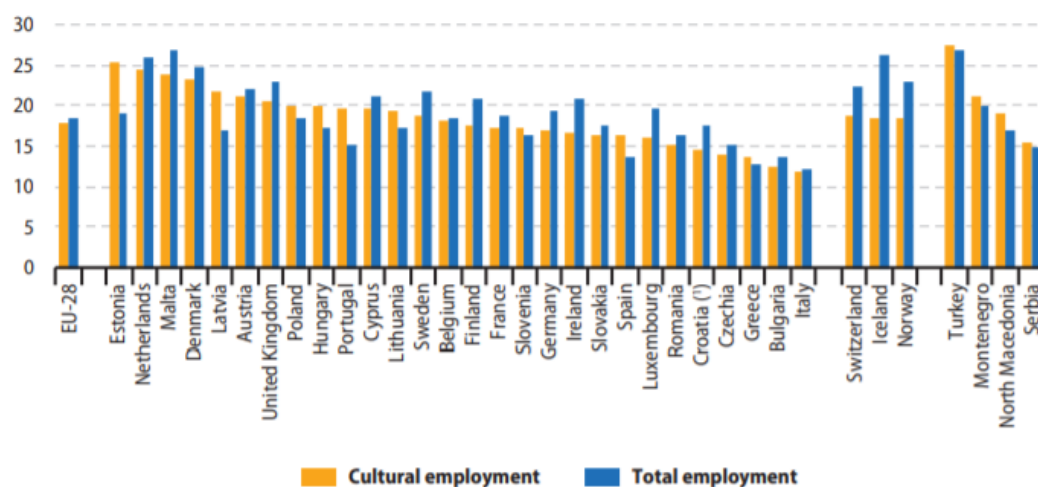
Source: Eurostat

In particular:

- The Baltic Member States recorded the highest female shares of cultural employment, with a peak of 68% in Latvia, 61% in Lithuania and 59% in Estonia
- Bulgaria, Luxembourg, Finland, Poland, Hungary and Denmark were the other Member States where women occupied a majority of cultural employment
- The share of women was lowest in three southern Member States (Spain, Italy, Portugal).

Furthermore, across the EU-28, there were 1.6 million young people (aged 15 to 29 years) who were working in the field of culture in 2018, as per Exhibit 9 following. They represented almost one fifth (17.9 %) of total cultural employment; this proportion was similar to the average share of all young people in the whole economy (18.4 % of total employment).

## Exhibit 9. Share of young people (15-29) in cultural employment and in total employment, 2018

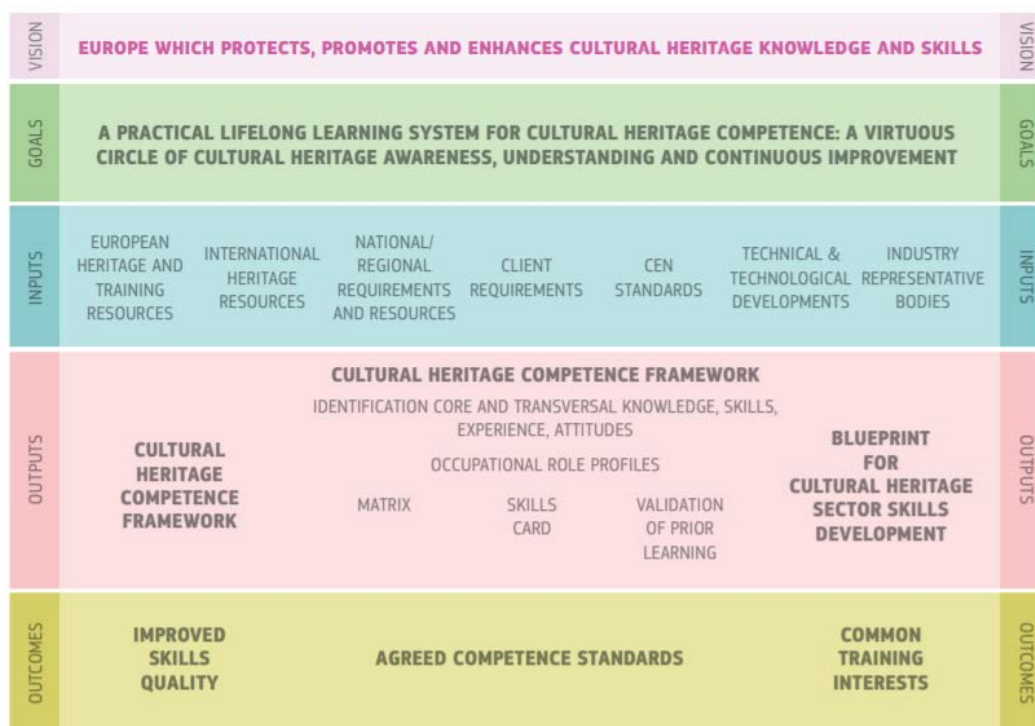


Source: Eurostat



## A.4 Opportunities: training available and operational tools

Exhibit 10. Suggested main elements of a competence framework<sup>8</sup>



Source: OMC

In 2017, the European Commission developed a set of guidelines included in the “The Blueprint for Sectoral Cooperation on Skills” which outlines a new process that offers the potential to obtain European funding to address lifelong learning requirements in cultural heritage. In the case of cultural heritage, such work requires:

3. statistics to be gathered and analysed to illustrate the market for education and training
4. public and private sector stakeholders within the cultural heritage sector, or connected to it, to agree to adopt a European-wide competency framework and a strategy to implement it<sup>9</sup>.

This initiative was introduced as for the lack of national or common initiatives to define a specific set of skills for cultural heritage operators irrespectively from their level of education.

<sup>8</sup> OMC Working Group of Member States’ Experts, “Fostering Cooperation in the EU on Skills, Training and Knowledge Transfer in Cultural Heritage Professions”, December 2018

<sup>9</sup> European Commission, “Blueprint for Sectoral Cooperation on Skills – responding to skills mismatches at sectoral level”, 2017

## Good Practice / Case Study / Example

Within the literature review we have identified a few good practices that bring successful examples in the framework of EU experiences that should be implemented at systemic level. Those examples are still isolated and require public intervention with funding and other financial tools to encourage proactive initiatives with high impact that reach directly the target group, beneficiaries and stakeholders as in the case of NICHE. In particular, we have identified nine initiatives as follows:

Country / Initiative	Description
- / UNESCO Capacity Building	The capacity-building programme was put in place in 2009 to support countries in safeguarding their intangible cultural heritage and harness its potential for sustainable development, while promoting broad public knowledge and support for the Convention. It takes an inclusive approach to ensure the widest possible participation of all relevant stakeholders, especially relevant community groups, in the design and implementation of safeguarding activities. The programme aims at develop community-based inventorying and safeguarding methods, support the ability of States to effectively implement the convention, integrate the safeguarding of intangible cultural heritage into sustainable development plans, policies and programmes at all levels, strengthen institutional frameworks to help safeguard intangible cultural heritage, enhance monitoring for the implementation of the Convention. See: <a href="https://ich.unesco.org/en/capacity-building">https://ich.unesco.org/en/capacity-building</a>
Austria / European Heritage Academy	In the framework of the EU project MODI-FY, BHÖ launched an internationally certified programme for further education and training in heritage preservation. The programme, which is based on practical experience, targets all types of occupational groups working with historic buildings. Officially, the European Heritage Academy opened its doors in December 2017, when the first modules were offered to the public. See: <a href="https://www.european-heritage-academy.eu/">https://www.european-heritage-academy.eu/</a>
Croatia / Safeguarding intangible cultural heritage, House of Batana, Rovinj	The Batana Ecomuseum is a successful example of how practical and theoretical knowledge has been transferred, not only to the local community, practitioners and future ICH bearers, but also on different levels and in different directions. This includes practitioners to experts, local to state government, and vice versa. Practitioners have thereby become managers of culture, while experts develop sensitivity towards the needs of local communities when working on the safeguarding and sustainability of cultural heritage. See: <a href="http://batana.org/en/home/">http://batana.org/en/home/</a>



Spain / The Heritage School of Nájera, Spanish Institute for Cultural Heritage	<p>The Spanish Institute of Cultural Heritage (IPCE), part of the Spanish Ministry of Education, Culture and Sports, runs the Heritage School of Nájera. The school delivers courses aimed at different educational and professional levels in the field of conservation and restoration of cultural property.</p> <p>Courses include:</p> <ul style="list-style-type: none"> <li>• Tangible Heritage: Technical Conference and Course on the Protection of Cultural Heritage in Emergency Situations. National Plan for Emergencies and Risk Management in Cultural Heritage.</li> <li>• Intangible Heritage: Musical Instruments and Sound Records – Collections, Preservation and Exhibition.</li> <li>• Tangible and Intangible Heritage: Course on Traditional Lime Production (Craftsmanship) and its Uses for Heritage Conservation. UNESCO Heritage (Moron de la Frontera, Seville (Spain).</li> </ul> <p>See: <a href="https://ipce.mecd.gob.es/formacion/escuela-de-patrimonio-historico-de-najera.html">https://ipce.mecd.gob.es/formacion/escuela-de-patrimonio-historico-de-najera.html</a></p>
Portugal / CEARTE: Professional School for Craftspeople and Heritage	<p>As a VET centre for specialised training in the areas of handicrafts and heritage, CEARTE runs activities in partnership with more than 100 entities around the country. These include professional training, recognition and validation of skills, and promotion of entrepreneurship and innovation, and they are aimed at individuals, micro enterprises and other economic agents in the cultural, creative and heritage sectors, particularly the crafts sector. CEARTE supports technological training, and technical support and innovation, for creators of crafts, local products and endogenous resources, whatever their age.</p> <p>See: <a href="https://www.youtube.com/watch?v=gqPY7_qj9Cg">https://www.youtube.com/watch?v=gqPY7_qj9Cg</a></p>
Slovakia / The National Occupational Framework	<p>Slovakia is building the National Occupational Framework and the National Framework of Qualifications, which will help to harmonise the needs of the labour market with the educational system by defining and describing the national standards for each profession. There are 35 professions related to cultural heritage, including emerging professions such as museum and gallery educators or data curators. Slovakia is developing these systems so as to establish effective dual education, in which theoretical and practical formal education in secondary schools will complement each other fully.</p> <p>See: <a href="https://www.sustavapovolani.sk/sektorova_rada-34">https://www.sustavapovolani.sk/sektorova_rada-34</a></p>

## A.5 Needs: skill gaps and needs assessment

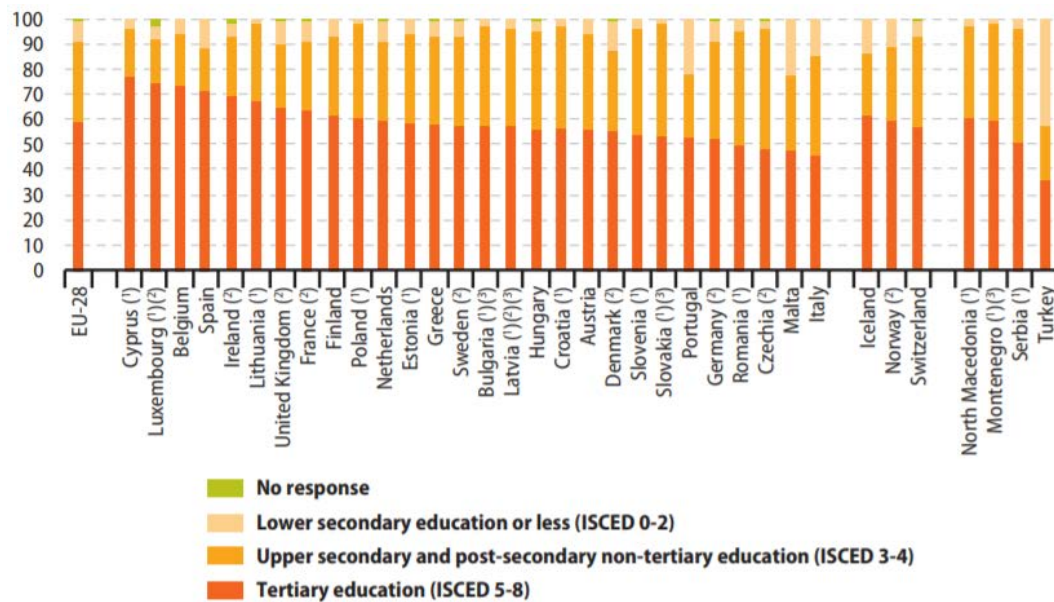
In 2018, almost 59% of the EU-28 workforce in the field of culture had a tertiary level of educational attainment<sup>10</sup>, while only 8 % had completed at most a lower secondary level of

<sup>10</sup> as defined by the international standard classification of education (ISCED) levels 5-8.

educational attainment, leaving one third (33%) of the EU-28's cultural workforce with an upper secondary or post-secondary non-tertiary level of educational attainment, as described by Exhibit 11.

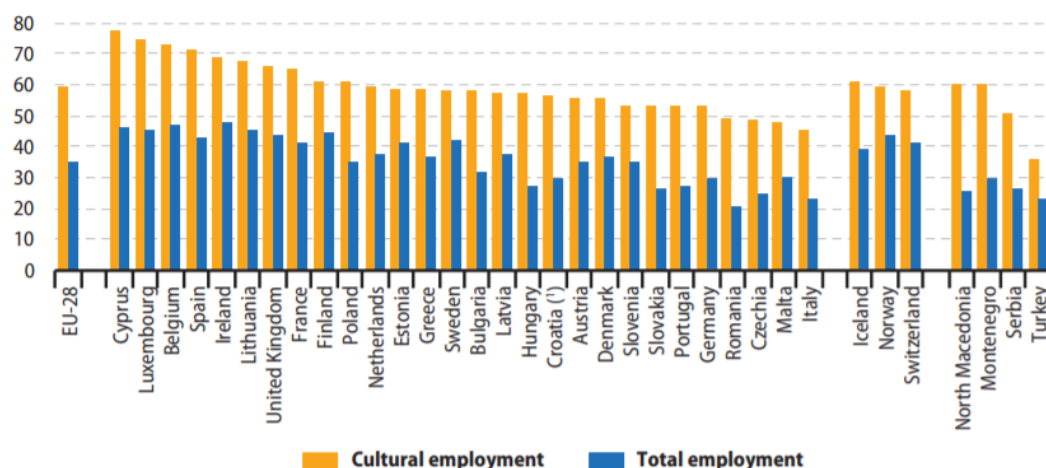
**Exhibit 11. Cultural employment, by level of educational attainment, 2018**

(% of cultural employment)



Source: Eurostat

**Exhibit 12. Share of people with a tertiary level of educational attainment in cultural employment and in total employment, 2018**



Source: Eurostat

This particular trend allows to determine that one of the most characteristic features of cultural employment is its relatively high propensity to employ people with a tertiary level of educational attainment. This is confirmed by the share of people with a tertiary level of educational attainment in cultural employment compared with total employment.

The Eurostat data do not distinguish between the different spheres of the cultural sector, so there are no disaggregated data for the segment of Intangible Cultural Heritage; yet, they give a reliable proxy to take stock of the situation in the overall cultural sector, including ICH.

The above figures underline one of the already mentioned particular needs of the ICH sector to achieve greater involvement of operators not necessarily coming from HE. This confirms the topics and domains defined at NICHE preparation level. The partnership should develop accessible and easy-to-use tools and training devoted to empowering ICH operators which have different levels of education, with a specific focus on those who are not equipped with the necessary skills. This is also confirmed by OMC through the “Cultural heritage lifelong learning matrix”<sup>11</sup> which mixes the core cultural heritage competences with the related professional skills depending on profession, area and level of activity.

**Table 1: Suggested core cultural heritage competences**

Core competences	Associated skills depending on profession, area and level of activity (requirements vary per profession and level of practice)
1. Cultural heritage purpose and context in which the profession operates	<ul style="list-style-type: none"> <li>• Know the history of the cultural heritage sector and context of the specific profession</li> <li>• Be conversant in international cultural heritage philosophy, theory and principles on which our understanding of values and significance is based</li> <li>• Have a deep understanding of how local, national, European and global cultural expressions influence each other, and be mindful of the evolving purpose and role of cultural heritage for users and society</li> <li>• Acknowledge the importance of cultural diversity and the need to identify and value the specificity of each heritage resource, which can influence the applicability of universal values or philosophical concepts</li> <li>• Be aware of and respect intangible associations related to the specific profession: language, folklore/superstitions and geographical or topographical connections</li> <li>• Be aware of the place of cultural heritage in sustainable</li> </ul>

<sup>11</sup> OMC Working Group of Member States’ Experts, “Fostering Cooperation in the EU on Skills, Training and Knowledge Transfer in Cultural Heritage Professions”, December 2018

	development and practise ethical material-resource management
2. General cultural heritage profession requirements	<ul style="list-style-type: none"> <li>• Comply with international best practice requirements for the specific profession and uphold the ethical requirements of its representative bodies</li> <li>• Understand the legal and regulatory standards of the sector (national and European)</li> <li>• Have a well-developed critical capacity to evaluate positive and negative changes that are generated externally and internally, as well as developments in sector norms</li> <li>• Be able to handle value conflicts and ethical dilemmas</li> <li>• Recognise the importance of interdisciplinary collaboration in cultural heritage by routinely engaging in knowledge exchange</li> <li>• Conduct business in a legal manner</li> </ul>
3. Cultural heritage specialist subject competences	<ul style="list-style-type: none"> <li>• Have a deep understanding of materials science, and the technical knowledge and skills required of the profession</li> <li>• Be able to expertly use traditional and modern tools</li> <li>• Understand materials hazards and comply with relevant health and safety requirements, without endangering the fabric/focus</li> <li>• Be expert in assessing material condition and/or health of tradition, and the likely intrinsic and external influences on condition</li> <li>• Produce accurate technical and material descriptions</li> <li>• Stay up to date with, and participate in, sector research</li> </ul>
4. Cultural heritage specialist intervention competences	<ul style="list-style-type: none"> <li>• Expertly carry out risk and impact assessments and make recommendations</li> <li>• Expertly undertake diagnostic investigations to identify causes</li> <li>• Identify and evaluate potential interventions and their tangible and intangible effects, including possible ethical implications of decisions</li> <li>• Measure impact/quality control at all stages</li> <li>• Upon completion of work, assess further actions/care</li> <li>• Advise on preventive conservation measures, including mitigation of potential climate and other sustainability impacts</li> <li>• Be skilled in disaster planning and management</li> <li>• Advise on enhancement or other measures to promote meaning and value.</li> <li>• Identify need for and conduct applied research</li> <li>• Proactively analyse own past work and apply lessons learned</li> </ul>
5. Core communication competences	<ul style="list-style-type: none"> <li>• Have well-developed pedagogical skills including supervision and guidance of apprentices/trainees/graduates and mentoring of others</li> </ul>

- Clearly and respectfully negotiate courses of action with stakeholders
- Convey expert technical information effectively
- Provide easily understood advice to non-specialists (written and spoken), including when carrying out peer reviews of draft material
- Draft clear and thorough statements, reports, plans and treatment proposals
- Maintain a high standard of recording and technical reporting
- Present work to specialist and non-specialist audiences clearly and coherently and prepare to a high standard for publishing/promotion
- Represent the profession in a dignified manner, including through international networking, as appropriate, to further the aims of cultural heritage
- Have and maintain a highly developed capacity for critical thinking by continually seeking and expert and non-expert inputs from outside the sector
- Communicate clearly with the public and engage empathically in awareness raising

#### 6. Transversal competences

- Strategic Planning
- Prospective Thinking
- “Heritage Mediation” communication, engagement and advocacy
- Specialisation or multitasking are constitutive of the cultural sector
- Facilitation
- Advocacy

This set of skills is referred to high-level specialists in the field of cultural heritage: we believe that this methodological approach should be taken into account in the development of the NICHE training contents. In particular, a specific correlation can be defined between the 5 domains of skills and the different topics that we have identified at proposal preparation, as shown in Table 2 on the next page.

Currently, in the EU one of the main issues is about quality assurance in professional training. Few European countries have drawn up occupational/professional profiles for the heritage sector, leaving educators without a benchmark or standard to ensure that curriculum content matches international best practice. The quality of cultural heritage practice is at risk without standards for professional competence, and assessment frameworks for education and training. Moreover, because the European standards

developed in the field of conservation are not widely known among heritage professionals, they are often not specified or used<sup>12</sup>.

**Table 2: Matching Cultural heritage lifelong learning matrix with NICHE Training topics**

<b>1. Cultural heritage purpose and context in which the profession operates</b>	The “what, where, and how” of Intangible Cultural Heritage: understanding the 5 ICH domains and ICH manifestations and expressions. Benchmark the ICH operator/ professional profile already described, against the Occupations listed in the ESCO platform and are relevant to the ICH operator
<b>2. General cultural heritage profession requirements</b>	Key principles of ICH safeguarding Digital Competencies
<b>3. Cultural heritage specialist subject competences</b>	Financial and Management competencies Strategic Planning & Thinking, Prospective Thinking, Shared Stewardship
<b>4. Cultural heritage specialist intervention competences</b>	Unlocking the socio-economic potential of ICH: how to leverage intangible assets Specific skills gap and competencies needed for ICH operators / professional profiles
<b>5. Core communication competences</b>	Communication and Knowledge Transfer

As the profession of “ICH Operator” is an emerging one, it is at times challenging to clearly define the boundaries of the occupational profile, set of skills, competences and knowledge required and ultimately the type of training that can accommodate those profiles and capacity requirements. The nature of “intangible” also challenges the traditional methods of skill analysis and training need assessments, due to the multifaceted variations and different dimensions of ICH.

This report draws from valuable inputs from existing literature on the topic, primarily the results of the “Brainstorming Report towards an integrated approach to cultural heritage for Europe” that also puts forward a reliable prospectus on “skills, training and knowledge transfer for traditional and emerging heritage professions”.

Such report is the result of a structured Brainstorming Session organised through the Voices of Culture process, a Structured Dialogue platform between the European Commission and

<sup>12</sup> UNESCO, Report. *14th Annual Meeting of the South-East European Experts Network on Intangible Cultural Heritage*, 26<sup>th</sup> June 2020



the cultural sector represented by more than 30 stakeholders coming from cultural associations, NGOs, and other bodies

## A.6 Challenges

### Educational gap

To date, there is a lack of formal education programmes for most of the heritage professions. This concerns both the HE and the VET systems. Education in general is becoming more theoretical instead of practical, both for crafts and in academic programmes (even those training conservators). Cultural heritage professional training often allocates less time to teaching practical skills. Other issues include a lack of focus in heritage courses on

- digital skills
- interdisciplinary working and decision-making skills
- design, assessment and review of innovative solutions

Another important gap is the poor correlation and cooperation between academic training and the heritage competence requirements of the labour market. The fact that the education system throughout the EU favours academic training over vocational, and that academic programmes generally allocate less time to practical skills, makes the gap between the two groups bigger. This bias exacerbates social preferences for academic qualifications over vocational ones<sup>13</sup>.

### Digitalisation and new technologies

The cultural heritage sector must be aware that many manual skills are gradually being replaced with digital skills (e.g. drones, geo-spatial imaging, laser scanning, 3D printing) and increased standardisation. This can have a negative effect on the transfer of knowledge of traditional skills and the social standing associated with the roles that require these skills. The questions of authenticity, ambiguity, administrative costs, value for the public and use of digitalisation and digitisation are seldom raised or debated. The potential impact of open access to digital film, and digital reproduction and distribution, may threaten the integrity of local crafts and immaterial property. This is because handmade, unique artefacts that bear the marks of their creation and associated traditions may be replaced by numerous replica items that are divorced from their cultural context.

<sup>13</sup> OMC Working Group of Member States' Experts, *"Fostering Cooperation in the EU on Skills, Training and Knowledge Transfer in Cultural Heritage Professions"*, December 2018

## Post pandemic reactivation

To support the reactivation of ICH after the COVID-19 pandemic, relevant challenges that need to be addressed are the following:

- carry out community-based needs assessments and ensure that ICH is incorporated in all levels of risk reduction and emergency preparedness and response
- create a favourable environment to ensure the continued practices and the transmission of ICH elements
- provide resources and support for ICH operators and communities to develop and undertake safeguarding plans/measures to enhance the resilience of their living heritage
- facilitate information sharing on ICH safeguarding in emergency situations within and between affected States Parties and other stakeholders, such as NGOs, charities and humanitarian actors
- leverage the opportunity provided by the listing mechanisms under the 2003 Convention for promoting and enhancing the visibility of those ICH elements that contribute to preparing for, responding to and recovering from the impact of the COVID-19 pandemic.<sup>14</sup>

## Reduction of public funding and commercial pressure on training availability

When economic circumstances are not favourable (e.g. during the COVID-19 crisis), training courses organised by commercial providers can collapse. The financial pressure on heritage organisations often requires them to prioritise economic results over training employees in conservation and ensuring knowledge is transferred within the workforce and to the public. Even for state heritage organisations, results based on quantity (such as number of visitors or profit) are easier to calculate than outcomes based on quality (such as standards of excellence). As the sector is less economically attractive for young people to work in, given the lower social status of vocational careers, it has a low inflow of professionals and no continuity in skill transfer due to a lack of generational replacement. A reliance on internships and volunteers cannot substitute long-term posts, which build up valuable knowledge of best practices.

## A.7 Trends

In order to prepare for the European Year of Cultural Heritage that took place in 2018, a special Eurobarometer survey was dedicated to cultural heritage in September-October 2017. Its goal was to collect information on the attitudes and opinions of people living in EU

<sup>14</sup> UNESCO, Report. *14th Annual Meeting of the South-East European Experts Network on Intangible Cultural Heritage*, 26<sup>th</sup> June 2020

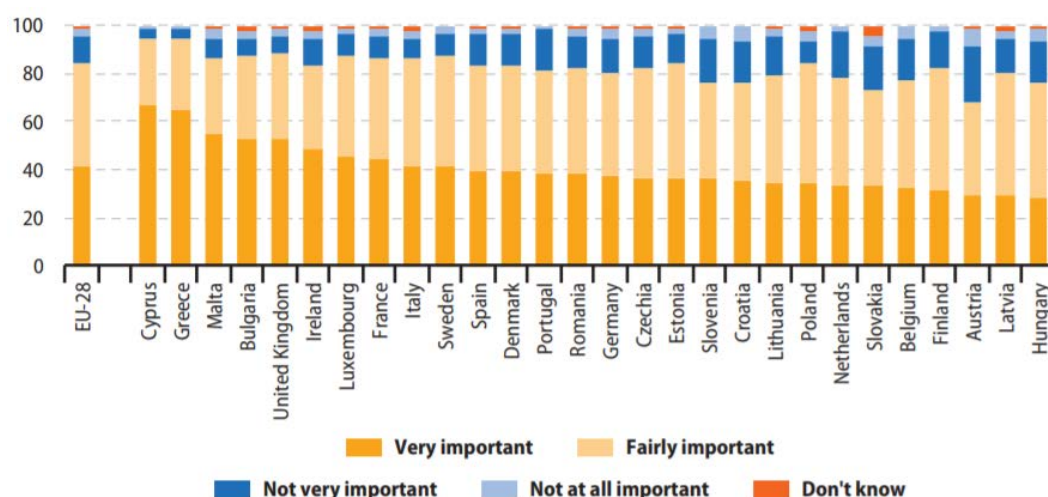


Member States regarding cultural heritage. Selected questions were focused on people's feelings towards cultural heritage: in particular, they were asked "How important do you think cultural heritage is for you personally?"<sup>15</sup>. Responses are positive in all member countries with a higher focus in southern European countries with a greater historical and cultural tradition and the fact that they have kept many cultural sites and traditions intact.

Exhibit 13 underlines that Europeans are fair enough aware of the importance of cultural heritage in the EU. Among the EU Countries different levels of awareness are registered and people from the Mediterranean area are more aware as for the direct impact that cultural heritage produces in their daily life.

The other interesting trend concerns the cultural employment which reaches satisfactory levels among people with a high level of education. This means that ICH and cultural heritage related professions require high level skills for the particular importance and complexity of the daily activities. On the other hand, there is a lack of support for people who do not have an academic preparation but are active in the promotion and support of ICH activities and traditions. This includes also youth people as ICH promotion and safeguarding can represent an entry point into the labour market considering that Europe is the continent with the highest number of properties in cultural heritage.

**Exhibit 13. Self-reported importance of cultural heritage, September-October 2017 (%)**



Source: Special Eurobarometer 466, 2017

In terms of training available, different examples have been collected within the EU countries and international institutions devoted to the safeguarding of cultural heritage. The EU Commission has proposed several initiatives but there is not a common framework for professional skills of ICH operators in particular with reference to the ESCO system.

<sup>15</sup> EUROSTAT "Culture statistics – 2019 Edition"

## A.8 Conclusions

Europe is one of the richest continent in terms of ICH properties: more than 126 elements are included in the UNESCO list that defined the concept of ICH ratified by many member states. The importance of cultural heritage has also been recognised in the Treaties (Articles 107 and 167 TFEU) and several recent initiatives of the European institutions demonstrate the attention paid to safeguarding and protecting it.

In terms of cultural employment<sup>16</sup> there was a small but steady increase in EU-28 between 2013 and 2018 and this refers mainly to self-employment activities with low levels of involvement of women and young people: this underlines the high propensity to employ people with a tertiary level of education. Despite the presence of high-level specialisation programmes in cultural heritage management (above all UNESCO's Capacity Building programme) these still appear to be scarcely accessible, too expensive and not linked to national programmes. This is confirmed by the fact that our literature review confirms the lack of national or common initiatives to define a specific set of skills for cultural heritage operators irrespectively from their level of education.

Concerning the main challenges for the ICH sector and ICH operators, we have identified four main trends:

1. Educational gap
2. Digitalisation and new technologies
3. Post pandemic reactivation
4. Reduction of public funding and commercial pressure on training availability

Based on the “Cultural heritage lifelong learning matrix”<sup>17</sup> we have confirmed the topic defined at preparation level. The training topics to be developed by NICHE will be in full compliance with the EQF and aligned to the Framework levels 3 to 5.

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<sup>16</sup> EUROSTAT elaboration

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## Appendix B – Profile for Greece (HOU)



### B.1 Introduction

The Convention for the Safeguarding of the Intangible Cultural Heritage<sup>1</sup> defines intangible cultural heritage as *“the practices, representations, expressions, knowledge and skills – including the instruments, objects, artefacts and cultural spaces associated with them – which communities, groups and individuals recognize as part of their cultural heritage. This intangible cultural heritage is transmitted from generation to generation and is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity”*.

According to Article 11 of the Convention, each State Party is required to take the necessary measures to ensure the safeguarding of the intangible cultural heritage. Recognizing that States will take different approaches to inventorying, the Convention continues that States Parties are obliged to create one or more inventories of the intangible heritage present in their territory, and shall update them regularly (Article 12). While Articles 11 and 12 are more prescriptive than other Articles in the Convention, they still provide enough flexibility for a State Party to determine how it will prepare its inventories. States are free to create their inventories in their own fashion. However, intangible heritage elements should be well defined in the inventories to help put safeguarding measures into practice. “As early as 2002, the Greek state has adopted the term ‘intangible cultural goods’ in order to establish the safeguarding of the cultural heritage that until then was described as “traditional and modern folk culture”<sup>2</sup>.

Specifically, in the Law 3028/2002 ‘Protection of Antiquities and the Cultural Heritage in general’<sup>3</sup> (Official Government Gazette 153 A / 28.6.2002) it is stated that: ‘as intangible cultural goods will be considered the expressions, practices, knowledge and information, such as myths, customs, oral traditions, dance, rituals, music, songs, skills or techniques which constitute testimonies of the traditional, folk and literary culture’ (Article 2 (e)).

About a year later, on the 17th October 2003, the Convention for the Safeguarding of the Intangible Cultural Heritage was adopted by UNESCO. The Convention goes one step further than the Greek law, giving priority to the bearers of the elements of the intangible cultural

<sup>1</sup> The Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) 2003:  
<http://www.unesco.org.cy/DocumentStream.aspx?ObjectType=Document&ObjectID=48>



heritage (communities). Article 2 (1) of the Convention defines intangible cultural heritage as ‘the practices, representations, expressions, knowledge, skills- as well as the instruments, objects, artefacts and cultural spaces associated therewith- that communities, groups and, in some cases, individuals recognize as part of their cultural heritage’.

Greece ratified the Convention in 2006, and so far (September 2017) it has been ratified by 175 states.







Finally, according to Presidential Decree No 104 “Organization of the Ministry of Culture and Sports” (Official Government Gazette 171 / A / 28-6-2014), responsible for the implementation in Greece of the International Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003) is the Hellenic Ministry of Culture and Sports, in particular the Directorate of Modern Cultural Heritage, which belongs to the General Directorate of Antiquities and Cultural Heritage. The same Directorate is also responsible, in accordance with the same Presidential Decree, for the planning and implementation of actions for the safeguarding of the elements of intangible cultural heritage inscribed on the National Inventory of Intangible Cultural Heritage of Greece and in the Lists provided for in the relevant UNESCO Convention.”

Greece, has so far (April 2021) inscribed eight elements of intangible cultural heritage on the Representative List of the Intangible Cultural Heritage of Humanity (Table 1).

**Table 1: Representative List of Intangible Cultural Heritage (Greek properties)**

Element / Year of Inscription	Picture
<b>Mediterranean Diet</b> (with Spain, Italy, Croatia, Cyprus, Morocco and Portugal) / 2013	
<b>Know-how of Cultivating Mastic on the island of Chios</b> / 2014	



<b>Tinian Marble Craftsmanship</b> / 2015		
<b>Momoeria</b> / 2016		
<b>Rebetiko</b> / 2017		
<b>Art of dry stone walling</b> (with Croatia, Cyprus, France, Italy, Slovenia, Spain and Switzerland) / 2018		
<b>Byzantine chant</b> / 2019		
<b>Transhumance, the seasonal droving of livestock along migratory routes in the Mediterranean and in the Alps</b> (with Italy and Austria) / 2019		

### Good Practice / Case Study / Example

2020: Polyphonic Caravan, researching, safeguarding and promoting the Epirus polyphonic song

## B.2 Quantitative indicators on Intangible Cultural Heritage

There are not statistics for the socio-economic impact of ICH in Greece. According to Eurostat database, the EU28 international trade with cultural services increased from €2,951.9 Million in 2010 to €7,797.3 Million in 2017, i.e. an increase of 164%. In the same time, the extra-EU28 imports of the cultural goods increased with 16.2%, while the extra-EU28 exports increased with 54.6%, showing the increasing power of CCS activities at international level. The commercial balance of cultural goods recorded a positive value of €8,574.6 Million in 2017, contributing thus to the overall commercial balance of the European Union.

According to the European statistical framework, ICH is subdomain of Heritage (one of the ten culture domains):

1. Heritage (Museums, Historical places, Archaeological sites, Intangible heritage)
2. Archives
3. Libraries
4. Book & Press
5. Visuals arts (Plastic arts, Photography, Design)
6. Performing arts (Music, Dance, Drama, Combined arts and other live show)
7. Audiovisual & Multimedia (Film, Radio, Television, Video, Sound recordings, Multimedia works, Videogames)
8. Architecture
9. Advertising
10. Art crafts

The European statistical framework in organized six cultural functions:

1. Creation
2. Production/Publishing
3. Dissemination/Trade
4. Preservation
5. Education
6. Management/Regulation

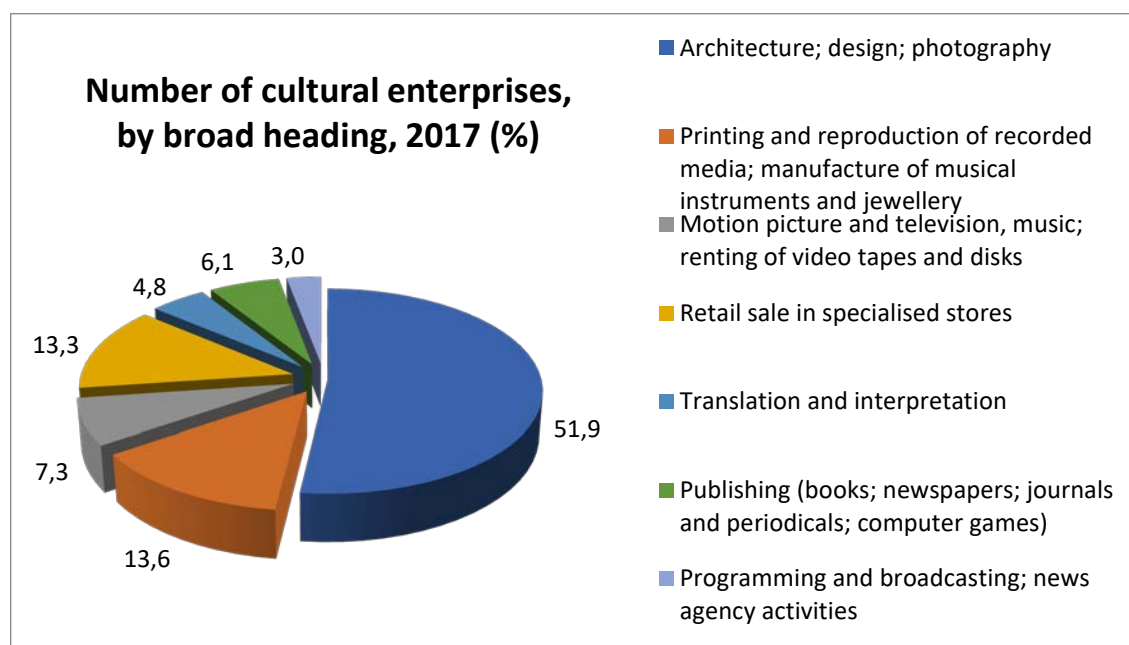
Although ICH relates to heritage domain can be measured under all functions and all domains.

The European framework for cultural statistics is based on ESSnet-CULTURE final report (2012). Culture statistics are collected from different Eurostat data collections, concern both social and economic aspects and cover the following topics:

1. Cultural employment;
2. Characteristics and performance of enterprises engaged in cultural economic activities & sold production of cultural goods;

3. International trade in cultural goods;
4. International trade in cultural services;
5. Cultural participation (practice and attendance) and culture in cities (such as satisfaction with cultural facilities of cities' residents and 'cultural infrastructure');
6. Private (household) expenditure on cultural goods and services;
7. Price index of cultural goods and services;
8. Public (government) expenditure on culture.

**Figure 1: Number of cultural enterprises, by broad heading, 2017 (%)**

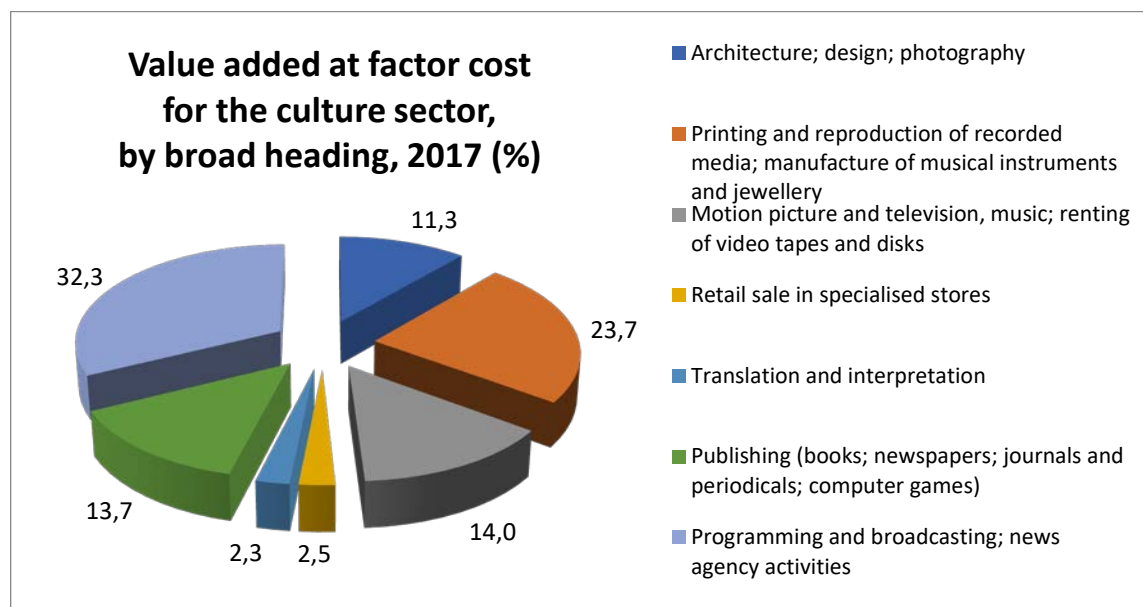


Greece, ranks 13th in the number of creative enterprises (EU-27, 2017) based on Eurostat's data and definition on cultural enterprises (29.492). The sectors with the highest number of enterprises in 2017 are architecture (51,9 %), printing and reproduction of recorded media; manufacture of musical instruments and jewelry (13,6 %), retail sale in specialised stores (13,3 %) and motion picture and television, music; renting of video tapes and disks (7,3 %) (Figure 1).

The sectors with the highest value added at factor cost for the culture sector in 2017 are programming and broadcasting; news agency activities (32,3 %), printing and reproduction of recorded media; manufacture of musical instruments and jewellery (23,7 %), motion picture and television, music; renting of video tapes and disks (14,0 %) and publishing (books; newspapers; journals and periodicals; computer games) (13,7 %) (Figure 2).

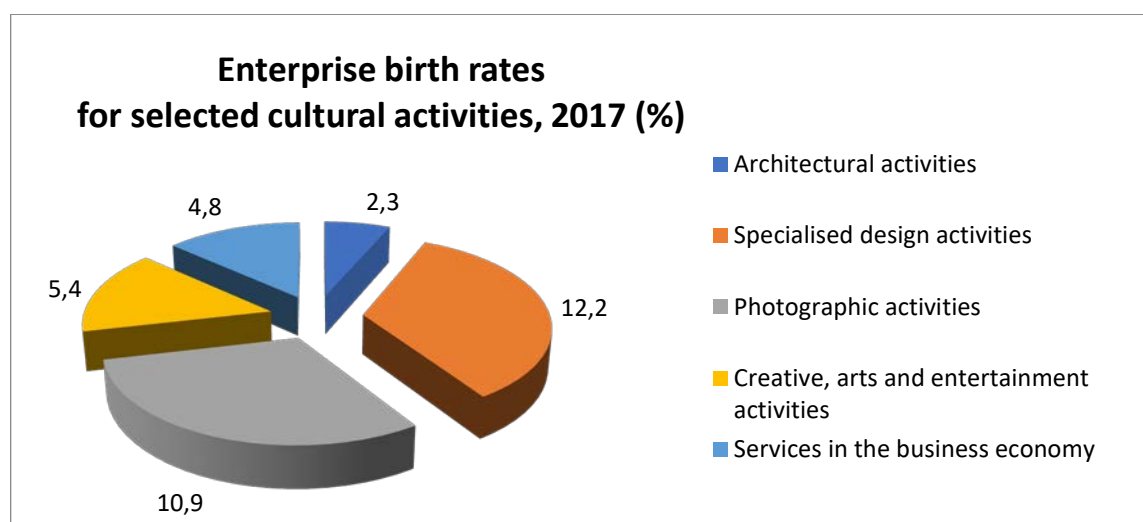


**Figure 2: Value added at factor cost for the culture sector, by broad heading, 2017 (%)**



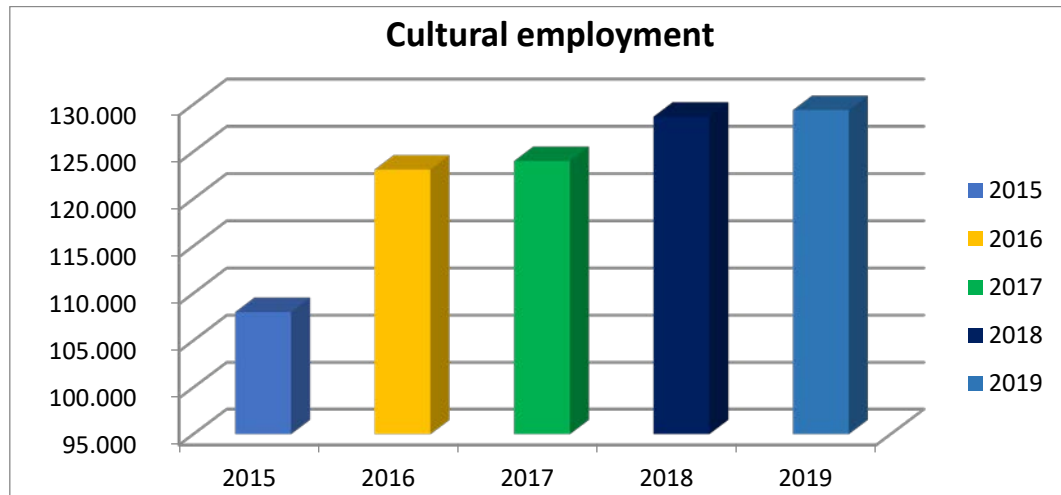
In 2017, the sector with the highest enterprise birth rates in Greece were specialised design activities (12,2 %) (Figure 3).

**Figure 3: Enterprise birth rates for selected cultural activities, 2017 (%)**



In 2019, there were 129.400 thousand people in Greece carrying out a cultural activity or having a cultural occupation (Figure 4).

**Figure 4: Cultural employment**



#### Household Expenditures for Cultural Heritage

The household expenditure is expressed as Mean consumption expenditure of private households on cultural goods and services by COICOP consumption purpose. The data are presented for 2010 and 2015 (Table 2).

**Table 2: Household expenditures for Cultural Heritage**

GEO/COICOP	2010			2015		
	Total CCS	Heritage	%	Total CCS	Heritage	%
Belgium	1.171,2	41,9	3,6%	904,6	29,8	3,3%
Bulgaria	155,7	0,5	0,3%	205,7	1,3	0,6%
Czech Republic	614,7	18,5	3,0%	570,5	27,8	4,9%
Denmark	1.592,7	19,5	1,2%	:	:	:
Germany	1.188,4	14,1	1,2%	1.274,5	15,9	1,2%
Estonia	380,3	3,4	0,9%	536,6	14,1	2,6%
Ireland	1.620,4	12,3	0,8%	1.012,4	12,9	1,3%
Greece	555,2	0,7	0,1%	502,3	1,4	0,3%
Spain	883,7	7,9	0,9%	677,3	11,9	1,8%
France	1.000,8	14,6	1,5%	:	:	:
Croatia	498,8	1,6	0,3%	589,8	7,6	1,3%
Italy	761,1	19,3	2,5%	583,4	17,8	3,1%
Cyprus	1.085,4	5,9	0,5%	617,6	13,3	2,2%
Latvia	369,4	4,1	1,1%	408,6	8,3	2,0%
Lithuania	310,7	8,7	2,8%	433,0	1,3	0,3%
Luxembourg	1.097,7	0,0	0,0%	1.044,0	3,7	0,4%
Hungary	467,5	4,6	1,0%	359,8	2,5	0,7%
Malta	1.069,2	2,2	0,2%	913,3	7,6	0,8%
Netherlands	:	:	:	952,8	70,5	7,4%
Austria	1.568,8	19,9	1,3%	1.214,6	24,3	2,0%
Poland	670,8	3,1	0,5%	472,4	5,5	1,2%
Portugal	697,7	8,3	1,2%	487,8	7,0	1,4%
Romania	201,5	0,4	0,2%	211,8	1,4	0,7%
Slovenia	913,4	4,6	0,5%	786,8	16,2	2,1%
Slovakia	442,7	2,1	0,5%	556,5	10,1	1,8%
Finland	1.147,6	12,2	1,1%	892,1	10,6	1,2%
Sweden	1.377,8	8,9	0,6%	1.434,9	10,8	0,8%
United Kingdom	1.226,9	30,2	2,5%	1.158,0	36,4	3,1%
<b>TOTAL EU28</b>	<b>23.070,1</b>	<b>269,5</b>	<b>1,2%</b>	<b>18.801,1</b>	<b>370,0</b>	<b>2,0%</b>

Source: Eurostat database

The results in the table below indicate a small consumption for Heritage both in absolute terms and as share in total CCS consumption. This could be also the effect of difficulties encountered in data collection and scarcity of studies done on the social and economic contribution of the Cultural Heritage. From the data of Eurostat, we can notice an increase of Heritage consumption in absolute and relative terms, i.e. an increase from 1.2% in 2010 to 2.0% in 2015. The added consumption of households across EU28 shows a growth from 269.5 €/household in 2010 to 370.0 €/household in 2015, i.e. an increase with over 37%.



## GREECE

INDICATOR	2015	2016	2017
Turnover (thousand Euro)	49,802 euros	41,812 euros	n/a
Employment	2.9% of total employment	3.2% of total employment	3.2% of total employment
Profit (thousand Euro)	n/a	n/a	n/a
Labour productivity (Euro turnover/headcount)	15.20	13.30	n/a
Number of companies	733	630	n/a
GDP / GVA	GDP: 177,258	GDP: 176,488	GDP: 180,218
	GVA by industry 6,612 (million)	GVA by industry 6,469 (million)	GVA by industry 6,462 (million)

Greece records a consistent employment rate in Cultural Heritage sector, i.e. around 3% of total national employment. The GDP records a slight increase of almost €3.0 Million, while the GVA is around €6.5 Million.

Sources:

1. Eurostat: <https://ec.europa.eu/eurostat/web/culture/data/database>;
2. <http://www.statistics.gr/el/statistics/-/publication/SBR01/2015>: Activities of libraries, archives, museums and other cultural activities;
3. <http://www.statistics.gr/el/statistics/-/publication/SEL15/->
4. <http://www.statistics.gr/el/statistics/-/publication/SEL45/->: Arts, entertainment, recreation, other service activities, activities of households as employers, undifferentiated goods and services producing activities of households for own use, activities of extraterritorial organizations and bodies.

The above information is the result of research done by Hellenic Open University, for the EUHeritage project. The analytical report “Skills profile for European Cultural Heritage” is available on the website: <https://www.euheritage.eu/results/skills-profile-for-european-cultural-heritage/>.

## B.3 Qualitative indicators on ICH sector

There are thirteen administrative regions in Greece (Attica, Central Greece, Central Macedonia, Crete, Eastern Macedonia and Thrace, Epirus, Ionian Islands, North Aegean, Peloponnese, South Aegean, Thessaly, Western Greece, Western Macedonia) (Figure 5).

**Figure 5: Administrative regions of Greece**

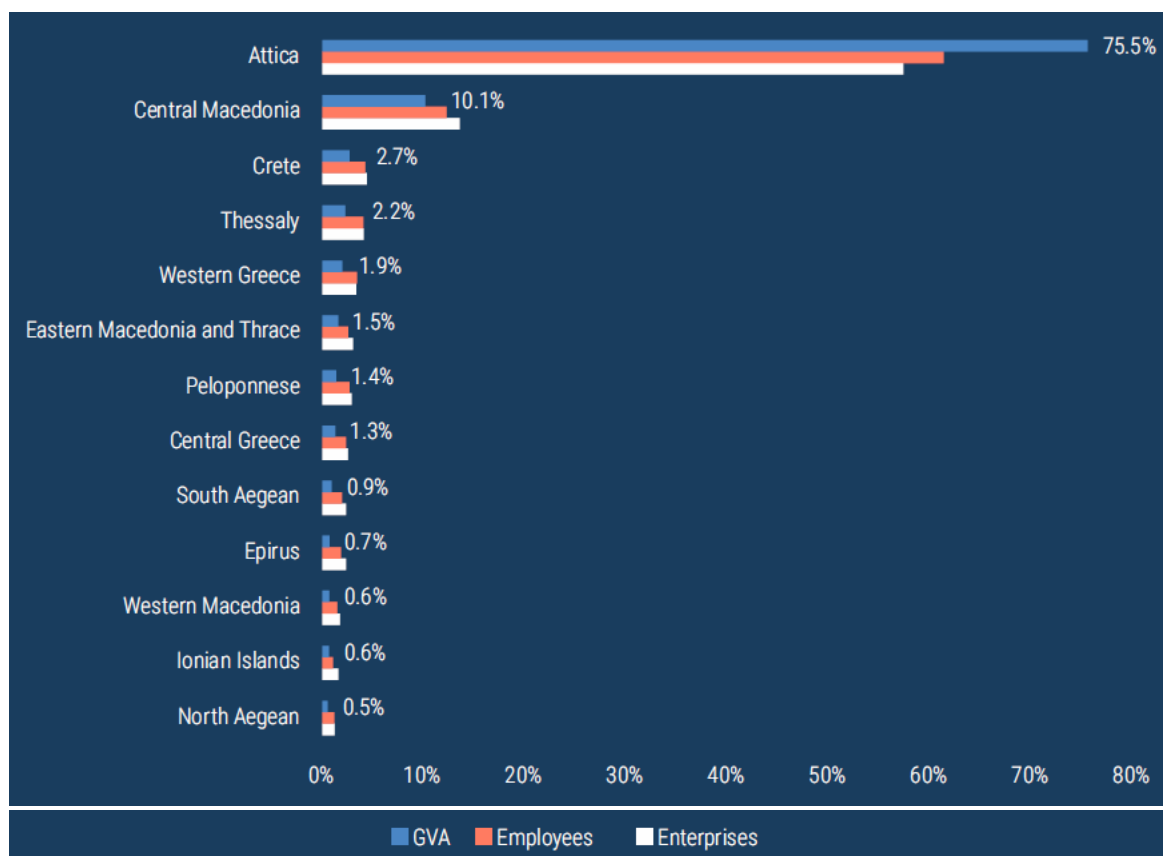


Source: Wikipedia

#### **Regions' Shares in Cultural Creative Industries' GVA, number of employees and enterprises, 2014**

The distribution of cultural and creative production, employment, and number of enterprises, in the 13 Regions of Greece is quite unbalanced. The Region of Attica produces 75.5% of the Gross Value Added (GVA) of the Cultural Creative Industries in Greece, with 57.3% of creative enterprises, which employ 61.3% of employees as a whole. The region of North Aegean produces 0.9 % of the Gross Value Added (GVA) of the CCIs in Greece, with 2.3% of creative enterprises, which employ 1.9% of employees as a whole (Figure 6).

**Figure 6: Regions' Shares in Cultural Creative Industries' GVA, number of employees and enterprises, 2014**

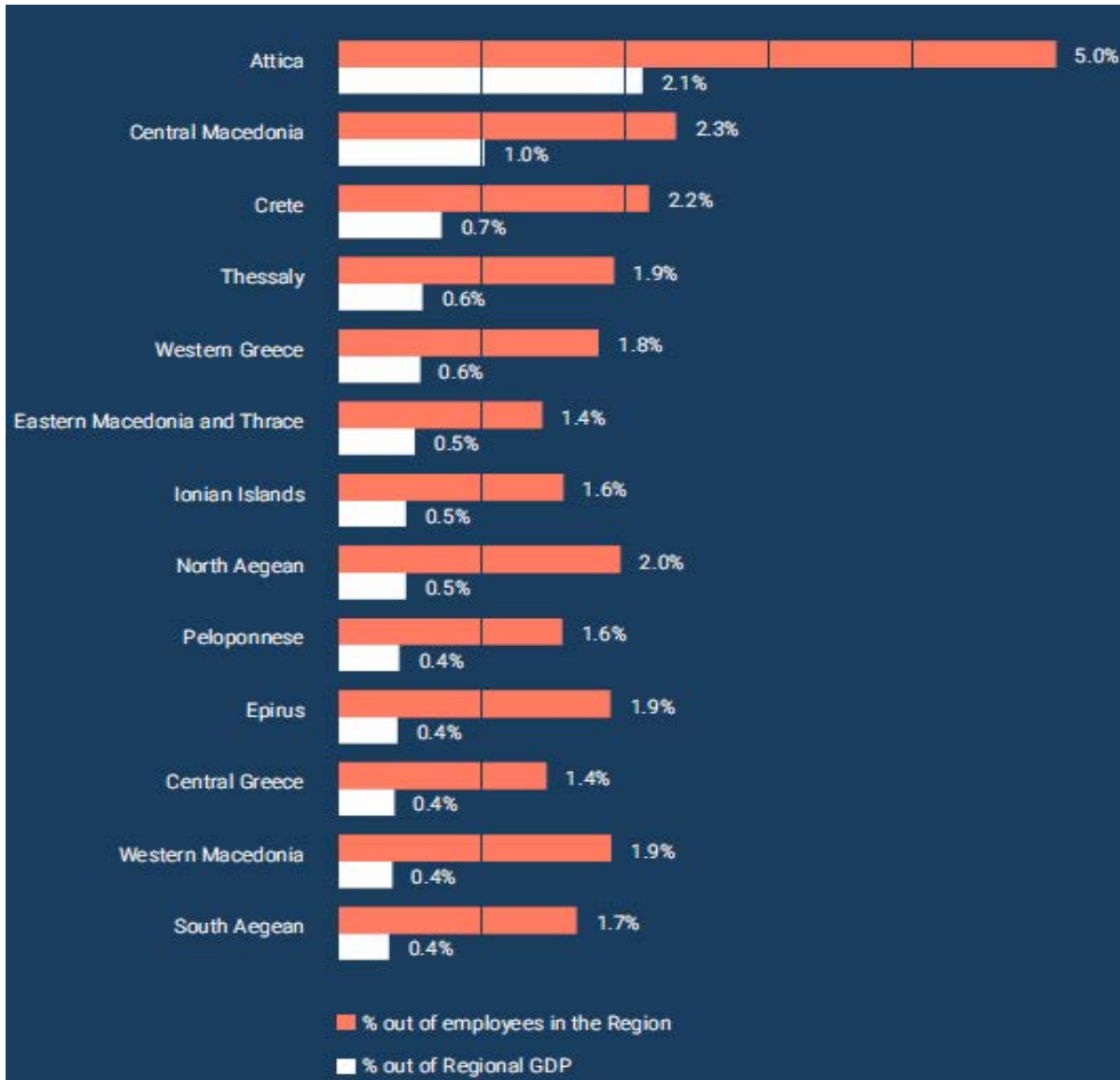


*Source: Hellenic Ministry of Culture and Sports, Mapping of the Cultural and Creative industry in Greece, 2016*

### **Cultural Creative Industries' shares in employment and gross value added in the 13 Regions of Greece, 2014**

The cultural and creative industries play an important role in the regional economy. In Attica CCIs employ 5 % of employees in the region and contribute 2.1% to the regional GDP, while in Eastern Macedonia and Thrace employ 1.4% employees in the region and contribute 0.5% to the regional GDP (Figure 7).

**Figure 7: Cultural Creative Industries' shares in employment and gross value added in the 13 Regions of Greece, 2014**

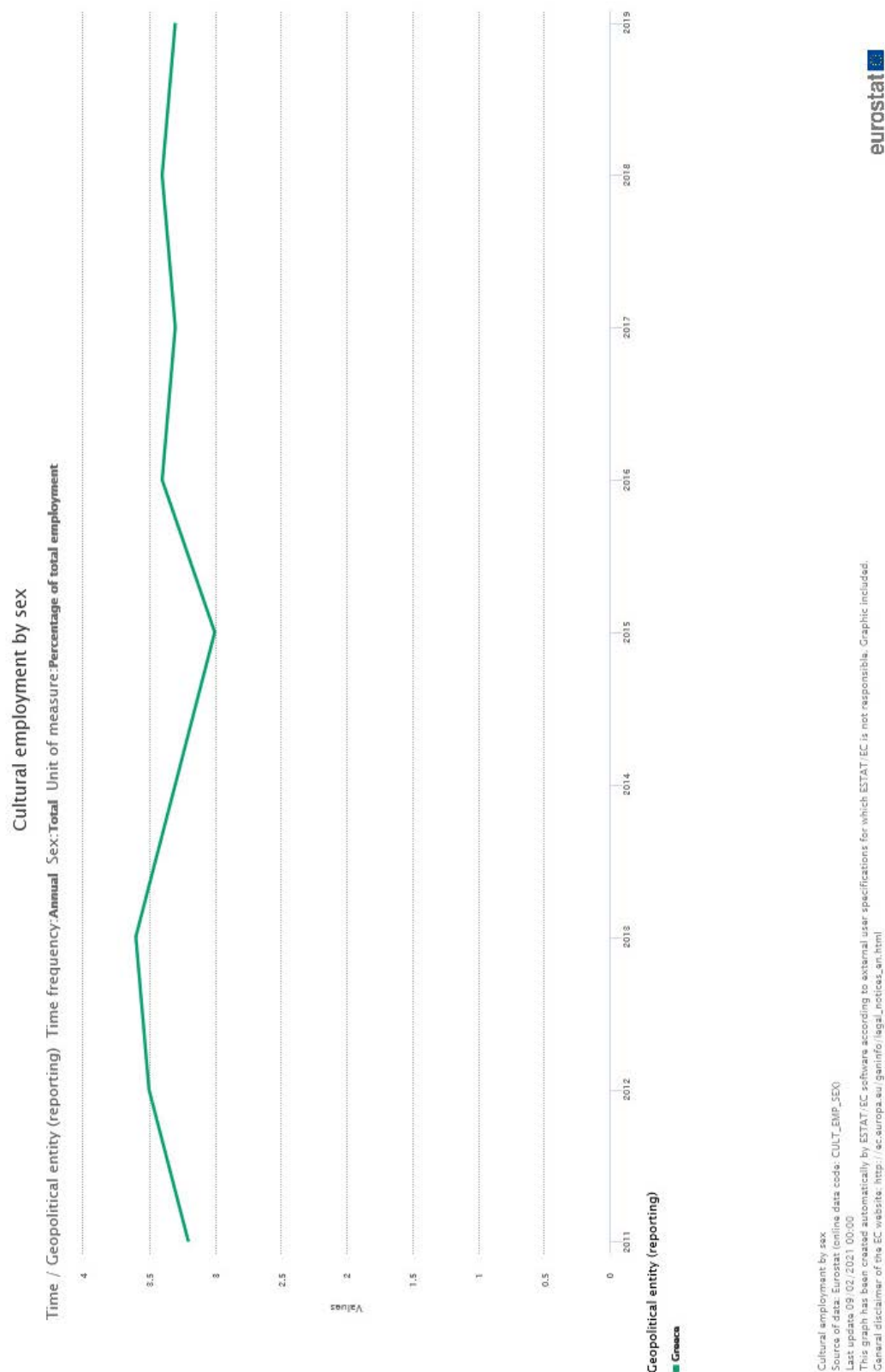


*Source: Hellenic Ministry of Culture and Sports, Mapping of the Cultural and Creative industry in Greece, 2016*

The share of cultural employment in total employment increased between 2014 and 2019 in Greece was almost stable (cultural employment represented 3.0 % of total employment in 2015 and 3.7 % in 2013) (Figure 8).

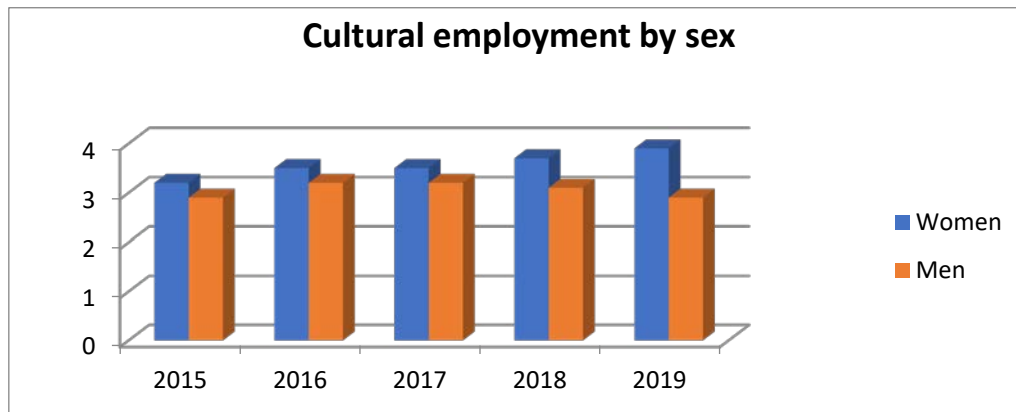


**Figure 8: The share of cultural employment in total employment**



Percentage of employees by gender in the cultural and creative sector in Greece and EU-27, 2015 and 2019 (Figure 9).

**Figure 9: Cultural employment by sex**

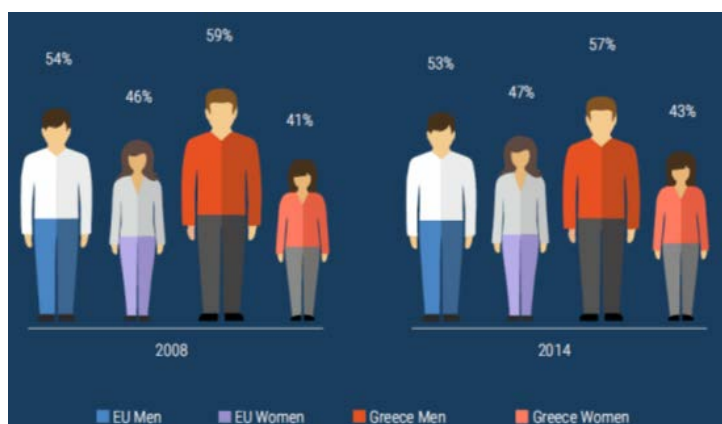


In Greece, 16.500 young people (aged 15 to 29 years) were working in the field of culture in 2019 (Figure 10).

**Figure 10: Cultural employment by age**

Percentage of employees by gender in the cultural and creative sector in Greece and EU-28, 2008 and 2014 (Figure 11).

**Figure 11: Percentage of employees by gender in the cultural and creative sector**



Source: Eurostat

“Out of the employees in the cultural and creative sector, as a whole, 57% are men and 43% are women. In the 2008-2014 period a slight increase of women employees in the field by 2% is observed and a corresponding decrease of men employees. In the same period, the participation of men and women in CCIs' labour market in EU-28 shows a higher gender parity.”

**Figure 12: Percentage of employees by educational level in country's cultural and creative sector**



Source: Eurostat

“57% of employees in country's cultural and creative sector in 2014 were higher education graduates. In the 2008-2014 period, the aforementioned employees increased by 23.7% (EU-28: 40%), while employees with primary education decreased by 73% (EU-28: -24%), a fact that indicates the increased professionalization of the wider field of creative labor and possibly the extent to which the latter is viewed as an attractive field of work for a highly educated workforce.” (Figure 12).

## B.4 Opportunities: training available and operational tools

### Compulsory Education

One of the priorities of the Greek educational policy is: “to assist the development of European citizenship awareness, while preserving national identity and cultural awareness.” Curricula of compulsory education (Nursery, Primary and Junior High School levels), focus on the preservation of the national identity and cultural heritage on the one hand, and the development of European citizenship awareness, on the other.

Culture, Arts and Arts-folk culture are Indicative Fundamental Cross-thematic Concepts in Cross-thematic Curriculum Framework in Primary school (Greek Language, Visual Arts, Drama and Theatre Studies, Religious Education, History, Studies of the Environment, Civics and Social Studies, Mathematics, Music, Modern Foreign Languages).

Culture, Tradition, Art and Arts-folk culture are Indicative Fundamental Cross-thematic Concepts in Cross-thematic Curriculum Framework in Junior High school (Greek Language, Ancient Greek Language and Literature, Visual Arts, Drama and Theatre Studies, Religious Education, History, Civics and Social Studies, Mathematics, Music, Modern Foreign Languages, Careers Education and Guidance).

### Higher Education

#### Studies in Greek Culture – Hellenic Open University (HOU)

The purpose of the Program is to offer knowledge about the evolution and special features of Greek culture and to present its contribution over time.

<https://www.eap.gr/education/undergraduate/studies-in-greek-culture/>

#### Studies in European Culture – Hellenic Open University (HOU)

The aim of the Program is to provide knowledge about the evolution of Europe and its Culture, that is, a comprehensive and integrated knowledge of the European field and its culture.

<https://www.eap.gr/education/undergraduate/studies-in-european-culture/>

#### Cultural Heritage Management and New Technologies - University of Patras

The department of Cultural Heritage Management and New Technologies awards diplomas up to the doctorate level. The Bachelor’s degree (Undergraduate Programme) awarded is divided into two directions, (a) Management of Cultural Resources (MCR) and (b) Cultural Informatics (CI)

<http://www1.culture.upatras.gr>

### **Department of Culture, Creative Media and Industries – University of Thessaly**

Provides interdisciplinary education in subjects related to culture and cultural production practices in modern environments. Studies in the field of culture and creative industries combine theoretical training in cultural issues with education in applied fields of cultural production. The subjects included in the relevant studies combine theoretical and applied fields such as: cultural theory and history, critical theory, critical education, technology and creative pedagogy, digital culture and virtual reality, games, design, visual and performing arts, theater, music, cinema, visual culture, audiovisual media, creative writing, publishing practices and media applications, new technologies and management / networking of tangible and intangible cultural heritage, creative tourism, social diversity and access to culture and society.

### **Post graduate studies**

#### **Master of Arts in Politics, Language and Intercultural Communication**

*Department of Foreign Languages, Translation and Interpreting (DFTI), Ionian University*

<https://dfti.ionio.gr/polico/en>

“The MA Politics, Language and Intercultural Communication aims at the development of scientific research as well as at the combination of the theoretical and specialized empirical study on issues arising from the interaction between political, historical, linguistic, cultural, social and other parameters in speech.”

### **Tourism and Cultural Planning and Development**

*Department of Planning and Regional Development and the Department of Economics, University of Thessaly*

<http://tourismculture-pms.uth.gr/en>

“The program is related to an object that is a central feature of Thessaly (especially Magnesia and Volos). The program is addressed to the new graduate students aiming at improving their research perspectives and providing basic skills for those interested to work in the tourist and/or cultural sector, as well as to the professionals of the public and private sector targeting to their acquisition of new knowledge and to the enrichment of their theoretical background.

Tourism and culture are two main dimensions of leisure time. The program has a spatial – economic approach, where the role of tourism (especially for Mediterranean countries) is considered as a driving force for economic and spatial development as well as a means of highlighting local resources, the most important of which is culture, considering the changes of consumer (tourist) preferences. The focus is on issues related to the planning and the development of tourism and culture, such as economics, policy, management and marketing, and attention is paid to the special and alternative forms of tourism, perhaps the most dynamic part of global tourism.”



### **MA in Heritage Management**

*Athens University of Economics and Business (AUEB)*

<http://www2.aueb.gr/heritage/>

“This master's programme is a collaborative dual award from the University of Kent in UK and the Athens University of Economics and Business (AUEB) in Greece, a partnership that ensures world-class tuition and an interdisciplinary learning environment. A critical element in the local dynamism and global relevance of the programme is provided by the Heritage Management Organization, an innovative education and research project (supported by prominent international and Greek bodies and philanthropists) that creates its own opportunities in the field. The MA in Heritage Management is an intensive three semester (one and a half academic year) postgraduate programme which uniquely combines the worlds of archaeology and business and is taught in Eleusina, Athens, and an area of world-class archaeological significance. It focuses on teaching the skills required for the management of heritage sites across the world and how to effectively work with archaeologists, architects, conservators, and marketing / education specialists while fundraising and supervising specific projects. “

### **Museology - Cultural Management**

*School of Architecture, Faculty of Engineering, Aristotle University of Thessaloniki*

<http://ma-museology.web.auth.gr/en/ipp-museology/>

“The Interuniversity Postgraduate Program in Museology-Cultural Management aims at promoting museological research, conceptual planning of museums, exhibition and museum design, museum education, the presentation of archeological heritage sites, monuments and complexes, cultural management, cultural tourism at graduate level. It is the first graduate program in Greece that trains its students for any executive position in the museum, to curate and organize exhibitions, to work in the presentation of archeological sites and monuments, to engage in cultural management and cultural tourism.”

### **MA in Black Sea & Eastern Mediterranean Studies**

*School of Humanities – International Hellenic University*

<https://hum.ihu.edu.gr/index.php/en/courses/masters/ma-in-black-sea-cultural-studies>

“The Programme is based on an interdisciplinary approach to the study of the history and culture of the Black Sea and the Easter Mediterranean region. The study and interpretation of the historical and cultural data of these regions, areas of great geopolitical and economic importance, will provide the student with an outstanding opportunity to specialize in a research domain of such significance in our times.

The Black Sea region and the Eastern Mediterranean basin with their special geophysical and cultural characteristics, are gaining significance as a geopolitical link between Europe and Asia. The important natural resources and the crucial position of these regions at the hub of international routes have aroused the interest of many nations over the ages, leading to numerous events of great cultural and historical significance.

The Black Sea and the Eastern Mediterranean constitute two great international gateways, of considerable importance for Europe as well as for Asia and the East. Over the last few decades, research institutions and university departments all over the world have promoted research programmes concentrating on these regions with such rich scientific material.

The MA in Black Sea and Eastern Mediterranean Studies provides specialised education in diverse areas of interest such as Archaeology, Ethnography, Historical Geography, Art, Religion, Mythology, Ancient and Modern History, International Relations, Politics, Diplomacy and Economy. The Master's Programme 'MA in Black Sea and Eastern Mediterranean Studies' promotes learning and teaching characterized by a diversity of teaching methods."

#### **Cultural Informatics and Communication**

*Department of Cultural Technology and Communication at the University of Aegean, Mytilene, Greece.*

<https://ci.aegean.gr/en/>

"The aim of this Postgraduate Program is the training of highly specialized scientists and researchers in the field of cultural data management and promotion using new Information and Communication Technologies (ICT). At the beginning of the 21st century, the rapid development of Digital Technologies and Digital Culture - Digital Humanities has been the trigger for the formation of an ambience of intense reflection and meditation about the integration of disciplines related to information technologies with the broader field of cultural studies. This development contributed not only to the radical overthrow of established theoretical conceptions on society, culture and technology, but also to the final deconstruction of the traditional analytical boundaries between theoretical, scientific and applied disciplines. The outcome of the above was the formation of a new dynamic condition, combining the theoretical study and scientific research with a variety of media and methods of recording, documenting and presenting cultural data."

#### **Master of Science in Cultural Heritage Materials and Technologies (CultTech)**

*Department of History, Archaeology and Cultural Resources Management, and operates in collaboration with the National Center for Scientific Research Demokritos, the Navarino Environmental Observatory (through the National Observatory of Athens)*

<http://ham.uop.gr/en/msci-culttech>



“Studies on the interdisciplinary field of Cultural Heritage and Science/Technology offer the great potential of a modern and balanced educational syllabus. They also produce an ideal platform for holistic approaches that are guaranteed by the creative mixing of up-to-date methodologies with archaeological science, archaeometry and cultural heritage technologies.

CultTech operates within the Peloponnese, an advanced natural and cultural environment that boasts a plethora of historical, archaeological sites and monuments. A key issue for CultTech is its orientation towards hands-on research, offering post-graduate research training and the possibility for carrying out a diploma dissertation closely related to, or within, ongoing research projects.

The programme is offered by the Department of History, Archaeology and Cultural Resources Management, and operates in collaboration with the National Center for Scientific Research Demokritos, the Navarino Environmental Observatory (through the National Observatory of Athens) and key lecturers from other academic institutions in Greece.

The programme takes place in Kalamata. It is offered in English and extends over 3 semesters (two semesters of taught courses and one for the implementation of the dissertation thesis).

Students from the fields of archaeology, cultural heritage management, conservation, materials science and engineering are welcome to apply.”

### **Administration and Promotion of Cultural Resources and the Environment (D.A.P.A.P.)**

*Department of History, Archaeology, and Cultural Resources Management of the School of Humanities of the University of the Peloponnese*

<http://ham.uop.gr/en/administration-and-promotion-of-cultural-resources-and-the-environment-d-a-p-a-p>

“The Programme’s instructors come from various fields and are recognized for their scientific excellence, scientific research, and successful professional careers in the field of culture. The curriculum provides students with the necessary tools for them to enrich their experience and broaden their scientific pursuits. The Programme’s main objective is to teach students how to successfully plan, organize, and implement cultural programmes and activities. With the instructors’ help and guidance students become familiar with the concepts of originality, scientific method, innovation, and aesthetics in an approach that combines theory and practice, so that the acquired knowledge can be translated into actual experience and the applied skills essential for successful professionals in this field.

The Programme is aimed at graduates in the humanities, social, economic, and other sciences, or professionals in the private and public sectors who wish to acquire or deepen their knowledge of the multifaceted challenges of management, protection, and

enhancement of both tangible, and intangible culture and the environment. The Programme proposes a diachronic approach to the multifaceted enhancement of cultural resources in keeping with the historical and social context in which they occur. It also highlights the combination of a variety of types of events and activities with particular emphasis on an intercultural approach for the promotion of cultural capital. The engagement of experts from different fields achieves the necessary complementarity required for modern challenges. In this context, the Programme promotes innovative approaches that create a dialogue between the past and present and enliven, update, and integrate the past in the current cultural arena. Echoes of the past are used to understand the present and vice versa.”

### **Master's Degree in Cultural Management, Communication and Media**

*Department of Communication, Media & Culture, Panteion University of Social & Political Sciences.*

<https://cmcen.panteion.gr/index.php/communication-media-and-culture-studies/postgrad-studies>

“The Department of Communication, Media and Culture of Panteion University has offered a Master’s Studies Programme in Cultural Management since the 2002-2003 academic year. During the academic year 2015-2016 the Master’s Studies Programme was renamed ‘Communication, Media and Cultural Management’ which offered three Tracks (degree pathways). In the academic year 2018-2019, the Master’s Studies Programme was renamed “Cultural Management, Communication and Media” and offers the following three Tracks:

- Cultural Management
- Communication and Media Rhetoric
- Information Society, Media and Technology

The programme provides a specialism that corresponds to each Track.”

## **B.5 Needs: skill gaps and needs assessment**

In Greece there is an occupational profile of the Cultural Manager but there is not an occupational profile ICH of the Cultural Manager/Operator.

“In Greece this occupation of the **Cultural Manager** is characterized by high rates of development, as the development in the Sector of Culture points out the need for a human resource that is responsible for the preparation, implementation as well as the evaluation of the cultural events.

The development of the Cultural Manager’s occupational profile, the development and application of relevant training and the legal regulation of the occupation, are expected to contribute to the sector’s development and the quality improvement of the provided services.

The specific occupational profile development was undertaken by the following organizations: ESEE, KAELE, GSEE, KEK-INE/GSEE, GSEVEE, KEK-GSEVEE, SEV and IOVE. In this framework a group of experts was formed where representatives from the employees' and employers' organizations participated as experts, together with the scientific staff of the organizations."<sup>2</sup>

#### Presentation of the Knowledge, Skills and Abilities of a Cultural Manager:

##### **General knowledge**

Greek Language (reading, writing, speaking).  
Good Knowledge of English.  
Basic Computer Skills.  
Basic Principles of Cultural Management and Marketing.  
Basic Knowledge of Economic Mathematics.

##### **Basic professional knowledge**

Basic principles of organization and characteristics of cultural events.  
Basic principles of communication and information.  
Basic framework of rules of professional conduct and communication.  
Basic legislation on grant procedures.  
Basic knowledge of sponsorship legislation.  
Basic knowledge of Art History and Culture.  
Basic knowledge of the entertainment and entertainment market.  
Procedures and criteria for selecting artists and collaborators and space for holding cultural events.  
Procedure, drafting and submission of cooperation proposals to institutions.  
Procedures and criteria for determining ticket prices for cultural events.  
Procedures and content of sponsorship agreements.  
Special software program for creating and editing schedules.  
Concept, object and compilation of reports and reports.  
Type of problems during events and ways to deal with them.  
Type and characteristics of improvement measures and interventions in the organization of events.  
Concept, object and drafting of proposals in the context of corrective measures and interventions.  
Institutional framework for hygiene and safety of event venues.  
Institutional framework for the protection of personal and sensitive data.

<sup>2</sup> <https://www.eoppep.gr/images/EP/EP50.pdf>

Categorization of cultural institutions.  
Criteria for the effectiveness of sponsorships at cultural events.  
Means, procedures and criteria for searching and recording sites, institutions and organizations for holding cultural events.  
Methodology for classifying cultural institutions and cultural events.  
Methodology, procedures and criteria for identifying groups of cultural events.  
Methodology for shaping the schedule of cultural events.  
Means, sources, procedures, and criteria for seeking sponsors for cultural events.  
Measures to address deviations from the original budget.  
Methodology and special software revenue-expenditure budget training program for cultural events.  
Means, methodology and way of presenting the evaluation of the collaborations with institutions and artists.  
Means, methodology and way of presenting data on the adequacy of infrastructure and media at cultural events.  
Means, methodology and presentation of public relations evaluation in cultural events.  
Content, procedure, drafting and submission of grant and grant proposals to institutions.  
Content, compilation and submission of a sponsorship file.  
Ministry of Culture sponsorship contract template.  
Identification and recording of administrative deficiencies and weaknesses during events.  
Ways and procedures for allocating financial surpluses or covering deficits.

## Special professional knowledge

### Skills

Comfortable use of word processor, spreadsheets, internet, time scheduler.	Contact. Active listening. Teamwork.	Computational skills. Organizational. Initiative.
Judgment and decision making.	Time management.	

### Abilities

Categorization flexibility.	Creative ability.	Organization of thought.
Arranging Information.	Concluding ability.	Numerical ability.
Good memory.		

<b>ESCO code and occupation title in the ICH sector</b>	<b>1431.1.1 Cultural centre director</b>
<b>Scope</b>	1 - Managers 14 - Hospitality, retail and other services managers 143 - Other services managers 1431 - Sports, recreation and cultural centre managers

	1431.1 - cultural facilities manager 1431.1.1 - cultural centre director
<b>Description</b>	Cultural centre directors manage operations of a cultural community centre, they organise and promote cultural activities and events, manage staff, and aim to promote the overall inclusion of cultural programmes in the community.
<b>Essential skills and competences</b>	<ul style="list-style-type: none"> <li>• build community relations</li> <li>• create cultural venue learning strategies</li> <li>• create cultural venue outreach policies</li> <li>• delegate activities</li> <li>• develop cultural activities</li> <li>• develop cultural policies</li> <li>• develop promotional tools</li> <li>• establish daily priorities</li> <li>• evaluate cultural venue programmes</li> <li>• evaluate cultural venue visitor needs</li> <li>• follow company standards</li> <li>• liaise with cultural partners</li> <li>• liaise with event sponsors</li> <li>• liaise with local authorities</li> <li>• manage budgets</li> <li>• manage health and safety standards</li> <li>• manage logistics</li> <li>• manage operational budgets</li> <li>• manage staff</li> <li>• manage supplies</li> <li>• organise cultural events</li> <li>• plan health and safety procedures</li> <li>• promote cultural venue events</li> <li>• promote inclusion</li> <li>• strive for company growth</li> <li>• supervise daily information operations</li> <li>• work with cultural venue specialists</li> <li>• work within communities</li> </ul>
<b>OPTIONAL SKILLS AND COMPETENCES</b>	<ul style="list-style-type: none"> <li>• apply strategic thinking</li> <li>• coordinate events</li> <li>• develop professional network</li> <li>• establish collaborative relations</li> <li>• evaluate events</li> <li>• fix meetings</li> <li>• maintain relations with local representatives</li> <li>• maintain relationships with government agencies</li> </ul>

	<ul style="list-style-type: none"> <li>• manage cultural facility</li> <li>• manage fundraising activities</li> <li>• perform project management</li> <li>• promote cultural venue in schools</li> <li>• represent the organisation</li> <li>• set organisational policies</li> <li>• supervise event staff</li> </ul>
<b>DESIRED SKILLS NOT IDENTIFIED IN ESCO</b>	<ul style="list-style-type: none"> <li>• Volunteer recruitment and management</li> <li>• Active and empathic listening skills</li> <li>• Interpretation skills</li> <li>• Developing cultural heritage skills in another language</li> <li>• ICT, organisation and strategy alignment, including digital records management.</li> <li>• Development of digital literacy, including for content creation, management of born-digital heritage, and data collection and analysis.</li> <li>• Be able to handle value conflicts and ethical dilemmas</li> <li>• Identify and evaluate potential interventions and their tangible and intangible effects, including possible ethical implications of decisions</li> <li>• Have a deep understanding of how local, national, European and global cultural expressions influence each other, and be mindful of the evolving purpose and role of cultural heritage for users and society</li> </ul>
<b>Link to ESCO</b>	<a href="http://data.europa.eu/esco/occupation/ce6230b8-154f-4e0b-ac03-dca3a269a19c">http://data.europa.eu/esco/occupation/ce6230b8-154f-4e0b-ac03-dca3a269a19c</a>

<b>ESCO code and occupation title in the ICH sector</b>	<b>2632.6 Sociologist</b>
<b>Scope</b>	2 - Professionals 26 - Legal, social and cultural professionals 263 - Social and religious professionals 2632 - Sociologists, anthropologists and related professionals 2632.6 -Sociologist
<b>Description</b>	Sociologists focus their research on explaining social behaviour and the way people have organised themselves as a society. They research and explain the way societies have evolved by describing their legal, political, and economic systems and their cultural expressions.
<b>Essential skills and competences</b>	<ul style="list-style-type: none"> <li>• apply knowledge of human behaviour</li> <li>• apply scientific methods</li> </ul>

	<ul style="list-style-type: none"> <li>gather data</li> <li>interpret current data</li> <li>observe human behaviour</li> <li>perform scientific research</li> <li>study human societies</li> </ul>
<b>OPTIONAL SKILLS AND COMPETENCES</b>	<ul style="list-style-type: none"> <li>advise legislators</li> <li>advise on organisation climate</li> <li>advise on personnel management</li> <li>advise on public relations</li> <li>apply teaching strategies</li> <li>conduct public surveys</li> <li>interview focus groups</li> <li>perform market research</li> <li>perform public relations</li> <li>study cultures</li> </ul>
<b>DESIRED SKILLS NOT IDENTIFIED IN ESCO</b>	<ul style="list-style-type: none"> <li>Be conversant in international cultural heritage philosophy, theory and principles on which our understanding of values and significance is based</li> <li>Ethical cultural-heritage governance and diplomacy awareness</li> <li>Entrepreneurship.</li> <li>Risk assessment.</li> <li>Awareness of financial and social impacts.</li> <li>Sustainable business model awareness.</li> <li>Fundraising understanding and engagement.</li> <li>Budgetary management.</li> <li>Procurement and contracts management.</li> <li>Awareness of financial compliance obligations.</li> <li>Awareness of and ability to apply for diverse sources of financial support, e.g. research funding.</li> <li>Volunteer recruitment and management</li> <li>Active and empathic listening skills</li> <li>Developing cultural heritage skills in another language</li> <li>ICT, organisation and strategy alignment, including digital records management.</li> <li>Development of digital literacy, including for content creation, management of born-digital heritage, and data collection and analysis.</li> <li>Be able to handle value conflicts and ethical dilemmas</li> <li>Identify and evaluate potential interventions and their tangible and intangible effects, including possible ethical implications of decisions</li> </ul>



	<ul style="list-style-type: none"> <li>Have a deep understanding of how local, national, European and global cultural expressions influence each other, and be mindful of the evolving purpose and role of cultural heritage for users and society</li> </ul>
Link to ESCO	<a href="http://data.europa.eu/esco/occupation/11df8941-508c-4103-ad40-52cdf9430a59">http://data.europa.eu/esco/occupation/11df8941-508c-4103-ad40-52cdf9430a59</a>

### B.5.1 Map the Skills & Competences of ICH Operator against the EU Frameworks

DigComp (<https://ec.europa.eu/jrc/en/digcomp/digital-competence-framework>)

Importance: 1 = Mandatory (very important); 2 = Mandatory (Important); 3 = Optional; 4 = Not relevant

Competence name	1	2	3	4
<b>1. Information and data literacy</b>				
1.1 Browsing, searching and filtering data, information and digital content		√		
1.2 Evaluating data, information and digital content	√			
1.3 Managing data, information and digital content	√			
<b>2. Communication and collaboration</b>				
2.1 Interacting through digital technologies	√			
2.2 Sharing through digital technologies	√			
2.3 Engaging in citizenship through digital technologies			√	
2.4 Collaborating through digital technologies	√			
2.5 Netiquette	√			
2.6 Managing digital identity		√		
<b>3. Digital content creation</b>				
3.1 Developing digital content		√		
3.2 Integrating and re-elaborating digital content		√		
3.3 Copyright and licenses		√		
3.4 Programming				√
<b>4. Safety</b>				
4.1 Protecting devices				√
4.2 Protecting personal data and privacy	√			
4.3 Protecting health and well-being				√

4.4 Protecting the environment		√		
<b>5. Problem solving</b>				
5.1 Solving technical problems		√		
5.2 Identifying needs and technological responses		√		
5.3 Creatively using digital technologies		√		
5.4 Identifying digital competence gaps		√		

EntreComp (<https://ec.europa.eu/jrc/en/publication/eur-scientific-and-technical-research-reports/entrecomp-entrepreneurship-competence-framework>,  
<https://eige.europa.eu/resources/lfna27939enn.pdf>)

Importance: 1 = Mandatory (very important); 2 = Mandatory (Important); 3 = Optional; 4 = Not relevant

Competence name	1	2	3	4
<b>1. Ideas and opportunities</b>				
1.1 Spotting opportunities		√		
1.2 Creativity	√			
1.3. Vision	√			
1.4 Valuing ideas	√			
1.5 Ethical and sustainable thinking	√			
<b>2. Resources</b>				
2.1 Self-awareness and self-efficacy		√		
2.2 Motivation and perseverance		√		
2.3 Mobilizing resources		√		
2.4 Financial and economic literacy		√		
2.5. Mobilizing others		√		
<b>3. Into action</b>				
3.1 Taking the initiative	√			
3.2 Planning and management	√			
3.3 Coping with uncertainty, ambiguity and risk			√	
3.4 Working with others		√		
3.5. Learning through experience	√			

## B.6 Challenges

The Region of Attica and the Region of Central Macedonia produces 85.6% of the Gross Value Added (GVA) of the CCIs in Greece while the remaining 11 Regions share 14.3% of the GVA. The distribution of cultural and creative production, employment, and number of enterprises, in the 13 Regions of the country should be more balanced.

Cultural heritage professionals must improve their pedagogical skills. They should have the ability to involve the public in heritage as many educational activities are taking place in historical settings. The value of volunteering should be promoted and supported. Volunteers must be recognized as potential heritage professionals, having the possibility of training.

## B.7 Trends

Based on the **2021 Annual Strategic Plan** of the Hellenic Ministry of Culture and Sports<sup>3</sup> (see picture on the right - available online only in Greek<sup>4</sup>), the objectives of the Ministry are:



1. Strengthening the cultural and creative economy as key pillar of development Objectives of the Ministry;
2. Contribution of Culture to economic and social development of the Country, including actions for addressing the effects of the COVID-19 pandemic on employees in the field of Culture;
3. Upgrading public space and improved access to cultural activities'
4. Transnational-cross-border cooperation in Culture - Prominence of Greece as an international cultural pole;
5. Protection and promotion of cultural heritage and modern creation;
6. Interventions for the rationalization and modernization of structures and the operation of the Ministry of Culture, simplification of procedures and the promotion of e-government.

For the Objective 1: Strengthen the cultural and creative economy as a key pillar of development, have been planned specific measurements. Expected results:

Increase by 25% of its contribution cultural sector in GDP (2014: 1.4%)	1,75% from year 2021	The goal will be achieved through (a) motivation and action encouraging the white economy, (b) strengthening the skills of its employees (c) investment attraction, (d) the digital transformation of the industry, (e) the fight against piracy.
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Here are presented some of the **actions** included in the Strategic Plan:

- Development of skills of cultural and creative workers
- Upgrading and modernizing cultural and artistic education

<sup>3</sup> <https://www.culture.gov.gr/en/SitePages/default.aspx>

<sup>4</sup> [government.gov.gr/wp-content/uploads/2021/03/Υπουργείο-Πολιτισμού-και-Αθλητισμού.pdf](http://government.gov.gr/wp-content/uploads/2021/03/Υπουργείο-Πολιτισμού-και-Αθλητισμού.pdf)

- Ensuring labor rights and creating a human reservoir certified qualifications potential for cultural heritage needs
- Redefining the operating framework of the occupations of the cultural and creative sector
- Redefining professional outlines and defining the status of craftsman
- Creating a register of certified specialized professionals in archeological projects
- Developmental ecosystems of handicrafts and traditional techniques and professions
- Creating networks of cultural routes
- Increase of Greek registrations in catalogs of UNESCO (monuments and World Cultural sites Heritage, cultural landscapes) and of the Intangible Cultural Heritage
- International promotion of Greek cultural heritage and modern creation
- Implementation of collaborations and know-how exchange programs with third countries and foreign bodies and organizations in the field of maintenance, restoration, management and display of monuments.

#### **Projects by action:**

- Participation in the organization of the Cultural European Capital Eleusis 2021;
- World Heritage Sites, Cultural Landscapes and Intangibles UNESCO World Heritage Sites, and more specifically towards the:
- Preparation of management plans for the monuments that have been included in the List of UNESCO World Heritage Sites;
- Preparation of a dossier for the serial registration of the Minoan Palace Centers in the World Heritage List of UNESCO;
- Utilization and promotion of the premises of the Palace of Mystras, public service infrastructure;
- Medieval city of Rhodes - Utilization of a historic center.

## **B.8 Conclusions**

The Greek traditional heritage, rich, creative and lasting, material and intangible, since 2003 is protected by UNESCO with the Convention for the Intangible Cultural Heritage of mankind. In addition to its indisputable cultural dimension, it is also a human activity, which draws on elements of popular tradition, is practiced by business units, moves and develops in the modern market and aims, for its viability, in local and international markets. It belongs to the "productive system" and is linked to other subsystems, such as economic demographics, tourism entrepreneurship, environmental protection, technological development, education and research, and cultural communities, personality development; and in fact entrepreneurship and artistic creation-, therapeutic and creative employment and, of course, is subject to the institutional and regulatory regulations of the state and claims its care and support.

In the current historical context, one of the most critical in the history of mankind, a return to the cultures of "locality" and their values, such as the circular economy and respect for nature-environment, seems more necessary than ever. Locality in the form of traditional local products (Products of Designation of Origin and Geographical Indication, Peculiar Traditional Products, etc.) and applied traditional arts - Crafts, is the post-modern response to globalization, re-introducing the positive assessment of tradition, which integrates the natural environment and cultural peculiarities.

It is therefore necessary to re-evaluate the importance of the cultural capital of a country, such as Greece, for the design of the local and national economy with modern cultural policy rules, utilizing international conventions and protocols (UNESCO Intangible Cultural Heritage, Common Agriculture Politics, circular economy, innovation), but also successful practices of other countries. For example, according to a report by the Crafts Council UK (May 2020), during the pandemic, handicraft activity has led to a huge increase in exports of folk art items. In the agricultural sector, the development opportunity will not come from the intensive and extensive cultivation, but mainly from the activation and utilization of the peculiar territorial natural resources, in combination with the human and cultural capital, which Folklore has saved from scientific interest, despite the sweeping changes made.

The currently proposed localized agri-food systems will allow rural areas to claim development in a competitive, globalized environment, through their identity and diversity against agricultural industries and distribution networks. What farmers were called upon to give up may become their comparative advantage. The promotion of the Greek Diet as a pillar of the Mediterranean Diet in the List of World Intangible Cultural Heritage reinforces the above considerations and facilitates the strategy focused on nutrition. It is also important to have the most systematic support of the industry from local projects in the context of the wider cultural, tourist and educational upgrade. Innovation is no longer just a privilege of the high-tech industries, but also of strategic importance for culture and the traditional "medium-low tech" applied arts and crafts, as these companies may not introduce new technology, but support their innovative activity in utilizing the existing coded knowledge in a practical direction, which makes them competitive.

In Greece, the decade-long economic recession with strong social consequences has revealed the previously wrong strategic choices for the development of productive fields, such as agriculture, animal husbandry, beekeeping and creative industries, and especially the reluctance for structural changes, which would limit the impact on the population of such crises, as has happened in similar cases in the past. Now, is the opportunity to start methodically and with the substantial support of the Greek state the return, with modern tools, to some traditional systems of local economy, which can provide a way out of the expected problems of climate change, in the management of endangered water resources, biodiversity and to ensure the income of producers and creative craftsmen.

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## Appendix C – Profile for Iceland (HAC and Nýheimar Knowledge Centre)



### C.1 Introduction

According to UNESCO's intangible cultural heritage, cultural heritage is not limited to the material world. According to UNESCO, intangible cultural heritage is, for example, oral traditions, work of art, social activities, rituals, celebrations, knowledge and practice of things related to nature or knowledge to create traditional handicrafts (UNESCO, n.d.d). At the UNESCO Paris Congress in 2003, UNESCO member states agreed definition of the term *Intangible Cultural Heritage (ICH)*. The following is stated in Article 2 of the summary of the results of the meeting: "Intangible cultural heritage includes practices, presentation, expression, knowledge, skills – as well as tools, objects, artefacts and cultural spaces associated with them – that societies, groups and in some cases individuals consider to be their cultural heritage" (UNESCO, n.d.c).

This intangible cultural heritage, passed down from generation to generation, is constantly recreated by communities and groups that respond to their environment, their interactions with nature and history, thus influencing their identity and continuity, as well as promoting cultural diversity and creativity (UNESCO, n.d.c).

As a result, intangible cultural heritage is manifested e.g. in the following areas: a) oral traditions, expressions, sayings and language, b) performing arts, c) social practices, rituals and festivals, d) knowledge and practices concerning nature and the universe as well as e) traditional craftsmanship (UNESCO, n.d.c)

The importance of intangible cultural heritage lies in the knowledge that is passed down from generation to generation, and therefore the social and economic value of this dissemination of knowledge is of great importance to both minorities and general social groups and is important whether for developed or undeveloped countries. An intangible cultural heritage is not only an older tradition of the past, but it is also constantly evolving today. Although it might be similar to the traditions of other nations, it is all an intangible cultural heritage that has been transferred with people who have settled elsewhere and the knowledge has been passed on between generations (UNESCO, n.d.d).

The aim of the NICHE project (Nurturing Intangible Cultural Heritage for Entrepreneurship) is to promote entrepreneurship in the field of intangible cultural heritage by developing innovative training and education for a group of professionals (as well as potential professionals) to promote entrepreneurship, increase its competitiveness and maintain



growth. The aim is to develop guidelines for increasing economic activity and entrepreneurship in sectors related to intangible cultural heritage (NICHE, n.d.).

The Ministry of Education, Science and Culture manages UNESCO's affairs in Iceland, but the country became a member of UNESCO – the United Nations Educational, Scientific and Cultural Organization – in 1964. Two years later, the government decided to establish an Icelandic UNESCO committee. The role of the Icelandic committee is to help the government and the Icelandic delegation at the UNESCO General Conference regarding UNESCO, as well as to be the liaison between UNESCO and the Icelandic educational, scientific and other cultural institutions. The Icelandic UNESCO Committee reports to the Ministry of Education and Culture in Iceland (The Icelandic National Commission for UNESCO, n.d.a,b).

### C.1.1. Definitions

Cultural heritage and intangible cultural heritage are two concepts that often go hand in hand. As has been stated before, intangible cultural heritage consists of traditions, knowledge and customs that are passed down from person to person and are often intertwined with the tangible cultural heritage. For example, it is possible to look at the fact that the National Museum of Iceland preserves turf houses, but they reflect the interplay between the country and the nation and are both tangible and intangible cultural heritage. That shows us the connections between the cultural heritage and the construction technology, which is the intangible cultural heritage, a technology that is learned from person to person. In 2003, UNESCO member states signed an agreement on the preservation of intangible monuments, so that world monuments can be a subjective cultural heritage, just as tangible monuments, man-made and natural are (Hallgrímsdóttir, n.d.).

UNESCO agreement on intangible cultural heritage from 2003 was approved in Iceland in 2006. The objectives of the agreement are:

1. Preserving intangible cultural heritage
2. To ensure that the intangible cultural heritage of relevant communities, groups and individuals is respected
3. To raise awareness, both locally and nationally and internationally, of the importance of intangible cultural heritage and to ensure it is mutually respected
4. Establishing international cooperation and assistance (Íslenska UNESCO nefndin. (n.d.).

For nations and social groups, cultural heritage is often said to have invaluable value. The cultural heritage is essential for people's self-image and their sense of roots and history. If cultural heritage is defined, it can serve as a string to a common past and to connect to origins and understand oneself. But what is considered significant enough to be a cultural heritage? Scholars, politicians and institutions have increasingly begun to define the phenomena of cultural life and examine the lives of objects and costumes that have lost

their value in everyday life but have since been rediscovered and call it cultural heritage. Cultural heritage depends on contemporary conditions and what is classified as a cultural heritage, is something that someone is interested in. As a result, there are only some old objects or old costumes and traditions that have boosted the prestige of the cultural heritage, and it really depends on the whims of the person who decides what the cultural heritage is (Rastrick & Hafstein, 2015).

It should be kept in mind that cultural heritage is optional. The elements chosen for the staging have a certain look and a certain period from a past that is particularly successful. Other elements and other embodiments, as well as other periods fall further down the stairs and are eventually forgotten (Rastrick & Hafstein, 2015).

#### C.1.1.1 Regulatory framework

The purpose of the Icelandic law on cultural heritage is to promote the preservation of cultural heritage and to ensure that the Icelandic cultural heritage is returned pristine/unspoiled to future generations. Yet the law focuses on tangible cultural heritage such as national monuments, antiquities and architectural heritage. Also, the law covers the role of the Cultural Heritage Agency of Iceland which is monitoring Iceland's antiquities, historic/listed buildings and man-made structures, making suggestions to the minister of the affair for declaration or abolition of protection. On the other hand, the concept of *intangible cultural heritage* is not mentioned in the law (Cultural Heritage Act, 2012).

The Icelandic library law only mentions that the role of Icelandic libraries is to ensure conservation of the cultural heritage stored in libraries. Intangible cultural heritage is not mentioned in this law (Library act, 2012).

In a regulation on the organization and operation of the National Museum of Iceland the cultural heritage is slightly mentioned in the 6th paragraph:

*“The National Museum of Iceland disseminates research on the cultural heritage of the Icelandic nation, e.g. with a variety of exhibition work. The museum shall hold an open basic exhibition which describes the nation's cultural history from the settlement to the present day and disseminates research results in that field. The National Museum of Iceland shall also hold special exhibitions that cover certain aspects of cultural history, present research and create a platform for scientific and artistic meetings” (Regulation of the National Museum of Iceland, 2006).*

Going through different laws and regulations regarding culture in Iceland, authors did not find any mention of the concept of *Intangible cultural heritage*. In a regulation of the Icelandic Culture house set by the Ministry of Education and Culture the 1st paragraph says “The House of Culture shall serve as a forum for promoting Icelandic history and cultural

heritage.” Otherwise, there is little to be found on cultural heritage in the Icelandic collection of regulations let alone the intangible cultural heritage (Regulation of the Icelandic Culture House, 2010). In 2013 the Icelandic Parliament, Alþingi, approved a parliamentary motion for a resolution on cultural and art policy for the first time. The policy was included in a general goal setting of the Icelandic government “Iceland 2020” (Magnúsdóttir, 2013).

Drafts for a new cultural policy were introduced March 19<sup>th</sup> 2021. The policy is expected to be valid until the year 2030 and The Minister of Education, Science and Culture is currently working on a parliamentary resolution on the policy. Alþingi usually operates until the end of May, and hopes to stand a parliamentary resolution on cultural policy will be passed by Alþingi before the end of this operating year of the parliament (Ministry of Education, Science and Culture, 2021). The new cultural policy describes, on a broad basis, the state's involvement in issues of art and cultural heritage and takes into account the government's governing charter. It is intended to be useful for the government and Alþingi, for further discussion, policymaking in specific areas and decision-making, in addition to being a guiding light for the parties involved in artistic and cultural work throughout the country. The second chapter of the policy is of the utmost importance in this summary, which discusses “Iceland's solid position in an ever-changing world” and sets goals to nurture infrastructure in the field of cultural heritage, increase access and the nation's awareness of Iceland's cultural values and cultural heritage (Ministry of Education, Science and Culture, 2021).

The report states that a thriving cultural life and the preservation of cultural heritage support the implementation of the United Nations Global Goals for Sustainable Development. As mentioned before, the second chapter is important for the NICHE project. The chapter is called "A solid foundation in an ever-changing world".

*“To nurture infrastructure in the field of cultural heritage and increase the nation's access and awareness of Iceland's cultural values and heritage. Understanding the nation's cultural history is one of the prerequisites for active participation in society and is an important part of each individual's identity. Research and dissemination of cultural heritage and cultural awareness and historical context and strengthen the identity of the population. Language is also a rich part of that identity and it is necessary to strengthen it in accordance with Icelandic language policy. [...] Cultural heritage is a resource that must be guaranteed equal access to. Good access to a variety of digital cultural material, its improved visibility and presentation on the institutions' websites increases awareness of the importance of the country's cultural heritage” (Ministry of Education, Science and Culture, 2021).*

The third chapter of the education policy (which deals with Administration and the support system) states that the wage system and working environment in Iceland need to be reviewed, but the working environment of artists and others who work partly or entirely with culture and the arts is fragile. It is important to build on the experience of Iceland and

neighboring countries to find ways to strengthen the working environment of artists (Ministry of Education, Science and Culture, 2021).

#### C.1.1.2 Representative List of UNESCO, 2020

After browsing through the UNESCO website on intangible cultural heritage it becomes clear that no nominations for protection were received from Iceland in 2020. However, when looking at "projects in progress" for 2021, one nomination from Iceland has been submitted. This is a joint nomination from all the Nordic countries. In Iceland, the protection is about the traditional construction of a Nordic clinker boat. This therefore falls under the category of "Traditional know-how" (UNESCO, n.d.b)

Although no information on other applications from Iceland can be found on the UNESCO website, from time to time there have been reports in the Icelandic media about handicrafts that are planned to be nominated for UNESCO protection. These include among others, the puff pastry tradition (Laufabrauð), but the *Árni Magnússon Institute for Icelandic Studies* is apparently preparing the nomination of the Icelandic puff pastry tradition (Laufabrauðsgerð).

*"We believe that the puff pastry tradition (laufabrauðsgerð) has a full place on the UNESCO list of intangible cultural heritage, and it is therefore now under closer scrutiny. Intangible cultural heritage, like traditions, is no less important and remarkable than what is more obvious and visible, such as natural monuments. Increased knowledge of traditions, education about them and preservation is part of our implementation of the UNESCO Agreement from 2003 on the preservation of such cultural heritage, "says Lilja Alfreðsdóttir, Minister of Education and Culture, whose ministry commissioned Árnastofnun to prepare the nomination" (Bjarnason, 2020).*

#### C.1.1.3 National Inventory related to ICH by the end of 2020

As mentioned before, one of the main objectives of UNESCO is to promote peace and security in the world by strengthening international cooperation in the fields of education, science and culture. UNESCO in Iceland places special emphasis on cultural diversity and the preservation of the world's languages, as well as the protection and dissemination of cultural heritage.

In Iceland, the UNESCO Committee is using the phrase *Living Traditions* instead of the concept of *intangible cultural heritage*. In 2018, the Minister of Education, Science and Culture launched the website [www.lifandihefdir.is](http://www.lifandihefdir.is), where people are given the opportunity to share information about living traditions, i.e. introduce a diverse culture that people pursue but often consider mundane (The Icelandic National Commission for UNESCO, n.d.a). Examples include the first day of summer, making bread cakes, berry jam, family reunions,

sugared brown potatoes and the Icelandic Santa Claus (Árni Magnússon Institute & Ministry of Education, Science and Culture, n.d.). The site allows the public to participate in mapping traditions and customs. It is also part of Iceland's agreement with UNESCO on the preservation of cultural heritage. It was on this page, [www.lifandihefdir.is](http://www.lifandihefdir.is), that the idea of naming the puff pastry craft (Laufabrauð) to the UNESCO list.

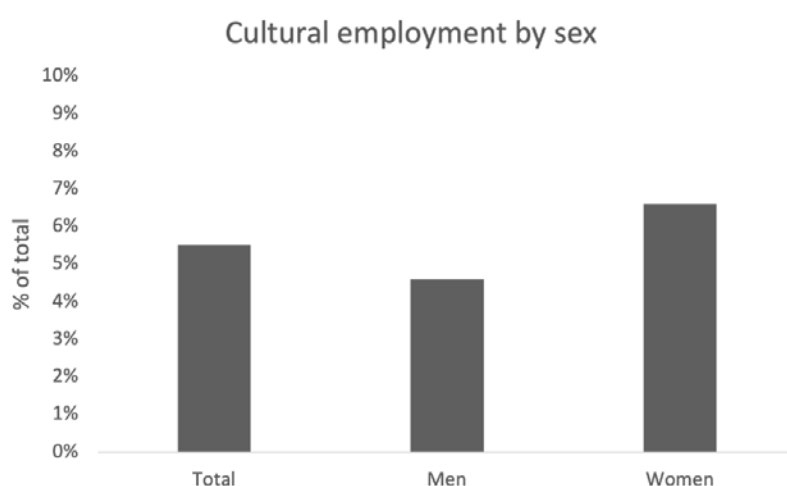
## C.2 Quantitative indicators on Intangible Cultural Heritage

Statistical information on the importance and impact of intangible cultural heritage in Iceland is lacking. Therefore, general cultural activities will be discussed in this chapter, including cultural enterprises and cultural employment.

### C.2.1 Cultural employment

The definition of cultural employment, according to Eurostat (2021a) and EESnet-Culture (Bína, Chantepie, Deroin, Frank, Kommel, Kotýnek & Robin, 2012), refers to “all persons employed having either a cultural profession, or working in the cultural sector” (Eurostat, 2021a). Comparative to the European Union, a higher proportion of the labor force is culturally employed in Iceland. In 2019, a total of 11.100 Icelanders, or 5,5% of the labor force, were culturally employed. Meanwhile 3,8% of the labor force in the European Union were culturally employed. In recent years, the relative participation of culturally employed Icelandic women has increased while the participation of men has decreased (Figure 1) (Eurostat, 2021c). Majority of those working in the cultural or creative industry in Iceland live and work in the Greater Reykjavík area (Blöndal & Sigurðsson, 2021)

**Figure 1 - Cultural Employment by Sex**

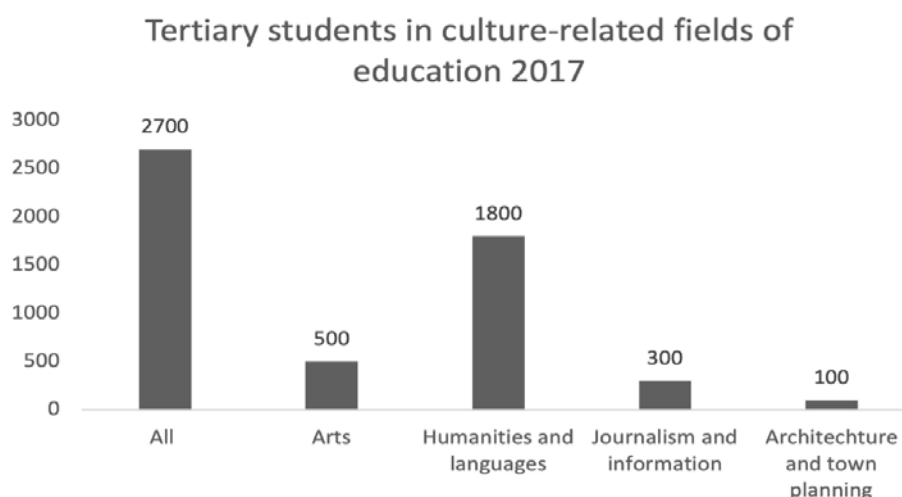


Adapted from Eurostat (2021c).

A large proportion of culturally employed people in Iceland have attained tertiary education, or 63,3% (Eurostat, 2021b). A total of 2.700 individuals pursued cultural university studies in

2017. Of which, humanities and languages being the most popular subjects (Figure 2) (Beck-Domzalska, 2019)

**Figure 2 - Tertiary Students in culture-Related Fields of Education 2017**



Adapted from Beck-Domzalska (2019).

## C.2.2 Cultural Enterprises

In 2016 there were 2.528 cultural enterprises in Iceland, based on Eurostat's data and definition on cultural enterprises. With an annual outcome of 275 million EUR, or 9,2% share of total in non-financial enterprises. Life expectancy of cultural enterprises is generally shorter in Iceland, compared to the average life expectancy of cultural enterprises within the European Union (Beck-Domzalska, 2019). According to the ÍSAT Industry classification of Statistics Iceland a total of 80 culture, sport and leisure companies were established in 2020 (Statistics Iceland, 2021e). The production value of cultural industries in Iceland has increased by 212% over the past 20 years. The production value amounted to ISK 120,218.1 million in 2020 (Statistics Iceland, 2021b). At the same time, however, their share of Iceland's GDP has decreased, from 3.8% in 2000 to 1.4% in 2020 (Statistics Iceland, 2021c).

**Table 1 - Cultural Enterprises, 2000 vs. 2020**

	2000	2020
% of GDP	3,8%	1,4%
Production value	56.710,6 million ISK	120.218,1 million ISK
Industry inputs	30.323,4 million ISK	64.651,3 million ISK
Value added	26.387,3 million ISK	55.566,8 million ISK
Wages & related expenses	19.569,4 million ISK	39.273,8 million ISK

Adapted from Statistics Iceland (2021a,b,c,d,f)



### C.2.3 Public expenditure

Comparative to other European countries, total expenditure for the cultural sector is high in Iceland. For the past decade, public expenditure for the cultural sector in Iceland has remained similar. Being at its highest in 2013, when it was equivalent to 2,6% of total public expenditure, and at its lowest in 2016, when it was equivalent to 2,2% of total public expenditure. Of which 42% of cultural expenditure were goods and service, 31% were wages and 12% were production subsidies. In 2018, governmental expenditure amounted to 29 billion ISK, or 2.5% of total. In which, 1.5% was spent on culture and 0.8% on media outlets. Meanwhile, 4,7% of total municipal expenditure was spent on cultural affairs (Guðmundsdóttir, 2020).

## C.3 Qualitative indicators on ICH sector

### C.3.1 ICH sector relevance and dominance

When searching for data on intangible cultural heritage in Iceland, the focus was put on the tourism industry, but in the opinion of the authors of this report, there was a high probability of finding some data and research on intangible cultural heritage there. In 1999, the International Tourism Organization (UNWTO) issued an international code of conduct for tourism, but it was in the autumn of 2017 that UNWTO member states changed the code into an international treaty. In the same year, the Charter was signed in Iceland, where companies promise to respect, communicate, and implement the values of responsible and sustainable tourism that the Code prescribes. The fourth article of the International Code of Ethics deals with tourism as a user and a pillar of cultural heritage (Icelandic Tourist Board, n.d.). There are four sub-sections of the article, but in the second paragraph it says "Policy-making in tourism and activities in the industry shall be characterized by respect for any kind of heritage in the field of art, archeology and culture. This heritage must be protected so that future generations can enjoy it". Section 4 states "Tourism should be organized in such a way as to enable traditional goods, handicrafts and cultural heritage to flourish, rather than to cause decline and lead to homogeneity" (UNWTO, 2017). Although the concept of intangible heritage is not explicitly mentioned here, the rules can be interpreted as referring to that part of culture as well.

### C.3.2 Geographical distribution

Living traditions vary from region to region and are part of what is successful in each region. For example, there is a rich tradition for making puff pastry (Laufabrauð) in the North, but at Langanes they are famous for their egg collection. In innovation, especially in tourism, the intangible cultural heritage has been used to produce goods, services and to create uniqueness.



*The maintenance of cultural heritage* was a report prepared in 2015-2016 for the Ministry of Education and Culture as part of the implementation of the agreement with UNESCO. The report was a summary of major institutions, NGOs, groups and individuals working with intangible cultural heritage. The work is based on Article 11 of the Agreement, which states that each member state shall: "take the necessary measures to ensure the preservation of cultural heritage in its territory and preservation, [...] analyze and define the aspects of cultural heritage that are found in their territory with the participation of communities, groups and the relevant non-governmental organizations."

Furthermore, Article 15 puts emphasis on the participation of communities, groups and individuals: "Through its actions for the preservation of cultural heritage, each Member State shall endeavor to ensure the maximum possible participation of those communities, groups and, where appropriate, individuals who create, maintain and share cultural heritage and receive these parties to take an active part in their supervision" (Ministry of Education, Science and Culture, 2017, p.12).

### C.3.3 Common traits and special features of ICH

The Living Traditions website is a great tool for learning more about the intangible cultural heritage of Iceland. Characteristic of Iceland's intangible cultural heritage is folklore and ancient traditions that have developed over the centuries. In Iceland there is still a rich tradition of celebrating days after the old calendar and many traditions are traced all the way back to the Viking Age and paganism of Icelanders.

In this example, the peculiarities of intangible cultural heritage are often associated with celebrations. Þorri is the name of the fourth winter month (mid-January to mid-February) in the old Icelandic calendar ("Þorri", 2021). When Þorri arrives, it is still customary to curse Þorri, where people gather at Þorrablót (special kind of festival) and eat food the old-fashioned way, pickled sheep balls, furnished shark, salted meat and burnt jam. This tradition is local and usually begins with the first day of Þorri, which is "the husbands/masters' day", always on a Friday in the 13th week of winter. In the old days, Þorri was to be welcomed by the master of the house having no shirt on and barefoot, dressed in one of his trousers legs but let the others rest or pull it behind him. They were to go out and jump on one foot around the house, thus welcoming Þorri. A festival was then held to celebrate (Kvaran, 2011). Nowadays it is customary to give the man of the house flowers and/or beer and try to make him a day difference in food or entertainment, and of course invite him to the Þorrablót festival.

Góa arrives immediately after Þorri ends and starts on Sunday and that day is called women's day. In the old days, housewives had to act like their husbands and go out in the

morning naked and welcome Góa. Today it is common for women to receive flowers and they are treated well in food or entertainment (Kvaran, 2010).

The first day of Lent is also very important in Iceland's children's culture, but it is Ash Wednesday. Nowhere else than in Iceland, is the tradition of hanging small bags with ash on people, without them noticing. They are small bags that were homemade and often contained small gifts or tickets. This custom is believed to have its origins in Catholicism and the power of ashes. People sought to bring home ashes from churches to bless the home. This bag custom is almost completely dried out today but now children dress up in masks and go to companies to sing and get small gifts or sweets in return. This custom is therefore not unlike Halloween in the United States but held on a different time of the year (Árnason, 2003).

Icelanders are also very proud of the folklore and the intangible cultural heritage that is part of it. These include the beliefs of the 13 Santa Clauses, who are the sons of Grýla and Leppalúði, who are trolls. The Santas start to come down from the mountains, one by one, 13 nights before Christmas, but in the old days, they were both considered pranksters and thieves (Finnsdóttir & Björnsson, 2005). Nowadays, children put their favorite shoe in their bedroom window and if they have behaved well on that day, they could be lucky to receive small gifts or messages from that Santa Claus. For those who have been naughty, Santa Claus has usually brought uncooked potatoes. Of course, all the Icelandic Santas have different names that refer to their naughty behavior i.e., Door slammer, Window peeper, Meat hook and Candle stealer ("Icelandic Christmas folklore", 2021).

## C.4 Opportunities: training available and operational tools

We use the UNESCO definition of Intangible Cultural Heritage to divide this chapter into 5 areas of available training and operational tools: 1) Social practices, rituals and festive events; 2) Traditional craftsmanship; 3) Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; 4) Knowledge and practices concerning nature and the universe; 5) Performing arts (UNESCO, n.d.a). We will also look into the training of Intangible Cultural Heritage within the formal educational system.

### C.4.1 Social practices, rituals and festive events

The social practices, rituals and festive events (particularly yearly ones) are many and varied in Iceland. To mention a few: Winter Celebration, belief in the old Nordic gods, sewing circles, Christmas lads and Midsummer's Eve festivities.

### C.4.1.1 Food traditions

The food tradition has been passed on by older generations showing the younger ones the methods used and in some cases by written material such as recipe books. Today you can find a variety of books on traditional food as well as other material such as documentaries, courses, food celebrations and a variety of entrepreneurs using old recipes. Documentaries such as *Gósenlandið Ísland (The rich country Iceland)*, explains the food culture of the country (Gjóra Films, n.d.), and *Í jöklanna skjóli (Sheltered by the Glaciers)* tells of using peat harvest (meltekja) in south east of the Country (Sigurgeirsson, 1954). There are also courses available such as learning how to use sea mussels and seaweed (Adult Education at the Agricultural University of Iceland, n.d.a).

As environmental awareness of the general public grows as well as tourism interest in local and “pure” food has been growing. A few projects on Icelandic food culture and food tourism have been implemented in the last years such as *Matarauður Íslands (Iceland’s Culinary Treasures)*. That project was initiated by the Minister of Fisheries and Agriculture (Sigurgeirsson, 1954). The objective was to further advance domestic value creation in culinary tourism, product development, and image construction, under the slogan “*Our Heritage- Your Treat*” (Matarauður Íslands, n.d.c). On their homepage you can find information on the history of food in Iceland, information on the local ingredients and methods used in certain areas, a list of Icelandic entrepreneurs that work with food (Matarauður Íslands, n.d.b).

In recent years, the quantity of information on the internet about Traditional Icelandic food is increasing. Small groups that are interested in certain kinds of food are available on Facebook where people share photos, information, methods of preparation, personal experiences and advice and discuss matters connected to this food. There are e.d. groups like *Brauðtertufélag Erlu og Erlu (n.d.)* about traditional Sandwich loaf making, *Íslenskir matþörungar (n.d.)* on Icelandic algae and *Kornrækt á Ísland (n.d.)* on growing corn in Iceland.

### C.4.1.2 Viking Organizations

In some areas of the country there are Viking organizations (víkingafélög) that have the objective of preserve and honor the culture and martial arts of the Vikings (Einherjar, n.d.). Some offer training in martial arts and some participate in Viking festivals, both local and international (Rimmugýgur, n.d.). Every year there are festivals held in Hafnarfjörður, Eyjafjörður and Vestfirðir. In the festivals are shown martial arts of the Vikings, folk tunes are sung and crafts market. Festival guests have the opportunity to try e.g. to make butter, archery, forging, rope making and knotless knitting (Akureyri Museum, n.d.a; Akureyri Museum, n.d.b).

### C.4.1.3 Witchcraft

In the Museum of Sorcery and Witchcraft in Strandasýsla the public is given the opportunity to learn about Icelandic witchcraft, magic stories and witchcraft and folklore. "From the very beginning, the original purpose of the Museum of Sorcery and Witchcraft support research on Sorcery and Witchcraft, folklore and cultural heritage of Strandarsýsla." Books on the subject have also been published (Museum of Sorcery & Witchcraft, n.d.b) In Sorcerer's Cottage in Bjarnafjörður, which is part of the exhibition, there is a replica of a cottage from the 17th century. During the construction period, people were taught a method of building turf houses.

## C.4.2 Traditional craftsmanship

### C.4.2.1 Hand craft

Icelandic hand craft (*hannyrðir*) include e.g. weaving, knitting, embroidery, plant dyeing and more. It is worth mentioning that wool from Icelandic sheep plays a major role in the Icelandic hand craft, cleaning, handling and dyeing. Several different parties offer courses in the field of hand craft. These include weaving course at Fornverkaskólinn (vefnaður á kljásteinavefstað) (Fornverkaskólinn, n.d.), the herbal dyeing course at Hespúhús (Bjarnadóttir, 2018), the spinning course at Ullarsel (Ullarselið, n.d.) and Annríki's course in making national costumes. Annríki is a company that specializes in everything related to Icelandic national costumes (Annríki, n.d.) The Icelandic Home Industry Association (Heimilisiðnaðarfélag Íslands) also holds about 80-90 courses a year, e.g. weaving, knitting and making national costumes. The role of the Home Industry Association is to strengthen and safeguard the national Icelandic home industry (Heimilisiðnaðarfélag Íslands, n.d.) It is worth mentioning that students of the Homemaking schools and the Reykjavík School of Visual Arts receive extensive practical instruction in Icelandic hand craft (The Reykjavík School of Visual Arts, n.d.).

At Blöndós you can find both the Textile Museum and the Icelandic Textile Center. The Textile Museum in Blönduós is an educational, teaching and research institution that stands e.g. for courses, seminars and lectures with an emphasis on hand crafts. Its collection includes a variety of textile items as well as items related to the relevant method, such as knitting, crochet hooks, combs and spinning wheel (Textile Museum, 2013). The Icelandic Textile Center emphasizes on innovation, collaboration and developmental projects and one of their main goals is to make the international center with a strong development and research activity in handicrafts and textiles (Textile Museum, n.d.). A database of Icelandic weaving can be found on the Textile Center's website (Þórsdóttir, Gardella & Stefánsdóttir, 2020).

#### C.4.2.2 Boat building

The Icelandic Herring Museum in Siglufjörður and the Breiðafjörður Boat Museum in Reykhólar regularly hold courses in building clinkboats of Breiðafjörður, boat building and repairs of older boats (The Icelandic National Commission for UNESCO, 2018). One of the goals of the Breiðarfjörður Boat Museum (n.d.) is to introduce the public to sailing routes, boat building, sail sewing, forging, fishing grounds, hay transport and superstition related to sailing.

#### C.4.2.3 Carpentry and woodcarving

The Guild of Icelandic Woodturners (n.d.) regularly holds meetings where professionals teach about different methods of carpentry. The association has a good collection of video tutorials that members can borrow. The handicrafts school (Handverksskólinn) offers courses in carving, wood turning and cabinetmaking (Handverksskólinn, n.d.)

#### C.4.2.4 Construction crafts (turf laying, lattice construction, rock laying, etc.)

Several parties run courses in Icelandic construction crafts. These include annual turf and stone loader courses at the Agricultural University of Iceland (Adult Education at the Agricultural University of Iceland, n.d.b), various courses at Laying school (Hleðsluskólinn) and Turf House (Íslenski bærinn). In addition, Fornverksskólinn has offered courses in lattice construction, turf laying and stone laying (Íslenski bærinn, n.d.). The Skagfjörður Regional Museum has been responsible for publishing pamphlets on Icelandic architectural crafts. These include a detailed publication on Turf for buildings (Sigurðardóttir, 2007) and old construction methods (Sigurðardóttir, 2011) as well as the results of a field and source survey of old turf and rock fillings in Skagfjörður (Sigurðardóttir, 2018).

### C.4.3 Performing Arts

#### C.4.3.1 Icelandic folk dances

Teaching and teaching materials in Icelandic folk dances are scarce. Reykjavík folk dance companies, Dance group Sporið and Dance association Vefarinn are the main brokers of folk dances in Iceland. The main purpose of Vefarinn and Sporið is to preserve, practice, show and promote Icelandic folk dances (Dansfélagið Vefarinn, n.d.; Sporið Folk Dance Group, n.d.). Over 20 folk dances have been recorded and released on the CD *Raddir* (Sporið Folk Dance Group, n.d.). Reykjavík folk dance association (n.d.) offers dance courses and performances for people of all ages as well to hold and participate in various folkdance festivals. Two members of Reykjavík folk dance companies have written dissertations on Folk dances. Hjaltason (2020) wrote a BS thesis in ethnology on the role and value of Icelandic folk dances today. Sverrisdóttir (2015) wrote an essay about and developed study materials

in folk dances for primary school children. Study materials in folk dances for primary school children are now available on the web for those interested. There are explanations of dance concepts and steps, drawings of dance venues, the starting position of dances as text, notes and a description of 19 dances. It is worth mentioning that folk dances are taught in various primary and secondary schools. At Menntaskólinn á Akureyri, for example, there is a great folkdance tradition where the school's students attend two dance classes a year, often before the school's annual festival. At the annual festival there is a separate hall where students have the opportunity to dance the old dances.

#### C.4.3.2 Wrestling

Wrestling (*glíma*) is the national sport of Icelanders, as it is the only sport that has been formed in Iceland. Every year, wrestling tournaments are held where the best women wrestlers compete for the honorary title of Wrestling queen in Freyja wrestling match and male wrestlers compete for the Grettisbelti and the title Wrestling king of Iceland (Icelandic Wrestling Association, n.d.a). In addition, other smaller wrestling tournaments are held. The Icelandic Wrestling Association has been responsible for the promotion of wrestling in Iceland and abroad. It has also held numerous coaching and judges courses. 20 associations are members of Glímusamband Íslands. For example, the Wrestling club Ármann and The Youth union of Dalamanna, both of which offer wrestling exercises for those who are interested (Icelandic Wrestling Association, n.d.b).

#### C.4.4 Oral tradition and expression

Icelanders have a long and remarkable poetic tradition. There are several poetry societies in operation all over the country, some of which hold evening vigils, poetry rehearsals, society meetings, singing vigils and concerts (Iðunn, n.d.). Furthermore, in Siglufjörður you can find both the Icelandic Poetry Center and the National folk song Center of sr. Bjarni Þorsteinsson. The Icelandic Poetry Center has been responsible for poetry evenings and competitions as well as holding the Poetry Festival Haustglæður (Ljóðasetur Íslands, n.d.). It is worth mentioning that libraries, schools, entertainment venues and other cultural institutions regularly host poetry evenings, courses and competitions throughout the country. The Folk Song Center holds an international folk song festival in Siglufjörður every year, where the folk songs of different cultures are presented. Icelandic folk songs are always at the forefront of the festival. During the festival, courses on rhyming and Icelandic folk music are offered, for both children and adult (Folk Music Center, n.d.).

#### C.4.5 Knowledge and customs related to nature

Knowledge and customs related to nature and the universe are intertwined with Icelandic culture. Examples include practices related to agriculture and the supervision of settlement hens, the Icelandic horse and leading sheep. In Iceland, there is both a knowledge center for



the Icelandic sheep and leading sheep, where visitors are given the opportunity to learn about the characteristics of the Icelandic leading sheep and the Icelandic sheep (The Leader Sheep Centre, n.d.; Sauðfjársetur, n.d.).

#### C.4.6 The formal educational system

The National Curriculum Guide for pre-schools and compulsory schools formulates the main policy in the schoolwork of the pre-schools and specifies what requirements are to be made in the upbringing and education of children. The National Curriculum Guide only talks about culture in general. The schools formulate their own school curriculum based on the main curriculum. It often happens that teaching in culture and especially living traditions / intangible cultural heritage depends on the teacher's knowledge, whether it is in handicrafts, cooking or history and other subjects. Five of the seven universities in Iceland offer studies or courses where culture is in the foreground. No courses especially relate to intangible cultural heritage.

##### C.4.6.1 University of Iceland

Undergraduate studies in tourism at the University of Iceland have a course called Cultural Tourism. This course covers a wide range of topics, including the presentation and dissemination of image and culture at different levels. Political and ethical issues concerning the collection, presentation and dissemination of culture in different contexts are also considered. The connection between tourism and the creative industries is examined, and finally, questions regarding the ownership of cultural heritage are considered, as well as the hands of those who create cultural heritage (University of Iceland, n.d.b). A comparable course is also taught in the Master's program in Tourism Studies at the University of Iceland (University of Iceland, n.d.a). Students in undergraduate studies in tourism studies at the University of Iceland are also offered to take the elective course Cultural Heritage, which is taught at the University of Iceland's Ethnology Department. It examines the cultural heritage and tries to answer questions such as "What role does it serve?" "Why is he endangered?" "What is the relationship between the past and the present?" along with more interesting points (University of Iceland, n.d.c).

##### C.4.6.2 Hólar University

Third year students who are at Hólar University studying BA in rural tourism take the course *Cultural Heritage is a Resource*. It deals with the origin of cultural heritage and communication, especially aspects related to history, monuments and folklore. Cultural heritage is also discussed as an attraction and the main issues and theories about the utilization of cultural heritage in tourism (Hólar University, n.d.).



#### C.4.6.3 Bifröst University

Bifröst University offers postgraduate studies in cultural management, where students get acquired knowledge in the field of culture and education as well as training in management, operations and policy-making that is necessary in today's cultural environment. Among the courses offered are: 1) cultural policy and cultural management, 2) policymaking and the role of cultural companies, 3) culture, market and communication, 4) cultural economics and 5) tourism (Bifröst University, n.d.).

#### C.4.6.4 The Agricultural University of Iceland

The Agricultural University of Iceland teaches a variety of nature- and environment- related courses. These include courses in animal husbandry, organic farming and botany. In addition, the course *Icelandic Benefits* is taught, where students learn about the main benefits that have been used in Iceland over the centuries. In the course, students learn about vascular breeding, seal hunting, driftwood, egg income, grass yields and kelp utilization. These courses are based on Icelandic conditions, know-how, traditions and utilization (Agricultural University of Iceland, n.d.)

#### C.4.6.5 The Iceland University of Arts

The Iceland University of Arts (n.d.) teaches a variety of practical and theoretical courses in undergraduate and graduate studies in the fields of art, fashion design and product design. For example: 1) knitting design and production, 2) music, culture and society and 3) cultural management.

### C.4.7 Good Practice / Case Study / Example

#### C.4.7.1 Homemaking schools (Hússtjórnskólar)

There are two homemaking schools in Iceland, Hallormsstaðaskóli (n.d.) and Hússtjórnskólinn í Reykjavík (n.d.). Hússtjórnskólinn í Reykjavík offers one semester course. There are e.g. taught courses in embroidery, cooking, knitting, weaving and crochet. In addition, they go berry picking and students are introduced to the Icelandic moss and various berries. Then they learn how to process the berries into jam and juice. "The school's policy is to teach students traditional cuisine that will become useful for them in their daily life as well as to introduce them to old cooking methods and food traditions.

**Figure 3 - Icelandic Handcrafted Wool Sweater (Lopapeysa)**



Source: private collection

Hallormsstaðaskóli (n.d.) places great emphasis on sustainability, creativity, and utilization opportunities. The objective of the school is to preserve the cultural heritage, old crafts and methods, e.g., in textile work, food preparation and architecture that is being lost. The study focuses on nature and resources in the local area. Hallormsstaðaskóli also offers a so-called masterclass where the public is given the opportunity to attend individual courses.

#### C.4.7.2 Icelandic Sorcery and Witchcraft

The Museum of Sorcery and Witchcraft (n.d.b) is owned by a non-profit organization called Strandagaldur. From the beginning, the aim was to conduct, and collaborate on, research about the witch-hunts in Iceland, folklore, and the heritage of Strandir. Much effort has gone into disseminating stories and facts about history and culture. The Museum hosts storytelling sessions on its social media sites, and the staff are often the authority on Icelandic sorcery and witchcraft in the media and on other occasions. Scholars and university students turn to them for assistance in finding sources. A great deal of reading material is available on their website and in the museum.

Strandagaldur has throughout the years welcomed all kinds of collaboration in Iceland and abroad. They have collaborated with writers, filmmakers and musicians, for example. Collaboration with various designers and artists has, among other things, resulted in new products that refer to Icelandic magic and are sold in the museum shop of the Magic Exhibition.

#### *The story about the blood cup*

Around 1960, a strange object was discovered in Goðdalur. A stone with a hole engraved in the middle, making it a bowl. The bowl, or cup, disappeared for years but resurfaced in the summer of 2002 and was given to the Museum of Icelandic Sorcery and Witchcraft to keep and preserve. Because of stories of a pagan ruins in Goðdalur it was possible that this was a Hlautbolli (blood cup) used in the old Norse religion for ceremonies involving sacrifices. Numerous researches were made on the stone with methods of pathology, archaeology,

geology, and other fields. During the pathologist's research it became apparent that on the bottom and edges of the bowl was old blood. This turned out to be the blood of an animal. In Eyrbyggja Saga is a description of a blood cup:

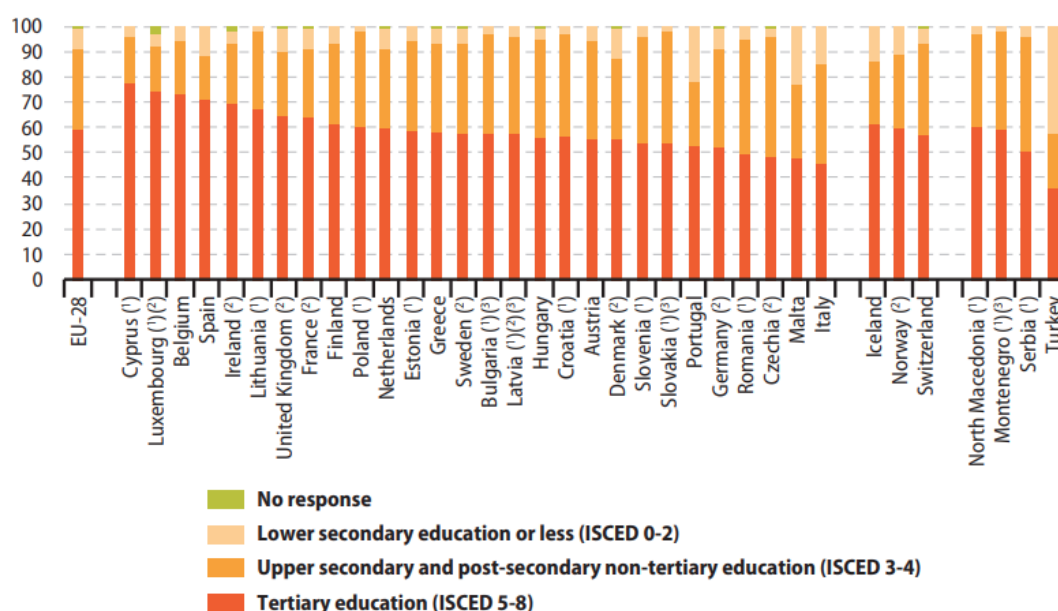
“On the pedestal there should stand a blood cup and therein a blood spear and wand to strew blood from the cup. The blood was called hlaut, i.e. the blood of an animal sacrificed to the gods.” (Museum of Sorcery & Witchcraft, n.d.a).

## C.5 Needs: skill gaps and needs assessment

In Iceland, according to Eurostat (2019) in 2018, 60% of those who worked in the cultural sector had a university degree or equivalent. There is no information on the educational background of those who work with intangible cultural heritage.

Jobs related to intangible cultural heritage (living traditions) are truly diverse. Intangible cultural heritage is an integral part of people's culture and is intertwined with our existence. It is also a phenomenon that can range from a small activity in everyday life to being specialist knowledge and / or skills acquired through years of training and is unique in the world.

**Figure 4 - Cultural Employment, by Level of Educational Attainment, 2018 (% of cultural employment)**



Source: Eurostat (2019)

The cultural heritage is utilized in various ways and there are also opportunities for innovation. This is a traditional skill in manufacturing, e.g., seafaring and farming, tourism where storytelling traditions, e.g., legends are used to connect with the country and

entertain tourists in guided tours. Food traditions are used e.g., in restaurants, small producers and in cafés. Traditional music, e.g., rímur (e. rhymes), langspil (a traditional Icelandic drone zither) and singing. Skills and competencies required for work related to ICH are not registered in Iceland. There is therefore a lack of information about the jobs that are part of our heritage.

European Qualifications Framework (EQF) for education is divided into 8 levels in Iceland (Directorate of Education, n.d.). It includes an assessment of knowledge, skills and responsibilities and independent working methods. The competency framework applies not only to formal learning but also to informal learning and non-formal learning. We believe that studies involving intangible cultural heritage can be at all levels of the competence framework.

We can find professions that are related to ICH into many professions in Iceland and too many to mention in this research. But from our analysis it is mostly related to the tourism industry, art, food and homemaking.

Below we give an example of two jobs that are part of a living tradition and are defined by ESCO:

Example 1: Rhymes (rímur) are a special type of Icelandic historical poetry. They have their roots in the latter part of the Middle Age, but the rhyme form appeared in the 14th century and was perfected in the 15th. Ever since, people have recited rhymes without any significant changes (Andrésdóttir, 2009)

<b>ESCO code and occupation title in the ICH sector</b>	2652.1. Composer
<b>Scope</b>	2 - Professionals 26 - Legal, social and cultural professionals 265 - Creative and performing artists 2652 - Musicians, singers and composers 2652.1 - Composer
<b>Description</b>	Composers create new music pieces in a variety of styles. They usually note down the created music in musical notation. Composers may work independently or as part of a group or ensemble. Many create pieces to support film, television, games or live performances.
<b>Essential skills and competences</b>	<ul style="list-style-type: none"> <li>• <a href="#">complete final musical scores</a></li> <li>• <a href="#">create musical forms</a></li> <li>• <a href="#">create musical structures</a></li> <li>• <a href="#">develop musical ideas</a></li> <li>• <a href="#">evaluate musical ideas</a></li> </ul>

	<ul style="list-style-type: none"> <li>• <a href="#">read musical score</a></li> <li>• <a href="#">rewrite musical scores</a></li> <li>• <a href="#">select elements for a composition</a></li> <li>• <a href="#">study music</a></li> <li>• <a href="#">transcribe ideas into musical notation</a></li> <li>• <a href="#">transpose music</a></li> <li>• <a href="#">work out orchestral sketches</a></li> <li>• <a href="#">write musical scores</a></li> </ul>
<b>OPTIONAL SKILLS AND COMPETENCES</b>	<ul style="list-style-type: none"> <li>• <a href="#">edit recorded sound</a></li> <li>• <a href="#">organize compositions</a></li> <li>• <a href="#">play musical instruments</a></li> <li>• <a href="#">record music</a></li> <li>• <a href="#">supervise musicians</a></li> <li>• <a href="#">use digital instruments</a></li> </ul>
<b>DESIRED SKILLS NOT IDENTIFIED IN ESCO</b>	<ul style="list-style-type: none"> <li>• Knowledge of music history and Icelandic ICH</li> <li>• Understanding and respecting the copyright laws</li> <li>• Be aware of and respect the ICH value of the music, the Icelandic language and it's the Icelandic folklore</li> <li>• Be an active advocate and disseminator of/for the music genre and ICH</li> </ul>
<b>Link to ESCO</b>	<a href="http://data.europa.eu/esco/occupation/7dc05fcc-b079-45ed-b5d4-74c75f99976c">http://data.europa.eu/esco/occupation/7dc05fcc-b079-45ed-b5d4-74c75f99976c</a>

Example 2: The use of sharks for food has a long history in Iceland. By the 14th century, they had become quite large and were growing. Sharks were caught on open boats and each fishing trip lasted from 2–4 days and up to one to two weeks if the catch was slow or the weather unfavorable. After the shark was cut, it was discarded and dried (Matarauður Íslands, n.d.a).

<b>ESCO code and occupation title in the ICH sector</b>	6340 - Subsistence Fishers, Hunters, Trappers and Gatherers
<b>Scope</b>	6 - Skilled agricultural, forestry and fishery workers 63 - Subsistence farmers, fishers, hunters and gatherers 634 - Subsistence fishers, hunters, trappers and gatherers 6340 - Subsistence Fishers, Hunters, Trappers and Gatherers
<b>Description</b>	Subsistence fishers, hunters, trappers and gatherers gather wild fruits, medicinal and other plants; hunt and trap animals; and catch fish and gather various forms of aquatic life in order to provide food, shelter and, in some cases, a minimum of cash income for themselves and their households. Tasks performed usually include: gathering wild fruits, roots, medicinal and other

	plants; hunting or trapping animals mainly to obtain meat, milk, hair, skin or other products; fetching water and gathering firewood; catching fish and gathering other forms of aquatic life; storing or carrying out some processing of their produce; building and maintaining houses and other shelters; making tools, clothes and utensils for use by the household; selling or bartering some products at local markets. Occupations in this minor group are classified into the following unit group.
<b>Essential skills and competences</b>	<ul style="list-style-type: none"> <li>• gathering wild fruits, roots, medicinal and other plants;</li> <li>• hunting or trapping animals mainly to obtain meat, milk, hair, skin, or other products;</li> <li>• fetching water and gathering firewood;</li> <li>• catching fish and gathering other forms of aquatic life;</li> <li>• storing or carrying out some processing of their produce;</li> <li>• building and maintaining houses and other shelters;</li> <li>• making tools, clothes and utensils for use by the household;</li> <li>• selling or bartering some products at local markets.</li> </ul>
<b>DESIRED SKILLS NOT IDENTIFIED IN ESCO</b>	<ul style="list-style-type: none"> <li>• Knowledge and respect of the hunter/gatherer history of Iceland and it's value to the local ICH</li> <li>• Understanding of the legal and regulatory standards of the sector in each region/Iceland</li> <li>• Respect and knowledge of the natural resources and sustainability</li> <li>• Be an active advocate and disseminator for the sustainability of the field and regional/Icelandic ICH</li> <li>• Understanding of meteorology, flora and fauna of the region/Iceland and resource usage</li> <li>• Awareness of financial and social impacts of ICH</li> </ul>
<b>Link to ESCO</b>	<a href="http://data.europa.eu/esco/isco/C6340">http://data.europa.eu/esco/isco/C6340</a>

### C.5.1 Map the Skills & Competences of ICH Operator against the EU Frameworks

DigComp (<https://ec.europa.eu/jrc/en/digcomp/digital-competence-framework>)

Importance: 1 = Mandatory (very important); 2 = Mandatory (Important); 3 = Optional; 4 = Not relevant

Competence name	1	2	3	4
<b>1. Information and data literacy</b>				
1.1 Browsing, searching and filtering data, information and digital content	✓			

1.2 Evaluating data, information and digital content	√			
1.3 Managing data, information and digital content	√			
<b>2. Communication and collaboration</b>				
2.1 Interacting through digital technologies	√			
2.2 Sharing through digital technologies	√			
2.3 Engaging in citizenship through digital technologies	√			
2.4 Collaborating through digital technologies	√			
2.5 Netiquette	√			
2.6 Managing digital identity	√			
<b>3. Digital content creation</b>				
3.1 Developing digital content		√		
3.2 Integrating and re-elaborating digital content		√		
3.3 Copyright and licenses		√		
3.4 Programming			√	
<b>4. Safety</b>				
4.1 Protecting devices		√		
4.2 Protecting personal data and privacy	√			
4.3 Protecting health and well-being		√		
4.4 Protecting the environment		√		
<b>5. Problem solving</b>				
5.1 Solving technical problems		√		
5.2 Identifying needs and technological responses		√		
5.3 Creatively using digital technologies		√		
5.4 Identifying digital competence gaps		√		

EntreComp (<https://ec.europa.eu/jrc/en/publication/eur-scientific-and-technical-research-reports/entrecomp-entrepreneurship-competence-framework>,  
<https://eige.europa.eu/resources/lfna27939enn.pdf>)

Importance: 1 = Mandatory (very important); 2 = Mandatory (Important); 3 = Optional; 4 = Not relevant

Competence name	1	2	3	4
<b>1. Ideas and opportunities</b>				
1.1 Spotting opportunities	√			
1.2 Creativity	√			
1.3. Vision	√			
1.4 Valuing ideas	√			
1.5 Ethical and sustainable thinking	√			
<b>2. Resources</b>				



2.1 Self-awareness and self-efficacy		✓		
2.2 Motivation and perseverance		✓		
2.3 Mobilizing resources	✓			
2.4 Financial and economic literacy	✓			
2.5. Mobilizing others		✓		
<b>3. Into action</b>				
3.1 Taking the initiative		✓		
3.2 Planning and management		✓		
3.3 Coping with uncertainty, ambiguity and risk	✓			
3.4 Working with others		✓		
3.5. Learning through experience		✓		

## C.6 Challenges

It can be assumed that Iceland is rich in intangible cultural heritage because the general public has considerable knowledge of the sagas, they are generally proud of Iceland's independence and value various traditions and skills that can be considered "Icelandic". However, the challenges of intangible cultural heritage in Iceland are numerous. There is a lack of information and research on the topic, legislative framework is needed and there is little funding within the administration for the preservation of intangible cultural heritage. Additionally, there is a lack of detailed statistical data on e.g. cultural employment, cultural enterprises and intangible cultural heritage in Iceland.

Moreover, the accuracy and classification of data varies between institutions. Therefore, the data should be viewed with caution when used for research as well as in policy making. Icelandic culture and cultural heritage in general have been researched to some extent. Meanwhile there are hardly any research on intangible cultural heritage in Iceland. With additional analysis and research on cultural activities in Iceland as well as unified terminology and classification across institutions, a better light could be shed on Iceland's cultural heritage, intangible and other.

Intangible cultural heritage education and training is mostly managed by individuals, NGOs and so-called homemaking schools (*hússstjórnarskólar*). There is currently no policy, analysis nor qualification framework regarding education in this field. Moreover, there is hardly any formal teaching material on intangible cultural heritage in Iceland in general. With increased funding, policy formulation, promotion, sharing and documenting of detailed information, making of teaching material and collaboration between those who teach, promote and work in this field, it would be possible to increase the public's and governments' understanding of the importance of intangible cultural heritage in Iceland.

The jobs of those who use intangible cultural heritage in their work can vary. The positions require different skills and knowledge as well as independence and responsibilities at different levels. Some jobs require highly skilled and experienced individuals. These include highly trained musicians who compose and perform music which will then live on for centuries. On the other hand, other jobs require little or no experience, skills nor responsibilities. An example of this kind of job could be an individual who bakes and sells Icelandic donuts (kleina) to tourists. In that case knowledge of the subject does not necessarily coincide with the skills and independence of work methods. Another example could be a stone loader who makes a particularly beautiful and durable walls but knows not their history and importance or can use the skills to earn income and share the knowledge.

## C.7 Trends

It can be estimated that job creation based on intangible cultural heritage in Iceland has increased simultaneously as public environmental awareness and the tourism industry has grown. Particularly in rural areas with persistent population decline. A growing number of smaller companies and NGOs in Iceland utilize intangible cultural heritage to stand out, achieve individuality, connect with customers as well as in product development. In some cases, focus on intangible cultural heritage coincides with sustainable development goals, leading to an increase in local consumption and production, based on local resources.

In March 2021, a draft of the Cultural Policy of Iceland 2021-2030 was presented. One of its main focuses is to improve Iceland's cultural environment by emphasizing on and promoting cultural research, appropriate infrastructure development and preservation of cultural heritage. As well as emphasizing on equal access to education and the educational role of cultural institutions. Despite these extensive goals, the policy is lacking a clear and detailed plan for how to achieve them (Ministry of Education, Science and Culture, 2021). Furthermore, as the Cultural Policy of Iceland is lacking an action plan, research and data on this matter is insufficient and with limited formal education on intangible cultural heritage, it is difficult to estimate the future development in the area.

## C.8 Conclusions

This literature review confirms that preservation, documentation and education of intangible cultural heritage in Iceland needs improvement. Even though Iceland seems to be rich in the terms of intangible cultural heritage and related activities, research, data, legislative framework and educational opportunities within the formal education system is lacking. Intangible cultural heritage is e.g., not mentioned by the Culture Heritage Act (2012), in the Icelandic government's Cultural Policy (Ministry of Education, Science and Culture, 2021) nor in the data base of Statistics Iceland. Despite this, many museums, associations and amateur societies build their work partially or entirely on Iceland's intangible cultural heritage. Such as the Viking organizations and the Museum of Sorcery and Witchcraft. Note

that these findings do not reflect the information on and usage of Iceland's cultural heritage in general. Iceland has a rich cultural environment and a proportionally high cultural employment rates, compared to other European countries. With an improved legislative framework, increased emphasis on related research, data and education, as well as cooperation between education providers and the government it is plausible to increase the public's awareness and ensure the preservation of Iceland's intangible cultural heritage. Utilization and innovation in the field of intangible cultural heritage could create important opportunities for the Icelandic economy, declining rural areas and the tourism industry.

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## Appendix D – Profile for Ireland (Irish Rural Link)



### D.1 Introduction

In December 2015, Ireland ratified the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (ICH), which aims to safeguard, appreciate and raise awareness of intangible cultural heritage while also providing for international cooperation and assistance in this area.

Ireland has adopted the official UNESCO Intangible cultural heritage refers to the practices, expressions, knowledge and skills that communities and groups recognise as part of their cultural heritage. It is passed from generation to generation and is recognised under one or more of the following categories:

- Oral traditions and expressions;
- Performing arts;
- Social practices, rituals and festive events;
- Knowledge and practices concerning nature and the universe; and
- Traditional craftsmanship.

As part of the overarching policy framework for Culture and Heritage in Ireland; *Culture 2025*, it defined culture in its broadest sense as “*everything we do as a society and how we behave*”




But for the policy framework, the Irish Government developed a more circumscribed definition and included all the following fields.

- The arts, as defined in the Arts Act 2003, meaning “any creative or interpretive expression (whether traditional or contemporary) in whatever form, and including, in particular, visual arts, theatre, literature, music, dance, opera, film, circus and architecture and including any medium when used for those purposes”.
- The creative industries, which can be defined as industries and occupations which focus on creativity as a means to deliver commercial success, export growth and resilient employment for Ireland including; advertising and marketing, architecture, crafts, design, fashion, film, TV, video, radio and photography, IT, software and computer services, publishing, museums, galleries and libraries, music, performing and visual arts.
- Cultural heritage, including:
  - Heritage as considered in the Heritage Act 1995 and the National Heritage Plan 2002.
  - Museums, archives and public cultural institutions.

- Library services and integrated cultural services delivered by local authorities.
- Built and natural heritage, including architecture, archaeology, biodiversity and landscapes.
- Intangible (or 'living') cultural heritage, including the Irish language, sport, customs and tradition. (Culture, 2025 pp.7-8)<sup>1</sup>

### D.1.1 Elements of Ireland's ICH Inscribed on the Representative List of UNESCO by the end of 2020

**Table 1: Irish ICH Practices Inscribed onto UNESCO Representative List**

Practice / Year of Inscription	Short Description
 <b>Uilleann Piping / 2017</b>	Uilleann Piping is a musical practice which uses a particular type of bagpipe to play music. It has strong roots in tradition, and aspects of performance can be traced back through many generations. The community includes participants of all ages.
 <b>Hurling / 2018</b>	Hurling is a national game indigenous to Ireland, governed by a volunteer-led organisation – Gaelic Athletic Association (GAA). It is a field game played by 2 teams, which dates back 2,000 years featuring strongly in Irish mythology most notably the epic saga of Cú Chulainn. It is played using a wooden stick (hurley), and a small ball (sliotar). Hurling is an intrinsic part of Irish culture and it is not limited to one community but rather goes to the heart of the social fabric of modern-day Ireland as it plays a role in the promotion of physical fitness, health & well-being, inclusiveness, team spirit and community identity.
 <b>Irish Harping / 2019</b>	The harp is Ireland's national symbol and has been played for more than 1,000 years. Today, harp players are generally women and children, contrary to the ancient practice, where each chieftain had his own harper, usually blind and male. It is played throughout the island of Ireland.

<sup>1</sup> Government of Ireland (2020), 'Culture 2025: A National Cultural Policy Framework to 2025'. <https://www.gov.ie/pdf/?file=https://assets.gov.ie/94227/2cb625da-0887-492d-be64-b94f826df5b6.pdf#page=null>

To date, Ireland has also been successful in having three elements of its living heritage inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. Table 1 outlines a brief description of these three practices and the years they were inscribed onto the UNESCO List.

By achieving international recognition of these practices, the application process for which was progressed in close cooperation with the communities concerned, their safeguarding is supported for future generations. It also serves to acknowledge and celebrate the work of the generations who have kept these traditions alive and provides a wonderful opportunity to share these cherished aspects of Irish culture with others, while also highlighting the importance of and reinforcing Ireland's engagement with UNESCO.

In addition, and as part of the implementation of the Convention, State Parties are required to maintain inventories of living heritage present in their territories. In order to develop Ireland's National Inventory of Intangible Cultural Heritage, an open call for expressions of interest was held and over 80 submissions were received in response.

#### D.1.2 Elements of ICH Inscribed on Ireland's National Inventory List by the end of 2020

In 2019, Ireland officially launched its National Inventory of Intangible Cultural Heritage, which to date comprises over 30 inscribed ICH practices drawn from all categories of Intangible Cultural Heritage. The National Inventory aims to safeguard and raise awareness of Ireland's intangible cultural heritage locally, nationally, and internationally. (<https://nationalinventoryich.chg.gov.ie/national-inventory/>) Table 2 shows the National Inventory for Ireland with some falling into a number of the categories.

**Table 2: Practices included on the National Inventory List for Intangible Cultural Heritage in Ireland**

OTE = Oral Traditions & Expressions

SPRFE = Social Practices, Ritual & Festive Events

TC = Traditional craftsmanship

PA = Performing Arts

KPNU = Knowledge & Practices concerning nature & the universe

	OTE	SPRFE	TC	PA	KPNU
Uilleann Piping	✓	✓	✓	✓	
Hurling/Iománócht	✓	✓	✓	✓	✓
Irish Harping	✓	✓	✓	✓	

Snap Net Fishing	✓		✓		✓
Cobh Carillon Playing	✓	✓		✓	
Art & Practice of Falconry	✓		✓	✓	✓
St/ Moling's Pilgrims Route	✓	✓			
Gammon	✓				
Mummers of Fingal	✓	✓	✓	✓	
Floating Heritage	✓		✓		✓
Marcanna na Talamh	✓	✓			✓
Irish Traditional Music	✓	✓		✓	
Winterage in the Burren		✓			✓
Turas Cholm Cille		✓			
Native Irish Pedigree Dog Breeds		✓			✓
Basketmaking		✓	✓		✓
Carrickmacross Lace making		✓	✓		
Dry Stone Construction		✓	✓		
Irish Draught Horse Breeding		✓	✓		✓
Loy Digging		✓	✓		✓
Holy Wells in County Clare		✓	✓	✓	
Mid Kerry Biddy		✓			
Limerick Lace Making			✓		
Irish Crochet Lace			✓		
Mountmellick Embroidery			✓		
Traveller Tinsmithing			✓		
Sea Currach Making			✓		
Letterpress Printing in Ireland			✓		
Boyne Currach Making			✓		
Traditional Sheep Farming & Sheepdog Training					✓

The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media in Ireland continues to receive submissions on a rolling basis, which are assessed by an Expert Advisory Committee with recommendations from the Committee sent to the Minister for final approval. The Expert Advisory Committee on ICH meet 2-3 times per year to review the applications received.

### D.1.3 Government Policies, Departments and Agencies with Responsibility for Culture and Heritage



Co-funded by the  
Erasmus+ Programme  
of the European Union

This project has been funded with support from the European Commission. The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect 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.

‘Culture 2025’ is the primary Government policy/strategy for the ICH sector. It sets out an overarching vision for Ireland’s cultural heritage. It recognises the value of Ireland’s culture and creativity, creative practice, participation & cultural heritage. This policy was first published in 2016 with ‘Culture2025: A National Cultural Policy Framework to 2025’<sup>2</sup> published in 2020. It set out three pillars to ensure a more unified and coherent approach to cultural policy across Government.

- Pillar 1 recognises the value of culture to the individual and to society. It recognises the culture provides that ‘sense of place’ for people; better connecting people to where they live and also contributes to the well-being of communities. It also recognises the important role culture places to rural areas in boasting pride in local community, tackle isolation and create areas that are attractive for both tourism and investment.
- Pillar 2 looks at ‘Supporting Creative practice and cultural participation’, and commit to doubling the amount of public funding for arts and culture from 2017 levels by 2025 and support those working in the sector and set out how they can interact and collaborate on a global scale.
- Pillar 3 focuses on ‘Cherishing our Cultural Heritage’, with the Government will develop a more collaborative approach to culture across Government and ensure public policy integrates culture and recognises the importance of cultural heritage in achieving wider social and economic goals.

In 2018, the Irish Government published ‘Global Ireland: Ireland’s Global Footprint to 2025’ which includes steps to “Bring our culture & heritage to the wider world”. It recognises the cultural and heritage connections that help distinguish Ireland and sets out to promoting Ireland’s Cultural Heritage internationally<sup>3</sup>.

The Department of Rural and Community Development published its new Rural Development Policy – *Our Rural Future*<sup>4</sup> at the end of March 2021 and recognise the role they can play in the culture and heritage sector in Ireland. Outlined in the actions in their new policy include.

- Implementation of Culture 2025 will help to support job creation in rural areas in the culture creativity sectors over the lifetime of this policy.

<sup>2</sup> Ibid

<sup>3</sup> Government of Ireland (2019) Ireland’s National Inventory of Intangible Heritage Culture <https://nationalinventoryich.chg.gov.ie/national-inventory/>  
Government of Ireland (2018), ‘Global Ireland: Ireland’s Global Footprint to 2025’ <https://www.gov.ie/en/campaigns/globalireland/?referrer=http://www.gov.ie/en/campaigns/09371607-taoiseach-launches-global-ireland-irelands-global-footprint-to-2025>.

<sup>4</sup> Government of Ireland (2021) ‘Our Rural Future: Rural Development Policy 2021-2025’ <https://www.gov.ie/en/publication/4c236-our-rural-future-vision-and-policy-context/>



- Implement Culture & Creative Strategies in each Local Authority area including Culture Days to showcase local cultural heritage.
- Implement a new National Heritage Plan. Heritage Ireland 2030, to identify priority actions in the heritage area.
- Enhancing Participation, Leadership & Resilience in Rural Communities as part of creative Ireland Programme and bringing communities together to provide an avenue to reduce isolation, marginalisation or mental health concerns.
- Under the pillar of Enhancing public services in Ireland – Education, they see rural schools as a vital link to local heritage.

Tourism also plays a key role in protection and promotion of Irelands ICH sector. Many of the activities on the Inventory list attract both domestic and foreign tourists to an area. The overarching tourism policy for Ireland, “People, Place & Policy: Growing Tourism to 2025”<sup>5</sup> recognises Ireland’s culture as an equally important tourism asset. It lists “Cultural Curious” as one of the reasons why people come to Ireland as tourists. There are four distinct policy proposals within the document that relate to culture and heritage. These include:

- The formulation of policies, strategies and plans by public bodies with a role in relation to natural and built heritage will give consideration to the contribution that sustainable tourism can make to the protection of heritage assets.
- The Department of Transport, Tourism and Sport and its agencies will work closely with the Department of Arts, Heritage and the Gaeltacht in the implementation of the National Landscape Strategy and the new National Cultural Policy.
- The design of any future supports for the built heritage sector will recognise the importance of tourism to the viability of the sector.
- There will be an examination of additional opportunities to present Ireland’s cultural and sporting heritage to visitors.

There are a number of Government agencies that, with the support of the relevant Government Departments, have responsibility for the protection and promotion of Ireland’s culture and heritage with ICH included in the broad spectrum of the sector.

**Culture Ireland**<sup>6</sup> promotes Irish arts worldwide. It creates and supports opportunities for Irish artists and companies to present and promote their work at international festivals and

<sup>5</sup> Government of Ireland (2019), ‘People, Place & Policy: Growing Tourism to 2025’ <https://www.gov.ie/en/publication/7e58d7-people-place-and-policy-growing-tourism-to-2025/>

<sup>6</sup> Culture Ireland <https://www.cultureireland.ie/>  
Heritage Council of Ireland <https://www.heritagecouncil.ie/>

venues. It also develops platforms to present outstanding Irish work to international audiences, through showcases at key global arts events.

**The Heritage Council** is a public body established under the Heritage Act 1995. Its mission is to develop a wide understanding of the vital contribution that heritage makes to the social, environmental and economic well-being of the country. The Council is involved in many campaigns in promoting local heritage such as Heritage week. This is an annual celebration of local heritage for one week at the end of August. They are also involved in the Heritage Tidy Towns competition.

A new Government policy document *Heritage Ireland 2030* was due to be published in Spring 2020 following public consultation to inform the development of the policy. However, due to COVID-19 its publication has been postponed with no date set for its publication. This document is to be Ireland's new National Heritage Plan. It will be "*a coherent, comprehensive and inspiring framework of values, principles, strategic priorities and actions to guide and inform the heritage sector over the next decade*". (<https://www.gov.ie/en/publication/778b8-heritage-ireland-2030/>, Nov 2020).

Each of the **31 Local Authorities** (Local Government) across Ireland have a Heritage Officer who manage the heritage function within a county. They aim to promote better understanding, conservation and preservation by improving the status and perception of heritage in their local area. They are involved in the development of Local Heritage Plans that are formally adopted by Local Authorities. (<https://www.heritagecouncil.ie/our-work-with-others/county-heritage-officers>).

## D.2 Quantitative indicators on Intangible Cultural Heritage

For many of the activities included on the National Inventory List of ICH in Ireland, there is no direct employment. Many of these are past-times or hobbies for people that they have practiced for over many years. Although Hurling is a national sport of Ireland, it is an amateur sport with players playing the sport in their spare time. No payment, other than expenses in some instances, is made to those involved in the sport. Similarly, for traditional Irish music, and traditional musical instruments, festivals; these are done in people's spare time.

Other items, such as the Burren Winterage and Traditional Sheep Dog Training, would be classed under the Agriculture sector, while Dry Stone Construction would be carried out either by stone masons or by farmers themselves using dry stone walling to separate their land.

The overall cultural and heritage sector does provide employment in Libraries, museums, archiving, creative arts and entertainment which would have a link with the ICH sector. There is also a strong link between the ICH sector, culture and heritage with Tourism, helping to create indirect jobs. As outlined in the previous section, culture and heritage is beginning to play a greater role in Tourism and Rural Development Government policy.

However, it is difficult to ascertain exact figures for those employed in the cultural and heritage sector as a whole. The Central Statistics Office, the national statistics office in Ireland, do not include Culture and Heritage as an economic sector in its quarterly Labour Force Survey<sup>7</sup>, the quarterly survey on employment. However, it is possible to dig deeper into sectors and obtain data, albeit still somewhat limited.

Graphs 1 and 2, shows the number of those in employment in Creative Arts and Entertainment activities and in Libraries, Archives, Museums and other Cultural Activities between Q4 2016 to Q3 2020 (most recent data available).

From the charts below, the number of people directly employed in the Creative Arts and Entertainment activities is quite low, accounting for just 0.5% of total employment in Q3 2020. Those employed in Libraries, Archives, Museums and other Cultural activities was lower again, accounting for 0.27% of total employment in Q3 2020. Unfortunately, no breakdown of data for the number of men and women by age group is available for these two sectors.

The number of indirect jobs created from the Culture and Heritage sectors and indeed the ICH sector in Ireland in tourism is quite vast. Prior to the COVID-19 pandemic, it was one of the key indigenous sectors in Ireland. In 2019, over 10.8 million overseas trips were made to Ireland, with 5,216 million of these trips for holiday, leisure or recreational<sup>8</sup>. No information is available for 2020 as yet but given the pandemic, it would be expected that this would be significantly decreased. The earnings generated for overseas travel to Ireland was €6.8 billion in 2019.

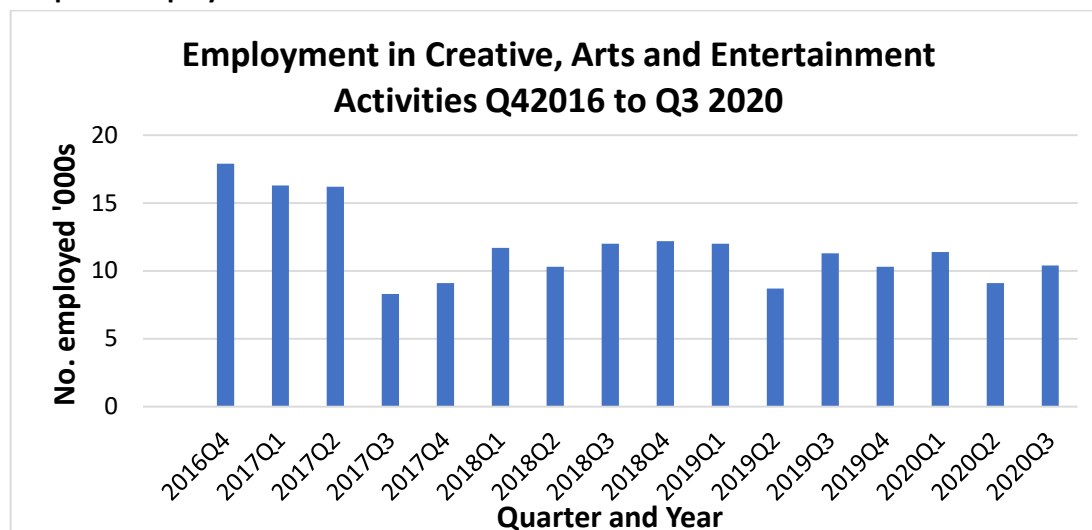
<sup>7</sup> <https://www.cso.ie/en/statistics/labourmarket/>

<sup>8</sup> CSO (2020) Travel and Tourism in Ireland 2019

<https://www.cso.ie/en/releasesandpublications/er/tt/tourismandtravelquarter42019/>

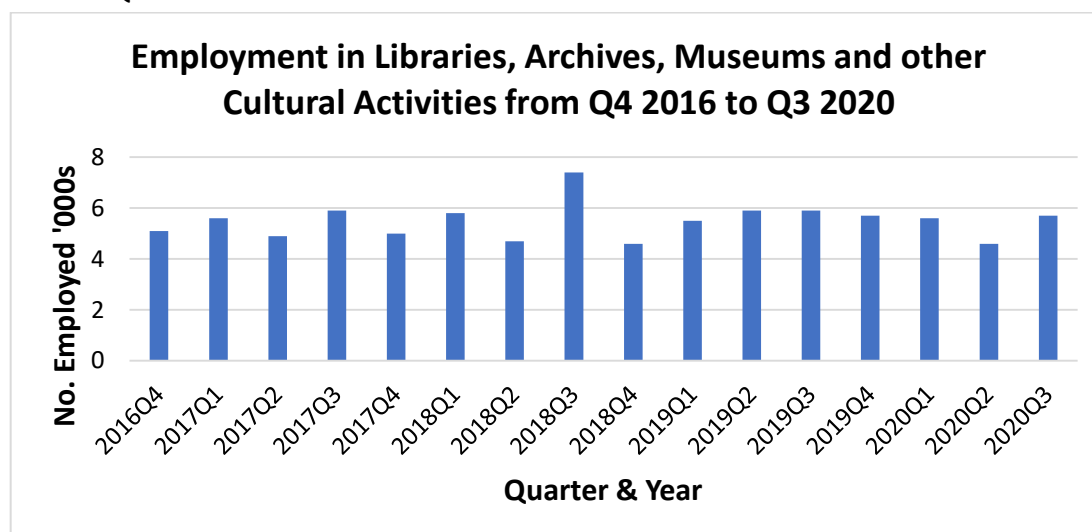


**Graph 1: Employment in Creative Arts and Entertainment Activities**



Source: CSO <https://data.cso.ie/>

**Graph 2: Employment in Libraries, Archives, Museums and other Cultural Activities Q4 2016 to Q3 2020.**



Source CSO <https://data.cso.ie/>

A more in depth study on the tourism sector in the western region of Ireland was carried out by The Western Development Commission<sup>9</sup> using the Census 2016 data<sup>10</sup>. The Western Region is very dependent on the Accommodation and Food sector as an employer and is the fifth largest employment sector in the region. According to Census 2016, 23,038 people

<sup>9</sup> The Western Development Commission cover the counties of Donegal, Sligo, Leitrim, Roscommon, Mayo, Galway and Clare.

<sup>10</sup> Census is carried out every five years. The last Census was carried out

were employed in the Accommodation and Food Sector in the Western Region. It accounted for 6.9% of total employment in the Western Region compared with 5.8% nationally<sup>11</sup>.

The number of people working in the sector in the Western Region grew by 12.8% between 2011 and 2016, with growth in this sector substantially greater than overall jobs growth (7.5%). The main reasons for this increase in job growth was due to increased consumer spending as the economy recovered as well as growing visitor numbers, both overseas and domestic. Donegal experienced the strongest growth with the numbers working in the sector increasing by 19.9%. Clare and Galway County also had significant increases.

Women account for the majority of those employed in the hospitality sector in the Western Region, reflecting the national picture. 55.4% of those employed were females. Of the 23,038 employed in the sector, 14.1% are self-employed – the highest incidence of self-employment in hospitality than the national average at 11.5%. Those self-employed in the sector in the Western Region are smaller scale operators with more owner/manager involvement.

### D.3 Qualitative indicators on ICH sector

The majority of the practices on the Irish ICH National Inventory List are passed down through generations and are skills learnt by doing. As mentioned in previous sections most of the practices are people's pastimes or hobbies and are very much dependent on volunteers.

While some of the practices are national there are some that are specific to a particular part of the country where the tradition has continued on.

Hurling and Camogie (women's hurling) is a Gaelic Athletic Association (GAA) national sport that is played at underage and senior level at both club and county level. It is played in most clubs and counties across Ireland but is more popular in some areas than in others. (See case study). Many who play the sport have played since they were very young. Similarly, with playing of traditional musical instruments, it is not specific to one particular part of the country. An annual traditional music festival takes place each year called the 'Fleadh Ceoil'. This week long festival takes place in a different town each year, bringing visitors into that town and supports the local tourism sector. However, some counties hold their own traditional Irish musical festivals such as in County Clare in the west of Ireland.

<sup>11</sup> Western Development Commission (2019) WDC Insights 'Accommodation & Food Services Sector in the Western Region' <https://www.wdc.ie/hospitality-plays-a-larger-role-in-employment-enterprise-in-the-western-region/>

There are some practices, however, that are specific to certain areas of the country. Winterage in the Burren in County Clare is a practice by farmers in the Burren region of a system of 'reverse transhumance' whereby livestock are moved to upland pastures, known locally as 'winterages' over the winter months, before returning to fertile lowland pastures for the summer. Thus 'winterage' in the Burren and on the neighbouring Aran Islands context refers to the grazing of the rough limestone grasslands between the months of September and April. The practice can only be done in these areas because of their natural landscape.

While Dry Stone constructions can be seen across many parts of Ireland in some of the main tourist attractions and heritage sites, it was also a tradition carried out by farmers to separate their land by dry stone walls from other farmers' but also to separate their own land into fields. This tradition continues today mainly in the western region of the country and is recognised under the agricultural GLAS scheme to protect local biodiversity.

Some of the Government policies outlined in previous sections identify specific areas of the country where culture and heritage are more prevalent and should be incorporated into the promotion of these areas. For example, *Culture 2025* policy recognises Gaeltacht areas (Irish speaking areas) in particular as areas that preserve much of Ireland's rich cultural and linguistic heritage. It also recognises by protecting, conserving and renewing these areas that it will "*activate employment and economic benefits, including the development of cultural tourism, both language-centred and more broadly-based*" (Culture 2025)

The overarching Tourism policy, *People Place & Policy Growing Tourism to 2025* also recognises specific regions of the country with a rich and deep culture and heritage. The project Culture and Heritage (South & East) involves an overarching and customer oriented proposition of scale and singularity for the South and East, into the Midlands, majoring on the abundance of cultural and heritage assets in the area. These areas share a strength in the richness of their historic built environment such as Viking Waterford, Medieval Kilkenny and Brú na Boinne. The brand proposition will group the cultural and heritage tourism assets and experiences of Ireland's East and South via a network of routes, trails and journeys into a new tourism experience that can easily be understood by and will appeal to overseas visitors. The tourism agencies will continue to explore opportunities for new propositions in other areas or segments in the future. This was further enhanced by the Fáilte Ireland campaign 'Ireland's Ancient East'<sup>12</sup>.

<sup>12</sup> <https://www.failteireland.ie/Ireland-s-Ancient-East>

## D.4 Opportunities: training available and operational tools

### Training and Education

As mentioned many of the practices listed in the ICH sector in Ireland are people's pastimes or traditions passed down through generations. Training is informal with many beginning to learn the practices from a very young age. However, in the case study below on the Dry Stone Walling Association of Ireland (DWSAI) they deliver one day practical workshops in association with the National Organic Training Skills Network (KNOTS) on the repair and maintenance of dry stone constructions. The workshops include;

- Teaches the basic skills of dry walling
- Hands on training on how to maintain and repair walls
- The benefits of dry stone walls on farms
- Information on grants for walls.

While culture and heritage is thought in some parts through history in primary and post-primary schools, there are a number of third level courses both part and full time that cover broader culture and heritage. Some of the modules within these courses would look at some of the practices included on the ICH National Inventory List. Also, some third level courses in tourism include culture and heritage.

Table 1 outlines the course at Third level on culture and heritage at Post Leaving Cert/Pre-University, Higher Cert, Diploma, Degree and Postgrad Level.

**Table 1: Third Level Courses in Culture and Heritage**

Course Title / Institute / QQI	Short Description
Bachelor of Arts in Heritage Studies Galway-Mayo Institute of Technology Level 8 – Honours Degree	This is a 4 year course available as part and full time. Some modules include; Irish Folklore, History, Heritage Resource Management, cultural landscape.
Higher Certificate of Arts in Heritage Studies Galway-Mayo Institute of Technology Level 6 – Higher Certificate	This is a 2 year course with some of the same modules covered as the Bachelor of Arts course outlined above. Graduates can proceed to Level 7 and then to Level 8.
Cultural and Heritage Studies Killester College of Further Education, Dublin Level 5 – Pre University course/PLC	This is a one year course and prepares students on Local History, Irish Folklore, Heritage, Tourism Principles. On completion students can either go straight in to employment or proceed to a university or institution of technology course.



Digital Humanities Maynooth University Level 9 –Postgraduate Diploma	This is a one year course complementing research skills with modern digital methods vital for the Cultural Heritage sectors, delivered on a part-time and full-time basis. It prepares students for careers in digital arts or digital cultural heritage sectors.
Digital Humanities – Research Maynooth University Level 10 – Doctoral Degree	This is a 4 year PhD research to include history and Celtic Studies
Irish Folklore Crumlin College of Further Education Level 5- Pre University/PLC	One-year course. Modules covered in the course include Irish Folklore, Traditional Irish Music, Native Architecture
Irish Studies National University of Ireland Galway Level 7 – Diploma	Part-time course covering Introduction to Irish Life and Culture. Modules include Archaeology, History & Literature, Traditional Irish Music & Dance
National Tour Guide Training Programme Dublinia, Dublin Level 6 Special Purpose Award	Full time 12-week course – 8-weeks lectures and 4-weeks practical skills. The course provides participants with skills, knowledge and competencies to deliver and manage a comprehensive tour management and guiding service for tourists. Some of the modules include; appreciation of Ireland’s culture & heritage, tourism and heritage tourism sector.
Cultural Event Management Institute of Art, Design & Technology Dun Laoghaire Postgraduate Diploma	One-year course. Apply key business skills to the Cultural and Creative Industries
Culture & Heritage Studies Dunboyne College of Further Education, Meath Level 5 Post Leaving Certificate	One-year pre university course. Modules include; Local History, Folklore & Ethnology. On completion, students can continue to higher certificate or degree level.
Culture & History Dun Laoghaire Further Education Institute Level 5 Post Leaving Certificate	This is a one-year full-time course. Modules include; communications, Archaeology, Folklore & Ethnology.

Source: <https://www.courses.ie/course-category/cultural-studies/><sup>13</sup>

<sup>13</sup> <https://www.courses.ie/course-category/cultural-studies/>

Dry Stone Walling Association of Ireland (DSWAI) <https://www.dswai.ie/>

European Commission ESCO Occupation Description

<https://ec.europa.eu/esco/portal/occupation>

### Operational tools that are currently in use to support ICH:

There is a process in place and criteria that must be met for traditional, cultural or heritage practices to be eligible to make it on to the ICH National Inventory List and be considered for submission to the UNESCO site. Expressions of Interest applications to the National Inventory List is on a rolling basis; it is an open call with no closing dates. Applications are assessed by an Expert Advisory Committee with recommendations from the Committee sent to the Minister for final approval. The Expert Advisory Committee on ICH meet 2-3 times per year to review the applications received.

The Expert Advisory Committee on ICH evaluate each Expression of Interest application based on three criteria:

- Whether the submitted element is intangible cultural heritage
- Whether there is adequate community support and engagement
- Whether the submitted element is passed from generation to generation

It is necessary for a submission to meet all three criteria for the Committee to recommend inscription.

Following the Expert Advisory Group's assessment of the application form, they will come to one of the following conclusions;

- The application meets the criteria. The Committee will recommend to the Minister that the element is inscribed in the National Inventory of ICH. The Minister will then make the final decision; or
- The application requires further information/amendments. The Department will follow up with the applicant as necessary: or
- The application does not meet the criteria. (Meeting with ICH Unit of Department, 2021).

### Good Practice / Case Study / Example: Dry Stone Construction and Dry Stone Walling Association of Ireland (DWSAI)

European Commission DigComp (2019) 'Digital Competence Framework'  
<https://ec.europa.eu/jrc/en/digcomp/digital-competence-framework>

European Commission (2016) EntreComp: The Entrepreneurship Competence Framework  
<https://ec.europa.eu/jrc/en/publication/eur-scientific-and-technical-research-reports/entrecomp-entrepreneurship-competence-framework>,  
<https://eige.europa.eu/resources/lfna27939enn.pdf>



Dry Stone Construction is a recognised Intangible Cultural Heritage or Living Heritage practice and is listed on the National Inventory of ICH in Ireland under the categories of traditional craftsmanship and Social practices, rituals, and festive events.

The Dry Stone Wall Association of Ireland (DSWAI) was founded in 2009. It is a non-profit organisation which is run entirely by volunteers. The current committee is a mixture of professional stonemasons and those with an interest/background in the area. The aim of DSWAI is to create an awareness of the need for preserving the craft of 'dry' stone building in Ireland. They hope to advance the education of the public and professionals in the knowledge, understanding and appreciation of the craft of building and repairing traditional dry stone walls in Ireland.

Dry stone construction is the practice of building using only stone without any concrete or mortar. The stones are taken as found and placed together in a way that they are capable of forming strong stable and durable walls. Dry stone structures include walls, bridges, arches, tombs, beehive huts, oratories and fortifications. The craft is often passed on through generations with the skill learnt by watching and doing. Practitioner's range from farmers, masons and sculptors.

Dry stone walling and construction are synonymous with the evolution of Irish culture and heritage. Dry stone walls and buildings created sheltered spaces to live, keep animals and grow crops. They facilitated non-subsistence activities. Stone walls, as boundaries, in prehistory and historically were recognised assembly locations allowing the development of community or communal feasting activities such as games and trade.

There are dry stone structures that are synonymous with Irish culture and recognised all over the world such as; Newgrange, Doonbeg, Skellig Michael. Dry stone building in Ireland has always been part of the farming community, and during the 19<sup>th</sup> century most of the network of field walls we now see on Ireland's landscape were built, many of them commissioned by landlords for farmers and wallers to build during the changes in ownership or times of famine here. The craft has been passed on through the action of watching and doing together.



*Ancient Dry Stone Construction near Skellig Michael site, Co. Kerry*

As well as raising awareness of the craft DSWAI also deliver training in the craft through practical workshops. However, due to Covid-19, all training has been suspended until further notice and it is safe to return under Government Guidelines. The training includes:

### **Farm Stone Walls Workshop.**

These are one-day practical workshops run in association with the National Organic Training Skills Network (KNOTS). The workshops; Teaches the basic skills of dry walling; Hands on training on how to maintain and repair walls; The benefits of dry stone walls on farms and Information on grants for walls.



*Familiar image of Ireland's landscape, especially in the Western Region, is dry stone walling to divide up farm land or separate land between farmers.*

There are many benefits of dry stone constructions and walls that make them an integral part of the Irish landscape and Irish farms. Some of these benefits include:

- Aesthetics – dry stone walls are more attractive than walls built with mortar or cement. The space between the stones in the wall allow the light cast shadows across the stone throughout the day. It also shows off the natural shape of the stones in the wall.
- Flexibility – a dry stone wall can accommodate a lot of movement.
- Easy to maintain – a dry stone wall is very low maintenance and can be easily repaired in comparison to a wall that uses mortar.
- Recyclable – Dry Stone walls and other dry stone constructions are 100% recyclable. They can be easily dismantled and the stones used again elsewhere.
- Environmentally Friendly – Dry stone walls are the greenest way to build using stone as they do not use any CO2 producing mortars or require any concrete foundations. Indeed, the maintenance of dry stone walls on farms are included in tier three of GLAS scheme, which is a payment to farmers under Pillar II of CAP to enhance climate change, water quality and biodiversity in agriculture.
- Compliment the landscape – dry stone walls blend well with the Irish landscape.
- Maintenance of Heritage Craft – maintains a long tradition of 6000 years going. It is a part of Irish Heritage and who were are.
- One trade needed – Dry stone walling can be built entirely by the one skilled craftsperson. There is no need for cement lorries or machines.

- Less material needed – only one material needed – stone.
- Durability – a well-built dry stone wall can last for many years. As there is no mortar they do not retain moisture from rain so are therefore very well suited for the Irish climate. This also makes them less vulnerable to damage from frost.

### Project with Ability West

The DWSAI collaborated with Ability West to deliver a project which provided a mentoring programme for people with disabilities learn skills in dry stone construction.

## D.5 Needs: skill gaps and needs assessment

There has been no specific training or skills needs assessment of the ICH sector or indeed the wider culture and heritage sector in Ireland. As mentioned many of the practices listed on the National Inventory List are peoples' pastimes or hobbies or done as part of their job such as farming or stone masonry; with the practice passed down through generations.

However, as mentioned in the case study in the previous section, the DSWAI had delivered some training in dry stone wall construction and collaborated with another organisation to support people with a disability to develop the skills involved in the trade. Such training can help safeguard the practice and ensure that it will continue into the future.

Also, those working in the Government Departments and agencies on ICH would have the most knowledge of the practices and how to promote the sector with those working in the wider Cultural, Heritage and Tourism also having knowledge of this.

As the ICH sector spans across many occupations, below are examples of some of the skills, competences and scope of four ICH operators as defined by ESCO, whose scope gathers most of the professions involved in ICH:

<b>ESCO Code and occupation:</b>	1431.1.1 Cultural Centre Director
<b>SCOPE:</b>	<p>1 - Managers</p> <p>14 - Hospitality, retail and other services managers</p> <p>143 - Other services managers</p> <p>1431 - Sports, recreation and cultural centre managers</p> <p>1431.1 - cultural facilities manager</p> <p>1431.1.1 - cultural centre director</p>
<b>DESCRIPTION</b>	Cultural centre directors manage operations of a cultural community centre, they organise and promote cultural activities and events, manage staff, and aim to promote the overall inclusion of cultural programmes in the community.

<b>ESSENTIAL SKILLS AND COMPETENCES</b>	<ul style="list-style-type: none"> <li>• build community relations</li> <li>• create cultural venue learning strategies and outreach policies</li> <li>• develop cultural activities and cultural policies</li> <li>• develop promotional tools</li> <li>• evaluate cultural venue programmes</li> <li>• evaluate cultural venue visitor needs</li> <li>• follow company standards</li> <li>• liaise and work with various stakeholders; cultural partners, event sponsors, cultural venue specialists and local authorities.</li> <li>• Management of venue – budgets, staff, health &amp; safety</li> <li>• organise cultural events</li> <li>• promote cultural venue events</li> <li>• promote inclusion</li> <li>• work within communities</li> </ul>
<b>DESIRED SKILLS NOT IDENTIFIED IN ESCO</b>	<ul style="list-style-type: none"> <li>• Knowledge of the culture and ICH of the local community and surrounding area.</li> <li>• Knowledge on the safeguarding of ICH.</li> <li>• Understanding of the legal and regulatory standards of the sector and keeping in line with UNESCO guidelines.</li> <li>• promoting culture and ICH of a community while safeguarding the practices.</li> <li>• Support communities to identify ICH practices in the local area and engage with the National Inventory List.</li> </ul>
<b>LINK TO ESCO</b>	<a href="http://data.europa.eu/esco/occupation/ce6230b8-154f-4e0b-ac03-dca3a269a19c">http://data.europa.eu/esco/occupation/ce6230b8-154f-4e0b-ac03-dca3a269a19c</a>

<b>ESCO Code and occupation:</b>	2621.4. Conservator Other label – Building Conservation Officer
<b>SCOPE:</b>	<p>2 - Professionals</p> <p>26 - Legal, social and cultural professionals</p> <p>262 - Librarians, archivists and curators</p> <p>2621 - Archivists and curators</p> <p>2621.4 – Conservator</p>
<b>DESCRIPTION</b>	Conservators organise and valorise works of art, buildings, books and furniture. They work in a wide range of areas such as creating and implementing new collections of art, preserving heritage buildings by applying restoration techniques as well as foreseeing the conservation of literary works, films, and valuable objects.



	Also includes people performing restoration.
<b>ESSENTIAL SKILLS AND COMPETENCES</b>	<ul style="list-style-type: none"> <li>• apply strategic thinking</li> <li>• assess conservation needs</li> <li>• assess object condition</li> <li>• coordinate operational activities</li> <li>• cope with challenging demands</li> <li>• create collection conservation plan</li> <li>• create solutions to problems</li> <li>• diagnose conservation issues</li> <li>• ensure safety of exhibition</li> <li>• meet deadlines</li> <li>• provide conservation advice</li> <li>• structure information</li> <li>• use ICT resources to solve work related tasks</li> </ul>
<b>DESIRED SKILLS NOT IDENTIFIED IN ESCO</b>	<ul style="list-style-type: none"> <li>• Knowledge of the history of the building/object and relevance to the local area.</li> <li>• Identify conservation practices associated with the ICH sector at local and national level.</li> <li>• Aligning conservation and restoration of buildings/objects to the safeguarding measures of ICH</li> <li>• Understanding of the legal and regulatory standards of the ICH sector at national and UNESCO Level.</li> <li>• Liaise with local community, local authorities, in particular heritage officers, tourism officers etc.</li> </ul>
<b>LINK TO ESCO</b>	<a href="http://data.europa.eu/esco/occupation/7556c748-15b4-4e44-97d9-00d885d4cd7d">http://data.europa.eu/esco/occupation/7556c748-15b4-4e44-97d9-00d885d4cd7d</a>

<b>ESCO Code and occupation:</b>	1213.2.3. Tourism Policy Director
<b>SCOPE:</b>	<p>1 - Managers</p> <p>12 - Administrative and Commercial Managers</p> <p>121 - Business Services and Administration Managers</p> <p>1213 - Policy and Planning Managers</p> <p>1213.2 - Policy Manager</p> <p>1213.2.3 - Tourism Policy Director</p>
<b>DESCRIPTION</b>	Tourism policy directors develop and implement policies to improve tourism to their region. They develop marketing plans to promote the region in foreign regions, and monitor the operation of the tourism industry. They conduct research to investigate how tourism policies could be improved and implemented and investigate the benefits of the tourism industry to the



	government.
<b>ESSENTIAL SKILLS AND COMPETENCES</b>	<ul style="list-style-type: none"> <li>Assess an area as a tourism destination</li> <li>Coordinate publicprivate partnerships in tourism</li> <li>Deliver presentations on tourism</li> <li>Develop tourism policies</li> </ul>
<b>DESIRED SKILLS NOT IDENTIFIED IN ESCO</b>	<ul style="list-style-type: none"> <li>Knowledge of the history and ICH of the country and region.</li> <li>Understanding of the legal and regulatory standards of the sector in line with UNESCO.</li> <li>Knowledge on the safeguarding of ICH.</li> <li>Promotion of ICH sector in a holistic and sustainable way.</li> <li>Digital and ICT skills in the promotion of ICH</li> <li>Awareness of the Economic, Social and Environmental impact of ICH sector to local communities and national GDP.</li> <li>ICT skills.</li> <li>Align Tourism policy with ethics and governance of ICH sector and UN SDGs.</li> </ul>
<b>LINK TO ESCO</b>	<a href="http://data.europa.eu/esco/occupation/e246eca2-2cec-45b4-ae76-aa1f37d07bc5">http://data.europa.eu/esco/occupation/e246eca2-2cec-45b4-ae76-aa1f37d07bc5</a>

<b>ESCO Code and occupation:</b>	7113.1 Stonemason
<b>SCOPE:</b>	<p>7 – Craft and Related Trades Workers</p> <p>71- Building and Related Trades Workers, excluding electricians</p> <p>711 – Building frame and related trades workers</p> <p>7113 – Stonemasons, stone cutters, splitters and carvers</p> <p>7113.1 – Stonemason</p>
<b>DESCRIPTION</b>	<p>Stonemasons manually carve and assemble stone for construction purposes. While CNC operated carving equipment is the industry standard, artisanal carving for ornamental stone is still done manually.</p> <p>Excludes people using automated equipment.</p>
<b>ESSENTIAL SKILLS AND COMPETENCES</b>	<ul style="list-style-type: none"> <li>create cutting plan</li> <li>follow health and safety procedures in -construction</li> <li>inspect construction supplies</li> <li>inspect stone surface</li> <li>interpret 2D plans</li> <li>interpret 3D plans</li> <li>maintain work area cleanliness</li> <li>mark stone work pieces</li> <li>operate grinding hand tools</li> <li>polish stone by hand</li> <li>prepare stone for smoothing</li> </ul>

	<ul style="list-style-type: none"> <li>regulate cutting speed</li> <li>secure working area</li> <li>transport construction supplies</li> <li>use measurement instruments</li> <li>use safety equipment in construction</li> <li>use stonemason's chisel</li> <li>work ergonomically</li> </ul>
<b>DESIRED SKILLS NOT IDENTIFIED IN ESCO</b>	<ul style="list-style-type: none"> <li>Knowledge of the ICH of the region</li> <li>Knowledge of traditional practices to maintain original ICH structures</li> <li>Ensure work maintains aesthetics of the original structures and does not negatively impact on surrounding environment and landscape.</li> <li>Promotion of work and its inclusion of ICH sector.</li> <li>Knowledge of environmental and climate change benefits of work and to the ICH sector.</li> <li>Teaching and mentoring to maintain traditions for the future.</li> </ul>
<b>LINK TO ESCO</b>	<a href="http://data.europa.eu/esco/occupation/f3fc11ca9a7240dabf0fb2aab7e33079">http://data.europa.eu/esco/occupation/f3fc11ca9a7240dabf0fb2aab7e33079</a>

### D.5.1 Map the Skills & Competences of ICH Operator against the EU Frameworks

Following the research carried out on the sector and speaking with groups involved in some ICH practices as well as those working in ICH unit with the Government Departments and agencies the following are some of the skills and competences ICH Operators and those working should have.

DigComp (<https://ec.europa.eu/jrc/en/digcomp/digitalcompetenceframework>)

Importance: 1 = Mandatory (very important); 2 = Mandatory (Important); 3 = Optional; 4 = Not relevant

Competence name	1	2	3	4
<b>1. Information and data literacy</b>				
1.1 Browsing, searching and filtering data, information and digital content	√			
1.2 Evaluating data, information and digital content	√			
1.3 Managing data, information and digital content	√			
<b>2. Communication and collaboration</b>				
2.1 Interacting through digital technologies	√			
2.2 Sharing through digital technologies	√			

2.3 Engaging in citizenship through digital technologies	√			
2.4 Collaborating through digital technologies	√			
2.5 Netiquette	√			
2.6 Managing digital identity	√			
<b>3. Digital content creation</b>				
3.1 Developing digital content		√		
3.2 Integrating and re-elaborating digital content			√	
3.3 Copyright and licenses		√		
3.4 Programming				√
<b>4. Safety</b>				
4.1 Protecting devices	√			
4.2 Protecting personal data and privacy	√			
4.3 Protecting health and well-being	√			
4.4 Protecting the environment	√			
<b>5. Problem solving</b>				
5.1 Solving technical problems		√		
5.2 Identifying needs and technological responses		√		
5.3 Creatively using digital technologies		√		
5.4 Identifying digital competence gaps	√			

EntreComp (<https://ec.europa.eu/jrc/en/publication/eur-scientific-and-technical-research-reports/entrecomp-entrepreneurship-competence-framework>,  
<https://eige.europa.eu/resources/lfna27939enn.pdf>)

Importance: 1 = Mandatory (very important); 2 = Mandatory (Important); 3 = Optional; 4 = Not relevant

Competence name	1	2	3	4
<b>1. Ideas and opportunities</b>				
1.1 Spotting opportunities	√			
1.2 Creativity		√		
1.3. Vision	√			
1.4 Valuing ideas	√			
1.5 Ethical and sustainable thinking	√			
<b>2. Resources</b>				
2.1 Self-awareness and self-efficacy	√			
2.2 Motivation and perseverance	√			
2.3 Mobilizing resources	√			
2.4 Financial and economic literacy		√		



2.5. Mobilizing others	√			
<b>3. Into action</b>				
3.1 Taking the initiative	√			
3.2 Planning and management	√			
3.3 Coping with uncertainty, ambiguity and risk	√			
3.4 Working with others	√			
3.5. Learning through experience	√			

Other important skills and competences should include awareness of Climate Action and protection of environment in line with the EU New Green Deal and aspects within this most relevant to the sector such as circular economy and sustainable development<sup>14</sup>. The protection and safeguarding of the ICH Sector must be at the core of all skills and competences and the promotion of the sector.

## D.6 Challenges

On the basis of the quantitative and qualitative data analysed, please provide us with a list of challenges that the ICH sector faces in your country.

A number of challenges still exist for the ICH sector in Ireland. As it is such a niche division within the broader cultural and heritage sector, it often gets subsumed into the broader context and even into the wider tourism sector. Also, as it is still a relatively new sector, with living heritage/ICH only ratified by the Irish Government in 2015, the first element inscribed on UNESCO list in 2017 and the National Inventory List launched in 2019, little is still known about the more specifics of the sector.

With the Government Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media having a large remit and with Heritage under a different Government department, ICH's contribution to the economy and society can often get lost. The number of personnel working within the Department on the ICH sector is small. Just two to three people are currently working specifically on ICH in the Department but do liaise with those working on the wider culture, heritage and tourism divisions as well as those working in the Heritage Council. A more general challenge, and this is the case for many divisions within Government Departments, is Culture and Heritage often change Departments when a new Government is elected or there is a reshuffle. Having a more permanent home would place greater emphasis and priority of the sector and help it to develop.

<sup>14</sup> European Commission (2020) 'A European Green Deal'  
[https://ec.europa.eu/info/strategy/priorities-2019-2024/european-green-deal\\_en](https://ec.europa.eu/info/strategy/priorities-2019-2024/european-green-deal_en)

Following a meeting with ICH Department Officials, the lack of awareness and understanding of the sector continues to be a challenge as well as encouraging submissions of additional practices to the National Inventory List as well as encouraging those on the list to apply for inscription on UNESCO list.

From the research undertaken as part of this country report, another challenge that Irish Rural Link see is how to engage communities in identifying and appreciating traditional practices that could be included on the National Inventory List and in time inscribed on UNESCO list. Also, getting the balance of promoting the sector without exploiting the uniqueness of a traditional practice to an area or location so much that it is no longer niche.

The lack of robust data on the numbers employed directly in the sector is a challenge as well as its direct contribution to GDP. While the employment figures included in section 2 of this report shows the numbers employed in Libraries, Museums, creative arts, it doesn't present as clear a picture as one would like. It also doesn't capture all those working in the sector at a Government, both local and national, level. The lack of data on those employed by gender and age, makes it difficult to capture what supports, training and education are needed to develop the sector and provide sustainable job opportunities or how to attract more of one age cohort into the sector.

Apart from gaining employment in libraries, museums and archives or in Government Departments or agencies, employment in the sector is generally seasonal with precarious working hours. As the sector is strongly associated with the tourism sector, those employed in it face many of the same challenges. The COVID19 pandemic has presented further challenges for the sector, mainly due to its strong association with the tourism sector. Many festivals, heritage and cultural sites and entertainment activities have been cancelled or closed as a result of the pandemic. However, with lockdown restrictions easing, many sites will be opened to the public again and events and festivals taking place in the near future. With international travel still not back to preCovid levels, more domestic tourism or 'staycations' is happening. This is an opportunity for Irish people to explore their local surroundings more and appreciate the culture and heritage available in their area and in the country.

## D.7 Trends

On the basis of the quantitative and qualitative data analysed, please provide us with a list of trends (if available) that the ICH sector faces in your country.

While there are a number of challenges facing the ICH and broader cultural and heritage sector in Ireland, there are also some positive trends and opportunities emerging. As

mentioned previously, the ICH sector is still relatively new with a National Inventory List of practices only developed and launched at the end of 2019.

While COVID19 presented many challenges for the sector, there are also a number of opportunities. With lockdown restrictions, people were limited to where they could travel and a renewed appreciation for local heritage sites and environment was developed. Also, with international travel not expected to fully recommence until the end of 2021 or even 2022, Irish people are planning 'staycations' or even day trips to different parts of the country. This is providing ample opportunities for communities to demonstrate what they have to offer and for people to get involved and learn more about local traditions.

There has also been a greater commitment by Government to the ICH sector with the ratification of the UNESCO convention on the safeguarding of the ICH sector. The inclusion of the ICH and broader Culture and Heritage sector in Rural Development and Tourism policy in terms of its role in the creation of jobs in rural areas and tourist destinations is positive and gives the sector more security in the future.

With many of those working in the Cultural and Heritage sector and the wider tourism sector having lost their job over the past year as a result the Covid19 pandemic and taking up employment in other sectors or returning to retrain in another sector, there may be a shortage of skills in the sector over the next number of months. However, this could now be an opportunity to look at the gaps that have existed in the sector and develop the necessary training and education needed to fill these gaps. It is also an opportunity to place greater value on the sector and contribution it makes as well as greater value on those working in the sector.

## D.8 Conclusions

The ICH sector is still relatively new in Ireland although many of the practices involved in the sector have been in place for centuries. Ireland ratified the UNESCO code in 2015 and the National Inventory List was only created at the end of 2019. Many of the practices on the list are people's pastimes and hobbies with little scope for the development of fulltime or even parttime employment in some cases.

Very often the practices listed on the National Inventory List gets subsumed into the wider Culture and Heritage sector. Up until recently, very little focus was given to this sector also. However, there has been greater focus on this sector and the contribution it makes to the tourism sector and selling Ireland abroad as a tourism destination or a place to do business. Highlighting some of the practices that are unique to Ireland are a key selling point.

The promotion and raising awareness of the practices on the National Inventory list is still done on a very small scale. While there is support at national level to communities who wish to become involved or get practices on the list, at local level it is not as prevalent. Also helping communities identify if they have any traditions or practices unique to their area or region is also minimal.

While there are a lot of challenges there are also many opportunities. Given the renewed appreciation of local amenities and people being more aware of what is available in their local area as a result of the pandemic, there are opportunities to engage with communities on the different practices and become more involved and develop the ICH sector at a local level.

The protection and safeguarding of ICH practices and the sector must be paramount. While promotion and raising awareness of the sector is seen as important it cannot and should not be done to the extent that it endangers the practices and they lose their unique qualities.

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## Appendix E – Profile for Italy (IDP European Consultants)



### E.1 Introduction

Intangible cultural heritage refers to practices, representations, expressions, knowledge and skills, as well as the associated tools, artefacts, objects and cultural spaces that communities, groups and, in some cases, individuals, recognise as an integral part of their cultural heritage. What is particularly relevant is not the individual cultural manifestation itself-, but the knowledge and understanding that is transmitted from generation to generation and recreated by communities and groups in response to their environment, interaction with nature and history. Intangible Heritage provides a sense of identity and continuity and encourages respect for cultural diversity, human creativity, sustainable development, as well as mutual respect between communities and stakeholders.

Italy has embraced the UNESCO definition of ICH, making direct reference to it in both policy and practice documents.

Intangible Heritage, as indicated in the art. 2 of the 2003 Convention on Intangible Heritage, can be identified in 5 domains:

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- performing arts
- social customs, rituals and festive events
- knowledge and practices about nature and the universe
- traditional crafts<sup>1</sup>

After the II world war, culture, cultural activities and cultural heritage gained a relevant position in the Italian regulatory framework: the article 9 of the Constitution (1948) states that «Italian Republic promotes the development of Culture and of scientific and technical research. Italian Republic preserves and enhances historical and artistic Heritage of the Nation».

The concept of “cultural good” had evolved during the second half of the 20th Century, and this process defined a new law (law no. 59/1997, so-called “legge Bassanini”) and the subsequent Legislative Decree no. 112 stated in 1998. In these laws, for the first time the notion of Cultural Heritage was precisely defined as “those goods that are part of the

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<sup>1</sup> <https://www.minambiente.it/pagina/definizione-di-patrimonio-culturale-immateriale>

historical, artistic, monumental, ethnological, archaeological, archival, bookrelated and any other that are evidence of civilisation and culture”. This law enlarged, thus, the concept of “Cultural Good”, including items previously excluded, such as photographs, audiovisual items, sheet music, scientific and technical instruments”. In the same law were precisely defined terms like “environmental heritage”, “preservation”, “management”, “cultural good”, “enhancing activities”. This definition survived also in the following laws concerning these issues.

In the field of Italian national cultural policies, much of the state’s interest in ICH has been focused on inventories. This interest is not a product of the Italian ratification of the UNESCO convention but, rather significantly, preceded it: Its emergence coincided with the gradual, laborious process beginning in the late 1970s, through which the Italian state began to grant recognition to local and regional cultures within the sphere of cultural heritage. This recognition led to the development of a new type of national heritage called (tangible and intangible) “demoethno anthropological” heritage.

In a sense, Italy has been pioneering approaches towards ICH, for instance when already in the late 1970s the Ministry of Culture (Ministero per i beni culturali e ambientali) launched an effort to establish a national directory and registry of “popular culture”, establishing a collaboration between the National Institute of Documentation (Istituto Centrale per il Catalogo e la Documentazione) and the National Museum of Popular Arts and Traditions (Museo Nazionale delle Arti e Tradizioni Popolari)

Despite the legislative inputs listed above, Italian law does not provide for regulations expressly dedicated to intangible goods. Some regions, -driven by the desire to preserve their identity elements (dialects, customs and intangible heritage), have understood the “need to provide for forms of protection of intangible heritage”, adopting their own regulations<sup>2</sup>.

Currently, there are 14 Italian elements included in the Representative List of Intangible Cultural Heritage which are collected in the table 1 below:

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<sup>2</sup> Gualdani, A. *“I beni culturali immateriali: una categoria in cerca di autonomia”* Rivista Aedon, 2019

**Table 1. Representative List of Intangible Cultural Heritage (Italian properties)**

Element / Year of Inscription	Picture
<b>Opera dei Pupi, Sicilian puppet theatre</b> <sup>3</sup> / 2008	
<b>Canto a tenore, Sardinian pastoral songs</b> <sup>4</sup> / 2008	
<b>Traditional violin craftsmanship in Cremona</b> <sup>5</sup> / 2012	
<b>Mediterranean Diet</b> <sup>6</sup> (with Cyprus, Croatia, Greece Morocco, Spain and Portugal) / 2013	
<b>Celebrations of big shoulder borne processional structures</b> <sup>7</sup> <ul style="list-style-type: none"> <li>• Festa dei Gigli di Nola,</li> <li>• Varia di Palmi</li> <li>• Faradda dei Candelieri di Sassari</li> <li>• Trasporto della Macchina di Santa Rosa a Viterbo</li> </ul> / 2013	

<sup>3</sup> <http://www.unesco.it/it/Patrimoniolmmateriale/Detail/387>

<sup>4</sup> <http://www.unesco.it/it/Patrimoniolmmateriale/Detail/386>

<sup>5</sup> <http://www.unesco.it/it/Patrimoniolmmateriale/Detail/385>

<sup>6</sup> <http://www.unesco.it/it/Patrimoniolmmateriale/Detail/384>

<sup>7</sup> <http://www.unesco.it/it/Patrimoniolmmateriale/Detail/383>

<p><b>Traditional agricultural practice of cultivating the “vite ad alberello” (headtrained bush vines) of the community of Pantelleria<sup>8</sup></b> / 2014</p>	
<p><b>Falconry<sup>9</sup></b>, i.e. hunting practices using special breed of falcons (with Austria, Belgium, Czech Republic, France, Germany, Hungary, Kazakhstan, Republic of Korea, Mongolia, Morocco, Pakistan, Portugal, Qatar Saudi Arabia, Spain, Syrian Arab Republic and United Arab Emirates). / 2016</p>	
<p><b>Art of Neapolitan “Pizzaiuolo”<sup>10</sup></b> Culinary practice envisaging different steps and stages, from dough to baking. / 2017</p>	
<p><b>Art of dry stone walling, knowledge and techniques<sup>11</sup></b> (with Croatia, Cyprus, France, Greece, Italy, Slovenia, Spain and Switzerland) / 2018</p>	
<p><b>Perdonanza Celestiniana<sup>12</sup></b> The mystic Medieval rituals of plenary indulgence / 2019</p>	

<sup>8</sup> <http://www.unesco.it/it/Patrimoniolmmateriale/Detail/382>

<sup>9</sup> <http://www.unesco.it/it/Patrimoniolmmateriale/Detail/381>

<sup>10</sup> <http://www.unesco.it/it/Patrimoniolmmateriale/Detail/466>

<sup>11</sup> <http://www.unesco.it/it/Patrimoniolmmateriale/Detail/674>

<sup>12</sup> <http://www.unesco.it/it/Patrimoniolmmateriale/Detail/785>



<p><b>Alpinism<sup>13</sup></b> Where sport and adventure merge for the spirit of sport and cohesion in mountaineering (with France and Switzerland) / 2019</p>	
<p><b>Transhumance<sup>14</sup></b> The extraordinary voyage of shepherds with their flock through regions and countries of Europe (with Austria and Greece) / 2019</p>	
<p><b>Arte delle perle di vetro<sup>15</sup></b> The special manufacturing of “arts and crafts” using specific techniques (with France) / 2020</p>	
<p><b>Arte musicale dei suonatori di corno da caccia<sup>16</sup></b> Music and traditions blending arts and entertainment around the hunting horn player (with Belgium, France and Luxembourg) / 2020</p>	

## E.2 Quantitative indicators on Intangible Cultural Heritage

As far as Italy is concerned, estimates have shown that the subsector of artistic and cultural heritage management accounts for 17% within the macro sector of culture and creative enterprises generating 1.65% of GDP. While the data and statistics do not provide a sector specific segmentation, the data are still a relevant proxy to gauge the importance of the

<sup>13</sup> <http://www.unesco.it/it/ItaliaNellUnesco/Detail/819>

<sup>14</sup> <http://www.unesco.it/it/ItaliaNellUnesco/Detail/820>

<sup>15</sup> <http://www.unesco.it/it/Patrimoniolmmateriale/Detail/973>

<sup>16</sup> <http://www.unesco.it/it/Patrimoniolmmateriale/Detail/974>

sector and its relevant trends. Concerning the management of historical, artistic and cultural heritage, 1,228 organisations or companies were registered at the end of 2012. The latter account for only 0.3% of the total number of companies in the sector but represent the most dynamic share of companies, with an increase in absolute numbers compared to 2012 of over 18%. This underlines that even in times of a negative economic scenario, the sector of cultural heritage protection is a very active sector that is bucking the trend<sup>17</sup>.

According to Symbola, the cultural and creative productive system includes

- cultural industries
- creative industries
- historical and artistic heritage
- performing arts and visual arts
- creative-driven<sup>18</sup>

This productive system accounts for 6% of the wealth produced in Italy: 92,3 billion euros. Furthermore, the Cultural Productive System employs 1,5 million people, which is 6,1% of the total employment in Italy<sup>19</sup>. More specifically the table below describes the distribution of the added value among the cultural and creative productive system:

**Table 2. The added value of the Cultural Productive System in Italy (2018)**

Sector	Added value (in billion €)	Number of employed people	Main Jobs
cultural industries	33,6	488,000	architecture and design; communication.
creative industries	13,4	261,000	publishing and printing; e- games and software
performing arts	7,9	141,000	music and concerts
cultural heritage conservation	2,8	51,00	archaeology and tourism
Creative-driven	34,5	579,000	NA
	<b>TOT. 92,3</b>	<b>TOT. 1,520,000</b>	

<sup>17</sup> Monti, L. *“Il patrimonio artistico e culturale in Europa tra economia e difesa dei valori”*. Amministrazione in Cammino, 2016.

<sup>18</sup> all those activities that do not operate directly in the supply chain but use cultural and creative skills and content to compete in the markets.

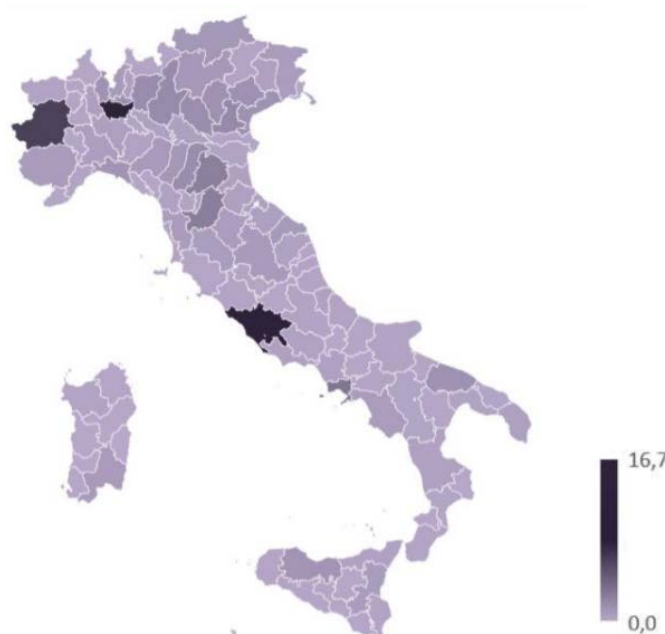
<sup>19</sup> Unioncamere and Fondazione Symbola *“Io sono Cultura”* Report. 2019



Based on the available data, it is evident that **heritage conservation attracts** fewer workers than other culture-driven contexts. In this sense, the particular nature of the activities and the specialised skills required reduce the demand for labour in the ICH sector.

In addition, the Italian cultural system is based on a wealth of knowledge and traditions that make each local area unique. Thus, this requires the mapping of Italy on a provincial basis: as the *Exhibit 1.* shows, each province has a significant weight in the contribution of added value that the cultural sector brings to the overall GDP, with peaks in the provinces of Rome, Turin and Milan<sup>20</sup>.

#### Exhibit 1. Italian provinces contribution to the added value of the Cultural and Creative Production System



Source: Unioncamere and Fondazione Symbola

### E.3 Qualitative indicators on ICH sector

In Italy, the level of economic support from ICH is linked to the tourism industry. While there are no ICH specific data and statistics available, a wealth of data and information is available for broader sectors, such as culture and tourism, that prove as valuable proxies to gauge the trends and dynamics of the ICH. In 2000s, the weight of cultural tourism in the overall flow of foreign tourists grew significantly: in 2002, overnight stays by tourists interested in

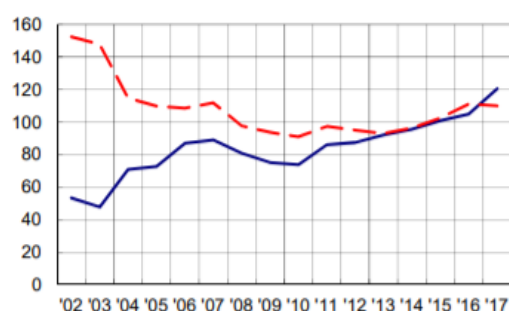
<sup>20</sup> Unioncamere and Fondazione Symbola *“Io sono Cultura”* Report. 2019

cultural activities accounted for just over a quarter of all holiday and leisure tourism<sup>21</sup>, as per Exhibit 2 below.

The most popular destination is the city of Rome, which every year receives an average of more than a fifth of the flow of tourists coming to Italy for a cultural holiday. The attractiveness of Florence has also grown recently, accounting for more than a tenth of the overnight stays; the entire Central area continues to receive almost half of the flows. The North West and the South, although growing (especially in large cities such as Milan, Turin and Palermo), are still the areas with the lowest share of flows for cultural holidays.

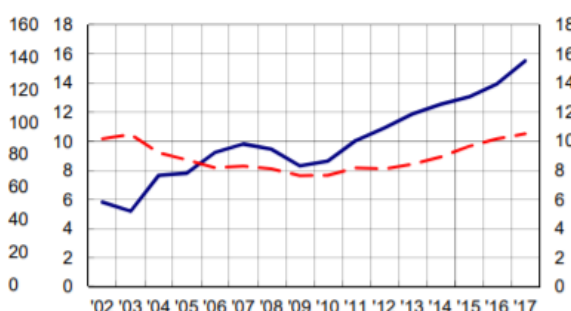
## Exhibit 2. Evolution of foreign tourists for holidays and leisure, 2002-2017

(a) overnight stays



Cultural Holiday

(b) expenditure



Other Kind of Holiday

Source: Banca d'Italia

The territorial distribution of cultural tourism expenditure is crucially affected by the location of the large cities of art. In the average of the two-year period 2016-17, the first three provinces (Rome, Florence and Venice) concentrated more than half of the overnight stays and more than 60 per cent of the expenditure; adding up the first fifteen provinces, four fifths of the days and expenditure are exceeded. The other types of holiday, on the other hand, are characterised by a much lower degree of concentration: in terms of expenditure, the top three provinces account for just over 20 per cent of the national total.

Among the travellers going to Italy for cultural tourism, the share of Europeans is the highest (67%). Followed by travellers from the United States which accounted for over 10 per cent of the total in 2017.

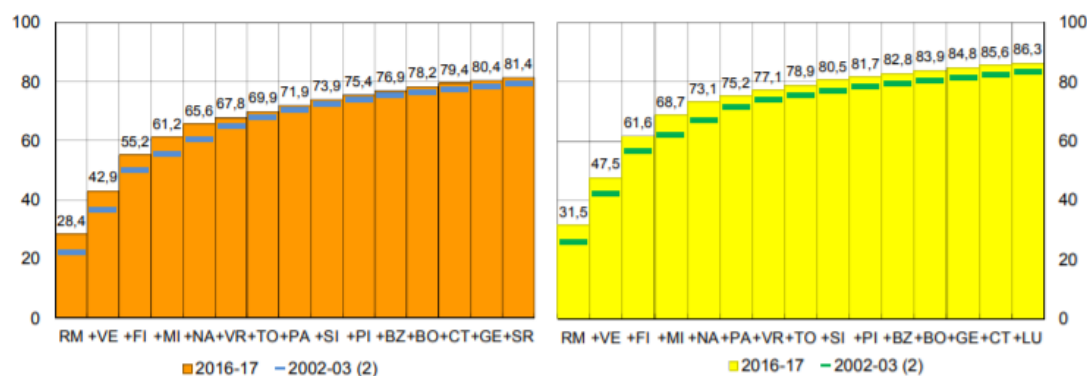
<sup>21</sup> Banca d'Italia "Turismo in Italia. Numeri e potenziale di sviluppo." Dicembre 2018

Foreign tourists on cultural holidays are distinguished by a high propensity to spend: in the average of the 2002-17 period, cultural tourists spent an average of 118 euros per day per capita (*Exhibit 3.*). This value is significantly higher than that of other types of holiday (83 euros), but also higher than that of travellers for reasons other than holidays (89 euros). These differences have changed relatively little over time, (except for cultural tourism) for a temporary change in the number of tourists. In the case of cultural tourism, the temporary drop in 2009 (*Exhibit 4*), is linked to the international financial crisis<sup>22</sup>.

### Exhibit 3. Cultural tourism: provincial concentration, 2016-17

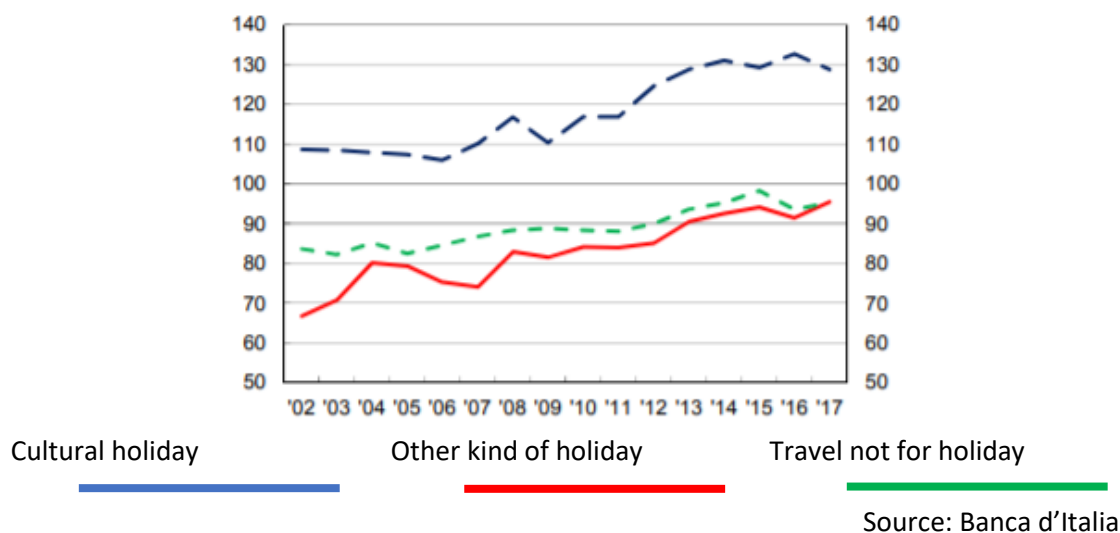
(a) overnight stays

(b) expenditure



Source: Banca d'Italia

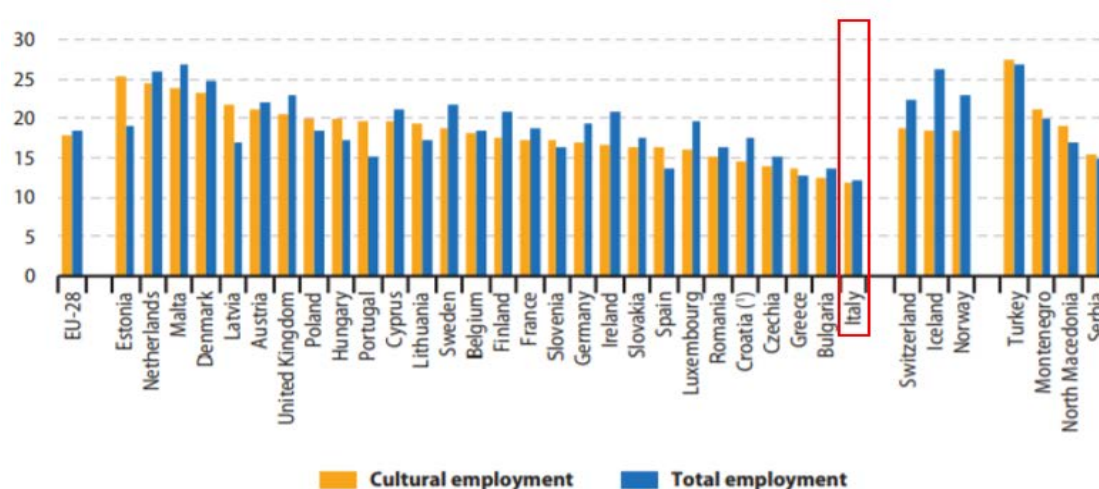
### Exhibit 4. The average expenditure of foreign tourists, 2002-17



<sup>22</sup> Banca d'Italia "Turismo in Italia. Numeri e potenziale di sviluppo." Dicembre 2018

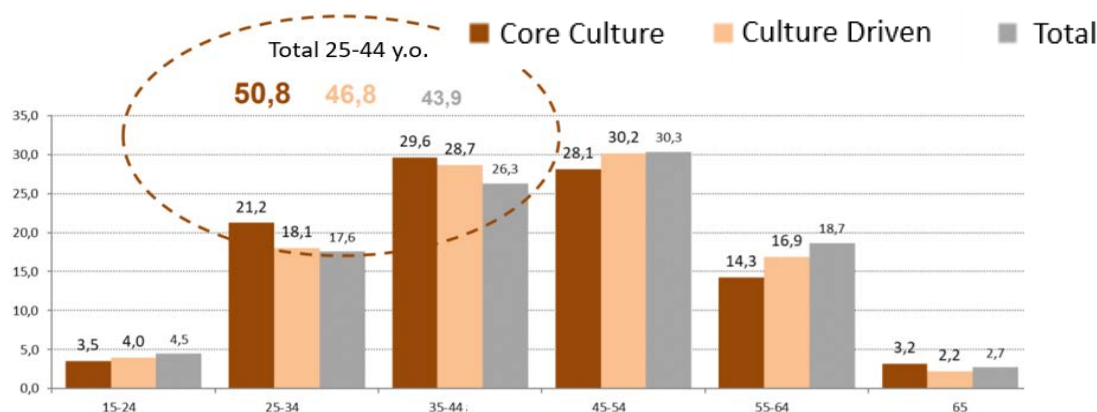
The level of per capita spending is significantly lower in the South for all types of travel, and especially for cultural travel. This is attributable on the one hand to a composition effect linked to the type of tourists choosing southern destinations, and on the other to territorial differences in the average cost of living. The prices of tourist services still represent an area of relative fragility in foreign tourists' perception of their travel experience in Italy<sup>23</sup>.

**Exhibit 5. Young people (1529) in cultural employment and in total employment, 2018<sup>24</sup>**



Source: Eurostat

**Exhibit 6. Distribution of employees in the Cultural and Creative Productive System and in the rest of the economy by age groups (% values)<sup>25</sup>**



Source: Unioncamere and Symbola

<sup>23</sup> Banca d'Italia "Turismo in Italia. Numeri e potenziale di sviluppo." Dicembre 2018

<sup>24</sup> EUROSTAT "Culture statistics – 2019 Edition"

<sup>25</sup> Unioncamere and Fondazione Symbola "Io sono Cultura" Report. 2019

Although data confirm a very high incidence of cultural tourism in Italy, youth employment in the cultural sector appears to be very limited. The level of youth employment in the cultural sector is the lowest among the member states in 2018, while the 3554 age group is the most employed in cultural employment, as per Exhibit 5 and 6.

#### E.4 Opportunities: training available and operational tools

Training for cultural workers in Italy is limited to highlevel postgraduate courses on the one hand, or paid VET level training courses on the other. A plethora of higher and tertiary education programmes are available in Italy for the ICH sector as a whole, with virtually any university in the country offering ICH related courses at both Bachelor and Master levels.

This picture reflects a general fragmentation depending on regional competences and on the different level of proactivity of local institutions in supporting and preserving ICH: in some cases, for instance, training for cultural operators is directly integrated into the training for tourism operators. This distinction is not adequate and does not allow us to identify a course that reflects the objectives that NICHE aims to achieve. During the pandemic, online training offers multiplied, especially for those working in the third sector and social enterprises. However, these have remained sporadic initiatives of local authorities or municipalities without an integrated and unified system at national level.

In particular, we have identified a few training available in the Italian context:

1. **Training Course for Technical Expert in the Valorisation of Cultural Heritage<sup>26</sup>** – Free training course promoted by Demetra Formazione, Regione EmiliaRomagna and Rete Politecnica. The course is designed to train professionals who, starting from solid humanistic knowledge, have skills in the design and management of cultural products/services, including economic, financial and marketing aspects, digitalisation and innovation of processes, products and services applied to the enhancement of cultural heritage. Therefore, cultural operators with new and innovative skills who can contribute to raising the levels of participation in cultural organisations and enterprises, to structuring virtuous relations of the cultural system with other distinctive systems of the territory such as tourism, social, production by developing new management and enhancement platforms centred on experiential, collaborative and open access practices.

<sup>26</sup> <https://www.demetraformazione.it/corso/tecnico-esperto-della-valorizzazione-del-patrimonio-culturale/>

2. **Overview on the Third Sector in the cultural and creative sector in the light of the Reform**<sup>27</sup> The Culture and Creativity Department of the Municipality of Bologna organised an online training for cultural operators of the third sector in times of crisis, to be intended as an indepth study on the Third Sector in the cultural and creative field. The webinar, is free of charge and is devoted to issues related to nonprofit organisations operating in the cultural and creative sector.
3. **Tourism Strategy, Cultural Heritage and Made in Italy**<sup>28</sup> The Course is aimed at training international operators and experts in current strategies of tourism planning. The establishment of the Course responds to a wide demand for training and employment prospects in tourism, expressed by Italian and foreign students who are already engaged in bachelor degrees in tourism and other sectors of our Universities as well as the other national and international ones.
4. **Master Arts and Culture Management**<sup>29</sup> Rome Business School's organised this training course with the aim to introduce and develop an understanding of the concepts, principles, tools, and techniques of cultural management, and to highlight how to deal with current issues in the field of culture and arts. Moreover, the program equips professionals with analytical and managerial tools expected to help them design effective management strategies while organizing cultural events and managing cultural institutions, galleries, theatres, and museums.
5. **Master in World Heritage and Cultural Projects for Development**<sup>30</sup> The Master is designed by the University of Torino, the Politecnico di Torino, the International Training Centre of the ILO (ITCilo), in collaboration with ICCROM and the UNESCO World Heritage Centre. It combines theory and practice and focuses on developing economically sound projects designed around a wide spectrum of cultural activities in the fields of natural and cultural heritage, cultural and creative industries, and tourism.

### Good Practice / Case Study / Example

#### Dinamizador Territorial SUSTER -

<http://suster.org/cursosuster/convocatorias/>



<sup>27</sup> <https://www.scambieuropei.info/formazione-online-operatori-culturali-terzo-settore-covid/>

<sup>28</sup> <https://en.uniroma2.it/academics/courses/master-degrees/tourism-strategy-cultural-heritage-and-made-in-italy/>

<sup>29</sup> [https://romebusinessschool.com/master-arts-and-culture-management/?utm\\_source=Keystone&utm\\_campaign=Keystone&utm\\_medium=ReadMoreSchoolWebsiteCTA](https://romebusinessschool.com/master-arts-and-culture-management/?utm_source=Keystone&utm_campaign=Keystone&utm_medium=ReadMoreSchoolWebsiteCTA)

<sup>30</sup> <https://www.masterstudies.com/universities/Italy/TSD/>



The University of Florence took part in the project SUSTER “Networking Knowledge, Skills and Competencies for an Inclusive and Sustainable Territorial Valorisation of Cultural Heritage, Origin products and Biodiversity”, cofunded by the Erasmus + Programme of the European Union and based on a large cooperation between European and Central and South American partners.

Partners developed training courses aimed at developing knowledge, skills and competences necessary to promote and manage sustainable and inclusive processes of territorial valorisation of cultural heritage and biodiversity in rural areas. The course aims to create a new interdisciplinary profile called "Territorial Dynamizer", able to facilitate sustainable valorisation processes of cultural heritage, products of origin and biodiversity.

### **The impact of Matera 2019 on the local skills system**

Matera 2019 as European Capital of Culture represented an opportunity to upgrade three main domains:

1. strengthening professional skills
2. increasing transversal skills
3. expanding job opportunities



In particular, an important impulse was given to networking skills and all the competences involved in production, from management and organisation to venue setup and security. The skills of mediation with artists, communication and promotion and engagement of citizens and audiences, linked to the ability to activate and manage inclusive processes of cocreation and cultural citizenship, were also greatly strengthened. With regard to transversal skills, operators reported decisive effects in terms of problem solving, interpersonal communication, conflict management, teamwork and intercultural skills.

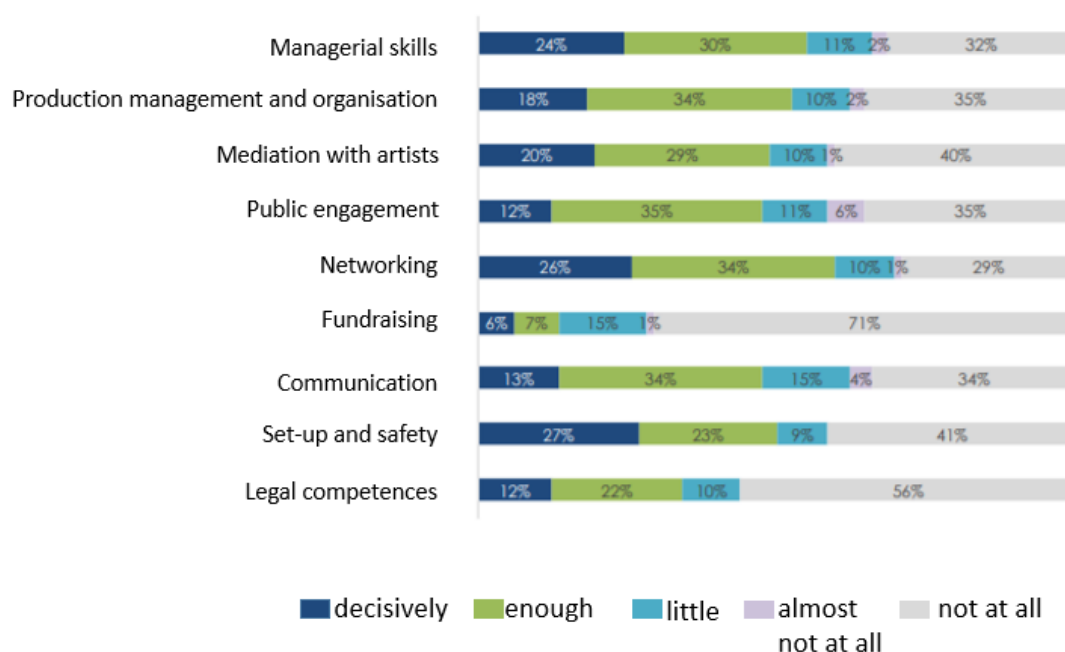
Furthermore, Matera 2019 nurtured new job opportunities, both for individuals and organisations. The effects in terms of the creation of networks of relationships functional to professional growth and the identification of new paths of professional development have been decisive. Thanks to Matera 2019, individual professionals and organisations have better structured their activities, reduced multitasking, gained international recognition and created lasting relationships with national and foreign subjects<sup>31</sup>.

<sup>31</sup> Gruppo di lavoro PTSCLAS, *“Gli Effetti di Matera 2019 sul Sistema delle Competenze Locali”*. Fondazione Matera Basilicata, 2020



The survey proposed to the involved cultural operators reveals that Matera 2019 had a positive impact on the development of almost all the listed competences, with particular emphasis on managerial and networking skills (see Exhibit 7 below.). This represents a very interesting example of “learning by doing” that will be very useful for the NICHE project in the definition of the reference topics and in the determination of the most appropriate competences for an ICH operator.

#### Exhibit 7. Impact of Matera 2019 on the increase of professional skills



Source: Open survey for Matera 2019 operators

### E.5 Needs: skill gaps and needs assessment

The professional profile of the operator who, through the valorisation of the intangible cultural heritage, is able to increase the entrepreneurship of the territories according to sustainable development models based on identity as a competitive driver in the markets, must necessarily have transversal skills and multidisciplinary competences. In particular, the Italian context lacks structured training processes at VET level, with more specialisations proposed at higher education level. Based on the literature<sup>32</sup> review, we have identified a set of skills that need to be identified in order to build an occupational profile.

<sup>32</sup> Erasmus + Project “Sus-ter” 2020; G7 Meeting of Experts “The protection of cultural heritage: Rules, practices, and education”. Florence, March 30, 2017; Gualdani, A. “I beni

**Table 1. Skills Areas for ICH Operator**

Skills / Description	Action required
Humanities / Historical-artistic, demo ethnoanthropological and sociocultural	<ul style="list-style-type: none"> <li>• Study and direct knowledge of the intangible cultural heritage of the territory through workshops and laboratories in the field</li> </ul>
Managerial - Economics / asset management and planning skills	<ul style="list-style-type: none"> <li>• Definition of management models for local tourist destinations and supply of related products and services</li> <li>• analysis of markets and performance of cultural goods and events; indicators for measuring the economic and social sustainability of products (goods and services) of ICH relevance</li> <li>• creation of territorial systems oriented towards the development of traditional identity products: tourist and cultural itineraries, chains of typical products and crafts; planning and programming local development in sustainability</li> <li>• communication and promotion of goods and services linked to intangible cultural heritage and territorial identities</li> </ul>
Digital / Computational and processing competences	<ul style="list-style-type: none"> <li>• creation of digital maps for an ecosustainable tourism experience linked to intangible cultural heritage and the enhancement of local identity products</li> <li>• exploitation of digital and information technologies for the provision of cultural and tourism products</li> </ul>
Language / Basic knowledge of English language	<ul style="list-style-type: none"> <li>• introduction of language courses in the set of entrepreneurial and digital trainings</li> <li>• enhancement of direct exchange with other ICH operators from the other EU Countries by using ICT tools using English as common language</li> </ul>
Entrepreneurial / add description	<ul style="list-style-type: none"> <li>• Providing ICH operators with self-entrepreneurial skills, developing the capacity for initiative and relational skills that allow them to operate in a local/global context and to understand changing scenarios of increasing complexity</li> </ul>

culturali immateriali: una categoria in cerca di autonomia” Rivista Aedon, 2019; Tor Vergata University of Rome, “Tourism Strategy, Cultural Heritage and Made in Italy”

The table above allow to confirm the list of topics defined during the preparation of NICHE. The project will be focused to a set of skills which take into account the skills gap and necessities of local operators combining modules focused on the 5 ICH domains and the main principles of ICH safeguarding. Furthermore, the training developed by NICHE should take into account the business management skills by helping ICH operators on understanding how to unlock the economic value of intangible assets. The training should be complemented by a set of training on how to combine digital skills and strategic critical thinking. Based on the complexity and variety of competences for ICH operator, we have identified some useful examples of registered ESCO professions that combine different skills which are crucial for the definition of the ICH professional:

**Table 2. Proposed ESCO Profiles of Relevance to ICH Operator**

<b>ESCO code and occupation title in the ICH sector</b>	2432.4 intercultural communication consultant
<b>Scope</b>	2 Professionals 24 Business and administration professionals 243 Sales, marketing and public relations professionals 2432 Public relations professionals
<b>Description</b>	Intercultural communication consultants specialise in social interaction between parties of different cultures, advise organisations on international interactions in order to optimise their performance, and facilitate cooperation and positive interaction with organisations and individuals from other cultures.
<b>Essential skills and competences</b>	<ul style="list-style-type: none"> <li>advise on public relations</li> <li>analyse business processes</li> <li>apply knowledge of human behaviour</li> <li>implement operational business plans</li> <li>implement strategic planning</li> <li>listen actively</li> <li>maintain internal communication systems</li> <li>monitor sociological trends</li> <li>show intercultural awareness</li> <li>study cultures</li> <li>use communication techniques</li> <li>use consulting techniques</li> </ul>
<b>Skills and competences not identified in ESCO but still relevant</b>	Soft Skills Multitasking Mediation

<b>Link to ESCO</b>	<a href="https://ec.europa.eu/esco/portal/occupation/903dc1bf2da8477d83b2687d360cf1da">https://ec.europa.eu/esco/portal/occupation/903dc1bf2da8477d83b2687d360cf1da</a>
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<b>ESCO code and occupation title in the ICH sector</b>	2632 Sociologists, anthropologists and related professionals
<b>Scope</b>	2 Professionals 26 Legal, social and cultural professionals 263 Social and religious professionals
<b>Description</b>	Sociologists, anthropologists and related professionals investigate and describe the structure, origin and evolution of societies and the interdependence between environmental conditions and human activities. They provide advice on the practical application of their findings in the formulation of economic and social policies.
<b>Essential skills and competences</b>	<p>(a) conducting research on the origin, development, structure, social patterns, organizations and interrelationships of human society;</p> <p>(b) tracing the origin and evolution of humanity through the study of changing characteristics and cultural and social institutions;</p> <p>(c) tracing the development of humanity through the material, such as dwellings, temples, tools, pottery, coins, weapons or sculpture;</p> <p>(d) studying physical and climatic aspects of areas and regions, and correlating these findings with economic, social and cultural activities;</p> <p>(e) developing theories, models and methods to interpret and describe social phenomena;</p> <p>(f) evaluating the outcome of political decisions concerning social policy;</p> <p>(g) analysing and evaluating social data;</p> <p>(h) advising on the practical application of findings in the formulation of economic and social policies for population groups and regions, and for the development of markets;</p> <p>(i) preparing scholarly papers and reports.</p> <p>Examples of the occupations classified here: Anthropologist Archaeologist</p>

	Criminologist Ethnologist Geographer Sociologist
<b>Most desired/relevant skills for ICH</b>	(a) conducting research on the origin, development, structure, social patterns, organizations and interrelationships of human society; (d) studying physical and climatic aspects of areas and regions, and correlating these findings with economic, social and cultural activities; (g) analysing and evaluating social data; (h) advising on the practical application of findings in the formulation of economic and social policies for population groups and regions, and for the development of markets;
<b>Link to ESCO</b>	<a href="http://data.europa.eu/esco/isco/C1411">http://data.europa.eu/esco/isco/C1411</a>

## E5.1 Map the Skills & Competences of ICH Operator against the EU Frameworks

DigComp (<https://ec.europa.eu/jrc/en/digcomp/digital-competence-framework>)

Importance: 1 = Mandatory (very important); 2 = Mandatory (Important); 3 = Optional; 4 = Not relevant

Competence name	1	2	3	4
<b>1. Information and data literacy</b>				
1.1 Browsing, searching and filtering data, information and digital content	√			
1.2 Evaluating data, information and digital content	√			
1.3 Managing data, information and digital content	√			
<b>2. Communication and collaboration</b>				
2.1 Interacting through digital technologies		√		
2.2 Sharing through digital technologies		√		
2.3 Engaging in citizenship through digital technologies			√	
2.4 Collaborating through digital technologies		√		
2.5 Netiquette		√		
2.6 Managing digital identity	√			
<b>3. Digital content creation</b>				
3.1 Developing digital content			√	

3.2 Integrating and re-elaborating digital content			√	
3.3 Copyright and licenses			√	
3.4 Programming			√	
<b>4. Safety</b>				
4.1 Protecting devices	√			
4.2 Protecting personal data and privacy	√			
4.3 Protecting health and well-being	√			
4.4 Protecting the environment	√			
<b>5. Problem solving</b>				
5.1 Solving technical problems		√		
5.2 Identifying needs and technological responses		√		
5.3 Creatively using digital technologies		√		
5.4 Identifying digital competence gaps		√		

EntreComp (<https://ec.europa.eu/jrc/en/publication/eur-scientific-and-technical-research-reports/entrecomp-entrepreneurship-competence-framework>,  
<https://eige.europa.eu/resources/lfna27939enn.pdf>)

Importance: 1 = Mandatory (very important); 2 = Mandatory (Important); 3 = Optional; 4 = Not relevant

Competence name	1	2	3	4
<b>1. Ideas and opportunities</b>				
1.1 Spotting opportunities	√			
1.2 Creativity	√			
1.3. Vision	√			
1.4 Valuing ideas	√			
1.5 Ethical and sustainable thinking	√			
<b>2. Resources</b>				
2.1 Self-awareness and self-efficacy		√		
2.2 Motivation and perseverance		√		
2.3 Mobilizing resources		√		
2.4 Financial and economic literacy		√		
2.5. Mobilizing others		√		
<b>3. Into action</b>				
3.1 Taking the initiative		√		
3.2 Planning and management	√			
3.3 Coping with uncertainty, ambiguity and risk	√			

3.4 Working with others	√			
3.5. Learning through experience	√			

## E.6 Challenges

On the basis of the quantitative and qualitative data analysed, four aspects deserve particular attention:

1) Whatever measures are established to protect cultural heritage from criminal offence, improper/illegal use, neglect and oblivion, their concrete implementation becomes possible and sustainable only if they hinge on a widely spread awareness of the civic, social, cultural, symbolic and economic value of cultural heritage. Educational systems and awareness initiatives, then, should be aimed at increasing the number of highly aware stakeholders, from international organizations, to governments, to citizens. The participation of citizens and local communities in the activities of monitoring, protecting, preserving and managing cultural heritage, proves crucial in this perspective.

2) Traditional and new modalities of both cultural enjoyment and cultural spending in the developed and developing countries show that cultural heritage and cultural enjoyment could represent today an important element of social and sustainable economic growth as well as a significant trigger of political, societal, technical and technological innovation. This multiplicity of patterns of cultural heritage enjoyment represents both a great opportunity and a challenge: on the one hand, it can (and often does) concretely produce a clash amongst potentially conflicting interests; on the other hand, it can trigger both political, educational, technical and technological innovations aimed at meeting traditional and new expectations related to cultural heritage and new entry points for the comprehension of the needs and rights of specific communities and audiences in regard to cultural heritage.

3) The very existence and the future of cultural heritage rests on its capacity to keep voicing the values, meanings and habits it embodies and carries, in the context of ever changing contexts, which are moreover and by definition, profoundly different from the ones that produced it. From this point of view, cultural heritage embodies, by its very definition, the inherent and potentially fruitful tension between stability and change. Such a capacity of cultural heritage to keep voicing values, meanings and 21 habits is always rooted in the present time. It is a dynamic and never ending process, which rests primarily on the existence of sets of largely shared values (dynamic and everchanging in their turn). Research and education are the primary tools for granting cultural heritage its audible voices, ultimately justifying its preservation and enabling us to maintain it alive for future generations. Education includes, in this context, research, school programs, academic and



training programs, lifelong education and initiatives aiming at promoting and disseminating knowledge and awareness.

4) Cultural heritage preservation and management is a complex domain, to which numerous and very diverse disciplines contribute specific, crucial competencies. Several national and international academic and training programs exist in many areas of the world, which formalize definite sets of technical skills and tools to research, conserve, protect and restore cultural heritage. The aspect of cultural heritage management, though, seems less developed at the level of both academic and training programs. It is precisely the widely acknowledged complexity and specificity of the field to suggest that the traditional economic, management and organizational disciplines do not provide all of the necessary tools to manage cultural heritage, which, instead, requires specific management models and tools and well trained professionals. Training programs in management of cultural heritage have, therefore, to be markedly interdisciplinary and carefully include core and content related curatorial knowledge, historical, philosophical, sociological and political culture, juridical and administrative culture and tools, technological and management skills. Cultural heritage, on the other hand, can represent a highly valuable experimental field, in which innovative management models and tools to govern complexity in general can be designed, and managers of complex systems can be adequately trained. Complexity is and will be one of the identifying marks of the challenges of our and future times: cultural heritage and its management embody at best such a complexity<sup>33</sup>.

## E.7 Trends

As of July 2019, Italy shares with China the leadership in the UNESCO World Heritage List in terms of the number of properties inscribed. With the inscription of the Prosecco Hills of Conegliano and Valdobbiadene, the number of Italian properties has risen to 55, or 4.9% of the total.

Also in 2017, Italy's public spending on cultural services (which include heritage protection and enhancement) was among the lowest in the EU, amounting to 0.30% of GDP (vs. the 0.44% EU average), ranking 23<sup>rd</sup><sup>34</sup>.

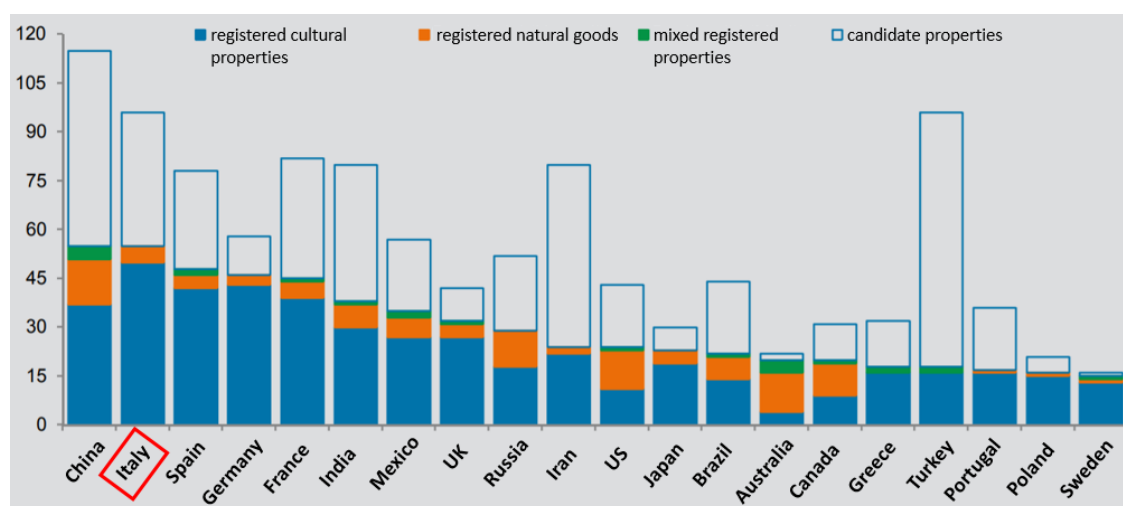
This trend leads us to consider that Italy will maintain a high if not at least unchanged demand for cultural tourism (in spite of the COVID19 crisis that afflicts all countries in the world), guaranteeing a large influx of tourists. This leads us to consider 2 specific needs:

<sup>33</sup> G7 Meeting of Experts *"The protection of cultural heritage: Rules, practices, and education"*. Florence, March 30, 2017

<sup>34</sup> ISTAT, *"Paesaggio e Patrimonio Culturale"* 2019

- To enhance the training offer in particular at VET level taking into account the different set of skills that the ICH operator requires
- To include youth in the cultural employment as a pivotal element

#### Exhibit 8. Properties inscribed on the UNESCO World Heritage List 2019<sup>35</sup>



Source: ISTAT

## E.8 Conclusions

The literature review confirms that Italy is one of the richest countries in terms of cultural heritage and related activities. In this context, despite having ratified the 2003 Convention and having 14 items on the ICH list, there still appears to be too little spending on safeguards and protection and no policies have been promoted to raise awareness and skills to exploit them. In addition, the data confirms that the people employed in this sector are highly educated: this justifies the lowest youth employment rate in Europe in the cultural sector, where the 3554 age group is most active.

Despite the presence of paid training courses and postgraduate masters, in Italy there is no specific training proposal at VET level and training still seems too niche to involve operators at local level. The literature review in fact confirmed training needs and skills gaps especially in the areas of managerial and digital skills. The transversality of competences requires that the training courses that NICHE will develop take into account the particular nature of the ICH operator that we have theorised as the so called “ICH Activator” should therefore be able to design, animate and coordinate:

<sup>35</sup> by selection criteria and candidate properties for inscription, by country (top 20 countries by number of inscribed properties)

- mechanisms of local interaction and dialogue among stakeholders of the communities, ranging from policy makers to citizens' groups and the private sector;
- local systems of territorial governance that allow to mobilise local knowledge and good practices and build "local identities"
- territorial marketing plans that enable local businesses (including social enterprises) to access markets in a competitive, sustainable and inclusive way.

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## Appendix F – Profile for Spain (IWS)



### F.1 Introduction

Culture is one of the strong points which make Spain a valuable and precious country, appreciated and visited by millions of tourists. Its history, its location and the extensive legacy of those who invaded it and contributed to its development have helped to shape the extraordinary cultural heritage which creates Spanish cultural identity. In fact, Spain occupies the third position in the global ranking of countries with the largest Cultural Heritage recognised by the UNESCO<sup>1</sup>, and in terms of Intangible Cultural Heritage (ICH), ranks as the first European Country<sup>2</sup> with more elements inscribed in the list of the UNESCO, and the fourth of the world, just behind China, Japan and South Korea.

As one of its States Parties (since 2006), Spain has ratified the UNESCO Convention for the Safeguarding of the ICH<sup>3</sup>, being the definition of ICH in this country the same stated in Article 2 of the text<sup>4</sup>:

*The Intangible Cultural Heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.*

The Cultural Heritage is managed by the Institute of Cultural Heritage of Spain (IPCE), which is a General Subdirectorate attached to the General Directorate of Fine Arts, of the Ministry of Culture and Sports. This institution is devoted to investigating, preserving and restoring all the assets which make up Spanish Cultural Heritage. The building has an Archive and a Library which gather all kinds of historic and cultural documents and a photo library which contains thousands of photographs that reflect the transformation of Cultural Heritage in

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<sup>1</sup> <https://www.thisistherealspain.com/es/ciudadania/una-cultura-de-referencia-internacional>

<sup>2</sup> <https://www.larazon.es/cultura/20191216/aiekxayuljdr5cq3q2elk5unp4.html>

<sup>3</sup> <http://www.culturaydeporte.gob.es/planes-nacionales/planes-nacionales/salvaguardia-patrimonio-cultural-inmaterial/definicion.html>

<sup>4</sup> <https://ich.unesco.org/en/convention>

Spain, from the origins of photography. All the information is also displayed on its website<sup>5</sup>, which contains information related to ICH.

The policy of ICH in Spain is established under the framework of the Convention for the Safeguarding the ICH held by UNESCO (2003). Former legislation scarcely mentioned ICH as it is recognised today, but rather the Cultural Heritage, as a general term, and the Historical and Ethnographic Heritage. Nevertheless, the current National Plan for the Safeguarding of the ICH contemplates the safeguarding, protection against the spoliation and export, the dissemination, educative measures, and sensibilisation and informative measures related to ICH. The main purpose of the document is to establish agreed theoretical bases, to develop projects related to identification, documentation, dissemination and promotion of our ICH, to raise awareness in society and achieve institutional acknowledgement in the framework of cultural policies, and to facilitate the information and coordination between the different administrations. With this purpose, the Ministry of Culture and Sports launches every year a subsidy to support those organisations devoted to safeguarding, documenting, promoting and protecting the ICH in Spain (a total of 234,000 € in the last process).

According to the information displayed by the Institute of Cultural Heritage (IPCE), ICH in Spain manifests in the following areas<sup>6</sup>:

- Traditional knowledge about productive activities, processes and techniques.
- Beliefs, festive rituals and other ceremonial practices.
- Oral tradition and linguistic particularities.
- Traditional performances, staging, games and sports.
- Musical and sound manifestations.
- Feeding forms.
- Forms of collective sociability and organizations.

From all the elements belonging to the Spanish ICH, 17 are inscribed in the Representative List of UNESCO<sup>7</sup> plus 3 more inscribed as Good practices for the Safeguarding of ICH in Spain. They are the following:

1. 2020: Wine Horses.
2. 2019: Artisanal talavera of Puebla and Tlaxcala (Mexico) and ceramics of Talavera de la Reina and El Puente del Arzobispo (Spain) making process.
3. 2018: Tamboradas drumplaying rituals.
4. 2018: Art of dry stone walling, knowledge and techniques.
5. 2016: Valencia Fallas festivity.

<sup>5</sup> <https://ipce.culturaydeporte.gob.es/inicio.html>

<sup>6</sup> <http://www.culturaydeporte.gob.es/planes-nacionales/planes-nacionales/salvaguardia-patrimonio-cultural-inmaterial/ambito-aplicacion.html>

<sup>7</sup> <https://ich.unesco.org/en/state/spain-ES>

6. 2016: Falconry, a living human heritage.
7. 2015: Summer solstice fire festivals in the Pyrenees.
8. 2013: Mediterranean diet.
9. 2012: Fiesta of the patios in Cordova.
10. 2011: Festivity of 'la Mare de Déu de la Salut' of Algemesí.
11. 2010: Chant of the Sybil on Majorca.
12. 2010: Flamenco.
13. 2010: Human towers.
14. 2009: Irrigators' tribunals of the Spanish Mediterranean coast: the Council of Wise Men of the plain of Murcia and the Water Tribunal of the plain of Valencia.
15. 2009: Whistled language of the island of La Gomera (Canary Islands), the Silbo Gomero.
16. 2008: Mystery play of Elche.
17. 2008: Patum of Berga.

### Good Practice / Case Study / Example

1. 2013: Methodology for inventorying intangible cultural heritage in biosphere reserves: the experience of Montseny (Art18).
2. 2011: Revitalization of the traditional craftsmanship of limemaking in Morón de la Frontera, Seville, Andalusia (Art18).
3. 2009: Centre for traditional culture – school museum of Pusol pedagogic project (Art18).

In Spain, there is not a national inventory of ICH, instead, each Autonomous Community creates and manages their own inventories under the management of the IPCE, which coordinates the National Plan of Intangible Heritage. The list of elements inscribed is very extensive and spread across the inventories of the different Communities, the Ministries and the UNESCO in Spain.

## F.2 Quantitative indicators on Intangible Cultural Heritage

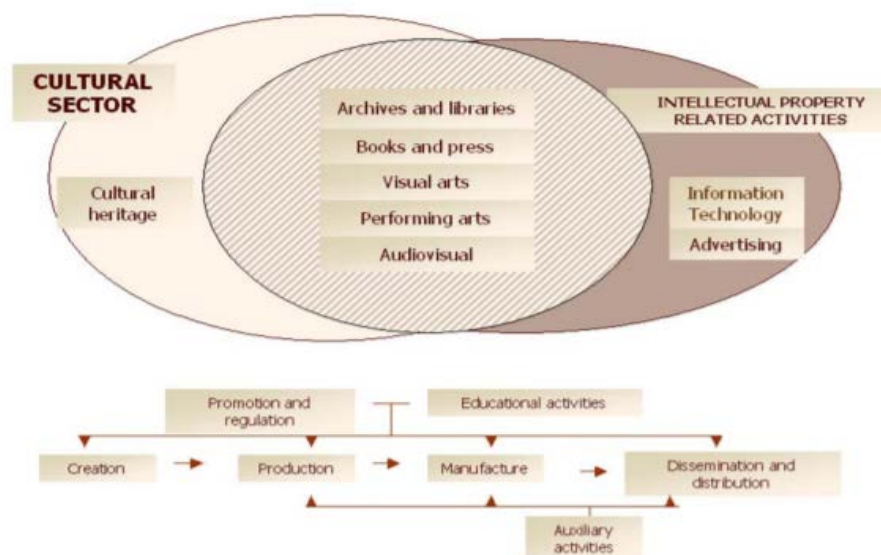
It is difficult to measure the socioeconomic impact of ICH in Spain since the statistics published by the Ministry of Culture and Sports gather the whole scope of the cultural sector. Although we can find some data related to its contribution to the GDP, statistics of employment and their distribution by sectors, this include all the sectors and activities that somehow contribute or are involved in the cultural sphere as it is shown in Graphic 1<sup>8</sup>:

<sup>8</sup> Satellite Account on Culture in Spain Advance results for 2015-2018  
<http://www.culturaydeporte.gob.es/dam/jcr:59cf1c56-7e53-4629-b063-aeb4821847d5/satellite-account-on-culture-in-spain-2015-2018.pdf>



**Graphic 1. Sectors and phases considered in the cultural sphere**

### SECTORS AND PHASES CONSIDERED IN THE CULTURAL SPHERE



**Graphic 2. Evolution of the GVA and GDP of cultural activities**

Evolution of the GVA and GDP of cultural activities  
(Absolute values in millions of euros)



The Satellite Account on Culture in Spain is a project to estimate the annual economic impact of culture in the Spanish economy, based on the analysis of the data provided by the National Institute of Statistics. Due to the pandemic situation, the latest available numbers on the analysis of culture as a source of wealth generation were published in 2020. However, it is a publication of the revision done in 2019, of the analysed period 2015-2018. This report shows a significant growth of the contribution of cultural activities to the GVA and GDP.

Specifying the numbers, the contribution to the GDP in 2018 was the 2.4%, reaching the 3.4% if we consider the cultural activities related to the intellectual property (29,432 million euros and 40,838 million euros respectively).<sup>9</sup>

Regarding the GVA, cultural activities contributed with the 2.6% and the 3.5% if we include the intellectual property.

The Ministry of Culture and Sports also published the Annual Statistics of Culture. 2020<sup>10</sup>, based on the survey of the labour force in the cultural sector in Spain. This document provides the following data:

**Table 1. CONTRIBUTION OF CULTURAL ACTIVITIES TO THE GDP (per sectors)<sup>11</sup>**

**18.5. Aportación de las actividades culturales al Producto Interior Bruto por sectores<sup>(1)</sup>**

	2015	2016	2017(P)	2018
<b>VALORES ABSOLUTOS (Millones de euros)</b>	<b>26.443</b>	<b>27.186</b>	<b>28.299</b>	<b>29.4</b>
Patrimonio, archivos y bibliotecas	2.579	2.557	2.497	2.4
Libros y prensa	7.389	7.334	7.199	7.1
Artes plásticas	4.914	5.136	5.403	6.0
Artes escénicas	2.578	2.668	3.117	3.1
Audiovisual y multimedia	6.989	7.456	7.885	8.3
Interdisciplinar	1.994	2.034	2.198	2.1
<b>EN PORCENTAJE DEL PIB TOTAL</b>	<b>2,5</b>	<b>2,4</b>	<b>2,4</b>	

The different cultural activities taken into account are the following (in order of appearance): Cultural heritage, archives, and libraries, Books and press, Visual arts, Performing arts, Audiovisual and multimedia, Interdisciplinary.

<sup>9</sup> Satellite Account on Culture in Spain Advance results for 2015-2018

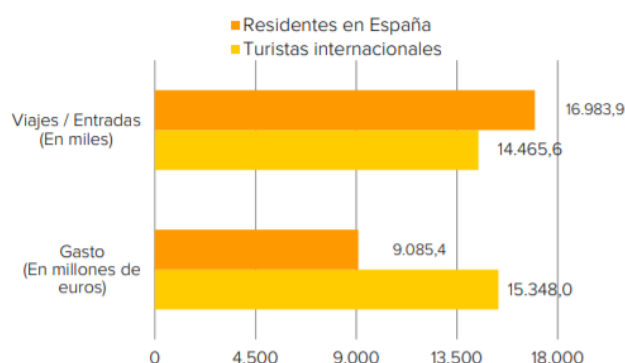
<sup>10</sup> <https://www.culturaydeporte.gob.es/dam/jcr:52801035-cc20-496c-8f36-72d09ec6d533/anuario-de-estadisticas-culturales-2020.pdf>

<sup>11</sup> Satellite Account of culture in Spain: <http://www.culturaydeporte.gob.es/dam/jcr:17c40bc7-976c-4a55-a1d8-4e8f40a06c77/nota-resumen-cuenta-satelite-de-la-cultura-2020.pdf>

**Table 2. TRIPS OF SPANISH RESIDENTS AND ENTRIES OF INTERNATIONAL TOURISTS MADE MAINLY FOR CULTURAL REASONS AND TOTAL EXPENDITURE IN 2019**

It is important to point out that Spain is chosen by tourists, among other things, for the variety of cultural elements and activities that the country offers. This includes ICH as well.

**Gráfico 7.1. Viajes de residentes en España y entradas de turistas internacionales realizados principalmente por motivos culturales y gasto total asociado. 2019**



**Table 3. CONTRIBUTION OF TOURISM TO THE GDP OF SPANISH ECONOMY**

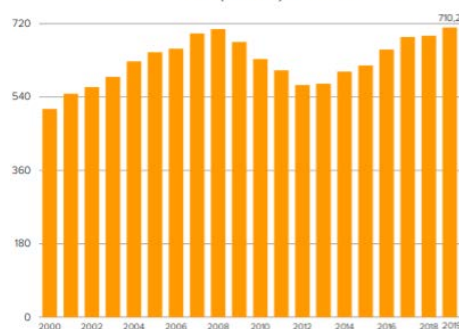
	2015	2016	2017
<b>VALORES ABSOLUTOS</b> (Millones de euros)	<b>118.118</b>	<b>126.604</b>	<b>141.996</b>
<b>EN PORCENTAJE SOBRE EL PIB</b>	<b>11,0</b>	<b>11,4</b>	<b>12,2</b>

In this way, tourists take part or enjoy ICH actions and culture, contributing to the GDP of our country

**Table 4. CULTURAL EMPLOYMENT**

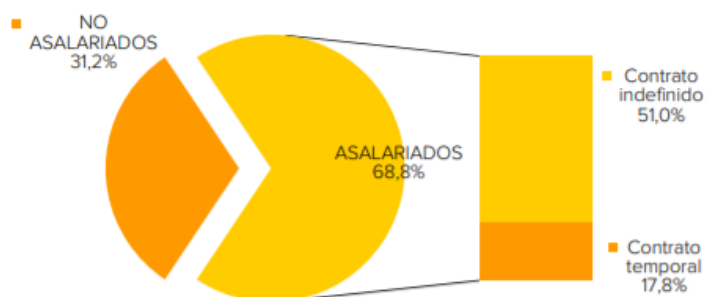
Annual cultural employment average (in thousands): 710.200 jobs, 3.6 % of the total annual employment average in 2019

**Gráfico 1.1. Empleo medio anual cultural<sup>(\*)</sup>**  
(En miles)



Annual cultural employment average in relation to the professional situation and type of contract in 2019 (in percentage):

- self-employed (31.2%)
- employed (68.8%)
- unlimited contract (51%)
- temporal contract (17.8%)

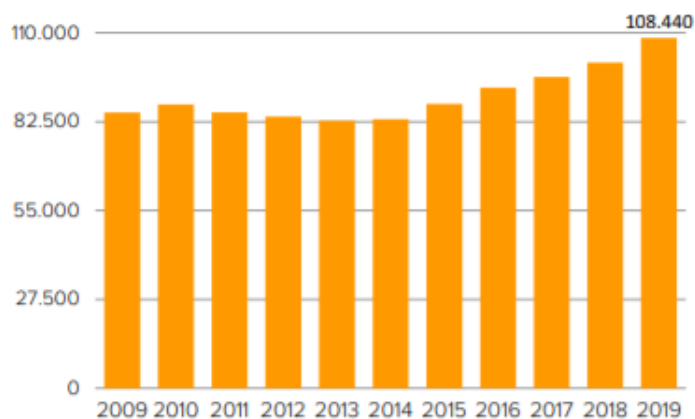


**Table 5. CULTURAL ENTERPRISES IN THE NATIONAL DIRECTORY: 127,581 (total amount registered in 2019)**

The 85% of the cultural enterprises (108,440) are devoted to industry or services such as editing, libraries, archives, museums, cinematographic, video, radio and television, visual and performing arts.

The remaining 15% (19.141) are enterprises devoted to commerce or renting of cultural assets.

**Gráfico 2.1. Empresas culturales en determinadas actividades de la industria y los servicios**  
(Valores absolutos)



### F.3 Qualitative indicators on ICH sector

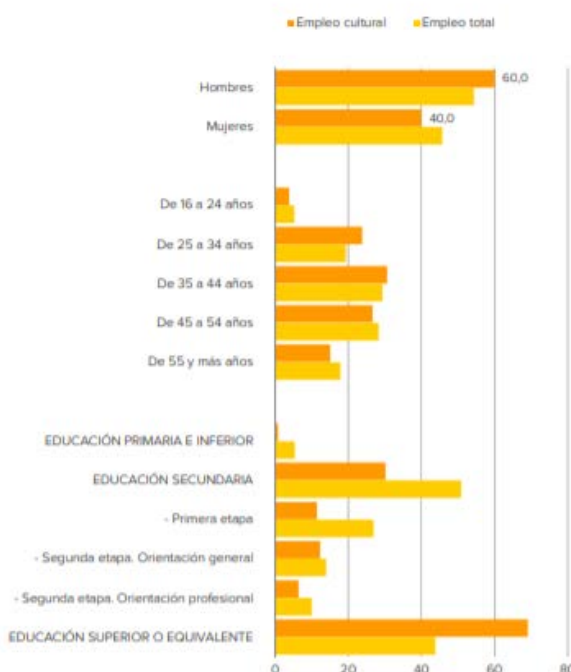
In the same line, we can analyse some qualitative indicators taking into account all the cultural sector in Spain. The Annual Statistics of Culture. 2020<sup>12</sup> provides the following interesting data:

**Table 6. CULTURAL EMPLOYMENT IN TERMS OF GENDER, AGE, AND EDUCATION**

Average of annual cultural employment (in percentage):

- Men: 60%
- Women: 54.3%
- Range of age which gathers more people working on the cultural sector goes from 35 to 44 years old.
- Cultural employment is characterised by an academic education and training higher to the average of the rest of employment in Spain: 69.1%.

**Gráfico 1.2. Empleo medio anual cultural por diversas características. 2019**  
(En porcentaje)



<sup>12</sup>Annual Statistics of culture. 2020:

<https://www.culturaydeporte.gob.es/dam/jcr:52801035-cc20-496c-8f36-72d09ec6d533/anuario-de-estadisticas-culturales-2020.pdf>

**Table 7. CULTURAL ENTERPRISES: percentage by economic activity**

**Gráfico 2.3. Empresas culturales por actividades económicas. 2019**  
(En porcentaje)



- Commerce and renting: 15%.
- Design, creation, arts and shows: 35.2%.
- News agencies: 0.1%
- Videogames edition: 0.1%.
- Elaboration of sound and image devices, musical instruments: 0.3%.
- Cultural education: 1.3%.
- Elaboration of articles for jewellery and similar articles: 1.4%.
- Libraries, archives, museums, and other cultural activities: 3.7%.
- Books and newspapers edition, and other editorial actions: 5.8%.
- Cinema, video, radio, television, musical: 7.5%.
- Translation and interpretation: 8.0%.
- Photography: 10.4%.
- Graphic arts, reproduction of recorded devices: 11.2%.

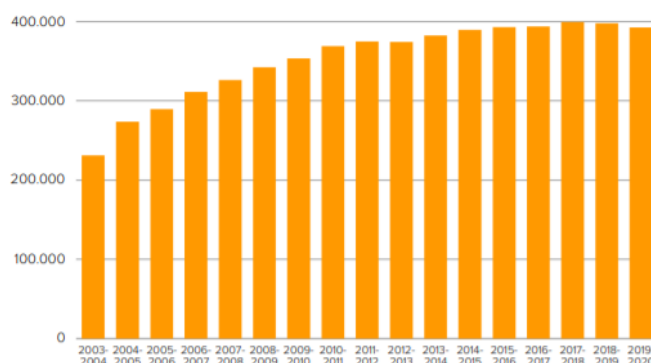


**Table 8. CULTURAL EDUCATION**

The graphic shows the evolution of students enrolled in the Special Education system related to Artistic education and linked to cultural professions (Dance, Music, Performing, Visual arts and design).

In the academic year 2019/20, the total amount of students was 392,324.

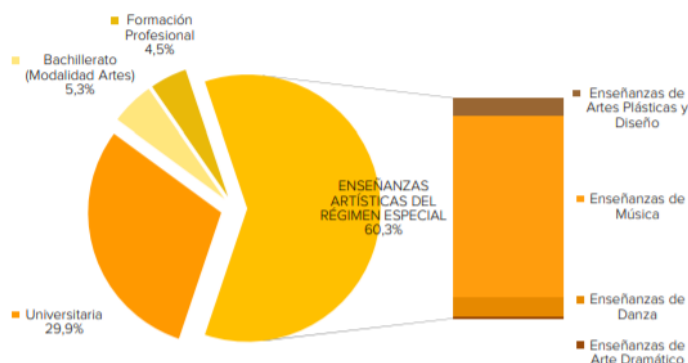
**Gráfico 8.1. Alumnado matriculado en Enseñanzas Artísticas del Régimen Especial relacionadas con las profesiones culturales**  
(Valores absolutos)



This graphic shows the students enrolled in both the General and Special Education system, to take courses related to cultural professions, and divided in type and level of education:

- VET: 4.5%.
- Bachillerato (Arts branch): 5.3%.
- University: 29.9%.
- Artistic education (special system): 60.3%

**Gráfico 8.2. Alumnado matriculado en enseñanzas relacionadas con las profesiones culturales por tipo de enseñanza. 2018-2019**  
(En porcentaje)





**Table 9. STUDENTS MATRICULATED IN EDUCATION RELATED TO CULTURAL PROFESSIONS:**  
**Type of Education and Gender**

This graphic shows that cultural studies are more demanded by women, who represent the highest percentage of matriculations in all types and levels of education.

**8.3. Alumnado matriculado en enseñanzas relacionadas con las profesiones culturales según titularidad del centro y sexo por tipo de enseñanza <sup>(1)</sup>**

	TOTAL		EN CENTROS PÚBLICOS (En porcentaje)		MUJERES (En porcentaje)		En porcentaje respecto al total de alumnado matriculado de cada tipo de enseñanza	
	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19	2017/18	2018/19
<b>I. ENSEÑANZAS ARTÍSTICAS DEL RÉGIMEN ESPECIAL</b>	<b>142.941</b>	<b>145.791</b>	<b>87,8</b>	<b>87,4</b>	<b>58,6</b>	<b>59,0</b>	<b>100</b>	<b>100</b>
<b>Enseñanzas de Artes Plásticas y Diseño</b>	<b>29.745</b>	<b>31.379</b>	<b>87,9</b>	<b>86,8</b>	<b>62,6</b>	<b>63,9</b>	<b>20,8</b>	<b>21,5</b>
- Ciclos formativos de Artes Plásticas y Diseño	17.579	18.845	93,0	92,9	60,0	60,9	12,3	12,9
- Ciclos Formativos de Grado Medio	3.284	3.458	90,6	91,2	50,3	52,3	2,3	2,4
- Ciclos formativos de Grado Superior	14.295	15.387	93,5	93,2	62,2	62,9	10,0	10,6
- Estudios Superiores de Artes. Plásticas y Diseño	12.166	12.534	80,5	77,8	66,4	68,3	8,5	8,6
- Artes Plásticas	114	128	100,0	100,0	55,3	53,9	0,1	0,1
- Conservación y Restauración	660	637	99,2	99,4	81,7	82,3	0,5	0,4
- Diseño	11.392	11.769	79,2	76,3	65,6	67,7	8,0	8,1
<b>Enseñanzas regladas de Música</b>	<b>99.784</b>	<b>100.606</b>	<b>88,7</b>	<b>88,6</b>	<b>54,0</b>	<b>54,1</b>	<b>69,8</b>	<b>69,0</b>
- Enseñanzas Elementales	43.889	44.165	88,7	88,6	56,3	56,3	30,7	30,3
- Enseñanzas Profesionales	46.750	47.251	91,0	90,9	54,3	54,6	32,7	32,4
- Estudios Superiores	9.145	9.190	77,1	76,7	41,5	41,2	6,4	6,3
<b>Enseñanzas regladas de Danza</b>	<b>10.547</b>	<b>10.753</b>	<b>80,3</b>	<b>79,5</b>	<b>90,6</b>	<b>90,4</b>	<b>7,4</b>	<b>7,4</b>
- Enseñanzas Elementales	5.129	5.109	76,8	75,5	93,6	92,9	3,6	3,5
- Enseñanzas Profesionales	4.497	4.725	83,0	82,2	88,8	89,1	3,1	3,2
- Estudios Superiores	921	919	86,2	88,0	82,5	82,7	0,6	0,6
<b>Enseñanzas de Arte Dramático</b>	<b>2.580</b>	<b>2.683</b>	<b>86,6</b>	<b>84,2</b>	<b>61,0</b>	<b>63,4</b>	<b>1,8</b>	<b>1,8</b>
- Estudios Superiores	2.580	2.683	86,6	84,2	61,0	63,4	1,8	1,8
<b>Máster en Enseñanzas Artísticas</b>	<b>285</b>	<b>370</b>	<b>60,4</b>	<b>66,8</b>	<b>42,1</b>	<b>47,8</b>	<b>0,2</b>	<b>0,3</b>
<b>II. ENSEÑANZAS DEL RÉGIMEN GENERAL</b>								
<b>Bachillerato (Modalidad de Artes)</b>	<b>34.186</b>	<b>34.680</b>	<b>90,5</b>	<b>90,5</b>	<b>68,5</b>	<b>70,2</b>	<b>5,4</b>	<b>5,5</b>
<b>Formación Profesional</b>	<b>28.741</b>	<b>29.532</b>	<b>67,0</b>	<b>65,4</b>	<b>37,5</b>	<b>36,8</b>	<b>3,9</b>	<b>3,9</b>
- Ciclos de Formación Profesional Básica	538	626	81,2	84,8	42,2	41,5	0,1	0,1
- Artes Gráficas	538	626	81,2	84,8	42,2	41,5	0,1	0,1
- Ciclos Formativos Grado Medio	6.696	7.183	67,0	63,9	29,2	28,8	0,9	1,0
- Artes Gráficas	3.414	3.481	73,8	72,6	35,6	36,2	0,5	0,5
- Comunicación, Imagen y Sonido	3.282	3.702	59,9	55,8	22,6	21,9	0,4	0,5
- Ciclos Formativos Grado Superior	21.507	21.723	66,6	65,3	40,0	39,4	2,9	2,9
- Artes Gráficas	2.228	2.254	76,8	78,5	46,3	47,4	0,3	0,3
- Artes y Artesanías	110	116	100,0	100,0	45,5	49,1	0,0	0,0
- Comunicación, Imagen y Sonido	15.603	15.954	59,5	57,8	32,4	31,8	2,1	2,1
- Serv. Socioc. a la comunidad. (Animación socioc. y Animación socioc. y Turística)	3.566	3.399	90,4	90,8	69,4	69,1	0,5	0,5
<b>Universitaria</b>	<b>194.743</b>	<b>197.022</b>	<b>83,3</b>	<b>82,2</b>	<b>60,7</b>	<b>61,0</b>	<b>12,3</b>	<b>12,3</b>
<b>1º y 2º Ciclo</b>	<b>406</b>	<b>1</b>	<b>100,0</b>	<b>100,0</b>	<b>44,6</b>	<b>100,0</b>	<b>0,0</b>	<b>0,0</b>
<b>Grado</b>	<b>165.012</b>	<b>166.324</b>	<b>83,5</b>	<b>82,7</b>	<b>60,8</b>	<b>61,1</b>	<b>10,4</b>	<b>10,4</b>
- Audiovisual, Imagen y Multimedia	19.704	20.402	64,2	62,2	50,0	50,4	1,2	1,3
- Diseño	5.232	5.543	69,9	68,6	74,7	75,3	0,3	0,3
- Bellas artes	24.770	24.490	98,2	99,3	69,3	69,8	1,6	1,5
- Conservación y Restauración	1.625	1.619	100,0	100,0	76,4	77,5	0,1	0,1
- Música, Artes escénicas y Otras	2.211	2.824	75,9	62,2	55,8	58,1	0,1	0,2

- Música, Artes escénicas y Otras	2.211	2.824	75,9	62,2	55,8	58,1	0,1	0,2
- Arqueología	1.223	1.250	100,0	100,0	53,1	53,3	0,1	0,1
- Patrimonio Histórico-Artístico	-	-	-	-	-	-	-	-
- Traducción e Interpretación	10.866	10.880	87,5	86,9	80,7	80,5	0,7	0,7
- Lenguas y dialectos españoles	13.535	13.591	96,9	96,6	70,8	70,6	0,9	0,8
- Literatura	893	921	98,1	96,6	70,7	70,8	0,1	0,1
- Antropología social y cultura	4.894	4.926	100,0	99,9	60,9	62,1	0,3	0,3
- Estudios y gestión de la cultura	832	818	100,0	100,0	67,1	68,5	0,1	0,1
- Periodismo y Documentación	24.008	24.091	72,0	72,5	61,2	60,6	1,5	1,5
- Marketing y Publicidad	26.465	27.543	77,7	75,9	62,4	62,7	1,7	1,7
- Desarrollo de videojuegos	1.275	1.499	92,7	92,0	11,8	12,5	0,1	0,1
- Ingeniería de sonido e imagen	2.522	2.432	97,9	98,4	26,6	26,4	0,2	0,2
- Arquitectura	24.957	23.495	87,8	88,3	47,1	47,8	1,6	1,5
<b>Máster</b>	<b>19.789</b>	<b>20.950</b>	<b>74,9</b>	<b>72,1</b>	<b>62,3</b>	<b>62,6</b>	<b>1,3</b>	<b>1,3</b>
<b>Doctorado</b>	<b>9.536</b>	<b>9.747</b>	<b>96,0</b>	<b>95,4</b>	<b>55,2</b>	<b>55,2</b>	<b>0,6</b>	<b>0,6</b>

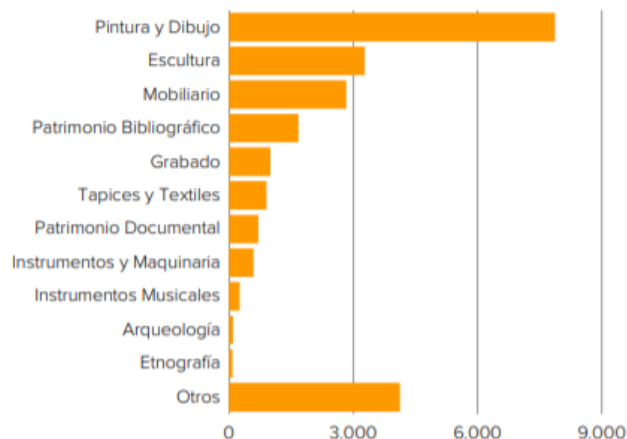
**Table 10. CULTURAL EMPLOYMENT IN TERMS OF GENDER**

This graphic shows the gender breach, despite the majority of students enrolled in cultural education are women, the majority of cultural related positions are held by men.

	2010	2011	2012	2013	2014	2015	2016	2017	20
<b>1. EMPLEO CULTURAL <sup>(1)</sup></b>									
<b>Total ocupados (En miles)</b>	633,0	605,4	569,2	572,6	602,0	617,1	656,3	687,2	6
<b>Sexo</b>									
Hombres	372,5	345,8	355,9	372,7	380,0	400,2	417,0	4	
Mujeres	232,9	223,4	216,8	229,3	237,1	256,1	270,1	2	

**Table 11. MOVABLE CULTURAL HERITAGE REGISTERED AS ASSETS OF CULTURAL INTEREST IN 2019 (per category)**

**Gráfico 10.4. Bienes muebles inscritos como Bienes de Interés Cultural por categoría. 2019**  
(Valores absolutos)



The elements of MCH registered in Spain summed up a total of 23.400 (a rise of the 3.6% compared to year 2018). By categories:

- Paints and drawings: 33,6%.
- Sculpture: 14%.
- Furniture: 12.1%.
- Bibliographic heritage: 7.2%.
- Engravings: 4.3%.
- Tapestries and fabrics: 3.9%.
- Documentary heritage: 3%.
- Instruments and machinery: 2.5%.
- Archaeology: 0.4%.
- Ethnography: 0.3%.
- Others: 17.6%.

**Table 12. ANNUAL CULTURAL EMPLOYMENT AVERAGE PER AUTONOMOUS COMMUNITY**  
(absolute data in thousands/percentage of the total cultural employment)

	VALORES ABSOLUTOS (En miles)		EN PORCENTAJE DE TOTAL DE EMPLEO
	2018	2019	2018
<b>TOTAL</b>	<b>690,3</b>	<b>710,2</b>	<b>3,6</b>
Andalucía	94,4	96,3	3,1
Aragón	13,2	15,2	2,3
Asturias (Principado de)	10,9	10,2	2,8
Baleares (Illes)	19,2	24,3	3,4
Canarias	25,6	31,6	2,9
Castilla y León	23,4	23,1	2,4
Castilla-La Mancha	21,4	20,6	2,7
Cataluña	147,5	156,5	4,4
Comunitat Valenciana	68,1	63,1	3,3
Galicia	35,0	34,1	3,2
Madrid (Comunidad de)	161,9	163,6	5,4
Murcia (Región de)	13,9	15,0	2,3
Navarra (Comunidad Foral de)	8,4	8,9	3,0
País Vasco	29,9	29,4	3,2
Cantabria, Extremadura, La Rioja, Ceuta y Melilla	17,6	18,4	2,2

The contribution of culture to the GDP and the average of cultural employment per autonomous community is directly linked to the election of the region as the most demanded touristic place (national and international tourists). Therefore, the ranking of cities which generate the highest number of cultural jobs goes from Madrid in the first place, to Barcelona in the second place, followed by Andalusia in the third place.

#### F.4 Opportunities: training available and operational tools

The training and education provided in Spain in relation to the ICH sector is very diverse and covers all levels and types of education: school, VET, HEI, formal, nonformal, and informal education. Cultural Heritage, both Tangible and Intangible are one of the recent focuses of the government to be integrated within educational programmes.

The Ministry of Culture and Sports, with the aim of promoting, transmitting, educating and safeguarding the Spanish Cultural Heritage, developed the *National Plan of Education and Heritage*<sup>13</sup>. The specific objectives of the plan are:

- The definition of theoretical bases and criteria on the discipline of heritage education in Spain.
- The promotion of research in heritage education.
- The incorporation of heritage education as a priority development line within the framework of the strategic plans of the Ministry of Education, Culture and Sports and of the Autonomous Communities.
- The implementation of educational regulations, in order to favour the curricular integration of contents related to Cultural Heritage, its preservation, appreciation and public enjoyment.
- The creation of coordination instruments that guarantee collaboration between educators and managers of Cultural Heritage in matters of heritage education.
- The promotion of the elaboration of educational materials oriented to the transmission of heritage concepts and values.
- The integration of lines of action aimed at teaching heritage assets in Cultural Heritage management tools.
- The dissemination of educational programs and actions related to Cultural Heritage carried out throughout the Spanish territory.
- The promotion of Spanish cooperation in international heritage education programs and actions, promoting their incorporation into supranational policies and networks.

This National Plan has been developed to be implemented in the whole educational scope, namely, formal education (schools, high schools, universities, VET schools), non formal education (archives, libraries, museums, Heritage Institutes, cultural associations), and informal education (media, social networks, families). Within the Plan, there exist three different action lines: research on heritage education and innovation in the didactics of heritage, training for educators, cultural agents and researchers of cultural heritage, and dissemination of heritage education.

Some of the actions carried out on training and education on ICH are the following:

- Didactic Units<sup>14</sup> designed for different educational levels (not university level) to serve as a guide and to be integrated within the educative curriculums to work and approach the ICH in the schools, as a measure to disseminate the cultural heritage and to support

<sup>13</sup> <http://www.culturaydeporte.gob.es/planes-nacionales/planes-nacionales/educacion-y-patrimonio/objetivos.html>

<sup>14</sup> <http://www.culturaydeporte.gob.es/planes-nacionales/planes-nacionales/educacion-y-patrimonio/actuaciones/unidades-didacticas.html>

the training of teachers in aspects such as social, cultural, economic, and identity values of our cultural heritage.

- *Patrimonio y Memoria Colectiva*<sup>15</sup> (Heritage and Collective Memory). It is a work of research and collection, with the aim of locating, documenting, restoring, archiving, and disseminating photographs which show the traditional rural and city life of the Spanish by the end of the XIX century and the beginning of the XX century. The culmination of the work was an itinerant exposition and catalogue with all the gathered elements, making a journey throughout the traditional life of Spanish people and the transmission of this culture.
- *Plan de Salvaguarda de la Cultura del esparto*<sup>16</sup> (Plan for the Safeguarding of esparto Culture). This is a research report to safeguard the culture of the trade of esparto, a traditional trade present in Spain since the Palaeolithic, and which is coming to an end due to the lack of generational changeover. In order to develop this safeguarding plan, some works of investigation and documentation about the production of esparto were carried out, to analyse the risks and threats of this tradition.
- *Atlas del cultivo tradicional del viñedo y su paisaje singular*<sup>17</sup> (Atlas of the traditional cultivation of the vineyard and its unique landscapes). This Atlas tries to widen and generate the knowledge about the vineyard landscape and the different elements which affect it or are related to it.

In the same line of action, the autonomous communities develop different plans, programmes, and actions to make known and disseminate the importance of our cultural heritage, to raise awareness on the importance of researching and preserving, as well as to develop entrepreneurship actions to safeguard ICH. An example is the one carried out by the Junta de Andalucía with the implementation of the School Programme *Sentir y vivir el Patrimonio*<sup>18</sup> (Feeling and Living the Heritage). Any educational centre sustained with public funds can participate in the implementation of this programme, and to do so, actions, activities and workshops related to the dissemination of our cultural heritage and its

<sup>15</sup> <http://www.culturaydeporte.gob.es/planes-nacionales/planes-nacionales/conservacion-patrimonio-fotografico/actuaciones/inmaterial-patrimonio-y-memoria-colectiva--.html>

<sup>16</sup> <http://www.culturaydeporte.gob.es/planes-nacionales/planes-nacionales/salvaguardia-patrimonio-cultural-inmaterial/actuaciones/plan-de-salvaguarda-de-la-cultura-del-esparto.html>

<sup>17</sup> <http://www.culturaydeporte.gob.es/planes-nacionales/planes-nacionales/salvaguardia-patrimonio-cultural-inmaterial/actuaciones/atlas-del-cultivo-tradicional-del-vinedo-y-de-sus-paisajes-singulares.html>

<sup>18</sup>

<http://www.juntadeandalucia.es/educacion/webportal/documents/343370/653988/Patrimonio+Dosier+2018-2019.pdf>

importance, to feeling and living the heritage as part of ourselves and our identity, are carried out inside and outside schools.

We can also find VET programmes<sup>19</sup> specifically focused on ICH, as for instance the HE course of *Technician as Artist of Fallas and creation of scenographies* and the *Technician in Forest and Natural Environment Management*, as well courses related to tourism, such as *Advanced Technician in Guide, Information and Touristic Assistance*. These courses try to develop general competences in students, such as the planification, organisation, promotion, and information of touristic sites and activities, and the capacity to offer support, guidance and assistance to visitors and customers, as well as business management, among others. Other programmes of higher VET that can be related to the professions that are directly and indirectly linked to the ICH sector include Sound technician for audiovisuals and shows, Business management and Marketing, Programming and ICTs, Cooking and gastronomy, Management of events and travel agencies, etc. However, the VET offer is not common to all the regions of Spain, and therefore, some programmes can be studied only in a specific autonomous community.

Public universities in all the Spanish territory offer University Tourism Grades which cover subjects related to management and interpretation of Cultural Heritage as well as Masters on Management of the Cultural Heritage, taking into consideration the ICH within their programmes. The main aim is to form professional experts on Cultural Heritage. The most common competences to be developed are the following:

- Management, planification and supervision skills.
- Communicative skills.
- Understanding of the legislation, ethics and deontology related to Cultural Management.
- Skills to foster technological, social and cultural development.
- Ability to analyse touristic potentials and their exploitation.
- Autonomous learning, problem solving, making decisions, teamwork, critical thinking, creativity, ICT skills, and sense of initiative and entrepreneurship.

Regarding specific education on ICH, the UNED (Spanish University of Distance Learning) offers within its Post grade Programme, a series of courses on Intangible Cultural Heritage in Spain and Latin America: Applied investigation, Management and Safeguarding. These courses are implemented at different levels: master, expert diploma, specialisation diploma, and training certificate for teachers. They pretend to develop the necessary competences and skills to create and carry out collaborative projects with ICH communities, to train students on how to identify, document and create inventories, raise awareness, disseminate and safeguard the ICH.

<sup>19</sup> <https://www.todofp.es/que-como-y-donde-estudiar/que-estudiar/familia/loe.html>



The Andalusian Institute of Historical Heritage also offers a catalogue of post grade courses<sup>20</sup>, specialisation courses, formative meetings and stays, technical visits, workshops and seminars, good practices, etc., which are directly related to ICH. Some examples are:

- *Gestión del Patrimonio Documental en Hermandades y Cofradías*. It is an inperson specialisation course on the Management and documentation of the Andalusian *Hermandades y Cofradías*. It is addressed to archivists, documentarists, people involved in these religious brotherhoods or anyone interested.
- Curso de metodología sobre creación de contenidos digitales en museos y sitios patrimoniales. El relato patrimonial en la era digital. This online course aims at training users in digital tools to create innovative contents to transmit the information of cultural places, taking into account the change of mind of the new digital society. Although this course focuses on tangible cultural heritage, it could be very useful to be applied to ICH.
- III Seminario de Patrimonio Cultural Inmaterial (III Seminar of ICH).
- Curso Taller: Nuevos estudios sobre la limpieza en tratamientos de conservación/ restauración de tejidos (workshop on new studies about cleaning in fabrics conservation and restoration treatments). Specialisation course.

Other Private educational organisations also offer training and education on ICH. The Institute of Cultural and Artistic Management for instance, the first business school in Spain specialised in the sector of cultural management, offers a specialisation Course certified by the European University Miguel de Cervantes on *Project Management of Intangible Heritage*<sup>21</sup>. This course is addressed to students, professionals and entrepreneurs willing to specialise in ICH. The aim is to develop in students the knowledge and skills necessary to understand and preserve ICH, to develop and manage projects, and to research and launch initiatives specifically related to ICH. It also offers courses about cultural marketing, digital communication and social media; production, promotion and management of cultural festivals; cultural cooperation and internationalisation, in other words, this organisation contains a wide catalogue<sup>22</sup> of programmes related to the specialisation of professions linked to the ICH.

Promoted by the Ministry of Industry, Commerce and Tourism, The Project *Anfitriones*<sup>23</sup>, centres on promoting Spain as a tourist destination by means of a specialised service to the

<sup>20</sup>

[https://www.juntadeandalucia.es/export/drupaljda/FOLLETO\\_GENERAL\\_FORMACION\\_IAPH\\_2021\\_3.pdf](https://www.juntadeandalucia.es/export/drupaljda/FOLLETO_GENERAL_FORMACION_IAPH_2021_3.pdf)

<sup>21</sup> <http://igeca.net/gestion-de-proyectos-de-patrimonio-inmaterial>

<sup>22</sup> These are some of the available courses: <http://igeca.net/programas/formacion-tecnica>

<sup>23</sup> <https://www.turismo-formacion.com/>



customer and the attention to details. It also fosters the development of digital, communicative, marketing skills, as well as the necessary competences to manage and apply sustainable measures for touristic destinations and businesses. These free online courses cover all kinds of topics related to tourism and innovation, but also to development of social skills such as teamwork, customer service, motivational skills, effective communication, and personnel management, among others.

Another interesting tool for the purpose of NICHE is the creation of the International Network on Heritage Education<sup>24</sup>. This network emerged as a result of the II International Convention on Heritage Education held in Madrid in 2014. This network integrates professionals from different fields related to cultural heritage, researchers, artists, teachers and educators, cultural associations and any other person willing to join it. Through it, associates provide their professional details making the connection between them possible. This international network, created by the IPCE, carries out different actions on Heritage Education such as dissemination, scientific events, publications, and creates collaborative networks of institutions devoted to ICH and tools and resources related to it.

We cannot say that the education in ICH is more relevant or present in one specific level or type of education because the truth is that, many efforts have been made to promote and educate Spanish in Cultural awareness and heritage, both tangible and intangible, at all educational levels. The biggest issue is that, although we may find an extensive range of initiatives and actions as well as offer of studies, they are not available for everyone at any time, they are difficult to find (unless you are an expert on searching and investigating) or they are available at an expensive cost. Furthermore, although there are some specific courses and masters on ICH, most of those available for free are not specific to ICH, but are related to culture and culture heritage in general, management, promotion and communication (what still can be very helpful).

With regard to the operational tools, the number of tools available is not very extensive. However, we can find some that can serve the purpose of NICHE, for instance the *MANUAL ATALAYA de apoyo a la gestión cultural* (2014)<sup>25</sup>. This book is an excellent handbook created from the need of setting the basis for the profession of cultural manager. It covers a wide range of topics related to management and finance, cultural sectors, transversality, public, social and cultural policies, cultural planification, strategy and communication, education and training, guide for good practices, and economic impact, among others, providing also self-assessment tests<sup>26</sup>, for example, the evaluation of a project design which can also serve as a guide for a cultural manager to carry out a correct design of a cultural project.

<sup>24</sup> <http://www.riep-inhe.com/>

<sup>25</sup> <http://atalayagestioncultural.es/capitulos>

<sup>26</sup> <http://atalayagestioncultural.es/capitulo/evaluarte-autocuestionario-calidad>

There are also some deontological codes for cultural management, guides for good practices, ethic codes for touristic agents, self-assessment questionnaires for the evaluation of the professional competences of programming, developing and evaluating cultural programmes. It is also possible to find books related to cataloguing in libraries and archives, as well as manuals that provide a methodology to collect the inventory of ICH (biosphere reserves). However, these books are very extensive.

### Case Study: Monumento Natural del Camino de los Peregrinos de Useras

This case study involves both, the conservation of a declared Natural Monument and the preservation of a cultural tradition with more than 600 years.

Useras, a village belonging to Castellón de la Plana (Valencia), has a Natural Monument called El camino de los Peregrinos (the road of the pilgrimages) which consists of a mountainous path going from Useras to San Juan de Peñagolosa's sanctuary, located in the Natural Park of Peñagolosa.

Every last Friday of April, a group of thirteen men do a pilgrimage of 70 km (including the way back) from Useras to the sanctuary, absolutely in silence and wearing a traditional distinctive religious attire consisting of a blue tunic, a black hat, a beard, a cane to walk and a rosary. This pilgrimage is the only one organised and preserved by the own people of the village, helping them maintain a peculiar collective identity, unique to the inhabitants of the town. The objective of the pilgrimage is to ask God for "peace, health, and rain". These men are accompanied by a group of 19 men who support them and their needs on the way. In the last years, around 200 or 300 people have joined these men, always respecting the distance and the tradition.



The norm of declaration of Natural Monument has helped preserve not only the natural environment, but also this ancient tradition. The pilgrimage has contributed to the conservation of the natural space around the way, by avoiding its decline over the years and

by establishing specific resting areas on a way, which also contains some archeological and architectonic elements that add even more cultural value to it.

An interesting point is that there is no economic profit from the pilgrimage. Users' people adopt this tradition as their life style, generating instead spiritual and social values. However, in recent years, some economic activities have proliferated around this tradition, which for some, is a controversial issue. The affluence of people can negatively affect the essence of this religious practice, the value of the silence during the pilgrimage and the pollution in the natural environment generated by the cars of visitors.

### Good Practice: Plan Decenio Málaga Cultura Innovadora 2025 (Malaga Innovative Culture 2025)



The Council of Málaga spotted some years ago the cultural potential of the city to enhance its promotion at an international level and therefore, its economic profit. With this objective, the council launched in 2005 the II Strategic Plan of the city which included to make Malaga an interesting and attractive educational and innovative cultural city. This has continued with the *Plan Decenio Málaga Cultura Innovadora 2025*. Both Plans have contributed to the establishment 35 expository spaces (museums, exhibitions, musical spaces, etc.), which add value and prestige to the traditional festivities (*Fiesta de los Verdiales*, *procesión de la Virgen del Carmen*, etc.), natural scenery (*Natural Park of the Montes de Málaga*), climate conditions, and gastronomic culture (the famous *espetos de sardinas*) which attract millions of visitors every year. The Plan Decenio provides economic support for people with business ideas related to the cultural sector, to help them transform them into a real project.

The digital growth of Málaga has also been an added value to this project. One of the aims of the Plan is to make Málaga a city that integrates culture, innovation and technology. To do so, one of the Projects approved in the Fast Track Cultural, aimed at promoting the competitiveness and growth of cultural enterprises through strategies of digital innovation. In fact, such is the impact of digital technology and innovation, that Málaga will host the most important Mobile Congress in the World, the Mobile World Congress (9<sup>th</sup>-12<sup>th</sup>, December 2021). Additionally, Málaga has also been chosen to hold the new cybersecurity center of the American multinational company, Google, with an investment of 650 million of dollars. The American company considers Málaga an excellent example of a growing startups ecosystem specialised in technology. This has been possible thanks to the local authorities

and the Junta de Andalucía, and the policies and economic support carried out to support this growth.

## F.5 Needs: skill gaps and needs assessment

According to the information provided by the Ministry of Culture and Sports<sup>27</sup>, the professionals involved in the cultural sector bring experience from different fields. They include: policy makers, archivists and librarians, museum curators, architects, restorers, biologists, and chemists. However, if we take into account the data shown in the Annual Statistics of Culture (2020), other professional sectors are included as part of the cultural industry, considering both tangible and ICH. These statistics include groups of professional sectors linked to the cultural field: Spanish Heritage (professions linked to the management and exploitation of cultural heritage<sup>28</sup>); archivists and librarians; books and press<sup>29</sup>; plastic arts<sup>30</sup>; performing arts; audiovisual and multimedia<sup>31</sup>. As mentioned before in this report, it is hard to identify data and information specific to the ICH sector. Nevertheless, if we consider the education provided by the Institute of Cultural and Artistic Management, we can extract information about the professionals involved in the ICH sector by analysing its offer of educational programmes<sup>32</sup>. Consequently, the professional profiles related to the cultural and creative industry are among others potters, archaeologists, anthropologists, historians, sociologists, ethnographers, restorers, researchers, computer technicians, translators, cultural and touristic interpreters and guides, graphic designers, copyright managers, musical event managers (festivals, shows, etc.), and cultural entrepreneur.

From our analysis we can determine that the professions directly involved in ICH are ethnographers, sociologists, historians, linguists, researchers, archivists, museum managers, cultural heritage interpreters and guides, cultural managers and traditional trades. Other professions indirectly involved will be related to the production and design of materials related to the dissemination and production of audiovisual and multimedia ICH contents,

<sup>27</sup> <http://www.culturaydeporte.gob.es/cultura/mc/bellasartes/conoce-bellas-artes/profesionales.html>

<sup>28</sup> This includes historical monuments, archaeological places, natural heritage, and museums and therefore the professionals related to their management, promotion, conservation and restoration.

<sup>29</sup> In this group writers, translators, journalists, linguists, editors, and marketing professionals are included.

<sup>30</sup> This category refers to activities related to painting, sculpture, photography, design, jewellery and architecture and art historians, restorers, photographers, and educators.

<sup>31</sup> Related to cinema, video and music recording, television and radio, and any other audiovisual formats.

<sup>32</sup> <http://igeca.net/perfiles-profesionales>

such as writers and translators, marketing professionals, graphic designers and computer technicians, video, radio, television and musical production.

Considering our proposal of professions directly or indirectly involved in the ICH sector, ICH operators' responsibilities range among the creation, valorisation, preservation, documentation, study and investigation, management and dissemination of the ICH, within and outside our borders. However, based on our research, we can confirm that there is a need for specific training on the ICH sector since the education, training and information available is, in its vast majority, related to the cultural sector as a whole, making little reference to expert training on ICH or considering it more as a transversal knowledge and education.

Therefore, the required skills for ICH operators, must be an amalgam of knowledge of the professional environment (depending on their professional area), knowledge of arts and history (past and present trends), ability to analyse, evaluate, and present the information, researching and ICT skills, management and marketing skills, entrepreneurial skills, communicative skills, and fluency in one or more foreign languages.

Due to the large number of occupations related to the ICH sector, next we provide an example of the skills, competences and scope of three ICH operators as defined by ESCO, whose scope gathers most of the professions involved in ICH:

<b>ESCO Code and occupation:</b>	2621.3. Collection Manager
<b>SCOPE:</b>	2 Professionals 26 Legal, social and cultural professionals 262 Librarians, archivists and curators 2621 Archivists and curators
<b>DESCRIPTION</b>	Collection managers ensure the care and preservation of objects within cultural institutions, like museums, libraries, and archives. Collection managers, along with exhibition curators, and conservators, play a very important role in collections care. They can be found in most large museums.
<b>ESSENTIAL SKILLS AND COMPETENCES</b>	<ul style="list-style-type: none"> <li>• advise on loans of art work for exhibitions</li> <li>• assess object condition</li> <li>• communicate in English in a competent way</li> <li>• compile detailed collection inventory</li> <li>• cope with challenging demands</li> <li>• create collection conservation plan</li> <li>• document museum collection</li> <li>• establish high standards of collections care</li> </ul>

	<ul style="list-style-type: none"> <li>• handle art</li> <li>• implement risk management for works of art</li> <li>• interact with an audience</li> <li>• monitor museum environment</li> <li>• provide project information on exhibitions</li> <li>• respect cultural differences in the field of exhibition</li> <li>• supervise artefact movement</li> <li>• use ICT resources to solve work related tasks</li> </ul>
<b>DESIRED SKILLS NOT IDENTIFIED IN ESCO</b>	<ul style="list-style-type: none"> <li>• Knowledge of the history and ICH of the region.</li> <li>• Knowledge on the safeguarding of ICH.</li> <li>• Understanding of the legal and regulatory standards of the sector (national and European).</li> <li>• Advise on enhancement or other measures to promote meaning and value of ICH.</li> <li>• Identify needs and conduct applied research.</li> <li>• Respectfully negotiate courses of action with stakeholders.</li> <li>• Draft clear and thorough statements, reports, plans and treatment proposals.</li> </ul>
<b>LINK TO ESCO</b>	<a href="http://data.europa.eu/esco/occupation/96be6ac359324bfc933d84b267d0d486">http://data.europa.eu/esco/occupation/96be6ac359324bfc933d84b267d0d486</a>

<b>ESCO Code and occupation:</b>	1213.2.3. Tourism policy director
<b>SCOPE:</b>	1 Managers 12 Administrative and commercial managers 121 Business services and administration managers 1213 Policy and planning managers 1213.2 policy manager, tourism policy director
<b>DESCRIPTION</b>	Tourism policy directors develop and implement policies to improve tourism to their region. They develop marketing plans to promote the region in foreign regions, and monitor the operation of the tourism industry. They conduct research to investigate how tourism policies could be improved and implemented and investigate the benefits of the tourism industry to the government.
<b>ESSENTIAL SKILLS AND COMPETENCES</b>	<ul style="list-style-type: none"> <li>• assess an area as a tourism destination</li> <li>• coordinate publicprivate partnerships in tourism</li> <li>• deliver presentations on tourism</li> <li>• develop tourism policies</li> </ul>
<b>DESIRED SKILLS NOT IDENTIFIED IN ESCO</b>	<ul style="list-style-type: none"> <li>• Knowledge of the history and ICH of the region.</li> <li>• Understanding of the legal and regulatory standards of the</li> </ul>



	<p>sector (national and European).</p> <ul style="list-style-type: none"> <li>• Knowledge on the safeguarding of ICH.</li> <li>• Team management, leadership and participative decisionmaking skills.</li> <li>• Advise on enhancement or other measures to promote meaning and value of ICH.</li> <li>• Ethical cultural heritage governance and diplomacy awareness.</li> <li>• Respectfully negotiate courses of action with stakeholders.</li> <li>• Entrepreneurship.</li> <li>• Risk evaluation and marketing skills.</li> <li>• ICT skills.</li> <li>• Awareness of financial and social impacts of ICH.</li> </ul>
<b>LINK TO ESCO</b>	<a href="http://data.europa.eu/esco/occupation/e246eca22cec45b4ae76aa1f37d07bc5">http://data.europa.eu/esco/occupation/e246eca22cec45b4ae76aa1f37d07bc5</a>

<b>ESCO Code and occupation:</b>	2633.1. Historians
<b>SCOPE:</b>	<p>2 Professionals</p> <p>26 Legal, social and cultural professionals</p> <p>263 Social and religious professionals</p> <p>2633 Philosophers, historians and political scientists, historian</p>
<b>DESCRIPTION</b>	Historians research, analyse, interpret, and present the past of human societies. They analyse documents, sources, and traces from the past in order to understand the past societies.
<b>ESSENTIAL SKILLS AND COMPETENCES</b>	<ul style="list-style-type: none"> <li>• apply scientific methods</li> <li>• consult information sources</li> <li>• do historical research</li> <li>• perform scientific research</li> <li>• research the past in recorded sources</li> <li>• write scientific papers</li> </ul>
<b>DESIRED SKILLS NOT IDENTIFIED IN ESCO</b>	<ul style="list-style-type: none"> <li>• Knowledge of the ICH of the region</li> <li>• Be aware of and respect intangible associations related to the specific profession: language, folklore, superstitions and geographical or topographical connections.</li> <li>• Advise on enhancement or other measures to promote meaning and value of ICH.</li> <li>• Identify needs and conduct applied research to preserve ICH.</li> <li>• Be able to handle value conflicts and ethical dilemmas.</li> <li>• Draft clear and thorough statements, reports, plans and</li> </ul>



	<p>treatment proposals.</p> <ul style="list-style-type: none"> <li>• Communicate clearly with the public and engage empathically in awareness raising.</li> <li>• Cultural exchange awareness and facilitation skills.</li> <li>• Skills to foster crosssectoral partnerships and exchanges.</li> <li>• Interpretation skills.</li> <li>• Awareness of financial and social impacts.</li> <li>• Sustainable business model awareness.</li> </ul>
<b>LINK TO ESCO</b>	<a href="http://data.europa.eu/esco/occupation/0cd729a6ed114338ac4bd4b924390128">http://data.europa.eu/esco/occupation/0cd729a6ed114338ac4bd4b924390128</a>

## F5.1 Map the Skills & Competences of ICH Operator against the EU Frameworks

DigComp (<https://ec.europa.eu/jrc/en/digcomp/digital-competence-framework>)

Importance: 1 = Mandatory (very important); 2 = Mandatory (Important); 3 = Optional; 4 = Not relevant

Competence name	1	2	3	4
<b>1. Information and data literacy</b>				
1.1 Browsing, searching and filtering data, information and digital content		√		
1.2 Evaluating data, information and digital content	√			
1.3 Managing data, information and digital content	√			
<b>2. Communication and collaboration</b>				
2.1 Interacting through digital technologies	√			
2.2 Sharing through digital technologies	√			
2.3 Engaging in citizenship through digital technologies		√		
2.4 Collaborating through digital technologies		√		
2.5 Netiquette	√			
2.6 Managing digital identity	√			
<b>3. Digital content creation</b>				
3.1 Developing digital content			√	
3.2 Integrating and re-elaborating digital content			√	
3.3 Copyright and licenses		√		
3.4 Programming				√
<b>4. Safety</b>				
4.1 Protecting devices	√			

4.2 Protecting personal data and privacy	√			
4.3 Protecting health and well-being	√			
4.4 Protecting the environment	√			
<b>5. Problem solving</b>				
5.1 Solving technical problems	√			
5.2 Identifying needs and technological responses	√			
5.3 Creatively using digital technologies	√			
5.4 Identifying digital competence gaps	√			

EntreComp (<https://ec.europa.eu/jrc/en/publication/eur-scientific-and-technical-research-reports/entrecomp-entrepreneurship-competence-framework>,  
<https://eige.europa.eu/resources/lfn27939enn.pdf>)

Importance: 1 = Mandatory (very important); 2 = Mandatory (Important); 3 = Optional; 4 = Not relevant

Competence name	1	2	3	4
<b>1. Ideas and opportunities</b>				
1.1 Spotting opportunities	√			
1.2 Creativity	√			
1.3. Vision	√			
1.4 Valuing ideas	√			
1.5 Ethical and sustainable thinking	√			
<b>2. Resources</b>				
2.1 Self-awareness and self-efficacy	√			
2.2 Motivation and perseverance	√			
2.3 Mobilizing resources	√			
2.4 Financial and economic literacy		√		
2.5. Mobilizing others	√			
<b>3. Into action</b>				
3.1 Taking the initiative	√			
3.2 Planning and management	√			
3.3 Coping with uncertainty, ambiguity and risk	√			
3.4 Working with others	√			
3.5. Learning through experience	√			

## F.6 Challenges

Although ICH is intended to be introduced in education through different actions, programmes and activities, there is no compulsory education on it. Taking into account the importance of tourism for Spain, and tourists' choice to spend their holidays in this country (one of the main reasons is the cultural possibilities that the country offers), the Spanish should be more conscious and aware of the economic potential of our ICH. However, the main issue faced by ICH is its own preservation. The globalisation, digitalisation, and the trending professions which are nowadays more related to the economic, business and the digital world are leaving behind professions such as the traditional trades, which are part of our ICH.

The digitalisation, and people's use of ICTs today have contributed to place the audiovisual and multimedia cultural activities as the most demanded and thus, the activities that contribute the most to our country GDP. For this reason, in order to promote and preserve our ICH, the main focus should be given to training and education in digital promotion and therefore, the preservation of ICH.

Bearing in mind that most of the professionals working in the ICH sector are employees (68.8%), probably a great challenge is to start a business as self-employed related to the ICH. The ways to identify ICH business potential are unknown. This may be a result of the lack of formal specific training and education related to the identification, research, preservation and promotion of ICH. Additionally, as it has been stated before, the available education specific to ICH is not at everyone's hand either because it requires a high level of education to be suitable to matriculate in the courses, masters, etc. or because they are not available for free, but at an expensive price. Furthermore, those operational tools which could be used by interested people and professionals of the sector are very limited, and in its majority, they are books, which imply that they are very extensive sources which in reality, make them non-functional at all.

One of the biggest challenges within ICH is the transfer and conservation of traditional trades. Those people, whose jobs were necessary for the survival and maintenance of their community and considered today a part of our ICH, are getting old. With them, traditional trades such as production and treatment of the esparto (fiber produced from two species of perennial grasses, used to make crafts) are coming to an end. Some measures are needed to make these trades attractive for people. Josep Armengol claims that a good way to revitalise those trades is by creating a network of "heritage workshops" in order to protect them and make them known. He also highlights that these trades have never been given a title qualification comparable to that of master in management of ICH, and it should be done so, since they are the main pieces that support this part of our cultural heritage and obtaining a

“title” could probably attract more people, contributing in this way to its conservation (2018, p. 2278).

## F.7 Trends

The main trends in terms of education and therefore, professions related to the ICH in Spain are those regarding the management of ICH. Although the profession of Cultural Manager is more centred on the material assets, it also covers ICH in the needs of research, the competences applied to methodologies to transfer the knowledge and cultural management to make inventories, to make assessment reports, and the abilities to create and manage projects regarding the conservation and promotion of the ICH.

There is also a focus on the importance of developing competences of research and identification applied to the scope of the cultural management such as *“basic knowledge of statistics, design of surveys and sampling techniques applied to cultural management, “Mastery of the idea and creation of professional working methods of the history of art related to cultural management and research methodologies: inventory tab, catalogue tab, documentary dossier, assessment report, valuation”; “Use of research tools and techniques in Social Sciences to study structures, phenomena and behaviours of the various formats and agents related to the production, management and promotion of culture”* (University of Cadiz and International University of Andalusia, 2019,p. 21).

## F.8 Conclusions

Cultural heritage is one of the strengths of Spain. Even so, Spanish legislative framework did not consider ICH, until the ratification of the UNESCO’s *Convention for the Safeguarding of Intangible Cultural Heritage*. Although efforts are being done for the promotion and education of our ICH, its socioeconomic potential is sometimes not very much exploited. The focus is given to the preservation since many elements are at risk of disappearing, but more attention should be given to raising awareness and providing society with the suitable tools to grow up as professionals, capable of analysing and identifying ICH possibilities and so being able to start a business related to ICH, what would guarantee its preservation, valorisation, dissemination and would add economic profit and even more cultural value to our country. At this moment, although ICH is being promoted and introduced in compulsory education as well as in society via cultural organisations, the knowledge and specific tools are not available for everyone, since the more specialised is offered just at further education (degrees, masters, etc.), and therefore, the access is limited to those people able to pay, what makes NICHE project a precious and valuable instrument to meet this gap.

An interesting aspect present in many other professional sectors is that, although the highest percentage of people who study cultural programmes are women, men are who cover the majority of the related positions.

In terms of regions, the most demanded by national and international tourists are Madrid, Barcelona and Andalusia, and consequently, these are the cities which generate more cultural employment.

Last but not least, the professional profile of ICH operators is obviously related to the educational level that, as we mentioned above, is not available or free for everyone. In order to increase the promotion and preservation of ICH, we need to raise awareness and train professionals at all levels, since this may be a key to safeguarding it. Consequently, the purpose of NICHE perfectly meets these challenges and needs since the necessary tools required to develop and acquire the appropriate knowledge, skills and competences will be openly available for anyone willing to make use of them.

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## Appendix G – Profile for Sweden (HEA)



### G.1 Introduction

The internationally recognized study Nation Brands Index shows in the result for 2020 that Sweden has a continued strong position in the world. Sweden defends its ninth place among the 50 countries included in the study. The Swedish brand can be seen as stable over time and is also one of the world's leading national brands. As a tourist nation, Sweden is ranked 14<sup>th</sup> and it is our nature that is the strongest factor. Sweden as a tourist nation is mainly associated with concepts such as relaxing (30%), fascinating (29%), educational (26%) and exciting (24%). Sweden is an attractive tourist nation and the beautiful nature experience is the most interesting factor in visiting Sweden.<sup>1</sup>

Culture linked to nature and crafts are the strongest intangible cultural heritage in Sweden. This is based on the study above and the Swedish list of intangible cultural heritage that will be presented later where crafts are the largest group.

There are also original habitants living in Sweden, the Samis. They have their own culture, traditions, customs and practices that are preserved and passed on through generations. Many of their traditions, customs and practices would fit in very nicely with the concept of ICH, but “[s]ince 2010, the Sami Parliament of Sweden has been the administrative agency for Sami culture, under Section 1 of the Ordinance (2009:1395) establishing the Sami Parliament. The Sami Parliament thus has an overarching responsibility for issues concerning Sami culture. The Swedish Sami Parliament is tasked with contributing towards developing strong and diverse Sami art and culture”.<sup>2</sup>

In January 26, 2011, Sweden ratified UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage, as the 134<sup>th</sup> country in the world to do so. That means that Sweden is “bound to implement the convention through national legislation. Each Signature State reports, on average every five years, to UNESCO on their implementation of the convention. Sweden delivered its first implementation report on the Convention for the Safeguarding of the Intangible Cultural Heritage to UNESCO in November 2017”.<sup>3</sup>

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<sup>1</sup> [corporate.visitsweden.com/kunskap/varumarket-sverige/omvarldens-bild-av-sverige/](https://corporate.visitsweden.com/kunskap/varumarket-sverige/omvarldens-bild-av-sverige/)

<sup>2</sup> [https://kulturanalys.se/wp-content/uploads/2020/09/kulturpolitisk-styrning\\_webb.pdf](https://kulturanalys.se/wp-content/uploads/2020/09/kulturpolitisk-styrning_webb.pdf)

<sup>3</sup> <http://unesco.hemsida.eu/wp-content/uploads/2018/10/Svenska-Unescor%C3%A5dets-sammanfattning-av-Sveriges-rapport-om-implementeringen-av-konventionen-om-tryggande-av-immateriellt-kulturarv-2017.pdf>

In Sweden there are many different agencies with slightly different assignments from the government to provide and develop different areas related in one way or another to the ICH. Some of the most important institutes are The Institute for Language and Folklore, The Swedish Agency for Cultural Policy Analysis and The Swedish National Heritage Board.

The Institute for Language and Folklore is one of the most significant in the matter of the Convention. It is a Swedish government agency with focus on dialects, language policy, language planning, names and folklore. The Institute conducts research, gives lectures, provides advice, and produces a range of publications. The Institute for Language and Folklore has been given the assignment to be the coordinating state agency responsible for the implementation of the Convention.<sup>4</sup>

"The Swedish Agency for Cultural Policy Analysis is a state authority whose aim is to evaluate, analyse and report on the effects of proposals and measures implemented in the cultural field. This is to be done on the basis of cultural policy objectives. The Agency is also tasked with assisting the government by providing underlying documentation and recommendations for developing national cultural policy. The aim of the Agency is, therefore, to create better prerequisites for those people active in the cultural field". Also "[t]he inclusive objective of public cultural policy is that everyone should have the opportunity to participate in cultural life".<sup>5</sup>

"The Swedish National Heritage Board, under the auspices of the Ministry of Culture, serves since the 17<sup>th</sup> century as Sweden's central administrative agency in the area of cultural heritage and cultural or historic environment. Cultural heritage protection and management in Sweden aims to preserve and manage sites of historical, architectural or archaeological significance and to empower cultural heritage as a force in the evolution of a democratic, sustainable society".<sup>6</sup>

"Sweden has 15 World Heritage sites by the end of 2020. In relation to the population, Sweden has the most World Heritage sites of all states that signed the UNESCO World Heritage Convention in 1972.

1. [Royal Domain of Drottningholm](#)
2. [Birka and Hovgården](#)
3. [Engelsberg Ironworks](#)
4. [Rock Carvings in Tanum](#)

<sup>4</sup> <http://unesco.hemsida.eu/wp-content/uploads/2018/10/Svenska-Unescor%C3%A5dets-sammanfattning-av-Sveriges-rapport-om-implementeringen-av-konventionen-om-tryggande-av-immateriellt-kulturarv-2017.pdf>

<sup>5</sup> <https://kulturanalys.se/en/about-us/>

<sup>6</sup> <https://www.raa.se/in-english/swedish-national-heritage-board/>



5. [Skogskyrkogården](#)
6. [Hanseatic Town of Visby](#)
7. [Church Town of Gammelstad, Luleå](#)
8. [Laponian Area](#)
9. [Naval Port of Karlskrona](#)
10. [Agricultural Landscape of Southern Öland](#)
11. [High Coast / Kvarken Archipelago \\*](#)
12. [Mining Area of the Great Copper Mountain in Falun](#)
13. [Grimeton Radio Station, Varberg](#)
14. [Struve Geodetic Arc \\*](#)
15. [Decorated Farmhouses of Hälsingland](#)"<sup>7</sup>

"When it comes to ICH The Swedish government has so far chosen not to nominate any traditions to the UNESCO list of intangible cultural heritage, in order to avoid valuing different traditions. Instead, the public and organizations can submit proposals for traditions, customs and practices to Sweden's list of living traditions for which the Institute of Language and Folklore is responsible."<sup>8</sup> In the period 15 March – 15 April 2021 the public have been able to submit proposals from Sweden's list for nomination to the UNESCO list of intangible cultural heritage. The Swedish government decides and will notify of the assessment no later than 30 June 2021.

Sweden's list of living traditions<sup>9</sup> is divided into nine parts:

## G.1.1 Performances

Performances, shows or productions, which takes place in front of others, such as in front of an audience. This may include the preparation and things which are used during the performance, such as spectator/audience attendance and participation. The theatre is one of many examples in this area. There are 10 traditions in this group, for example:

### [Hammarkullekarnevalen](#)



### [Turnerande klassisk cirkus](#)







<sup>7</sup> <https://whc.unesco.org/en/list/>

<sup>8</sup> <https://unesco.se/kultur/unescos-konvention-om-det-immateriella-kulturarvet/>

<sup>9</sup> [Living traditions | Institutet för språk och folkminnen \(isof.se\)](#)



<p>Photo: Mats Sjölin. A carnival with feet that branch out over the world.<sup>10</sup></p>	<p>Cirkus Brazil Jack år 2019 i Tantolunden, under en jubileumsturné. Photo: Per Grahn. Circuses have been touring in Sweden since the end of the 18th century.<sup>11</sup></p>
<p><a href="#">Knutmasso</a></p>  <p>Knutmasso in Gimo 2012. Photo: Isof. Knutmasso is noticed in different ways in different parts of the country and also abroad, among other things through costume parades.<sup>12</sup></p>	<p><a href="#">Studentspex</a></p>  <p>Bild från Chalmersspexet Bobs uppsättning Rasputin år 2015. Photo: Chalmers Film och Fotocommitté. Studentspex is a comic and satirical theater genre that has existed at least since the middle of the 19th century.<sup>13</sup></p>
<p><a href="#">Zornmärkesuppspelning (riksspelmansskap)</a></p>  <p>Zorn Badge. Svenska Folkdansringen, a nonprofit organization whose purpose is to continue and increase interest in folk culture in dance, music, costume and handicraft.<sup>14</sup></p>	<p><a href="#">Beridna högvakten</a></p>  <p>Den beridna högvakten i vaktparad. Photo: Marielle Andersson Gueye. The mounted high guard in Stockholm.<sup>15</sup></p>

<sup>10</sup> [Hammarkullen Carnival | Institutet för språk och folkminnen \(isof.se\), \(SV link\)](#)

<sup>11</sup> [Touring classic circus | Institutet för språk och folkminnen \(isof.se\), \(SV link\)](#)

<sup>12</sup> [Knutmasso | Institutet för språk och folkminnen \(isof.se\), \(SV link\)](#)

<sup>13</sup> [Student farce | Institutet för språk och folkminnen \(isof.se\), \(SV link\)](#)





<sup>14</sup> [The Zorn badge | Institutet för språk och folkminnen \(isof.se\), \(SV link\)](#)

<sup>15</sup> [The Swedish mounted main guard | Institutet för språk och folkminnen \(isof.se\), \(SV link\)](#)



## G.1.2 Narrative

Different forms of oral traditions and expressions are gathered here, such as stories, proverbs, rhymes, ballads, jokes, poetry and other word skills. This group has five traditions on the list:

<p><a href="#">Håvfisketraditionen i Tornedalen</a></p>  <p>Morgonhåvare i Kukkolaforsen. Håvfisket i Tornedalens forsar sker traditionellt från brygga eller båt. Photo: Jaakko Heikkilä. Fishing by hauling is a traditional fishing method that is still practiced today in Tornedalen's various rivers.<sup>16</sup></p>	<p><a href="#">Fäbodkultur - Fäbod Culture / Sagobygden</a></p>  <p>Left: Smallscale farm in forest or mountain areas.<sup>17</sup> Right: Sagomuseet i Ljungby. Photo: Sago Museet. In Sagobygden, which includes the municipalities of Alvesta, Ljungby and Älmhult, there is still a story about troll trees, the trolls' Christmas Eve, exchanges and ghosts.<sup>18</sup></p>
<p><a href="#">Klapp, rams och sånglekar</a></p>  <p>Photo: Annika Sjöberg. Clapping and singing games that occur on many schoolyards. The games are transmitted orally from child to child.<sup>19</sup></p>	<p><a href="#">Levande rollspel – lajv</a></p>  <p>Bild från lajvet White Wolf's Convention of Thorns i Polen 2017. Photo: Przemyslaw Jendroska och Maciek Nitka. In a liveliness, each participant creates a fictional character in a fictional environment.<sup>20</sup></p>

<sup>16</sup> [Hand net fishing in Torne | Institutet för språk och folkminnen \(isof.se\), \(SV link\)](#)

<sup>17</sup> [Fäbod culture | Institutet för språk och folkminnen \(isof.se\), \(SV link\)](#)

<sup>18</sup> [Land-of-Legends programme | Institutet för språk och folkminnen \(isof.se\), \(SV link\)](#)

<sup>19</sup> [Clapping, chanting, singing games | Institutet för språk och folkminnen \(isof.se\), \(SV link\)](#)

<sup>20</sup> [Live action role-playing – LARPing | Institutet för språk och folkminnen \(isof.se\), \(SV link\)](#)

## G.1.3 Celebrations

These are examples which are linked to all kinds of celebrations, it includes celebrations of our life, the year or other things belonging to religious or other collective contexts. Festivities, fun, rituals or ceremonies that recur and mark something special. There are six traditions in this group:

### Luciatåg



Lucia procession at Krabbegården, Asperö. The Lucia celebration can contain a variety of elements and often consists of song and music and a procession of people.<sup>21</sup>

### Sång och dans runt midsommarstången



Dancing round the Midsummer pole.<sup>22</sup> Singing, music, dancing and playing around the midsummer pole are among the summer traditions all over the country.<sup>23</sup>

### Vasilica



Dans och musik förekommer ofta under kvällswarden. Photo: Stambolka Demirovic. In Sweden, vasilica is celebrated mainly by the Romanies who have come here from the Balkans. The purpose of the tradition is primarily to wish health and wellbeing in the coming year. The custom has gradually changed.<sup>24</sup>

### Kärlekslås



Photo: Annika Sjöberg. In many European cities, it has become increasingly common in the 2010s for love couples to lock a padlock as a symbol of eternal love. The love lock can be seen as a symbolic love ritual, understood by most cultures.<sup>25</sup>

<sup>21</sup> [Lucia processions | Institutet för språk och folkminnen \(isof.se\), \(SV link\)](#)

<sup>22</sup> [Sång och dans runt midsommarstången | Institutet för språk och folkminnen \(isof.se\)](#)

<sup>23</sup> [Song and dance around the Midsummer pole | Institutet för språk och folkminnen \(isof.se\)](#)

<sup>24</sup> [Vasilica | Institutet för språk och folkminnen \(isof.se\), \(SV link\)](#)

## G.1.4 Music and dance

Dancing, singing, and playing music is the means of expression that is exercised in the most diverse contexts; together or alone, at work, leisure, celebrations, in private, in public, it can be ceremonial, political, sorrow, playful, express love, the examples are endless. There are nine traditions in this group, for example:

### Nyckelharpa



Foto: Esbjörn Hogmark.

The keyed fiddle has been manufactured and played in Sweden in an unbroken tradition at least since the 17th century.<sup>26</sup>

## G.1.5 Social practices

By social practices we mean social customs and forms of coexistence, both in everyday life and in formal contexts. There are four traditions in this group, for example:

### Fika



Photo: Tommy Arvidsson, Upplands-museet. Fika is usually associated with taking a break, hanging out and drinking coffee. In the Swedish coffee culture, great emphasis is also placed on accessories.<sup>27</sup>

### Gummekaka (julekaka) - Old women's cake.



In Torestorp and Älekulla in Västergötland, the custom of baking and giving away a special cake (Gummekaka) to their godchild the day before Christmas Eve is still a tradition.<sup>28</sup>

## G.1.6 Craft

Craft skills of all kinds have been passed from one practitioner to another throughout the ages, for their own use or for professional use. "The knowledge of the hands" is sometimes






<sup>25</sup> [Love locks | Institutet för språk och folkminnen \(isof.se\)](#), [\(SV link\)](#)

<sup>26</sup> [Nyckelharpa | Institutet för språk och folkminnen \(isof.se\)](#), [\(SV link\)](#)

<sup>27</sup> [Fika | Institutet för språk och folkminnen \(isof.se\)](#), [\(SV link\)](#)

<sup>28</sup> [Gummekaka \(Christmas cake\) | Institutet för språk och folkminnen \(isof.se\)](#), [\(SV link\)](#)

used to describe the skill which comes with long experience and can't always be described in words. It is also about the ability of the senses to determine quality, measurements, skill level or how a movement is best performed. There are 22 traditions in this group and that makes this group the largest. Here are some examples:

<p><a href="#">Klinkteknik – båtbyggnad</a></p>  <p>Photo: Föreningen Allmogebåtar. Building clinker boats is an ancient technique in the Nordic shipbuilding tradition.<sup>29</sup></p>	<p><a href="#">Glashantverk</a> - Glass handicraft.</p>  <p>Glass craft is the art of making objects from glass. The craft has been transferred between generations of craftsmen, who have gradually developed the knowledge through the ages.<sup>30</sup></p>
<p><a href="#">Trasmattor</a> - Old rag rugs.</p>  <p>For 150 years, the rag rug has managed to maintain its position as a beloved and handwoven textile. Virtually no regional differences exist: patterns and techniques are spread all over Sweden.<sup>31</sup></p>	<p><a href="#">Folkdräkter</a></p>  <p>Rättviksfamilj. Photo: Gustaf Retzius, 1875. Nordiska museet. Folk costumes as a symbol of local and national identity have been used in Sweden for about 400 years.<sup>32</sup></p>
<p><a href="#">Stickning</a></p> 	<p>Left: Alfred Jonsson, Västergötlands museum (CC pdm). Right: Johan Johansson, Bohusläns museum (CC pdm). Knitting is a textile craft tradition where you create soft, warming garments, such as sweaters, mittens and socks.<sup>33</sup></p>

<sup>29</sup> [Clinker boat traditions | Institutet för språk och folkminnen \(isof.se\)](#), [\(SV link\)](#)

<sup>30</sup> [Artisanal glass | Institutet för språk och folkminnen \(isof.se\)](#), [\(SV link\)](#)

<sup>31</sup> [Rag-rugs | Institutet för språk och folkminnen \(isof.se\)](#), [\(SV link\)](#)

<sup>32</sup> [Folk costumes | Institutet för språk och folkminnen \(isof.se\)](#), [\(SV link\)](#)




<sup>33</sup> [Stickning | Institutet för språk och folkminnen \(isof.se\)](#), [\(SV link\)](#)



## G.1.7 Food traditions

What do we eat, and when, how and why? Food is associated with human survival, but also with social patterns, meetings, experiences and traditions are created around food. This applies to both preparing ingredients when cooking food and routines around the mealtimes.

The Institute for Language and Folklore has a special government mission to promote a living and dynamic cultural heritage linked to food and food production. There are 12 traditions in this group, for example:

<p><a href="#">Smörgåsbordet</a></p>  <p>Photo: Richard Tellström. The smorgasbord is a collection of dishes that are often eaten at holidays such as Christmas, Easter and Midsummer.<sup>34</sup></p>	<p><a href="#">Semlor</a></p>  <p>A traditional semla. Eating and baking Semlor during the first months of the year is a widespread tradition not only in Sweden, but also in other northern European countries. They have existed since the Middle Ages, but both the name and the shape and preparation have changed over the years.<sup>35</sup></p>
<p><a href="#">Pitepalt</a></p>  <p>A bit of pitepalt, traditionally served with lingonberry jam and butter.</p>	<p>Pitepalten is prepared from a dough made from raw grated potatoes and barley and / or wheat flour that is filled with fried pork. It is boiled in salted water and eaten with lingonberries or melted butter. The tradition of eating palt is particularly strong in Norrbotten. However, it is available in several varieties around the Baltic Sea; in southern Sweden it is called kroppkaka.<sup>36</sup></p>



<sup>34</sup> [Smörgåsbord | Institutet för språk och folkminnen \(isof.se\)](#), [\(SV link\)](#)

<sup>35</sup> [Semlor | Institutet för språk och folkminnen \(isof.se\)](#), [\(SV link\)](#)

<sup>36</sup> [Pitepalt | Institutet för språk och folkminnen \(isof.se\)](#), [\(SV link\)](#)


### G.1.8 Knowledge of nature and the universe

Knowledge, skills, customs, thought patterns and beliefs rooted in people's relationship to nature, and our place in the universe. There are eight traditions in this group, for example:

<p><a href="#">Allemansrätten</a></p>  <p>To walk freely in the woods is something you can do according to the Right of Public Access, an old customary law dating back to the Middle Ages. Today the law is in the constitution as both an obligation and a right for everyone who stays in nature.<sup>37</sup></p>	<p><a href="#">Laxsätt</a></p>  <p>The archipelago of Blekinge. Salmon fishing near the shore with fixed gear.<sup>38</sup></p>
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### G.1.9 Methodological examples

This includes programmes, projects and activities which show how we can work to document or pass on knowledge, and which can serve as a model. This can include different associations, networks, training or special techniques which are focused on documenting intangible cultural heritage. Some examples are storytelling networks, workshops, courses in craft techniques, organisation of seminars and conferences and voluntary work. There are four traditions in this group, for example:

<p><a href="#">Hembygdsrörelsen</a></p>  <p>Harvest market in Uppland.</p>	<p>The local history movement consists of associations all over the country whose members with knowledge and nonprofit efforts run a business where the local history, environment and social life are at the center."<sup>39</sup></p>
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This list of Living Traditions is continuously updated.

<sup>37</sup> [The right of public access | Institutet för språk och folkminnen \(isof.se\), \(SV link\)](#)

<sup>38</sup> [Laxsätt \(salmon fishing\) | Institutet för språk och folkminnen \(isof.se\), \(SV link\)](#)

<sup>39</sup> [The local heritage movement | Institutet för språk och folkminnen \(isof.se\), \(SV link\)](#)

## G.2 Quantitative indicators on Intangible Cultural Heritage

In an EU financed study called EPSON1 they have tried to measure the economic effects of the cultural heritage. In the study they say that activities related to cultural heritage generate a great deal of money, about 1 percent (Sweden 0,9%) of the studied countries' GDP. In Sweden the turnover from cultural heritage is about 80 billion Swedish crowns, and about 80 000 job opportunities. In this study, is not the intangible cultural heritage (ICH) measured, because in the same study they say that it is a challenge to measure these sectors, and especially the intangible part. But at the same time, even this gives some kind of indication.<sup>40</sup>

We have not found any studies that measure intangible cultural heritage (ICH) alone, but the following study measures cultural and creative industries, where cultural heritage, as well as intangible cultural heritage are included. In Sweden there are about 130,000 cultural and creative companies and the numbers are steadily increasing. These companies are also increasing throughout the country. Together, they contribute 3.1 percent of GDP. There are around 143,000 working in the companies, but characteristic of this industry are solo entrepreneurs, i.e. companies with zero employees, except themselves.

There are uniquely strong opportunities to grow for a company in the cultural and creative business, at the same time they experience greater obstacles than other companies. Cultural companies invest in a larger market than others. They think nationally and often also internationally. One success factor is that they are more innovative. It is also the case that cultural companies want to grow to a greater degree than average. Proportion of small and medium-sized companies that have developed and sold new or significantly improved products over the past three years.<sup>41</sup>

"In the cultural and creative industries, there is a twice as large proportion of companies that export, compared with in the business sector as a whole. The proportion of cultural companies that export is 31 percent. Companies in the cultural and creative industries experience barriers to internationalization to a greater extent than average. Cultural entrepreneurs also state other obstacles to their growth. In particular, the lack of time for its core business has increased significantly since the last time a survey was conducted, in 2014.

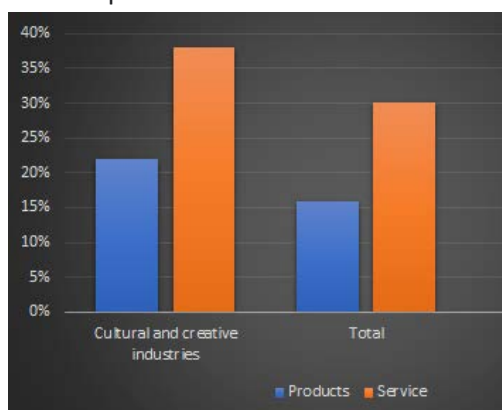
The Swedish Agency for Economic and Regional Growth makes some recommendations, both to the regions and to the government and the Riksdag. One recommendation is to

<sup>40</sup> <http://raa.diva-portal.org/smash/get/diva2:1433375/FULLTEXT01.pdf>

<sup>41</sup> <https://tillvaxtverket.se/statistik/vara-undersokningar/resultat-fovven-2017/2019-02-08-kulturforetag-mer-digitala-och-exporterar-oftare.html>



create a support that makes it easier for this industry to find new sales channels internationally and increase its exports.”<sup>42</sup>



### G.3 Qualitative indicators on ICH sector

As mentioned earlier Sweden has, not until 2021, chosen not to nominate any traditions to the UNESCO list of Intangible Cultural Heritage and instead provided their own list of Living Traditions. Since anyone can submit new proposals for traditions, customs and practices to the list, this list is rather long and contains a great variety of traditions, customs and practices when it comes to where in the country one could find this custom or tradition, and when one could experience it. Even so many of the things listed could be found or are practiced all over the country regardless location or time of the year. In The List of Living Traditions above it is shown when and where the different customs or traditions could be experienced.

So, there are a great many differences in Sweden between different parts of the country when it comes to activities related to the ICH. These differences are in many ways related to geographical aspects, also if it is an urban or a rural area. The difference in interest of, and taking part in, for instance cultural activities also derive from educational status.

#### Right of Public Access

Sweden has a rather unique law, the Right of Public Access or “Freedom to Roam” as I have seen it called. It gives everyone the right to spend time in nature, if you do not destroy or disturb. There are some exceptions though. “Landowners may erect signs to exclude visitors from areas where it is obvious that no Right of Public Access applies. No permission is required for this. The areas in question are mainly those that are protected under the provisions of the Swedish Penal Code relating to the grounds of houses, cultivated land and ground which is particularly susceptible to damage. Signs that warn of genuine dangers are

<sup>42</sup> <https://tillvaxtverket.se/statistik/vara-undersokningar/resultat-fovven-2017/2019-02-08-kulturforetag-mer-digitala-och-exporterar-oftare.html>

also permitted, such as a sign saying Varning för tjuren ("Beware of the bull") on the fence of a field containing a bull. In exceptional cases, signs to restrict nonvehicular traffic may be erected on a private road or track."<sup>43</sup>

Even so it makes it possible to visit and spend time in forests, mountains, lakes, rivers, streams and more without asking for permission, it is allowed for everyone, and it is free. Some of the activities you can practice in these areas are:

<p><b>Camping – tents</b></p>  <p>Find a good spot to place your tent, away from houses and farmland.</p> <p>You can pitch your tent for a night or two in the countryside. It is important that you find a site that is well away from houses and not on farmland. Choose solid ground on which to pitch your tent and avoid land used for grazing or agriculture.<sup>44</sup></p> <p><b>Cycling</b></p>  <p>Cycling in the nature.</p> <p>You may cycle in nature and on private roads or trails, except across house grounds, on cultivated lands or lands that could easily be damaged.<sup>45</sup></p>	<p><b>Lighting fires</b></p>  <p>Photo: Nils Hallberg.</p> <p>You may light a fire in the country if conditions are safe. But while a campfire may add to the outdoor ambience, it is a cause of concern to landowners: every year, vast valuable forestland is destroyed due to carelessness with campfires.<sup>46</sup></p> <p><b>Horse riding</b></p>  <p>Private riding is okay, but to arrange horse riding events you need permission from the land owner.</p> <p>You can ride freely in nature as horse riding is included in the Right of Public Access. However, choose your path carefully and avoid soft ground to prevent damage.<sup>47</sup></p>
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<sup>43</sup> [This is permitted - Swedish Environmental Protection Agency \(swedishepa.se\)](https://www.swedishepa.se/en/this-is-permitted)

<sup>44</sup> [Camping – tents - Swedish Environmental Protection Agency \(swedishepa.se\)](https://www.swedishepa.se/en/camping-tents), (SV link)

<sup>45</sup> [Cycling - Swedish Environmental Protection Agency \(swedishepa.se\)](https://www.swedishepa.se/en/cycling), (SV link)

<sup>46</sup> [Lighting fires - Swedish Environmental Protection Agency \(swedishepa.se\)](https://www.swedishepa.se/en/lighting-fires), (SV link)

### Hiking and skiing



In the Winter you can go skiing in the woods.

You can walk or ski almost everywhere in nature. However, you must be careful not to disturb anyone or destroy anything”.<sup>48</sup>

When it comes to tourism this is also the most popular sector for people visiting Sweden, to spend time in the Swedish nature. During the past year with regulations when it comes to traveling abroad, this is also a sector that many of the Swedish citizens themselves have rediscovered.

## Culture

Culture is a prioritised issue for the Swedish Government, and that is culture for everyone across the country. “The Rural Development Committee highlights the importance of culture for the development of sustainable and attractive living environments for the whole country, asserting, with support from *Kulturanalys 2016*. /.../ The inclusive objective of public cultural policy is that everyone should have the opportunity to participate in cultural life”.<sup>49</sup> Regardless of where you live in all of Sweden’s 290 municipalities, in a metropolitan municipality or a rural area you are supposed to have access to culture and a cultural life.

In the survey performed by The Swedish Agency for Cultural Policy Analysis it is shown that there are in fact cultural activities available all over the country, in all the 290 municipalities, but not all surveyed cultural activities are represented in every municipality or in a nearby municipality. So, there are both differences and similarities between the 290 municipalities when it comes to culture and what kind of cultural activities each municipality offers. “The survey includes the following areas: libraries, cultural school activities, museums, performing arts, cinema, and handicrafts, as well as associated operated cultural activities”.<sup>50</sup>

## G.4 Opportunities: training available and operational tools

Education in the cultural sector can be found in most school forms i Sweden:

### In upper secondary schools and within adult education

<sup>47</sup> [Horse riding - Swedish Environmental Protection Agency \(swedishepa.se\)](https://www.swedishepa.se/), (SV link)

<sup>48</sup> [Hiking and skiing - Swedish Environmental Protection Agency \(swedishepa.se\)](https://www.swedishepa.se/), (SV link)

<sup>49</sup> [https://kulturanalys.se/wp-content/uploads/2020/09/Kulturens\\_geografi2\\_webb.pdf](https://kulturanalys.se/wp-content/uploads/2020/09/Kulturens_geografi2_webb.pdf)

<sup>50</sup> [https://kulturanalys.se/wp-content/uploads/2020/09/Kulturens\\_geografi2\\_webb.pdf](https://kulturanalys.se/wp-content/uploads/2020/09/Kulturens_geografi2_webb.pdf)

In Upper Secondary School, for example, Naturbruk<sup>51</sup> (Land management). In our region we have Nytorp School<sup>52</sup>. In Adult Education, for example, Småbruk Djurhållning, natur och fäbodbruk<sup>53</sup>.

### **In tertiary education and popular educations**

There are many different educations within this area one example is Kulturvårdarlinjen in Vadsten<sup>54</sup>

### **In polytechnic/higher VET schools**

In this education form there are no limits to the amount of education responding to ICH. One example is Kulturverkstan internationell kulturprojektledare at Higher Vocational Education (HVE) in Gothenburg<sup>55</sup>

### **Within universities**

One example of education on the University level is Masterprogram i kulturavsstudier at the University of Stockholm<sup>56</sup>

### **Case study (AE education):**

“New profession to secure food – unique education at CFL, HEA AE centre



Anders Persson with spring farms – and a freshly hatched chicken. Everything is part of the cycle of his farm.  
Photo: Catrin Brolin

This autumn, a new, unique education will start at CFL in Söderhamn, where twenty students will be able to learn about small farms and organic farming. – This is not a green wave thing. This is a solution to our acute food problem," says Anders Persson, initiator and course coordinator.

<sup>51</sup> [Ämne - Naturbruk \(Gymnasieskolan\) - Skolverket](#)

<sup>52</sup> [Utbilda dig där jobben finns | Nytorp \(nytorpcentrum.se\)](#)

<sup>53</sup> [Småbruk - Djurhållning, natur- och fäbodbruk - Hälsinglands Utbildningsförbund \(hufb.se\)](#)

<sup>54</sup> [Vadstena folkhögskola - Kulturvårdarlinjen \(vadstenafolkhogskola.se\)](#)

<sup>55</sup> [Utbildning - Yrkehögskolan \(yrkeshogskolan.se\)](#)

<sup>56</sup> [Masterprogram i kulturavsstudier - Stockholms universitet](#)

The oneyear AE course will be at halfspeed and distance, with dates one weekend a month.

"The training is aimed at being able to live on cultivation in the future, up to a halftime service approximately," says Anders Persson.

"We have been talking about this for many years, there is a great need. There are courses around the country that are extremely popular, but many of the other courses are very broad, with both craftsmanship and other things in them. We focus entirely on cultivation. We do not need more "green movements", we need to recreate a vital profession.

The training will consist of a lot of practice – planning a larger cultivation and learning the technology in terms of finishing, storage and processing. Some knowledge of the world is also on the schedule.

"What future do we expect, what changes do we face? These are issues we are going to raise. To learn to grow and then practice it, is to contribute to local development and be part of the community body.

Becoming a farmer "from scratch", without having inherited or taken over a farm, is a large and complicated device, and Anders Persson hopes that the development will go to more professional small growers.

"It's about creating new forms of farming. My dream is that you should be able to live in an apartment in the city but have a piece of land in the countryside where you go out and do your hours. That you should be able to live a modern life even though you produce food on a larger scale," he says.<sup>57</sup>

## G.5 Needs: skill gaps and needs assessment

Developments in the culture and media labour market generally look good for the whole of Sweden. Employers are nevertheless cautious about employment going forward. Employers plan to outsource much of the increase in employment instead of hiring in the coming year. This shows the results of the National Employment Service interview survey with a selection of employers in culture and media in autumn 2018. In light of the results of the interview survey, the number of employed persons is expected to increase by 0.7 per cent or 400 persons.

<sup>57</sup> [www.helahalsingland.se](http://www.helahalsingland.se) 2016-04-03 Catrin Bohlin

## **The number of employed persons will also grow in 2019**

The interview survey shows that employment in culture and the media has increased by almost one and a half per cent in the past year. This is not quite at the same level as the sharp increase in employment for the entire labour market. Growth is a clear break in trend now that employment has increased for several years in a row. However, the cultural industries employ not only cultural professions but also other professions such as administrators and shop staff. Therefore, this increase reflects not only cultural professions but also cultural employers. At the same time, cultural workers are also employed by noncultural employers. Mainly in the public sector, for example as sound, lighting and image technicians and industrial designers in industry. Since the labour market is generally very strong at the moment, it can be assumed that the demand for cultural workers also benefits outside the traditional cultural employers.

## **Workforce**

As labour demand also increases in 2019, job opportunities are expected to improve somewhat in the future. It is generally trained, still more cultural workers than are in demand in the labour market. In addition, there is a great interest from foreign cultural workers to work in Sweden. It is therefore expected to continue to be a good supply of labour in most artistic professions and this in turn means continued small recruitment problems. On the other hand, more technical professions such as sound and light technologies are and are becoming more difficult to recruit. 6

## **Challenges in the cultural labour market will be those with weak competitiveness**

Many jobseekers face a weak labour market in culture and media even in 2019. These are mainly persons over the age of 55, but also persons with reduced working capacity and nonEuropean births. The proportion who are out of work and belong to them within the Public Employment Service Kultur Media amounts to 41 per cent of the registered unemployed. Since autumn 2009, the number of people without a job in these groups has remained relatively constant at around 1,000 people. This is at the same time as the unemployment rate for other applicants has fallen significantly over the corresponding period. As a result, the proportion for these has increased from 32% to 41% between October 2008 and October 2018. The difference is largely due to the fact that the other groups benefit more from the better labour market and this development is expected to continue.<sup>58</sup>

<sup>58</sup> DNR: 2009/054 "Cultural industries in Swedish statistics". Swedish Statistics Agency for growth policy evaluations and analyses



## Required and Desired in the professional field

Overall to be in the profession of ICH you require knowledge of the chosen profession/heritage and culture. You also need communicating skills, both in writing and speaking, and entrepreneurship skills. If you also are planning to reach tourists, you also need language skills.

Overall desired skills would be: critical thinking, creativity, intercultural tolerance, the ability to adapt to new situations and to take responsibility for your own actions since you often are your own provider.

Since Sweden is a rather long country with old traditions, the traditions differ a great deal from the South to the North and also from the East to the West. It would be more or less impossible to list all the skills needed to cover all of the intangible heritages in this list. We have therefore chosen to pick two professions from Sweden's List of Living traditions that have great relevance in our part of Sweden.

<b>ESCO Code and occupation:</b>	6320 Subsistence Livestock Farmers
<b>SCOPE:</b>	6 – Skilled agriculture, forestry and fishery workers 63 – Subsistence farmers, fishers, hunters and gatherers 633 – Subsistence Mixed Crop and Livestock Farmers 6320 – Subsistence Livestock Farmers
<b>DESCRIPTION</b>	Subsistence livestock farmers breed, raise and tend livestock in order to provide food, shelter and, in some cases, a minimum of cash income for themselves and their households.
<b>ESSENTIAL SKILLS AND COMPETENCES</b>	<ul style="list-style-type: none"> <li>• cultivating pastures, or managing grazing lands, and monitoring feed and water supplies needed to maintain condition of livestock;</li> <li>• monitoring and examining animals to detect illness, injury or disease, and to check physical condition;</li> <li>• grooming and marking animals and shearing coats to collect hair or wool;</li> <li>• herding or leading livestock to pastures, grazing land and water supplies;</li> <li>• raising, tending, feeding and milking animals or draining blood from them;</li> <li>• breeding animals and helping with animal births;</li> </ul>

<https://www.tillvaxtanalys.se/publikationer/pm/pm/2009-06-21-kulturnaringar-i-svensk-statistik---forslag-till-avgransning-for-framtida-kartlaggningar.html>



	<ul style="list-style-type: none"> <li>• slaughtering and skinning animals and preparing them and their products for consumption or sale;</li> <li>• carrying out some processing of animal products;</li> <li>• building and maintaining houses and other shelters;</li> <li>• tools, clothes and utensils for use by the household;</li> <li>• fetching water and gathering firewood;</li> <li>• buying, bartering and selling animals and some products.<sup>59</sup></li> </ul>
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<b>ESCO Code and occupation:</b>	2659.2 Street performer
<b>SCOPE:</b>	<p>2 Professionals</p> <p>26 Legal, social and cultural professionals</p> <p>265 Creative and performing artists</p> <p>2659 Creative and performing artists not elsewhere classified</p> <p>2659.2 performance artist</p>
<b>DESCRIPTION</b>	<p>Street performers create street arts performances for outdoor spaces, using space and audience as a creative resource. They create their performance through playful exploration and experimentation with the purpose of entertaining and possibly also of sharing critical opinions concerning societal issues. They stimulate audience participation as a component of their performance whilst respecting the audience's safety and integrity.</p>
<b>SKILLS</b>	<ul style="list-style-type: none"> <li>• accept feedback on artistic performance</li> <li>• analyse own performance</li> <li>• enable audience participation</li> <li>• ensure health and safety of visitors</li> <li>• gather reference materials for artwork</li> <li>• interact with an audience</li> <li>• maintain an artistic portfolio</li> <li>• memorise lines</li> <li>• perform in a public space</li> <li>• perform live</li> <li>• self-promote</li> <li>• show professional responsibility</li> <li>• use public space as a creative resource</li> <li>• work independently as an artist</li> <li>• work with respect for own safety</li> </ul>

<sup>59</sup> [ESCO - Occupations - European Commission \(europa.eu\)](https://ec.europa.eu/education/skills-competence-development/what-we-do/occupations)

<b>ESSENTIAL COMPETENCES</b>	<ul style="list-style-type: none"> <li>• art history</li> <li>• street art history</li> </ul>
<b>COMPLEMENTARY SKILLS AND COMPETENCES:</b>	<ul style="list-style-type: none"> <li>• act for an audience</li> <li>• dance</li> <li>• develop educational activities</li> <li>• develop educational resources</li> <li>• engage the audience emotionally</li> <li>• handle petty cash</li> <li>• keep personal administration</li> <li>• manage budgets</li> <li>• manipulate object to create illusions</li> <li>• participate in artistic mediation activities</li> <li>• perform for young audiences</li> <li>• play musical instruments</li> <li>• practice humour</li> <li>• select music for performance</li> <li>• show confidence</li> <li>• sing</li> <li>• tell a story</li> <li>• use body language</li> </ul>

Our first choice, 6320 Subsistence Livestock Farmers, is what we in Sweden call “Fäbodkultur”. It is a way of living that was common some hundred years ago. When the summer came the farmers took their animals and moved to small cottages in the woods, for a much simpler life. The occupation does not seem to be all set, since it does not have 5 numbers, but it corresponds to “Fäbodkultur” very well.

Our second choice is 2659.2 Street performer. It says Street performer, and the skills required for this occupation corresponds very well with the skills needed in the occupation we aim for, which in Swedish is sägenberättare and in English would be a Legend Performer. It is a kind of storyteller with folkloric knowledge, who knows about different legends in the area and has the skills to tell them in an enthusiastic way. This could be something that could be included in the work of librarians, teachers or museum supervisors. It could also be a fulltime occupation.

The skills required are, as told earlier, all of the skills required for a Street performer. From the essential competences a Legend performer requires art history. Required for a Legend performer from the complementary skills and competences is to act for an audience. If one aims for the schools one would also require: develop educational activities and develop educational resources. Skills desired are to engage the audience emotionally, perform for young audiences, manage budgets and handle petty cash.

## G.6 Challenges

By both working internationally and collaborating nationally in implementing the Convention for the Safeguarding of the Intangible Cultural Heritage we can take several steps forward; through clearer assignments to relevant actors, the platform for the continued work can be strengthened and by giving nonprofit actors better conditions to actively participate in networks, meetings and conversations, we can have a greater breadth in the continued work.

There are concerns that are repeatedly raised in connection with the Convention. For example, the paradox that lies in securing changes and the risk of stereotype and cementation.

Another issue is about participation and diversity. Certain groups may want to own the right to specific cultural expressions. The intangible cultural heritage may, as described in the Convention, be inclusive, but from another perspective also exclusive. Another issue is that the Convention does not cover the less good sides of humanity. As institutions of cultural heritage, we should not hesitate to pass them on as memories for future generations.<sup>60</sup>

It is difficult to calculate how many people work in the area, and how much money is traded because cultural work is often merged with culture in general and the intangible cultural heritage is merged with other cultural heritage. In addition, there are many who perform these cultural pursuits as leisure activities. The problem with this is also that it can be difficult to notice needs. So, one question is how one can conceivably make these activities visible and those who work within them.

## G.7 Trends

Sweden is part of an inventory with UNESCO. This inventory aims at a Convention for the Safeguarding of the Intangible Cultural Heritage of Sweden, and the other countries involved. The Institute for Language and Folklore, Isof, has the overall responsibility for this work in Sweden. On their website you can read that the Institute for Language and Folklore has a threeyear assignment to develop working methods on the Convention, and to be the coordinating state agency responsible for Swedish implementation of the Convention. Starting in 2021, organizations, associations and practitioners can propose that a living tradition in Sweden be nominated to UNESCO's international lists and registers.

<sup>60</sup> ISOF Redovisning immateriellt kulturarv.pdf *Det nationella arbetet med tillämpningen av Unescos konvention om tryggheten av det immateriella kulturarvet, 2016* [ISOF Redovisning immateriellt kulturarv 2016.pdf](#)

Everyone in Sweden can submit proposals for a living tradition that they think should be on the national list, says Annika Sjöberg, coordinator of Sweden's work with the UNESCO Convention on the Intangible Cultural Heritage. As a convention state, Sweden must have a national list of intangible cultural heritage, and we have had this since 2015. The international work within Unesco for Sweden and Isof has intensified since we were elected to the intergovernmental committee last year, and it is gratifying that we can now begin the process of international nominations, says Annika Nordström who is a senior advisor and responsible for Isof's work with the convention. At the same time, we are aware that UNESCO's resources for dealing with international nominations are limited and Sweden will only be able to proceed with a few proposals.<sup>61</sup>

Sweden will play a heavier role in UNESCO's work on intangible cultural heritage since Sweden has been elected to the Intergovernmental Committee for the work of securing the intangible cultural heritage. The new role means that Sweden's international involvement in cultural heritage issues is increasing.

On 8-10 September 2020, the eighth State Party Meeting of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage took place in Paris. During the meeting, Sweden was elected to The Intergovernmental Committee for the Convention. The Committee is responsible for ensuring that the Convention is implemented at international level. 24 states sit on the committee, and these are elected by the General Assembly according to the principle of equitable geographical representation. The delegates must also have knowledge of the intangible cultural heritage. The assignment applies to the period 2020-2024. Sweden is the first Nordic country to join the committee.<sup>62</sup>

The list of Living Traditions is continuously growing and since the beginning of 2020, 6 more intangible heritages have been added to the national list. These are:

#### [Psalmmodikon](#)



Spelning i Vallerstad kyrka. Foto: Barbro Åmark.<sup>63</sup> The Monochord is a kind of

#### [Nejonögonfiske](#)







Henrik Renberg and his son JanOlof fishing in Piteälven in 2013. Photo: Kjell Sjöberg. Lampey fishing is a very old tradition. They

<sup>61</sup> [Svenska traditioner kan hamna på Unescos lista över världens immateriella kulturarv | Institutet för språk och folkminnen \(isof.se\)](#)

<sup>62</sup> [Sverige får en tyngre roll i Unescos arbete med immateriellt kulturarv | Institutet för språk och folkminnen \(isof.se\)](#)

<sup>63</sup>

<p>stringed instrument, a rectangular box without bottom with string on top, often homemade and therefore varying a great deal in shape.<sup>64</sup></p>	<p>fish the lampey with special lampeypots.<sup>65</sup></p>
<p><a href="#">Kroppkakor</a> - A kind of round dumpling, on Gotland served with a white sauce and in Småland sometimes with mustard.</p>  <p>It has been a traditional dish since the 18<sup>th</sup> century, at least. It is made of a dough of potatoes, flour and eggs, rolled into balls that you cook. Often you also put pork and onion inside the ball. It is served with lingonberry jam, butter, white sauce or mustard.<sup>66</sup></p>	<p><a href="#">Jakt med lös hund</a></p>  <p>Findings with rock carvings, showing that hunting with unleashed dogs is a really old tradition. Photo: Bror Jakobsson/Bohusläns museum (CC BYNCND).</p> <p>Hunting with unleashed dogs primarily occurs in the forested parts of Sweden and is still practised all over the country. The tradition has also resulted in a group of dog breeds – Swedish foxhounds, which are used for hunting small game.<sup>67</sup></p>
<p><a href="#">Mångkulturella almanackan</a></p>  <p>The Multicultural Callender's purpose is to document and spread knowledge about, and to celebrate significant holidays and commemoration days, including different cultures and religions, mirroring a multicultural Sweden.<sup>68</sup></p>	<p><a href="#">Surströmming</a></p>  <p>Photo: Hilding Mickelsson, Hälsinglands museum (CC BYNC).</p> <p>Sour Herring was previously part of the daily diet. The fish is prepared by fermentation, which is a very old method of preserving food. Sour herring is today considered a delicacy with a strong connection to the Norths of Sweden.<sup>69</sup></p>

<sup>64</sup> [Psalmmodikon](#) | Institutet för språk och folkminnen (isof.se), (SV link)

<sup>65</sup> [Lamprey fishing](#) | Institutet för språk och folkminnen (isof.se), (SV link)

<sup>66</sup> [Kroppkakor \(dumplings\)](#) | Institutet för språk och folkminnen (isof.se), (SV link)

<sup>67</sup> [Hunting with unleashed dogs](#) | Institutet för språk och folkminnen (isof.se), (SV link)

<sup>68</sup> [Mångkulturella almanackan](#) | Institutet för språk och folkminnen (isof.se)

<sup>69</sup> [Surströmming](#) | Institutet för språk och folkminnen (isof.se), (SV link)

## G.8 Conclusions

Sweden is an attractive tourist nation and the beautiful nature experience is the most interesting factor in visiting Sweden and culture linked to nature and crafts are the strongest intangible cultural heritage in Sweden. On January 26, 2011, Sweden ratified UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage which means that Sweden is bound to implement the convention through national legislation.

When it comes to ICH The Swedish government has so far chosen not to nominate any traditions to the UNESCO list of intangible cultural heritage, in order to avoid valuing different traditions. Instead, the public and organizations can submit proposals for traditions, customs and practices to Sweden's list of living traditions for which the Institute of Language and Folklore is responsible. In the period 15 March – 15 April 2021 the public have been able to submit proposals from Sweden's list for nomination to the UNESCO list of intangible cultural heritage. The Swedish government decides and will notify of the assessment no later than 30 June 2021.

Sweden will play a heavier role in UNESCO's work on intangible cultural heritage since Sweden has been elected to the Intergovernmental Committee for the work of securing the intangible cultural heritage. The new role means that Sweden's international involvement in cultural heritage issues is increasing.

Sweden has 130,000 cultural and creative companies and they are steadily increasing, not only in numbers, but also throughout the country. Together, they contribute 3.1 percent of GDP. There are about 143,000 employees, but characteristic of these industries are solo entrepreneurs, i.e. companies with zero employees, except themselves.

The number of employed persons will also grow in 2019 and employment in culture and the media has increased by almost one and a half per cent in the past year. This is not quite at the same level as the sharp increase in employment for the entire labour market. Growth is a clear break in trend now that employment has increased for several years in a row. However, the cultural industries employ not only cultural professions but also other professions such as administrators and shop staff. Therefore, this increase reflects not only cultural professions but also cultural employers.

The list of Living Traditions is continuously growing and since the beginning of 2020, 6 more intangible heritages have been added to the national list. The list is a living document that is constantly updated.



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