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CUBES: CUltural Administration Boosting with the Engagement of Sustainability for the local communities.

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IO5 – POLICY PAPER

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GRIPEN Europe **(Output Coordinator)**	GRIPEN	Romania
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1. Executive Summary

The "CUBES: CUltural administration Boosting with the Engagement of Sustainability for the local communities" project is a co-funded Erasmus+ project that aspires to create and disseminate know-how regarding the sustainable administration of cultural resources and to involve different sectors of society in the governance of culture. CUBES consortium consists of 9 partners from 7 European countries: Homo Eminens – Lithuania, GRIPEN Europe – Romania, Assembly of European Regions – France, Center for Social Innovation – Cyprus, Mindshift Talent Advisory – Portugal, NGO Support Centre – Cyprus, Sarajevo Meeting of Culture - Bosnia and Herzegovina, University of the Peloponnese – Greece, Xenios Polis. Culture, Science & Action – Greece.

Within two years CUBES has produced four (4) core Intellectual Outputs (IOs): a literature review on the training & methodological models regarding cultural administration capacity building and the investigation of the learning needs of the target groups (IO1 - The Review Paper on Parameters Mapping), a training programme, an e-learning environment and other digital tools, including a mobile app, that address a number of core educational topics on the general thematic of the sustainable administration of cultural resources, as well as a guide for educators (IO2 - Cultural Administration and Sustainability Boosters Curriculum, IO3 - Digital Toolbox and Resources, IO4 - Methodological Approaches Guide for Educators). The last output of the project, the IO5 – Policy Paper, will be thoroughly presented in this report.

The primary aim of IO5 is to inform policy-making by combing practice with theory, academic knowledge and policy drafting. Its main target groups are regional, state and local foundations working in the cultural and sustainable development sectors for the promotion of cultural heritage, as well as professionals, academics and policy makers in the fields of development, economy, tourism and cultural sustainability. More specifically, the Policy Paper will provide a brief outlook of the current cultural policies, assess the acknowledgment of cultural management as a tool for local development and demonstrate the role of training programmes on the administration of cultural resources and sustainability in a digital era.

To achieve these goals, the Policy Paper:

a) incorporates significant scientific papers of external experts and peers working in the field of culture with an emphasis on the administration of cultural heritage also from grassroots perspectives and the promotion of cultural sustainability;
b) includes a detailed description of the evidence obtained from the survey conducted with the contribution of 36 foundations, conclusions and guidelines for further research and improvement of existing practices; and,
c) promotes relative policy recommendations for EU policy makers.

2. Introduction

The concept of sustainable development has been widely discussed since the 1970s, but only in recent years has culture been introduced as an important pillar supporting sustainable development. More specifically, culture is firmly anchored in the 2030 Agenda for Sustainable Development, adopted in September 2015 by the United Nations General Assembly, and Member States themselves are affording it an increasingly important place in their national development programmes, in the fields of education, economic development and social inclusion, highlighting that no development can be sustainable without taking culture into account (UCLG, 2018, UNESCO, 2019).

Accordingly, the European Commission is also committed to safeguarding and enhancing Europe's cultural heritage through a number of policies and programmes, such as *"Creative Europe"*, while policy in this area is primarily the responsibility of Member States, regional and local authorities. One of the most important features at EU level, the European Framework for Action on Cultural Heritage, proposes that cultural heritage should be addressed through many other EU policies beyond culture, such as: sustainability, disaster risk management, tourism, research and innovation, digital policies, education, etc.

The European Commission's defined priorities for 2019-2024 are highly relevant for policy making in the field of culture at EU level and for the key themes of European cultural cooperation. These priorities are part of the overall political strategy of the European Union and remain highly relevant for policy making in the field of culture at EU level. These political priorities are: 1) a European Green Deal: striving to be the first climate-neutral continent, 2) Europe fit for the digital age: empowering people with a new generation of technologies, 3) an economy that works for people: working for social fairness and prosperity, 4) a stronger Europe in the world: striving to strengthen Europe's unique brand of responsible global leadership, 5) promoting our European way of life: building a Union of equality in which we all have the same access to opportunities, 6) new push for European democracy: nurturing, protecting and strengthening democracy (European Commission, 2017).

It is widely recognized that there are several reasons to ensure sustainability of cultural heritage (e.g., identity enhancement, community cohesion, aesthetic, educational, and scientific values, etc.) One of them is the economic value that cultural resources bring to the areas and the local communities in which they are located. However, improving public policies and consequently ensuring the durability and sustainability of cultural heritage is not an easy task, because heritage is not treated by cultural policy only, but it is often part of various public instruments (e.g., spatial planning, tourism, regional development, etc.), which call for integrated

governance of cultural heritage, while it depends on a number of factors (e.g., financing, management, and human competences) (Jelincic & Tisma, 2020).

Overall, sustainable development occurs within cultural contexts and heritage-related policies are the most important frameworks to ensure sustainability. If policies fail to set appropriate measures, heritage sustainability may be threatened, resulting even to the destruction of cultural resources. Therefore, culture must be integrated into sustainable development strategies. However, one of the key challenges is to foster a deeper understanding among policy makers regarding the contribution of culture and the cultural sector to sustainable development and wellbeing. A way to achieve this is through the development of proper training programmes that aim to raise awareness on cultural issues and to empower and support foundations, professionals, academics and policy makers in the fields of development, economy and policy, tourism, culture and sustainable development.

3. Scientific Articles

The present report intends to render broadly known the project's main topics to the wider audience (target groups, local society members and policy makers). In accordance with this, further research was implemented by CUBES's partners. The Policy Paper incorporates indicative significant scientific papers of external experts working within the field of local sustainable development, cultural resources management, and administration of cultural heritage. Emphasis is also given on the dimensions of digital culture, as Covid-19 has re-prioritized and accelerated digital transformation change.

Through this element, the Policy Paper is given the opportunity to be eventually used in the future by scientific communities for new products-projects. Therefore, in this section titles and abstracts of the scientific research, which significantly enriches and underlines the CUBES's content, promoting knowledge and reception of Cultural Sustainability, will be presented. These abstracts offer a brief summary of selected studies, which are related to the entire project's main themes and which also serve as powerful recommendations/ suggestions.

1. Antonescu, D. (2019). *"Impact of Regional Operational Programme on cultural heritage. The Romanian Case."*[1]

Cultural heritage is an important factor for people in a sensitive way, as they feel pride and ownership, which is not immediately and directly quantifiable. The value added of projects should therefore be sought in the impact that heritage sites have on the local, regional and national communities, and the opportunity to use the sites for education in heritage, culture, art, history. Preservation and promotion of cultural heritage is very specific and costly. The Structural Funds provided more than M€ 7.2 for territorial projects in Romania (period 2007-2013). The article aims to evaluate the impact of Structural and National Funds on cultural heritage, in Romania.

2. Bira, M., Romanelli M., and Zbuchea, A. (2020). *"Museums during the COVID-19 pandemic. Focus on Romania and Italy."*

Museums depend on two factors to achieve their educational and cultural missions: heritage/collections and audience. In the past decades the role of museums in society, as well as the way they relate with their audiences changed significantly. As in many other domains, the internet and technological development influenced museums' public offers and how they interact with their audiences, either visitors or the online public. Nevertheless, museums' strategies have concentrated on effective

[1] For the full details of each reference, please see the References section at the end of this document.

visitors to the museums' premises. One of the effects of Covid-19 pandemic was the complete closure of museums around the world. Therefore, museums had to adapt to remain significant to their audience and to continue to achieve their missions. The present investigation tries to map innovative approaches of museums, especially the ones in Romania and Italy. A special focus is put on the strategies adopted by museums aiming to help their communities better cope with the pandemic.

3. Bonacchi, C., Bevan, A., Keinan-Schoonbaert, A., Pett, D. and Wexle, J. (2018). *"Participation in heritage crowdsourcing."*

This paper draws upon the experience of several years of running a multi-application crowdsourcing platform, as well as a longitudinal evaluation of participant profiles, motivations and behaviour, to argue that heritage crowdsourcing cannot straightforwardly be considered a democratising form of cultural participation. While we agree that crowdsourcing helps expand public engagement with state-funded activities at Galleries, Libraries, Archives, and Museums, we also note that, the involved public cohort is not radically different in socio-demographic make-up to the one that physically visits such institutions, being for example financially better-off with high levels of formal education. In shedding light on issues of participation and cultural citizenship, through a both theoretically and empirically rich discussion, this paper casts light on the current impact of heritage crowdsourcing, in terms of both its strengths and weaknesses. The study will also be useful for cultural heritage policy and practice, museum management and curatorship to potentially guide the choices and strategies of funders and organisations alike.

4. Catapoti, D. (2020). *"ICT and Cultural Heritage in Greece and Cyprus: A critical overview of current postgraduate curricula."*

One of the most fundamental shifts in the cultural heritage sector, is to be found at the intersection established over the past years, between heritage management and the rapidly growing field of digital technology. In the wake of these developments, the striking majority of professionals in the heritage sector are faced with the challenge of integrating ICT technologies in various workings, functions and purposes of their field (i.e. preservation, restoration, recording, analysis, interpretation, publication, exhibition). At the same time, digital technologies are becoming an integral part of cultural management (project management, event management, collection management etc) but also of cultural communication and public outreach. The analytical significance of this project stems mainly from the fact that it constitutes the first systematized attempt to chart (both quantitatively and qualitatively) all postgraduate programs of study on cultural heritage that are available at present across Departments and Universities in both Greece and Cyprus. The combination of qualitative and quantitative analysis of heritage studies curricula in both countries also provides us with an elaborated and refined picture of the

professional skills promoted by different academic curricula as regards ICT skills and their implementation in heritage studies. As such, this mapping enterprise can be a useful tool for analytically appreciating the connection between curriculum content and job requirements and by extension, act as a starting point for creating a sustainable model of synergy between heritage studies and ICT in Greece and Cyprus for the next decades.

5. Chalioris K., Mitoula R., Theodoropoulou H. and Kaldis P. (2020). *"The Contribution of Culture to the Sustainable Development of the Municipality of Delphi."*

The purpose of this paper, as the title suggests, is to assess the contribution of culture to the sustainable development of the Municipality of Delphi, a municipality with particular characteristics. In order to achieve the above objectives, a bibliographic survey was carried out and a questionnaire was distributed to two hundred and eighty (285) consumers and businessmen from the Delphi area. To summarize, classify and present our primary data, the descriptive statistics methods were used. In the context of a more comprehensive study of the Cultural Reserve of the Municipality of Delphi and acquaintance with its original features, the elements of the cultural heritage of the Municipality were noted and five cultural routes were proposed, which highlight all the cultural interests of the place. In this effort, it is worth noting that the analysis of cultural routes, which provide tourists with useful knowledge and information on the most important sites, is also crucial. Their contribution is therefore extremely important for the promotion of various cultural actions and tourist efforts, as several details are provided for the emergence of key and remarkable archaeological sites and monuments.

6. Di Turo, F. and Medeghini, L. (2021). *"How Green Possibilities Can Help in a Future Sustainable Conservation of Cultural Heritage in Europe."*

We are moving towards a future that must be more sustainable in several aspects of society. Culture and cultural heritage have been recognized as indispensable parts of the sustainable growth of society, and the conservation model implemented in Europe has been considered as an example to follow at the economic, environmental, and social levels. The achievement of excellent results and the development of new technologies for the conservation of cultural heritage have highlighted the fundamental need for a method of sustainable conservation. In this commentary paper, we discuss two aspects that can contribute to sustainability in the future of conservation science: the use of innovative chemical products and the monitoring of outdoor sites by means of the forecast of the impact of dangerous factors on artistic surfaces. We are focusing mainly on the material aspect of cultural assets and how hard science can help in sustainable conservation. Even if the concept of sustainability has an ever-growing presence in our society, and different

approaches have been given in different fields, it is still difficult to come up with a specific definition that can include the various hues of the world of cultural heritage conservation. The case studies presented in this paper are related to the European area and the advancements made for the sustainable preservation of such heritage. Considering the results obtained from both the chemical and the forecast side, we will try to summarize concisely the tasks that must be achieved in order to indicate as sustainable an approach to diagnostics for cultural heritage, including both the trans-disciplinary features of cultural heritage science and the scientific conservation of materials.

7. Doulamis, N., Doulamis, A., Ioannidis, Ch., and Klein, M. (2017). "Modelling of Static and Moving Objects: Digitizing Tangible and Intangible Cultural Heritage."

From the ancient library of Alexandria 2300 years ago, cultural collections have a common fundamental base; to gather, preserve and promote knowledge helping the intellectual and cognitive evolution of humanity. Nowadays the information revolution has given scientists, educators, researchers and individuals the ability not only to use a variety of digital libraries as a source of information but also to contribute to these libraries by uploading data that they create, leading to a massive production of digital data that we need to verify, manage, archive, preserve and reuse. Cultural heritage (CH) data is a category in digital libraries that needs our attention the most, because of their crucial role in helping us to interact with the past and learn, promote and preserve our cultural assets. Digital documentation of tangible and intangible heritage, data formats and standards, metadata and semantics, linked data, crowdsourcing and cloud, the use and reuse of data and copyright issues are the rising challenges that we try to address in this chapter, through literature research and best practice examples. At the end of this analysis, this chapter tries to predict the future of Digital Heritage Libraries, where 3D digital assets will be part of augmented, virtual and mixed reality experiences.

8. Elizabeth Joan, K. (2019). *"Digital Cultural Heritage and Wikimedia Commons Licenses: Copywrite or Copywrong?"*

Cultural heritage institutions can contribute to public knowledge and increase awareness of their collections by uploading digital objects to Wikimedia Commons for use on Wikipedia and other Wikimedia Foundation projects. However, prior research has established the difficulty of and/or hesitation by many cultural heritage institutions in clearly and accurately labeling the copyright status of their born-digital and digitized collections. With this knowledge, how likely is it that digital cultural heritage will be findable and usable on Wikimedia Commons? This study seeks to determine how accurate rights statements for cultural heritage objects on Wikimedia Commons are, and whether inaccuracies can be linked to problematic

rights statements in cultural heritage digital libraries or whether the inaccuracies stem from Wikimedia Commons. By evaluating the rights statements, licenses, and sources for 308 Wikimedia Commons objects from 57 cultural heritage organisations and comparing that information to corresponding licenses from digital libraries, we can begin to develop best practices and educational needs for digital librarians, archives, museum curators, and Wikipedians alike to improve the user experience for those using digital cultural heritage on Wikimedia projects.

9. Fanea – Ivanovici, M. (2018). *"Culture as a Prerequisite for Sustainable Development. An Investigation into the Process of Cultural Content Digitisation in Romania."*

In an age of rapid technological changes, new ways of cultural production–consumption and dissemination–access to cultural content are creating great opportunities for promoting cultural heritage at home and abroad as a prerequisite for sustainable development. The aims of this paper are to scrutinize the main opportunities of the process of cultural content digitisation with a focus on Romania and to highlight the main fields in which the country is still lagging behind. The article discusses technical internet-related endowment and use of internet by households in urban and rural areas, the existing digital cultural content, the importance of open access, e-accessibility, digital archives, e-museums, e-libraries, etc., as well as the main national and European strategies and agendas that Romania has based its cultural digitisation and heritage preservation priorities on. The paper is an empirical inquiry into the progress achieved, the positioning among the other European countries and the perspectives of cultural digitisation for Romania. Such matters are important determinants of smart, sustainable and inclusive growth, as long as access to public services and cultural content is a major objective of Europe 2020 Strategy.

10. Hristova, Svetlana (2017). "The European Model of Cultural Heritage Policy."

In order to understand the specificity of the European model of cultural heritage policy, the author first takes account of the main changes in the late modern world which pre-determined the repositioning of culture and cultural heritage in the world economy; then the author traces the reasons leading to the current reappraisal of cultural heritage in European public policies, and finally she reveals the main trends in the European policies for cultural heritage, which form a distinguishable, coherent long-term approach that presumably can be qualified as 'the European model'.

11. Idris, M. Z., Mustaffa, N. B., & Yusoff, S. O. S. (2016). *"Preservation of Intangible Cultural Heritage Using Advance Digital Technology: Issues and Challenges."*

The emerging concern on intangible heritage in the international arena reflects the fear of cultural homogeneity, diminishing cultural diversity and human creativity. Cultural heritage is a symbol spiritual and intellectual wealth of a civilization, while

intangible cultural heritage is associated to tradition and living expressions. There is a need to preserve these fragile assets so they would someday be oblivious in the modern world. Ironically, the potential strategy in preserving the intangible cultural heritage lies in the current advanced digital technology. This paper highlights major issues and challenges in the intangible cultural heritage preservation through technology, with regards to the content and the purpose associated to it.

12. Ioannides, M., Chatzigrigoriou, P., Bokolas, V., Nikolakopoulou, N., Athanasiou, V., Papageorgiou, E., Leventis G. and Sovis Ch. (2016). *"Educational Creative Use and Reuse of Digital Cultural Heritage Data for Cypriot UNESCO Monuments."*

Nowadays, there is a rising demand of reusing the constantly enriched information from heritage digitalization in different ways. One of the objectives of the EU Europeana Space project is the development of a holistic approach for educating people (grown-ups and kids) on Monuments that are listed at UNESCO world heritage list, in Cyprus. The proposed model action is based on the cross-cultural approach which, at the same time, responds to the contemporary pedagogical and methodological directions. The system uses innovative digital heritage resources to help the user learn about the different phases of the monument, the history, the architectural value and the conservation stage. The result is a responsive educational platform, where every Monument is a different course, and every course is addressed to different age groups. Moreover, part of our future work is the evaluation of the platform by particular groups of our target users.

13. Jelinčić D. A. and Šveb M. (2021). "Financial Sustainability of Cultural Heritage: A Review of Crowdfunding in Europe."

Most cultural heritage projects strive in ensuring financial sustainability, mainly relying on public subsidies. At the same time, they lack fund management policies which directly affects their financial sustainability. European Union heritage policies focus on sustainability but after investments have been made, there are rare cases which can boast about it. A number of heritage funding mechanisms exist which are explained in this review paper, while the focus is on crowdfunding as an alternative mechanism. The study used literature review method based on PRISMA guidelines to analyze new trends and suitability of crowdfunding for cultural heritage projects, and to detect possible factors influencing its success. The purpose was to add to the existing knowledge while offering a systematic review which can be applied in practice. Findings indicate the trend of participatory approach to heritage, which is in line with the participatory nature of crowdfunding campaigns. Further, crowdfunding suitability for cultural heritage projects was confirmed while its success factors majorly depend on the policy framework, heritage project nature and management of the campaign itself.

14. Kozien, A. (2021). *"The Principle of Sustainable Development as the Basis for Weighing the Public Interest and Individual Interest in the Scope of the Cultural Heritage Protection Law in the European Union."*

The concept of sustainable development is widely used, especially in social, environmental and economic aspects. The principle of sustainable development was derived from the concept of sustainable development, which appears in legal terms at the international, EU, national and local levels. Today, the value of cultural heritage that should be legally protected is indicated. A problematic issue may be the clash in this respect of the public interest related to the protection of heritage with the individual interest, expressed, e.g., in the ownership of cultural heritage designates. During the research, scientific methods that are used in legal sciences were used: theoretical–legal, formal–dogmatic, historical–legal methods, as well as the method of criticism of the literature, and legal inferences were also used. The analyses were carried out on the basis of the interdisciplinary literature on the subject, as well as international, EU and national legal acts—sources of the generally applicable law. Research has shown that the interdisciplinary principle of sustainable development, especially from the perspective of the social and auxiliary environmental aspect, may be the basis for weighing public and individual interests in the area of legal protection of cultural heritage in the European Union. It was also indicated that it is possible in the situation of treating the principle of sustainable development in terms of Dworkin's "policies" and allows its application not only at the level of European Union law (primary and secondary), but also at the national legal orders of the European Union Member States.

15. Kouri, Maria (2017). "Ownership and Participation: Democratising the Governance of Antiquities."

In Europe an increasing shift towards participatory cultural heritage governance is observed, opening the way to the meaningful inclusion of grassroots stakeholders in sharing heritage ownership and administration. Beginning with the notion of participatory governance, the paper focuses in the case of Greece, where history politics and current cultural policies underline the symbolic and instrumental value of heritage, reinforcing a state-centric governance model, particularly concerning antiquities. By analysing state policies, rhetoric and projects on heritage between 1994–2013, the author purports that state-centrism in antiquity governance is perpetuated, despite the constitutionally provided "complementarity of duties" between the State and citizens. Nonetheless, participatory practices concerning antiquities and contested heritage are growing. The paper explores some prominent cases in Greece, highlighting the expanding role of decentralised authorities and citizen associations. Concluding, it formulates explorative empirical propositions on

the factors enabling or impeding participatory heritage governance, in order to serve as basis for the much needed in-depth, long-term research that is presently lacking.

16. Luiza Pop, I., Borza, A., Buiga, A., Ighian, D. and Toader, R. (2019). *"Achieving Cultural Sustainability in Museums: A Step Toward Sustainable Development."*

Cultural sustainability is increasingly being perceived as a fourth dimension of sustainable development. So far, some studies have debated the way in which cultural sustainability can lead to economic, social, and environmental benefits, while others have highlighted how the classic pillars of sustainability can help museums to achieve their core cultural mission. However, empirical studies regarding cultural sustainability in museums are scarce. Thus, one of the aims of our research was to fill this gap by developing several econometric models that explain the influence of heritage exposure; environmental behavior; openness to the public; and effectiveness and performance in collecting, preserving, and researching the cultural heritage. A second aim was to advance the current knowledge in this field by creating an integrated frame that explains the interconnections between different variables that help museums become sustainable, as well as the place and role of cultural sustainability within the overall framework of sustainable development. To achieve these goals, an in-depth analysis of the literature was followed by a survey of 86 Romanian museums. The results show that the ability of museums to reach cultural sustainability is influenced by components of their social and economic performance, while environmental behavior proved to be insignificant.

17. Mitoula R. and Kantzoura Ev. (2020). *"Cultural Tourism and cultural routes. As a case study: the city of Trikala."*

The object of this study is cultural tourism and cultural routes with case study the city of Trikala. The dissertation accentuates that cultural tourism is one of the most rapid and vigorously expanding markets in a highly competitive international environment. Cultural tourism is a special form of tourism that pursues the promotion of the local characteristics of a region. In this context the cultural routes are management tools widely used for the development of cultural resources and further promotion of cultural tourism. This study aims to emphasize and promote the cultural heritage of the city of Trikala in the light of cultural routes and to explore the attitudes of residents of Trikala region towards cultural tourism and its contribution to local development. For the needs of the thesis I performed fieldwork questionnaires to a random sample of 250 residents, which lead to specific conclusions. Therefore, I propose a certain proposal for a cultural journey, which is reflected on a map to highlight the most important cultural assets of the city of Trikala.

18. Paliokas, I., Pantelidis, T. A., Mitsopoulou, E. E., Tsita, C., Pehlivanides, G., Karyati, E., Tsafaras, S., Stathopoulos, A. E., Kokkalas, A., Diplaris, S., Meditskos, G., Vrochidis, S., Tasiopoulou, E., Riggas, Ch., Votis, K., Kompatsiaris, I. and Tzovaras, D. (2020). *"A Gamified Augmented Reality Application for Digital Heritage and Tourism."*

Although Augmented Reality (AR) technology has entered many market and knowledge domains such as games and leisure activities, it remains rather limited in digital heritage. After studying the potentiality of using modern AR elements in a museum context, this paper proposes the use of additional game and educational elements in the core AR application in order to enhance the overall on-the-spot museum visitor's experience. An agile AR application design methodology was followed by taking into account the needs of small-to-medium sized real-world museums. Moreover, a heuristic evaluation protocol was applied by a group of experts in order to test the proof-of-concept AR application, in which some novel elements were proposed such as the AR quiz game. The main findings indicate that enhanced AR experiences in museum settings can make a nice fit with the user environment, physical and perceptual abilities, known metaphors, and user position and motion in 3D space. Moreover, AR services can be provided under a minimum distraction and physical effort. As a conclusion, AR technologies are mature enough to be standardized for museum usage, while the audience seems to be ready to take advantage of the related enhanced museum experiences to maximize both user satisfaction and learning outcomes.

19. Papadopoulou, M. and Gazi, A. (2019). *"Quality parameters in conservation-restoration choices – the case of the Tower of the Winds in Athens."*

The chemistry- and physics-based approach of conservation has led to the view that conservator-restorers use quantitative criteria which provide objective choices. Today, however, there is a shift of focus from material-centred to people-oriented approaches within the field of heritage preservation. This shift leads to a redefinition of the conservation-restoration field and its ethics in relation to society and calls for the adoption of diverse methodologies. Within this context, this paper discusses the qualitative factors which inform decision-making processes in conservation-restoration practice. More specifically, the paper examines the case of the so called "Tower of the Winds" in Athens and looks at the quality parameters which informed conservation-restoration work carried out at the Tower during 2014-2015. Overall, it is shown that the prominence of the quality parameters which inform contemporary conservation-restoration practice reveals the subjective dimension of conservation-restoration choices. The research has also showed that current trends tend to emphasize the historical rather than the aesthetic or other values of monuments.

20. Ramos-Soler, I., Martínez- Sala, A. M., and Campillo-Alhama, C. (2018). *"ICT and the Sustainability of World Heritage Sites. Analysis of Senior Citizens' Use of Tourism Apps."*

Information and Communication Technologies (ICT) and applications (apps) for tourists are key tools for the sustainability of World Cultural Heritage Sites (WCHS). Their integration into tourism marketing strategies poses challenges regarding the satisfaction of the expectations of the target stakeholders, particularly senior tourists, people aged 60 and over. This paper adopts an exploratory and descriptive approach that combines qualitative techniques (focus groups), to study the use senior citizens make of ICT and tourism apps, with quantitative ones. In this sense, content analysis has been performed on a sample of tourism apps. The results reveal that ICT are essential tools for senior tourists and positively influence tourists' final perception of the travel experience. The analysis of these mobile apps shows that they meet the expectations of senior tourists, who constitute a relevant generation for cultural tourism and are of special interest for the sustainability of WCHS. The configuration and development of these tools must be adapted to this generation, which we call Generation W.

21. Sesana E., Gagnon AS., Bertolin C. and Hughes J., (2018). *"Adapting Cultural Heritage to Climate Change Risks: Perspectives of Cultural Heritage Experts in Europe."*

Changes in rainfall patterns, humidity, and temperature, as well as greater exposure to severe weather events, has led to the need for adapting cultural heritage to climate change. However, there is limited research accomplished to date on the process of adaptation of cultural heritage to climate change. This paper examines the perceptions of experts involved in the management and preservation of cultural heritage on adaptation to climate change risks. For this purpose, semi-structured interviews were conducted with experts from the UK, Italy, and Norway as well as a participatory workshop with stakeholders. The results indicate that the majority of interviewees believe that adaptation of cultural heritage to climate change is possible. Opportunities for, barriers to, and requirements for adapting cultural heritage to climate change, as perceived by the interviewees, provided a better understanding of what needs to be provided and prioritized for adaptation to take place and in its strategic planning. Knowledge of management methodologies incorporating climate change impacts by the interviewees together with best practice examples in adapting cultural heritage to climate change are also reported. Finally, the interviewees identified the determinant factors for the implementation of climate change adaptation. This paper highlights the need for more research on this topic and the identification and dissemination of practical solutions and tools for

the incorporation of climate change adaptation in the preservation and management of cultural heritage.

22. Spiliopoulou, I. and Kouri, M. (2014). "Design and Promotion of Cultural Tourism Routes in Messenia with the Participation of the Department of History, Archaeology and Cultural Resources Management of the University of the Peloponnese."

The paper addresses the development of cultural tourism routes in the area of Messenia and their promotion to the benefit of the local and regional communities. Its competitive advantage lies in the active role of the Department of History, Archaeology and Cultural Resources Management (DHACRM), School of Humanities and Cultural Studies (SHCS), of the University of the Peloponnese situated at Kalamata. Following the presentation of the organisational structures, the mission statement, the strategic aims and the S.W.O.T. analysis of SHCS/DHACRM, the authors propose the design of Cultural Tourism Routes in Messenia, as well as a marketing strategy for their promotion. These Routes aim at fulfilling the strategic, non-profit educational mandates of the School while supporting the region's sustainable development. By offering valuable know-how on the field of Cultural Tourism and by establishing cooperation with local and regional agents DHACRM may participate actively in the development of Messenia.

23. Tătar-Vîstraș, I. (2019). *"Cultural Managers on Cultural Management Practices in Romania."*

This article proposes a synthetic analysis of the cultural management practices in Romanian theaters, as mentioned in interviews by managers of state or independent theaters. The focus is on main topics of interviews and on the managers' acknowledged concerns: space management, management of human resources and "success" management. The managers' discourse analysis points to important aspects of the cultural management practices in Romania and it supports a better understanding of the Romanian theater landscape.

24. Terras, M., Coleman, St., Drost, Stev., Elsden, Ch., Helgason, I., Lechelt, S., Osbonrne, N., Panneels, I., Pedago, B., Schafer, B., Smyht, M., Thornton, P., and Speed, Cr. (2021). *"The value of mass-digitised cultural heritage content in creative contexts."*

How can digitized assets of Galleries, Libraries, Archives and Museums be reused to unlock new value? What are the implications of viewing large-scale cultural heritage data as an economic resource, to build new products and services upon? Drawing upon valuation studies, we reflect on both the theory and practicalities of using mass-digitized heritage content as an economic driver, stressing the need to consider the complexity of commercial-based outcomes within the context of cultural and creative industries. However, we also problematize the act of

considering such heritage content as a resource to be exploited for economic growth, in order to inform how we consider, develop, deliver and value mass-digitization. Our research will be of interest to those wishing to understand a rapidly changing research and innovation landscape, those considering how to engage memory institutions in data-driven activities and those critically evaluating years of mass-digitisation across the heritage sector.

25. Xiaoxu Liang, Yanjun Lu, John Martin (2021). "A Review of the Role of Social Media for the Cultural Heritage Sustainability."

During the last 20 years, with the development of Information and Communication Technologies (ICTs), an emerging interest has appeared in Digital Community Engagement (DCE) in the process of cultural heritage management. Due to a growing need to involve a broader community in the Historic Urban Landscape approach, social media are considered one of the most important platforms to promote the public participation process of urban heritage conservation in the context of rapid urbanization. Despite the growing literature on DCE, which has delivered a general overview of different digital technologies and platforms to enhance heritage conservation, little research has been done on taking stock of the utilization of social media in this process. This study aims to fill the research gap by providing a more comprehensive picture of the functionalities of social media platforms and their impacts on sustainable urban development through a systematic literature review. As a result, 19 out of 248 DCE relevant articles are selected as objects to illustrate the contribution of social media. The study identified the characteristics of these applied social media tools, explores their roles and influences in cases. The article concludes that social media offers a platform for a wider range of stakeholders to have a voice in the decision process of cultural heritage management, and it should be widely applied to encourage citizens from all over the world.

4. Questionnaire on Cultural Administration and Sustainability

Survey/ Questionnaire objectives

During June and July 2021 a Questionnaire on Cultural Administration and Sustainability was disseminated among 36 representatives of highly experienced in cultural issues organisations, reached not only from the 7 EU partner countries participating in CUBES project (Lithuania, Portugal, Bosnia Herzegovina, Greece, Cyprus, Romania, and France) but also from other European countries.

The main aims of the CUBES questionnaire were to assess the efficiency of the current policies in EU concerning the administration of cultural resources within a framework of sustainable development, to investigate the learning needs of the participants in the field of Cultural Management and Administration and to highlight the contribution of the adult education training programmes to local development. Accordingly, the questionnaire contributed to the exploitation of the project outcomes and activities, as well as to an overall presentation of the project (context, necessity, aims, structure, results with outputs), ideas and suggestions as stated in workshops, concluding the project.

The organisations that participated in this survey are the following:

1. Amalgamation Project & Amalgamation Choir (Capella all-women-choir, Cyprus)
2. Asociacija Ideju lysve (Environmental community, Lithuania)
3. Association " Garden of Ideas" (Lithuania)
4. CECHAP – Associação de Estudos de Cultura, História, Artes e Patrimónios (Association for the study of culture, history, arts and heritage, Portugal)
5. CEDRU – Centre for Studies and Urban and Regional Development (technical consulting company in land use management, economics, society, and culture, Portugal)
6. Cooperativa Operária Portalegrense (Volunteers Cultural Association, Portugal)
7. CVAR - The Centre of Visual Arts and Research (Museum, library & research center, Cyprus)
8. Cyprus Theatre Museum
9. D6 Culture EU (Cultural NGO, Cyprus)
10. Diazoma Association (Citizen association of archaeologists, curators, conservators, artists, intellectuals and local authorities, Greece)
11. Ephorate of Antiquities of Messenia (Service of the Ministry of Culture and Sports, Greece)
12. European Academy of the Regions – EAR (Regional association, Belgium)
13. Historical & Folklore Museum of Kalamata (Association for the spread of education, Greece)

14. Institute for Protection of Cultural, Historical and Natural Heritage of Canton Sarajevo (Organisation with activity in the field of cultural-historical and natural heritage, Bosnia and Herzegovina)
15. Kirtimai Cultural Center (Lithuania)
16. Ministry of Culture of the Republic of Lithuania
17. National Museum of the Romanian Peasant (Romania)
18. NÖ Kulturwirtschaft GesmbH (Artistic and scientific institution, Austria)
19. Office of the Lower Austrian Land Government, Department of Science and Research
20. Ponte de Sor (Municipal Historical Archive, Portugal)
21. Rooftop Theatre Group (Multicultural organisation, Cyprus)
22. Society of Friends of Ancient Thouria (Archaeological association, Greece)
23. Sviluppumbria (Regional association, Italy)
24. The Banat National Museum (Romania)
25. The Mobile Multimedia Laboratory – MMlab (Research laboratory, Greece)
26. The Museum of Sarajevo 1878–1918 (Bosnia and Herzegovina)
27. The routes of the Olive Tree (Cultural foundation, Greece)
28. Thessaloniki Concert Hall (Centre for performing arts, Greece)
29. Timisoara National Art Museum (Romania)
30. University of Coimbra (Public university, Portugal)
31. Vaggelis Gettos and Marina Art Crew
32. Varazdin County (Regional government, Croatia)
33. Västra Götalandsregionen (Regional government, Sweden)
34. Vilnius City Municipality (Regional government, Lithuania)
35. VšĮ Salt & Paper (Lithuania)
36. Y.C. – Youth Centre of Kalamata (youth center & voluntary organisation, Greece)

Methodology

This online Questionnaire was conducted by means of a Google form, distributed among representatives of the above associations and institutions from each partner country to complete and submit their points of view and beliefs concerning cultural administration. The questionnaire consisted in total of 13 questions and sub-questions. For the most part, it comprised close ended questions (multiple-choice and rating scale questions), but it also included several open-ended questions. In rating scale questions, the respondents were asked to assess concepts/ issues, using a 1-5 Likert scale. Open-ended questions enabled respondents to supply their own answers in the provided text box, which gave them the freedom to express their opinions in the wording of their choice and in more detail. Nevertheless, a small

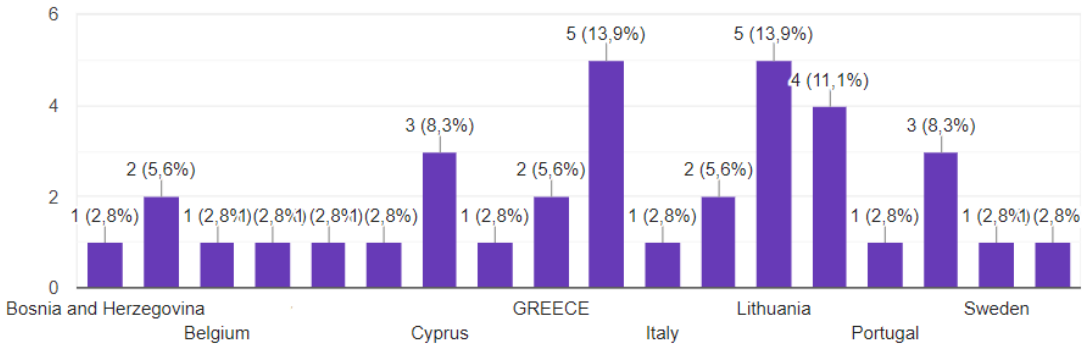
footnote saying “max 40 words” was inserted after each open-ended question, for these questions not to be too demanding and time-consuming.

All the information gathered was thoroughly analyzed and is presented below. Subheadings will be used to separate and properly present each topic.

Data Analysis

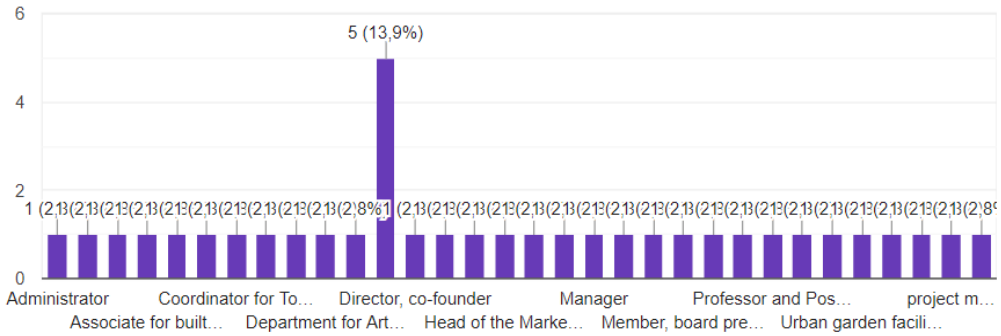
Country

Table 1.



Job position

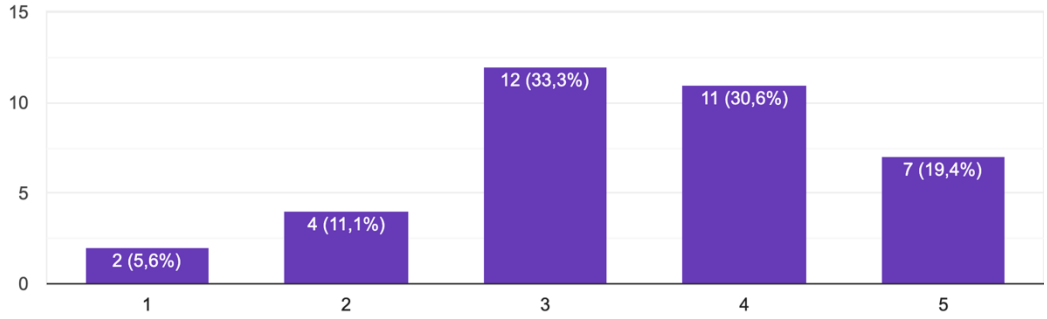
Table 2.



The present survey was carried out between people occupying different positions and coping with various responsibilities within cultural organisations/ corporations. On the whole, the respondents’ job positions include principally directors, as well as founders and co-founders, board presidents, cultural managers and administrators, cultural heritage protection associates, tourism and promotion coordinators, grants coordinators, culture department specialists, librarians, museum curators, regional development experts, deputy heads of departments, archaeologists, an urban garden facilitator, public relations officers, professors and postdoctoral researchers.

1a. How would you rate the current policies in your country concerning the administration of cultural resources within a framework of sustainable development? (rating scale question, 1 = very comprehensive, 5 = non-existent)

Table 3.



In the first section 33.3 % of the people questioned selected the middle of the scale (3/5), which might be named as the 'neutral' one, while 30.6% selected the 4/5 rate, meaning that they approached the 'Non-existent' option. 19.4% reported that the current policies in their countries are inadequate (5/5) and a small percentage (11.1%) thinks that the policies are close to being very comprehensive. Surprisingly, on the other hand, only 2 of the participants found the current policies very comprehensive.

1b. Do you have any general suggestion or a good practice to point out? (max 40 words - open-ended question)

At this point the respondents shared their thoughts and what needs to be done, based on their experience. Many companies/organisations do have their own strategy for sustainability. A large proportion of those questioned mentioned the practice of funding. For instance, the UK has developed a good framework of funding support and accessible tools for community development. It seems that others strongly agree on this need - the need of funding local cultural organisations, in order for them to be able to employ trained staff and use modern technology.

The neighborhood programme 'Kaimynijų programa', which is a Vilnius municipality initiative, allows neighbourhoods to apply for funding for their area's place development and organisations to receive funding for cultural initiatives held in the city (e.g., events, murals, sculptures, etc.). The provision of support for proposals linking culture to local sustainable development is also important.

It appears that there is also need for creating synergies/ cultural-creative clustering strategies to promote good-practices and legal reformations. Actually, one of the participants mentioned that it would be useful to create an overall cultural

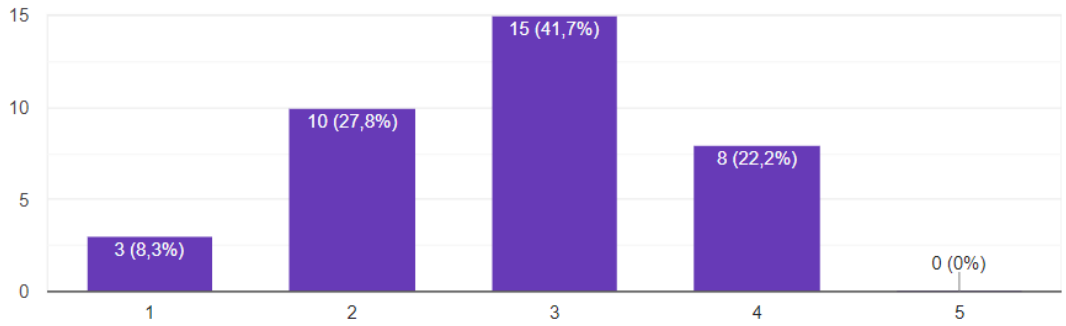
policy (ideally island-wide) that would include sustainability as a key factor. It was stated that culture should be considered an autonomous critical power in society, with its own logic of development: a qualitative development, necessary to achieve a good life and sustainable communities. The participants think that "cultural resources should be used effectively, but at the same the protection of cultural heritage should be taken into account. All members of society should feel responsible to protect, develop and valorize them in a more sustainable way. That is why the Federal State of Lower Austria considers sustainability but also creativity and inclusive approach as central principles of the new Cultural Strategy Document."

Good practices to consider are: public consultations; foreign exchange practices; a governmental mechanism of participatory democracy, allowing citizens to influence/ decide on public budgets (from different areas, as culture and education) through community participation processes; promotion of ancient theatres, search for resources for their restoration and their integration into everyday life. It was also underlined that the Greek Ministry's of Culture mission is to transform the cultural heritage into action: design of innovative, holistic cultural tourism products, such as Cultural-Environmental Routes and Archaeological Parks, which aim to place cultural and natural monuments at the epicenter of everyday life and of long-term sustainable development.

Another good practice worth following is being implemented in the Northern Belgian region, where attention is paid to both immovable and movable heritage. "Movable heritage is privately or publicly owned and recorded. In both cases, any kind of change that is made must be justifiable in its historical context. In addition, a lot of attention is paid to practice and dissemination of culture." Music and art academies, dance and drama schools, cultural centers, classical and contemporary music festivals, opera houses and concert halls, museums of all kinds must be promoted.

2. In your opinion, to what extent does cultural awareness exist among the local communities and their members in your environmental setting? (rating scale question, 1 = very aware, 5 = totally unaware)

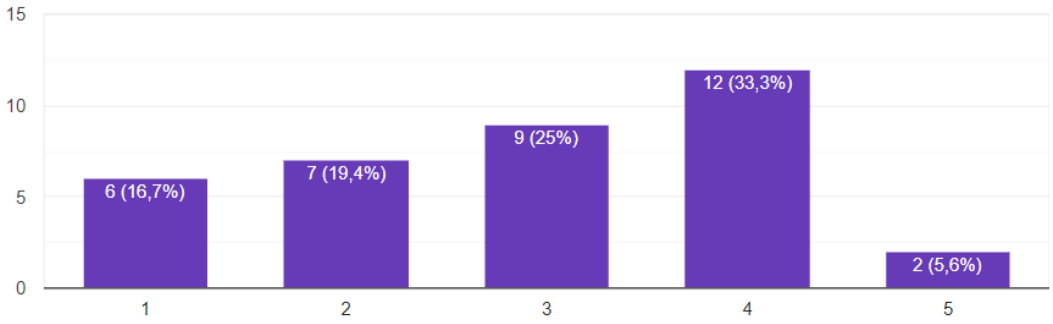
Table 4.



As requested, here the contributors touched on the issue of cultural awareness. The majority of those questioned (41.7%) agreed on the middle scale rating (3/5). The second most popular answer (27.8%) at this question is 2/5, while the next group of answers (22.2%) rated 4/5, not showing much contentment regarding awareness. However, none of the respondents thinks that among their local communities and environmental setting people are totally unaware, which is a quite positive sign. Finally, the minority of the respondents (8.3%) felt confident enough to select the first option and declare that the members in their environmental settings are culturally very aware.

3a. How strongly do you agree that cultural professionals in general receive the necessary training and know-how concerning cultural management? (rating scale question, 1 = strongly agree, 5 = strongly disagree)

Table 5.



It seems that the most popular opinion is the 4/5 rate (33.3%), showing that dissatisfaction almost prevails. A neutral opinion (3/5) was given by a percentage of 25% of the organisations questioned. The secondary views were stated as follows: 19.4% of those who filled in the questionnaire chose the 2/5 option, while 16.7%, surprisingly, strongly agreed that the training and know-how cultural professionals receive is adequate (1/5). Contrastingly, only 2 of the participants seem to categorically disagree (5/5 option).

3b. Are you aware of education and training programmes/ opportunities in your country regarding the administration of cultural resources in terms of sustainability? (open-ended question)

The mentioned examples of training programmes/ opportunities taking place in the CUBES's partner countries, according to the participating organisations, can be listed as follows:

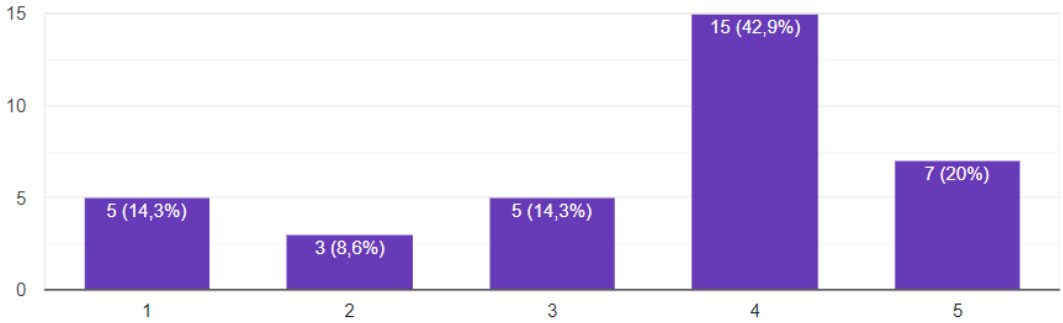
- Wednesday Workshops at Cyprus Theatre Organisation
- Cultural Heritage Summer School "Cultural Landscapes" in Lithuania, Nida
- Department for Arts and Cultural Studies of Danube University Krems

- Cultural Policy and Cultural Management at Vilnius Academy of Fine Arts
- RITCS, Erasmus Brussels University of Applied Sciences and Arts (EhB)
- Cultural Route offered by the cultural organisation "The Routes of the Olive Tree"
- Tourism and Environmental Protection course at University of Sarajevo
- National Institute for Cultural Research and Training (INCFC), subordinated to the Ministry of Culture
- Department of History, Archaeology and Cultural Resources Management, Humanities and Cultural Studies of the University of the Peloponnese
- Museum Studies at the National and Kapodistrian University of Athens
- NGO Support Center Trainings (in general)

There were also several bodies, on the other hand, claiming that are not aware of any education and specific training programs/ opportunities in their countries.

4a. How strongly do you believe that enough opportunities are given to local communities to participate in the administration of their local cultural resources? (open-ended question, 1 = strongly agree, 5 = strongly disagree)

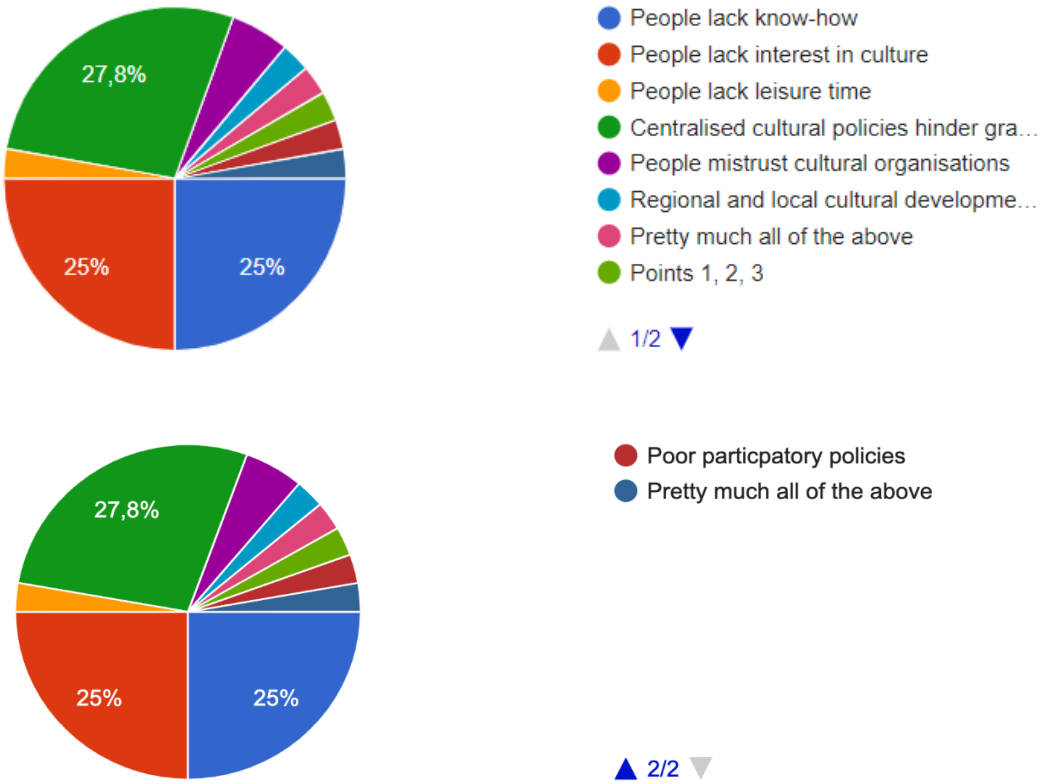
Table 6.



Participants were asked to agree or disagree on whether the opportunities offered to local communities regarding participation in the administration of their local cultural resources are enough. On this point opinions differ: according to the data gathered, the highest percentage of respondents (42.9%) shows that they are far from agreeing on this issue (4/5), while the 20% has a stricter, negative point of view, choosing the worst rating (5/5). Others, 14.3%, selected the mid-point on the scale (3/5). At the same time, 14.3% seems to be satisfied with the participation opportunities given (1/5). Ultimately, barely a percentage of 8.8% approached the most positive version (2/5).

4b. Which of the following factors hinder the active participation of members of the local communities in the administration of their local cultural resources? (multiple-choice question)

Table 7.



The majority of participants stated that the most significant factor hindering the active participation of the local communities in the administration of their local cultural resources are the centralized cultural policies, which hinder grassroots/ bottom-up involvement (27.8%). Following that a percentage of 25% reported that lack of know-how is what obstructs the engagement of people in this field. The same proportion (25%) believes that people's lack of interest in culture plays a critical role. Other, different points of view stated are the following ones: a 5.6% portion of respondents feel that people mistrust cultural organisations, while hardly 2.8% think that what hinders participation is the people's lack of leisure time, insufficient financial resources, poor participatory policies, and the fact that regional and cultural development should be separated from nationalist identitarian initiatives.

4c. What could be done to enable a more active involvement of local communities in the administration of cultural resources? (open-ended question)

Participating organisations are aware of the fact that culture, like education and health care, is a basic local need, and they deem essential the provision of a structured participatory process in terms of management and promotion of cultural assets (for instance, offer incentives for community participation initiatives, create one/ few good examples of community-based activities and promote to attract

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interest), train specialist staff and professionals in cultural institutions, like museums, archives, libraries and cultural centres, etc.) regarding the audiences' engagement, knowledge, best practices, guidance, networking, capacity building, easy access to resources, better communication within local communities with the presence of a paid community developer, more awareness on the effects and aspects of culture and the contribution of cultural organisations/ institutions to the quality of life of citizens, education on the importance of cultural activities in local communities. Interest and identification for art and culture should be created and the quality of cultural offerings should increase. The way local institutions in communities are running should change: cultural centres, libraries and other institutions should be transferred from local government to local community to handle. The reduction of bureaucracy was also mentioned.

"Involvement of community representatives in the administration and management of cultural resources by listening to the needs and allowing communities to set thresholds for successful cultural management themselves (sharing responsibilities). Also, making sure that these meetings are inclusive for people with various social status, occupation, gender, disability, ethnicity, etc."

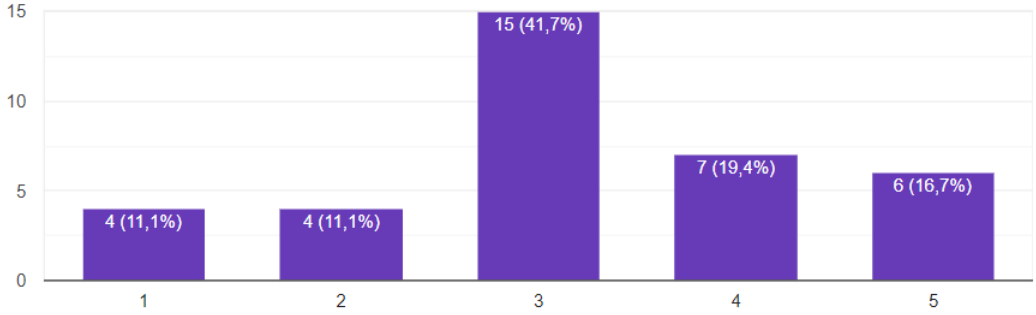
Furthermore, partnerships must be established with formal and non-formal education institutions, in order to engage audiences. Concerning financial and infrastructure support, what would help is the procedures to not be extremely complicated and the criteria not too strict. The respondents agreed that simplified funding application and project management/ assessment processes are also needed. Moreover, a recommended idea was to decentralize cultural management and create partnerships with cultural organisations in the territory.

It was stated that "active community involvement can improve the local residents' quality of life based on better environment, social and economic conditions and the sustainability of cultural heritage management of the resources is strongly related to support from local community via participation." Local governments in cooperation with Universities and NGOs should design and work on community actions in heritage management.

"Cities and municipalities should be able to spend local income from taxes" on this field. This can be implemented in collaboration with the private sector (for example, by making halls or meadows available for performances). They can also generate income by granting concessions to museum restaurants, etc.

5a. In your opinion how easy is it for organisations to engage in fundraising initiatives, including crowdfunding or other processes including the exploitation of digital tools? (rating scale question, 1 = very easy, 5 = very difficult)

Table 8.



Concerning the topic of digital tools exploitation by organisations to engage in fundraising initiatives, respondents' opinions differ, but the majority is somewhere in the middle (41.7%). The second most popular answer (4/5 rate) was selected by a percentage of 19.4%. In addition, 16,7% of the people questioned find it very difficult with absolute certainty (5/5) for organisations to engage in fundraising initiatives, including crowdfunding or other processes including the exploitation of digital tools. The remaining number of respondents is divided into 2 categories equally, as half chose the first 'very easy' option (1/5), and the other half the second one (2/5).

5b. How can cultural organisations achieve financial sustainability? (open-ended question)

At this open-ended question concerning achieving financial sustainability of cultural organisations, the participating organisations shared their ideas and recommendations as follows:

- By investing seriously in financial management, setting up a serious business plan with a sustainable structure, regular and highly-skilled staff and strong partnerships and conditions that will foster a community: create true, honest relationships that co-shape a shared mission;
- By taking part in EU projects and applying for EU funds (or other, external);
- By diversifying funding opportunities: find solid public funding (including the private sector) and become more and more independent from state funding;
- By engaging with local businesses and ongoing communication and cooperation;
- Through more autonomy and less bureaucratic administration, in order for the organisations to be able to decide for themselves;
- By providing a service/ product which would be attractive for municipality/ clients and end users, businesses and NGOs, find something that does not exist in the 'cultural market'. Also, producing relevant cultural products and being open to self-expression and participation of community members;
- Through events that promote the local history (e.g. virtual museum tours);
- By focusing more on fundraising in general (seminars, workshops for the public);

- By managing and maintaining funding from different sources (for instance, generating income from crowdfunding, sales and institutional funding at once requires a lot of human resources, time and expertise that may drain the organisation. Thus, regular evaluation of resources vs goals, planning and risk management is important);
- Through education in the area of cultural management and possibly reorganisation of the concept of cultural organisations;

At the same time, some of the organisations felt the need to express that it was hard answering, as achieving all mentioned above is a very demanding process. That depends on the type of organisation.

6a. How important do you believe digital tools are for culture and local development? (rating scale question, 1 = very important, 5 = very unimportant)

Table 9.

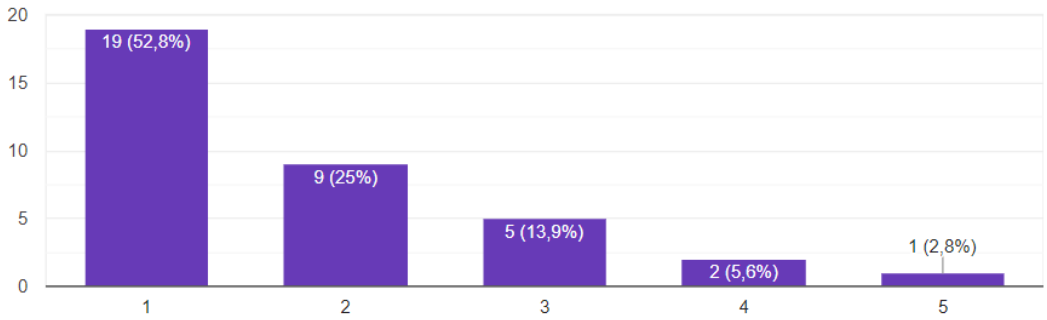
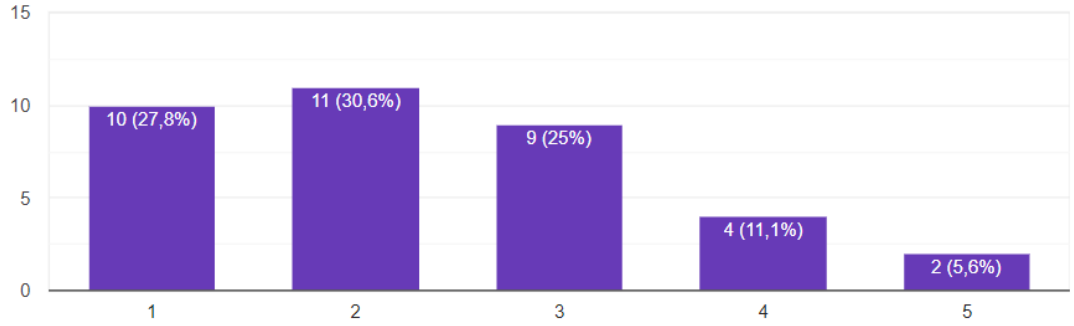


Table 9 clearly shows that the digital tools' function is crucial in culture and local development, as the majority of participants (52.8%) share the same opinion (1/5). A proportion of 25% seem to agree, just not to the same degree (2/5). 13.9% of the organisations appear to not be very sure (3/5), while 5.6% approached the 'unimportant' option (4/5) and barely 2.8% find digital tools for culture and local development very unimportant.

6b. How difficult is it for your organisation to use digital tools in creating and disseminating cultural content? (rating scale question, 1 = very easy, 5 = very difficult)

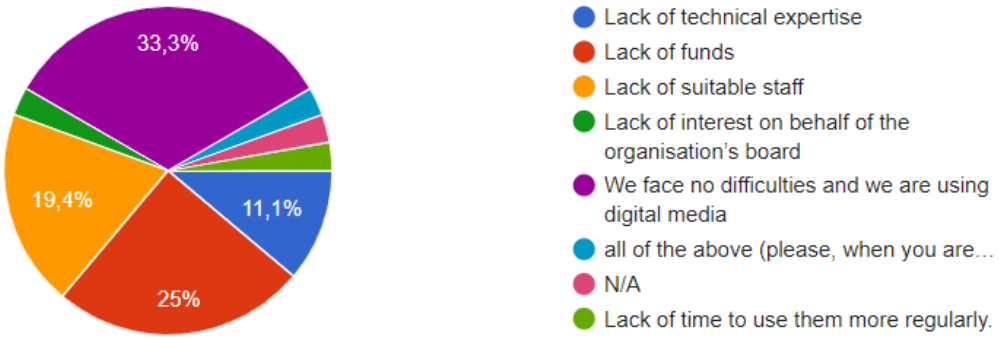
Table 10.



When participants were asked to rate their difficulty in using digital tools for the creation and dissemination of cultural content, the prevailing view (30.6%) selected 2/5, while 27.8% stated that it is really easy (1/5). 25% of the people questioned are neutral (3/5), while 11.1% of the participants almost find it very difficult (4/5). Lastly, a small amount of people (5.6%) reported that they clearly face difficulty in this area.

6c. Which are the main difficulties your organisation faces in using digital tools? (multiple-choice question)

Table 11.



As a continuation of the previous question, the majority of those questioned (33.3%) stated once again that most times they face no difficulties. The first main difficulty of the participating organisations in using digital tools is the lack of funds (25%). 19.4% think that a significant difficulty for them is the lack of suitable staff, while 11.1% pointed out the lack of technical expertise. Other, less popular answers concern the lack of interest on behalf of the organisation's board and the lack of time to use digital tools more regularly.

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5. Conclusions and Recommendations

In conclusion and based on the respondents' answers, the current policies concerning the administration of cultural resources within a framework of sustainable development in the participating countries are not viewed as truly strong and comprehensive, as cultural experts do not really feel satisfied. The questionnaire shows that the number of good practices could be characterized as a poor one, in the need of improvement. Alternatively, a more intensive communication and dissemination of good practices would be required. Cultural awareness among the local communities and their members in the respondents' environmental setting is weak, not always perceived. Cultural training is something that needs to be reviewed as data also indicates that, in general, cultural professionals feel that they do not receive the necessary training and know-how concerning cultural management. Among cultural experts who completed the questionnaire, there were cases where there was no such programme/ opportunity regarding the administration of cultural resources in terms of sustainability in some of the countries involved to be named/ pointed out, which tells there is a problem. Indeed, the field of cultural education may be inactive or the existing programmes may not be sufficiently promoted by the trainers.

Additionally, the majority of those questioned made it clear that opportunities given to local communities to participate in the administration of their local cultural resources are insufficient. When it comes to the reason this is happening, the answer pretty much contains various points; the most crucial one generating these results seems to be a lack of interest and know-how concerning culture. Respondents were also asked what could be done to enable a more active involvement of local communities in the administration of cultural resources for providing ideas and suggestions that may work. It appears that the communication methods, followed by the cultural administrators/ events' organizers are not adequate and are in need of improvement. Even nowadays there is cultural awareness insufficiency.

As participants touched on the issue of digital tools as well, we could conclude that these tools' role in culture and local development is crucial and their use (in such activities as creating and disseminating cultural content) is, in general, efficient. At last, the questionnaire indicates that in achieving financial sustainability a lot is accomplished already, but cultural organisations still have a long way to go.

In order to move forward more advantageously, cultural institutions should revise a big number of internal processes, mostly to make it easier and more attractive for the local communities to engage with them. To essentially improve the interaction between them and the public, responsible administrators must follow strict community engagement guidelines, consider several precious ideas even on details that in the end of the day do matter, such as tips offered in social media

strategies. Autonomy should be another goal, as bureaucracy often appears to hinder the efficiency of many activities. In addition, the presence of the appropriate and specialized in cultural issues staff in a company is sometimes taken for granted but should be definitely reviewed and become more clear-cut, with the aim of absolute success. People should be carefully hired and then properly trained. There are specific skills that are certainly needed for a change to be made. If the organisations' leaders really invest in the staff reconstruction and/ or more focused future hiring processes, significant possibilities for financial sustainability, strong collaborations and bigger public recognition may arise.

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