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

CUBES

IO4 Methodological Approaches Guide for Educators

CUBES

Developed by CUBES Partners

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

Table of contents

CUBES Partners....3

1. Executive Summary 4

2. CUBE's milestone activities: guidelines 66

A. The CUBES Landscape: the project and its significance from a transnational perspective.... 7
B. Curriculum Presentation and Modules 10
C. E-navigation User Manual....15
D. Media & text exploitation/ Additional sources....24

3. Scenarios and guidelines on dealing with specific conditions 30

A. Project Management....31
B. Community involvement & Networking....37
C. Marketing Cultural Network 42
D. Fundraising for Culture 47

4. Conclusions and Recommendations.... 53

5. Bibliography 55

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

CUBES Partners

Organization	Acronym	Country
Homo Eminens **(Leader)**	HE	Lithuania
Xenios Polis. Culture, Science & Action **(Output Coordinator)**	XENIOS POLIS	Greece
Assembly of European Regions	AER	France
Center for Social Innovation	CSI	Cyprus
Mindshift Talent Advisory	MINDSHIFT	Portugal
NGO Support Centre	NGOSC	Cyprus
Sarajevo Meeting of Culture	SMOC	Bosnia and Herzegovina
GRIPEN Europe	GRIPEN	Romania
University of the Peloponnese	UoP	Greece

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

1. Executive Summary

The project "CUBES: CUltural administration Boosting with the Engagement of Sustainability for local communities Skills" is co-funded by Erasmus+, KA2 Cooperation for Innovation and the Exchange of Good Practices, KA204 Strategic Partnerships for Adult Education (2019-1-LT01-KA204-060716) and is in line with the Sustainable Development Goals of United Nation's 2030 Agenda and the EU Commission's actions to promote the areas of digitisation, online access to cultural material and digital preservation (European Commission, 2021). It is carried out by a consortium of 9 partners from 7 countries, characterised by geographical and cultural diversity: HE – Lithuania, XENIOS POLIS – Greece, AER – France, CSI – Cyprus, MINDSHIFT – Portugal, NGOSC – Cyprus, SMOC- Bosnia and Herzegovina, GRIPEN – Romania, UoP – Greece.

Undoubtedly, the COVID-19 outbreak has changed the daily practice of cultural heritage organisations across the continent and accelerated the digitization of culture, the integration of cultural organizations in the digital era and the creation of qualitative digital content. In this spirit, CUBES gives particular emphasis on the distribution of reliable and contemporary information via digital tools and platforms regarding the news and the directions on the cultural sustainability, as well as it aspires to address one of the core issues posed by contemporary European cultural policies: the need to empower and involve different sectors of society in the governance of culture.

It is common knowledge that the sustainable administration of cultural resources is still largely undeveloped due to lack of know-how, which would enable a more active involvement of civil citizens in the cultural field. The empowerment of various sectors of society could promote cultural sustainability, cultural democracy, and participatory governance of cultural resources, which, actually, belongs to the main priorities of the cultural policies of the European Union (EU), the Council of Europe (CoE), and the United Nations (UN).

Based on these premises, CUBES's objectives are:

- to make a research on the training & methodological models regarding cultural administration and to investigate the learning needs of the different target groups. This task corresponds to the **IO1 - The Review Paper on Parameters Mapping**,
- to develop and disseminate an online training programme. The result of this output has the title **IO2 - Cultural Administration and Sustainability Boosters Curriculum**,
- to create a digital toolbox for adults. The **IO3 - Digital Toolbox and Resources** accompanies the IO2 taking advantage the opportunities offered by ICT,

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

- to support educators on the sustainable administration of tangible and intangible cultural resources. In this framework, the **IO4** - **Methodological Approaches Guide for Educators** has its focus on educators training,
- to inform policymaking by combining practice and theory, academic knowledge and policy drafting through the development of **IO5 - Policy Paper.**

As a result of the above, the CUBES inclusive, online quality training programme addresses multiple recipients:

- public bodies and authorities,
- members, leaders and representatives of local communities,
- NGOs/ CSOs,
- education authorities and adult trainers/ educators, who may use the educational content of the CUBES's products to empower their trainees to become "cultural administration and sustainability boosters" in their respective local communities,
- women and youth, who can act as access point-role mentors in their local communities, taking up the responsibility of informing, guiding and mentoring other members of their respective communities in contemporary issues of sustainable cultural management,
- professionals, academics and policy makers in the fields of development, economy and policy, tourism, culture and sustainable development.

In the present report the **IO4 - Methodological Approaches Guide for Educators** ("Guide") will be discussed. The IO4 accompanies the Curriculum (IO2) and the Digital Toolbox (IO3) and is under the coordination of XENIOS POLIS.

The aim of this "Guide" is twofold:

- to give guidelines on how to train adults on cultural administration,
- as well as to support trainers and adult educators in properly using the curriculum, the digital platform and its tools developed during the project.

Accordingly, the "Guide" provides adult educators with a collection of exemplary scenarios in dealing with training of different groups. All partners have contributed for the completion of this output.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

2. CUBES's milestone activities: guidelines

This section has been developed as a result of the collaboration and the team effort of the consortium. More specifically, CUBES's partners undertook the following tasks:

- **a.** a brief description of the project and an extended overview of the field of cultural administration and sustainable development (UoP),
- **b.** a presentation of the CUBES's curriculum and the modules (NGOSC),
- **c.** an e-Navigation user manual with detailed guidelines and tips to empower both users, educators and stakeholders, to effectively navigate the training platform and have a considerable user experience (CSI), and
- **d.** a framework for media and text exploitation (GRIPEN).

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

A. The CUBES Landscape: the project and its significance from a transnational perspective

Today, in a post-pandemic period, the awareness and the involvement of different sectors of society in the governance of culture and sustainable cultural management is more important than ever. The statement above is confirmed by the UN General Assembly that proclaimed the Decade of Action to deliver the Sustainable Development Goals (SDGs). However, the concept of sustainability is not new, but it goes back in history to trace its roots. The connections between culture and sustainability have been in the public agenda since the 20th century.

In 1987 the term **Sustainable Development** was coined by the World Commission on Environment and Development (also known as "Brundtland Commission") in the report *"Our Common Future"*. Sustainable development was described as *"development that meets the needs of the present without compromising the ability of future generations to meet their own needs".* This new concept meant to address the main challenge of the 1980s; namely, to harmonise prosperity with ecology, and address worldwide inequities among industrialised and industrialising countries. It was hoped that it would promote social cohesion and deter further destructive armed conflicts, industrial and nuclear disasters. Accordingly, **Economy**, the **Environment** and **Society** were accepted as the three core pillars of Sustainable Development.

Sustainable development was embraced, further discussed and enhanced by a number of subsequent UN and European summits and conferences[1]. In 2001 the European Union's Strategy for Sustainable Development was developed and ratified. It was further embraced by the 2002 World Summit on Sustainable Development, calling on the world's attention and action to address contemporary challenges regarding the improvement of people's lives on an equity basis, while conserving the environmental resources. Moreover, scientific research significantly enriched the content and reception of Sustainable Development. Indicatively, in 2001 cultural analyst Jon Hawkes supported Culture as the fourth main pillar of Sustainable Development, basically separating Culture from the Society pillar, so as to further stress Culture's significance.

[1] Indicatively: UN Earth Summit (Rio de Janeiro, 1992); European Council Summit (Göteborg, 2001); World Summit on Sustainable Development (Johannesburg, 2002); UN Conference on Sustainable Development (Rio+20) (Rio de Janeiro, 2012).

This project has been funded with support from the European Commission. This 7 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

Since then, Culture has been explicitly or implicitly included in national and transnational sustainability policies, strategies and goals, such as –indicatively example- in the outcome document of the UN Conference on Sustainable Development (Rio+20) *"The Future we Want"* (Rio de Janeiro, 2012) and in the 17 Sustainable Development Goals of the 2030 UN Agenda for Sustainable Development (New York, 2015). Taking into account the evolution of the cultural sector, Culture –including cultural heritage and the cultural and creative sectors- supports sustainable development in various sectoral policies[2], promoting economic development, active citizenship, inclusion and intercultural dialogue, as the EU New European Agenda for Culture (2018) states.

On the other hand, cultural resources –whether tangible, intangible or digital- need to be administered and managed in sustainable ways, which protect them from deterioration, destruction, or distortion and preserve them for the future generations in forms that remain vibrant and relevant to their communities. Accordingly, the participation of various community groups in the administration and management of cultural resources becomes indispensable.

Participative governance is a prominent cultural policy issue, not only for practical reasons dictated by the financial crisis, but also because it can potentially promote cultural democracy, which promotes the coordination and cooperation of bottom-up with top-down stakeholders through inclusive participatory models (Kouri, 2017). Focusing on the role of cultural heritage, the Convention on the Value of Cultural Heritage for Society (2005) recognises the role of cultural heritage in creating peaceful, diverse, democratic and sustainable societies. More importantly, it emphasises the right of people to be individually and collectively responsible towards cultural heritage, its conservation and sustainable use, and underlines the indispensability of synergies among public, institutional and private actors. Subsequently, participative governance in the cultural sector requires the involvement and collaboration of national, regional and local governing agencies; foundations, organisations, institutions, and associations, NGOs, businesses and enterprises, citizen associations and groupings and individuals.

Additionally, participatory governance *"can be understood either as a process by which authority is released and empowerment ensured or as a process which allows for the adoption of management models whereby responsibility is shared, and decisions are taken by communities rather than by individuals"* (Sani et al. 2015: 3). Thus, an equality basis among stakeholders is required, but often a number of **barriers** hinder the participation of bottom-up agents in the management of their cultural resources. These barriers include, among others, the **lack of know-how on various aspects of sustainable cultural management**, which admittedly concerns a number of professionals, volunteers and committed individuals in the cultural sphere.

According to the CUBES secondary and primary research (IO1), such gaps of knowledge concern, among others: coordination and management of cultural events; communication with various audiences (national; international; migrant communities) and marketing

[2] e.g., economic, tourism, health, education, social, and other policies.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

cultural work (also digitally); creating networks with other stakeholders and volunteers, funding cultural work exploiting various possibilities and funding calls.

In this framework, CUBES aspires to address these knowledge gaps through the empowerment of local communities and individuals to own and engage actively with the sustainable management of their heritage, the provision of practical tips on significant theoretical and practical aspects of sustainable cultural administration, the promotion of new technologies as drivers of improvement in training policies and capitalization of ICT opportunities, so as to offer a quality Curriculum for adult learning, on an inclusive, interactive and user-friendly e-learning platform, as a driver for systemic change in cultural administration and sustainability. Lastly, CUBES intends to create and deliver innovative products and training digital tools tailored on existing needs and based on differentiation methodologies and up-to-date adult education approaches.

The above aims also are aligned with the UN Sustainable Development Goal 4 on inclusive and equitable quality education and lifelong learning opportunities provided to all, by developing and promoting education for sustainable development. Furthermore, CUBES's objectives support the European Commission's Key Competences, particularly those referring to Science competence; Digital competence; Personal, social and learning competence; Civic competence; Entrepreneurship competence; and, Cultural awareness and expression competence (Proposal for a Council Recommendation on Key Competences for LifeLong Learning, 2018).

According to the Reflection Paper on Harnessing Globalisation, *"the key to empowerment is lifelong learning. Equal access to high-quality education and training is a powerful way of redistributing wealth in a society".* Since competence requirements change rapidly across time and generations, the need to offer inclusive formal and informal quality (re-)training and learning opportunities to all adults and young people is particularly stressed, in order for them to acquire skills that will allow them to participate fully in society and in the labour market.

Overall, thanks to its flexible digital development, the CUBES Curriculum can be adaptable to multiple contexts and diverse recipients, enhancing, in this way, the digital integration in learning, teaching and training at all levels and supporting sustainability and compatibility with upcoming digital challenges. Finally, by applying open and innovative practices in a digital era, it is hoped that CUBES will support individuals in acquiring and developing basic skills and key competences, stimulating inspiration and entrepreneurship, and gradually empowering people to own and administer the cultural resources, which are relevant and vital to them, in sustainable ways.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

B. Curriculum Presentation and Modules

1. Structure of the Curriculum

The training curriculum is focused on three predominant areas of work, considering the target audience and their needs, which were identified during **The Review Paper on Parameters Mapping** that aimed to empower all sectors of society to administer their cultural resources in sustainable ways, aiming at both cultural democracy and cultural sustainability. These areas are:

- **Experience Creation**
- **Product Creation**
- **Network Creation**

The collection of data during **The Review Paper on Parameters Mapping**, demonstrated the following main educational needs for CUBES's audience:

- **Project Management**
- **Community Involvement & Collaboration**
- **Communications**
- **Digital Tools & Skills**
- **Event Planning & Coordination**

Hence the curriculum was divided in four subjects, each subject consisting of three modules:

Subject 1: Project Management

- *Introduction to Project Management*
- *Project Management Methodology & Toolsets*
- *Cultural Project Life Cycle – Case Study*

Subject 2: Cultural Competence & Networking

- *Introduction to Cultural Competence*
- *Networking in Cultural Settings*
- *Culture as a pillar for Sustainable Development (2030 Agenda and Cultural Administration)*

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

Subject 3: Marketing Cultural Work

- *Introduction to Marketing and Marketing Planning*
- *Communications Planning and the Use of Digital Tools*
- *Strategic Marketing – Branding*

Subject 4: Fundraising for Culture

- *Basics to Fundraising*
- *Strategic Planning for Fundraising*
- *Grant Proposal Writing*

2. Presentation of Modules

Subject 1: Project Management

Subject 1 provides the necessary information on how to manage projects and apply methods and tools required for project life cycles, with an introduction to cultural project administration using real case studies. At the end of this subject users are expected to develop an understanding of the main principles of project management, to learn about the key phases of managing a project, to become familiar with the various tools required, and to engage with cultural-related projects.

Module 1: Introduction to Project Management

The goal of module 1 is to deliver tools and tips for the effective management of projects. This module is tailored to entry-level project managers and teams and addresses the specific steps required for the management of a project, including the project charter, the project management plan, the project scope, as well as team, time, and cost management. Other important areas addressed in this module are risk management and communications required for the successful implementation of a project.

The module activities are in multiple-choice format and focus on the information provided in the module.

Module 2: Project Management Methodology & Toolsets

Module 2 focuses on the key phases of managing a project, including initiation, planning, implementation, monitoring and closing, and introduces the various tools that support project management, such as messaging, knowledge base and file sharing tools. Some key areas introduced are the project objectives and sustainability methods, which determine the success of the project.

The module activities are in multiple-choice and true or false format and focus on the information provided in the module.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

Module 3: Cultural Project Life Cycle – Case Study

Module 3 uses real life cultural case studies to explain the sequential phases of a project lifecycle in culture-related projects. It indicates what happens in each phase of such projects and showcases and how the level of effort and the degree of influence and cost change over the lifecycle of a project.

The module activities are characterized by a scenario creation concept and focus on the information provided in the module.

Subject 2: Cultural Competence & Networking

Subject 2 introduces the concept of cultural competence as the ability to appreciate, understand and interact with different cultures and cultural resources. This subject focuses on valuable skills regarding networking for cultural administration and how to apply actions to enhance the sustainable administration of cultural resources through the framework of the 2030 Agenda for Sustainable Development.

Module 1: Introduction to Cultural Competence

Module 1 introduces the concept and contemporary approaches of cultural competence acquisition. Also, it raises awareness on the importance of intercultural communication and development of skills for administering cultural resources. Additionally, case studies and good practices on cultural competence are introduced as well as areas of communication between cultures, such as art, gastronomy, sports, and cultural heritage.

The module activities contain multiple-choice, matrix sorting questions and fill in the blanks format and focus on the information provided in the module.

Module 2: Networking in Cultural Settings

This module offers a short introduction to what networking is, how it can be applied in cultural environments, what are the benefits and challenges in the process, and how to involve a broader group of people of the local community in your network. It also emphasizes the benefits of community involvement and how cultural organizations can contribute to the creation of a community identity.

The module activities contain multiple-choice, matrix sorting questions and focus on the information provided in the module.

Module 3: Culture as a pillar for Sustainable Development (2030 Agenda and Cultural Administration)

This module provides the necessary knowledge and information for users to be able to understand, evaluate and apply actions in the cultural domain to enhance sustainable development. Also, it offers an introduction to the framework of the Agenda 2030 for Sustainable Development and discusses practical tools and technologies to be used for sustainable administration of cultural resources.

The module activities contain multiple-choice, matrix sorting questions and focus on the information provided in the module.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

Subject 3: Marketing Cultural Work

Subject 3 focuses on key principles and strategies used in marketing in the cultural sector and provides helpful information regarding digital tools applied by relevant stakeholders. At the end of this subject, users are expected to have a basic understanding of marketing and the concept of the cultural market, become familiarised with the use of various educational methods and tools for communication and marketing plans, and acquire knowledge about the importance of branding in cultural management.

Module 1: Introduction to Marketing and Marketing Planning

This module presents an introduction to marketing basics, by focusing on their application in the cultural sector, such as in museums, festivals, cultural institutions, etc. It aims at providing basic concepts, terminology, and tools for marketing, explaining the concept of the Cultural Market, and giving tips for the design of marketing plans.

The module activities contain multiple-choice, matrix sorting questions and focus on the information provided in the module.

Module 2: Communications Planning and the Use of Digital Tools

This module provides information about digital tools, marketing strategies for cultural heritage and contemporary approaches to digital culture. It introduces the concept of strategic communications and gives tips for the design of communication plans. Also, it emphasizes the importance of digital marketing and the use of social media for current approaches to cultural administration. This module uses multiple methodological tools such as storytelling, e-learning courses, audio-visual media, and social networks.

The module activities contain multiple-choice, matrix sorting questions and focus on the information provided in the module.

Module 3: Strategic Marketing – Branding

This module aims to introduce the learner to the principles and the basics of strategic brand management in general, and, in specific, the branding role in cultural management. It presents the different types of brands and brand programmes and provides tips on how to use branding in the cultural sector.

The module activities are in free text, matrix sorting, fill in the blank and multiple-choice format and focus on the information provided in the module.

Subject 4: Fundraising for Culture

Subject 4 provides a unique opportunity for cultural workers, local authorities, and the community to learn about strategic planning and grant proposal writing. At the end of this subject, users will be expected to understand the basics of fundraising, familiarise themselves with the concepts of funding and crowdfunding and develop skills in proposal writing and budget management for cultural administration.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

Module 1: Basics to Fundraising

This module is a basic introduction to fundraising and provides information on how to collect and secure funds necessary to implement a project. It provides a detailed, 5-step approach to fundraising, including preparation, concept writing, researching for donors, lobbying and implementation.

The module activities are in concept-writing format and focus on the information provided in the module.

Module 2: Strategic Planning for Fundraising

This module provides a guide to users on how to understand the basic concepts of fundraising, organise small-scale fundraising events and familiarise users with the concepts of funding and crowdfunding. Specifically, it focuses on fundraising campaigns for cultural organisations, adapting current approaches to global fundraising.

The module activities are in matching, sorting and multiple-choice format and focus on the information provided in the module.

Module 3: Grant Proposal Writing

This module aims to introduce users to grant proposal writing and familiarise learners with the required elements of a proposal, such as the design of a concept note and "SMART" planning to identify the clear objectives of the proposal. Also, it emphasizes the importance of budget preparation and planning of expenses during grant proposal writing.

The module activities are in matrix sorting, fill in the blanks, multiple-choice and free text format and focus on the information provided in the module.

3. Final Assessment

Each module has specific activities for final assessment focusing on the information provided in each module. Upon the successful completion of each subject, users will be granted a **Subject Certificate**. If users are interested in undertaking **all subjects** of the curriculum, they will be awarded with the **Certificate of Completion of the Cultural Administration & Sustainability Boosters training programme**. In both cases, the **passing score** for users is **65%.**

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

C. E-navigation User Manual

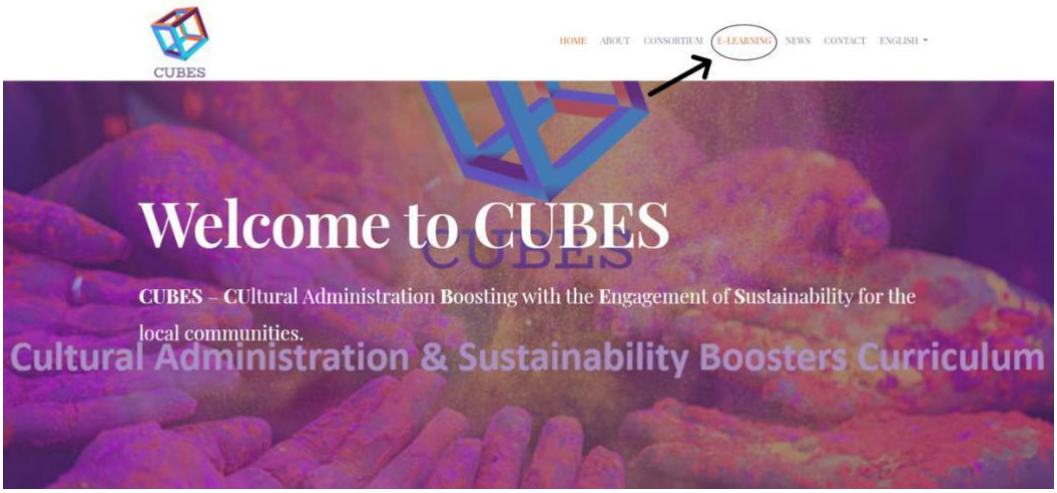
The CUBES e-learning platform is offered in 6 languages: English, Greek, Lithuanian, Romanian, Portuguese and Bosnian. Those completing the CUBES e-learning course are supplied with an innovative set of training materials facilitated by a free-to-use online educational resource platform, structured into 4 didactic Subjects, containing 3 Modules each, as mentioned above.

1. Platform Access and Registration

The CUBES e-learning platform can be accessed through the CUBES official website:

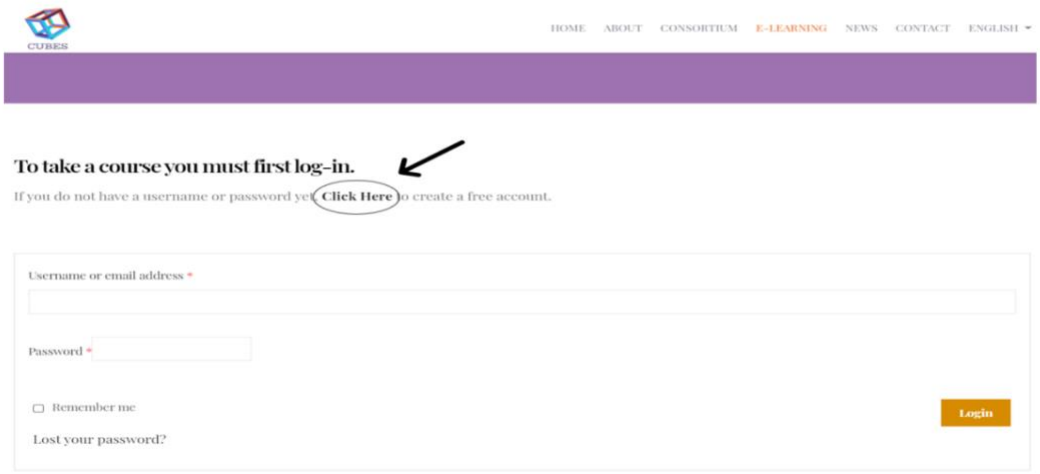
www.cubesproject.eu

When on the website, you click on the 'E-LEARNING' tab to enter the platform:

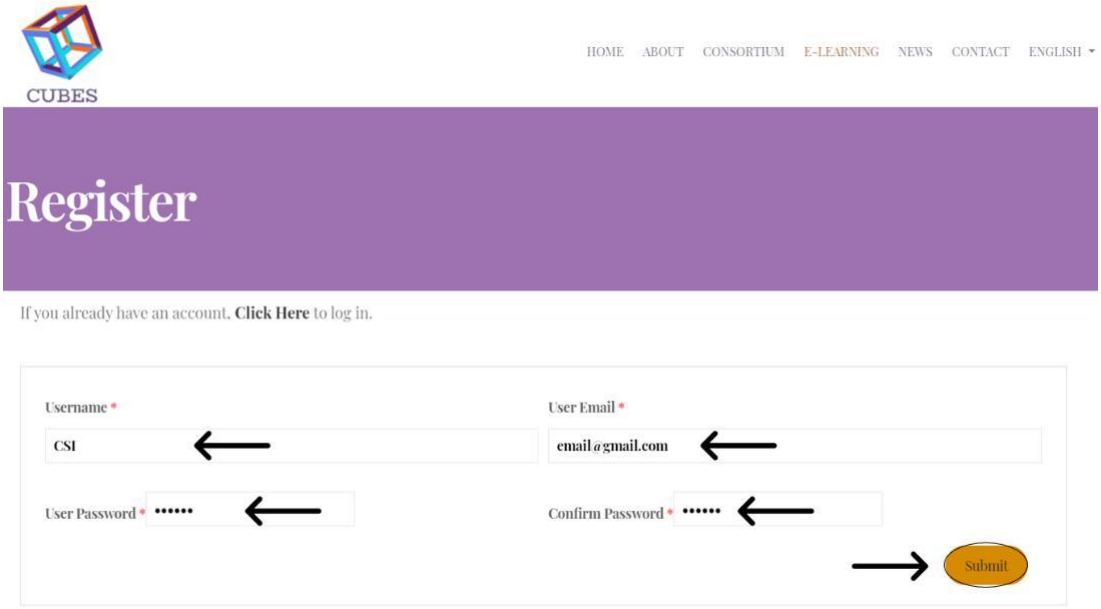


After clicking on the 'E-LEARNING' tab, you will then enter the registration/login section. Before using the platform for the first time, it is essential for you to register yourself in order to have access to all the learning material. Register by clicking on the 'Click Here' button, in order to create an account:

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

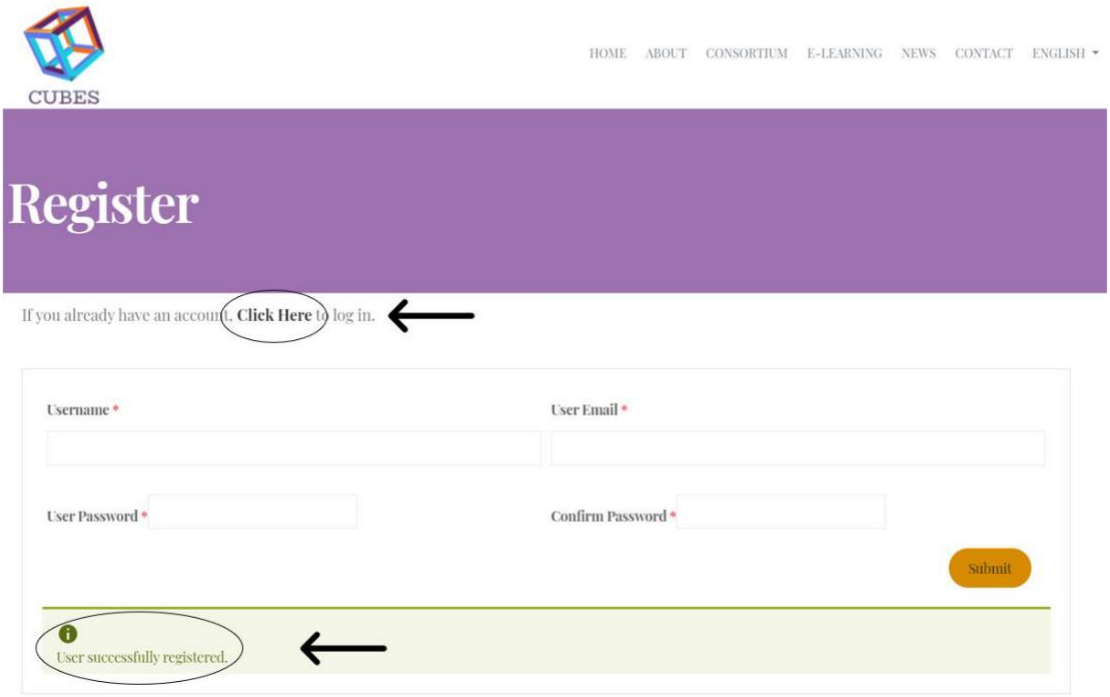


On the 'Register' section, enter an easy-to-remember username for you and your email address. Use an easy-to-remember and safe password, confirm your password and then click on the 'Submit' button:



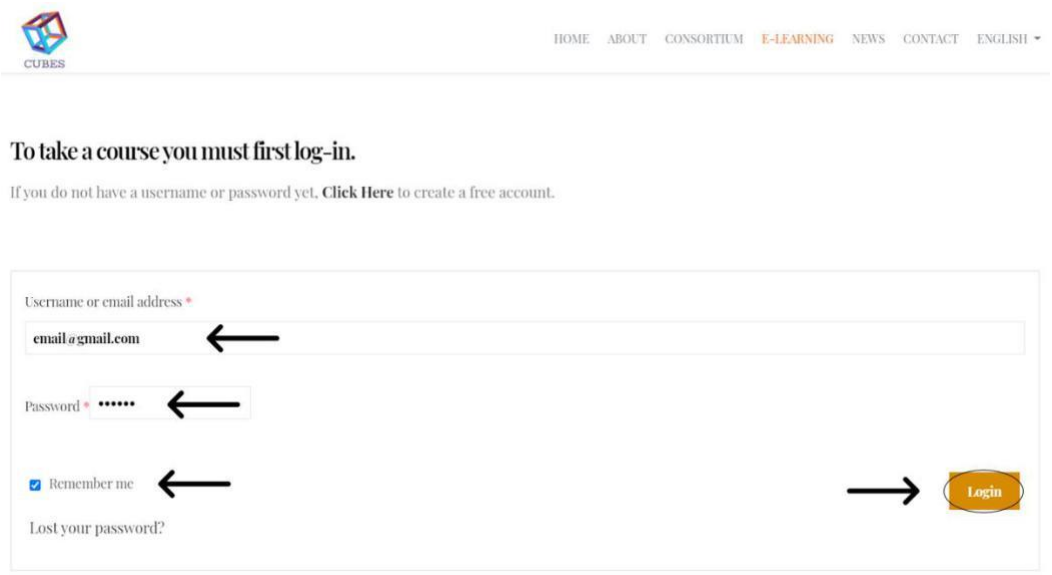
After clicking on the 'Submit' button, a 'User successfully registered' notification will appear at the bottom of the page. You then click on the 'Click Here' button, in order to log in to the platform:

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]



IMPORTANT: always remember to save your username and password for future use.

The system will then guide you to the login option, where you need to put your username or email and your password, and then click the 'Login' button to enter the platform. If you want the browser to remember your credentials for future logins, then tick the 'Remember me' box:



When logging in, you will then be able to enjoy the CUBES e-learning platform! When already registered, you can each time enter the platform by logging in, always using your username or email and your password:

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

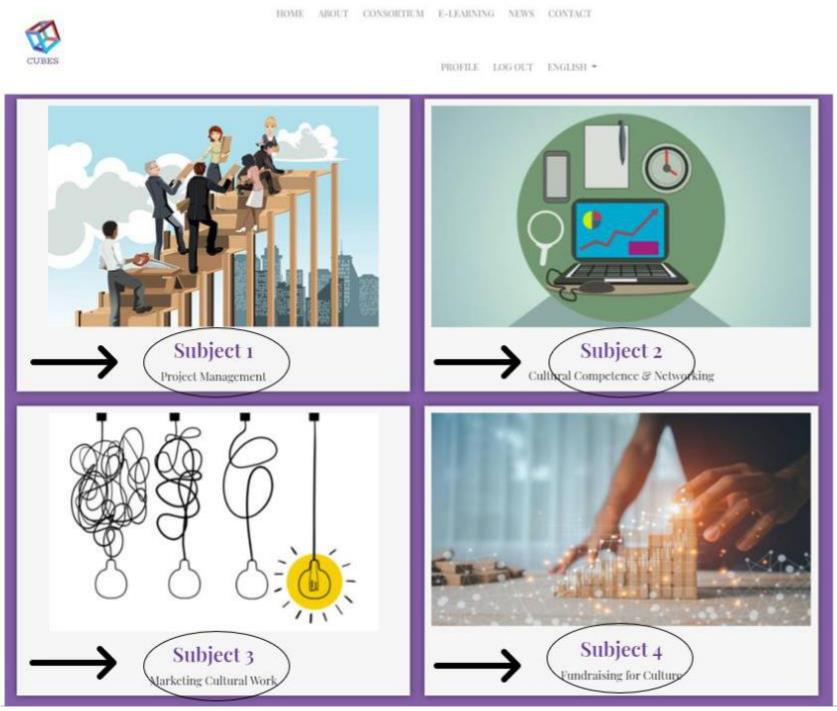
2. Platform Navigation

After clicking on the 'Login' button, you will enter the main page of the platform. When on the platform, you can choose your language of preference by clicking on the 'Language' tab.

Depending on the language you choose, the e-learning material will appear on the respective language:

The 4 Subjects of the course will appear on your screen. Click on each Subject to enter its modules:

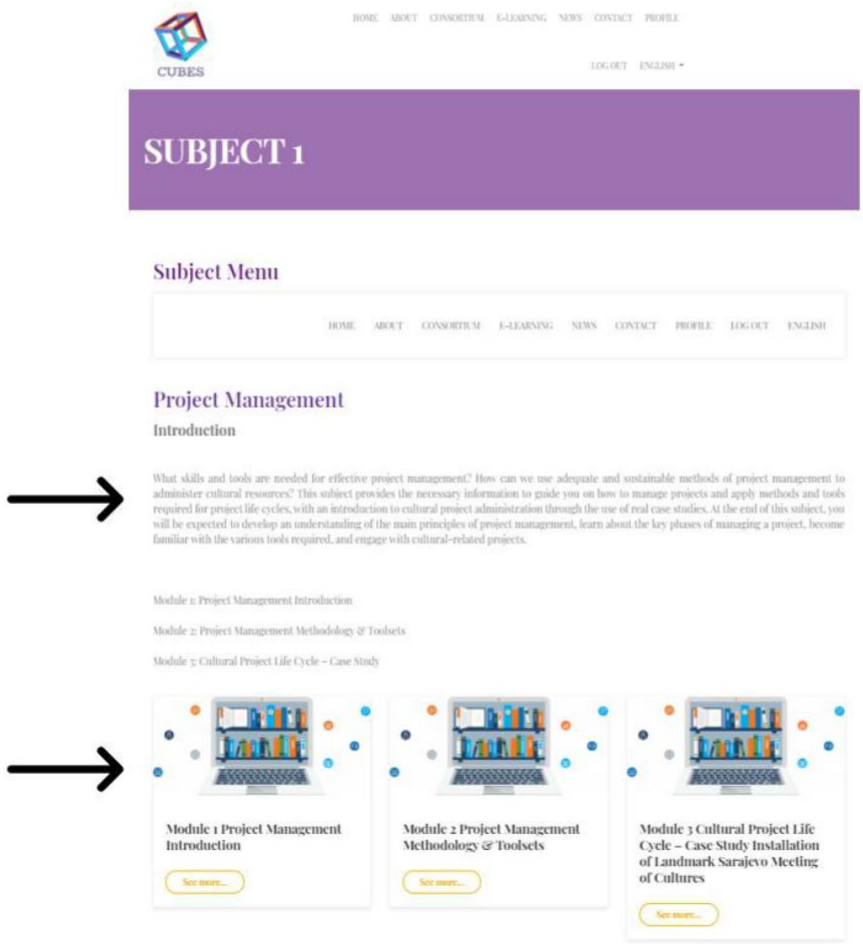
This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]



3. Modules, Units and Topics

When entering a Subject, the main page of the Subject will offer you an introduction to its 3 modules. After reading the introduction, you can click on each module to enter its content:

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]



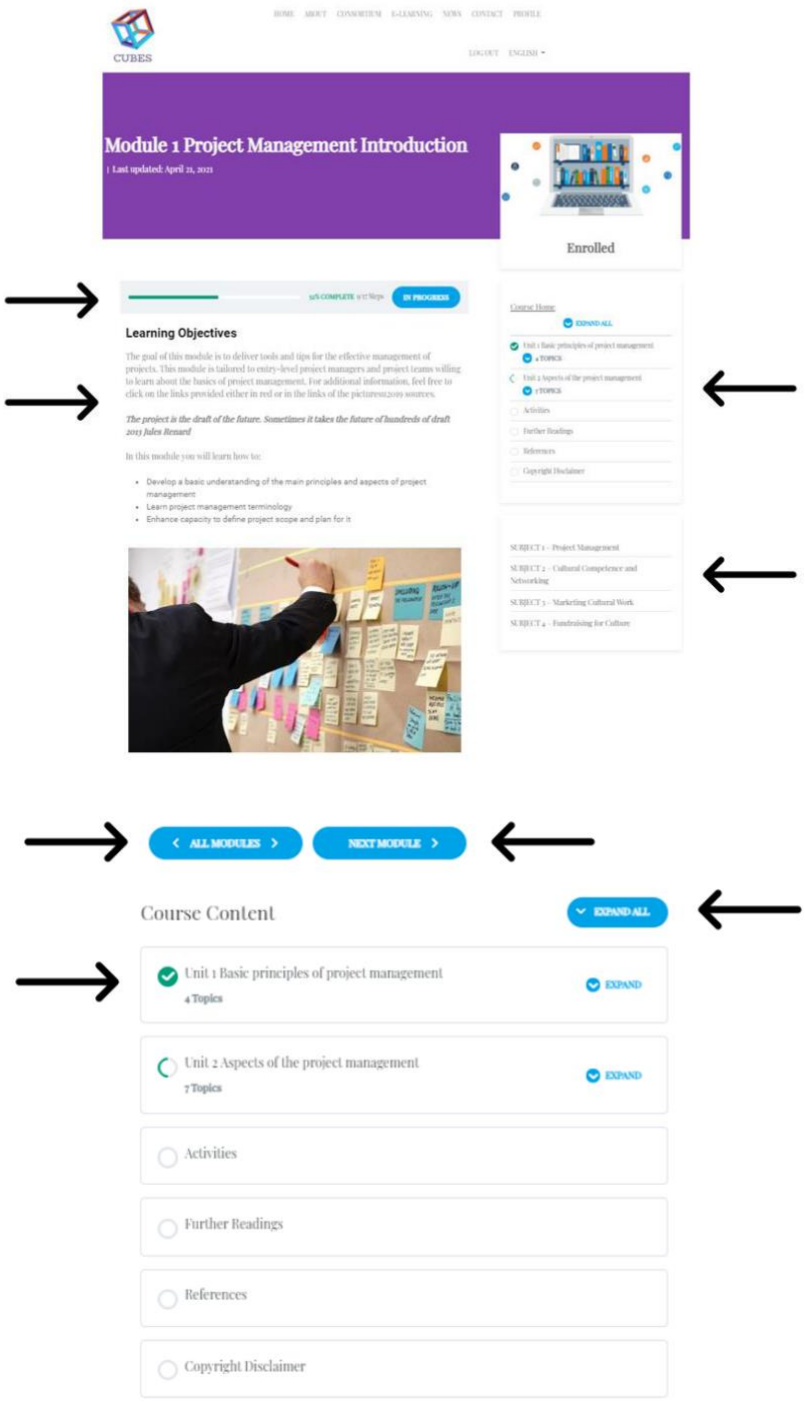
When entering the Module, you will be seeing the progress bar that indicates the progress you make through the course, meaning how much material you have covered through the module. Following is the introduction of the module with the presentation of the learning objectives.

On the right and at the bottom of the page, you will be having the navigation bar, which contains the structure of the module with the numbers and the titles of the module and its units, topics, activities, further readings, and references. The navigation bar is your guidance through the module. You can click on whichever unit, topic, activity etc. and use the material. You can also navigate through the 4 subjects.

For the best use of the material, we recommend studying it in the presented order, as to be able to gain the best outcome and the most effective preparation.

The 'all modules' button brings you back to the main page of the platform containing all the modules. The 'next module' button will guide you to the next module:

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

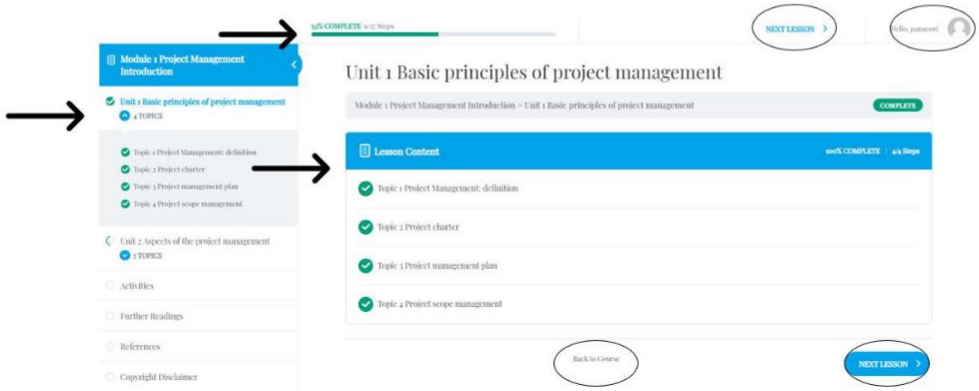


When clicking on each Unit of a Module, you are able to see the content list, which consists of the topics of each Unit. The content list is available on the right side of the screen and in the middle of the screen (main content list). Click on Topic 1 to enter the training material.

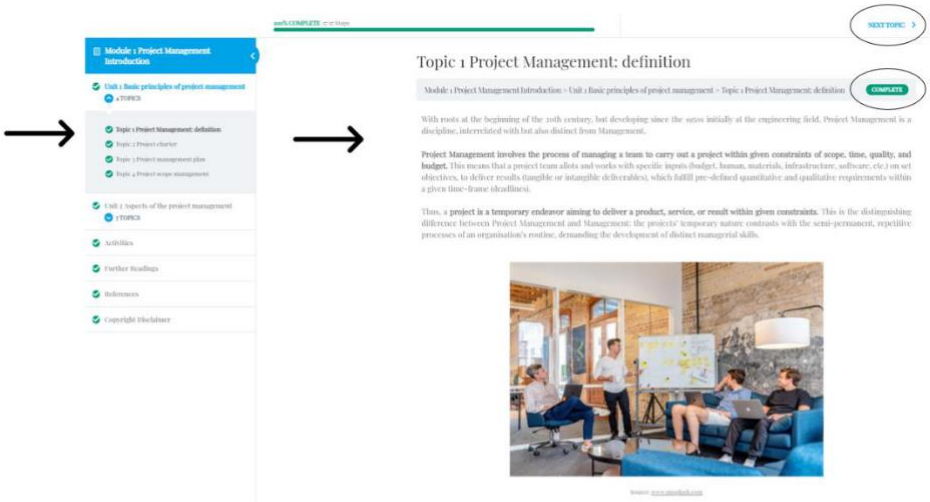
Use the 'back to course' button to return to the main page of the course. Use the 'next lesson' button to proceed to the next Unit.

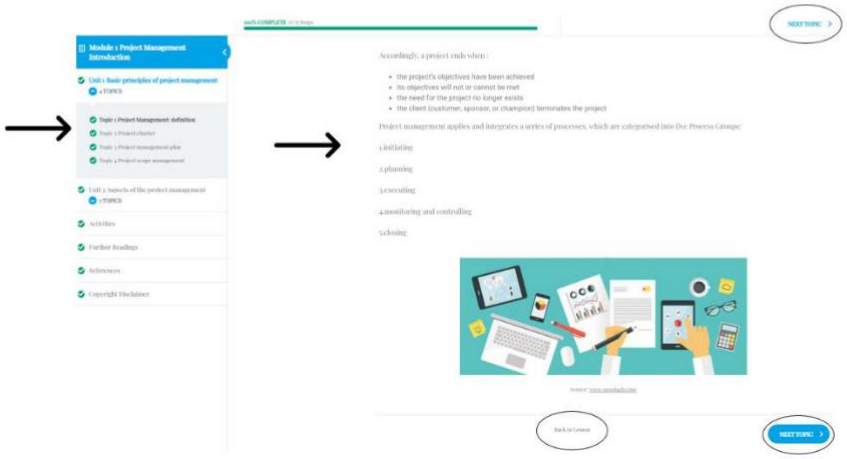
IMPORTANT: in order to complete all the training material and obtain the Certificate at the end of the course, you must complete all Modules and their Units and Topics, there please do not skip any of the material.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]



When entering the topic, use all provided audio-visual material, extending tabs, pop-up windows, buttons, links and videos to access the material. Read the theory carefully and cross-check information with the previous and following topics. You can also use the 'Further readings' section to deepen your knowledge on the topic. As explained above, you can click the relevant buttons to navigate yourself in the material.



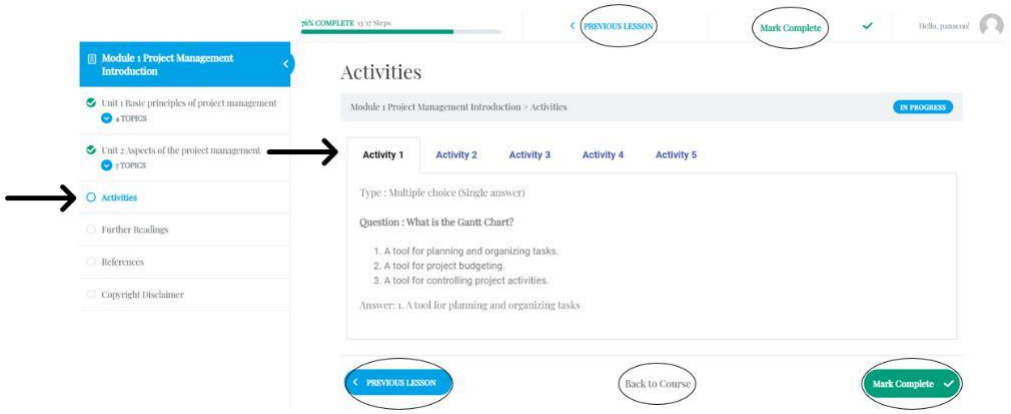


This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

4. Activities

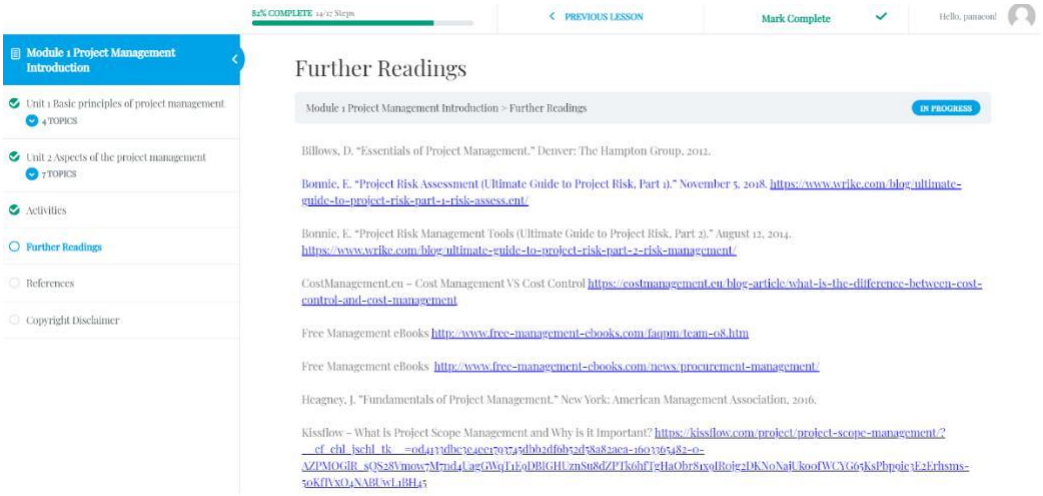
Activities are designed to offer an assessment tool to evaluate your knowledge on the specific module after completing it. The activities can have the form of open questions, multiple choice questions, filling the blanks, interactive questions etc.

After the end of the units and topics of each module, you can find the 'Activities' section, containing a short assessment quiz to evaluate your knowledge on the topics of each module. Click on the activity/quiz to begin with the assessment. Complete the quiz by answering the questions or completing the activities. Click the 'mark complete' button each time you complete one activity. By clicking on the 'Finish quiz' button, the system will generate the results of your quiz and your time score. You can view the questions or restart the quiz.



5. Further readings

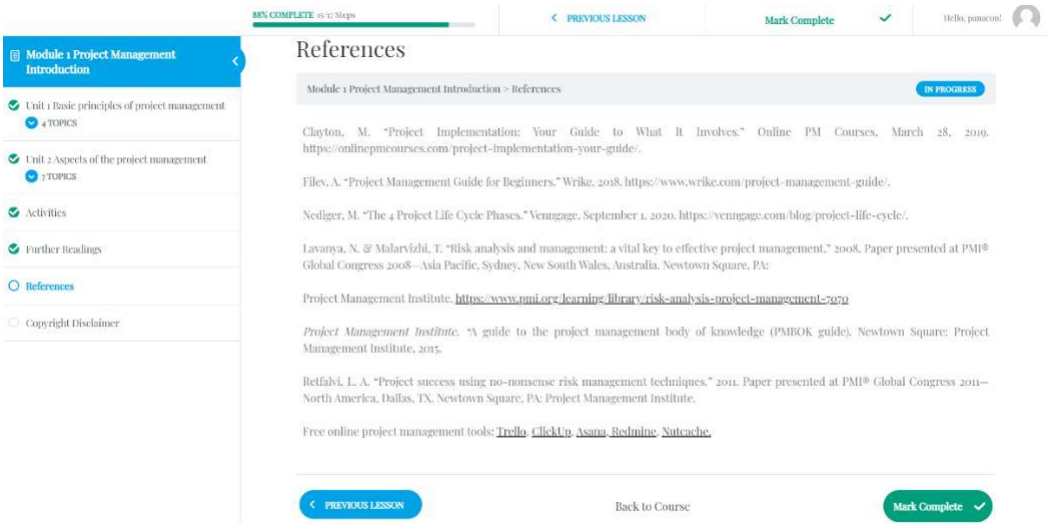
The 'Further readings' section comes after the activities of the modules. Use the readings as extra material to broaden your knowledge on the subject.



This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

6. References

At the end of each module, there is a 'References' section containing all the sources used for the development of the module. You can use the references as a cross-check or extra reading material.



7. Technical assistance

The CUBES e-learning platform system is developed and managed by the Center for Social Innovation (Cyprus). For any technical assistance, please contact panayiota.constanti@csicy.com

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

D. Media & text exploitation/ Additional sources

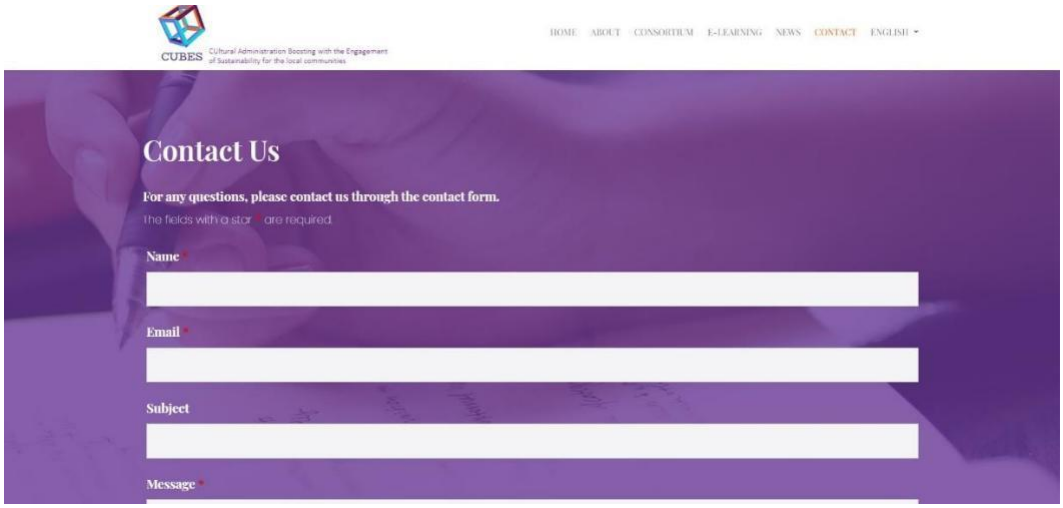
1. Opportunities for interaction with users through the website and the social networking platforms of CUBES

Among others, one of project's priorities is to provide and create more opportunities for the users to interact. For this purpose, CUBES has strategically developed a variety of social networking sites, as well as the creation of a mobile application is in progress. During the project, a variety of audiovisual and digital materials are being used on a daily basis to raise awareness on the field of cultural heritage, mainly through its social media platforms.

More particularly, interaction between engaged users and CUBES consortium can be generated in the following ways:

- Through the contact form of **CUBES'** official **website**.

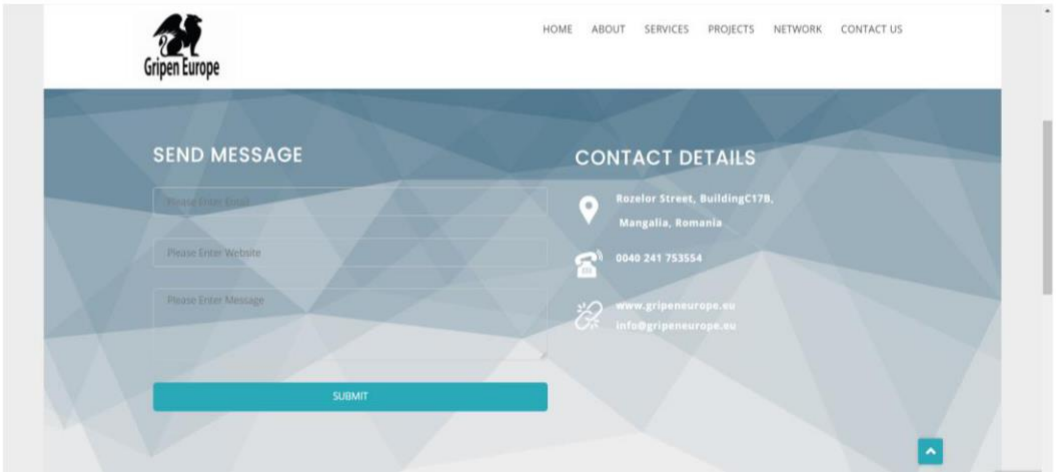
  By accessing the website http://cubesproject.eu/ and then clicking on the "*Contact*" option, everyone has the opportunity to address questions and/ or simple comments, as shown in the image below:



- **All consortium members have a contact section in their website**, in order to be easily contacted by those interested.

  For instance, on Gripen's website, engaged users can click on "Contact us" and fill the Contact form or send an e-mail.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]



- Through answers, comments, and participation in the educational content. Everyone can get a free account on http://cubesproject.eu/login/ and have access to the project's **E-learning platform**.

- Via **Facebook** page.

  As shown below, users can find more information about CUBES on Facebook. They can also interact with project's consortium, or with other users as well, anytime by sending a message or by commenting on the section under the frequently shared posts. Users will receive an answer as soon as possible and will have to opportunity to discuss on cultural issues.

  Additionally, those interested can also reach CUBES on Facebook by using the *@erasmuscubes* tag.

- Through comments on Facebook **ads.**

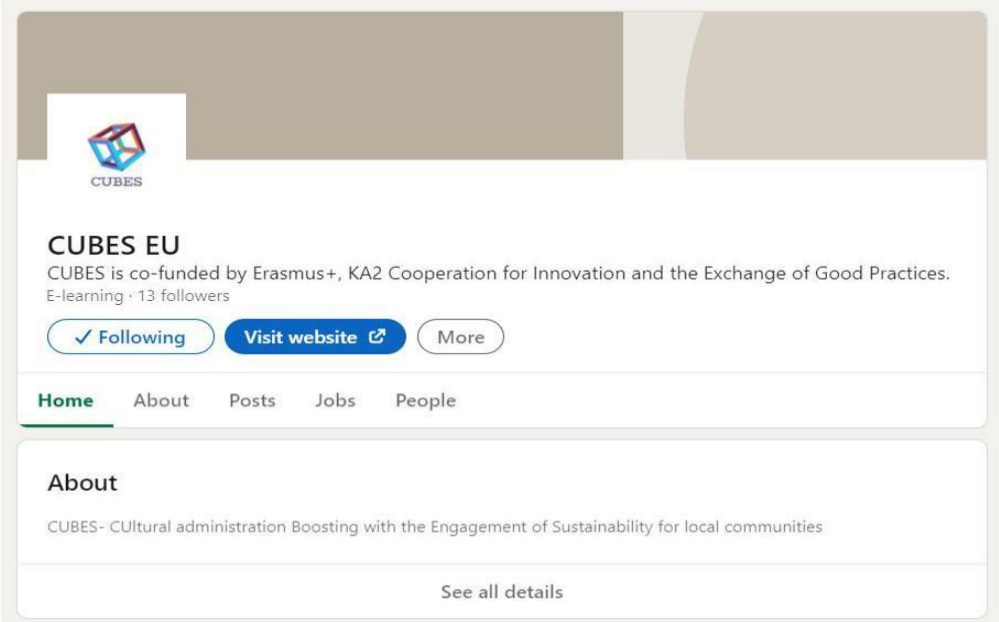
  For instance, curious and/ or implicated users of Facebook can write a comment, a question, or just their impression on our cultural material. CUBES's team has the possibility to view, like, and reply to the comments.

- By using hashtags (#) on Facebook or LinkedIn.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

- There is also a profile on LinkedIn platform.

  In this platform users can find additional posts about CUBES deliverables and recently published papers regarding cultural heritage, as well as to leave their comments.



This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

2. Gathering of additional audiovisual material and further readings

As it has been already mentioned, CUBES aims to raise awareness on significant aspects of cultural administration and sustainable development and to provide target groups with all the necessary knowledge by taking advantage of the opportunities offered by ICTs. A way to achieve this is to gather and share further resources and additional audiovisual material (e.g. videos, articles, reports etc.)

Examples of additional material

The EU's 2021-2027 long-term Budget and NextGenerationEU

https://ec.europa.eu/info/strategy/recovery-plan-europe_en#nextgenerationeu

In 2020, the EU provided an innovative and well-structured plan as a response to the coronavirus crisis that hit Europe and the world. This plan has taken the form of a 7-year strategy strategically allocating funds that are expected to accelerate the economic and social damage caused by the coronavirus pandemic. One of the main objectives of this strategy entitled "Creative Europe" is addressed to cultural operators aiming to enhance their technological evolution and their digital media literacy.

The 75 Best Virtual Museum Tours Around the World [Art, History, Science, and Technology]

https://upgradedpoints.com/best-virtual-museum-tours/

There is no deny that COVID-19 outbreak has altered the museum environment and the visitor experience. In this article you can find an ultimate list of 75 world-class museums that offer virtual tours. With just one click you can have access to some of the world's best paintings, sculptures, and other pieces up close and personal.

Does Cultural Difference Matter on Social Media? An Examination of the Ethical Culture and Information Privacy Concerns

https://www.mdpi.com/2071-1050/12/19/8286/pdf

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

The ethical culture of the users emerged as a significant issue in cyber space. This research investigates the role of perceived ethical culture and information privacy concerns on social media behaviors. Read to find out the role of cultural difference in the relationship among those factors.

Use of Digital Tools in the Arts and Cultural Sector - ENCATC Research

http://www.encatc.org/media/559-encatc_research_digital_tools_2015.pdf

ENCATC aims to provide timely skills, competences and know-how to cultural educators, researchers and managers. Working across cultural sectors and art disciplines, ENCATC will attempt to raise the educators, researchers, academics, students and professionals capacity to realise projects, respond in an efficient and timely manner to the challenges of our societies, reach new audiences and adapt their work and their practices in an innovative and inspiring way.

Environmental scan of the culture sector: Ontario culture strategy

The importance of culture https://www.ontario.ca/document/environmental-scan-culture-sector-ontario-culture-strategy-background-document/importance-culture

Many people do not really know the benefits of culture and why it is so important. Some of them are economic benefits (cultural economy), contribution to tourism (touristic value on local communities) and job creation. The benefits of culture for individuals can spill over to society.

What Is the Relationship Between Language And Culture? – Kristin Savage, Beyond Exclamation Magazine

https://medium.com/@beyondexclamation/what-is-the-relationship-between-language-and-culture-9d43ad83aeea

Have you ever wondered if there is a certain kind of relationship between language and culture? In this article you will find useful information about the interaction of different cultures.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

Competences for Teaching in Multicultural Classrooms

https://www.youtube.com/watch?v=MwM7kYUGUzA

The University of New Brunswick has created this video to demonstrate the meaning of Intercultural Competence in the settings of a classroom: a person's ability to interact and work effectively with people from diverse cultural backgrounds. There is a variety of teaching methods that support this concept. Watch the video to find out ways to support openness, knowledge and adaptability.

Competencies for Teaching in Multicultural Classrooms

Business Speaker Erin Meyer: How Cultural Differences Affect Business

https://www.youtube.com/watch?v=zQvqDv4vbEg

Body language is a deep cultural characteristic, the internal, or subconscious, part of the culture. Have you ever thought about the eye-contact as a cultural characteristic? Or did you ever think about what each one's eye sparkle means? Business Speaker Erin Meyer shares her unique experience on how cultural differences affect peoples' behavior. Learn something new and improve your cultural competence.

Business Speaker Erin Meyer: How Cultural Differences Affect Business

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

3. Scenarios and guidelines on dealing with specific conditions

This chapter consists of the formulation of four (4) Exemplary Educational Scenarios (EES) for stakeholders and trainers empowering them at the very practical level and providing them with a high capacity to deal with issues of groups coming from different contexts-communities and with various expertise, motives, learning styles. It basically provides a structured framework where an educator can follow guidance steps and build an educational scenario.

The partners AER, HE, MINDSHIFT, SMOC, based on the respective subjects of the Curriculum and as they have an educational orientation in terms of their activation, have undertaken the development of these EES, which address the modules: “Project Management” (AER), “Community involvement & Networking” (HE), “Marketing Cultural Work” (MINDSHIFT), “Fundraising for Culture” (SMOC).

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

A. Project Management

A. SCENARIO IDENTITY	
Element/ Information	**Content – Activities**
Title of the educational scenario	Project management competences and techniques
Subject/ Module	Introduction to project management Project management methodology & toolsets Cultural project life cycle - case study
Target groups	Educators and trainers, head of departments in the public and private sector, HR departments in local and regional authorities
Prior Knowledge	Related modules: Networking in cultural settings Communications planning and the use of digital tools Basics for fundraising Grant proposal writing
Key-note papers	Filev, Andrew. "Project Management Guide for Beginners." Wrike, 2018. https://www.wrike.com/project-management-guide/ Nediger, Midori. "The 4 Project Life Cycle Phases." Venngage, September 1, 2020. https://venngage.com/blog/project-life-cycle/ Alby, Tom. "Project Management Using A Logframe." Project management knowledge, 2011. https://project-management-knowledge.com/project-management-using-a-logframe/
Duration	36 hours (2160 mins.)

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

Learning environment	Online learning, face-to-face learning
IT Requirements **& Possibilities**	Computer, internet access, physical spaces for group meetings, digital tools for online meetings

B. SCENARIO APPLICATION FRAMEWORK	
Element/ Information	**Content – Activities**
Brief summary of the educational scenario	This educational scenario will guide trainers and adult educators in their path to teach trainees about project management, starting from the introduction to this subject, then going into more specific methodologies, tools and case studies. The scenario is also addressed to stakeholders that wish to gain directly knowledge on project management. The scenario will provide contextual and background sources as well as possible teaching techniques and processes to follow.
Theoretical framework	**Project management** involves the process of managing a team to carry out a project within given constraints of scope, time, quality, and budget. The project team allots and works with specific inputs (budget, human, materials, infrastructure, software, etc.) on set objectives, to deliver results (tangible or intangible deliverables), which fulfill pre-defined quantitative and qualitative requirements within a given time-frame (deadlines). A project is a temporary endeavor aiming to deliver a product, service, or result within given constraints. **Project charter** - is an initial document that formally authorizes the project's existence and enables the project manager to apply organizational resources to the project's activities. It offers an outline of the project objectives, describes the project scope, assumptions and constraints, defines the project's timeline and overall budget, delegates roles and responsibilities, sets core milestones for evaluation and control. **Project life cycle** - is the number and the series of consecutive phases that a project goes through from its creation until its completion. The phases can be the following: planning,

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

	implementation, monitoring, closing. **Consortium -** projects are typically structured as a collaboration or a consortium among a group of partners who share tasks and responsibilities. Partners must be complementary to each other, but also share a similar interest in the common issue they will tackle within the framework of the project. **Stakeholders** - are those who are interested in the outcomes and invest on the project, and who will be affected by its deliverables and results. Therefore, their input can directly impact the outcomes of the project.
Goals/ Objectives	**Cognitive objectives:** - creating new knowledge on project management and how to apply them to the cultural sector - increase the productivity on project management thanks to the techniques, tools and working methods acquired - developing a practical approach to the project design and management through concrete case studies proposed to the learners - familiarisation with digital tools (both for project management and within CUBES project) - apply the know-how acquired in the field of culture by creating real projects - learning techniques to understand stakeholders needs and ensure high impact and sustainability to projects - effective management of financial resources linked to projects, monitoring and evaluation **Affective objective:** - capacity to exchange ideas and seek cooperative solutions to new challenges - develop a networking culture and search of partners and stakeholders to work with for a common objective - spirit of collaboration, understanding of different background and cultures - stimulate co-creation - foster capacity building among project partners and

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

	stakeholders - get inspired for new projects
Methodology/ **Educational Practices**	**Participatory learning:** learners' knowledge will be developed through a participatory approach seeking to stimulate their active thinking and contribution throughout all the modules. Trainers will guide the learners throughout this process by addressing a series of guiding questions. **Cooperative learning**: project management requires the involvement of multiple actors (i.e. the project team) that bring together different expertise needed in the definition and implementation of a project. The module will reflect this project management's essential feature bringing the learners to work together to mutually maximise their learning, to learn how to negotiate and harmonize among different expertise and inputs. **Applied learning:** the module will constantly reflect theoretical concepts to real-life experiences. The experiences will be presented by the trainers as explanatory scenarios of the concepts and methodologies introduced, as well as by the learners in the process of stimulating their problem-solving thinking and participation. Finally, the last part of the module will require the learners to work on a case study and hence to apply the learning to a concrete situation.
Detailed description of the educational scenario	The trainers will establish a participatory and cooperative educational context seeking to build an applied knowledge of project management that links theoretical insights to real life experiences. They will guide learners throughout a co-creative learning addressing questions and facilitating their contributions. 1. **Stimulus:** present a one-slide problem (e.g. Romania has a lower rate of EU adult participant to cultural activities compared to the EU average: 27.4% vs 62.6%) and then present some projects that have been implemented to address that problem. 2. **Educational goals of the course**: introduce the goals of the modules having regard to the profile of the participants and what they aim to achieve through the course and how they wish to apply the competences gained. 3. **Prior knowledge activation**: refer back to the stimulus

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

	(initial problem) and ask participants how they would address the problem/ what is needed and then guide through the following elements: - what action can address this problem - how much time you will need to complete this action - what budget you will need - who do you need to involve and with whom would you need to cooperate **4. Teaching steps (1st part):** - understand the needs and expectations of the learners to ensure the relevance of the module to their specific needs - understand the background of the participants to ensure that the module and the language is accessible to all the participants and suggest background readings and educational material. - understand the background of the participants to assess what type of active contribution they can bring to the module - Clearly present the key concepts, tools, and methodology of project management and relate them to real-life experiences **5. On-going assessment:** - Address the competence questions given at the end of each module - Assess the teaching methodology/format (was the content clear, was the intensity of the module well balanced, was it interactive and engaging) **6. Teaching steps (2nd part)** - Design activities and questions that can facilitate the active participation of the learners in the module - Facilitate the translation of theoretical concepts into real-life situations and examples by participants - Support them in identifying the possible problems that may arise throughout the project management and guide them through the problem-solving - Facilitate cooperation and group-work among the participants and support them in

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

	identifying the strengths that they can bring to the team (especially in relation to the case study) **7. Final Assessment** - - Assess the relevance of the module for the - participants (do participants feel empowered, - do they see the relevance and applicability of - the learning in their work or professional - goals, were their initial expectations met) - Assess whether something was missing/or - should have been further developed in the - module compared to their expectation - Assess if the overall structure and - methodology of the module was effective or - some aspects could be improved **8. Conclusions/ Valuation: based on the findings** - final assessment, outline a brief summary on the - relevance of the module, its applicability, and identify - a series of improvements for the project management - module (if any).
Further bibliography **Alternative e-sources**	- European Commission, October 2018. The PM² Project Management Methodology Guide 3.0. - European Commission, March 2004. Project Cycle Management Guidelines - Volume 1. - Joseph Heagney, 2016. Fundamentals of Project Management - Fifth Edition. - Project management, case studies on SlideShare.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

- Handbook of Cultural and Heritage Management (from the Erasmus+ project Digital Educational Network for Cultural
Projects' Implementation and Direction).

- Programme and project management tools and techniques (from www.finance-ni.gov.uk).

- What is a project stakeholder? (from www.teamwork.com).

- Gillard, S. 2009. Soft Skills and Technical Expertise of Effective Project Managers. Issues in Informing Science and Information Technology, 6.

- How Good Are Your Project Management Skills? (from www.mindtools.com/)

B. Community involvement & Networking

A. SCENARIO IDENTITY	
Element/ Information	**Content – Activities**
Title of the educational scenario	Cultural competencies and networking
Subject/ Module	Networking in Cultural Settings Culture as a pillar for Sustainable Development
Target groups	Educators and trainers
Prior Knowledge	Related modules: Strategic Planning for Fundraising Communications Planning & Use of Digital Tools Strategic Marketing Branding
Key-note papers	Nijkamp, P. (2003). Entrepreneurship in a Modern Network Economy. Regional Studies, 37(4), 395-405. doi: http://dx.doi.org/10.1080/0034340032000074424 The Sustainable Development Goals Report (2020). Retrieved from: https://unstats.un.org/sdgs/report/2020/ United Nations Educational, Scientific and Cultural Organization, Culture for Sustainable Development: https://en.unesco.org/themes/culture-sustainable-development
Duration	30 hours (1800 mins.)
Learning environment	Online learning, face-to-face learning, urban exploration, desk research.
IT Requirements & Possibilities	Computer, internet access, physical and / or digital spaces for group meetings.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

B. SCENARIO APPLICATION FRAMEWORK	
Element/ Information	**Content – Activities**
Brief summary of the educational scenario	This educational scenario will guide trainers through the process of teaching the course of Cultural competencies and networking by providing them with contextual knowledge and possible teaching pathways.
Theoretical framework	**Culture** - represents values, rules and traditions, which affect the way a community thinks, interacts, behaves and perceives the world.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

	Cultural competence - also known as inter-cultural competence, is the person's ability to interact effectively and develop healthy relationships with people from different cultural backgrounds by raising empathic awareness and cultivating cognitive, emotional and communication skills. **Network** - a system of interconnected people or things. **Community involvement -** a power to bring positive, measurable change to both the communities in which you operate and to your organization. **Community Meeting -** bringing people and resources together, making better decisions, and achieving more appropriate results, building a sense of community. **Sustainable Development** - is a way of organizing society so that it can exist in the long term. **Cultural entrepreneurship** - a specific activity of establishing cultural businesses and bringing to market cultural and creative products and services that encompass a cultural value but also have the potential to generate financial revenues. **Art of Hosting** - an approach to leadership that scales up from the personal to the systemic using personal practice, dialogue, facilitation and the co-creation of innovation to address complex challenge. **Stakeholder** - anybody who can affect or is affected by an organization, strategy or project.
Goals/ Objectives	**Cognitive objectives:** - to provide knowledge on how to integrate Cultural competencies and networking training package into normal activities of educators and how to utilize it as an adult educational component according to trainees' potential and needs. - to provide knowledge on how to create an adequate and appropriate learning environment for trainees and to provide main guidelines for coaching on the topics of Cultural competencies and networking. - to provide applied principles of adaptation to context which refer to the way the trainers can adapt the content into their context of teaching.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

	Affective objectives: - to empower trainers' skills and responses for dealing with training of different groups. - to empower trainers at the very practical level and to provide them with a high capacity when dealing with capacity building issues of groups coming from different contexts-communities and with various expertise, motives, learning styles.
Methodology/ **Educational Practices**	**Participatory learning**: -A body of a lesson, where learners are involved as actively in the learning process as possible. There is an intentional sequence of activities or learning events that will help the learner achieve the specified objective or desired outcome. **Learning by doing**: - a process whereby trainers make sense of their experiences, especially those experiences in which they actively engage in making things happen and exploring the world.
Detailed description of the educational scenario	The trainers are encouraged to use themes and methods indicated in the module of Cultural competencies and networking not only as an educational material, but as a way of conveying the knowledge. In particular, trainers should use their personal experience, dialogue, facilitation and the co-creation to make the process of learning engaging and interactive. Teaching steps should include: 1. **Stimulus**: Provide different approaches to networking and sustainable development in connection to culture. Provide different interpretations of topics, connect all parts by showing that they can be recognized in the everyday environments of your target groups, provide inspirational case studies and examples. 2. **Educational goals of the course**: Keep in mind different goals of different target audiences. e.g. youth and students would be motivated when talking

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

	about their future career prospects, while professionals would be more interested in practical application of the gained knowledge to their everyday activities. 3. **Teaching steps (1st):** focus on students' needs and create a supportive school environment that will eventually lead to

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

	skills development: a. empower individuals and groups. Learn what each member or a group is best at and give them full responsibility in delivering that, b. maintain active relationship. Get to know your trainees personally, stay connected, c. maintain active communication to spot weak points early in the process and gain valuable insights into what should be done differently next time. **4. On-going assessment:** a. create a map of interest groups, b. interview identified interest groups, c. immerse yourself in the life of each interest group. **5. Teaching steps (2nd):** in order to promote participatory learning and learning by doing the following activities can be employed: a. explore and get to know your cultural surroundings in a playful way, b. facilitate cultural exploration and games, c. solve local problems and improve local áreas, d. work in groups and decide on common solutions, e. engage in various creative projects (i.e. creative placemaking). **6. Final assessment and conclusions. Network and research your local communities:** a. choose one that aligns with your values the most, b. identify what is the biggest challenge the community is facing, c. conduct interviews to find out local challenges and issues connected to sustainability and culture, d. write 500 - 1000 words report about your findings and presente it to everyone.
Further bibliography **Alternative e-sources**	Adam Grant (2013). Finding the Hidden Value in Your Network. Culture Action Europe (2019).IMPLEMENTING CULTURE WITHIN THE SUSTAINABLE DEVELOPMENT GOALS . The role of culture in Agenda 2030.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

	Dorie Clark (2013). Reinventing You: Define Your Brand, Imagine Your Future. Duffy, B., Vince, J. and Page, L. (2008). Searching for the Impact of mpowerment, London: Ipsos MORI. Skidmore, P., Bound, K. and Lownsbrough, H. (2006). Community Participation: Who benefits?, York: Joseph Rowntree Foundation. Strategic Thinking Self-Assessment. Sustainable Development Goals Fund (2021). Case Studies - Achieving SDGs. Tim Moore, Myfanwy McDonald, Harriet McHugh-Dillon, Sue West (2016 April). Community engagement. A key strategy for improving outcomes for Australian families. USA, COLORADO, The Sustainable Neighborhoods Program Vivien Twyford, Stuart Waters, (2006). Beyond Public Meetings: Connecting Community Engagement with Decision-making Voices of Culture (2021). CULTURE AND THE UN SUSTAINABLE DEVELOPMENT GOALS: CHALLENGES AND OPPORTUNITIES.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

C. Marketing Cultural Network

A. SCENARIO IDENTITY	
Element/ Information	**Content – Activities**
Title of the educational scenario	Sustainable cultural and heritage management: steps to create, grow and sustain a cultural brand
Subject/ Module	Subject: Marketing cultural work Module 1: Introduction to marketing and marketing planning Module 2: Communications planning and the use of digital tools Module 3: Strategic marketing – branding
Target groups	Education professionals (facilitator) Cultural and heritage professionals and educators (learners)
Prior Knowledge	This educational scenario draws on the contents presented in modules 1, 2 and 3 of subject "Marketing cultural work integrated" of the "Cultural Administration and Sustainability Boosters Curriculum".
Key-note papers	Brand Revitalization of Heritage Enterprises for Cultural Sustainability in the Digital Era: A Case Study in China. https://www.mdpi.com/2071- 1050/11/6/1769 Cultural Heritage and Sustainability: practical guide. https://www.interregeurope.eu/fileadmin/user_upload/tx_tevproject s/library/file_1586942702.pdf Digital solutions in the field of cultural heritage: a policy brief from the policy learning platform on environment and resource efficiency. https://www.interregeurope.eu/fileadmin/user_upload/plp_uploads/ policy_briefs/2018-08-06_Policy_brief on_digital_technologies.pdf
Duration	The proposed activity is divided in five sessions and requires around 6h (380 mins.) with the following time distribution: - Session 1: around 90 min. - Session 2 to 5: around 200 min. - Session 5: around 90 min.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

Learning environment	This educational scenario is designed to be delivered face-to-face or online, depending on the digital skills of the learners.
IT Requirements & Possibilities	Material needed for the sessions: Laptop/PC/Tablet; access to internet; pen and notebooks. If conducted online facilitators/trainers can use collaborative panels, for example to collect participants feedback and work results.

B. SCENARIO APPLICATION FRAMEWORK	
Element/ Information	**Content – Activities**
Brief summary of the educational scenario	One of the biggest challenges of cultural heritage providers (museums, archives, libraries and creative industries) is the lack of audiences or the lack of strategies to audience's engagement. The aim of this educational scenario is to support education professionals to lead the cultural and heritage professionals and educators in acquiring and developing relevant skills in cultural heritage marketing and branding trough the development of a marketing plan.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

Theoretical framework	**Marketing and digital marketing** Marketing is the set of activities and strategies used to promote a service, a product or a brand. Digital marketing refers to the development of marketing strategies aiming to promote products/services/brands through digital channels. **Branding and digital branding** Branding is an integrated process to marketing and to put it into practice it is necessary to answer a set of strategic questions: how, what, where, when and to whom we are planning to communicate and disseminate a brand message. The design and building a brand online, making use of digital tools (e.g., websites, apps, social media, videos). **Sustainable cultural and heritage management**: cultural and heritage management is a field that engages with the identification, excavation, recording, documentation, protection, conservation, restoration, interpretation, enhancement and promotion, presentation, dissemination of cultural heritage for the sake of present and future generations. Sustainable cultural and heritage management refers to the adoption of the three sustainability pillars (economic, social and environmental) in cultural heritage management practices. **Cultural heritage marketing:** an attractive and interesting national cultural heritage provides a significant added value to the country and local communities. This requires a good understanding of marketing heritage because heritage site success clearly depends on whether the heritage is able to engage consumers. Jureniene and Radzevicius (2014).
Goals/ Objectives	Upon the completion of this educational scenario, cultural and heritage professionals and educators will be able to: - distinguish operational concepts used in branding and marketing. - apply the concepts of marketing and branding within the cultural heritage sector. - analyse a specific case study of brand revitalisation in the heritage and cultural sector. - design a marketing plan to a cultural heritage institution or site. - recognise the essential skills enrolled in the process of branding for a cultural heritage institution or site.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

Methodology/ Educational Practices	The methodology proposed in this educational scenario is project-based learning trough the analysis of case studies. Educational professionals will guide cultural and heritage professionals and educators into design a marketing plan to a cultural heritage institution or site.
Detailed description of the educational scenario	**Session 1: presentation** (around 90 min.) In this session the facilitator introduces the objective of the educational scenario and presents the project that the learners must complete in session 2 to 4. This will require the facilitator to prepare a scenario-based exercise (see resources for session 1). Learners will be asked to select one case study (see resources for session 2 to 4) and draft a marketing plan for a cultural heritage institution or site, based on the following questions: **MARKET ANALYSIS:** Who are you trying to reach? Your target: who they are, what interest they have, what do they need, what do they like to do. **COMPETITIVE ADVANTAGE:** What makes you different from the others? What differentiates your institution, or heritage site? **BRAND MESSAGE**: Is your institution or heritage site considering a brand? What are you values and mission? **VISUAL AND VERBAL IDENTITY** : How does your institution or heritage want to be known? Does it have a captivating image (logo/ symbol) and language (good name, catchy slogan)? **ONLINE PRESENCE:** Where do you want to be seen? You must choose the right digital channels and tools (eg. Website, social media. SEO) to affirm your your institution or heritage site digital identity. **MANAGEMENT PRACTICES:** How are you going to do it is the final question? You must have a concrete marketing plan where you can define all your brand management practices **Session 2 to 4: learners work on their projects** (around 200 min.) Learners should be encouraged to work autonomously, individually or in group, and the facilitator must provide remote support when requested. **Session 5: conclusion and evaluation** (around 90 min.) The last session should be planned for projects' presentation and the facilitator will evaluate the learners' performance based on the results achieved. Alternatively, this can be done using online platforms (e.g., Microsoft Teams, Zoom). In this case, online engagement must be organized as a discussion forum where intercultural mediators are encouraged to share their projects and ideas and learn from each other experiences.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

Further bibliography **Alternative e-sources**	**Resources for session 1: (facilitator)** To prepare the scenario-based exercise: - Brand Revitalization of Heritage Enterprises for Cultural Sustainability in the Digital Era: A Case Study in China - Cultural Heritage and Sustainability: practical guide. - Digital solutions in the field of cultural heritage: a policy brief from the policy learning platform on environment and resource efficiency. **Resources for session 2 to 4: (learners)** The facilitator must select or ask learners to choose a relevant case study of a cultural institution (museum, archive, library theatre, etc,) or a heritage site. Learners can pick form the following list: - 8 of the Best Museum Marketing Campaigns - FIMM – Festival Internacional de Marvão - UK National Archives: Community Engagement

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

D. Fundraising for Culture

A. SCENARIO IDENTITY	
Element/ Information	**Content – Activities**
Title of the educational scenario	From Basics to Strategic Planning and Development
Subject/ Module	Fundraising for Culture
Target groups	Educators and trainers, stakeholders
Prior Knowledge	Related modules: Project Management Cultural Competences and Networking Marketing Cultural Work
Key-note papers	Boland, J., 10 Ways to Keep Your Major Donors Happy, 2010. https://www.nonprofitpro.com/article/10-ways-keep-your-major-donors-happy/ 28.10.2020. FRIEDMAN, S.,Why Your Marketing Plan Should Include Sponsorship, Learn how event sponsorship can benefit your marketing and sales, 2017. https://www.thebalancesmb.com/sponsorship-a-key-to-powerful-marketing-2295276/ 27.10.2020 Transforming our world: the 2030 Agenda for Sustainable Development https://sustainabledevelopment.un.org/post2015/transformingourworld Creating a culture of individual giving in the Arts https://www.managementcentre.co.uk/blog/creating-a-culture-of-individual-giving-in-the-arts-2/ Write Goals, Objectives, and Outcomes for Your Grant Proposal https://grantwritingandfunding.com/write-goals-objectives-and-outcomes-for-your-grant-proposal/
Duration	36 hours (2160 mins.)

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

Learning environment	This course could be taught in the online environment or face-to-face.
IT Requirements & Possibilities	Internet access, computer, digital tools and/or physical spaces for group meetings

B. SCENARIO APPLICATION FRAMEWORK	
Element/ Information	**Content – Activities**
Brief summary of the educational scenario	Fundraising is fundamental to the sustainability of the cultural sector. Raising funds for cultural administration is necessary for the sustainable development and administration of tangible and intangible cultural resources. Organisations and cultural workers often lack the ability to raise funds to enhance the sustainable management of resources. In this course, an opportunity for cultural workers, local authorities, and the community to learn about strategic planning and grant proposal writing is presented. The basics of fundraising, concepts of funding and crowdfunding and skills in proposal writing and budget management for cultural administration are emphasized.
Theoretical framework	**Project idea** - the development of an idea starts with the identification of the checklist points when making a list of what should be achieved in each step of the imagined project, which is the foundation for its initiation. Every control point gives the possibility and chance to evaluate the quality and implementation of our idea. At control points, we can make corrections and adjust our idea to actual demands. **Project concept** – the project concept is the important starting point for a coherent explanation of the idea. It consists of the following: 1) tittle and type of project; 2) wider objective(s); 3) main objective(s); 4) rational of the project; 5) beneficiary/target group/partners; 6) duration; 7) activities; 8) total project amount. **Donor searching** – this process comes after determining the initial point from which the idea arrives and drafting the project concept, one is to begin “mapping” the donors along with the detailed elaboration of its realization. **Fundraising** - the process of seeking and raising money to

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

	implement a charity or a general project. **Fundraising plan** – the plan consists of the following indispensable components: 1) summary and description of the funding project 2) overview of organisational structure 3) determination of strategic objectives 4) drawing up project development plan and budgeting 5) dissemination and transmission of the project's outcomes. **Different types of fundraising events** – some of the common examples of fundraising events are walking/run/cycling, art exhibition, marathon run, info-day, gala, etc. Fundraising is common in the online environment too, such as the social media.
Goals/ Objectives	**Cognitive objectives:** - to understand better the basics of fundraising and familiarise with the concepts of funding - to be able to recognize fundraising possibilities and be able to follow fundraising principles - to apply fundraising techniques in multiple work environments – events and social media - to become familiar with concepts of funding and crowdfunding - to learn basic principles of effective grant writing and budget management for cultural administration **Affective objectives:** - to understand the importance of intercultural competences and different approaches utilized in different cultural settings - to be able to understand the networking culture and seek opportunities in the community - to get inspiration for developing projects and raise funds for valuable ideas
Methodology/ **Educational Practices**	**Participatory learning:** In order to develop autonomy and responsibility, this course encourages a self-paced lead for better learning experience. The knowledge and guidance provided in this course by all means support the learner's potential providing study cases, activities and self-assessment tools.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

	Applied learning: Applied learning in the module is reflected upon concrete tasks and examples that requires from the learners to demonstrate the knowledge gained during the course. Aside from the theoretical segments and definitions provided, real life examples are proposed in order to better acquaint the learner with the concepts of the learning objectives.
Detailed description of the educational scenario	The trainers are stimulated to use the material and methods suggested in modules, pursuing an interactive environment and encouraging the learners to engage in the learning process. From an idea to grant proposal development and fundraising, the trainers should lead the knowledge process in order to bring out the maximum learning potential of learners. **More specifically:** 1. **Stimulus:** it all starts from an idea! Encourage the learners to split up in smaller groups and put down on paper their project idea. Motivate them to think about why this idea is valuable for the society, what benefits it could bring to the cultural realms in their setting, who they would involve in the process of realization of their idea, how much money is needed and how they would obtain the necessary funds. 2. **Information about the educational goals of the course:** present the learning objectives to the learners module by module in an attractive way and stimulate their learning experience by going back and forth between theoretical parts and practical application of the knowledge in real life. 3. **Prior knowledge activation:** try to encourage the learners to assimilate their prior knowledge with the course taught. For instance, have they ever been acquainted with minor fundraising events in the past and how did they use their skills to do so? Have they ever had an idea for a project and what did they do in order to make that idea come to realization? 4. **Teaching steps (1st part):** understand the group of learners (their age, current professional status, career orientation, cultural background, etc.) and their reasons and needs for enrolling in this course; clearly communicate with the learners and follow-up on their

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

	questions and uncertainties about any presented learning content; encourage active participation during the course of teaching by posing questions and involving learners in discussions about topics – get them to utilize their creative thinking skills. 5. **On-going assessment:** assess the relevance of the content provided in comparison to the needs of leaners; if different teaching techniques work better for the group, take out the ones that prove to be less efficient; during the course revert to learning objectives and see how they feed into the developed material – what could be improved, what works best, etc. 6. **Teaching steps (2nd part):** guide the learners through the 5-key steps for fundraising activity and discuss different approaches of this process all along; guide the learners through the concept writing of an idea that is to be developed into a project; discuss terminology such as mission, donations, searching, loyalty, integrity and volunteering with the learns – how do they relate this terminology with the presented material in the modules. 7. **Final Assessment:** based on previous teaching/trainer experience, assess the quality of the modules at overall level, including learner learning satisfaction; detect any deficiencies or details that could be useful in the modules but are not presented; evaluate the presentation, teaching skills and knowledge transferability at overall level. 8. **Conclusions:** upon review of the final assessment and learner satisfaction, assess whether the learning approach of the course is satisfactory and what means of improvement, should it be necessary, could be incorporated.
Further bibliography **Alternative e-sources**	OECD (2018), Private Philanthropy for Development, The Development Dimension, OECD Publishing, Paris, https://doi.org/10.1787/9789264085190-en. Association of Fundraising professionals – explore and become a member https://afpglobal.org

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

4. Conclusions and Recommendations

Cultural administration within a sustainable development framework constitutes one of the main priorities in EU policies. However, the empowerment and actual involvement of different sectors in the governance of culture is still largely undeveloped. The main reason is that most people face difficulty in understanding the concepts of culture and sustainability and their potential impact on local development. All the above demonstrate the main role of proper education and training in cultural issues. In this framework, CUBES has developed a series of products, including an online educational platform that targets local communities' members, authorities, leaders' representatives, public staff, NGOs and private public key-players in the cultural sector.

The IO4 - Methodological Guide is designed to assist users and more particularly educators as they get prepared to use this online educational platform. The efficient and effective use of CUBES courses entails that educators should:

- understand the structure of a curriculum about culture and sustainability,
- learn how to use the CUBES online platform and its courses, CUBES social media and mobile application regarding the special needs and characteristics of their learners and then putting theory into practice,
- take into consideration the applied educational scenarios provided in this "Guide",
- develop their own educational strategy, widen their teaching approach, and adopt more interactive methods.

For this purpose, the present "Guide" suggests four exemplary educational scenarios, based on differentiation methodologies and adult education approaches. Such preparation will enable educators to take the best advantage of CUBES courses. Once the major themes of cultural administration and sustainable development are fully comprehended, educators will create their own variations contributing to the initial purpose of CUBES project: to empower local communities on significant cultural aspects.
The following recommendations aim to ensure that the CUBES curriculum and resources are relevant and useful to the different target groups:

- before the concepts of "sustainable development" and "culture" analyzed in depth, their definitions and meaning must be clarified,
- both educators and learners should identify that no development can be sustainable without including culture· culture is an integral part of local development,
- cultural management and administration include the planning, processing, monitoring and controlling of management functions in an international and cross-cultural context. Therefore, this emerging field requires a holistic approach through proper and multifaceted educational tools and practices, such as those developed during CUBES project, that take all aspects into consideration,

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

- practical skills, such as time management and organizational skills, should be at the core of the training. Social and personal competences, like patience, communication, motivation and basic digital skills, are not underestimated as well, traditional media format (e.g. printed materials, handbooks, guidelines) need to be used during the training in combination with new, modern ones (e.g. digital tools, open educational resources, e-learning platforms) depending on the individuals features and level of digital skills,
- assessment is also crucial. As the concepts of culture and sustainability is of considerable complexity, educators, before moving to another Module, should ensure that learners have comprehended all the received information.

.

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

5. Bibliography

Alby, T., 2011, *Project Management Using A Logframe.* Retrieved from https://project-management-knowledge.com/project-management-using-a-logframe/

Association of Fundraising professionals. Website. Retrieved from https://afpglobal.org

Boland, J., 2010, *10 Ways to Keep Your Major Donors Happy.* Retrieved from https://www.nonprofitpro.com/article/10-ways-keep-your-major-donors-happy/

Chenxi Li et al, 2019, *Brand Revitalization of Heritage Enterprises for Cultural Sustainability in the Digital Era: A Case Study in China*. Retrieved from https://www.mdpi.com/2071-1050/11/6/1769

Clark, D., 2013, *Reinventing You: Define Your Brand, Imagine Your Future.*

Council of Europe, 2005, *Council of Europe Framework Convention on the Value of Cultural Heritage for Society.* Retrieved from https://www.coe.int/en/web/conventions/full-list/-/conventions/rms/0900001680083746 [accessed 20.5.2021]

Culture Action Europe, 2019, *IMPLEMENTING CULTURE WITHIN THE SUSTAINABLE DEVELOPMENT GOALS. The role of culture in Agenda 2030.* Retrieved from https://cultureactioneurope.org/files/2019/09/Implementing-Culture-in-Sustainable-Development-Goals-SDGs.pdf

Duffy, B., Vince, J. and Page, L., 2008, *Searching for the Impact of mpowerment.* London: Ipsos MORI.

ENCATC Research, 2015, *Use of Digital Tools in the Arts and Cultural Sector.* Retrieved from http://www.encatc.org/media/559-encatc_research_digital_tools_2015.pdf [accessed 10.6.2021]

European Commission, 2020, *EU budget - European Commission welcomes the adoption of the EU's long-term budget for 2021-2027.* Retrieved from https://ec.europa.eu/info/strategy/recovery-plan-europe_en#nextgenerationeu [accessed 07.6.2021]

European Commission, 2017, *Reflection Paper on Harnessing Globalisation.* Retrieved from: https://ec.europa.eu/commission/publications/reflection-paper-harnessing-globalisation_en [accessed 20.5.2021]

European Commission, 2018, *A New European Agenda for Culture.* Retrieved from https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52018DC0267&from=EN [accessed 20.5.2021]

European Commission, 2018, Proposal for a Council Recommendation on Key Competences for LifeLong Learning. Retrieved from https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52018SC0014&from=EN#:~:text=The%20European%20Reference%20Framework%20of,learn%3B%20%E2%80%A2%20Social%20and%20civic [accessed 20.5.2021]

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

European Council, 2001, *Presidency Conclusions, Göteborg European Council 15 and 16 June 2001.* Retrieved from: https://www.consilium.europa.eu/media/20983/00200-r1en1.pdf [accessed 20.5.2021]

European Commission, 2021, *Shaping Europe's digital future*. *Digital Culture Heritage*. Retrieved from https://digital-strategy.ec.europa.eu/en/policies/cultural-heritage [accessed 5.6.2021]

Filev, A., 2018, *Project Management Guide for Beginners.* Retrieved from https://www.wrike.com/project-management-guide/

Friedman, S., 2017, *Why Your Marketing Plan Should Include Sponsorship. Learn how event sponsorship can benefit your marketing and sales.* Retrieved from https://www.thebalancesmb.com/sponsorship-a-key-to-powerful-marketing-2295276/

Grant, A., 2013, *Finding the Hidden Value in Your Network.* Huffpost. Retrieved from https://www.huffpost.com/entry/finding-the-hidden-value-_1_b_3458536

Hawkes, J., 2001, *The fourth pillar of sustainability*, Australia: Common Ground Publishing.

Interreg Europe, (n.d.), *Cultural Heritage and Sustainability: practical guide.* Retrieved from https://www.interregeurope.eu/fileadmin/user_upload/tx_tevprojects/library/file_1586942702.pdf

Interreg Europe, 2018, *Digital solutions in the field of cultural heritage: a policy brief from the policy learning platform on environment and resource efficiency.* Retrieved from https://www.interregeurope.eu/fileadmin/user_upload/plp_uploads/policy_briefs/2018_-08-06_Policy_brief__on_digital_technologies.pdf

Kanaga, N., 2021, *8 of the Best Museum Marketing Campaigns*. Retrieved from https://www.tiqets.com/venues/blog/best-museum-marketing-campaigns/

Kouri, M., 2017, "Ownership and Participation: democratizing the administration of antiquities". *Zarządzanie w Kulturze,* 18(1), 41-60. Retrieved from https://www.academia.edu/33153718/Democratising_the_Governance_of_Antiquities

Nediger, M., 2020, *The 4 Project Life Cycle Phases.* Retrieved from https://venngage.com/blog/project-life-cycle/

Nijkamp, P., 2003, *Entrepreneurship in a Modern Network Economy.* Regional Studies, 37(4), 395-405. Retrieved from http://dx.doi.org/10.1080/0034340032000074424

OECD, 2018, *Private Philanthropy for Development: The Development Dimension.* OECD Publishing, Paris. Retrieved from https://doi.org/10.1787/9789264085190-en.

Ontario, 2019, *Environmental scan of the culture sector: Ontario culture strategy background document.* Retrieved from https://www.ontario.ca/document/environmental-scan-culture-sector-ontario-culture-strategy-background-document/importance-culture [accessed 07.6.2021]

Rustick, H., 2017, *#6: Write Goals, Objectives, and Outcomes for Your Grant Proposal.* Retrieved from https://grantwritingandfunding.com/write-goals-objectives-and-outcomes-for-your-grant-proposal/

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

Sangmi Chai, 2020, *Does Cultural Difference Matter on Social Media? An Examination of the Ethical Culture and Information Privacy Concerns.* Retrieved from https://www.mdpi.com/2071-1050/12/19/8286/pdf [accessed 10.7.2021]

Sani, M., Lynch, B., Visser, J. and A. Gariboldi (2015). Mapping of practices in the EU Member States on Participatory governance of cultural heritage to support the OMC working group under the same name (Work Plan for Culture 2015-2018). *EENC Short Analytical Report*

Savage, K., 2019, *What Is The Relationship Between Language And Culture?* Retrieved from https://medium.com/@beyondexclamation/what-is-the-relationship-between-language-and-culture-9d43ad83aeea [accessed 7.6.2021]

Skidmore, P., Bound, K. and Lownsbrough, H., 2006, *Community Participation: Who benefits?* York: Joseph Rowntree Foundation.

Sustainable Development Goals Fund, 2021, *Case Studies - Achieving SDGs.* Retrieved from https://www.sdgfund.org/case-studies

Sustainable Neighborhoods Program, (n.d.) Retrieved from https://www.sustainableneighborhoodnetwork.org/homepage

The Lavin Agency Speakers Bureau, 2014, *Business Speaker Erin Meyer: How Cultural Differences Affect Business*. Retrieved from https://www.youtube.com/watch?v=zQvqDv4vbEg

The Management Centre, (n.d.), *Creating a culture of individual giving in the Arts.* Retrieved from https://www.managementcentre.co.uk/blog/creating-a-culture-of-individual-giving-in-the-arts-2/

Twyford V., Waters St., 2006, *Beyond Public Meetings: Connecting Community Engagement with Decision-making.*

United Nations, 2009, *Future We Want. Outcome document.* Retrieved from https://sustainabledevelopment.un.org/index.php?menu=1298 [accessed 20.5.2021]

United Nations, (n.d.), *The Sustainable Development Goals Report 2020.* Retrieved from https://unstats.un.org/sdgs/report/2020/

United Nations, 2015, *Transforming our world: the 2030 Agenda for Sustainable Development*. Retrieved from: https://sdgs.un.org/publications/transforming-our-world-2030-agenda-sustainable-development-17981 [accessed 20.5.2021]

United Nations, (n.d.), "World Summit on Sustainable Development", *Sustainable Development Goals Knowledge Platform.* Retrieved from https://sustainabledevelopment.un.org/milesstones/wssd [accessed 20.5.2021]

University of New Brunswick, 2019, *Competencies for Teaching in Multicultural Classrooms.* Retrieved from https://www.youtube.com/watch?v=MwM7kYUGUzA [accessed 07.6.2021]

Voices of Culture, 2021, *CULTURE AND THE UNITED NATIONS SUSTAINABLE DEVELOPMENT GOALS: CHALLENGES AND OPPORTUNITIES.* Retrieved from

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]

https://voicesofculture.eu/wp-content/uploads/2021/02/VoC-Brainstorming-Report-Culture-and-SDGs.pdf

West, J., 2021, *The 75 Best Virtual Museum Tours Around the World [Art, History, Science, and Technology]*. Retrieved from https://upgradedpoints.com/travel/best-virtual-museum-tours/ [accessed 07.6.2021]

World Commission on Environment and Development, 1987, *Report of the World Commission on Environment and Development: Our Common Future.* Retrieved from https://sustainabledevelopment.un.org/content/documents/5987our-common-future.pdf [accessed 20.5.2021]

This project has been funded with support from the European Commission. This 1 publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein [Project Number 2019-1-LT01-KA204-060716]