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Challenges of public-civic partnership in Cambodia's cultural policy development

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ABSTRACT

Partnering with citizens and civil society in public services provision has emerged today as an alternative approach to innovate public service delivery. Engaging different partners (citizens, service users and professionals from all three sectors) allows for more prosperous, fair and inclusive societies. In Cambodia the rationale to take these developments into consideration is different. The central cultural policy issue is not how to modernise and make more efficient public system but how government could take some of the cultural responsibilities regarding culture as public interest which today are undertaken by Cambodian NGOs (with sporadic foreign aid). Namely, Cambodia is a post genocid¬¬e society that went through 4 years of civil war and 12 years of foreign occupation which resulted in a complete destruction of institutional public structures relevant for the wellbeing of the people (health, education, culture). Many of the tasks have been taken by emerging civil society and not by public administration (lacking specialised knowledge and expertise). In the moment when the Ministry of Culture and Fine Arts (MOCFA) of the Kingdom of Cambodia in close cooperation with UNESCO has adopted ambitious national cultural policy document, the question of its implementation becomes the central and the need to find feasible organisational model explicit. The research questions address possibilities of public-civic partnership, collaboration between public authorities and NGOs in Cambodia (as strategy of cultural development), exploring possibilities and obstacles for the establishment of complex cultural organizational context which would balance public responsibility, private entrepreneurialism and civil society visions and needs. How to "unite" Cambodian "agents of change" in an effort to create Cambodia-specific model for democratic policy-making and its implementation? Are the National Arts Forum and the Cultural Task Force, exchange platforms between ministries, public institutions and civil society cultural organizations for the promotion of the contemporary creativity, the answer to this question?

Introduction

Partnering with citizens and civil society in public services provision has lately emerged as an innovative approach to the delivery of public services. In search for more efficient, effective and responsive public sector, the Western society has exchanged several organisational models of public services delivery. The main motive behind continuous search for better performance of the public sector are fiscal pressures as tight budgetary environments and growing public needs placing unprecedented constraints on governments' innovative capacity. The imperative to re-think traditional model of public service delivery makes governments eager to re-define the boundaries between state and market and the relation between state and civil society. Engagement of different partners in the production and delivery of public services allows for more prosperous, fair and inclusive societies.

In Cambodia, where public cultural system is being restored, the rationale to take these developments into consideration is different. The central cultural policy issue is how the government could take over some of cultural responsibilities which are now carried by NGOs.

Cambodia is a post-genocid¬¬e society that went through civil war (1970-1975), 3 years of Khmer rouge regime (2.5 million people killed between 1975 and 1978) and 12 years of foreign, Vietnamese occupation (1978-1992). That contributed to the complete destruction of institutional structures (health, education, culture…). Instead of their re- establishment, military demobilisation resulted in the over-sizing of public sector (the power base of Cambodia's ruling party) creating not competent public administration. Existing cultural administration is lacking professional knowledge and expertise in governance.

During the last 20 years, the United Nations and other foreign aid agencies, in cooperation with the Cambodian NGOs, realized numerous projects raising their capacities. Thus, collaboration between public authorities and NGOs seems to be the most realistic option for development of future cultural services and its governance. The key factor in cooperation of state and civil society is not support to NGOs but partnership with them. Delays in creation of such partnership are directly putting at risk the sustainability of hard-earned gains in the cultural field that resulted from the long-term international funding of the NGOs. That is why the UNESCO tried, through its technical assistance mission, to introduce a new type of policy knowledge-transfer that would enable public-civic partnership for the Cambodian cultural development.

Starting from the premise that the establishment of public-civic partnership is crucial in making the Cambodian cultural policy intentions realistic, we examined the roles of civil society and models of their work in providing public goods. Such a (Western) theoretical framework has been further considered in the Southeast Asian circumstances[1] in order to discover the challenges of public-civic partnership in culture in Cambodia.

Methodology

This research was designed under the UNESCO's technical assistance mission: "Expert facility to strengthen the system of governance for culture in developing countries – Cambodia"[2]. It was comprised of:

a) desk research aimed to identify and analyse the underlying theories and conceptual frameworks relevant for public services provision in the field of culture;

b) empirical research (field research with interviews, case studies, critical ethnography, focus groups, documents analysis), which provided qualitative and quantitative information on cultural policy and governance, production and dissemination of cultural goods;

c) analysis and interpretations (qualitative and quantitative) regarding existing and possible new models of cultural governance, and

d) the action research resulted in the creation of two platforms for the cooperation between public, private and civil sectors (started to operate in 2016) – the National Arts Forum and the Cultural Task Force.

Originality of this research is in identification of controversies, ethical dilemmas and models of sharing responsibilities between public and civil sectors in cultural policy making and implementation.

Theoretical framework

The European concepts of cultural policy as public policy and of cultural goods as public goods are mainly based on the tradition and historic relationships between arts and the nation state. At first, the states

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1   During the UNESCO Asia-Pacific workshops (Seoul, 2018) it became obvious that the provision of cultural goods and services in Asia is quite limited to the public sector. Out of 50, participants only five represented civil society and just one was from the private sector. Such relations are kept in the processes of cultural policy making in which civil and private sectors are barely participating.

2 The main task of the mission was to assist the Cambodian authorities to prepare a strategy for cultural development – to identify needs and resources and to suggest instruments for the strengthening of public, private and civil sectors in culture and development of inter-ministerial affairs (education, media, tourism, etc.). (UNESCO, 2013).

needed cultural activities for the sake of their own elucidation and self-consciousness, and later, in the welfare paradigm, cultural participation of citizens became a matter of their wellbeing. In the second half of the 20th century modern state stopped to be an authority and became a service provider. In cultural sector public authorities started to develop and manage a cultural infrastructure (libraries, museums, archives, theatres, cinemas, galleries, etc.). Governmental protectionism meant high level of security for artists and cultural professionals but also total subordination to the traditional relationship between government and the delivery body based on a hierarchy[3].

Due to the economic recession in the beginning of the 1980s, "hierarchical, centralized bureaucracies designed in the 1930s or 1940s simply do not function well in the rapidly changing, information-rich, knowledge-intensive society and economy of the 1990s" (Osborne & Gaebler, 1992: 12). Old model came under severe criticism. Hierarchical decision making (lacking initiative from the cultural field), centralised structures with politicians on top, rigid rules of operation and control were replaced with market mechanisms (contractualism, competition and contestability among cultural producers), target-oriented funding underlining service quality, output orientations (towards cultural production and postproduction, co-productions and exchanges, enlargement of projects and area of operation), and customer-oriented services (enlargement of audience, responsiveness to consumers' expectations and user satisfaction, etc.).

These changes are considered within the concepts such as the New Public Management (Hood, 1991 & 1994), "managerialism" (Politt, 1993), "market-based administration" (Lan & Rosenbloom, 1992), "the hollowing out of the state" (Rhodes, 1994), and "reinventing government" (Osborne & Gaebler, 1992). The latest suggests that governments should: only be responsible for delivery of services; empower communities and citizens to exercise self-governance and democratic participation (decentralise authority); encourage competition instead of public monopolies; promote market forces rather than create public programs; and be driven by missions, goals and objectives rather than legitimated by rules.

Entrepreneurial management style and introduction of compulsory competitive tendering for public funds required reorganisation of public establishments which became separate entities outside the public administration. The process was marked with different labels: privatisation, incorporation, decentralisation and others. Withdrawal of the state from daily management of public

institutions and deregulation has enlarged the manoeuvring space but, instead of promoting artistic autonomy, these developments have subordinated it to the market rationale. The political tensions were replaced by the managerial ones.

Few researchers have investigated how public governance affects public cultural organisations. The studies of effects of reforms tend to be process-oriented, describing policy intentions and mechanisms, rather than result-oriented, showing the consequences of changing conditions and demands posed on cultural institutions by public authorities (Lindqvist, 2012). The market-type instruments and mechanisms based on competition (public tendering, contractualism, commercialisation), profit-seeking behaviour and short-term perspective demanded by market practices put forward serious scepticism and fear of putting efficiency before effectiveness.

After 2000 the new form of cooperation between state and private sector – public-private partnership (PPP), was established as a next step closer to the market logic[4]. The sharing of responsibility between non-profit public sector and for profit business sector is possible if cooperation goes along the line of their different interests. However, while New Public Management (NPM) and PPPs can present a number of advantages, the contradiction between public logic (mission-driven) and private logic (profit-driven) has never been resolved. The competition-based public service delivery mechanisms have received strong criticism as evidence of failure to deliver increased value for government and citizens have grown.

The collaborative rather than competitive arrangements have become interesting again and new forms of partnership have been extended towards the collaboration with civil society organisations and citizens. The central idea of the new innovative approach to public service delivery is that "public services work better when designed and delivered in partnership with citizens in order to harness their interest, energies, expertise and ambitions" (equal partnership between professionals and public is referred to as co-production). The OECD report (2011) draws on the results of an exploratory survey of country practices in 22 countries, examined 58 examples of co-production practices covering 10 public service categories.

This concept, opening new ways of collaboration between state and civil society, is relevant for arts and culture. It directly involves individual users and groups of citizens "working with or in the place of professionals" and is only sporadically focused on cooperation with NGOs. Their role refers mainly to the monitoring and evaluation or the provision of information and support to the users. Thus their role

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3 Only in few European countries governments have delegated their executive power to councils and agencies for cultural governance – arm's length principle. Such cultural policy model with strong civic dimension is based of the modernist notion of culture as an autonomous realm.

4 It is based on a long-term contract under which a public body allows a private-sector enterprise to participate in designing, constructing and operating a public work. The private side provides additional capital, management and implementation skills, better identification of needs and optimal use of resources (EU, 2003).

"OPENING NEW WAYS OF COLLABORATION BETWEEN STATE AND CIVIL SOCIETY, IS RELEVANT FOR ARTS AND CULTURE. IT DIRECTLY INVOLVES INDIVIDUAL USERS AND GROUPS OF CITIZENS 'WORKING WITH OR IN THE PLACE OF PROFESSIONALS' AND IS ONLY SPORADICALLY FOCUSED ON COOPERATION WITH NGOs"

is not regarded primarily as a professional alternative to public institutions. Public-civic partnership became an alternative to public-private partnership drawing on comparative advantage of the third sector. Its advantage is that NGOs *are better partners because they are not driven by profit but by mission*.

The mentioned study developed the checklist with the set of questions that could be used to guide governments' efforts in planning and organising delivery process using co-production.

FIGURE 1. CHECKLIST FOR CO-PRODUCTION

State of the art in cultural policy research in Southeast Asia

Ten countries belong to the geographically and economically varied region of Southeast Asia: Thailand, Indonesia, Malaysia, Philippines, Singapore, Brunei Darussalam, Vietnam, Lao, Myanmar and Cambodia. They have different political and economic systems (kingdoms and republics; democracies and autocracies; capitalism and socialism), different major religions (Buddhism, Islam, Christianity) and numerous minor ones (Hinduism, animism, etc.), and different visions of development in the global world. Such diversity is causing a lack of academic research that would encompass the region together with an uneven development of university education, especially in social sciences and humanities.

Most of the studies in cultural policy, cultural management, cultural tourism, heritage management, etc. have been nationally bound or related to few countries that are sharing certain common problem. Scholars coming from universities and art schools in Singapore and Thailand have written a body of literature that is dealing with cultural policy issues from perspectives and standpoints of their respective countries. On the other side, the cultural situation in Lao or Myanmar has been tackled only by rare foreign researchers that usually lacked knowledge of the language and access to resources for more comprehensive research.

Most of the existing texts deal with the issue of policy transfer. Political scientists have investigated the impact of Western knowledge in creation of local policies in Southeast Asia and other regions of the world (Stone, 2012; Park et al, 2014; Benson & Jordan, 2011; Dolowitz & Marsh, 2000). Oher texts deal with the influence of globalization on class division, consumption patterns and civil society development in Southeast Asian cities (Clammer, 2003), or the issue of Singapore hegemony within the ASEAN countries (Kawasaki, 2004), or on cultural diplomacy (Wong, 2016).

National cultural policies got more attention, specifically in Singapore (Kong, 2000), Philippines (UNESCO, 1973), Vietnam (Elliott, 2014; Do, 2012), Indonesia (Soebadio, 1985) and Thailand (Connors, 2018) but it has to be said that, besides Singapore, most of the other studies have been done within Western framework – at Australian, British, American and other world universities which can give grants to their master or doctoral students from this region to do research with Western affiliation.

However, even in those studies of the ASEAN countries (urban social movements, circulation of cultural commodities, etc.), the case of Cambodia has

not been considered (Lindsay, 1995; Kawasaki, 2004)[5]. Postcolonial critique dealt mostly with Singapore (Chun, 2012), while creative industries and cultural tourism analysis focused on Thailand and some other countries outside of the region (Taiwan, South Korea) that have the capacity for massive circulation of cultural commodities and the gain of soft power through culture (Lindsay, 1995).

Therefore, existing scholarship on cultural policies in Southeast Asia seems to be irrelevant for researching and interpreting the case of Cambodia that, due to authoritarian regime and media censorship (O'Regan, 1994), stays quite isolated from the cultural processes that pervade the region. The only exception is related to the Cambodia's ratification of the UNESCO 2005 Convention which has enabled the UNESCO to try to introduce new cultural policy models in relations towards civil society.

Challenges for the democratization of cultural policy in Cambodia

Although Cambodia started in 1992 with its cultural restoration and reinstitution of the public system almost from scratch, effects of the past are still visible today. In 1975 Khmer rouge proclaimed Zero year for Cambodia. All symbols of statehood have been destroyed, from national bank and monetary system, over the parliament and all democratic structures, to urbanity and village life. The rule of Khmer rouge is usually represented through exodus from cities to rural areas, but villagers also had to leave their homes and inhabit collective premises where children were separated from parents and even siblings. Complete cultural heritage, tangible and intangible, had to be destroyed, including innocent lullabies and basic crafts.

The Khmer rouge period was marked by the mass deportation of both urban and rural population and the killing of all professionals (lawyers, doctors, traditional village wedding and funeral musicians; teachers, photographers, artisans...). Society has been organized within the systems of two classes – soldiers and peasants – and of one party that ruled everything. Most of the party members were illiterate peasants recruited in remote villages during the civil war. The party has completely destroyed educational system; all cultural institutions (museums, archives, libraries, cinemas, cinema laboratories); all festivals, both artistic and religious, even those linked to natural phenomena such as traditional Water festival.

During the last 20 years, the government and the MOCFA have made many efforts to re-establish the public cultural system – to preserve and revive tangible and intangible heritage, recreate institutions and revitalize art education. That has been done in close cooperation with different foreign governments and international organizations.

At the moment Cambodian society is at the crossroad between tradition and modernization. Strategic dilemma of cultural development (cultural policy) does not questions which of these extremes should be chosen, but how to find a good balance in between these two processes. Another strategic dilemma is related to financial sustainability of the cultural system since there are no policy measures that would enable mixed funding. Both are necessary for the transformation of cultural officials "from service managers to service providers" and the introduction of strategic approach to the management of public cultural institutions.

The process of creation of the document *Cultural Policy for Cambodia*, which lasted from 2011 until 2014, was a positive sign of the Cambodia's strategic orientation towards its cultural development. Participation of all three sectors in this process has been valuable for mutual understanding, identification

> "AT THE MOMENT CAMBODIAN SOCIETY IS AT THE CROSSROAD BETWEEN TRADITION AND MODERNIZATION. STRATEGIC DILEMMA OF CULTURAL DEVELOPMENT (CULTURAL POLICY) DOES NOT QUESTIONS WHICH OF THESE EXTREMES SHOULD BE CHOSEN, BUT HOW TO FIND A GOOD BALANCE IN BETWEEN THESE TWO PROCESSES. ANOTHER STRATEGIC DILEMMA IS RELATED TO FINANCIAL SUSTAINABILITY OF THE CULTURAL SYSTEM SINCE THERE ARE NO POLICY MEASURES THAT WOULD ENABLE MIXED FUNDING"

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5 Studies deal with urban development, globalization, consumption behavior of the middle class, and other processes of the Global South in which Cambodia rarely participate. Even political protests in Cambodia today are led by peasants (peasants are 80% of population) and middle class and urban youth do not join them (street art in Phnom Penh is more part of Western creative industries than of civil rebellion). Therefore, Cambodia do not belong to processes that are of academic interest at the moment.

of issues of development and enabling synergies. Unfortunately, this document was created without previous research and analysis of current situation. It lacks concrete outcomes and strategies, measures, evaluation criteria and funds for the implementation of defined priorities. Therefore, this document is more a declaration of a political will than a strategy.

The most positive element of this document is its national and strategic orientation. It considers culture as a transversal field which influences other sectors and, therefore, requires horizontal government cooperation (education, health, tourism, trade, etc.). However, other ministries have not participated in the creation of this document.

After studying policy documents and researching cultural practices we have identified the following seven issues which could be better managed within the public-civic partnership:

1. Cultural policy scope: a major challenge for cultural policy today is to make a step forward, from culture seen as a tradition which should be respected and repeated, towards culture as a contemporary creation and innovation, as a truly transversal field.

2. Information and documentation support for cultural policy: without a clear picture of the actual state of the arts in Cambodian society, it is extremely difficult to create the appropriate policies for cultural development (including synergies with other sectors). Databases and information systems in culture are lacking although the UNESCO has included Cambodia in its project *Culture for development indicator suite*[6] as one of the 12 "test countries". Information is now still mosaic-like because the cultural administration all over the country has produced multitude of "databases". The MOCFA and its branches collect information but without coherent framework. Many of these (administrative) data are unrelated, without a proper methodology of collection and processing, what takes away their credibility and legitimacy[7]. An information system (interconnected networks of databases) is needed as a base for shared cultural policy making, and a resource for advocating for culture in public-civic partnership.

3. Audience development: although the *Cultural Policy for Cambodia* document do not contain this term (the word "audience" was never mentioned), the phrase: "improvement of arts promotion and dissemination in order to create art market" exists[8]. *The Cultural Policy for Cambodia* and ongoing cultural policy are not developing art practices of population, and there are no measures for the audience development and creation of art market. The lack of cultural supply, lack of cultural demand (low interest) and lack of adequate venues throughout the country[9] make the dissemination of rare existing "products" almost impossible. Research offers two important cases: 1) around 20 performing art groups of the MOCFA (from Royal Ballet to different folk orchestras) performed only 50 times in 2012 during ceremonies and festivities; 2) in the same year, Amrita, an independent performing art troupe, prepared six projects and each was presented only once in a capital city in front of two 200 persons. Both cases are showing that cultural offer is scarce and irregular and that, even in the case of free access, there are no audiences. At the four performances that we attended, the audience was mostly comprised of tourists and ex-pats, even in the case of *Shadow Theatre* which could easily gather large domestic audience.

4. Funding culture: the two most important factors in the development of entrepreneurial, innovative cultural projects are identification of new funding sources and introduction of the specific program budget within the MOCFA. Since new financial resources are indispensable in further cultural development, the ultimate need is to create a national cultural fund which would have its own income (i.e. from APSARA Authority in Siem Reap[10], lottery, tobacco or other types of levies). Besides specific budget for programs, cultural policy model should enable mixed funding of public cultural institutions. By giving the public institutions manoeuvring space for more flexible operation, the main task of the *Cultural Policy for Cambodia* – to raise capacities of existing cultural sector to generate its own income and to develop fundraising – would become feasible. That would be the first

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6 For more information, see http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/programmes/culture-for-development-indicators/country-tests/ [accessed 10 May 2014].

7 In addition, the statistical institute is in charge of collecting data through a statistical business register, structural business statistics, short-term statistics, population censuses and surveys. Official data are gathered by various institutions for their own purposes (institute for employment, health and pension insurance, tax administration offices). Those sources rarely have data relevant for the cultural field.

8 All unmarked quotations are from Cultural Policy for Cambodia document.

9 Venues, even in Phnom Penh, are mostly places for conferences, although they use the term "theatre" (Theater of Kratie Province, Chaktomuk Theater, etc.).

10 APSARA Authority in Siem Reap is a specific body created to govern Angkor Wat temples. It keeps all its revenues, thus it is disconnected from the national public cultural authorities. That causes incoherence of cultural policy and creates a situation in which a major cultural revenue cannot be used for the development of contemporary cultural production or other heritage institutions.

step towards the new model of cultural policy in which the public funding would provide stability, while earned income would enable the development of new products and services for existing and new audiences.

5. Indigenous cultures development represents one of the most difficult cultural policy tasks. "Groups of indigenous peoples in remote parts of the country are holders of rich intangible heritage but face the dual challenges of physical and linguistic isolation, struggling at the same time to defend their environment and traditions facing development" (p. 5). Further up, *Cultural Policy for Cambodia* is aiming to: "Involve all in an inclusive and welcoming way, taking into special consideration the needs and diversity of indigenous peoples" (p. 7) but it doesn't say how that will be done. In the regions where minorities live there is a huge lack of human and other resources, and inclusion of minorities in public administration is minimal. Thus, partnering with civil society organisations is necessary.

6. Education and training: in the *Cultural Policy for Cambodia* education is only the 10th basic principle of cultural policy: "Education in all its forms is fundamental to cultural development and appreciation". Empirical research has not identified links between the MOCFA and the Ministry of Education. Along with the official international rankings of the quality of education and the capacity of human resources[11], the rector of the Royal University of Fine Arts' report confirmed that the educational level in arts and culture is very low. For instance, among the MOCFA's 24 employees in the Rattanakiri region, none has a university diploma, four have finished secondary school while the others have only primary education or not even that. Except for the heritage professionals, other employees are not stimulated to pursue further education and training, thus skills of civil society are more adapted to modern world.

7. Financial sustainability and entrepreneurship. Management of cultural system in Cambodia is based on the cameralistic administrative model, unsuitable for the development of modern public cultural system and the development of self-sustainable civil sector. There are no cultural policy measures for the development of entrepreneurialism, no program budget of the Ministry (or other levels of government) and, consequently, no calls for project proposals, no tax incentives, etc. Such system has a negative motivational influence on public institutions.

There is no space for any initiative of employees (intrapreneurship) while the administrative management is taking huge time and energy (even purchasing of regular hygiene material must be approved "from above").

Depending on their own income, NGOs are trying to use modern marketing techniques but since they haven't sufficient skills, the results are modest. With more or less success, NGOs have developed fundraising skills but there is still a lot to be learned, especially about fundraising through international cooperation (coproduction, networking, etc.). The art ensembles have started to tour, mostly within a region, which is more important culturally than financially. Public institutions do not have fundraising and marketing and that is why several existing public-civic partnerships are indicative and important (three workshops and an exhibition with Java gallery were held in the National museum). Motivated by professional reasons and needs, these partnership projects have led to the development of new conservation departments.

Entrepreneurialism lives among craftsman. Several craft NGOs have been successfully transformed into enterprises (i.e. Artisan Angkor) and many members of the Association of Artisans of Cambodia are running their own shops. That is showing the potentials of craftsman to enlarge their operations and become companies offering contribution to employment. However, innovative solutions in product development are rare and usually initiated by foreign designers. Without possibilities for high professional education in different domains of design and crafts, the Cambodian cultural entrepreneurs are staying on folklore which can be sold only cheaply (as souvenir).

Management of cultural organisations resulting from cultural policy

By visiting cultural institutions and organizations and regional branches of the MOCFA, we got an insight into the major issues about the cultural governance, organization of the state cultural system and division of competences. It was stressed at different occasions that several ministries are dealing with culture from their own standpoints and without collaboration (i.e. for crafts ministries of education, tourism and commerce are implementing different policies without informing the MOCFA about the funds that they are giving for the development of crafts or other actions taken in this regard).

In the provinces of Siem Reap and Rattanakiri numerous data about artisans and their workshops

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11 Out of 179 countries ranked according to the World education index, Cambodia is on the 132nd place. As for the Human Development Index, out of 188 ranked countries, Cambodia is at 139th place.

exist[12]. Now is needed a more comprehensive information and documentation centre on the central level which would systematically develop directories, inventories and data basis with an accurate and comparable data for evidence-based cultural policies. As the cultural administration has more than 2,500 employees at different governmental levels (1,500 on central level) the work force is not lacking but it has to be trained for information and documentation tasks.

Management of the state cultural institutions (National museum, Tuol Sleng museum, Angkor conservation, RUFA, etc.) depend on the "administrative" way of governance (cameralism). It lacks entrepreneurialism, marketing skills, audience development programs, etc. In the civil sector[13], management was more entrepreneurial while the funds were coming mostly from foreign donors (French Institute, Goethe Institute, Japanese foundation, etc.) or through American philanthropic organizations (CLA).

Today, NGOs' management differs according to their size. The most vibrant organizations such as Sa Sa Bassac or Meta House are finding their way on international and domestic cultural scenes, developing strong relations with artists and promoting their work abroad. Meta House is offering support for development and production of documentaries while Bophana is doing the same for short feature films. Since the local market is not sufficiently developed to enable sustainability of artists who opt for artistic career, NGOs have to make their efforts to enter international scene without state support.

Compared to the frequent, strong and fruitful relations between NGOs, there are only few examples of official public-civic partnerships: Cambodian Film Commission (NGO using space of the MOCFA), and the Memorandum of Understanding signed between the Ministry of education and the Meta House which is introducing methods of theatre in education. Similar partnerships could be developed in the tribal region where, within the Creative Industries Support Programme (CISP, 2008-2011), two important projects were funded: the Mondulkiri resource and documentation centre and the Ratanakiri centre. These centres could be educational, cultural, social and even economic centres of the tribal populations but are in permanent crises as their foreign funding had expired and there are no local public budgets to further support their work. NGOs that are operating in those cities should use these centres' premises for free (which they are now paying for) as they have services in public interest.

Public-civic dialogue: National Arts Forum and Cultural Task Force

During the UNESCO's technical assistance mission, a lot of efforts have been made in order to advocate for the public-civic dialogue, based on the demands of the 2005 Convention. Although the project started in 2012, it was only four years later that the first Cambodian Arts Forum on the promotion of creative industries was held (as part of the process of QPR[14]). It has resulted with important recommendations regarding methods and content of public-civic dialogue. The parties agreed that the MOCFA should create a focal point (a one-window public service for creative industries) and that the Cultural Task Force (consisting of representatives of all three sectors) should meet monthly to discuss priority issues. Among them are the promotion and marketing of arts in Cambodia and abroad; the assurance of artists' rights (to limit the misuses by the private sector); and the new fiscal policy measures (specific tax rates and awards supporting creativity). Establishment of The National Creativity Fund, since the Ministry does not dispose with an adequate budget, is debated.

Although the changes in cultural policy are not yet evident, the fact that the Cultural Task Force has had 15 meetings since its establishment in December 2016 proves the willingness of both sides to enhance public-civic dialogue. Majority of participants are coming from civil associations and international organizations (UNESCO, Goethe Institut, PNH and BKK) with only one representative of the Ministry of culture (Focal Point). They organised the Arts Forum in September 2017 and discussed ways of how they could attract other ministries and agents of cultural change[15]. During their meetings the Task Force devoted time and attention to the discussion about inter-ministerial cooperation between tourism, entertainment and culture. Unfortunately, that was happening without participation of those ministries' representatives. This is showing that there is a huge discrepancy in competencies of civil society members and of public sector employees; the second were never exposed to the international programmes and schemes that could enable them to participate on an equal footing with civil society representatives in cultural development.

The Cultural Task Force is preparing the next National Arts Forum (due in autumn 2018) but the mentioned challenges will remain the same because the public sector does not yet see the civil society as its privileged partner in achieving the public interest. The lack of interest and participation of the Ministry of education, other relevant ministries,

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12 Stone and wood carving, leather masks for theatre, silk workshops, applied sculptures, painting ateliers, etc.

13 Cambodian Living Arts (CLA), Artisans Angkor, Film Commission and Association of Artisans of Cambodia, Meta House, Amrita, CANDO (Banlung), Bophana, etc.

14 However, during the process of creation of the Cultural Policy for Cambodia, few representatives of civil society were invited to the gatherings called the Arts Forum (small scale consultative meetings).

15 In June 2016 the MOCFA and the UNESCO prepared the "Sub-Decree No: 133 SNKr.LK on the creation, administration and management of the National Arts Support & Development Fund (NASDF)", not yet implemented due to a lack of funds.

"THE LACK OF INTEREST AND PARTICIPATION OF THE MINISTRY OF EDUCATION, OTHER RELEVANT MINISTRIES, DIRECTORS OF PUBLIC CULTURAL INSTITUTIONS AND AN ABSENCE OF PRIVATE SECTOR, PREVENTS THE COMPREHENSIVE PUBLIC-CIVIC DIALOGUE IN THE ARTS FORUM AND THE TASK FORCE FROM HAVING MORE SUBSTANTIAL RESULTS"

directors of public cultural institutions and an absence of private sector, prevents the comprehensive public-civic dialogue in the Arts Forum and the Task Force from having more substantial results. .

Conclusions

According to the OECD checklist, major objectives of cultural policy should meet crucial needs and resolve problems that were identified as lacking of a system of cultural governance, lacking of cultural funds, social dialogue and the use of all potential resources in society. Public-civic partnership first task should be raising awareness about systemic issues and about educational needs that exist throughout the cultural sector. Thus, "a new type of partnership model should be introduced with NGOs as key players in a cultural sector, leading its development". It shows that public authorities in Cambodia are aware that transferring certain functions to NGOs they transfer its accountability for these functions as it concerns public interest. Transfer of functions requires long term vision of the roles of each partner and needs to be legally binding (explicitly stated in a sub-decree). During the last 20 years when the United Nations, other aid agencies and donors were helping Cambodia to recover from the effects of civil war and foreign occupation, culture (arts, industries and heritage) relied heavily on foreign aid. As a result of such periodic project funding, the Cambodian NGOs have gained knowledge and skills of cultural governance and established a sort of a system parallel to the MOCFA. Such system cannot turn into a stable model of cultural governance because the roles and responsibilities of public authorities for culture as a public good are lacking. Future cultural development should be based on the existing and growing capacities of the NGOs

which could be deployed, nourished and shared in a public-civic partnership (the case of Cambodia Film Commission[16]).

The second question (in the checklist) is about the degree of change which should be achieved by a proposed service (in this case education, training, coaching, etc.). It is obvious that in the present circumstances there is no organization which is offering educational services to artists and cultural professionals. A centre with such orientation would bring a crucial social change which cannot be resolved otherwise. The fifth question – the choice of partners for the centre for artistic and professional development should include organizations which already provide some educational services. In the public sector there are the RUFA (educates artists but has only bachelor studies), the Training Department of the Ministry of Culture (offers only two trainings per year for fifty to sixty provincial public administrators), and the Heritage Centre (runs vocational training in restoration and conservation but accepts only sixteen students from four ASEAN countries). In the civil sector there are the Cambodia Living Arts (sporadically providing training for their own employees and volunteers) and the Bophana and the Meta House (providing training in film-making).

Other services that have to raise substantial degree of change should include areas from audience development to the culture of memory that is probably the most challenging issue for the public-civic partnership (no consensus about the representation of civil war in all of its cruel aspects)[17]. The government has created only two sites – the *Tuol Sleng* (the former prison in Phnom Penh) and the *Killing fields* in its surroundings – while the rest of the work on collecting individual memories and creating collective ones is carried out mostly by Bophana[18] and Sleuk Rith Institute[19]. Important contribution to the culture of memory is being made by the Cambodian Living Arts

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16 The Cambodia Film Commission, NGO initiated and led by Rithy Panh, acknowledged Cambodian film director (who also runs the Bophana), helps foreign film companies to shoot in Cambodia. Although the CFC uses the MOCFA's space, it is under constant threat of relocation.

17 History of contemporary Cambodia is still unwritten. American and French historians disagree while Khmer academics are not prepared to grapple with dissonant memories about the recent past.

18 Bophana, audio-visual resource centre, collects and safeguards audio-visual documents related to history, art and traditions that survived destruction by the Khmer Rouge regime.

19 Sleuk Rith Institute has the Genocide museum, the Research Centre, the School of Genocide, the Conflicts and Human rights studies (Zaha Hadid's building). "With 70% of the country born after the Khmer Rouge era, Cambodians run a real risk of losing the opportunity of understanding, memorializing and ultimately learning from their difficult history". More information at: http://www.cambodiasri.org/ [accessed 12 May 2014].

"EDUCATION IS THE KEY FOR DEVELOPMENT OF CAMBODIA. IT IS NOT POSSIBLE TO ESTABLISH AN EFFECTIVE DIALOGUE ABOUT THE CREATIVE INDUSTRIES DEVELOPMENT IN A SOCIETY OF UNSKILLED ARTISTS AND CULTURAL PROFESSIONALS. IT MEANS THAT PRIOR TO THE NEW CULTURAL POLICY PRACTICE A COMPREHENSIVE EDUCATIONAL PROGRAM SHOULD BE DEVELOPED AND REALIZED"

whose director Arn Chorn-Pond, the Khmer Rouge child-soldier, created the CLA to revive traditional arts by discovering the "living treasures", forgotten and surviving in poverty throughout Cambodia. The international community helped the government to re-create only one art form – Royal Ballet, while other forms, urban or folkloric, have been revived only due to the efforts of civil society. The government recognised only 17 artists as Cambodian "living treasures" (keeping knowledge and skills related to music, performance arts, etc.) by giving them pensions. Culture of memory needs serious debate to be introduced systematically in educational and cultural policies, especially through public institutions.

Type of change should relate to both cultural policy making and cultural practices, through participative policy making (Arts Forum and Task Force) and through development of educational system. Education is the key for development of Cambodia. It is not possible to establish an effective dialogue about the creative industries development (demanded by the EU, the Swedish International Development Cooperation Agency [SIDA] and the UNESCO) in a society of unskilled artists and cultural professionals. It means that prior to the new cultural policy practice a comprehensive educational program should be developed and realized.

The major risk in implementation of public-civic partnership stems from the hierarchical system of governance: lower level of administrators cannot respond to demands and questions of cultural operators, without direct approval from the superiors. Rarely civil society, amateur groups and artists can meet public sector. This non-established link is one of the major risks of the sustainability of public-civic partnership.

Another risk for the sustainability of public-civic partnership might come from the lack of a sense of local ownership[20]. Numerous projects financed by international donors, after the initial launching, were abandoned and closed in spite of huge investments and previous verbal commitment of the MOCFA. They were supposed to be managed by the national and local stakeholders[21]. In addition to the irresponsible behaviour of the politicians, the government employees are also lacking motivation and commitment. They are low paid, have several jobs, not coming every day to a job, etc. Here, the involvement of civic organisations could offer the solution for sustainability of those venues.

The strength of the public-civic partnership as the cultural policy instrument cannot be greater than the reputation of the cultural sector and the MOCFA in the Cambodian society. The MOCFA is not among the first ranked ministries such as: The Ministry of Finance, the Ministry of Tourism, the Ministry of Industry, Mines and Energy, etc. Domains of culture and education are not in the centre of Cambodian political agenda and, as far as the media coverage is concerned, are quite marginalized. Thus, activities of the Task Force and the Arts Forum are of crucial importance for advocating for culture.

In a very centralised and hierarchically organised state such as Cambodia, where public sphere is extremely limited and the elite is gathered around its executive political level without public interaction on its own, the idea to develop policy instrument supporting public-civic society relations is highly challenging. Such partnership, although very much needed and legitimate, bears many risks and considerations which should be taken into account. In a post-conflict, weak state, even if all stakeholders would fully participate in its realization, this idea represents only the very beginning of the long emancipatory process of the Cambodia's cultural policy's democratization.

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20 In Cambodian Ministry one can hear that: "It is UNESCO's, ILO's, FAO's project", thus administrators are showing distance from those internationally funded projects. At the same time, those projects are named differently by international organisations that are funding them, as "Banlung project", "Rattanakiri project", etc. while the UNESCO Phnom Penh would precise: "It would be the Government's role to make this centre operational. We just gave building (…)" (from the interviews that we did from 2012 to 2016).

21 The German government gave money for the exhibition hall in Phnom Penh but, after a brief attempt to continue with its program, was closed. Same happened with the Cultural centre for minorities in Banlung.

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The value of cultural and regional identity: an exploratory study of the viewpoints of funders and cultural and creative entrepreneurs

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ABSTRACT

In recent years, local cultural ecosystems have emerged as a new way to conceive the cultural and creative sector in relation to its territory (Holden, 2015; Bonet & Donato, 2011). The criteria that could lead to establish successful cultural ecosystems have been identified in different tangible and intangible assets among which are the cultural identity and values of the territory (Borin & Donato, 2015). The creation and enhancement of local cultural values and identity could lead the members of the ecosystem to establish successful collaborations and to support the development of specific categories of participants (Borin, 2017). This paper aims to explore the potential of the creation of value and enhancement of local identity in ensuring a special type of support, financial resource allocation, to a particular type of ecosystem members, cultural and creative enterprises. The research is carried out through a preliminary empirical investigation in a French region, using mixed research methods.

Keywords:

Cultural ecosystems

Cultural and creative enterprises

Cultural identity

Cultural values

Resource allocation

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Introduction

In recent years, culture, creativity and innovation have been identified as potential drivers of the world economy (UNESCO/PNUD, 2013; Cooke & De Propris, 2011) and increasing focus has been placed on the socio-economic, political, cultural and geographical conditions that could favor the development of culture and creativity and the potential interactions among the stakeholders and subjects operating in this environment (Sam, Florida & Acs, 2004; Andres & Chapain, 2013; Chapain, Clifton & Comunian, 2013). The cultural and creative sector has indeed been considered as comprising specific subjects, including a relevant percentage of public entities or associations, not-for-profit organizations, those active in the social economy and social entrepreneurship world. Also, enterprises in the cultural and creative field have been considered as distinctive, since they are mainly driven by strong cultural-related objectives (CNCRES, 2014) and they attempt to create not only economic but also cultural and social value for citizens and local communities. The cultural and creative sector has increasingly been interpreted on the basis of this "local vocation" and linked to local ecosystem perspectives. Cultural and creative enterprises, associations, cultural public institutions and authorities are considered as part of a cultural environment, a cultural ecosystem where commercial culture interacts with homemade cultural production and public cultural organizations (Holden, 2015). One of the driving forces uniting these cultural ecosystems has been identified in the common cultural identity and common cultural values among the different stakeholders active in the ecosystem (Bonet & Donato, 2011; Donato, 2013). Local cultural identity and values are indeed considered not only as the basis to guarantee the necessary "collaborative attitude" leading to effective governance systems for local cultural ecosystems, but also as the driving force that could lead the different parts to support each other in different dimensions, including financially (Borin, 2017). This aspect seems particularly relevant in recent years in which the economic and financial crisis has reshaped the attitude towards cultural and creative organizations that have in general experienced restrictions in both state financial support and private sponsorship (Bertacchini et al, 2011).

The idea that the creation of value at the territorial level and the shared local cultural identity could lead the ecosystem to financially support its enterprises needs to be further investigated. As part of this potential investigation, we decided to focus first on exploring this topic in relation to a specific category of ecosystem members, cultural and creative enterprises. As a result, the research investigates whether the creation of cultural values for the territory and the enhancement of its local cultural identity could really be critical in augmenting financial support for cultural and creative enterprises in specific territories. In order to address this main research question, the paper will investigate the following sub-questions:

- Do the financial resource providers of a local territorial ecosystem allocate funding according to the expected cultural value created for the territory and the enhancement of its local cultural identity?

- Are the entrepreneurs giving importance to and trying to promote the enhancement of local cultural identity and the creation of cultural value for the territory?

- What are the similarities and differences between these two perspectives? Is there an alignment or a misalignment?

Since there are variable definitions of creative and cultural entrepreneurs, and we can encompass different subjects in the category of financial resource provider, we decided to include in the first category the enterprises working in the cultural and creative industries according to KEA (2006) classification, and in the second the most important public and private entities that are potentially financially supporting the development of entrepreneurial and start-up activities according to the definition of Isenberg (2011).

In order to answer these research questions, we first analyzed the relevant literature related to ecosystems with a special focus on ecosystems in the cultural and creative sector and issues of identity and value creation, then addressed also the theme of resource allocation in ecosystems. In the second phase, a preliminary empirical research in the region of Burgundy-Franche-Comté (a region located in the North-Eastern part of France) was carried out through mixed research methods (quantitative and qualitative).

The paper is divided into five sections. After a brief introduction, the first section presents an analysis of the literature related to the research topics. The second section explains the research design and the rationale for employing mixed research methods, clarifying also the criteria related to the selection of the area of research and research sample. The third section presents the results of the empirical analysis and is divided into two sub-sections: one focusing on the perspective of the main stakeholders of the territory, and another one on the perspective of the entrepreneurs. The fourth section briefly discusses the research findings, and the last section draws some concluding remarks related to the research questions and the potential implications of the findings not only for academic debate but also at the policy and practitioners' level.

Theoretical perspective: cultural and creative enterprises and territorial cultural ecosystems

The main aim of this paper is to investigate if the creation of local cultural value and enhancement of the local identity of the territory are factors which could influence the members of the local territorial ecosystem in their allocation of funding to cultural enterprises and if they are attaching importance to these aspects and are striving to meet these aims.

In order to properly explain these research topics, it seems essential to analyze the theoretical debate concerning the link between cultural and creative enterprises and their territorial ecosystem, focusing in particular on the influence of local and territorial value creation and local cultural identity, and then linking them with the debate on financial resources potentially allocated by the ecosystem to cultural and creative entrepreneurs.

Over recent decades, academic research on the cultural and creative sector has indeed increasingly focused on the relationship between its activities and the territory, not only measuring economic impact (Nicolas, 2010), but also social relevance (Chapain & Hargreaves, 2016) or cultural impacts. The link between the development of cultural and creative enterprises and a given territory has been addressed from different perspectives and approaches, only quite recently leading to the concept of ecosystem. Two main streams of research have emerged over the last decades and will be addressed in the following paragraphs, the first focusing on the contribution of cultural and creative entrepreneurship to territorial development; the second on the contribution of local ecosystems to the development of cultural and creative enterprises, including the studies on entrepreneurial ecosystems with additional reference to culture. This second stream of research is particularly relevant as theoretical basis for this research and will be explained in more detail.

With reference to the first point, the potential of cultural and creative activities for value creation not only in terms of employment activities and urban regeneration (EP, 1999), but also in terms of attractiveness for different stakeholders (Florida, 2002), is one of the main arguments in the design of urban development policies in many cities in Europe (Li & Li, 2011). Culture could be considered a key asset of cities (Detter & Fölster, 2017) and a significant element in addressing social and political changes such as the rise of populism (Katz & Nowak, 2018). Furthermore, culture and creativity could play a central role in urban renewal and planning practices (Andres, 2011; Bianchini, 1993). Academics have highlighted the importance of culture and creative industries as a strategic element in regenerating territories, or rebranding a region or city (Aitchison & Evans 2003; Chapain & Comunian,

2010; Chapain, Clifton & Comunian, 2013; Chapain & Stryjakiewicz, 2017; EP, 2013; Evans, 2001 & 2009; Garcia, 2004; Montgomery, 2013; Roodhouse, 2010; TERA, 2013). Other perspectives approach the cultural and creative industries according to models, such as that proposed by Emin and Schieb-Bienfait (2007) on the creation of value in the field of social and solidarity economy.

The second research stream investigates the contribution of local ecosystems to the development of cultural and creative enterprises, progressively leading to the emergence of the concept of entrepreneurial ecosystems also for the cultural and creative sector. There is a rich literature investigating the link between entrepreneurs, value creation and the territory focusing mainly on the forces and mechanisms of the territory that can support the creation and development of entrepreneurial activities. It includes studies on entrepreneurship as related to clusters (Marshall, 1920; Porter, 1998; Mommaas, 2004), innovation systems (Cooke, Gomez Uranga & Etxebarria, 1997; Fritsch, 2001) and networks (Sorenson & Stuart, 2001) that paved the way to the studies on entrepreneurial ecosystems. Though these researches present substantial differences, not only in methodology but also in their conceptual outlooks, they put forward the common idea that there are attributes of the region and territory that might contribute to the development and competitiveness of entrepreneurial activities. These attributes vary from the importance of shared cultural understanding to the influence of the institutional environment (Henry & De Bruyn, 2011), from the significance of social networks to the relevance of access to financing and availability of investment capital (Powell et al, 2002), and from the impact of government policies to the links with universities and research institutes (Feldman & Francis, 2004). The concept of entrepreneurial ecosystems has emerged quite recently. Entrepreneurial ecosystems are defined as a combination of different factors (mainly social, political, economic and cultural) that are favoring the development of entrepreneurial activities, in particular start-ups and nascent enterprises (Nicotra et al, 2017). Researchers have proposed different analyses of the components of entrepreneurial ecosystems. Early research has focused mainly on the presence of skilled human resources and large local companies and universities attracting talents and stimulating spin-off generation (Kenney & Patton, 2005). The World Economic Forum (2013) and the recent work by Isenberg (2010 & 2011) have identified the most important pillars of the ecosystem in the local and international markets, in the human capital, financing mentorship and support system, regulatory policy framework and the culture, interpreted as a combination of success stories and societal norms promoting a positive attitude towards entrepreneurship.

The literature on entrepreneurial ecosystems for the cultural and creative sector has developed quite

parallel to the studies on entrepreneurial ecosystems in general but addressing the peculiarities of the field. Cultural and creative entrepreneurship indeed calls to specific approaches in their link with the territory (Markusen, 2013; Mateos-Garcia & Bakhshi, 2016) that are related to the focus on issues of cultural identity and cultural values. Among the first to endorse the need to rethink the way we interpret culture in favor of an "ecology of culture" approach, Holden (2004 & 2015) argued that culture should be analyzed as an ecology rather than an economy. Indeed, in cultural ecosystems, commercial cultural and creative enterprises interact with homemade cultural production and with public cultural organizations in a way that resembles more an ecology than an economy (Holden, 2015). For homemade culture he intended the amateur cultural production of citizens, community, schools and volunteers that "speaks to the heart of individual and communal identity" (Holden, 2015: 15) and has more a social and cultural function than a high artistic value. The publicly funded culture is instead considered the artistic production funded by the state as well as the milieu of museums, theatres, dance companies, etc. that are financed by means of public funds. The commercial culture is the for-profit culture composed of different subjects, additionally including the cultural and creative enterprises. These three spheres interact and converge through ecosystem interrelations.

One of the potential criticisms of Holden's approach is that the cultural and creative ecosystem is interpreted in a rather isolated way from its broader territorial and local context (Borin, 2017). Other approaches to cultural ecosystems promote an idea of cultural and creative enterprises as something strictly related to the territory, on the basis of the shared cultural identity. Cultural ecosystems therefore have a strong local component and are created on a "meso" level: they are designed not on the bases of administrative criteria but on the basis of the values and identity the different members are sharing (Bonet & Donato, 2011). Cultural and creative enterprises are part of local ecosystems based on multi-stakeholder collaborations among the different public, private and civic stakeholders of the territory (Borin & Donato, 2015). From this point of view, cultural and creative enterprises contribute together with other local stakeholders to the enhancement of the values of the territory while in the meantime benefiting from the cooperative network on the basis of their shared identity of the territory. According to this stream of research the local identity is strictly linked to the tangible and intangible cultural heritage of the territory that are indeed identified as peculiarity of entrepreneurial ecosystems in the cultural and creative sector (Borin, 2017). The "culture" component in cultural entrepreneurial ecosystems is indeed interpreted not as a favorable attitude towards the development of entrepreneurial activities as in the traditional entrepreneurial ecosystems debate. It is instead considered as the appreciation and identification with a common cultural identity linked to the cultural traditions and cultural heritage typical of the territory; this cultural heritage creates a shared sense of belonging among the different members of the cultural ecosystem and consequently a positive attitude towards different types of activities (including entrepreneurial ones) that enhance or are related to it.

The support that the local cultural ecosystem could grant to cultural and creative enterprises could be manifold. It comes not only in terms of "approval" of or participation in cultural and creative activities, often encouraged by form of governance and cultural policies that attempt to address the sometimes conflicting interests of the different stakeholder groups (O'Brien, 2014), but also comes in terms of provision of financial resources, in-kind donations or volunteering, as advocated both at a European and worldwide level in significant policy documents (EC, 2010; UNESCO-PNUD, 2013). This is most relevant since many firms in the cultural and creative sector base their business model upon the financial support provided at the local level. Moreover, it is argued that this support is particularly needed after the economic and financial crisis further downsized the cultural and creative sector, decreasing both financial support for cultural and creative organizations (both public and private) (Bonet & Donato, 2011) as well as donations and sponsorships (Bertacchini et al, 2011). The ability to correctly interact with the other members of the cultural ecosystem in order to overcome this lack of funding possibilities

> "ACCORDING TO THE DIFFERENT STREAMS OF RESEARCH, THE VARIOUS STAKEHOLDERS OF LOCAL CULTURAL ECOSYSTEM ARE UNITED BY THEIR SHARED COMMON CULTURAL IDENTITY AND VALUES; THEREFORE, CULTURAL AND CREATIVE ENTERPRISES COULD BE CONNECTED TO THEIR LOCAL CULTURAL ECOSYSTEM BY A SHARING OF THOSE VALUES IN ORDER TO ENHANCE THE SUPPORT TO THESE ECOSYSTEMS"

becomes therefore crucial (De Propris, 2013) since it allows development of funding models based on matching diverse sources of financing (Baeck et al, 2017) or the innovation of traditional financial structures (Bakhshi, 2014). Interpreting the values and expectations of the resource providers is also key to granting the necessary financial allocations. Research into funding of cultural organizations highlighted the existence of different categories of criteria leading to financial support for culture and creative industries (Konrad, 2018). Once again, the creation of cultural and identity value for the territory emerged as one of the criteria differentiating donations to cultural and creative organizations from donations to other sectors (such as sports or humanitarian causes) (Barometer Admical/CSA "Corporate patronage in France", 2016; KEA, 2006).

In a nutshell, according to these different streams of research, the various stakeholders of local cultural ecosystem are united by their shared common cultural identity and values; therefore, cultural and creative enterprises could be connected to their local cultural ecosystem by a sharing of those values in order to enhance the support to these ecosystems. Indeed, the support – also financial – granted by the ecosystem to cultural and creative entrepreneurship is often related to expectations of cultural value creation. Value creation seems to be the key consideration for granting the necessary resource allocation. The meaning attributed to this "cultural and identity value" potentially created for the territory by cultural and creative industries is a complex one that could be associated with different approaches, frequently taken from sociological and anthropological sciences (Bochner, 1973; Tajfel & Turner, 1986; Bordieu, 1968; Jenkins, 2004). However, in the ecosystem framework, cultural identity is interpreted as the culture of a territory, and in particular its tangible and intangible cultural heritage (Borin & Donato, 2015).

The theme of resource allocations in cultural ecosystems and its link with cultural value creation and local identity enhancement is however not often investigated. Therefore, it seems interesting to address it in the present research focusing on the two points of view, that of the resource providers in the ecosystem and that of the cultural and creative enterprises. The design and methodology of this research is explained in the following section.

Research design and methodology

In order to investigate the research questions, we implemented an empirical investigation in the Burgundy-Franche-Comté region from June 2016 until March 2017.

The region has been selected for its strong cultural identity that is linked both to its cultural traditions and to its tangible and intangible heritage. Burgundy-Franche-Comté is indeed a region where issues of identity and cohesion of the different stakeholders are of particular importance. This region has a long tradition of wine-making that impacted on built cultural heritage, territorial development, and intangible cultural heritage, thus creating a strong sense of belonging in the citizens and communities. In 2015 the area was inscribed in UNESCO World Heritage Sites List for its "Climats de Vignoble de Bourgogne", with an inscription proposal submitted by an association comprising local authorities, wine-makers, cultural heritage institutions and associations of citizens and communities. Moreover, the area has a variety of current cultural initiatives that are promoted by different types of cultural and creative entrepreneurs, mainly small and medium-size enterprises. These features made Burgundy an interesting first case to investigate within the framework of a broader research project. The research presented in this paper was conceived as a first step of an investigation in different European countries that is currently being undertaken.

A mixed-method approach, involving the sequential collection and analysis of both preliminary quantitative and qualitative data in a single study was considered the most appropriate research method since it allowed integration of the data (Creswell & Clark., 2007), which was considered crucial to better answer the research questions. After a first phase of literature analysis that aimed at an in-depth understanding of the theoretical debate surrounding the research question, the empirical phase consisted of a quantitative investigation followed by a qualitative phase. The quantitative data-collection phase was considered essential in gathering information to more effectively qualify and understand the local ecosystem in which the cultural and creative entrepreneurs were operating. It was considered as a preliminary phase that enabled more precise data collection in the qualitative phase. The decision to carry out a qualitative investigation in the following part of the research was taken on the basis that qualitative research is more appropriate for understanding at a deeper level a general phenomenon and its dynamics (Yin, 2014). During the qualitative research we collected and analyzed data according to the approach conceptualized by Gioia et al (2012). The data collection was carried out through semi-structured interviews based on a flexible research protocol that was amended several times based on informants' responses. The collected data were later coded according to a 1st order (informant-centric) - 2nd order (theory-centric) procedure that lead to the final reorganization of data into main themes. In order to ensure rigor and accuracy, we also analyzed the data through software for content analysis (Nvivo) that helped us to visualize words frequency and distribution and gave further insight into the most relevant concepts that emerged during the interviews.

Each sub-phase was related to a specific research sample as explained in table 1.

Phase of the research	Research methods and sub-phases	Percentages
1	Literature review	
2	Empirical investigation in two sub-phases: 2.1 Quantitative (questionnaire) focusing on the perspective of the operating environment 2.2 Qualitative (semi-structured interviews) focusing on the perspective of the cultural and creative entrepreneurs	*Sub-phase 2.1: 28* respondents (main stakeholders of the territory) *Sub-phase 2.2: 8* interviewees (cultural and creative enterprises of the territory)
3	Data analysis (according to Gioia methodology) and conclusions	

TABLE 1. RESEARCH DESIGN: PHASES OF THE RESEARCH, RESEARCH METHODS AND SUB-PHASES, AND RESEARCH SAMPLE
Source: Authors's own elaboration.

In the first sub-phase, the research aimed at carrying out a preliminary study of the ecosystem in which the cultural and creative enterprises were operating. This sub-phase intended to gather data on the propensity of the different subjects operating in the area to support the cultural and creative sector (through funding, financial donations and other forms of financial and in-kind support) on the basis of cultural values and local cultural identity. It was conceived as a preliminary study and was performed through a questionnaire which, after a testing phase with some potential respondents, was sent via email to approximately 50 organizations among which there were banks, foundations, local authorities and small, medium and large enterprises (not operating in the cultural or creative sector) located in the Burgundy Franche-Comté area. These entities were selected because of their representativeness of the main stakeholders of the local ecosystem of the region and on the basis of their geographical distribution, thus complying with the criteria of variety and representativeness (Patton, 2003). The answers allowed the researchers to have a first overview of the current and potential scenario of the support provided by the local enterprises, public authorities and other stakeholders to the local cultural and creative enterprises. The final sample included 28 respondents. Though restricted, this sample presented significant coverage of the main categories of stakeholders: among the responding organizations, 51% were private enterprises, while the rest belonged to the bank sector, foundations, local authorities and chambers of commerce. Among the enterprise category, 50% were large enterprises, 18.8% small and medium size enterprises and 13.3% were very small companies (with less than 10 employees). The size of the sample was too small to carry out a parametrical analysis, therefore the data were processed and discussed through descriptive statistics.

The second sub-phase instead aimed at understanding the perspective of the cultural entrepreneurs and was carried out according to a qualitative approach. In this sub-phase the sample was more restricted (10 enterprises operating either in the cultural or creative field, in different parts of the region) due to the choice of using qualitative methods as well as due to time and resource limitations. Nonetheless they meet the criteria of diversity and representativeness (Patton, 2003) not only in terms of geographical distribution but also representing a variety of enterprises in both cultural and creative industries (KEA, 2006) operating in the area. The sample included music and video companies, entrepreneurs in theatre and performing arts, circus companies, as well as advertising/cultural-event-organizing companies. Out of 10 institutions, eight agreed to take part in the research, though asking to keep their identity confidential. This part of the research was implemented through semi-structured research interviews based on two main discussion topics. The interviews were carried out mainly face-to-face, lasting from 40 minutes to two hours, and recorded (though ensuring that the identity of the interviewees was kept confidential).

In the third phase, the interviews were transcribed, translated into English and analyzed according to the Gioia methodology (Gioia et al, 2012). These preliminary results were significant in providing potential answers to the main research questions.

Empirical analysis

Territorial ecosystem's perspectives

As mentioned above, the first preliminary quantitative analysis provided the researchers with useful information about the territorial ecosystem of the Burgundy-Franche-Comté region and the criteria and motivations that could lead its main stakeholders to support the development of local cultural and creative entrepreneurship. More specifically, the results of this part gave first insights into the propensity of the ecosystem to financially sustain the cultural and creative enterprises on the basis of the expected values created for the territory and enhancement of its shared local cultural identity.

This quantitative investigation should be conceived as a first overview about the local ecosystem of the region, to pave the way for the qualitative investigation. The research was carried out through a questionnaire, whose questions could be grouped into two main sections. The first section gathered general data on the survey respondents and their current financial support and donations to cultural and creative enterprises. The second section addressed more specifically the motivations leading to the donations/support and their link with the value and identity of the territory. As clarified in the following paragraphs, in this section respondents were asked to evaluate the motivations on the basis of a Likert scale.

The first section of the questionnaire gave a picture of the current support (financial or through other types of donations) provided by the ecosystem to the cultural and creative sector. As emerged in this part, 57.1% of the survey respondents declared providing grant support to the cultural and creative sector (either to non-profit associations in the cultural and creative sector or to cultural and creative entrepreneurial projects, e.g. through crowdfunding platforms). The most frequent support was financial (81.3%), sometimes matched with time/skill or in-kind donations (37.5%). Respondents showed a significant tendency to favor performing arts (50%) and cultural events and festivals (56.3%). Relevant support was also granted to visual arts (37.5%) and cultural heritage (31.3%), whereas education (12.5%), audio-visual and the press sectors (12.5 and 6.3% respectively) were less frequently chosen. In terms of the category and type of supported organizations, a great majority of the participants sustains associations or public cultural institutions. With reference to entrepreneurship, the sample revealed a preference for providing financial support for cooperatives and social enterprises. The location of the cultural and creative enterprises, associations and organizations to which financial support was granted was mainly local (87.5% to organizations in the local territory), whereas donations to organizations operating at the national level are less significant (31.3%). No donations were given to international associations.

As explained in the introduction to this section of the paper, the last section of the questionnaire focused on the motivations to grant financial support and on their link with the concepts of value and identity of the territory. In fact, this section consisted of a list of 10 main motivations (plus a general category "other motivation"): the survey respondents who had declared providing financial support to cultural and creative entities were asked to answer this section and rate each of these motivations on a Likert scale from 1 to 5. These 10 main criteria/motivations were identified on the basis of preparatory talks carried out with representatives of the main stakeholders of the territory and tested with some of them before starting the distribution of the questionnaire. These criteria included: 1) interest for the cultural and creative organization, for its sector of activity; 2) coherence with the program and activities of the donating entity; 3) trust in the people or managers of the organization; 4) fiscal incentives; 5) external communication, branding and image motivations; 6) improvement of the internal communication with and motivation and sense of belonging of the employees; 7) promotion of an initiative of general interest; 8) alignment with the CSR strategy; 9) creation of value for the territory; 10) other motivations (please specify and rate according to a scale 1-5).

The answers regarding the motivations could be categorized into 3 main groups. The first group includes the higher rated motivations. The highest scores in the scale were given to two criteria related to the interest in the specific activities of the supported entity (average rate: 4.2), and to the trust in the people working in the cultural and creative organization or project (average rate: 4.5), thus confirming the preference towards a "personalized" approach to donation and the importance of the relational and social capital. A second group of criteria scored lower but significant rates, such as the criteria related to the need by the supporting organization to sustain entities that were operating for a general interest purpose and the creation of value for the territory (average rate: 4). A third group of criteria includes those with the lowest rates, namely the criteria related to fiscal advantages, communication – either internal (related to objectives of motivation of the employees) or external (promoting the image of the donor, marketing and branding purposes) – or related to specific CSR strategies.

Since understanding the role of the creation of value for the territory in the donation process was a key purpose of this research, further information was requested in relation to the criterion related to the creation of value for the territory. More specifically, the questionnaire respondents were asked to specify what type of value they mean as "value for the territory" (providing three options: social value, economic value and cultural and identity value). Synthetic descriptions were provided on the meaning of the three values in the questionnaire, plus the respondents were asked to further specify what they meant in each criterion.

"CULTURAL VALUES HAD HIGHER AVERAGE SCORES (3.7), SOCIAL VALUE WAS CONSIDERED SLIGHTLY LESS RELEVANT (3.4), WHILE THE ECONOMIC VALUE WAS CONSIDERED THE LEAST IMPORTANT FOR THE TERRITORY (2.28)"

Cultural values had higher average scores (3.7), social value was considered slightly less relevant (3.4), while the economic value was considered the least important for the territory (2.28). The respondents identified as social values mainly the potential of cultural and creative enterprises to create the life quality of the citizens and communities, to contribute to the improvement of the networking and social relations among the population of the territory based on culture and creativity, as well as the creation of public value for its inhabitants through cultural and creative initiatives. Economic value was conceived as the capacity of cultural and creative enterprises to create job opportunities and spill over into the territory. As for cultural value, the respondents wrote that cultural values and cultural identity of the territory need to be protected and preserved. Cultural value was mainly related to the promotion of culture and creativity in the region as linked to the enhancement of its rich cultural heritage as well as the traditions and historical identity of the region. A respondent argued that cultural and creative enterprises and their initiatives could be related to the cultural heritage and characteristics of the territory: they should valorize its history and cultural assets, increasing the sense of belonging to their shared cultural background.

In a nutshell, these results confirm that the creation of cultural value of the territory and enhancement of cultural identity, both referring to the tangible and intangible cultural heritage, are significant criteria for the ecosystem to grant financial support to cultural and creative entrepreneurs. Therefore, the capacity of the cultural and creative entrepreneurs to be aware of and meet these expectations seems essential in granting them the necessary financial support from the stakeholders of their territory.
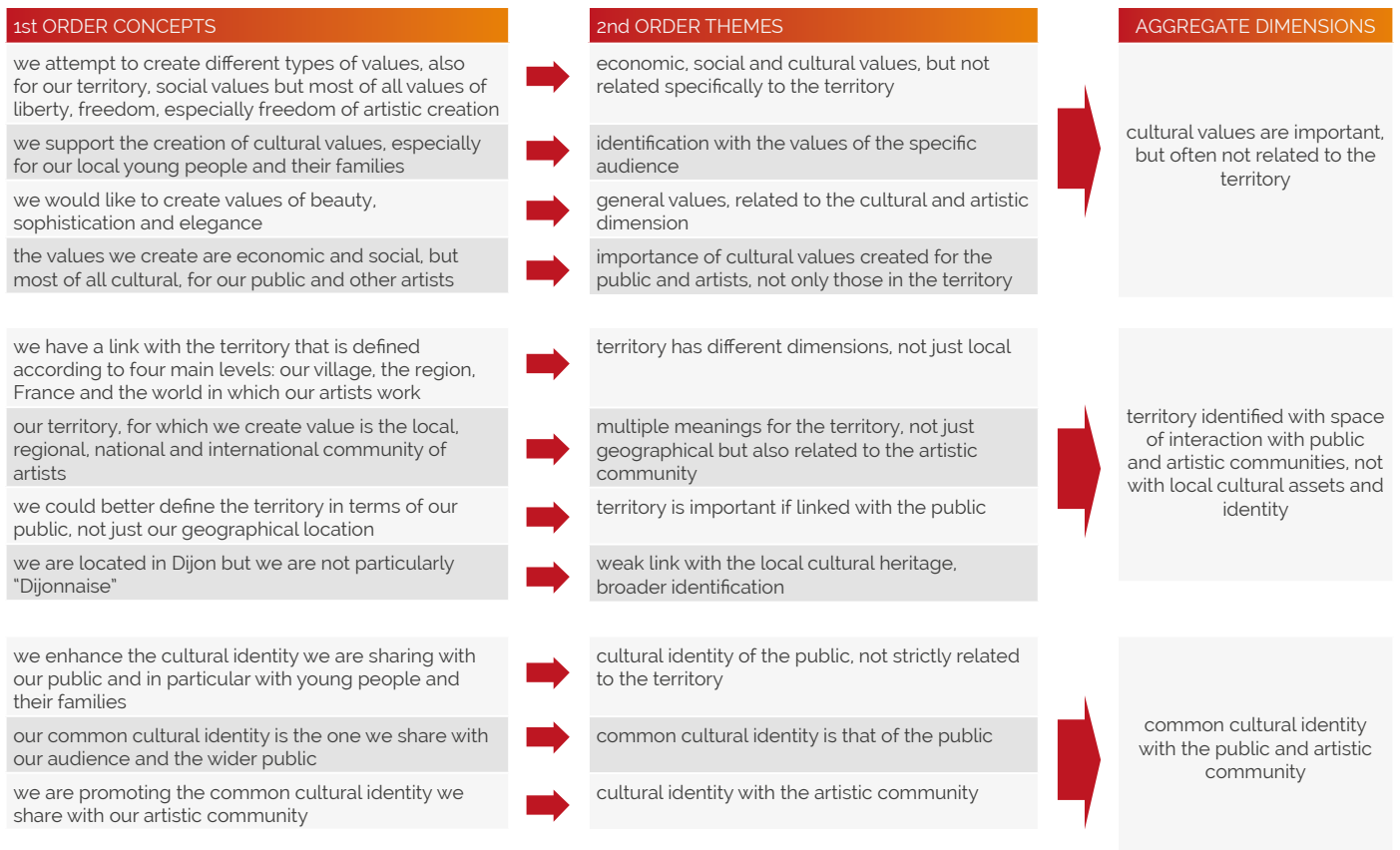
Cultural and creative entrepreneurs and values and cultural identity of the territory

After analyzing the role that cultural values and local cultural identity play in leading the members of the ecosystem to allocate funding to the cultural and creative entrepreneurs, the second part of the research focused on the point of view of the entrepreneurs. This part was implemented through a qualitative analysis that, as specified above, aimed at understanding the role of cultural values and local cultural identities for the entrepreneurs operating in the cultural and creative sector.

Eight semi-structured interviews were carried out with representatives of cultural and creative enterprises of the territory. An interview protocol was implemented based on two main topics: 1) value creation for the territory; 2) enhancement of local cultural identity. During the interviews, corollary topics were addressed, for example collaborations and partnerships the entrepreneurs have implemented with other stakeholders of the cultural ecosystem.

The interviews were carried out face-to-face in French, then transcribed, translated and analyzed according to the Gioia methodology for inductive qualitative analysis (Gioia et al, 2012), classifying the responses according to 1st order concepts (that include many verbatim and represent the informant perspective), then in 2nd order themes (researcher-centric) and subsequently presenting aggregate dimensions.

With reference to the first topic (creation of value for the territory), the interviewees showed substantial agreement on the fact that they are attempting to create values, that are social and economic but mainly cultural values. However, they seem to describe values that are rather general artistic or cultural values linking them frequently with their public rather than their territory. As emerging in the 1st order analysis, the recurrent concepts were artistic values. For instance, an interviewee argued they promote multiple types of values, more specifically social values (related to living together and sharing experiences), but also values such as liberty and freedom of artistic creation. Others underlined the importance of creating emotions through the various art forms for their public. An entrepreneur in the domain of visual arts, said that his focus was on creating "beauty", sophistication and elegance, while other interviewees operating in the cultural education domain focus on values related to the involvement of families and young members of the public in performing arts productions. For others, the idea of creation of value is related to the possibility of supporting the development of artists or to use performing arts to address social problems. From a 2nd order perspective, these responses indicate that the cultural value is important and frequently mentioned, along with social and economic value, but that it is identified with more general values related to the public or artistic community. From an aggregated dimension, considered very important, the cultural value is not strictly cultural value for the territory, but rather cultural value for the public and the artistic community.

1st ORDER CONCEPTS	2nd ORDER THEMES	AGGREGATE DIMENSIONS
we attempt to create different types of values, also for our territory, social values but most of all values of liberty, freedom, especially freedom of artistic creation	economic, social and cultural values, but not related specifically to the territory	cultural values are important, but often not related to the territory
we support the creation of cultural values, especially for our local young people and their families	identification with the values of the specific audience	
we would like to create values of beauty, sophistication and elegance	general values, related to the cultural and artistic dimension	
the values we create are economic and social, but most of all cultural, for our public and other artists	importance of cultural values created for the public and artists, not only those in the territory	
we have a link with the territory that is defined according to four main levels: our village, the region, France and the world in which our artists work	territory has different dimensions, not just local	territory identified with space of interaction with public and artistic communities, not with local cultural assets and identity
our territory, for which we create value is the local, regional, national and international community of artists	multiple meanings for the territory, not just geographical but also related to the artistic community	
we could better define the territory in terms of our public, not just our geographical location	territory is important if linked with the public	
we are located in Dijon but we are not particularly "Dijonnaise"	weak link with the local cultural heritage, broader identification	
we enhance the cultural identity we are sharing with our public and in particular with young people and their families	cultural identity of the public, not strictly related to the territory	common cultural identity with the public and artistic community
our common cultural identity is the one we share with our audience and the wider public	common cultural identity is that of the public	
we are promoting the common cultural identity we share with our artistic community	cultural identity with the artistic community	

FIGURE 1. DATA STRUCTURE: ENTREPRENEURS' PERSPECTIVES ON VALUE CREATION FOR THE TERRITORY AND LOCAL CULTURAL IDENTITY

Source: Authors's own elaboration.

When addressing this first theme, the interviewers had also the opportunity to better understand what the entrepreneurs intended when talking about the territory. An additional dimension highlighted in the 1st level analysis indeed underlined that they considered this aspect as having multiple dimensions. As argued by one of the interviewees, "the territory could be defined according to four main levels: our village and the surrounding communities, the region in which we are located, and the third one is France, our nation. There is a fourth level that is the world, in which our artists work". Another interviewee said that he was talking about "the territory with which we interact [which] is the local, regional, national community of artists". Another argued that he could better define their territory in terms of their public, not merely in terms of geographical location. As a geographical space, the territory can provide opportunities for interaction with the public on the basis of artistic interest. The majority of interviewees declared that they often cooperate with different local authorities within the territory. In many cases these collaborations are established mainly with instrumental aims, as a way to secure public funding, to access public grants and other types of contributions or for logistic reasons. However, the link with the geographical identity of the territory is weak: as argued by one interviewee, though his institution was located in Dijon, they were not considered particularly "Dijonnaise" and they aimed at creating performances and events involving a larger public, with whom they shared a connection on an artistic level. From a 2nd order perspective, these results could be interpreted as proof that the local territory was often interpreted as a space of interaction with the public rather than as a space to express identity. The entrepreneurs seem to conceive the territory not just as their local geographical space but as a broader space not strictly linked with the cultural assets and identity of the territory.

This perspective was further reinforced by the analysis of the responses to the second discussion topic, related to enhancement of local cultural identity. The interviewees declared that they are enhancing the cultural identity they share with their public and artistic community rather than the identity linked to their territory and its particular tangible and intangible cultural heritage. If we consider this from a 2nd order perspective, the enhancement of local cultural identity seems weak, and is opposed to the enhancement of a broader identity dimension, those of the public and the scientific community, that emerged also during the previous discussion. The shared identity is not with the other members of the local ecosystems but the one shared with the public and other artists.

"THERE IS A MISALIGNMENT BETWEEN THE PERSPECTIVE OF THE RESOURCE ALLOCATORS OF THE LOCAL ECOSYSTEMS AND THAT OF THE LOCAL ENTREPRENEURS IN THE CULTURAL AND CREATIVE SECTOR IN THE IMPORTANCE ATTRIBUTED TO THE CREATION OF VALUE FOR THE TERRITORY AND THE ENHANCEMENT OF LOCAL CULTURAL IDENTITY"

Discussion

The results of the empirical analysis could be interpreted as first indications towards understanding whether the creation of value for the territory and enhancement of local cultural identity could really be at the cornerstone of the allocation of financial resources to cultural and creative entrepreneurs.

The preliminary quantitative analysis seems to confirm this idea in the ecosystem of the Burgundy-Franche-Comté region. First of all, the members of the local ecosystem declared that they donate to the cultural and creative sector, preferring mainly organizations located in the local territory (87.5% of the sample) and basically giving very limited support to national or international organizations, thus confirming the propensity to act as a member of the local cultural ecosystems. This confirms an interest in financially supporting the local cultural and creative sector, therefore the "local vocation" in allocating financial resources. The data collected in the following part of the questionnaire indicate that the creation of value for the territory are among the most important criteria leading to financial resource allocation, although less important than personal connections and trust in the specific organizations. The creation of value is interpreted mainly as cultural value, more specifically the enhancement of the cultural identity and tangible and intangible cultural heritage of the territory.

In short, these results indicate that the creation of cultural value for the territory and the enhancement of its local cultural identity are significant in resource allocation by the members of the local ecosystems. However, the qualitative analysis focusing on the point of view of the entrepreneurs underlined a different importance attributed to these two concepts. As highlighted during the interviews, the main goal of cultural and creative entrepreneurs is to gain excellence and innovation in their domains and with reference to their audiences: the creation of value is important but it is not strictly related to the territory. Cultural and creative entrepreneurs focus on artistic creation, and their sense of belonging is related to the location of their public and artistic community, with whom they share a common cultural identity that does not necessarily coincide with that at regional or local level. When they talked about identity and territory they often refer to an ideological proximity based on artistic and cultural aspects that could or could not match the geographical location and that just by chance coincide with the traditions, cultural heritage and the cultural identity as defined by the other members of the ecosystem. Thus the creation and enhancement of local cultural identities and values could just partially be a driver to unite with the other members of a territorial ecosystem, and appears to be less strong than project-based cooperation, or used instrumentally to secure funding.

In conclusion, there is a misalignment between the perspective of the resource allocators of the local ecosystems and that of the local entrepreneurs in the cultural and creative sector in the importance attributed to the creation of value for the territory and the enhancement of local cultural identity.

Conclusions

This paper aimed at investigating if the creation of cultural value for the territory and the enhancement of its local cultural identity could be core consideration in the allocation of financial support to local cultural and creative enterprises. In order to address this main research question, research was implemented, including both a theoretical and an empirical component.

The theoretical analysis explored the various scientific contributions on the relation between cultural and creative enterprises and their territory, focusing in particular on the emergence of the concept of entrepreneurial ecosystems and the peculiarities of cultural entrepreneurial ecosystems. The sharing of strong common cultural identity and values, mainly related to the tangible and intangible cultural identity of the territory, was considered a unifying force for the members of the cultural ecosystems as well as one of the main criteria in its design and implementation. It has also been considered as one of the expectations of the resource providers when allocating financial support to specific members of the ecosystems.

The empirical research combined quantitative analysis with qualitative analysis, and could be considered as a preliminary investigation of the topic. The research was carried out in the Burgundy-Franche-Comté region, and focused on the point of

view of the resource providers in the local ecosystem (using a quantitative research method) and on that of the cultural and creative enterprises of the area (qualitative research method).

The first analysis confirmed that the creation of cultural values for the territory and the enhancement of local cultural identity could indeed be crucial for financial resource allocation to cultural and creative enterprises by the main stakeholders of the local cultural ecosystem. However, the qualitative analysis highlighted that the local entrepreneurs in the cultural and creative sector attach significant importance to the creation of value and enhancement of common cultural identity, but they do not link them with the local territory and its intangible and tangible cultural heritage. They instead tend to pursue value creation for their public and artistic communities that are not automatically identified with those in the territory or linked to its cultural assets.

Hence, there is a misalignment between the expectations of the resource providers and the objectives of the cultural and creative entrepreneurs in the Burgundy-Franche-Comté region. This misalignment could potentially lead to issues in the allocation of resources in the local ecosystems. In summary, these preliminary results indicate that creation of value for the territory and the enhancement of its local cultural identity could not be key considerations in resource allocation for cultural ecosystems to cultural and creative entrepreneurs, because they are not specifically pursued by the entrepreneurs themselves who do not perceive such a strong identity link with their region.

Though related to a restricted research sample (both in terms of geographical distribution and in terms of number of participants), the research could be considered interesting as a preliminary reflection that can contribute to academic debate and bring thought-provoking insights for professionals and policymakers.

In terms of contribution to the academic literature, these results could not only encourage reflection on the criteria for resource allocation to cultural and creative enterprises in cultural ecosystems but also stimulate investigations on other research topics. In particular, the results could lead to further reflections related to the unifying components for the design and implementation of local cultural ecosystems, since they underline that one of the most important elements identified so far (local cultural identity, in particular related to the local cultural heritage) is not a focal priority for some members of these ecosystems (i.e. the local entrepreneurs in the cultural and creative sector). This aspect could also stimulate reflection by professionals in the cultural and creative sector, leading them to consider the criteria that link them with the territory and their local cultural ecosystem and prompt them to establish partnerships and seek financial support for other members. In terms of policy development, the research could encourage further exploration of the significance of the different criteria for local cultural ecosystem implementation and their relation to the promotion of entrepreneurship in the cultural and creative sector.

These results should however be considered as preliminary insights that need to be verified in further research projects, due to the limitations both in the specific geographical dimension of the investigation (the Burgundy-Franche-Comté area), in the restricted research sample and in the specific characteristics of the selected area. Future developments of this research could include exploring these topics in other geographical areas, possibly in different countries in order to be able to develop international comparative perspectives and better address and understand these issues at a broader level.

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Italian university collections: managing the artistic heritage of the university's ivory tower

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ABSTRACT

The management of university museums and collections has been an issue for decades as they have played a crucial role in supporting the three missions of the higher education system: research, teaching and making academia's resources available for public use. In this paper, we focus on the Italian case, where the enhancement, management and accessibility of university collections are all part of the evaluation system for universities. Our aim in this work is to propose a reconnaissance of university art collections in Italy and investigate the three managerial challenges defined by the Council of Europe: accessibility, financial sustainability and communication of university collections. The findings show that Italian universities hold an enormous cultural heritage, mainly undervalued, both in terms of number of artworks and in terms of the artworks' economic value. In addition, Italian managerial approaches show significant critical issues regarding the three managerial challenges.

Keywords:

Cultural management

University collection

University museum

Artistic heritage

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Introduction

The word "university" comes from the Latin *universitas*, "the whole," or in late Latin, "society, guild", derived from *universus*[1]. The term suggests that universities should be places of culture and learning, but more importantly, the wholeness of a university – its societal role – should include wide public accessibility. Only in the last decades have universities begun to reflect that meaning, abandoning their metaphorically inaccessible ivory towers (Tirrell, 2000) to become more accountable to their various stakeholders, demonstrating their impact on society (Trencher et al, 2013). In this changing environment, the role of university collections is strategic for not only teaching and research but also disseminating knowledge into society (also known as a university's *3rd mission*). This paper contributes to the international topic of recognising and managing university collections because an important part of Italian artistic heritage – among the largest and richest in the world – belongs to Italian universities, which must protect, enhance and disseminate the value of their artworks. For these reasons, Italy is an interesting case for the management of artistic heritage part of university collections.

This article is structured in four sections. The first section briefly outlines the history of how universities have formed art collections, before detailing the contributions of artistic heritage towards the 3rd mission of universities. These contributions are the main challenges to better management of art collections. The second section situates the Italian case study, describing the state of the art of artistic heritage management in the Italian higher education system. The third section shows the findings of a survey on the artistic heritage of Italian universities, offering a reconnaissance of university art collections and investigating the three managerial challenges faced by universities: accessibility, financial sustainability and communication. The last section highlights the main problems that Italian universities are experiencing in the management of art collections, proposing some solutions. Therefore, the paper not only contributes to the international literature on the topic of university collections but also provides useful indicators for the difficult task of managing a university's artistic heritage efficiently and effectively.

University collections and the 3rd mission

Genesis and organisation of university collections

Universities hold a cultural heritage ancient in origin and historically embodied, with a strategic role in research and teaching (Murphy, 2003). For older universities, the significance and scale of their collections have become a symbol of their role and prestige in national and international cultural scenes. Newer universities are making art collections of their own and developing them as a symbol of their entry into the establishment (Kelly, 2001). The scope of each collection differs, from teaching materials and research instruments to the actual artefacts and antiquities. Despite the fact that scientific collections dominate European academic debates (Giacobini, 2010; Pugnaloni, 2003; Kelly, 2001; Capanna, Malerba & Vomero, 2011) the heritage belonging to universities includes paintings, documents, sculptures and decorative objects. In accordance with Hamilton's (1995) model, the multitude of items that belong to universities can be grouped into four main categories:

• ceremonial objects such as maces and furniture;
• commemorative objects such as plaques, portraits and artworks given in memoriam;
• decorative objects such as artworks acquired to hang in the university's public or private spaces;
• didactic objects such as artworks, artefacts or natural history materials acquired for research demonstrations and teaching.

University collections have evolved over time and not always due to acquisitions – e.g. scientific collections beginning as departmental materials (Bragança Gil, 2002). In the case of artistic heritage, the collection formation follows a disconnected route, being slowly enriched through the acquisition of different works over time. External entities might donate their private collections, and the universities might develop collections through an ongoing series of gifts and loans (Kelly, 2001).

Although the academic debate has traditionally associated university collections with university museums, the two linked terms are not interchangeable. Collections are part of the tangible heritage that belongs to universities, while museums are only one venue through which universities display and manage their assets.

University collections are organised under various arrangements, which can be grouped into three main profiles:

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1 As defined by the Oxford English Dictionary, available online at: http://www.oed.com/.

1) Departmental collections or "laboratory collections" integral to the school, faculty or department. These collections are not always perceived as a core activity in a university's strategic plan. They are mainly used for teaching purposes, often lack an institutional identity,and are not necessarily known or accessible to the general public (Giacobini, 2010;). As teaching and research priorities change over time, the perceived value of the collection, among academics and students, will fluctuate, leading to instability between use and preservation (Hamilton, 1995).

2) University museums with clearer institutional identities that are still part of the university's wider administrative structure (King, 1980). The operational models of this profile are more structured than those of the first profile, and the models usually include dedicated personnel who have day-to-day responsibilities and disclosure requirements. The museums are still financially dependent on their parent organisations (Klamer, 1996), but the role of the collection is different from that of the first profile. The first profile is an internal academic resource, whereas the second is open to the public and has additional civic responsibility to help produce and disseminate knowledge (Giacobini, 2010). Museums, if truly accessible, become effective: the university can communicate to the wider world while serving their educational mission.

3) The network of an independent monumental complex structured within a museum system. This system aims to promote the creation of museum centres by streamlining resources and sharing activities. Different museums are coordinated from an "umbrella entity" (museum coordination centre) which promotes consistent and profitable cooperation, providing an opportunity to focus on the university's heritage resources while promoting alliances and effective communication with the stakeholders.

Despite the potential of university museums, only in the last 20 years has there been a growing concern over their conditions, resources and safety, as well as the general future of their collections. The formal recognition of university collections by the International Council of Museums only occurred in 2001 with the foundation of the University Museum and Collections Alliance (UMAC). One year later, UNIVERSEUM was created – a European network with the aim to facilitate university heritage and to define and interpret cultural identity.

An international alliance was necessary after the crisis that university museums underwent in the 1980s due to profound changes in their management, the reduction of public funding and the rise of different research interests (Warhust, 1986; Willet, 1986, Stansbury, 2003). UMAC began with the aim to provide a forum to identify partnership opportunities; enhance access to the collections; formulate policies to assist curators, managers and other stakeholders; and, when requested, advise university management (Bragança Gil, 2002). The Council of Europe (2005) went further, putting into effect a series of recommendations (Rec 13/2005)[2], on the governance and management of university heritage, to overcome the ongoing difficulties and to provide international standards.

Support of cultural heritage for universities' 3rd mission

In the last few decades, universities have worked to change the perception of their organisations: from inaccessible ivory towers to places of culture and learning widely accessible to the public (Tirrell, 2000). Within this redefinition of the higher education system, universities are required to become more accountable to their various stakeholders and to demonstrate their impact on society (Trencher et al, 2013). In this changing environment, university collections and museums find themselves at a crossroads when fulfilling all three missions: responding to educational functions and departmental requirements while being custodians of the national heritage, a vital space for the wider public (Weber, 2012).

Indeed, besides the two traditional university missions – teaching and research – the 3rd mission has provoked debate. A university's 3rd mission is a concept born in the United States in the 1960s. It supports the two main missions of the higher education system – the production and transmission of knowledge – by making available the resources of the academic institution for public benefit; it highlights the complex economic and social activities that universities institute to transfer academic knowledge to the economy, territory and civil society. Third mission activities are therefore concerned with the generation, use, application and exploitation of knowledge and other university capabilities beyond the academic environment. In other words, the 3rd mission facilitates interaction between universities and the rest of society (Boffo & Moscati, 2015; Laredo, 2007). This interaction spans three areas: technology transfer, continuous education and public engagement.

Technology transfer is based on entrepreneurial logic and a functional integration between university research, the state and various firms (Etzkowitz et al, 2000). Thus, a logic of service to the community prevails. Continuous education is the development of university activities of a cultural, social, educational

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2 The 2013 UMAC Resolution followed this, with special attention paid to evaluation guidelines for eventual disposition and protection.

"THE APPROACH UNIVERSITIES FOLLOW TO MANAGE AND ORGANISE THEIR ARTISTIC COLLECTIONS IS CRUCIAL TO ACHIEVE THE 3RD MISSION'S GOALS, IN PARTICULAR THOSE RELATED TO PUBLIC ENGAGEMENT"

or civil content capable of enhancing and multiplying collective resources (Binetti & Cinque, 2015). Public engagement activities largely concern cultural and scientific communication policies (Scamuzzi & De Bortoli, 2013), including the management of cultural assets, the organisation of cultural events, and the dissemination of scientific knowledge. In this context, the higher education system must make its cultural and artistic heritage available and accessible, open to the public and embedded within the territory.

The approach universities follow to manage and organise their artistic collections is crucial to achieve the 3rd mission's goals, in particular those related to public engagement.

Building good practices through three management guidelines

To encourage good practices for artistic heritage management, the Council of Europe (Rec 13/2005) recommended three guidelines: accessibility, financial sustainability and clear communication to stakeholders. Accessibility means that university museums are not only custodians of heritage but also venues to encourage public accessibility, with reasonable opening hours and lifelong learning opportunities for academia and the public. Accessibility can be established through appropriate governance, management and organisational choices. The goal of financial sustainability is to protect the university collections through the diversification of revenue streams, the provision of dedicated funds in the university budget and an increase in additional funding from external private sources. Remaining independent from parent institutions while maintaining accessible prices is important for universities' artistic heritage management. Universities should be encouraged to use appropriate communication systems, raising public awareness of their unique heritage and making their goals and values clear.

Although the recommendations were sufficiently general to embrace the variety of heritage collections (scientific, artistic, archaeological and demo-anthropological) at universities, the main discussion refers to the scientific collections.

Considering that cultural heritage is subject to national legislation, the guidelines – created as tools at the European level – do not consider national peculiarities and contingent problems. The Council

of Europe recommendations have already identified this limit: "In some countries, higher education legislation may contain provisions that are also relevant to university heritage, but there is little or no synergy between these two [universities and cultural categories of laws]" (Rec 13/2005: 27).

The Italian scenario

Italian cultural heritage is widespread, differentiated and strongly ingrained within the history of the territory (Settis, 2005; Donato & Gilli, 2011). Italian university heritage reflects this scenario. The Italian higher education system is among the oldest in the world; its collections and museums represent an important but submerged part of Italian cultural heritage, being undervalued and still poorly studied in all their complexities (Corradini & Campanella, 2013; Martino, 2014; Martino & Lombardi, 2014). Although university collections represent a relevant dimension in Italian heritage management, the debate on their role and function started late (Capanna, Malerba & Vomero, 2011). The first attempt to discuss this topic occurred in 1999 with the Conference of Italian University Chancellors (CRUI). The CRUI decided to examine the situation of Italian university museums, to assess their problems and to formulate proposals for their protection, enhancement, use and promotion. The conference committee comprised representatives of almost all Italian universities. The conference goals were to map the scientific university museums and collections (Favaretto, 2005) and to define the standards for cataloguing technical-scientific assets within the framework of a national cataloguing system. This committee was dissolved in 2002, and its work has covered only part of the cultural heritage and scientific collections of Italian universities. Nevertheless, it was an important initiative for reflection on this topic.

Increasing interest in the cultural heritage of Italian universities correlates with the National Agency for the Evaluation of the University and Research System (ANVUR, *Agenzia Nazionale per la Valutazione del Sistema Universitario e della Ricerca*) introducing the 3rd mission into the mechanisms to evaluate universities. Founded in 2006 to achieve quality certification for the Italian university system, ANVUR has introduced evaluation parameters for the quality of teaching, research and the 3rd mission of each university. Thus, ANVUR (2012) has placed

the management of university collections among 3rd mission activities capable of producing positive results outside university communities. Additionally, ANVUR has asked Italian universities to perform a self-assessment process to determine the existence of museums, the management of cultural heritage and historical buildings and the presence of cultural activities that involve the non-academic public. In this framework, the role of accessibility is key to obtain a positive evaluation. Accessibility requires organization, services, communication and dedicated resources (funds and personnel) to be financially sustainable. This is in line with the recommendations of the Council of Europe (Rec 13/2005).

State of the art

Over the last two decades, the challenges the Italian higher education system face with regard to university heritage management led to a wide debate. The two main problems involve mapping assets, sometimes unknown, even to the university itself, and highlighting the characteristics and managerial issues related to the enhancement and communication of heritage. Since 2012, many projects have begun responding to these issues – e.g. the Portal of Italian University Museums (POMUI), based on research undertaken at the University of Modena and Reggio (UNIMORE). Twelve universities, coordinated by UNIMORE, have monitored their scientific collections for a project directly financed by the Italian Ministry of Education, Universities and Research to create a real and virtual network (Corradini, 2016). The main objectives of the project's first phase were as follows (Corradini & Campanella 2013):

· to make an inventory of the most significant findings;
· to represent the main themes to which the network has devoted attention: the regional landscape and the biographies of important teachers for the history of the evolution of scientific instruments, and
· to create a website to raise awareness and to promote their scientific heritage.

The project has evolved to develop educational programmes dedicated to schools that aim to disseminate scientific culture (Corradini, 2017).

Another project, conducted by the Sapienza University of Rome, examined secondary data and analysed 198 university museums and 44 university collections to determine the general profile of each museum and collection in reference to the main features: name, scientific field, presence on the Internet and possible affiliation with a central coordinating structure (Martino, 2016). The research shows a very complex system of collections and museums, distributed throughout the Italian territory; 80% of them are scientific and only 20% are definable as art collections (largely affiliated with an internal coordination structure). The universities with the most museums and collections have a formal autonomous coordination centre organised as a specific business unit with the primary aims to obtain dedicated funds, manage their assets strategically, maintain an autonomous perspective and promote internal synergies (Giacobini, 2010; Martino, 2016). The organisational model clearly relates to the economic sustainability of the university collection and museum system. Ultimately, although ANVUR values the university's 3rd mission and its cultural activities, the funding system of Italian public universities does not provide any dedicated transfer of money for 3rd mission activities. Italian universities have to self-finance public engagement activities or find new revenue streams.

An exploratory study of Italian universities' artistic heritage

In this paper, we focus on university art collections in Italy. Other studies that present this topic refer specifically to scientific museums and outline an initial map of this type of university heritage (CRUI, 2000; Corradini, 2017). Furthermore, these studies show different estimates and quantifications, providing no clear idea of how the universities' heritage is relevant to the art collections and museums. Therefore, there is an increasing need to explore 1) university art collections – i.e. the number of artworks and their economic value, as well as 2) current management approaches to this heritage, identifying strengths and weaknesses while suggesting suitable solutions. The second issue is significant to evaluate universities in their entire relationship with the public.

Research design and methodology

For this study, university collections concern not only real museums but also minor exhibition structures that do not necessarily have a systematic order or continuous public access. Hence, the operational model and mission of minor exhibition structures are only partly analogous to those of a real museum. We also consider as "artistic heritage" the following items: collections and archives of art and artists; as well as ancient, medieval, modern and contemporary

visual artworks – e.g. paintings, sculptures, drawings, engravings, photographs, designs, and video art. Excluded are properties, furnishings, libraries, ethnographic museums, museums of natural history, scientific and technical equipment, and everything else that does not fit into the aforementioned categories.

Taking into consideration the purpose of this paper, which is to map the artistic heritage of Italian universities and to investigate the management of university collections, the research team has conducted an empirical analysis through a survey questionnaire. The questionnaire was developed in collaboration with the students of the master's programme in Economics and Management of the Arts and Cultural Heritage at the Sole 24 Ore Business School. The questionnaire defined three macro-areas of investigation:

1. *The collection of general information about the university*: whether it is public or private, the number of students (which indicates its dimension), the geographical area (northern, central or southern Italy), and the founding year. These characteristics were used to check for any potential correlations and to determine different approaches to the management of university collections.

2. *Artistic heritage, quantifying the number and value of artistic assets and classifying them in four historical periods*: ancient (before the 4th century), medieval (4th-14th century), modern (15th-mid-19th century) and contemporary (after the mid-19th century) art. This area also defined the type of artistic assets studied: paintings, drawings, sculptures, photographs, items of fashion or design, archaeological finds or others (not specified). Additional data in this area had been directly collected from university websites and information in the main disciplinary inventories, such as UMAC or UNIVERSEUM[3].

3. *Managerial choices made for some critical challenges among university collections*. Three topics from the Council of Europe recommendations (Rec 13/2005) were investigated: 1) a university's ability to make its artistic heritage available, 2) the financial sustainability of the management of the university collections, and 3) the external communication and promotion of the university collections.

Table 1 shows the Council of Europe recommendations (Rec 13/2005) that underline these three macro-areas of investigation and how the questionnaire addresses the issues.

In a subsequent phase, additional information about managerial issues were collected through direct contact with the universities. The questionnaire was sent by email to all Italian universities (N = 71). All recipients of the questionnaire were identified as the museum services manager. However, it was not always easy to identify a possible respondent. In many cases, prior to emailing the questionnaire to the universities, it was necessary to contact the university to identify the most suitable person to provide answers. Responses were collected over a four-month period (September-December 2015).

3 See http://publicus.culture.hu-berlin.de/umac/, or http://universeum.it, respectively.

Topic	Council of Europe recommendations	Questionnaire
Accessibility	"21. As far as is compatible with the main missions of the university and with international and national standards of ethical practice, universities should be encouraged to make their heritage accessible to members of the academic community and/or the general public, as appropriate". "22. (…) [I]nstitutions should be encouraged to make every effort to achieve a reasonable balance between heritage conservation needs, the needs of research and teaching and the desirability of providing wide access for the general public". "23. Institutions should be encouraged to give access to their university heritage for members of the general public at affordable prices and within reasonable opening hours".	*How can you benefit from the university's artistic heritage?* In no way / Archives reserved for researchers / Archives with consultations open to the public / Temporary exhibitions / Permanent exhibitions *What are the days and hours open to the public?*
Financial sustainability	"17. (…) The institutions should in their turn be encouraged to make provision for the financing of their heritage policies within their own budget, whether publicly or privately funded, and seek to obtain additional funding from external sources". "18. Higher education institutions and bodies should be encouraged to provide and maintain suitable physical accommodation for their heritage and to provide balanced and reasonable funding for its protection and enhancement". "19. To the extent that the upkeep and protection of university heritage is financed through the general university budget rather than through earmarked provisions from public or other sources, higher education institutions should be encouraged to set up the budget in such a way as to make it possible to identify the appropriations for heritage purposes". "20. Where required, institutions should be encouraged to seek supplementary external funds to enhance their heritage and implement their heritage policies".	*Do you usually lend artworks to external subjects?* No / Yes, mostly free of charge / Yes, mostly at a set price *Which of these services are present?* Museum services (teaching, guided tours, ticket office) / Shop / Guestroom / Restaurant or bar / Other (specify) *For each service, please specify who manages it.* Not applicable / University / External manager *How does the financing of artistic heritage management take place? (Specify a percentage for each source)* University's own resources (%) / Fundraising and private donations (%) / Ticket sales (%) / Other (specify) (%)
Communication	"6. (…) [I]nstitutions could make explicit their understanding, preservation and enhancement of their heritage and the goals for its conservation and for raising awareness of it, as well as specify the structure, instruments and means with which the institution intends to implement these policies, including its decision-making structures and a clear planning process". "12. Higher education institutions should be encouraged to make their goals and policies for the university heritage explicit, for example through the adoption of a heritage charter for the institution or a specific heritage plan". "25. As far as possible and in accordance with their general heritage policies, universities should be encouraged to take appropriate measures and develop methods for the promotion of the value, nature and interest of this heritage today".	*How are activities and services related to artistic heritage communicated externally?* In no way / Ad hoc website / University website *Are activities and services communicated externally through social media?* Yes / No

TABLE 1. MANAGERIAL TOPICS FOR THE UNIVERSITY COLLECTIONS
Source: Authors's own elaboration.

Results

Description of the sample

At the end of the four-month period, we collected 43 questionnaires from 71 universities (60.5%). Some universities said that they did not have an art collection (27.9%). For the aims of this research, we excluded these universities from the sample. Therefore, we focused on the 31 responding universities that have an art collection (72.1%). Most of these universities are located in northern Italy (48.4%); some are central (38.7%), and a few are southern (12.9%).

The sample has an average of 27,700 students per university, but with a high standard deviation (21,400 students). Nevertheless, we can classify universities according to three groups: "small" (<15,000 students), "medium" (15,000-30,000 students) and "large" (30,000 students or more). In our sample, a 25.8% of universities are small; a 41.9% are medium, and a 32.3% are large.

Table 2 shows our sample, highlighting each university's founding year, geographical location, dimensions (the number of students in the academic year 2014-2015), and public or private status.

University	Founding year	Location	Dimension	Private or public
Sapienza University of Rome	1303	central	100,020	public
University of Bologna	1088	northern	76,840	public
University of Milan (Apice)	1924	northern	61,119	public
University of Florence	1321	central	49,897	public
University of Catania	1434	southern	49,621	public
University of Pisa	1343	central	45,001	public
University of Palermo	1805	southern	42,438	public
Polytechnic of Milan	1863	northern	41,280	public
Polytechnic of Turin	1859	northern	30,853	public
Bicocca University of Milan	1998	northern	30,257	public
University of Chieti-Pescara	1965	central	27,533	public
University of Cagliari	1620	southern	26,439	public
University of L'Aquila	1596	central	23,926	public
University of Parma	962	northern	23,320	public
University of Perugia	1308	central	22,327	public
University of Pavia	1361	northern	21,470	public
University of Venice	1868	northern	19,210	public
University of Salento	1955	southern	18,000	public
University of Siena	1240	central	15,676	public
University of Ferrara	1391	northern	15,634	public
University of Trieste	1924	northern	15,386	public
University of Udine	1978	northern	15,182	public
University of Trieste	1877	northern	14,750	public
University of Urbino	1506	central	14,136	public
Bocconi University of Milan	1902	northern	13,137	private
University of Macerata	1290	central	9,623	public
University of Varese-Como	1998	northern	9,144	public
University of Cassino	1979	central	8,554	public
University of Tuscia, Rieti	1979	central	7,749	public
University of Molise	1982	central	7,237	public
IUAV of Venice	1962	northern	4,379	private

TABLE 2. CHARACTERISTICS OF THE SAMPLE
Source: Authors's own elaboration.

Profile of Italian universities' artistic heritage

The second section of the questionnaire showed that Italian universities owned more than 12 million artworks overall; the value of these works is roughly 356 million euros. These numbers give an idea of the relevance of Italian universities' heritage and therefore of the importance of managing these artistic assets efficaciously. However, the amount is probably strongly underestimated. Indeed, the universities have provided this amount from their inventories. From the interviews carried out with collection staff, two problems emerged in relation to the values registered in the inventories. One critical issue was how to determine correctly the value of the artworks. This is difficult because universities do not have the financial resources to obtain an expert report/evaluation. Thus, many artworks are inventoried only with a symbolic value – e.g. 1 euro. The other critical issue is linked to archival accuracy. In Italy, with the donation of an entire archive collection, it is possible to record the collection as a *unique corpus* (as a single item) without taking into account the number of individual units and their singularised values. This latter issue can be overcome when items are not only listed in an internal index but also catalogued and counted according to the number of pieces.

This archival accuracy problem is reflected in the data collected through our questionnaire. Only 51.6% of the universities sampled listed their artworks in an internal index (catalogue), whereas 35.5% only had an inventory and 12.9% had neither an inventory nor a catalogue. Moreover, although an internal index may accurately list the number of artworks, it does not mean that a clear financial estimation of the collection has been completed.

Considering that the sample mostly comprised public universities, their university collections are part of the public cultural heritage, though only partially known for fair value and content. The correct evaluation of artworks could be important for the universities, and in general for the public cultural system, for at least three reasons:

1) The fair representation of the assets' value in the university's financial statements. To carry out any analysis of the financial statement data, it is necessary that assets are correctly evaluated.

2) Conservation and awareness. To allocate the correct financial resources for the conservation of artworks, it is fundamental to know their exact value.

3) Communication and dissemination. Knowing the correct value of artworks is also important in terms of transparency towards external stakeholders. Accountability is in fact one of the most important issues for artistic heritage, which must be communicated and disseminated externally in a clear and precise way (Hooper, Kearins & Green, 2005).

With reference to the classification of artworks based on historical period, we discovered that most belong to the contemporary period (approximately 12 million artworks valued at 103 million euros). Roughly 6,500 artworks belong to the ancient period (valued at almost one million euros) and about 4,000 artworks belong to the modern period (valued at 250,000,000 euros); only 10 works of art belong to the medieval period.

Table 3 shows the collections' periodisation and the relative economic value of all artworks from a given period.

This composition of the artistic heritage is in accordance with previous studies. Martino (2016: 5) states: "It is also interesting to note an emerging exhibition genre dedicated to contemporary art: this sector presents great expressive potential and affinity with the languages of communication and also allows institutions without a historical patrimony to form a collection ex novo". Examples of this in Italy include the Bocconi Art Gallery, the Laboratory Museum of Contemporary Art – Sapienza University of Rome, the Contemporary Art Network – University of Tuscia, and the permanent exhibition of the Mediterranean Picture

Historical period	Number of artworks	Total value (€)
Ancient period	6,415	1,000,000
Medieval period	10	N/A
Modern period	3,886	251,211,177
Contemporary period	12,006,895	103,882,837

TABLE 3. UNIVERSITY COLLECTIONS ORGANISED BY HISTORICAL PERIOD
Source: Authors's own elaboration.

Gallery – University of Palermo. It should be noted, however, that some sampled universities declared that they possess numerous artworks from the ancient or medieval periods but which are not organised into collections. These artworks are singular pieces not included in our survey.

Regarding the types of artworks in the sample, more than 80% are photographs, and 18.2% are drawings. The remainder includes paintings, sculptures, items of fashion or design, archaeological finds and other objects.

Table 4 shows all the data in detail, including the economic value of the artworks.

age and the number of artworks in its collection. This data led us to reflect on the effects that large universities have on the territory: large universities have a greater impact on the territory than small universities do and therefore a greater ability to attract donations (Kelly, 2001).

It is interesting that 75.9% of artworks are the result of donations to universities. Universities rarely buy artworks for their collections (only three universities stated that most of their collections derived from purchases). This relates to the genesis of artistic collections as stated in the first part of this paper.

Type of artwork	Number of artworks	Total value (€)
Paintings	4,294	48,532,830
Drawings	2,022,687	8,062,184
Sculptures	667	13,391,817
Photographs	9,003,141	3,000,520
Items of fashion or design	60,300	2,000,000
Archaeological finds	9,809	2,450,000
Other	3,042	279,008,019

TABLE 4. UNIVERSITY COLLECTIONS BY ARTWORK TYPE
Source: Authors's own elaboration.

An in-depth analysis of the data shows that there are only two photographic archives – at the University of Parma (CSAC, Study Centre and Archive of Communication) and at the Torvergata University of Rome. CSAC holds the largest university collection of photographs in Italy. There are two reasons for the high concentration of photographic archives in just two universities. The one is that photographic donations or acquisitions concern entire collections and not single pieces, the latter being the case with other artworks. The other is that for conservation and reproduction purposes, large investments are required in photographic laboratories and equipment; therefore, not every university can afford it. Most of the photographic artworks are located in northern Italy (99.7%), followed by central Italy (0.2%) and southern Italy (0.1%).

In the classification of universities by dimension, a link emerged between the number of students and the number of artworks, as confirmed by the Pearson correlation coefficient (Pearson's r: 0.278; p-value: ≤ 0.05). On average, large universities have about 5,000 artworks, medium universities have about 1,200 artworks and small universities have about 160 artworks. No links are evident between a university's

Management of university collections

As described in the previous sections, Italian universities possess an enormous cultural heritage, both in terms of artworks and in terms of economic value. This heritage can contribute to reaching the 3rd mission of universities, as mentioned previously. Thus, it is crucial for universities to manage correctly their cultural heritage and artistic collections. However, data collected from the 3rd section of the questionnaire shows that many improvements in the management of collections could occur to meet the Council of Europe recommendations. Below are the results of the three managerial issues investigated: accessibility, financial sustainability and communication.

In Italy, the accessibility of university collections is particularly important because ANVUR has defined accessibility as a 3rd mission evaluation criterion of universities. The indicators measured in this area are *musealisation*, availability to the public and the presence of additional services, particularly related to the dissemination of artistic heritage. Thus, a specific question on the questionnaire asked how the university makes its art collection available. Surprisingly,

"IT IS CRUCIAL FOR UNIVERSITIES TO MANAGE CORRECTLY THEIR CULTURAL HERITAGE AND ARTISTIC COLLECTIONS. HOWEVER, DATA COLLECTED SHOWS THAT MANY IMPROVEMENTS IN THE MANAGEMENT OF COLLECTIONS COULD OCCUR TO MEET THE COUNCIL OF EUROPE RECOMMENDATIONS"

seven universities (22.6%) declared that their artistic heritage is not accessible; if we add this number to the four universities that reserve the consultation of artworks to researchers and scholars only, this figure rises to 35.5%. The data consequently shows that for many universities there is great difficulty in sharing this important heritage with a wide audience. The main critical issues faced by the universities are the scarcity of financial resources, adequate space, dedicated personnel and specialised skills. The remaining 64.5% of universities facilitate public access to their art collections. Most of these (15 universities) display this art through a museum (or museums); the other universities do so through other university spaces. In addition, 10 universities provide for a public consultation of the collections, and 12 universities organise temporary exhibitions. It is interesting to note that the oldest and the medium–large universities make their artistic heritage more available, compared to the newest and smallest universities. It is equally important to investigate *how* universities make their art collections accessible to the public. In this area, the data shows great potential for improvement. For most universities (75%), the accessibility to their art collections is limited to the university's opening hours. Only five universities have planned openings on weekends.

To conclude, no links exist between an organisational model of collections management and accessibility to the collections themselves. However, the data shows a general tendency among universities to organise the management of the art collections through a museum system (38.7%) or museum (9.6%), followed by a single departmental (32.2%) or autonomous (16.1%) research centre and then an archive (12.9%). Autonomous entities, such as museums or museum systems, ensure formal recognition of the collection. In the past, for reasons related to departmental necessity – e.g. to create space for research and teaching, the collections fell into degradation, with improper interventions, transfers and break-ups in the collections. This was mainly due to lack of human, financial and spatial resources, as well as an institution's inadequate attention.

Financial sustainability strongly relates to the accessibility of a university's artistic heritage. Universities are encouraged to increase and diversify their funding sources. However, 84.7% of the resources dedicated to the management and maintenance of artistic heritage are from the university itself. In fact, half of the universities stated that 100% of the resources dedicated to the management of their artistic heritage are internal resources. Across the entire sample, only 4.8% of resources derive from private donations, 3.4% from ticket sales and the remaining 6.8% from transfers from other national or international public entities. Thus, only six universities have received private donations and only five have applied ticket prices to visit the collections. Universities could and should activate strategies to increase and diversify their financial resources for a more efficient and effective management of artistic collections. For example, fundraising and crowdfunding activities can help universities improve their financial sustainability (Donelli, Fanelli & Mozzoni, 2017). To develop these strategies successfully, it is necessary to invest in employees who have the right skills in this sector.

It is also interesting to note that 51.6% of universities do not usually lend their artworks to external venues; even among those that do lend their artworks, 41.9% of them do so free of charge. The lending activity for a charging fee could therefore represent a simple and convenient way to increase and facilitate financial sustainability. A final way to increase universities' financial resources is to offer facilities related to the management of art collections. This would also allow for the achievement of a twofold objective: increasing available financial resources and offering a comfortable and stimulating place for the public to interact positively with the artistic heritage. Ultimately, although many universities (87.1%), as ANVUR recommends, offer basic museum services (such as educational tours), only eight offer additional services such as shops, guestrooms, bars and restaurants. In the 75% of cases, these services are managed by third parties, as said parties are more competent and have dedicated personnel for these activities. However, as already mentioned, universities can benefit from these partnerships with private individuals to offer a full experience of their artistic heritage.

The last managerial challenge is the external communication of activities and services related to a university's artistic heritage, which includes the promotion of their cultural products to a wide audience. Good communication can also support the first managerial challenge: making universities' artistic heritage more widely available. The presence of ad hoc websites for a university's artistic heritage could be an effective means of external communication. Only 48.4% of universities in the sample have a specific website for their art collections, and only

"THE CONSERVATION AND ACCESSIBILITY OF ART COLLECTIONS GENERATE PERSONNEL, SERVICES, INSURANCE AND SAFETY COSTS. THESE BURDENS WEIGH DIRECTLY ON THE UNIVERSITIES, AND NO PUBLIC FUNDING IS DEDICATED TO CULTURAL ACTIVITIES OF PUBLIC ENGAGEMENT"

about 32% of universities use their own institutional sites to communicate activities and services related to their artistic heritage. It is a cause of concern that six universities in the sample do not use any communication channels to promote their artistic heritage externally.

Today, social media can make the Internet a powerful tool. Data on the use of social networks is slightly more encouraging than that of website usage; 54.8% of universities use these innovative communication tools. However, there are still many ways to improve external communication, including building websites and social media as platforms to announce events and activities. To conclude, it behoves universities, in the interests of transparency, accessibility and scholarship, to follow the lead of major museums, such as the British Museum and the Museum of Fine Arts, Boston, and place their collections online.

Conclusion

In Italy, the enhancement of university collections is a criterion for the evaluation of public engagement – i.e. the 3rd mission, but the great potential of the region's artistic heritage has not been well realised. Two trends emerge at the organisational and managerial levels: the *musealisation* of art collections and the centralisation of management via the museum system. Therefore, attempts have been made to overcome the departmental basis for art collections at universities, with their restricted access and limited storage facilities. Nevertheless, accessibility is still a very complex subject to address. The universities involved in this research have described accessibility issues: exhibition spaces are often insufficient in size and unsuitable for conservation and for public reception. They consequently need investments that universities cannot usually provide with their limited dedicated financial resources.

Financial sustainability is essential. The conservation and accessibility of art collections generate personnel, services, insurance and safety costs. These burdens weigh directly on the universities, and no public funding is dedicated to cultural activities of public engagement. Indeed, while the first two university missions receive financial support from the state when institutions achieve specific goals, ANVUR evaluates the 3rd mission and no financial resources

are linked to this assessment. Furthermore, the Italian higher education system has not yet been able to raise private funds to ensure reasonable opening hours and public access to its assets. Linked to the lack of funds is the scarcity of dedicated and prepared personnel. The interviewed managers often mentioned the lack of personnel as an issue in terms of recruitment – e.g. university employment contracts that set constraints on timetables and working days.

In general, our research shows a difficult coexistence between the management needs of Italian universities and the needs of museums. In this sense, new technologies can provide a valid support system for the process of granting public access to the collections. The UNIMORE example is a possible scenario, where the collections are virtually accessible through an online platform. This would overcome problems related to space and the costs of opening actual collections to the public. The POMUI project also demonstrates how the use of ICT can help to create virtual lifelong learning paths in concordance with other local actors.

The last issues of this complex scenario are external communication and the involvement of stakeholders. One limit to this study was not addressing the complex scenarios of external communication and the involvement of stakeholders. Future research on the Italian case study will need to include these topics.

Universities must seek innovative solutions and employ a systematic managerial effort to accomplish their 3rd mission. The innovations are still a prerogative of isolated independent cases that are considered best practices.

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Developing local cultural networks: the case of Dante 2021 in Ravenna

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ABSTRACT

In the last decades and especially after the latest financial crisis, scholars are suggesting collaborative processes to address the reduction of public funds, as first discussed by New Public Management literature and later emphasised by Public Governance theories. As cultural activities belong to the wider set of public services, this paper enters the debate on delivering public services. It is aimed at analysing which factors contribute to an effective development of local cultural networks, also considering advantages, criticalities and potential for their future strengthening. Starting from a theoretical analysis, the paper carries out a case study of a local cultural network. The research focuses on the case of Ravenna, a town in northern Italy, and it is based on document analysis and semi-structured interviews. Results indicate that factors as geographic proximity, social relationships, a common cultural background and common values are crucial for the development of local cultural networks, consistently with isomorphism theory

Introduction

Belonging to the wider set of public services, cultural activities have changed their governance and management models, as first anticipated with New Public Management (NPM) literature (Hood, 1991) and further developed with Public Governance (Osborne, 2010) theories, which highlighted the need for more collaboration between the public and private sectors. Collaborative processes which include citizens (Denhardt & Denhardt, 2000) and other subjects (Provan & Kenis, 2008; Klijn & Koppenjan, 2000) may also develop and create networks (Kooiman, 1993; Jones et al, 1997), which could contribute in delivering public services. After the international financial crisis, public funds for culture have diminished – yet, the crisis should also be considered as an opportunity for a structural change of the cultural sector, fostering the need to rethink how to deliver cultural services (Bonet & Donato, 2011). Specifically, more research is needed in how and why networks develop in national settings (Bagdadli, 2003), with a specific focus on local areas (Mydland & Grahn, 2012).

This paper is aimed at analysing which key factors contribute to the development of local cultural networks. It is also aimed at understanding how local cultural networks work and what the potentials for developing long term collaborations are (Vicente, Camarero & Garrido, 2012). To do so, the paper focuses on a local cultural network based in a town in northern Italy, Ravenna. The case of Ravenna is significant because the town's identity has been culturally shaped around an internationally known poet, Dante Alighieri, for centuries. In fact, Ravenna is the place where Dante lived and died after being exiled from Florence. Although this case is not aimed at generalising to the population (Johansson & Jyrämä, 2016), it is significant as it is based on a culturally rich territory and it represents a case (Yin, 2013) of different actors that spontaneously cooperate to deliver cultural services, innovating traditional models (Borin & Donato, 2015). Results might provide useful knowledge for policy makers and academics.

The paper develops as follows. The first section will discuss the theoretical framework on cultural networks as an alternative means to provide cultural services. The second section will outline the methodology of the research and its phases. The empirical part will follow, which will present an overview on the case of Dante 2021. Finally, concluding remarks and further perspectives will be drafted.

Theoretical framework

From the 1990s, most European countries have faced the need to reduce their public expenditures, also looking for new ways in delivering public services (Héritier, 2002; Drechsler, 2005; Borgonovi et al, 2006; Levy, 2010; Anselmi, 2014). First, New Public Management theories (Hood, 1991) started to promote a shift towards collaboration between the public sector and private operators, introducing contracting out, privatization and competition. NPM processes contributed to the formation of hybrid organisations (Evers, 2005), thus changing the boundaries between the public, private and non-profit sectors (Brandsen & Pestoff, 2006). In some cases, hybridisation processes improved public sector management and efficacy, bringing in some positives of the private sector (Bianchi Martini, 2009).

After that, New Public Service (Denhardt & Denhardt, 2000) proposed to put citizens at the centre of public services management, building collaborative processes which could foster engagement and responsibility, creating strong relationships between citizens.

In the Public Value perspective, managers should also respond to the collective preferences of citizens, trying to keep trust between them and institutions (O'Flynn, 2007), not just focusing on results and performances. While some emphasise the need for coordinating and integrating public policies (Christensen & Lægreid, 2011), others believe that each public service has its own needs (Osborne, 2010).

Public Governance (Kooiman, 1993) introduced the idea that public and private subjects, including citizens themselves, could collaborate for delivering public services (Rosenau, 1992; Ostrom, 1996). Public Governance theory was further developed and integrated by Network Governance and Co-production theories (Taylor, 2000; Osborne, 2017). While Network Governance scholars believe that different subjects should cooperate to deliver efficient public services (Newman, 2004; Provan & Kenis, 2008; Klijn & Koppenjan, 2000), Co-production theory emphasises the need for different subjects to participate in producing public services (Bovaird, 2007).

Recently, the economic crisis contributed to emphasise the need to rethink how to deliver public services, specifically in the cultural sector, which has been marginalised in public policies (Jancovich & Bianchini, 2013). Italian cultural expenditure experienced substantial cuts between 2001 and 2014, around 11.5% (Council of Europe, 2016). Moreover, Italian public expenditure moved from the state to the local level, which means that in percentage the local government now provides more than half of public subsidies to the cultural services (Associazione per l'economia della cultura, 2005).

In recent years, cultural services delivery has been changing similarly with the state's governance model (Zan, 2007). Some scholars believe that the economic crisis should be interpreted as an opportunity for a structural change in the public sector and in the ways cultural organizations operate (Bonet & Donato, 2011). Such processes are bringing European countries and local institutions to rethink the ways to

deliver cultural policies (Vicente, Camarero & Garrido, 2012). Cross-sector and international collaborations between cultural and educational institutions could help developing and fostering the cultural sector's potential even more (Cogliandro Beyens & Ortega Nuere, 2014).

During the last two decades, researches on cultural networks increased, being studied from multiple perspectives (Milcu et al, 2013). In fact, as culture has no single meaning (Gray, 2009; Hawkes, 2001; Dallaire & Colbert, 2012), what constitutes the cultural sector varies. Overall, research concerning cultural networks between different actors maintains that public entities, companies, universities, cultural institutions and the community should cooperate, also increasing citizens' engagement (Simon, 2010). Part of cultural network literature also considers networks between volunteers (Jarman, 2018) and community members involved in the preservation and restoration of cultural heritage (Spiridon & Sandu, 2015).

Some explain the creation of networks as a result of both isomorphism and institutional theory (Bagdadli, 2003): cultural networks could be a result of similarities such as base values, geographic proximity, product or governance systems or reciprocity. They could also be based on pre-existing social relations, which might generate a common ground for cooperation: a solid base in common is considered a good starting point for building a joint organization from existing separate subjects (Jyrämä et al, 2015). On the other hand, according to institutional theory, having a specific purpose might be another incentive to collaborate. Indeed, it seems that a common value system supports collaborative behaviour (Camarinha-Matos & Macedo, 2010), otherwise communication between different cultures becomes a crucial factor for cooperation (Lidstone, 2008).

Events and local festivals themselves may have important network effects, as they contribute to bring together people, involving them from planning to executing the events (Richards, 2015). Recurrent events can also become a chance for artistic and professional development, creating an ecosystem and giving artists the possibility to return in the following years (Comunian, 2017).

Collaboration may involve subjects from different sectors (Schramme & King, 2016), and from the same sector (Blackstone et al, 2016). In the case of museums networks, they seem particularly suitable in Italy due to the small dimensions of museums and the way they are widespread in the territory (Montella, 2014).

Developing cultural networks could help not only fundraising capabilities, but it could also bring to knowledge exchanges and information sharing (Powell, 1990; Abfalter, Stadler & Müller, 2012), innovation, ideas interaction (Staber, 2008), and foster potentials of different cultural resources from which they are born (Pencarelli & Splendiani, 2011). Networks might provoke spillovers in many fields – from circulating the knowledge created even after the event is concluded to promoting partnerships between different subjects in the local community (Podestà & Richards, 2018).

A cultural district could help increasing the touristic appeal of a territory (Arnaboldi & Spiller, 2011), also involving the community and residents (Taylor, 1995), even using only informal coordination practices (Imperiale & Cordella, 2016). Networks might contribute to the development of a region even after the events or festivals are concluded, as they help building connections and partnerships between different organisations (Moscardo, 2007). They might influence the performance of a region, as quality relationships between organisations may positively influence their performances. Moreover, events based on network may be drivers of the regional demand, starting from event-related expenditure and potential for increased tourism (Jones, 2005). The Network Governance approach is also considered to be valid in small, peripheral locations, and could help raise the cultural attractiveness of less known places (Golinelli, 2008).

Some part of the academia believes that research on the cultural sector should focus on specific local areas (Mydland & Grahn, 2012) rather than just taking national approaches. Small areas may also create the basis for culture and local traditions to build cultural districts or other forms of integration and networks (Turrini, 2015). This way, it is the territory itself, with its unique identity, which could become a "diffuse museum" (Cerquetti, 2007; Van Aalst & Boogaarts, 2002), where each museum is not isolated, but part of a bigger plan.

Research question and methodology

Past research highlighted the need for a better understanding of how to successfully manage and govern public networks (Cristofoli et al, 2017) and of how and why collaboration in different cultural contexts works (Bagdadli, 2003; Aas et al, 2005; Alberti & Giusti, 2012). It also seems that integrated cultural systems are the governance models where research is particularly promising (Donato, 2015) and where there is a need for primary data (Blackstone et al, 2016).

To address the need to research micro-levels and local areas (Luonila & Johansson, 2016; Mydland, & Grahn, 2012), this paper focuses on a specific art city (Lazzeretti, 1997) where peculiar cultural initiatives are held (Alberti & Giusti, 2012). It is aimed at analysing which factors contribute to an effective development of local cultural networks, including advantages, criticalities and potentials. Following a theoretical analysis, the research is based on a case study of a local cultural network set in Ravenna. The case study (Yin, 2013) seemed to be a suitable way to analyse a

case of cultural governance, which may be considered a "unique case study" (Aas, Ladkin & Fletcher, 2005). The choice of this method was a result of different insights: as the research was aimed at understanding complex social phenomena within their real-life context, focusing on a variety of sources could help tracing links and explaining connections over time, rather than considering only quantitative data. Thus, this paper adopts multiple qualitative methods, combining (Bowden & Ciesielska, 2016; Marzano & Castellini, 2016) document analysis (Scott, 2006) and semi-structured interviews (Kvale & Brinkmann, 2009).

All interviews were recorded, transcripts were made and analysed. Interviews followed a similar topic guide, which was adapted depending on the organisation the interviewee represented. The basic topic guide was as follows1:

1) Could you please describe your role and the organization you belong to?
2) Which Dantesque initiatives do you organize on your own and which together with Dante 2021?
3) Why did you join Dante 2021?
4) How are the decision making and the coordination processes concerned?
5) What is Dante 2021's output, in terms of cultural initiatives?
6) What are the main advantages and criticalities of the network?

The case study is set in Ravenna, a town in northern Italy with a strong cultural background. In fact, the town hosts eight religious monuments belonging to the UNESCO World Heritage list2 and some museum networks are already in place (Borin, 2015; Borin & Donato, 2015). Besides, Ravenna also has intangible cultural background, as it was the place where the poet Dante Alighieri lived and died after escaping from Florence. Thus, this paper concerns Dante-related cultural ecosystems in Ravenna, focusing on a peculiar one, Dante 2021.

The empirical research was carried out in two main steps. The first part was based on document analysis, starting from local newspapers, online and bibliographic researches, conference materials and documents. It showed that the territory is rich in cultural initiatives regarding Dante, but networks were not homogenous. The second part focused on the Dante 2021 case, using document and website

analysis together with semi-structured interviews. The ten key actors of the network were contacted and seven interviews were made. In two cases, the interviewee was supported by one or two colleagues, who helped adding more details during the interview. Interviewees included: Domenico De Martino (Dante 2021 Artistic Director), Giuseppe Alfieri (President of Fondazione Cassa di Risparmio di Ravenna), Paolo Bezzi (past "Primo Massaro" of Casa Matha), Francesca Masi (General Direction area of the municipality of Ravenna), Egidio Manzani (past Director of Centro Dantesco), Lanfranco Gualtieri (Past President of Fondazione Cassa di Risparmio di Ravenna) and Aureliano Benedetti (President of Accademia Amici dell'Accademia della Crusca).

Empirical research: results and discussion

Following Aas, Ladkin and Fletcher (2005) and Pencarelli and Splendiani (2011), the empirical part is structured as follows: first, the town and region will be briefly described, then the basic characteristics of the case will be outlined (including the level of formalization, the year the partnership was born, the kinds of subjects and the local government's approach), after that, the analysis will focus on the reasons for creating the network and understanding the dynamics of collaboration. Finally, potential for development will be discussed.

Dante 2021: an overview

The case is set in Ravenna, a town in northern Italy. It belongs to Emilia-Romagna region, whose economy is partially based on the touristic sector, mostly linked to its cultural, landscape and industrial heritage (Alberti & Giusti, 2012). Ravenna's municipality area is 652.22 square kilometre wide, with a resident population of 159,116 inhabitants3, which well responds to the need to investigate local territories (Mydland & Grahn, 2012). It has strong cultural and historical background, also included in the UNESCO World Heritage list and where some museum networks are already in place (Borin, 2015). Apart from monuments and museums, Ravenna was also the place where Dante Alighieri lived and died after being exiled from Florence in 1302.

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1 The Italian version of the questions is as follows:
    1) Può descrivere il suo ruolo e l'organizzazione di cui fa parte?
    2) Quali sono le iniziative culturali dantesche promosse dall'organizzazione in autonomia e all'interno di Dante 2021?
    3) Quali sono state le motivazioni che hanno portato alla partecipazione in Dante 2021?
    4) Come si svolge il processo decisionale e il coordinamento tra i vari attori di Dante 2021?
    5) Qual è l'output di Dante 2021, in termini di iniziative culturali?
    6) Quali sono i vantaggi e quali le criticità emerse?
2 Please visit http://whc.unesco.org/ for more details.
3 Please visit the official website of the municipality, Comune di Ravenna, for more details: http://www.comune.ra.it/La-Citta/Informazioni-generali-sulla-citta/Il-comune-in-pillole

"RAVENNA'S CULTURAL IDENTITY HAS BEEN SHAPED FOR CENTURIES AROUND THE FIGURE OF DANTE. WHILE DANTE'S PRESENT TOMB WAS BUILT BETWEEN 1780 AND 1782, HIS BONES HAVE ALWAYS BEEN KEPT IN RAVENNA, AND THEY WERE LONG HIDDEN BY THE FRANCISCAN FRIARS"

Thus, Ravenna's cultural identity has been shaped for centuries around the figure of Dante. While Dante's present tomb was built between 1780 and 1782, his bones have always been kept in Ravenna, and they were long hidden by the Franciscan Friars.

As for now, Ravenna is one of the main places where cultural initiatives concerning Dante are held, also including international conferences[4]. Moreover, these years are particularly critical as a national law regarding celebrations of the centenaries of Leonardo da Vinci, Raffaello Sanzio and Dante Alighieri is being discussed in the Parliament[5]. Although Ravenna is rich in cultural initiatives regarding Dante, it is not homogenous in terms of existing and structured networks. Among the main networks, Dante 2021 involves both private, non-profit and public institutions. Dante 2021 appears to be quite recent, as it started in 2011, and with potential for further development, as it aimed to celebrate the seventh centenary of Dante's death in 2021.

Dante 2021 is a 4-5 days festival held each year in September, based on events, meetings and shows. It focuses on themes around Dante Alighieri, not only on his works but also discussing and bringing their main themes to our days. It is promoted by one non-profit subject, Fondazione Cassa di Risparmio di Ravenna, and it is developed in collaboration with many subjects, both private (non-profit) and public. As for now, the Dante 2021 network is formalised in the sense that the initiatives are included in one programme, which has its own brand, website, calendar and publications, thus favouring homogeneity between the different actors.

Collaborations have grown during the years, starting from the partnership with Accademia della Crusca (literally "the Bran Academy"), a public institution based in Florence (Tuscany, central Italy), and developing with other collaborations mainly based in Ravenna. It has the patronage of the local municipality and of the region. Currently, the network is composed of different subjects, both private (non-profit) and public. Following Borin and Donato (2015), we consider institution ownership in two categories: public and private. Private ownership also includes non-profit entities, Church authorities or single citizens. The main participants of the network are as follows:

Name	Role in the network	Public / Private	Details
Fondazione Cassa di Risparmio di Ravenna	Promoter	Private	Non-profit
Accademia della Crusca	Scientific committee	Public	Institution
Regione Emilia-Romagna	Patronage	Public	Local authority
Comune di Ravenna	Patronage	Public	Local authority
Amici dell'Accademia della Crusca	Partner	Private	Non-profit
Teatro nazionale della Toscana	Partner	Public	Non-profit
Istituzione Biblioteca Classense	Partner	Public	Institution
Casa Matha	Partner	Private	Non-profit
Centro dantesco dei Frati minori conventuali di Ravenna	Partner	Private	Non-profit / Church authority

TABLE 1. MAIN PARTICIPANTS OF DANTE 2021
Source: www.dante2021.it

4 It is the case of the International Dante Conference, which was held in May 2017 and was organised by the University of Bologna.
5 *The Law Proposal, yet not definitive, may be consulted at:* *www.senato.it/leg/17/BGT/Schede/Ddliter/47987.htm*

Ravenna also participates a wider national network of the *città dantesche* (Dantesque cities), also formed by Florence and Venice. These three cities are part of a national committee aimed at celebrating the centenary, which was formed between 2014 and 2015. While the national committee is institutionalised, the town network is mainly an operative one.

FIGURE 1. DANTE 2021 LOGO
Source: www.dante2021.it

Starting the journey: the long way to the network

The idea of Dante 2021 was born from Fondazione Cassa di Risparmio di Ravenna, a non-profit entity aimed at promoting and helping the development of the local territory[6]. The Fondazione continues the historical mission of Cassa di Risparmio di Ravenna, a bank based in Ravenna and founded in 1839, from which the Fondazione originated in the 1990s. Before the reforms of the 1990s, Italian *casse di risparmio* (saving banks) were originally aimed at developing the local territories both from a social and an economic perspective (Fasano, 1927). Now, one of the aims of the Fondazione is helping the town and territory grow from a cultural point of view, also supporting the town to be a key cultural place in Italy.

After a few years promoting a festival named "Dante 09" ("09" as it was held in September), the Fondazione decided to give a more specific connotation to the festival and to the events, thus shifting the focus to the Italian language and aiming at celebrating the 7th centenary of Dante's death, in 2021. With these goals in mind, the Fondazione contacted Accademia della Crusca, one of the leading institutions in research on the Italian language[7], which agreed to collaborate as main partner.

Globally, Dante 2021 develops from one main

subject's will (the Fondazione), but also from the meeting of two aims and scopes: on the one hand, the Fondazione is interested in keeping some contact with the citizens and being a key actor in Dante's initiatives in Ravenna; on the other hand, Accademia della Crusca has a chance to develop and share its researches on languages, with a focus on Dante. Overall, Dante 2021 is now aimed at reaching 2021, the 7th centenary of Dante's death, bringing a variety of cultural insights, events and shows, also highlighting the reasons and the values of the Italian language, which contributed to build Italian national identity[8].

Dante 2021 has grown its partnerships since the first edition. First, those subjects outside the local territories are based in Florence, the city where Dante was born in 1265. Collaboration between Ravenna and these subjects (Accademia della Crusca, Associazione Amici dell'Accademia della Crusca, Teatro Nazionale della Toscana) has deep meanings, as it ideally connects the places where Dante was born and died. Moreover, the local actors have many different links to Dante's figure, each of them from a different point of view. Collaborations with local and Florentine subjects have grown throughout the years of the festival, giving the events an increasing richness.

Another subject based in Florence which collaborates with the network is Associazione Amici dell'Accademia della Crusca (Friends of Accademia della Crusca), a cultural non-profit entity that financially supports Accademia della Crusca. Associazione Amici already had links to Fondazione Cassa di Risparmio di Ravenna, as the Fondazione is one of the associations's members. However, the relationship became even stronger as Associazione Amici participates in Dante 2021 initiatives, giving support, expanding the local network to Florence and helping the Fondazione reach a wider variety of speakers and collaborators.

The municipality of Ravenna also supports the network, both making public locations available for Dante 2021 events and including them in the wider programme of the town's events for Dante, which is published by the municipality every year. The calendar also contains all the main events concerning Dante organised by different subjects in the territory, putting together more than 60 events a year. In short, Dante 2021 also belongs to the bigger network put together by the municipality's calendar. Coordination is managed by the municipality, which also calls together the participants in a round table once or twice a year, to collect and organise all the events.

Among other collaborations, the ones with

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6   For further details, please visit http://www.fondazionecassaravenna.it/

7   Among the main aims of Accademia della Crusca, it supports scientific activities, helps spreading the historical knowledge and evolution of the Italian language, and collaborates with national and international institutions. More info can be found at: www.accademiadellacrusca.it

8   "Il nuovo Festival si propone ora, infatti, di traguardare il 2021, anno del VII centenario della morte del poeta, con una costellazione culturale di approfondimenti e riflessioni che abbiano particolare riferimento alle ragioni e ai valori della lingua italiana come fattore portante della nostra identità nazionale e dello stesso processo unitario. (…) E' anche un segnale che abbiamo voluto fornire alla Città, per contribuire, crediamo, a proiettare ancora di più la sua realtà e le sue connessioni storiche e culturali in una prospettiva nazionale e internazionale. (…) Lo festeggiamo con entusiasmo, nella speranza che, insieme ai volumi che seguiranno via via fino al 2021, possa offrire anche uno strumento di riflessione per la comune crescita culturale e sociale, nel riferimento alla lingua, ai valori letterari e civili di Dante" (Le conversazioni di Dante 2021, 2011).

Centro Dantesco dei Frati Minori Francescani (Dante's Studies Centre of Franciscan Friars) and Casa Matha have some peculiar aspects and strong links to Dante, both belonging to ancient history and current times. Centro Dantesco is a non-profit entity aimed at spreading the knowledge of Dante's works and managed by Franciscan Friars. Franciscan Friars have been long hiding Dante's bones from the Florentines, who wanted to bring them back to Florence. Franciscan Friars are then considered those who kept Dante's bones safe, till they were discovered, opened and brought to Dante's tomb in 1865.

Casa Matha[9] is considered to be the world's oldest association of fishermen, as it was probably founded before 943, thus being more than a thousand years old. As for now, it is a private non-profit association that organises and hosts many different cultural initiatives, including some focused on Dante. It is one of the latest entities that joined the Dante 2021 network. In fact, it was contacted for the 2016 edition and they hosted a Dante 2021 event in the association's historic building. Collaborations further develop in 2017 and in following editions of Dante 2021, thus continuing to widen the network after almost ten years from the original idea. The first *cartolare* (the first statute) shows a person named Pier Giardini (or Pier Zardini) among the first Casa Matha's members. In the 19th century, scholars found out that Pier Giardini really existed and was one of Dante's best students – which meant that at least one of the members of Casa Matha actually knew and studied with Dante himself. More recently, at least ten Casa Matha's members attended the re-opening of Dante's bones in 1865.

As some interviewees mentioned, "everything here recalls Dante"[10], and "it is not the same to do the same thing in Florence, in Ravenna or in Catania, it is different because there is some history, there is a texture that brings connections. (...) The centenary of Dante is the centenary from Alaska to Vietnam, but there are some places that have different reasons, emotions and vibrations"[11]. To sum up, the common cultural background seems to help in many ways: first, as a variety of subjects start their own initiatives on Dante, second, connections seem to build easier as the promoting subjects already share a cultural interest. This way, each subject brings a different perspective and specific know-how, leading to increase the richness of the events jointly organised. Living in a rather small territory helps social and institutional connections too. In fact, an interviewee pointed out that living in the town helps to be involved in local initiatives: "living here you have the chance to meet [people], and being involved [in initiatives]"[12].

Empirical evidence

The empirical research highlights the following main results: 1) relationship features, including how small territories help the development of cultural networks; 2) cultural engagement attributes, as for citizens participation; 3) coordination issues, including the advantages and criticalities of collaborating; 4) outputs and innovation aspects; 5) the potential of local and wider cultural networks.

As for relationship features, the common cultural background seems to help in many ways: first, as a variety of subjects starts their own initiatives on Dante, second, connections seem to build easier as subjects already share a cultural interest. Overall, it seems that a common cultural background helps the formation and development of local cultural networks, creating a common value system (Camarinha-Matos & Macedo, 2010). Living in a rather small territory helps social and institutional connections, contributing to ease communication and building relationships (Foster & Jonker, 2005).

As for cultural engagement, Dante 2021 becomes a chance to offer citizens some understanding of current research concerning Dante, strengthening cultural and historic roots with their territory and reflecting on current themes and beliefs with a connection on Dante's life and works. Some interviewees believe that past initiatives helped to stimulate citizens to participate not only in Dante 2021 events, but also in other similar cultural ones. In this sense, the cultural network appears to help develop citizens' engagement to the cultural events of their territory (Simon, 2010).

The coordinating activities are managed by the Artistic Director appointed by the Fondazione, as it is the main promoter and financier, similarly to the core-periphery model (Jarman, 2018). The other network participants actively collaborate in different ways, depending on their role, know-how and where they are placed. They are involved in the decision making processes, even though the main decisions are made by the Fondazione. The local municipality is also involved with another type of collaboration, as it puts all Dantesque events together into a calendar, assuming a role of *ex-post* coordinator.

Managing cultural events and collaborating leads to advantages and criticalities. Most interviewees confirmed that funds for culture are diminishing, both from the public and private sectors (Bonet & Donato, 2011). However, limited availability of funds leads to higher sense of responsibility for those managing the economic resources. It also has some impact when looking for speakers, mainly attracting the most

9 Please find more info at www.casamatha.it
10 "Qui ricorda tutto un po' Dante" (Paolo Bezzi, Casa Matha).
11 "Cioè non è indifferente fare la stessa cosa a Firenze a Ravenna o a Catania, è diverso perché c'è una storia, un tessuto che lega (...). Il centenario di Dante è il centenario dall'Alaska al Vietnam, esistono però dei luoghi che hanno delle ragioni, delle emozioni, vibrazioni diverse" (Domenico De Martino, Dante 2021 Artistic Director).
12 "E stando qui hai la possibilità di conoscere, e quindi di essere coinvolto" (Father Egidio, Centro Dantesco).

motivated and passionate ones. Networking helps by means that participants may allow events to be held in their properties, thus lowering or eliminating costs of finding appropriate locations. Among criticalities, some interviewees raised the need for a stronger collaboration and shared planning activity. Networking seems to bring some advantages, first helping varying locations and lowering some costs. Collaborating with external institutions brought something new to the town and citizens, also contributing to strengthen collaborations between Ravenna and Florence. Collaborating and meeting different speakers becomes a chance for creating events that never existed before[13], mixing ideas and perspectives (Staber, 2008), while setting the events all around the town makes citizens live their territory and develop stronger roots with their culture and history. Thus, the research confirms that cultural networks help innovation (Montella, 2014) and know-how exchanges (Powell, 1990; Abfalter, Stadler & Müller, 2012), fostering potentials of different actors (Pencarelli & Splendiani, 2011) and creating unique cultural events.

However, the main output are cultural events, which do not usually last after that fixed moment in time and space. To avoid this, the promoter decided to start a small publication, *Le conversazioni di Dante 2021* (Dante 2021's talks). The book is published every year and collects the main speeches and dialogues after each edition, in order to make the events last in time.

As for economic impacts, Dante 2021 is set in a town with a deep cultural and historical background (Borin, 2015) which belongs to a touristic region (Alberti & Giusti, 2012). Dante 2021's organisers are aware that the festival attracts external tourists and has an impact on various aspects of the local economy, including hotels, restaurants, transport systems, souvenir shops and local community firms. The festival also became a chance for artistic and professional development of the town's art students (Comunian, 2017). Although Dante 2021 was also aimed at promoting the territory,

> "NETWORKING SEEMS TO BRING SOME ADVANTAGES, FIRST HELPING VARYING LOCATIONS AND LOWERING SOME COSTS. COLLABORATING WITH EXTERNAL INSTITUTIONS BROUGHT SOMETHING NEW TO THE TOWN AND CITIZENS, ALSO CONTRIBUTING TO STRENGTHEN COLLABORATIONS BETWEEN RAVENNA AND FLORENCE"

a business plan for economic and occupational effects was not well defined. Thus, there seems to be room for further improvements in planning the local economic effects of the festival. In fact, academic literature offers methodologies to evaluate cultural events' economic (direct and indirect) effects, also considering touristic, social, occupational and environmental consequences (Candela & Figini, 2010).

Cultural impacts assessment practices are typically used in evaluating major events' spillovers, though such practices are less used in local territories (Partal & Dunphy, 2016). However, small-medium events can have some impacts on the local territory. They are usually characterized by soft investments focused on the event's areas, touristic spillovers and a high involvement of the local community, also including local typical firms. Cultural events can impact a town's long term image and reputation as a cultural destination, thus capitalizing the results of the cultural event while still keeping its key characteristics in the external perceptions (Richards & Wilson, 2004). Overall, economic effects can be synthetized calculating an index, the economic multiplier, which varies depending on the territory and the event's characteristics (Lundberg et al, 1995; Herrero et al, 2006).

Moreover, most interviewees hoped for more coordination and integration of cultural initiatives concerning Dante. More coordination should help improve the external image of Ravenna as a town culturally connected to Dante. One of the interviewees wished they had more sources of income to sustain their cultural initiatives, which would also support the public sector's cultural services.

Regarding the network's potential, the 2021 centenary is seen as a chance to do more together, strengthening collaborations with all the town entities connected to Dante, thus creating one bigger network with a better known external image[14]. Fostering collaborations between the public and private sector might help as well[15]. While most interviewees

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13   "Hanno creato una cosa che non esisteva, che è esistita in quel momento" (Domenico De Martino, Artistic Director).

14. "(…) coordinandoli insieme, creando una cosa che sia non voglio dire un organismo unico, ma una testuggine in cui tante persone poi costruiscono una grande immagine, forte e che può conquistare spazio" (Domenico De Martino, Dante 2021 Artistic Director).

15 "In questo senso è importante, ci può essere una cosa tra pubblico e privato, cioè trovare quel punto in cui il pubblico e il privato hanno interessi comuni, c'è un punto in cui si trovano" (Domenico De Martino, Dante 2021 Artistic Director).

"REGARDING THE NETWORK'S POTENTIAL, THE 2021 CENTENARY IS SEEN AS A CHANCE TO DO MORE TOGETHER, STRENGTHENING COLLABORATIONS WITH ALL THE TOWN ENTITIES CONNECTED TO DANTE, THUS CREATING ONE BIGGER NETWORK WITH A BETTER KNOWN EXTERNAL IMAGE"

believe that local entities and institutions should join their forces to work together with more synergy and collaboration[16], some believed that they should start thinking and developing a common strategy. This would mean getting over the *ex-post* coordination and start building a strategy before the events are already planned[17]. The local municipality is also willing to promote an inter-regional committee, bringing together the two main regions of Dantesque cities: Emilia-Romagna and Tuscany. Two interviewees also highlighted the importance of creating an international network to celebrate the 2021 centenary. Overall, there is interest for more integration and collaboration at different levels: local, inter-regional, and international.

Final remarks

This research contributes to confirm isomorphism and institutional theories (Bagdadli, 2003). It confirms that collaborative processes and networks between public, private and non-profit actors, as first suggested by NPM (Hood, 1991) and then by Public Governance (Osborne, 2010) scholars, are an effective way to deliver cultural services. Doing so, it enters and deepens the debate on reconsidering public services delivery, including cultural ones, as a way to cope with the lowering of public expenditures (Héritier, 2002; Drechsler, 2005; Borgonovi et al, 2006; Levy, 2010; Anselmi, 2014), especially after the financial crisis (Bonet & Donato, 2011).

The research shows that a common cultural background and value system (Camarinha-Matos & Macedo, 2010), personal relationships between the actors and geographical proximity are the main factors for creating local cultural networks (Foster & Jonker, 2005). Local cultural networks help innovation (Montella, 2014), ideas and know-how exchanges (Powell, 1990; Staber, 2008; Abfalter, Stadler & Müller, 2012), fostering potentials of different actors (Pencarelli & Splendiani, 2011) and creating unique cultural events. Collaborating helps coping with low funds, which appears to be a major issue when considering single entities. However, this does not seem to be a reason for creating a local network.

This analysis raises some clear-cut reflections.

First, the paper confirms the critical role of citizens' awareness and external subjects' involvement in developing the network on a long term approach and shows that citizens' awareness and involvement cannot be limited to the short term. Results are fully emerging after an almost 10-year time. Hence, this case shows that cultural networks require long consolidation processes, as they need to gradually settle in time. A short term approach might have some transitory effects, yet not strengthening citizens' awareness, as well as local and external relationships. Second, this paper confirms the importance of building trust relationships between the network's subjects and it demonstrates that only when a network is homogenous and the actors share common rules and behaviors there is an impact in terms of tourist attraction and satisfaction. Third, the paper points out that without a multiannual plan of the impacts on the territory, results cannot be fully envisaged. A multidimensional approach is necessary for maintaining a long term sustainability and meeting economic, financial, reputational, and socio-educational targets. Finally, the limits and potentials of this paper are as follows. As for limits, being a case study, this research aims at generalising to theory, not to the population (Johansson & Jyrämä, 2016). However, research on local cultural networks proves to be a very promising area, still not fully explored, with a strong potential for innovating the cultural sector.

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16 "Si potrebbe fare molto di più, però in un altro spirito, ed è lo spirito della sinergia, della collaborazione, rinunciando un po' alle proprie autonomie" (Father Egidio, Centro Dantesco).

17 "Sarebbe bello che ci fosse la capacità di vedersi, prima cioè di pensare una strategia" (Domenico De Martino, Dante 2021 Artistic Director).

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Job profiles for museums in the digital era: research conducted in Portugal, Italy and Greece within the Mu.SA project

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ABSTRACT

Due to the increasing use of technologies in the museum sector, new job profiles are now emerging within that sector. This paper describes the key findings of the research activities carried out in Greece, Portugal and Italy within the Mu.SA – Museum Sector Alliance – project funded by the European Erasmus Plus Programme – Sector Skills Alliances. Our research addressed the questions of what skills and know-how are needed by museum professionals in the process of digital transformation of their sector and what emerging job profiles would help museums to thrive in the digital environment. The research validated four job profiles such as Digital Strategy Manager, Digital Collections Curator, Digital Interactive Experience Developer and Online Community Manager. It also showed that there are some digital and transferable competences common to the four museum job profiles, but, most importantly, that an awareness of digital culture should be developed throughout the whole of a museum's workforce.

Keywords:

Museum

Job profiles

Digital skills

Transferable competences

Digital culture

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Introduction

In recent years museums have been exposed to the influence of digital technologies and the challenges of economic, social and environmental transformations. According to Peacock (2008: 333), "digital information and communication technologies (ICTs) now pervade the operations if not the strategic visions of most museum and cultural heritage organisations". According to recent research in the UK, in their efforts to meet these new challenges, museums are hiring technical staff and at the same time shifting towards a democratisation of digital skills and digital confidence across the whole museum workforce (Parry et al, 2018). Undoubtedly, in order to continue to be relevant in today's society, museums need to seize the opportunities technology offers to extend the means of pursuing their central purposes (Keene, 2004) and serving their communities. Digital transformation in museums can take many forms, from enabling museum visitors to use smartphones or tablets throughout the site to enhance their experience, to digitising collections and making them available online, or engaging with people before or after their visits via online channels in order to improve internal operational systems (VVAA, 2016).

Today staff highly skilled in digital skills are crucial in order to help museums use new technologies to multiply opportunities for exchange, accessibility and participation for audiences. This is why job roles like the Digital Strategy Manager, Digital Collections Curator, Digital Interactive Experience Developer and Online Community Manager[1] are so necessary. Although the scope is clear, digital skills in the museum sector are still lacking, and in addition to that, according to many museum professionals, the sector is lacking in soft skills (Horjan, 2011), contrary to the trend that has seen in the last decade the growing importance of soft skills such as: empathy, leadership, communication, good manners, sociability, the ability to teach and personal attributes, such as optimism, common sense, responsibility, a sense of humour, integrity, time-management, and motivation (Veselko, 2011). "Today managing contemporary museums is an innovative and creative job. New jobs require new skills" (Garlandini, 2011: 30), including digital ones.

"TODAY STAFF HIGHLY SKILLED IN DIGITAL SKILLS ARE CRUCIAL IN ORDER TO HELP MUSEUMS USE NEW TECHNOLOGIES TO MULTIPLY OPPORTUNITIES FOR EXCHANGE, ACCESSIBILITY AND PARTICIPATION FOR AUDIENCES"

Given this context, the Mu.SA – Museum Sector Alliance – arose from a pressing need to investigate and develop digital competences for museum professionals, with a particular focus in Greece, Portugal and Italy. Mu.SA is a 3-year project (2016-2019) funded by the European Erasmus Plus Programme – Sector Skills Alliances. It aims at developing a training programme in line with the specific needs of museum professionals with respect to updating their digital competences. In order to achieve this goal the project consortium carried out qualitative research aimed at validating the emerging job profiles that resulted from a previous project, eCult Skills[2]. Specifically, four profiles were selected and updated, Digital Strategy Manager, Digital Collections Curator, Digital Interactive Experience Developer and Online Community Manager.

In the second phase of the project, which is still undergoing, a training programme geared towards museum professionals to enable them to update their skills, according to these four profiles, will be delivered in different formats; formats such as Massive Open Online Course (MOOC), e-learning, face-to-face and workplace learning. This paper[3] summarises the key findings of the research activities carried out in Greece, Portugal and Italy from December 2016 to March 2017 within the Mu.SA project and describes the research framework, the data collected and the museum scenarios in these countries in order to contextualize the findings.

From the outset of the project, the partners shared a common research framework, sharing goals, definitions and tools in order to collect comparable data from across the three participating countries. Given the context and the constraints of the project in terms of time and resources, a qualitative approach was seen as the most appropriate, as it would provide useful insights into which job profiles needed to be developed in the museum sector in order for museum professionals to thrive in the digital world. The research should be seen in the light of a European project setting that provided a space for different types of organisations like training centres, consultancies, universities, research centres, and certification centres to work together.

A section is dedicated to the four job profiles, illustrating them in detail according to perceptions

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1 For a detailed description of the four profiles please see the tables at the end of this report and the report "Emerging job profiles" available to download on the Mu.SA website.
2 For more information, see http://groupspaces.com/eCult/
3 This paper summarises the key findings from the report Silvaggi and Pesce (2017).

of them in each of the three different countries. The section "Emerging job profiles in the museum sector: a complex scenario" describes the complexity of adopting the job profiles identified in a museum structure. In conclusion the Mu.SA research highlights digital and transferable competences that are common to the four job profiles and others, which are more specific. It also highlights the need for organisation-wide digital culture and digital confidence.

The research framework

The research carried out addressed three main questions: "*What are the appropriate skills and knowhow needed by museum professionals in the process of digital transformation of their sector?*", "*Are there any emerging job profiles that would help museums to thrive in the digital environment?*", "*What type of training is most effective to face this challenge?*". It drew on the results of the eCult Skills project, which had previously investigated the digital technologies needed by museum professionals by adopting the European Framework for e-Competence (e-CF)[4]. The e-CF framework was designed to improve the mobility and transparency of ICT professionals across Europe and was developed by the working group of the European Standardization Organization on ICT Skills, in accordance with the European Qualification Framework (EQF). In order to fulfil this aim, i.e. to facilitate greater job mobility for museum professionals, the same framework has been adopted within Mu.SA. In our research we adopted the e-CF's "digital or e-competence"[5] definition, which considers competence as the "ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development" (CEDEFOP, 2014: 47). Another definition of competence is given by Villa and Poblete (2008: 29): "a competence is good performance in diverse, authentic contexts based on the integration and activation of knowledge, rules and standards". In contrast, by "transferable competences", more commonly understood as "soft skills", we refer to skills that relate to many occupations, e.g. proficiency with MS Office Suite applications, or the ability to manage time using Outlook, and so on (Reeves, n. d.). The online Cambridge Dictionary reports that transferable skills are those used in one job or career that can also be used in another, i.e leadership is a highly transferable skill.

Another European Framework that the Mu.SA project considered is the DigComp (Digital Competence Framework for Citizens)6, which is a European framework for developing and applying basic digital competences to all European citizens as users of digital technologies. DigComp, using a detailed range of proficiency levels, supports the development of learning and training materials while also identifying the key components of digital competence in the following five areas: Information and data literacy, Communication and collaboration, Digital content creation, and Safety and problem solving. It is also helpful in the design of instruments for assessing the development of citizens' competence, career guidance and promotion at work.

The research activities

The research tasks undertaken by Mu.SA were allocated according to the different competences of the organisations involved. From December 2016 to March 2017 Melting Pro and Symbola in Italy, the International Council of Museums (ICOM) Portugal and Mapa das Ideias in Portugal, and the local delegation of ICOM in Greece carried out a mapping of the needs of museum professionals in order to identify those that are related to digital skills and transferable skills. This was done by means of interviews and focus groups in each country.

The interviews started with general questions, followed by more in-depth ones. At least two experts in each country were given an eCult Skills job profile to analyse. Each expert independently rated each e-competence, giving it a score on a scale of one to five, with five being ranked as most important. The experts were provided with a list of transferable competences drawn up on the basis of previous European projects such as ARTS[7], ADESTE[8] and CREA. M[9]. The focus groups applied the same methodology. Since the research was mainly qualitative, the goal was to ensure a balance between various different points of view, including those of the directors and the employees of national and regional museums of all sizes, and of people working in the areas of research, education and policy making. For both the interviews

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4 The European e-competence framework identifies 40 e-Competences (digital competences) classified according to five main ICT business areas and related to the European Qualifications Framework. For more information see http://www.ecompetences.eu/methodology/

5 Hereafter "digital or e-competence" will be shortened to "digital competence".

6 The Digital Competence Framework 2.0 can be consulted at: https://ec.europa.eu/jrc/en/digcomp/digital-competence-framework

7 For more information on the European project ARTS – SKILLS FOR THE CREATIVE ECONOMY, see http://arts-project.eu/

8 For more information on the European project ADESTE – Audience DEveloper: Skills and Training in Europe, see http://www.adesteproject.eu/about

9 For more information on the European project CREA.M – Creative blended mentoring for cultural managers project, see https://www.encatc.org/en/projects/transnational-cultural-projects/

Dimension 1 5 e-CF areas (A – E)	Dimension 2 40 e-Competences identified	Dimension 3 e-Competence proficiency levels e-1 to e-5, related to EQF levels 3–8				
		e-1	e-2	e-3	e-4	e-5
A. PLAN	A.1. IS and Business Strategy Alignment				■	■
	A.2. Service Level Management			■	■	
	A.3. Business Plan Development			■	■	■
	A.4. Product/Service Planning		■	■	■	
	A.5. Architecture Design			■	■	■
	A.6. Application Design	■	■	■		
	A.7. Technology Trend Monitoring				■	■
	A.8. Sustainable Development			■	■	
	A.9. Innovating				■	■
B. BUILD	B.1. Application Development	■	■	■		
	B.2. Component Integration		■	■	■	
	B.3. Testing	■	■	■	■	
	B.4. Solution Deployment	■	■	■		
	B.5. Documentation Production	■	■	■		
	B.6. Systems Engineering			■	■	
C. RUN	C.1. User Support	■	■	■		
	C.2. Change Support	■	■	■		
	C.3. Service Delivery	■	■	■		
	C.4. Problem Management		■	■	■	
D. ENABLE	D.1. Information Security Strategy Development				■	■
	D.2. ICT Quality Strategy Development				■	■
	D.3. Education and Training Provision		■	■		
	D.4. Purchasing		■	■	■	
	D.5. Sales Proposal Development		■	■		
	D.6. Channel Management			■	■	
	D.7. Sales Management			■	■	■
	D.8. Contract Management		■	■	■	
	D.9. Personnel Development		■	■	■	
	D.10. Information and Knowledge Management			■	■	■
	D.11. Needs Identification			■	■	■
	D.12. Digital Marketing		■	■		
E. MANAGE	E.1. Forecast Development			■	■	
	E.2. Project and Portfolio Management		■	■	■	■
	E.3. Risk Management		■	■	■	
	E.4. Relationship Management			■	■	
	E.5. Process Improvement			■	■	
	E.6. ICT Quality Management		■	■	■	
	E.7. Business Change Management			■	■	■
	E.8. Information Security Management		■	■	■	■
	E.9. IS Governance				■	■

TABLE 1. e-CF LIST OF 40 ICT COMPETENCES OR E-COMPETENCES
Source: http://www.ecompetences.eu/methodology/

and the focus groups, participants were selected according to the following criteria: professionals and external collaborators recognised as experts in the museum sector and those from the fields of research, policy and ICT professionals; directors of large and small, urban and rural museums, as well as regional or national museum networks; professionals with other roles in the context of museums, such as communication strategists, exhibition management experts, and educational experts.

Meanwhile, Link Campus University in Italy, the Hellenic Open University and AKMI in Greece, and the University of Porto in Portugal carried out a mapping of training provisions for museum professionals, using desk research and an online survey. This mapping aimed at presenting the current situation concerning the global approach and the rate of diffusion of training programmes offered (formal, informal and non-formal) relating to digital competences and transferable competences in the museum sector. The data that was gathered regarding formal education consisted in graduate and postgraduate programmes (Masters and PhD) provided by higher education institutions, as presented on their websites. It was analysed on the basis of specific indicators such as:

• information about the provider (name of university/department, course/module, description, type of training, methodology, subjects, target group, prerequisites, duration, assessment methods, etc.);
• identification of the specific digital competences of the five job profiles (developed in the eCult Skills project) that the programme/course/module provides.
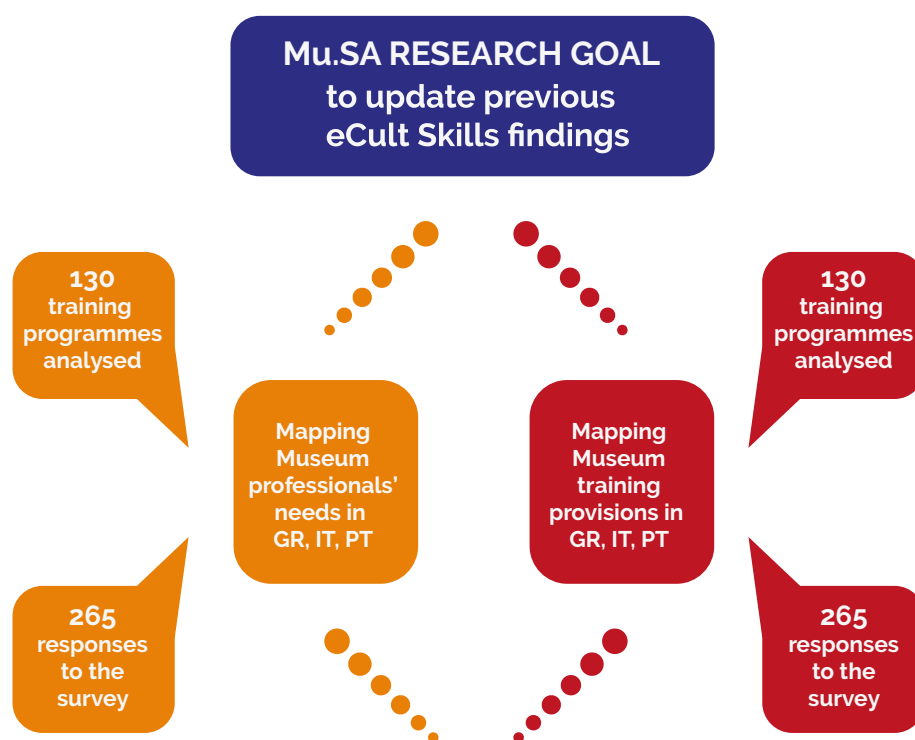
In all three countries, retrieving this information was very challenging, given the highly specialised job profiles that needed to be identified and the lack of specification in that respect in the academic curricula provided online. The risk of misinterpretation should therefore be taken into account. As regards non-formal and informal training programmes in the three countries involved, there are no lists, either official or non-official, of the relevant education providers, nor is there a database that specifically focuses on the museum sector. The research therefore focused on those training activities for the museum sector provided by relevant national associations which the organisations conducting the research already knew about. The online survey was brought to the attention of museum professionals, external collaborators and people seeking to work in the sector through a number of different channels such as direct e-mailing, newsletters, social networks, national museum associations and other relevant networks.

Data collected

The research activities carried out from December 2016 to March 2017 involved 81 museum experts (from European policy makers to freelancers, researchers and museum professionals, etc.). In Rome, Italy, a focus group with 16 participants was carried out on the 5th December 2016 and was organised by Symbola and Melting Pro, in collaboration with Link University, Artribune, Maxxi – Museo Nazionale delle Arti del XXI Secolo, and Istituto dei Beni Culturali ed Artistici dell'Emilia Romagna. In Athens, Greece, a focus group with nine participants was carried out on the 4th March 2017, organised by ICOM Greece. And in Oeiras, Portugal, a focus group with seven participants was carried out on the 22nd March 2017 and was organised by ICOM Portugal in collaboration with Mapa das Ideais. A total of 14 interviews were conducted in Italy, 11 in Greece and 12 in Portugal. In order to gain an international overview of the digital competences needed in the museum sector, Symbola and Melting Pro also carried out interviews with experts in the museum sector. These are included in the report "The Museum of the Future: Insights and reflections from 10 international museums" (Sturabotti & Surace, 2017).

The desk research for mapping museum training provisions analysed 130 formal and informal educational training programmes in all three countries, focussing on their relation to the e-competences of the five role profiles defined within the European Project eCult Skills and the online survey collected 275 complete responses. The survey was open for 23 days (from the 6th to the 28th February 2017). The short running time for the survey, together with a lack of knowledge and public discussion relating to the five role profiles under focus and their respective e-competences, may account for the relatively low level of participation. However, in terms of impact, the number of participants who looked at though did not complete the survey was much higher: 980 people. The majority of respondents were full-time museum staff (36.7%), working in small (staff 1-20) national (34.31%) or private (23.2%) museums with archaeological, ethnographic and historical artefacts, and having more than five years museum working experience. The departments of Education, Conservation, Communication, Library and Research were the most selected.

Mu.SA RESEARCH GOAL
to update previous
eCult Skills findings

130
training
programmes
analysed

130
training
programmes
analysed

Mapping
Museum
professionals'
needs in
GR, IT, PT

Mapping
Museum
training
provisions in
GR, IT, PT

265
responses
to the
survey

265
responses
to the
survey

**Digital and transferable skills and competences
needs in the museum sector in Greece, Italy and Portugal**

NEW EMERGING JOB PROFILES

FIGURE 1. THE MU.SA RESEARCH FRAMEWORK AND KEY PERFORMANCE INDICATORS (KPIS)
Source: Authors' own elaboration.

Establishing the context of the museum sector in Portugal, Italy and Greece

The museum sectors in Portugal, Greece and Italy share many common characteristics. Museums are mainly owned by the state, and national, regional or local authorities are in charge of their management. In these three countries there are many local museums which are directly linked to local authorities and privately owned museums are in the minority. In Portugal there are 1,223 museums, with a growth of 68%, according to data collected in 2000 (Neves, Santos & Lima, 2013). The post-2008 economic crisis had a strong impact on the budget set aside for museums, leading in some cases to the loss of qualified human resources, as we discovered as a result of

some of the interviews we conducted. According to a report published by the Official National Statistical Institute in Italy in 2015, Italy at that time had 4,158 (ISTAT, 2016) museums, galleries and collections, as well as 282 archaeological sites and 536 monuments, both public and private[10]. Generally, museums in both Italy and Portugal have very small teams, and therefore staff are multitasking. The Greek museum sector is affluent and although most museums are located in the two largest Greek cities, Athens and Thessaloniki, there are many museums of various sizes all over mainland Greece and the Greek islands. There are now over 300 professionally run museums in Greece, more than 200 of which are archaeological museums owned and run by the Hellenic Ministry of Culture and Sports. In Portugal, the main organisation currently responsible for developing a national policy and strategy for museums is the Directorate-General for Cultural Heritage (DGPC)[11]. Working at a central administration level, this organisation also supervises

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10 The policy document of the Italian Ministry of Culture, inspired by the international ICOM policies, specifies another area, "relationship with the landscape", for the development of specific standards.

11 The DGPC was created in 2012 after a process of restructuration and fusion at central administration level that lead to the centralization of many areas of expertise within the same organization, including museums. This tendency was also observed in many other European countries after 2009 (see Camacho, 2015).

"THE DIFFICULTIES IN EMBRACING THE DIGITAL WORLD ACROSS THE THREE PARTICIPATING COUNTRIES ARE NOT EXCLUSIVE TO THE MUSEUM SECTOR, BUT ARE SHARED BY MANY OTHER ORGANISATIONS IN THE PUBLIC AND PRIVATE SECTORS. MANY ORGANISATIONS ARE SLOW TO REACT TO CHANGES AND DEVELOPMENTS IN THE FIELD OF DIGITAL TECHNOLOGIES"

and manages 15 national museums. The Portuguese Network of Museums (RPM)[12], founded in 2000, also belongs to the DGPC. This network, which aggregates 146 museums of various different types with several different administrations and management, promotes certification and cooperation between Portuguese museums, with an annual training program targeted at museum professionals as one of its key activities. In Greece, following the reforms that took place in the public administration in 2014, there are now five General Directorates within the Hellenic Ministry of Culture and Sports: the Directorate of Antiquities and Cultural Heritage; the Directorate for Restoration, Museums and Technical Works; the Directorate of Contemporary Culture; the Directorate of Financial Services, and the Directorate of Administrative Support and e-Governance. Most issues relating to museums are dealt with by the General Directorate of Antiquities and Cultural Heritage, which consists of Central, Regional, and Special Regional Services, as well as eight major public museums. In 2014 the Italian Ministry of Cultural Heritage, Cultural Activities and Tourism initiated a process of extensive transformation (in accordance with the law issued by the so-called Commissione Franceschini) aimed at establishing a long-term national museum system. The reform has had a huge impact on the Italian museum sector at both national and local level. One of the measures required 20 national museums[13] to become autonomous in terms of their administration and organisation, and managed by a specially appointed director. It became necessary for all Italian state museums to draw up a mission statement, manage an independent budget, and employ a minimum number of professional staff, in accordance with the ICOM's international standards. The law also stipulated that a General Directorate be developed along the lines of Portugal's DGPC, which would be responsible for developing a national strategy for museums. In the future, museums would be expected to invest more in communication, social media, and technology with a focus on tourism. The public would be allowed to take photographs free of charge, which represented another major change.

The majority of Greek museums embarked on a digital shift after 2000, digitising a significant proportion of their collections and going online through websites, digital exhibitions and apps, with the support of the EU co-funded operational programmes "Information Society 2000-2006" and "Digital Convergence 2007-2013". In Greece very few museums have IT departments, though, with the exception of a few large private institutions (the same applies in Italy).

The difficulties in embracing the digital world across the three participating countries are not exclusive to the museum sector, but are shared by many other organisations in the public and private sectors. Many organisations are slow to react to changes and developments in the field of digital technologies. This data is reflected also by the Digital Economy and Society Index (DESI) (European Commission, 2018), a report that keeps track of the current state of progress in digitalisation in European countries and finds that the greatest challenge to digitalisation is the raising of levels of digital skills in their citizens.

A recent survey that looked into the information and documentation systems in Portuguese museums revealed that in a sample of 222 museums, a small percentage (2.7%) of professionals have a specific ICT background (university degree) (Santos, Serôdio & Ferreira, 2017). Furthermore, the Portuguese report remarked that neither postgraduate museum studies courses nor the existing short, non-formal training courses available to the museum sector are approaching digital competencies in a sufficient manner, which confirms the need identified by many of the interviewees for ongoing and updated professional training in this area. Although in Italy there is the same perceived need, the 2015 data (ISTAT, 2015) shows that only 43.9% of the museums and institutions interviewed declared that they had organised ongoing professional training programmes for their employees over the last five years. In the same report only 0.8% of them declared that, if they received a 10% budget increase, they would use the sum to provide ongoing professional training. This is despite the fact that "The national museum professional chart (2006)"[14] underlined the importance of continued professional

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12 For more information on the DGPC and the RPM, see, respectively: http://www.patrimoniocultural.gov.pt/pt/museus-e-monumentos/dgpc/ and http://www.patrimoniocultural.gov.pt/pt/museus-e-monumentos/rede-portuguesa/

13 During the writing of this article, another 10 museums were added in Italy.

14 The chart is available in: "Temi in discussione in preparazione dell'assemblea di fine mandato 2010-2012. Carta delle Professioni museali e riconoscimento delle Professioni museali", Seminario di lavoro del consiglio direttivo e del gruppo dirigente di ICOM ITALIA 26 January 2013, Villa Emo (Castelfranco Veneto, Italy). For more information http://www.icom-italia.org/professioni-museali/

training as a vital factor in the survival of a museum. Recently in Greece, a preliminary study was conducted by the British Council to identify the learning needs and skills gaps in the Greek museum sector (Roscoe, 2016). This study confirmed the fact that the average employee in a Greek museum "holds qualifications more closely related to the collections, such as archaeology and art history, rather than the museum itself, and that a strong knowledge of the collections across the whole museum staff is considered invaluable to the organisation" (Roscoe, 2016: 10). The respondents to this research also claimed that young graduates are "under-qualified for business support roles and technical roles compared to more academic roles, such as curatorial or archive related roles", and that they lack competences in areas such as marketing, project management, general museum management, business and management skills, entrepreneurship, finance and audience development.

Description of the four job profiles

In this section we summarise the results that were collected through the interviews, focus groups and online questionnaire. In all three of these contexts we asked our respondents to offer their perspectives on the need for training in digital competences in their countries and on the relevance of the eCult Skills profiles. For each profile we asked them to validate the list of related e-competences[15].

Out of the five eCult Skills profiles we started with – Cultural ICT consultant, Cultural ICT Guide, Digital Cultural Assets Manager, Interactive Cultural Experience Developer and Online Cultural Community Manager – four were recognised by our respondents as being the most important. The titles of these profiles were changed as seemed most appropriate in respect of the findings – the role of Cultural ICT Consultant was retitled "Digital Strategy Manager", for example, since from the research undertaken it was found to be important to implement a digital strategy in line with the museum's overall strategy. In order of priority, the role profiles that the majority of respondents thought were the most important for museums to invest in when upskilling their staff were: Digital Strategy Manager, Digital Collections Curator, Digital Interactive Experience Developer and Online Community Manager. The role of Digital Strategy Manager was selected as the most significant to be developed across the three countries[16]. Some of the experts we interviewed in Italy questioned whether a Digital Strategy Manager would fit into a museum's organisational chart, whether this role should be internal or external, whether s/he should be employed

by the Ministry and what specific tasks s/he should undertake. In the Italian museum sector, the task of leading and guiding a museum's digital strategy would usually fall to the museum director, as part of the development of an overall strategy. In Greece the role of Digital Strategy Manager was recognised as a useful role and respondents agreed that the person fulfilling this role should have an overall view of a museum's technological needs and solutions and would support the museum director by providing comprehensive, updated and unbiased information about ICT products that benefit the museum. In Portugal the role of Digital Strategy Manager was considered fundamental to assessing the options of strategic digital plans that best suit a museum, and to implementing other types of professional profiles in the digital sector. It was also suggested that a Digital Strategy Manager could create guidelines and procedures manuals. Our Portuguese respondents thought this role should be an external one.

DIGITAL STRATEGY MANAGER*

A strategic role for all the museums that aim at thriving in a digital environment in line with the overall museum strategy

Main tasks

To support a museum's technological and digital innovation and helps museums to thrive in a digital environment
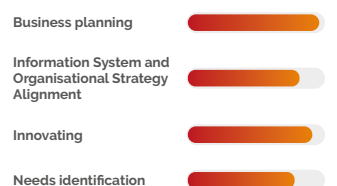
To be responsible for the museum digital strategy and the financial planning of digital resources

To play a mediating role between the internal museum depertments and external stakeholder

To have a good knowledge of how a museum works and provides them with updated information about digital products

E - Competences

Business planning

Information System and Organisational Strategy Alignment

Innovating

Needs identification

Transferable Competences

Communication

Resilience

Networking

Decision making

* see full profile in the "Consolidate Report"

FIGURE 2. DIGITAL STRATEGY MANAGER, KEY CHARACTERISTICS
Source: Authors' own elaboration

In Portugal and Greece the profile ranked second in importance was the role of Digital Collections Manager, reflecting the importance of digitising collections as a basis for developing a museum's strategy. According to the internal project

15 As listed, the e-competences, in the European e-competence framework: http://www.ecompetences.eu/methodology/
16 In Italy, only for three points, the Online Community Manager was seen as the most important one, hence we can argue that the Digital Strategy Manager and the Online Community Manager are both very important roles / profiles to be developed in Italy.

report for Greece, "good knowledge of digital and digitised collections is the strength of this profile, and, in this sense, it could be a permanent museum post, especially for the tasks of organizing, managing, and preserving the digital collections. It's been almost 20 years since the majority of Greek museums started to develop digital collections and, unsurprisingly, one of the main concerns nowadays is the sustainability and effective diffusion of these digital assets".

DIGITAL COLLECTIONS CURATOR*

This role is specialised in preserving and managing digital materials. S/he develops online and offline exhibitions and content for other departments
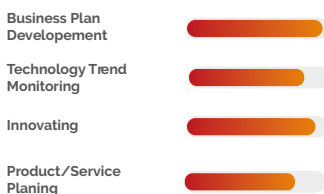
💼 Main tasks

To improve the museum's digital preservation, management and exploitation plan for all born-digital or digitized cultural contents

To provide information on copyright and protection of digital cultural property according to international standards

To produce metadata according to recognised international standards

To supervise the implementation of cataloguing/archiving standards

⚙️ E - Competences

Business Plan Developement

Technology Trend Monitoring

Innovating

Product/Service Planing

📕 Transferable Competences

Leadership and change facilitator
Creative thinking
Networking
Communication

* see full profile in the "Consolidate Report"

FIGURE 3. DIGITAL COLLECTIONS CURATOR MANAGER, KEY CHARACTERISTICS
Source: Authors' own elaboration

In Italy, the role of Online Community Manager, was instead ranked second. This is probably because the new museum reforms in Italy push museums to invest in communication and address the undervaluing of communication and audience engagement museums had previously been criticised for. As one of the respondents in the Italian research claimed, "Technologies are largely undervalued because the communicative role of the museum is undervalued. We need to create a digital culture that is above all a culture of communication, rather than just being digital". There is a greater need to make museum institutions understand how important it is to engage in modern forms of communication and to recognise their value to the public, regardless of whether the public is online or offline. Across the three participating countries, the area of communication was seen to have been greatly affected by the digital shift: social media platforms are now being used and explored

by many museums, for example, the most commonly used platform in all three countries being Facebook. However, some interviewees underlined the fact that social media is not being utilised in a strategic manner or purposely implemented to facilitate good communication and make museums more accessible. The task of engaging with social media is usually carried out by professionals who accumulate several other tasks or by interns. Furthermore, there are cases where at the administration level museums are not allowed to manage their social media platforms autonomously. In general, communication, whether it is digital or traditional, is an integral part of a museum strategy, and it needs adequately integrated and trained staff.

ONLINE COMMUNITY MANAGER*

This role profile is vital for all museums aiming to invest in developing and engaging diverse audiences online and should be fully integrated into the institutional structure

💼 Main tasks

To design and implement an online audience development plan in line with the museum's overall strategic communication plan

To liaise effectively with other departments within the organisation in order to produce both content and meaningful online experiences

To engage, monitor and to manage online audiences

To assess and evaluate the effectiveness and efficiency of online activities

⚙️ E - Competences

Relationship Management

Business Plan Development

Innovating

ICT Quality Strategy Development

📕 Transferable Competences

Communication
Resilience
Active listening
Networking

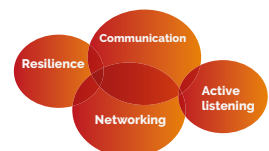* see full profile in the "Consolidate Report"

FIGURE 4. ONLINE COMMUNITY MANAGER, KEY CHARACTERISTICS
Source: Authors' own elaboration

The role of Digital Interactive Experience Developer was ranked in third place in Greece and Italy, with the majority of respondents pointing out that all the professional profiles analysed should also have a good understanding of how a museum works. Use of digital technologies in exhibitions and educational programmes was found to be fragmentary and selective. One respondent from Greece mentioned "the importance of implementing online educational activities in order to fulfil the social role of museums". Regarding the use of ICT in exhibitions, in the form of digital displays, for instance, one interviewee pointed out that it is necessary to be able to regularly update their style, the content and the operation.

DIGITAL INTERACTIVE EXPERIENCE DEVELOPER*

This role is specialised in designing, developing and implementing innovative and interactive experiences for all types of visitors.
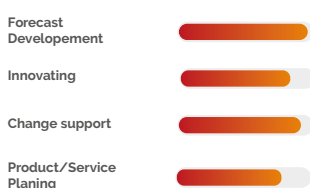
Main tasks

To design and prototype interactive and innovative installations providing meaningful experiences for all types of audiences

To carry out audience research and observation analysis

To facilitate communication flow between museum teams and external high tech companies

To develop accessibility tools for all types of visitors

E - Competences

- Forecast Developement
- Innovating
- Change support
- Product/Service Planing

Transferable Competences

- Communication
- Creative thinking
- Interpersonal
- Resilience

* see full profile in the "Consolidate Report"

FIGURE 5. DIGITAL INTERACTIVE EXPERIENCE DEVELOPER, KEY CHARACTERISTICS
Source: Authors' own elaboration

The most important e-Competences identified for the four job profiles
A.1. IS and Museum Strategy Alignment
A.3. Business Plan Development
A.4. Product/Service Planning
A.7. Technology Trend Monitoring
A.9. Innovating
D.11. Needs Identification
E.1. Forecast Development
E.4. Relationship Management
E.6. ICT Quality management

TABLE 2. THE MOST IMPORTANT E-COMPETENCES (e-CF 3.0) TO DEVELOP ACROSS THE FOUR Mu.SA PROFILES
Source: Authors' own elaboration

The most important transferable skills identified for the four job profiles
Leadership and change facilitator
Time management
Creative thinking skills
Communication Skills
Team working

TABLE 3. THE MOST IMPORTANT TRANSFERABLE SKILLS TO DEVELOP ACROSS THE FOUR Mu.SA PROFILES
Source: Authors' own elaboration

In Italy the experts who were consulted suggested that each e-competence at proficiency level should also be considered within an organisational organigram, finding it difficult to rank the e-competences if they were not contextualised in an organisational relationship. According to some of the respondents, a number of skills such as programming, software development or infrastructure installation, were widely considered as external skills with no real relevance to the elaboration of the digital strategy of a museum. In contrast, some of the participants in the Portuguese focus group identified another role profile: an internal technical expert, such as an ICT expert employed as a member of the staff with responsibilities for day-to-day operations of upgrading, installation, backup, and maintenance. These roles, especially those of Digital Strategy Manager and Digital Interactive Experience Developer are often carried out by external collaborators. Whereas the role profile of Online Community Manager is becoming increasingly present in museums, one of the major problems lies in the fact that even the person filling this role is usually not fully integrated into the museum structure.

In general the areas identified as most important in assisting museum professionals in their current positions were (in order of priority):

• Audience development and engagement, storytelling, visitors' opinion/evaluation, monitoring, assisting people with special needs, inclusion, accessibility;

• Digitisation, digital archiving, preservation, preventive conservation, digital exhibitions, database;
• Fundraising, crowdfunding, networking;
• Management, team building, problem solving, leadership (change-making and risk-taking), business planning, time management;
• Promotion, tourism, communication, creative writing;
• Social media, web design, online accessibility of collections, photography, digital innovation, marketing, copyright, gaming, semantic web;
• Museum education (also online);
• Creative skills/lateral thinking and entrepreneurship skills.

In the online survey, when respondents were asked to specify which basic ICT skills they needed to develop the answers they gave were (these in general, not related to any of the job profiles): web content management, familiarity with blogging platforms, software for calculation, writing and graphic tools, word processing, spreadsheet management, presentation, knowledge of free and open-source software, as well as database skills and skills in the use of digital archives, video making, sound design, digital archive, platforms dedicated to collection, semantic web. When asked to specify advanced ICT skills (always in general, not related to any of the job profiles), the answers given were: familiarity with communication devices or applications encompassing: radio, television, cellular phones, computers, videoconferencing and distance learning, coding, knowledge of Virtual and Augmented Reality (VR and AR), application development, digitalisation of collections, 3D, metadata management, digital exhibitions, XML, and specific software tools (Adobe Photoshop, digital drawing software, AutoCad – architecture software, systems of geographic information software, and HTML, among others). Our respondents thought training programmes for museum workers should include the following transversal digital and transferable competences, which are needed in all of the four role profiles:

• strategic and business planning (IS and strategy alignment and business plan development, ICT quality management);
• user needs analysis/audience research offline and online (needs identification, product/service planning);
• communication (basic and advanced use of social media) and relationship management;
• storytelling;
• audience development[17];
• audience engagement[18] (user support) which includes all aspects of the visitor experience (before, after and during) ranging from education to communication and the management of customer relations;
• creativity and leadership;
• team working;
• innovation;
• knowledge of ICT terminology/existing digital tools that are useful for behind-the-scenes museum work, which includes all aspects of management, research, collections, infrastructure, etc. (technology and trend monitoring and forecast development);

• knowledge of the museum context (museums and tourism, museum policies and the roles and purposes of museums today, museum management, copyright and intellectual rights).

In general, our research findings point to the importance of developing the skills needed in order to reach a greater number and diversity of museum visitors and the idea that digital skills should be developed with this aim, not just for their own sake. On the basis of our research outcomes, the Mu.SA will provide a training programme with basic digital skills applying the Digital Competence Framework for Citizens (DigComp) in combination with the essential e-competences in different levels of expertise from the European e-Competence Framework (e-CF). The MOOC programme will train participants in eight e-competences, important in all four job profiles. In the e-learning programme educational content for 26 digital and 16 transferable competences, which are considered fundamental to the museum sector, will be developed. In other words, after completing the first stage of education in digital competences, the interested museum professionals will be able to attend a more specialised training programme focusing on the advanced competences, digital and transferable, needed for employment, personal development and social inclusion.

Emerging job profiles in the museum sector: a complex scenario

Thanks to the interviews and the focus groups that were conducted, we were able to observe that across the three participating countries a fragmented experience of the digital shift is evident, due to the different contexts, governance, competences and resources invested. Respondents from all three countries claimed that the present levels of investment in infrastructure and resources were inadequate, and this was seen as a tangible limitation. A widespread practice is for museums to rely on external firms to develop their technological resources and a majority of respondents, especially in Italy and Portugal, underlined that the lack of basic knowledge of ICT among museum professionals sometimes leads them to engage in inadequate technological solutions that may not be suited to the museum or the needs of its visitors. As a consequence, the digital transformation process of a museum – how it embeds digital aspects in its overall strategy in order to improve internal

17 "Audience development" is a term used to describe the way in which relationships between audiences and cultural organisations are managed. It is a planned, organisation-wide approach to extending the range and nature of relationships with the public, it helps a cultural organisation to achieve its mission, balancing social purpose, financial sustainability and creative ambitions. For more information, see http://www.adesteproject.eu/about

18 "Audience engagement" is an expression used in practice and literature in a very different and uncodified way, like the many expressions that belong to the semantics of audience development (audience building, audience participation, etc.). In particular, it is used to highlight the dimensions of involvement that sound less explicit in the concept of "development" and more mechanistic in that of "building" (Bollo et al, 2017).

"RESPONDENTS FROM ALL THREE COUNTRIES CLAIMED THAT THE PRESENT LEVELS OF INVESTMENT IN INFRASTRUCTURE AND RESOURCES WERE INADEQUATE, AND THIS WAS SEEN AS A TANGIBLE LIMITATION"

processes – was seen to be affected by its ability to establish a clear vision, as well as by the availability of necessary resources and conditions for investment – financial, logistical, and human. When these conditions are met, it was suggested, there is a snowball effect, leading to increased investment in training courses that then enables museum professionals to develop digital and transferable competences.

Discussion of job profiles initiated interesting debates around the different job roles and the need for these roles. The reality of the museum sector in each country, as regards investment in digital infrastructures and training, especially for publicly-owned museums, comes up against some limitations. As mentioned above, most museum teams are small and multitasking and their human and financial resources are low. Most of the respondents stressed a lack of strategic vision and inability to envision the opportunities offered by digital technologies. All of the job profiles were considered important and useful, although it was felt that their tasks and the necessity of their functions needed to be further clarified. It should also be borne in mind that in the three countries analysed, recruitment for state-owned museums is carried out through public open examinations, where candidates are tested only on their disciplinary knowledge and not on other competences or working experiences in museums (nor on museology, as requested by the International ICOM standards) (Ruge, 2008), let alone their digital skills. Moreover, only the more well-known museums can afford to appoint someone internal to their museum's organisation to be in charge of digital strategy.

In all three countries it is clear that virtually all aspects of museum activity need to be improved at various different levels. Many interviewees agreed that the digitisation and digital management of museum collections and archives is one of the most basic requirements needing to be satisfied before moving on to intervention in other areas. This process would enable the creation of content, which consequently would need to be communicated. It is important to develop an overall strategy in which the different elements are considered and connected to the museum's mission. There should be a synergy that unites various dimensions, especially between the digitisation and the management of collections, as well as between digital and analogical aspects, and the audience. Also, more investment should be sought to enable museums to use ICT for audience research and evaluation, which is considered fundamental in order to make museums relevant and attractive to all target groups.

In order to assist with the digitisation process it is important for museums to think strategically about the possible wider benefits of a digital approach. There needs to be a mental shift and a cultural change in terms of the planning and visioning of services, so that digital elements can become an integral part of the thinking and planning process from the outset. The existing processes also need to be reconstructed in a way that is relevant in a digital world. Museums should assess the digital competences of their staff and build up what can be defined as digital cultural awareness and digital confidence.

The research shows that, although it is important to develop and integrate the profiles described in eCult Skills and revised in Mu.SA into the museum system, in the contexts we have considered, there is still some resistance to instituting such a process due to many elements remarked upon by the research. One possible hindrance is the lack of financial resources and the merging of museum departments and roles which makes any expectation of employing new expert staff unrealistic. Other problems include the difficulties encountered by small museums in terms of financial and human resources, the low salaries of people working in the museum sector, making it unattractive to ICT professionals, and above all a lack of a national strategy for digital investment and a leadership unable to seize the opportunities offered by digital technologies. As a result of these factors, we detected a general sense of discouragement among the respondents, as much more investment in digital infrastructure and hence training was seen to be required at a policy level.

Conclusions

This paper points out the key findings of the research activities carried out by the partners involved in the European Museum Sector Alliance project (Mu.SA) funded by the Erasmus+ programme Sector Skills Alliances in Greece, Portugal and Italy from December 2016 to March 2017. The consortium investigated which digital and transferable competences are fundamental in order to support museum professionals and help them in their efforts to enable museums to thrive in a digital environment. The research carried out capitalised on and revised the results of the eCult Skills project.

Given the aim of the research, a qualitative approach was seen as the most appropriate in order to

provide useful insights into which job role profiles and related digital and transferable competences need to be developed by museum professionals in order to help them face current and future challenges. On the basis of the previous five eCult Skills role profiles, four emerging role profiles were validated and updated by the Mu.SA project: Digital Strategy Manager; Digital Collections Curator; Digital Interactive Experience Developer and Online Community Manager.

Our research showed that there are digital and transferable competences that should be developed across all of these job role profiles and that these should be considered essential starting points for upskilling. These transferable and digital competences include: strategic and business planning; user needs identification/analysis; product service planning; technology and trend monitoring; innovating; user support; forecast development; relationship management; ICT quality management; audience development, communication; storytelling; time-management and creativity; leadership; active listening; team working and fact-driven. The role profiles we identified require an in-depth knowledge of how a museum works. Moreover, many of the functions and competences attributed to them should be embedded in the context of teamwork.

Adequate investment should therefore be sought for on-going upskilling as regards new technology for all museum staff, in accordance with their existing roles and tasks. An awareness of digital culture and a confidence and familiarity with digital approaches should be developed throughout the whole of a museum's organisation and workforce.

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