SKILLS, COMPETENCES AND NEEDS - WORKING IN THE CULTURAL FIELD IN THE ARAB REGION

Technical Assistance Unit of the Med Culture Programme for the promotion of culture as vector of Human, Social and Economic Development in South Mediterranean Countries. EUROPEAID CONTRACT: ENPI/2013/335-088

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1.0 OBJECTIVES

The aim of this study is to **identify the needs** (skills and competencies) in terms of **human resources for work** in the cultural field in the Arab region, which includes public institutions and civil society organizations, and to provide a basic understanding of the cultural industry needs in the private sector.

The conclusions and recommendations of this study will be utilized to **advocate for the need of skills development in the region**, through higher education structures, training centers, and capacity building programs on regional and international level.

This study will also **support the development of young professionals in the cultural field by helping them to make decisions** regarding their future career paths and improving their employability. Another objective is to **identify the necessary profiles** for the different sectors to empower their capacities playing their cultural, social and economic role.

The main effort in this study is **to collect information on the different professional profiles and skills that are greatly needed** to work in the regional cultural sector, and to **evaluate the existing paths to skills building**, both conventional methods such as higher education programs, accessibility to literature related to the topic, and specialized training courses, and also less conventional or formal ways of accumulating experience and skills such as learning on the job, unofficial mentorship, cross-generational and cross-border sharing of experience, and so on.

This study is designed and conducted as a technical study, focusing on identifying the gap in skills and competencies needed in the culture and arts sector. Having said this, it is critically importance to note that political turbulence in the Arab region is a key factor affecting the skills development of professionals and practitioners in the field. The scale of this disruption in the pursuit of skills development varies greatly in nature and scope depending on the political situation of individual countries, making it difficult to generalize about this, but the following points can be highlighted as key aspects that will have a long-term effect on the sector's level of competencies:

- As the Arab region continues to witness **outbreaks of conflicts**, wars, and returns of dictatorship, artists and cultural professionals are facing various forms and degrees of risk, making it difficult if not impossible, to pursue their work and practices and develop their careers. Arab and international cultural organizations are examining the effects of these political, social and demographic changes on the cultural sector, and searching for ways to meet the consequent emerging needs.

- The increasing number of artists and cultural professionals **who have migrated** from the region since 2012 has had an impact of the overall cultural scene in multiple ways that are still becoming apparent. Although some of those who had to flee their countries tried to stay in the neighboring countries (for example Lebanon for Syrians, and Tunisia for Libyans many found they could not survive and had to leave the region. This led to the loss of many experienced and highly skilled people from the region, and it is unknown whether they will ever return, even if life stabilizes in their countries of origin.

- The extreme difficulties faced by cultural actors (especially young professionals) in regard to regional and international **mobility**, due to visa and travel restrictions even between Arab countries, has in many cases made it difficult or impossible to join academic programs, attend cultural events, or participate in training workshops. This. This "isolation" is widening the gap between the desire of Arab cultural professionals to avail themselves of such learning opportunities and develop as professionals, and their ability to do so and to keep pace with their international counterparts.

- The **decreased attention on the cultural sector** in many of the Arab countries due to the increase in more urgent social and economic crises and emergencies. This further marginalizes a sector already seen by some as secondary or a "luxury" compared to other domains such as development and education.

- The **non-democratic environment** and cultural policies in most Arab countries that reflect a strong governmental agenda and control has made the environment for cultural work much more difficult. Although this occurs at differing levels in the various Arab countries, in some countries such as post-revolution Egypt, the situation has become markedly worse. This is not a new environment rather the acceleration and expansion of existing autocratic regimes and policies. Thus, the Arab cultural sectors is dealing with a long history of challenging and oppressing political contexts that cannot be neglected as a major contributing factor to many of the weaknesses in the sector.

The focus of this study is not on the political and economic context in the Arab countries, but rather examines the cultural sector in terms of the human resources and capacities of those working within it. It should be noted, however, that the significant efforts to develop the human resources capacities of the sector which have already been developed and implemented over the years will remain threatened and incomplete if they are not part of a wider process of pressure to stop the escalating threat to freedom of expression.

3.0 SCOPE AND STUDY METHODOLOGY

The decision was made not to restrict this research to only certain Arab countries, but to try to be as comprehensive as possible, even if it was not possible to be inclusive of all Arab countries. Thus, the main focus of this study is Arab countries in the Levant and North Africa, while providing a perspective on other countries such as Mauritania and Yemen

The following techniques were adopted:

- **Studying some of the most established training programs** or those that have started relatively recently but which have great potential to influence a generation of cultural leaders/managers. Over the years, some of these programs have been able to build an important knowledge base among those who benefited from them in different capacities. Most of these programs **are regional or based on regional expertise**. This approach gave us an important insight into the capacities of cultural practitioners but also into better understanding how capacity building programs build their contribution on a strategic level.

- **Conducting in-depth interviews** with regional experts and trainers who have worked with cultural actors from different Arab countries. The aim of these interviews was to examine the state of skills and competencies in terms of human resources in the region, focusing on examining the reasons behind the absence of certain skills, and consulting with the interviewees on how to create efficient capacity and knowledge building based on the main priorities of the different sectors.

- **Consulting with several international partners** who have already been engaged in long-term collaboration with cultural actors from the Arab region to obtain their analysis of the strengths and weaknesses of skills and knowledge in the region.

- **Collecting the views and perspectives of cultural practitioners** through an online questionnaire which focused on examining the different skills development opportunities that they have benefited from, their opinion of these opportunities, and how to make them better in order to identify priorities for the future.

- **Reviewing the few existing documents and studies that have attempted to cover the subject in certain countries**, such as the feasibility study on establishing Program a Master of Arts program in cultural policy and cultural management in the Arab Region which was commissioned by Culture Resource and conducted in 2013-2014 by a research team composed of Milena Dragicevic-Secic, Basma El Husseiny, Hanane Hajali, Birgit Mandel, Kate Oakley.

The literature review was restricted as there is hardly any research and studies that cover relevant subjects, but this study is based on the valuable contribution of 57 practitioners and experts from the region along with several international experts who have been engaged with the region and the sector in different capacities and for many years.

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Annex (9.1) lists the definitions for each skill domain covered in this study. This is to ensure consistency in understanding the terms as listed. The necessity of this annex comes from the difference in the use of terms between the Arab Mashreq and the Maghreb, as well as the different use of the same terms by institutions in the same country

The study does not assume that these definitions are the most comprehensive ones. Through research, many good and accurate definitions could be reached for each of the "skills" addressed, but these definitions refer to the meaning that the term takes in this study which is the most common understanding of the term.

GRAPHIC 1: **PRACTITIONERS AND EXPERTS WHO HAVE PARTICIPATED IN THE STUDY**

■ Syria		■ Mauritania		■ Egypt	
■ Morocco		■ Palestine		■ Lebanon	
■ Yemen		■ Jordan		■ Tunisia	
■ Oman		■ Algeria		■ International	

4.0 STATUS OF SKILLS AND CAPACITIES IN THE CULTURAL SECTOR
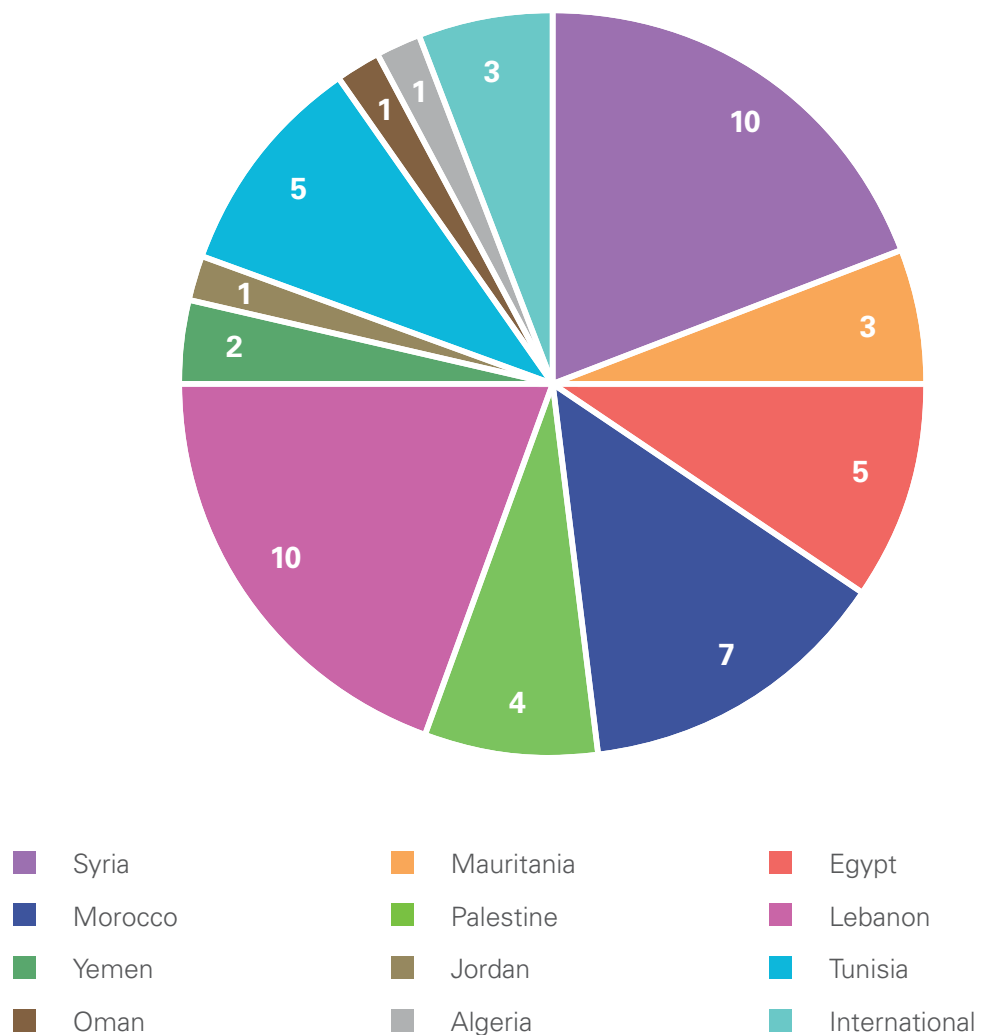
It is obvious that the knowledge and skills development needs of the region under study are numerous and diverse, and that it is very difficult to classify them in order of priority.
It is also important to acknowledge that there are significant differences between the countries being studied. Although there are certain similarities between countries in the region, still some cultural and artistic practices are stronger and more established in certain countries and this is reflected in a higher overall level of skill in the field.

This is, in fact, one of the key challenges facing the design and implementation of capacity building programs conducted in the Arab region and the ones targeting the region. However, it seemed necessary to try to prioritize as accurately as possible in order to helping strategizing the approaches adopted by stakeholders to filling knowledge and competency gaps, especially when taking into consideration the limited funds and structures that are capable of managing quality capacity building programs.

Before focusing on each of the sectors individually, a general overview of all three, Public, Private and civil society sectors will be given on the status of training needs, classified into three categories from most needed to less needed in terms of employability in the field of arts and culture.

This study suggests a classification of the competencies in terms of impact on the sector rather than in terms of importance for the active structures. In order to do so, the term Evolution is used (High, medium and low). I.e. If skills that are listed as high evolution were developed, this will have higher impact on the level of performance of the sector, while if skills in low evolution category were focused on, even if we have very skilled people in this category, it will not have a great impact on the sector as a whole.

For technical reasons, the skills listed in this section are treated as static skills, this approach was adopted to make the classification in three categories possible, while in reality the competencies need to be looked at in a holistic perspective. At this point it is important to refer to what Philipp Dietachmair, Programme Manager at the European Cultural Foundation stated: "…So gathering different sectors around themes and cultural questions. It is always a mix of many knowledge fields that are needed to have a model or a combination between many skills. The echo system (this complex concept) where culture is not only about art, but everything linked to a life style. Multitude of social, societal, political, ecological, that relates to conflict, migration, refugee, heritage organic fluid system. Leading to creating a skill set that support the resilience… it is not only about the content but the how, a methodological approached question".
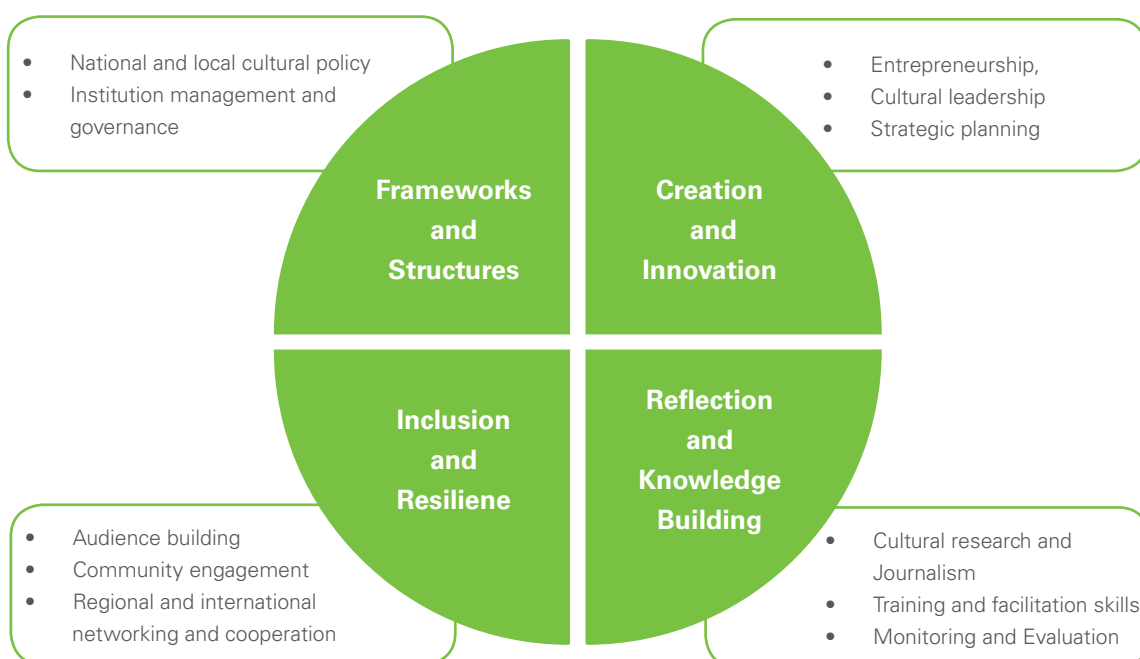
THINK CULTURE… THINK GROWTH!

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4.1 FIRST CATEGORY: **HIGH EVOLUTION**

This category of skills has the strongest positive effect. If these skills are properly developed, the cultural sector evolution will be remarkable. The skills can be reflected on through dividing them in four areas: Frameworks and Structures, Creation and Innovation, Reflection and knowledge building, Inclusion and Resilience.

GRAPHIC 2: **HIGH EVOLUTION SKILLS**

- • National and local cultural policy
- • Institution management and governance

- • Entrepreneurship,
- • Cultural leadership
- • Strategic planning

Frameworks and Structures

Creation and Innovation

Inclusion and Resiliene

Reflection and Knowledge Building

- • Audience building
- • Community engagement
- • Regional and international networking and cooperation

- • Cultural research and Journalism
- • Training and facilitation skills
- • Monitoring and Evaluation

4.1.1. Frameworks and Structures
Skills related to the sector's capacity to create and/or advocate for a better environment through (1) developing democratic and transparent cultural policy and (2) creating and sustaining innovative and catalyst cultural and arts organizations:

- • **National and local cultural policy**: Since the program of cultural policy research initiated by Culture Resource in 2009, the first of its kind focusing on the Arab region, consistent efforts to develop cultural policy and knowledge of cultural policy have been taking place. These efforts such as Racine in Morocco includes innovative initiatives to strengthen the abilities of the civil society sector to advocate for a more democratic and representative cultural policy. Still, this area was ranked by the participants of this study as one of the areas where the region witnesses a serious lack of knowledge and capacity.
  The great challenge in the field of cultural policy is that it is one of the areas that requires effective cooperation with government institutions and, of course, before this is possible, the political will to instigate reforms and official willingness to recognize the role of civil society and to redefine the role of the government sector must be present.
- • **Institutional[1] management and governance**: Throughout the interviews, it was clear that all participating experts (from all sectors) were attentive to the topic of governance Although the revolutionary wave that encouraged the "burgeoning" of emerging independent

civil organizations aiming at leading and participating in political, cultural and social change movements has significantly dwindled, the momentous impact of the events between 2011 and 2014 did not vanish. More awareness of the right to culture and the right to freely establish associations has been deeply rooted in the conscience and the practices of civil society actors. This has led to larger and greater initiatives in both the non- profit and private sectors but it also led to additional monitoring on the public sector which has hardly developed or updated its management mechanisms and tools.

4.1.2. Creation and Innovation

Skills related to the sector's ability to generate and lead cultural and artistic projects that are built on a strategic vision:

- **Entrepreneurship**: This set of skills was examined from two different perspectives. In regard to the private sector, it was examined in terms of the level of entrepreneurial strength. When looking at civil society, the focus was on entrepreneurial characteristics of leadership. This was considered to be a high priority skill set but also as one of the areas (besides leadership) with enough common interest for the three sectors to come together.
- **Cultural leadership**: Marina Barham, director of Al Hara Theater in Palestine and a long-time cultural management trainer, notes that there is great interest among young cultural actors in developing their skills as cultural leaders. Barham stresses that there are many efforts in this direction within the Arab region, but she wonders about the clarity of the concept. Dounia Benslimane, Development and Partnership responsible at Racine Association, asserts that there are few leaders in the region and even fewer leading institutions that are capable of spearheading any strong advocacy and policy work in favor of the creative sector.
- **Strategic planning**: although strategic planning is a competency that has been focused on for almost ten years within the curriculum developed by Culture resource as part of its Cultural Management Training program and workshops, addressing the skills of individuals but also supporting organizations to build their long term vision and objectives, practitioners still see that there is a great need for this skill within the sector. The lack of strategic planning skills was strongly noted in the public sector. Selma Halilovic, a projects coordinator at Goethe Institute in Egypt, made the important argument that the hierarchical structure of public sector institutions and their decision-making processes do not allow their teams to take part in strategic planning; moreover, cultural institutions in the public sector do not have the political, decision-making and financial independence required for the elaboration and implementation of a long-term strategic plan.

4.1.3. Reflection and Knowledge Building

Skills related to the sector's capacity to build and accumulate theoretical and practical knowledge. Leading to the sector's capability of learning from the experience, and ability to share these experiences without shying away from failures and challenges:

- **Cultural research**: Here the term research does not refer exclusively to academic research but also includes thematic and technical studies that form an important foundation for many other areas of cultural work such as strategic planning, monitoring and evaluation, community cultural interventions, and so on.
- **Training and facilitation skills**: This is an area that was highlighted by most of the

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practitioners and all of the experts. It consists of building local and regional capacities in facilitation and training. The region was described by Alma Salem, independent curator and cultural advisor, as a market for international expertise; this concept needs to be altered, as there is a general dissatisfaction with the level of dependence of the region on international experts to fulfill the regional needs for expert training, and on the need for more local and regional experts with a solid grasp of the regional context that Arab artists, cultural managers, and cultural actors are working within.

Several attempts to develop a new pool of Arab trainers through providing "Training of Trainers" programs have taken place, but they were not consistent, intensive or sustained enough to truly bear fruit. It appears that this is not one of the main focus areas for organizations in the region; although they acknowledge how important it is, it was not prioritized in terms of financial and human resources.

- **Monitoring and evaluation**: It is not surprising that monitoring and evaluation was one of the skills that most of the contributors to the study found crucially lacking in the region. The evaluation of cultural activities and its impact is a challenge everywhere. Moreover, this comes as a natural consequence of the lack of training and reading materials in Arabic that would allow cultural practitioners to build their understanding, knowledge and skills in this area. Knowledge of monitoring and evaluation in the region was observed to be using very classical tools consisting in most cases of identifying a few indicators that allow project leaders to assess the achievements of their outputs and rarely their objectives. There is no strong knowledge of more modern approaches to M&E such as MEL (Monitoring, evaluation and learning) which emphasizes monitoring as a tool to "support innovation to achieve transformative change".

  "Traditional evaluation approaches assume that the program will remain unchanged throughout its duration - a baseline can be established, and metrics can be collected over time. Developmental Evaluation recognises that conditions and interventions change and seeks to reveal perspectives on these changes to support a deeper understanding of what's happening and what needs to happen. The key questions underpinning Developmental Evaluation are: Is this model working? How do we know? How can we improve it? Instead of 'how can we prove our impact?[2]"

[2] From a discussion on the topic of Monitoring and Evaluation with Daniel Smith, British international consultant.

  Hanane Hajali, Theatre actress and director, trainer and cultural activist, sees that the dearth of people skilled in this area is partially a consequence of the lack of funding for it: "For the most part, when we apply for funding, negotiations with donors on cutting the proposed budget down lead to eliminating items related to documenting the work, or having an expert in monitoring accompanying the work, as we cannot cut from the main proposed activities".

4.1.4. Inclusion and resilience
Skills related to the sector's evolvement into a cultural and social hub for communities, and to become a space for connecting on a local, national, regional and international level, so that the agility of the practices is greater and more profound:

- **Audience building**: consensus among practitioners on the need for higher skills in terms of audience building was noteworthy. This could be interpreted in light of the threat the cultural sector is witnessing in the last few years from the government crackdowns of various sorts

which leads very clearly to more and more isolation of the cultural motion and raises the need to equip the sector with more tools and knowledge to build their audiences. This background applies as well to the sector's need to be more experienced in working with communities. Habiba Alalaoui, Academic, author and cultural activist from Algeria, states "I think that these skills are currently a high priority; in Algeria we have a significant lack of mediation and audience building for cultural production. This is mainly due to control of official institutions over the art spaces, and the lack of continuous communication with people.

Recently, there have been some inspiring examples of successful independent initiatives in Algeria that have encouraged a positive relationship between Algerian audiences and exhibition halls. These successes were due to the efforts of young cultural actors who demonstrated innovative mechanisms for appealing to and attracting to the public, but yet these remain non-professional, one-off examples rather than sustained initiatives. The need for building capacities in this regard is very important in Algeria, contrary to the situation in Tunisia and Morocco, which have a stronger tradition and experience in building and sustaining audiences for arts and cultural activities.

- **Community engagement**: this is to a large extent based on the same background and context that makes audience building skills a necessity to the sector. But it requires a stronger emphasis on a bottom-up approach, especially for civil society, as this is the sector that is most capable of influencing positive social change in complex political and social conditions.

- **Networking and cooperation skills**: Having strong networks and opportunities to collaborate is not only necessary in the conventional sense, as a way to share experiences, build knowledge, and maximize resources, but has also become a matter of survival for the sector on an existential level, in a context where threats on a national level in many of the Arab countries are so great that there is no way to face or deal with them without a regional and international safety net that is capable of empowering the position of the cultural players and institutions.

In the public sector, cross sectorial cooperation within the same country, between countries in the region, and worldwide is an important approach to opening the public sector to the potentials and dynamics of modern cultural management and entrepreneurship.

4.2 SECOND CATEGORY: **MEDIUM EVOLUTION**

This category includes a wide range of skills that are considered to be definitely important but less urgent than the skills included in the first category: these skills include legal knowledge, cultural journalism, fundraising, communications and media relations, heritage sites and heritage programs management, curation and artistic programming, team building and team management. Again, the challenge of classification of skills in terms of importance lays in the wide range of necessities required to create an "ecosystem" empowering the sector to have a strong impact in the wellbeing of their targeted communities and/or societies.

Some of the needed skills identified in the second category are linked to fields adjacent to culture, such as legal work and journalism, or those which are more highly specialized such as heritage sites management, and thus do not necessarily concern the wider cultural sector.

But the other skills mentioned, communications, fundraising, artistic programming, and team building and management, are crucial for the success and sustainability of the entire sector, which raise doubts about not including them in the "High Evolution" set of needs, and in fact, not including them in the first category does not mean that they are less important, but rather reflects a deep awareness within the sector of the difference between fundamental knowledge and technical skills.

Many of the research participants considered that if the sector was able to prove the influence of arts on society (higher monitoring and evaluation capacity and stronger influence in terms of cultural policy) and to build coherent and strong projects (higher strategic planning and project management skills), greater interest from funders would be magnetized, and this would consequently make ensuring sustainable funding for these projects a little bit easier. This also resonates with one of the findings of the feasibility study done by Culture Resource in 2014 which stated "Most of those interviewed were able to recognize the need for better and more substantial training in cultural policy and cultural management, to enable current and future managers to address the challenges of building new structures and regulations and to find new funding sources and build new audiences. There is widespread agreement in the sector that further studies in the field of cultural policy and cultural management are beneficial for the public sector as well as for the nonprofit independent sector and for the private cultural industries."[3]

4.3 THIRD CATEGORY: **LOW EVOLUTION**

This category includes skills that are less important for the sector either as in comparison to essential skills, such as production, or because they are already fairly strong in the region, such as administrative skills, events coordination and festivals management.
Again, it is not that these skills are not useful and important for the region, but these skills are classified as low evolution because the possession of these skills has a less powerful impact on the sector than having a holistic set of competencies.

[3] Feasibility Research on Establishing an MA Program in *Cultural Policy and Cultural Management in the Arab Region* - September 2013 to March 2014 - Final Report Research Team: Milena DragicevicSecic - Basma El Husseiny - Hanan Hajali - Birgit Mandel - Kate Oakley

INSIGHTS ON CIVIL, PUBLIC AND PRIVATE SECTORS

5.1 FOCUS ON THE PUBLIC SECTOR

The examination of the expertise needed by the public sector leads to the conclusion that the skills needed are those that play an important role at the political and strategic level.

Knowledge in the area of cultural policy is highly important within this sector, and the ability to engage with stakeholders in preparing and writing a national cultural policy that is not limited to Ministry of Culture, but to all ministries directly and indirectly concerned with cultural work.

Skills in building **collaborations and partnerships**, both at the regional and international level, are also needed. Official institutions operate in the context of international agreements that provide them with opportunities to build partnerships with institutions and subordinate ministries. What is happening in the Arab region in general is that these partnerships are only addressed at the level of activities, for example, an exchange of theater performances or dance performances produced by a ministry of culture of one country to participate in a festival held by the ministry of culture in another country. However, these partnerships do not have a long-term or medium-term strategic impact on achieving higher goals and building capacities of the concerned institutions.

Institutional management and governance are also areas that need focus when aiming to build the capacities of public employees. Official institutions operate within a vertical bureaucratic structure in which most of the workers do not have the power to make decisions, even operational ones that allow them to carry out their tasks. There is also a larger question about the transparency of official institutions, not only at the financial level, but also at the level of cultural policy; ministries in most Arab countries do not publicize their cultural policies, and it is difficult to access any information related to their executive plans. All this means that monitoring of public institutions is very difficult.

Curatorial and artistic competencies: It is known that this is a distinctive ability and arises as a result of studying arts and experience gained through artistic practices. But it also requires the accumulation of knowledge and awareness of and exposure to the cultural and arts scene at the local, regional and international levels, and a deep understanding of contemporary art forms and modern artistic trends. This gap cannot be overcome through direct training. However, there are mechanisms to strengthen the artistic knowledge of workers in the public sector:
- Encouraging cooperation with independent curators and artistic directors when organizing cultural and artistic events and festivals.
- Increasing the knowledge and exposure of governmental employees through their attendance to Arab and international festivals and events.
- Encouraging the policy of competitive employment in the public sector through transparent and competitive hiring practices, in order to employ people with genuine expertise and experience in the cultural and artistic field.

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5.2 FOCUS ON THE PRIVATE SECTOR

Entrepreneurship and leadership: Helena Nassif, the director of Culture Resource, comments that stronger leadership skills in the creative industries sector is a necessity as it will help balance the definition of culture as a public value or as a commodity and it will support this sector to build a more hybrid model for their businesses. This resonates with the comment of Alma Salem who finds that there is a necessity to focus with the creative industry sector on innovation and creativity which should be the core of the entrepreneurship instead of purely business-driven planning. This leads us to conclude that there is a necessity to invent new planning and leadership model, which will then help with identifying specifically needed skills

From a different perspective, Deema Shahin, a visual artist, states: "knowledge in business and management skills is fairly strong, but it's the balancing act of managing an institution, and management of arts and culture or curation that is not clearly understood. An understanding of both, in the same cultural, artistic or creative place is a must for it to function properly. When there's a general understanding of how business works and very little understanding of what it takes to work on artistic projects or with artists, the imbalance is lethal, and it affects the whole cycle of who we are (what is our culture and identity), what we need and what we want to achieve".

Marketing: Creative industries are the closest connection between arts and business, as it is the sector that has in its heart cultural and artistic objectives. Yet, its sustainability is reliant on market and business models. Marketing is centered around using qualitative and quantitative methods to define the range of customers for a proposed value and plan on how to reach them, be it a specific product (television, animation, film, software or digital games, literature, music), a service (such as communications, design or architecture), or original arts works (such as artistic creation, performing arts and culture and arts retailers).

Business and financial planning: creative industry sector needs to have a higher focus on their business planning abilities in order to build their strategic plans based on business models rather than other non-for-profit planning methods such as the logic model.

5.3 FOCUS ON THE CIVIL SOCIETY SECTOR

One of the most significant areas of need within the civil society sector is **financial sustainability** which aims at "maintaining or expanding services within the organization while developing resilience to occasional economic shocks in the short term (e.g., short-term loss of program funds, monthly variability in donations)"[4].
Financial sustainability should not be simplified to mean only fundraising capacity, it is rather the ability to keep the balance between the financial needs and the long-term mission of an organization and maintaining consistent and quality programs in the long run.

Audience building: In the opinion of Marina Barham, this is one area of skills that must be tackled on a national or even local level, as it relates to a very specific social, economic and cultural context. There is two challenges to increasing the ability of cultural practitioners to build audience: the lack of trainers from the region who are experienced in the topic, and the need to

localize foreign theories related to audience building. One of the suggested solutions could be mapping and analyzing existing relevant practices and initiatives to audience building and use it as a reference instead of pure theories.

In light of the challenging social, political and cultural environment of the Arab region, **lobbying and advocacy** skills are very much needed within the civil society sector for two reasons: Firstly, because advocacy is not always a strategy likely to influence decision makers, it could become a very strong tool for influencing public opinion at the local and national level, and then become a tool to confront and to attempt to break the marginalization of the arts sector. Lobbying and advocacy skills are also crucial for the survival of the civil society sector in certain countries where the political regime is cracking down on civil society organizations.

Strategic planning: Abdullah Al Kafri, Managing Director of Ettijahat – Independent Culture, sees that strategic planning skills in the civil society sector are fairly strong; however, the training methods currently used are strongly based on European models. These models might need to be reevaluated and the tools should be critically examined in terms of their relevance in the region. Strategic planning is especially important for the civil society sector, as it is a crucial aspect of developing the sustainability of organizations. However, even when organizations have the needed skills and knowledge, there are challenges related to the capacity of these organizations to secure resources to implement these plans.

Cultural management and leadership: according to experts participating in the study, cultural management was not one of the top three lacking skills; however, many of them commented that an introduction to management is always a necessary especially for people at the beginning of their careers.
On the other hand, leadership is highly important, but the definition of what leadership means in the context of the field of culture should be revisited, and new training modules consequently developed and adopted.

[5] See the study published by Med Culture "Higher education and training in cultural management and cultural policies", https://www.medculture.eu/sites/default/files/higher_education_and_training_in_cultural_management_and_cultural_policies_0.pdf

According to most of the experts participating in this study, the roles of the public and civil society sectors in building capacities and enhancing skills of cultural practitioners vary distinctively[5].

Only 23% of participants in the questionnaire think that public institutions have an active role in building capacities in the cultural sector, all of them are from North African countries. Whereas 100% of participants believe that civil society is actually playing a role in capacity development. In an ideal world, public sector should bear a higher responsibility in building the sector's capacity, even though civil society continues to assume a high role but it would not solely bear the responsibility of building the capacities of the cultural practitioners.

In response to an inquiry in the questionnaire asking people to site three entities that play important role in building capacities of professionals in the cultural sector, the most mentioned were the regional and national organizations, but rarely the local ones: Culture Resource, Arab Fund for Arts and Culture, Ettijahat – Independent Culture, Tamassi, Arab Theater Institute (Sharjah), Maison des Cineastes (Mauritania), Medrar for Contemporary Art (Egypt), Fass Group…etc.

Then comes the international organizations/ projects, such as Goethe Institute, British Council, Med Culture, French Institute…etc.

In the last place, comes the public institutions including Ministry of Culture (and other ministries like youth and Sport Ministry), The higher institute for theater and cultural mediation, etc. Following is an attempt to identify the role of the three sectors (public, private and civil) in providing skills and competencies.

6.1 ROLE OF PUBLIC INSTITUTIONS

In the case of public sector role in skills development, the focus was placed on arts education in schools, which requires a strong collaboration between ministries of education and culture. The informal cultural education (awareness of the right to culture and the possible accessibility to cultural and artistic practices) was also strongly emphasized as an important role that should be played by the public sector. This is feasible through the public sector ability to connect with different audiences, but also through the public support of civil organizations that work closely with these audiences in their respective communities.

One responsibility of the public sector that was repeatedly stated by the experts participating in the study was that of academic education covering three aspects: culture and arts management, arts education and technical professions.

The findings of this study indicate that public institutions in North African countries are undertaking greater capacity building efforts than their counterparts in the Middle East. Still, their role is very minimal and insufficient. These institutions are mostly inwardly focused, and they apply outdated and bureaucratic administration and decision-making processes. Thus, the first step would be to have a more open relationship to the civil and private sector, which would in fact benefit all sectors active in the cultural domain.

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However, cultural actors do not stop advocating for a greater role for the public sector, and mention examples of how beneficial this role would be if it were the general state in the region (for example, the Tunisia Balad El Fan project[6], a collaboration project between the Tunisian Ministry of Culture and Culture Resource).

The areas of focus that experts took part in this study repeatedly named as a priority for the public sector are cultural management, cultural heritage and cultural industries. Less frequently mentioned was the research capacities of the sector.
There is considerable consensus among experts on the potential role of public institutions in skills development. These roles can be summarized as follows:

- Higher education: through providing more study and masters programs in universities, these includes managerial, technical and artistic courses of study.
- Internal training of public institutions staff: it is well known that employees of public cultural institutions are rarely hired through a competitive process, and they are not professional in cultural work. It is also very well known that public institutions are overloaded by more employees than they actually need to run their activities and programs, which leads to a huge inefficiency in the sector. Internal training planned based on the needs of each entity, is a high priority in order to increase the possibility of an active, open and potentially efficient public sector. The internal training can be done collectively with groups of employees, the content and methodologies should be designed by external experts. This could be more efficient than sending individuals to attend external trainings. It is also recommended that these trainings be open to the independent/private sectors so employees from the public sector have the opportunity to share their experiences and to get to know other experiences from different sectors.
- Exchange and collaboration: public institutions in most of the Arab countries have the legal capacity to sign MOUs with each other, but also to lead such processes with regional and international peer institutions. This could lead to greater openness for the culture and arts sector.
- Formal and informal artistic education: public schools should provide quality art and cultural programs within their curricula, and informal cultural education should target those who have left school through other platforms such as TV and radio, and also through collaborative projects with civil society organizations that are targeting this demographic.
- Funding for capacity building: in most Arab countries, public institutions do not provide any direct funding to the independent sector. Still, it was strongly highlighted that this should be one of their expected roles, and if not monetary support, then in-kind support by making public assets and infrastructure accessible to the independent sector to benefit from.

The case of "Tunisia Balad El Fann"
Tunisia Balad El Fan was a one-year project designed and implemented by Culture Resource in cooperation with the Tunisian Ministry of Culture. It is one of the rare examples in the region of a collaboration between a civil society organization and a public institution. Moreover, it is an important example of efforts to enhance collaboration between the two sectors through a grass-roots approach, where individuals from both sectors were selected to participate in capacity building workshops[7], which turned out to be a great opportunity to share different perspectives, challenges and discourses.

"At the time of the project proposal and design, the minister of culture in the transitional government was keen to support the decentralization of cultural activities through implementing a focused, one-year project that would provide capacity building and funding for cultural projects in six Tunisian cities and towns. The design and structure of the project was created jointly by the Ministry of Culture and Culture Resource. The management and coordination of the project was undertaken by Culture Resource, which has extensive experience with program implementation throughout the region, specifically with cultural management and re-granting programs, a history of working with organizations and individuals in the Tunisian cultural sector, and the administrative structure needed to ensure a well-run and managed project"[8].

This collaboration was created because of the political will and the momentum that existed in the country at that time. The structure of the project was based on the accumulated knowledge and experience of Culture Resource in designing and managing similar programs but input also came from the ministry. The administration, coordination and financial management of the project was undertaken by Culture Resource. The ministry of culture used its internal systems to encourage the participation of its employees, and the training workshops were held in governmental cultural centers in different governorates. In the end 51% of participants in the workshops were government employees. 3 out of the 29 cultural activities that were funded as part of the program were joint projects, designed and implemented by actors from both sectors. This project indicates the potential positive outcome of collaborative projects between the public sector and civil society. Advocacy for such projects is a necessity in order to capitalize on the strong points and resources of both sectors.

6.2 ROLE OF CIVIL SOCIETY

Currently, the civil society is closing the gap in skills development. This gap created by the lack of efforts and resources being put forward by public institutions. This has led the arts sector to have high expectations from civil society, which has also shown higher responsiveness to the changing environment and needs.
One of the areas that the professionals focused on as an important area for the civil society is entrepreneurship. Other areas were creative industries, audience building and strategic planning.

The civil society is seen as more flexible and up to date than the public sector, thus it is expected to be capable of widening the reach of culture and arts to new audiences and to tackle emerging cultural and social questions more directly. According to many of the interviewees, this sector is opening paths to collaboration and enhancing cultural exchange with regional and international partners.

Training programs designed and implemented by regional organizations were highlighted as a great asset for the sector that should be continued and evolved. This was confirmed by the results of the questionnaire which states that the majority of participants have benefited from regional and international training opportunities, and 76.5% out of them stated that these opportunities had great positive effect on their carrier development while 23.5% stated that these opportunities were important but not sufficient and that they are still looking for other opportunities.

7.0 CHALLENGES FACING THE GROWTH OF COMPETENCIES AND SKILLS OF PROFESSIONALS IN THE CULTURAL SECTOR

The challenges are listed below according to their importance to the cultural sector as seen by the practitioners who participated in the research:

- 55% of practitioners who answered the questionnaire stated that one of the largest obstacles to their professional development is the absence of long-term work opportunities in an institution. Learning on the job and through the cultural institutions investment in their workforce plays a major role in professional development. Yet, high competencies and skills are a requirement for employability.
  This can be compared to another conclusion that can be drawn from the questionnaire, where only 14% stated that cultural institutions give high importance to developing the skills of their employees.
  This could be understood as a result of the circumstances in which cultural organizations work in the region, with a continuous shortage of staff, insufficient financial resources, and a high level of stress in day to day task management.

- Lack of access to knowledge and experiences in modern approaches to cultural management was classified as the second most important challenge. This limited access is due, according to practitioners, to the lack of written resources available in Arabic and the lack of financial support for regional and international mobility.

- The lack of opportunities for higher education programs in the cultural field and the lack of training opportunities came in the same rank in terms of their impact on the professional development of practitioners in the cultural field.

- The lack of training opportunities required more elaboration in many of the responses. Practitioners clarified that there actually are regional trainings, but they are not of sufficient duration or frequency, and moreover they do not take into consideration different levels of managerial skills. They might be more beneficial for people who don't have extensive experience in the field but less beneficial for those who have a higher level of managerial skills.

- The absence of opportunities for interrelation and collaboration between sectors emerged as an important reason for limitations in skills development. Respondents who highlighted this as an important challenge were mainly from the public sector, which leads us to conclude that they are open and willing to benefit from the civil society experiences and approaches in cultural management fields.

- The challenge in identifying the skills required for each job, and the most indispensable competencies (personal and professional) a candidate should have when offered a specific job or mission.

8.0 CONCLUSIONS AND RECOMMENDATIONS

8.1 ROLE OF CIVIL SOCIETY

- Skills development programs and frameworks in the region are more supportive of starting and middle management level, whereas higher level management is rarely a subject for mentorship or training.

- More cross sectorial competencies and approaches to building capacities: cross sectorial approach could be valuable for cultural public, civil society and private sectors. Also widening to the neighboring domains became crucial on different levels, not exclusively, legal, business planning, market studies and social studies are important sources of competencies that are needed for the cultural sector.

- One efficient approach to building the skills and capacities of young professionals in the Arab region is the holistic approach. Workshops that teach technical skills are informative and very important on individual's level. However, a long term approach with a stronger impact, and capable of creating new "waves" in the cultural sector, is an approach which implants skills development within a wider framework, including (not exclusively) networking and partnership opportunities, seed funding for pilot projects / activities in order to apply the learned skills, and so on.

- There is a great need to design and implement monitoring and evaluation training processes within the capacity building programs designed and implemented by civil society and public sector institution. This will ensure the capacity of organizations to develop in accordance with the needs of the sector, and to be equipped with useful data and information that allow them to better fulfill their objectives.

- There should be greater emphasis on widening the scope of beneficiaries of skills development programs. Capacity building programs need to be accessible to people beyond those from within an institution's closed circle, and then a principle of long term continued education plan should be followed.

- Online learning as a new option for dissemination of skills training: "This social and cultural change has inevitably led to the redefining of education, which currently faces new challenges, opportunities and threats. Today, information and knowledge are online and their quality is based on the connection value (Siemens, 2006). Consequently, our way of learning has changed, and training centers need new teaching and learning models based on a prior change in education philosophy". [9]

- Providing online materials, trainings and informative inspirational content (through videos or other visual and sound technics) does not replace the need for physical group work, but is a complementary approach currently not utilized in the capacity building efforts in the region.

- Less basic skills and tasks, more leadership in all levels of management: capacity building activities and practices within organizations need to be more empowering of the teams as individuals and groups. This will create a more challenging environment that will lead to a higher level of self-management and skills development.
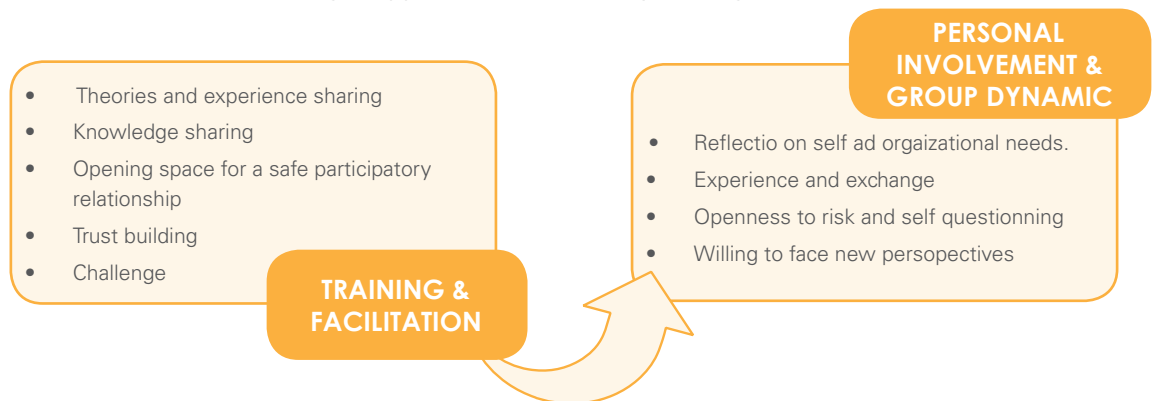
[9] Page 69 – Author: Ana Viñals Blanco, Fernando Bayón Martín and Cristina Ortega Nuere Institute of Leisure Studies, University of Deusto (Bilbao), Spain – Article: Promoting digital competences for the enjoyment of Culture: new literacy challenges- Publication: encatc – Journal of Cultural management and policy – Volume 4

- **Critical balance**: Is a term that is suggested by this study to describe the balance that we still need to create in trainings in the region. It concerns the balance between the lack of knowledge in certain theories and fields such as "cultural policy", "cultural economy" and "social theories for audience building or for community work" from one hand and the modern, innovative and participatory approaches to capacity building and trainings facilitation.
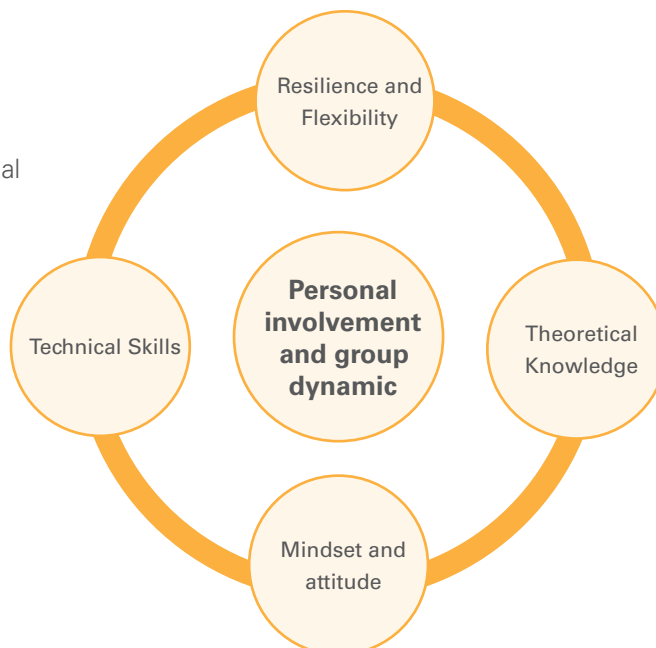
  The classical approach that establishes an authority relationship between participants and trainers need to be shifted to a more participatory relationship where lectures and one direction information sharing is minimal.

  The balance is difficult and critical for different reasons, some of these reasons are:

  - The content is not available through readings in Arabic which make it challenging especially for young professionals to build their theoretical stock.
  - Lack of experienced regional trainers who profoundly adopt the participatory approach to workshop facilitation

- **Agile approach to capacity building**: This term is suggested by the study to describe the ecosystem needed to be created in order to achieve the capacity building objectives on a methodological level. Including the relationship between facilitators and participants. The figure below is an attempt to illustrate the involvement and the relationship of participants and facilitators in an "Agile approach to conducting training".

PERSONAL INVOLVEMENT & GROUP DYNAMIC

- Theories and experience sharing
- Knowledge sharing
- Opening space for a safe participatory relationship
- Trust building
- Challenge

- Reflectio on self ad orgaizational needs.
- Experience and exchange
- Openness to risk and self questionning
- Willing to face new persopectives

TRAINING & FACILITATION

But also including different layers of change on individual and group levels:

Resilience and Flexibility

Technical Skills

Personal involvement and group dynamic

Theoretical Knowledge

Mindset and attitude

8.2 NEEDS AND PRIORITIES

Most of the capacity building programs are tackling the needed general skills (management, leadership, and so on) whereas fewer are offered on a thematic or specific sector level such as communications for the arts or fundraising

- **Civil Society sector**
  - Enhance the capacity of civil society organizations to reach financial sustainability, this requires (1) skills development (i.e. financial planning, fundraising...etc.), (2) knowledge sharing (i.e. models for alternative funding in other regions). (3) Actions that are not related to skills development such as legislative reforms and advocacy for more public support to the civil society sector.
  - Encourage and facilitate the attempts of emerging civil society organizations to critically revisit their structures and inspire them to find forms that ensure good governance and transparency but allow them to stay out of the box and be creative establishing and managing their structures.
  - Improve the ability of the sector to access new audiences, which is a crucial factor to increasing social, cultural and political impact of Arts and Culture.

- **Private Sector (Creative industry)**
  - Enhance the business planning knowledge and abilities in the sector, while focusing on clearing the notion of artistic and creative products not as a market value only, but also considering cultural value.
  - Empower the private sector as a partner in introducing cultural policies that support cultural industries.

  - Enhance the entrepreneurship and marketing capacities for professionals in the private sector as these two are crucial for the growth of the sector.

- **Public Sector**
  - Enhance collaboration between different public sector institutions, including cross-sectoral collaborations. This could be positively influenced through the facilitation of international cultural institutions.
  - Empowering the management abilities of heritage sites and programs, which is currently only preserving and managing the sites, and raising awareness of the surrounding community's role.
  - This requires building the knowledge of the managers and administrators of these sites in the areas of community engagement and accessibility.
  - Enhance the capacities of public administrators on the level of events and festival management skills. A large part of the annual budgets of ministries of culture are spent on national and international events and festivals. It should be highlighted that the independent culture and intellectuals have been criticizing the public budgets allocation for so long, and rightfully claiming that the role of ministries is not to organize festivals but rather to play a facilitating role in the national cultural life. Still, the response of public sector was not favorable, it is of high importance to equip the administration team in public institutions with the needed skills and competencies to enhance the artistic quality of these events.

ANNEX 9.1 DIRECTORY OF SKILLS AND COMPETENCIES INCLUDED IN THE STUDY

This annex defines the Skills and competencies needed in the culture and arts. Despite the differences in terminology between different regions (Middle East and North Africa.) and in the way it is used in the three sectors (Civil society, Public, Private) and despite the disparity in the importance of many of these skills from one sector to another, the set of skills remains to a large extent similar.

The following directory includes fields of knowledge that is proved to be indispensable for strong professional development in the Cultural field such as Cultural Policy, Legal Context, etc.

The following is the definition adopted by this study, and it does not claim to be the only definition. One of the criteria for choosing / writing the definition is its relevance. It was necessary to choose the explanation that resonates most with the majority of the players in different sectors while staying theoretically correct.

- **Administration**: Arts administration is a term used as an alternative to arts management. But for the purpose of this study, we have differentiated the two terms. Administration here refers to the admin work i.e. preparing and signing contracts, admin human resource responsibilities, official correspondences of the organization…etc.

- **Audience building**: (Audience development): one of the interesting and comprehensive definitions of audience building is the one adopted by "Opera America": Audience development is a combination of comprehensive strategies that strengthen relationships among audiences, the art form, and the opera company. Effective audience development is incorporated into the full range of a company's activities, including programming, operations, marketing and public relations, education and outreach, and development.
The goal of audience development is to increase awareness of, and participation in, the activities of an opera company, which includes but not limited to performances attendance. This involvement can and should manifest itself in ways that extend beyond ticket sales, to participation in the company's leadership, volunteer core, and donor groups, or voicing support for the company and its value in the community.

- **Communications and media relations**: Within the culture and arts sector, communications and media relations is the domain where the organization ensures: (1) the high visibility of its image, role, values and programs (2) reaching the target groups of its programs (i.e. announcing an open call for artists, an opportunity to participate in a workshop or a residency…etc.)

- **Community engagement**: is the process of working collaboratively with community groups to address issues that impact the well-being of the community. According to the Indian arts commission: community engagement promotes consistent community relationships that are a step beyond conventional programmatic partnerships. Consistent community engagement is an integral and multilayered part of the work culture of the arts provider; it is not activity-based, such as in collaboration or marketing to diverse audiences, nor is it solely program-based.

- **Curatorial and artistic programming**: "Today, curating as a profession means at least four things. It means to preserve, in the sense of safeguarding the heritage of art. It means to be the selector of new work. It means to connect to art history. And it means displaying or arranging the work".
And while curators are more associated to visual arts, programmers are the artistic leaders of performing arts festivals, music festivals..etc.

- **Entrepreneurship**: "What we collectively call "cultural entrepreneurship" – the training of professionals for the creative industries who will be change agents and resourceful visionaries that organize cultural, financial, social and human capital, to generate revenue from a cultural and creative activity".

- **Events and festivals management**: managing big events requires a set of skills including organization, communication, team leading, information, and knowledge management, etc. Depending on the festival site (multiple art venues, one venue, public space, etc), the expected audience (regular arts audiences, new potential audiences, youth, etc), and the artistic forms that are presented, a specific artistic and technical knowledge is required from the team managing the event.

- **Financial sustainability**: The study adopts a simpler term which is fundraising as it is one of the most used terms by the sector when describing the lack of capacity to financially sustain the operation of an organization or institution in the arts and cultural sector:

  "Financial capacity consists of resources that give an organization the ability to seize opportunities and react to unexpected threats while maintaining general operations of the organization. It reflects the degree of managerial flexibility to reallocate assets in response to opportunities and threats. Financial sustainability refers to the ability to maintain financial capacity over time"

- **Heritage sites and programs management**: It is a field that is concerned with "the identification, protection and stewardship of cultural heritage in the public interest".

- **Institution management and governance**: management is generally defined to be the most efficient use of human and financial resources to achieve objectives". When this is applied to structures, it requires a set of skills and competencies (according to the managerial level of each individual). These skills include (but are not limited to): strategic planning, team management, financial planning, ability to clearly communicate internally and externally, motivate and inspire team and stakeholders, projects design and project management.

  Governance is more relevant to the structure of an organization, institution or company. It is an overarching framework for running an organization. Governance refers to the processes by which organizations are operated, guided and held to account. Governance involves authority, accountability, leadership, direction and control in an organization.

9.0

- **Journalism**: "The primary concern of cultural journalism is with the arts and creative work, and with the individuals, institutions and policies that make or enable that work. The arts are usually understood to include literature, visual arts, music, film, theatre and dance, photography, architecture and design. They cover both 'high culture' (many of the traditional art forms) and 'popular culture' (once known as folk art). Culture also extends to mass entertainment in the form of popular films, radio, television and computer games. A broader definition might include everything from gardening and gastronomy to urban planning and innovative tech startups".

- **Leadership**: cultural leadership is often mixed up with management. It is important to highlight that not every manager is a leader and not every leader should be a manager. We can spot leaders in any community, sector and also organization.
There are notable efforts in the regions to strengthen the leadership capacities of cultural actors, but the results of these efforts are only noticeable in the long term. Becoming a leader is not only a matter of skills development, it is rather the outcome of a long path of experiences, personal skills acquirement, networks building and self-positioning.

- **Legal knowledge:** It refers to the necessary knowledge of the legal framework governing cultural work in a given country. Whether it's affecting creative work directly such as censorship laws, intellectual property laws, etc… or laws that affect creative work as part of the civil society such as the laws of establishing, running and managing organizations and community-based organizations.

- **Management**: In this set of skills we can talk directly about the competencies to plan, design and efficiently implement cultural projects and initiatives.
Cultural management skills are the focus of many programs in the region on national and regional levels. Programs were designed since 2005, initiated by Culture Resource to provide opportunities for young cultural players to gain new skills and knowledge. Before 2005 the opportunity was limited to professionals who have the ability and opportunity to travel abroad and speak a foreign language.

- **Monitoring and Evaluation**: The simplest definition of Monitoring and Evaluation: "Monitoring is the collection and analysis of information about a project or programme, undertaken while the project/programme is ongoing.
Evaluation is the periodic, retrospective assessment of an organization, project or programme that might be conducted internally or by external independent evaluators".

- **National and local cultural policy**: This is a knowledge domain rather than a specific skill set. It refers to being able to lead or participate in the process of writing a cultural policy for a specific country, either as part of a public institution or as independent artist or cultural practitioner. It also means the capacity of the sector to monitor the implementation of an existing cultural policy and to advocate for structural, legal or other reforms needed for a democratic and empowering environment for the arts and cultural practices.

- **National, Regional and international networking and cooperation**: Networking is one of the frequently used terms in the region. It simply means cultivating productive relationships. Cooperation could result from a strong process of networking and it refers to common efforts put by different structures in order to achieve shared objectives.

- **Research**: Knowledge sharing and reflection, critical thinking and ability to put together a credible research or studies, that are essential for a dynamic and healthy sector, capable of building on the needed knowledge, capable of assessments and theoretical reflection on cultural and artistic matters.

- **Strategic planning**: Strategic planning is the process that helps organizations to define its long-term vision, mission and then be able to specify its outcomes and programmes over a certain period of time. It empowers the organization to have a coherent and efficient direction leading to its overall objectives. Strategic planning also helps creating internal consensus of the organizational' values and to clarify the organization to the external world. In order to be able to have a clear function and execution plans, an organization needs to build on a strategic direction.

- **Team building and team management**: building and managing a team is a constant element of each cultural practitioner career path. Be it in an organization or a project building and leading a team that is consistent with the needs of the project is a prerequisite for achieving the institution's goals. Managing a team is a process that requires a set of key skills such as the ability to motivate, manage information, develop and maintain internal systems, deploy tasks and communicate effectively.

- **Training and facilitation skills**: training and facilitation are not synonyms. While the (trainer transfers knowledge and skills through formal presentations and more likely through a one-way communication with questions at the end. A Facilitator is not necessarily an expert in the field, he/she rely on open communication in a group with the goal that facilitation creates a dynamic, personalized process, that empowers and challenges individuals and groups to engage in significant learning. This learning leads to meaningful change in behavior in relation to professional practice).

- **Production**: commonly the profession "producer" is more linked to creative industries sector (film, music…etc.). It refers to the process leading to create an artistic product / output.

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ANNEX 9.2 **REGIONAL AND INTERNATIONAL EXPERTS INTERVIEW - QUESTIONS**

List of experts who have participated in the study:

Abderrahmane Lahy, Director of International Center for Cultural Research and Training

Abdullah Al Kafri, Managing Director, Ettijahat – Independent Culture

Alma Salem, Independent Curator and Cultural Advisor

Daniel Gorman, Executive Director, Shubbak Festival

Habiba Alalaoui, Academic, Author and Cultural Activist

Hanane Haj Ali, Theatre Actress and Director, Trainer and Cultural Activist

Milena Dragicevic Sesic, Academic, Researcher and Trainer

Mourad Kadiri, Poet, Academic and Cultural Manager

Mourad Skelli, Musicien – Cultural Manager and Former Minister of Culture

Reem Khattab, Programmes Manager, Culture Resource

Selma Halilovic, Projects Coordinator at Goethe Institute in Egypt

Deema Shahin, Visual Artist

Dounia Benslimane, Development and Partnership responsible at Racine Association

Philipp Dietachmair, Programme Manager, European Cultural Foundation

Helena Nassif, Managing Director, Culture Resource

Lyne Sneige, Director of Arts and Culture Programme, Middle East Institute

1. Following is a list of "sets of Skills" and Knowledge, that are considered important in the cultural and creative sector. Please comment on each of the following skills, from your point of view and according to your knowledge of the sector: To what extent the Arab Cultural sector is well equipped in terms of Human Resources with each of these skills? Which of the following list is an urgent necessity to be focused on by training centers/ programs and universities

- To answer: *you can highlight the relevant statement in yellow*
- It would be appreciated if you could not only tick the boxes but add comments when necessary

SKILL	PUBLIC SECTOR	CIVIL SOCIETY	CREATIVE INDUSTRY	WOULD YOU CONSIDER IT A PRIORITY
Cultural Leadership	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				

Cultural Policy	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				
Regional and International collaboration and cooperation skills	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				
Administration and coordination	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				
Audience Building	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				

Strategic Planning	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				
Planning and institution management	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				
Financial planning and management	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				
Team building and management	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				

Fundraising and proposal writing	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				
Events and festivals management	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				
Artistic curating	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				
Communications and media relation	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				

Cultural research	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				
Cultural journalism	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				
Training skills	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				
Monitoring and evaluation	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				

Heritage and heritage sites management	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				
Legal knowledge	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector
Comments				
Creative industries	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	- Fairly strong - Not strong enough - There is an important lack of skilled people - I don't know or it does not apply	(1) High priority Important Not important at the moment (2) For which sector your answer mostly applies? (it could be more than one) - Public Sector - Civil society - Creative Industry sector

2. Does the list lack any of the skills sets or knowledge areas that you find necessary to be included? If yes, please add below.

3. What is the role of public institutions in building skills and competencies in the region?

4. What is, for you, the role of civil institutions in building skills and competencies in the region?

5. Do you think that international donors or international partners of the cultural sector have a significant role in supporting the skills and knowledge development? If yes, how?

6. From your experience, do you think that national and regional training programs are accurately responding to the needs of the sector? Do they build their trainings based on an assessment of the needs? And do they evolve according to the changes in the landscape?

7. Do you think that institutions (from the three sectors: public, civil and private) play an important role investing in their teams through offering them a continuous learning path?

8. What are the most efficient skills developing approaches from your perspective? Many say that short onetime workshops (5-6 days) are not efficient. Do you agree? Would you rather suggest "incubators" or long-term engaging programs? Or higher education? Would you recommend for example seed project funding of emerging managers as to achieve "learning on the job"? Any other approaches you would like to suggest?

9. What do you think are the main challenges facing the three sectors in term of developing skills and competencies of young professionals?

10. If I asked you to identify 3 sets of skills as the most urgent for the three coming years, what would be these skills?

CIVIL SOCIETY	PUBLIC SECTOR	PRIVATE SECTOR (CREATIVE INDUSTRIES)

ANNEX 9.3 **PROFESSIONALS QUESTIONNAIRE**

The questionnaire was designed and filled online, through Google Forms. To access the questionnaire, you can click here. *(https://docs.google.com/forms/d/e/1FAIpQLScM5kBk7GfZ2rOPorA9BUGOtw Wx9BUYFXqHvRaOzBzNbUJoYw/viewform?usp=sf_link)*

The questionnaire allowed participants to be anonymous. Only 27 participants out of 41 chose to list their names. The questionnaire circulation was targeted, and only people who received the link could submit a response.

For this reason, the list of practitioners could not be included in the study, but it is important to acknowledge the significance of their input and contribution.

9.0

ANNEX 9.4 **RANKING OF SKILLS ACCORDING TO PRACTITIONERS IN TERMS OF PRIORITY IN TRAINING PROGRAMS AND IN TERMS OF LEVEL OF STRENGTH**

SKILLS AND KNOWLEDGE SETS	VERY IMPORTANT TO THE SECTOR / ACTUALLY STRONG ENOUGH	VERY IMPORTANT TO THE SECTOR / NOT SUFFICIENTLY STRONG	LESS IMPORTANT TO THE SECTOR / SUFFICIENTLY STRONG	LESS IMPORTANT TO THE SECTOR / STILL SHOULD BE DEVELOPED	NOT IMPORTANT AT THIS MOMENT	RANKING IN TERMS OF PRIORITY IN TRAINING PROGRAMS
Monitoring and evaluation skills	4	30	2	3	0	33
National and local cultural policies	6	29	0	3	0	32
Audience Building	7	31	0	1	0	32
Training and facilitation skills	5	28	2	4	0	32
Financial planning and management	7	29	1	2	0	31
Legal knowledge	5	30	0	1	0	31
Cultural journalism	5	27	3	4	0	31
Cultural leadership	7	29	2	1	0	30
Strategic planning	5	24	0	6	0	30
Communication, Media relation and marketing	7	26	3	3	0	29
Cultural research	8	26	2	3	0	29
Fundraising	6	28	4	1	0	29
Heritage sites and heritage programs management	6	21	2	7	2	29
Curating and artistic programming	7	17	4	11	0	28
Regional and International Networking and cooperation in the cultural field	9	24	3	4	0	28
Team Building and team management	11	23	2	4	0	27
Cultural mediation and work with communities	8	23	3	3	2	26
Production skills	9	21	5	3	0	24
Administration and Coordination Skills	12	22	4	2	0	24
Events and festivals management	14	14	5	7	0	21

9.0

SKILLS SETS	VERY IMPORTANT TO THE SECTOR / ACTUALLY STRONG ENOUGH	VERY IMPORTANT TO THE SECTOR / NOT SUFFICIENTLY STRONG	LESS IMPORTANT TO THE SECTOR / SUFFICIENTLY STRONG	LESS IMPORTANT TO THE SECTOR / STILL SHOULD BE DEVELOPED	NOT IMPORTANT AT THIS MOMENT	RANKING IN TERMS OF PRIORITY IN TRAINING PROGRAMS
Events and festivals management	13	12	5	7	0	18
Administration and Coordination Skills	11	20	4	2	0	15
Production skills	9	20	4	2	0	13
Team Building and team management	10	22	2	3	0	12
Regional and International Networking and cooperation in the cultural field	9	21	3	4	0	12
Cultural mediation and work with communities	7	21	3	3	2	10
Cultural research	8	24	2	2	0	10
Curating and artistic programming	7	16	3	10	0	10
Communication, Media relation and marketing	6	24	3	3	0	9
Fundraising	5	26	4	1	0	9
Cultural journalism	5	25	3	3	0	8
Financial planning and management	6	27	1	2	0	7
Cultural leadership	6	28	1	1	0	7
Audience Building	7	28	0	1	0	7
Training and facilitation skills	5	26	2	3	0	7
Heritage sites and heritage programs management	6	19	1	7	2	7
National and local cultural policies	5	27	0	3	0	5
Legal knowledge	5	27	0	4	0	5
Monitoring and evaluation skills	3	28	2	3	0	5
Strategic planning	4	26	0	6	0	4