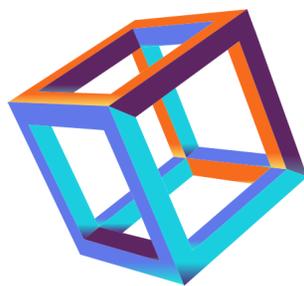


The Review Paper on Parameters Mapping

By



CUBES



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Introduction

Cultural administration within a sustainable development framework constitute one of the priorities in of the EU 2020 Agenda, of the European Commission's Technical Co-operation and Consultancy Program for the promotion of cultural heritage and its sustainable development, as well as of the UN 2030 Agenda for Sustainable Development in which culture and its administration are recognised in the majority of the Sustainable Development Goals (SDGs), and in the UNESCOs Conventions. The EU recognises its Member States' collective cultural heritage both as a European legacy that will be passed onto future generations and as a contributor to EU growth and development. Among others, in 2014 the Council of the EU identified cultural heritage as a strategic resource for a sustainable Europe, and the European Commission singled out the Horizon 2020 programme as one of the 'new generation of EU instruments' to support the implementation of the European Agenda for Culture, while also helping safeguard and enhance the EU's cultural heritage¹.

In the EU's cultural policies and programmes an increasing emphasis on participatory administration of cultural resources is observed, opening the way to the meaningful inclusion of grassroots stakeholders in the ownership and administration of cultural resources at a local and a regional level, albeit adhering to the principles of sustainability. This emphasis became particularly prominent in the initiatives for the European Year of Cultural Heritage-2018, at the four key research areas for European heritage in a changing world (JPI International Research Group 2014), and even in the Cultural Routes programme of the Council of Europe. Even more, participatory administration of cultural resources underpins the four pillars of sustainability (Hawkes 2001) and thus supports the aims of the EU 2020 strategy for smart, sustainable and inclusive growth (European Commission 2010). Culture in general is a highly valued asset in Europe. Accordingly, current cultural, tourism, environment policies aim at achieving sustainable models of administering the cultural assets, on the one hand to ensure the long-term protection of cultural resources, and on the other hand to diffuse the generated economic, sociocultural and environmental benefits across regions, localities and social sectors.

If culture is managed sustainably, it can increase competitiveness on a local, regional, national and supranational level producing direct and indirect economic benefits; these activate the growing interest in researching and boosting participatory administration of culture on a European level (e.g. Sani et al. 2015; Hristova 2017; Kouri 2017). In grassroots involvement, the need to create and disseminate know-how regarding the sustainable administration of tangible and intangible cultural resources becomes indispensable, in order to really empower all sectors of society to own and administer their cultural resources in sustainable ways, aiming at both cultural democracy and cultural sustainability. Nonetheless, the empowerment and actual involvement of different sectors in the governance of culture is still largely undeveloped; one reason for this is the lack of know-how that would enable the more active and knowledgeable involvement of non-state entities (NGOs, citizens, staff of cultural administration, etc.) in the sustainable administration of their heritage and cultural resources. This kind of empowerment of various

¹ [https://www.europarl.europa.eu/RegData/etudes/BRIE/2019/642803/EPRS_BRI\(2019\)642803_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/BRIE/2019/642803/EPRS_BRI(2019)642803_EN.pdf)



sectors of society could further foster grassroots ownership of cultural assets, gradually enabling the administration of cultural assets within a sustainability framework.

Exploring the terminology

Booster – point-role mentors in the local communities, taking up the responsibility of informing, guiding, mentoring the other members of their respective communities on various aspects of sustainable development and cultural management, focusing on young people and women as Boosters. Boosters carry a very important role in cultural management while embedding cultural management in the whole ecosystem.

Creative Product – the original result of an artistic or cultural activity in a form, which allows it to be presented to the public.

Community - a social group of any size whose members reside in a specific locality and/or share government and/or often have a common cultural and historical heritage.

Cultural heritage - is both the manifestation of cultural diversity passed down from previous generations and a resource for sustainable cultural, social, environmental and economic development in Europe².

Cultural management - includes the planning, processing, monitoring, and controlling of management functions in an international and cross-cultural context. Cultural management addresses the minimisation of cultural conflicts for an increased organisational efficiency considering manifestations of corporate and country culture (IGI Global).

Cultural resources - all non-renewable intangible (spiritual, intellectual) and material (natural or man-made) resources which are of value to society, taking into account historical, archaeological, architectural, spiritual or cultural development, such as historic buildings, sites, crafts or traditions.

Cultural services - services aimed at satisfying cultural interests or needs, such as audio-visual distribution activities, promotion of performing arts and cultural events, as well as cultural information services.

Curriculum – is a goal or set of values, which are activated through a development process culminating in the learning process experiences for learners.

² "The EU Work Plan for Culture 2019-2027)



Social Inclusion – the process of ensuring that all members of the society are provided with opportunities they need to participate in economic, social, political and cultural life.

Sustainability - is the ability of a system to exist constantly at a cost, in a universe that evolves towards thermodynamic equilibrium, the state with maximum entropy. Looking at the term “sustainable development”, as coined by the World Commission on Environment and Development (WCED) (Brundtland Commission) in the report “Our Common Future” (1987), it denotes the “development that meets the needs of the present without compromising the ability of future generations to meet their own needs”.

Key characteristics to inform CUBES curriculum

Various national activities are being implemented at a national, regional or local level in the CUBES partners’ countries in order to boost local sustainability and governance of culture. These activities are chosen because of their proven merits and ability to demonstrate a wide spectrum of challenges and possibilities connected to the themes of the project . The primary research undertaken has provided evidence, which will inform the next phase of the design and development of the Cultural Administration & Sustainability Boosters Curriculum, having highlighted the following best practices.

Best practices and case studies

The idea of identifying one approach to cultural management as the “best practice” is a complex one for researchers, and those working with in the field. Because of the variety across the topic and contexts, there is no one approach that can be classified as the absolute “best”. Cultural management is not a finite activity, it evolves everyday; hence, one approach cannot be categorised as the “best”. However, this term persists within cultural management, as many techniques have become “tried and tested” within a wide range of contexts and/or receive good impact/evaluation outcomes when used. Therefore, the term has become well used in common parlance, despite being imprecise academically or within research.

In seeking to promote good practice in the development of CUBES, partners recognise that the use of the term “best practice” in establishing quality within cultural management can be problematic. For example, a practice that has been identified as best practice in a particular context and time, may not be appropriate or equally successful in a different context. As such, a key question when we have explored the practices described in the case studies is “will it work here” and understanding the constraints that surround adaption. This has been key in the development of the thematic analysis and understanding of the lessons learnt. Therefore, CUBES recognises that “best practices” are defined as a method or technique that has been generally accepted; namely, as practices that are deemed to be either “tried or tested” or “superior to any alternatives”. It is used within this report as a short-hand, if not as an exact term, to describe approaches that produce results that are superior to those achieved by other means or because it has become a standard



way of doing things (“tried and tested” methods). This language, whilst imprecise, is well understood by those who developed programmes and resources and has remained core language within this report, despite the acknowledged problems outlined above.

This section of the report presents the number of case studies that have been identified as providing effective and quality interventions in sustainable cultural management.

The case study examples are drawn from across Europe. They are cross-sectoral, not only coming from the non-governmental sector but also from start-up environments and public authorities. Some are current, others have concluded, and combined they provide access to evaluating their impact. The following examples are the projects and initiatives that helped us to learn more about cultural management and in form the CUBES programme for Boosters.

It is hoped that they can inform our readers as well. These findings will contribute to the CUBES project implementation, impact and dissemination.

Cases summary:

Country	Initiative
Bosnia and Herzegovina	Institute for the Protection of Cultural, Historical and Natural Heritage of Canton Sarajevo
Bosnia and Herzegovina	Association Haggadah
Bosnia and Herzegovina	Jazz Festival
Bosnia and Herzegovina	Sarajevo Film Festival
Bosnia and Herzegovina	Sarajevo Museum
Cyprus	Diodora Jewellery (sustainable, handmade jewellery by Rebecca Katsaris)
Cyprus	Urban Gorillas (Pame Kaimakli)
Cyprus	Visual Voices - Arts-based peacebuilding
Greece	Cultural Foundation “Routes of the Olive Tree” – OTR Network
Greece	DIAZOMA Association - The ‘Cultural Route of the Ancient Theatres of Epirus’ Programme
Greece	ATHENS - TECHNOPSIS
Greece	Central Public Library of Kalamata
Greece	FOUNDATION OF THE HELLENIC WORLD
Greece	HELLENIC CENTRE FOR MARINE RESEARCH



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Greece	Kalamata Dance Festival
Greece	Kalamata Experimental Stage
Greece	ONASSIS STEGI
Greece	Society of Friends of Ancient Thouria
Greece	STAVROS NIARXOS FOUNDATION CULTURAL CENTER
Greece	Youth Centre Of Kalamata
Lithuania	Administration of Vilnius city municipality "Creative placemaking: horizontal district transformation"
Lithuania	CROSS-HERITAGE
Portugal	Associação Cultural Moinho da Juventude
Portugal	Associação Renovar a Mouraria
Portugal	Fábrica do Braço de Prata
Romania	ARCUB - CULTURAL CENTER OF BUCHAREST MUNICIPALITY
Romania	ASOCIATIA ESCU
Romania	FUNDATIA PRO PATRIMONIO
Romania	NATIONAL INSTITUTE FOR MARINE REASEARCH AND DEVELOPMENT "GRIGORE ANTIPA"
Romania	ROMANIAN CULTURAL INSTITUTE
Slovenia	Delavski dom Trbovlje - 4. dritl, virtual mining museum
Slovenia	Vitkar zavod, Rdeči revirji
Turkey	Denizli Metropolitan Municipality/ Laodikeia West Theater is Calling You Project

Cases:

Name of the organisation and title of the initiative	Administration of Vilnius city municipality "Creative placemaking: horizontal district transformation"
Description of the initiative	Vilnius city municipality planning department started the initiative to identify what local communities really need and started applying it to the public spaces renovation projects within particular districts in the city. Together with planning department staff researchers analysed the cultural context of local communities and neighbourhoods: symbolical and historical mapping, stakeholders identification, community gatherings, process facilitation, data harvesting, conflict transformation, insight formation. At the beginning the greatest challenge was to create a dialogue with communities and other stakeholders. In the result the framework of how infrastructure is being perceived by



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	the local unicipality and how the communication is being done with local communities has changed. It allowed a more constructive, inclusive and sustainable city planning, which reflects local contexts and the true needs of the locals.
Target groups, partners, stakeholders	Local communities, urban planners, city municipality's members
Website/Link	https://vilnius.lt/lt/savivaldybe/miesto-pletra/zeldynai/ https://www.xwhy.lt/en#cases/infrastructure-activation/horizontal-district-transformation
Global / local challenges addressed	Local - revitalisation of cultural heritage. Global - inclusive planning.
Area of culture / cultural heritage	Community building, public spaces
Innovative aspects	Innovative approach that infrastructure is not a sum of objects, infrastructure is solutions so particular society's problems. In order to create the right ones, decision makers have to understand the context that problems are emerging from. During the process innovative methods of community participation were used: the Art of Hosting. The Art of Hosting is 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 challenges.
Approach used (top-down, bottom-up, other)	The uniqueness of the initiative is that it started top-down, but the goal was to transfer the ownership of the project to the grass-roots
Educational needs of the initiative's staff to be addressed	Workshop facilitation, participatory planning
Countries involved	Lithuania

Name of the organisation and title of the initiative	Diodora Jewellery (sustainable, handmade jewellery by Rebecca Katsaris)
Description of the initiative	Diodora's Story:"It all started with one little shell..." The feminine form of the Ancient Greek masculine name "Diódōros (Διόδωρος)", composed of two elements: "Zeús (Ζεύς) Días (Δίας)" (Zeus, heavenly, divine, noble) plus "dōron (δῶρον)" (gift). In turn the name means "gift of Zeus". Diodora is also a genus of small to medium-sized keyhole limpet in the family Fissurellidae. For us, Diodora is love, our passion, a dream come



	<p>true. Diodora Jewellery was born in Cyprus in 2018, by Rebecca Katsaris.</p> <p>Our Philosophy: We live and breathe colors and textures, we love making faces smile, losing ourselves in our imaginations, and creating a sense of community within our Diodora family. We love creating distinctive pieces that inspire confidence and inject shots of joyful energy into whoever wears them. We celebrate traditional skills and artisan craftsmanship, making it our mission to create sustainable products with a beautiful conscience and an ethical soul. We enjoy exploring well-known as well as little-known cultures of the world, finding inspiration and stories from the places we visit and the people we meet and using natural, sustainable, raw materials. Our favourite source of inspiration is of course, the island of Cyprus and its beautiful nature.</p>
Target groups, partners, stakeholders	Customers around the world and educational/cultural organisations where educational workshops dedicated to the importance of the materials and technique which Diodora Jewellery uses could take place.
Website/Link	Facebook page: Diodora Jewellery, Instagram: @diodorajewellery
Global / local challenges addressed	<ul style="list-style-type: none"> -Sourcing materials and researching regarding the materials we use. -Raising awareness regarding the techniques used -Raising awareness regarding the sustainability of the materials used.
Area of culture / cultural heritage	Jewellery making
Innovative aspects	For Diodora, every special handcrafted jewel has its own unique story. We carefully collect seeds, stones, shells, wood, clay and other earth materials from around the world in order to create the unique and exciting story of every single jewel. Our mission is to not only to create unique jewels but also to investigate how important these specific materials are linked to Cyprus' cultural heritage and daily life.
Approach used (top-down, bottom-up, other)	Top down
Educational needs of the initiative's staff to be addressed	-Support on how to use more effectively the social media and how to create a more effective business plan.
Countries involved	Cyprus



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Name of the organisation and title of the initiative	Associação Cultural Moinho da Juventude
Description of the initiative	The Associação Cultural Moinho da Juventude, based at Cova da Moura (Amadora), aims at: promoting the integration and empowerment of socially vulnerable adults, youngsters and children with migrant background; preventing the use of drugs; fostering the empowerment and autonomy of persons with special needs.
Target groups, partners, stakeholders	Elderly, adults, youngsters and children with migrant background
Website/Link	https://bit.ly/3dlweAI
Global / local challenges addressed	Foster the definition and implementation of significant life projects, to empower the Cova da Moura population, as well as to foster their well-being and personal realisation
Area of culture / cultural heritage	Cultural Promotion; Social Integration and Community Support; Local Development and Social Economy
Innovative aspects	Cross-cultural and cross-generational activities, art-therapy
Approach used (top-down, bottom-up, other)	Bottom-up
Educational needs of the initiative's staff to be addressed	Cultural management, integration of migrant communities, valorisation of material and immaterial heritage, urban rehabilitation
Countries involved	Portugal

Name of the organisation and title of the initiative	Visual Voices - Arts-based peacebuilding
Description of the initiative	Our projects aim to develop innovative solutions to engage with young visual artists and communities affected by violent conflict. One of our activities involves the creation of phone applications in partnership with digital experts to disseminate artworks of young artists in urban/rural communities. The idea is to enable users to incorporate peace targeted artworks into their environment. Our initiatives challenge mainstream conflict narratives and promote alternative peace narratives.
Target groups, partners, stakeholders	Youth artists from communities affected by violent conflict.



Website/Link	https://visual-voices.org/
Global / local challenges addressed	Cyprus faces a lack of grass-roots initiatives towards peace narratives. Mainstream conflict narratives keep Cyprus divided and alternatives to these are more than needed. Our projects aim at giving a voice to positive narratives, empowering a society-level narrative that promotes peace. It is complementary to existing actions and allows a wide-spread dissemination and engagement thanks to digital tools.
Area of culture / cultural heritage	Visual art - contemporary art - digital arts.
Innovative aspects	The digital dissemination of arts and digital participatory activism allows us to reach an audience beyond our immediate direct beneficiaries. Greater civic activism can be reached with our digital tools.
Approach used (top-down, bottom-up, other)	Bottom-up approach.
Educational needs of the initiative's staff to be addressed	Visual Voices staff would benefit from further training on digital tools and how they can be used for public good.
Countries involved	Cyprus - MENA region

Name of the organisation and title of the initiative	Associação Renovar a Mouraria
Description of the initiative	Revitalise the historical neighbourhood of Mouraria, located in Lisbon. The association activities encompass: teaching Portuguese to migrants; literacy education; study support for children and youngsters; legal support services; traditional Chinese medicine; solidarity hairdresser; the promotion of local artists and the attraction of new publics; guided tours with local national and immigrant tour guides; the Atelier Ideal, which aims at improving the image and communication of local trade.
Target groups, partners, stakeholders	Target Groups: Mouraria residents from all ages and cultures, as well as tourists. Partners and Stakeholders: Câmara Municipal de Lisboa, Agrupamento de Escolas Gil Vicente, Santa Casa da Misericórdia de Lisboa, Associação de Turismo de Lisboa, and other local associations.
Website/Link	www.renovaramouraria.pt



Global / local challenges addressed	Strengthen the social inclusion of various communities by fostering cultural interaction and mutual support.
Area of culture / cultural heritage	Cultural Promotion; Social Integration and Community Support; Local Development and Social Economy.
Innovative aspects	Cross-cultural and cross-generational activities.
Approach used (top-down, bottom-up, other)	Bottom-up
Educational needs of the initiative's staff to be addressed	Combating the isolation of the elderly; integration of communities with diverse cultures; valorisation of material and immaterial heritage; urban Rehabilitation.
Countries involved	Portugal

Name of the organisation and title of the initiative	Fábrica do Braço de Prata
Description of the initiative	The project host concert halls, as art galleries, movie theatres, fine arts workshops, classrooms, used clothes shops and other, dining rooms, bars and bookstores
Target groups, partners, stakeholders	General public, children, tourists, etc.
Website/Link	www.bracodeprata.com
Global / local challenges addressed	Cultural heritage preservation and dissemination
Area of culture / cultural heritage	Arts and cultural activities
Innovative aspects	“a path guided by concepts such as sovereignty, civil disobedience and independence”
Approach used (top-down, bottom-up, other)	Bottom-up
Educational needs of the initiative's staff to be addressed	Cultural Management
Countries involved	Portugal

Name of the organisation and title of the initiative	Urban Gorillas (Pame Kaimakli)
Description of the initiative	The Pame Kaimakli Festival in Cyprus over the past 6 years, has been adopting artistic practises to initiate exchanges between the neighbours, local & invited artists and the general public.



	Workshops, open houses and shops and other public interventions became the medium to cultivate social exchange, build neighborhood ties and to also bring to the surface different social, cultural and political issues.
Target groups, partners, stakeholders	Elderly, Children, Migrants
Website/Link	http://urbangorillas.org/uncategorized/pame-kaimakli-adopt-an-artist/
Global / local challenges addressed	In spite its diverse social make up, there is little connection between the newcomers and the elder residents, who continue to live parallel lives. One of the objectives of the project will be to highlight and examine ways to bridge the isolated 'local' with the 'other' leading to the emergence of a 'healthier' social environment for the everyday urban life. The biggest challenge will be to engage people into activities in the neighborhood. Also to understand whether our project will have a longer impact outside the timespan of the project.
Area of culture / cultural heritage	Public Space, Socially-Engaged (artistic) Practises, Architecture interventions, FOOD
Innovative aspects	We are using Food as the theme for the Festival and artistic interventions but also as a means to gain interest from a diverse group of people. Food as an explorative tool to investigate, define and present the different relationships that arise and connect food, people and places. Food becomes the means for communities and artists to explore one's and other cultures, to recall distant memories and to connect with one another. 'Food' may include production, exchange, trade, collection, preparation, consumption as well as its intangible aspects such as personal, social and artistic dimensions. It can be also thought as a tool for exchange and connecting the small neighborhood to the global scene.
Approach used (top-down, bottom-up, other)	It is a horizontal process of organising activities. UG takes the initiative to organise workshops and activities that lead to a big festival. There is an open call for discussion where anyone can participate and work with the team during the process. There is an extra effort put to involve newcomers and non-cypriots in the process.
Educational needs of the initiative's staff to be addressed	Running focus groups together with communities. Evaluation of the process
Countries involved	Cyprus (Also Italy, France, Spain, Belgium, Slovenia, Portugal)



Name of the organisation and title of the initiative	PO "Kintai Arts" - "CROSS-HERITAGE"
Description of the initiative	<p>Tourism is one of the main factors shaping the development of Curonian Lagoon region on both sides of the border. Despite its cultural attractiveness, the region is perceived as a natural area, rather than touristic area. The main tourism flows concentrate around the northern part of the peninsula and seacoast. Huge potential of cross-border tourism is left unexplored. The key to successful cross-border tourism is shaping it as one Curonian Lagoon region, defined not only by its geographical characteristics, but also common culture, its past and the future. The goal of CROSS-HERITAGE is to encourage cultural, educational and recreational tourism in the border region by reviving common heritage and traditional crafts. This is going to be achieved in four steps:</p> <ul style="list-style-type: none"> - Developing new tourism products and services: cross-border water and land tourist routes and publication of the Almanac, telling the story about development of common nature, history and culture. - Creating, restoring and adapting infrastructure for the use of traditional weathercock, ceramics and shipbuilding activities and educational programs. - Enhancing skills and exchanging knowledge between cross-border craftsmen and academia for further sustainable development of tourism in the region. - Promoting knowledge of traditional crafts and common culture among general public: preparing of educational programs, events and public lectures for local and cross-border tourists and communities and the final festival promoting further use of all project results.
Target groups, partners, stakeholders	<p>The project will target potential tourists of Curonian Lagoon region from RU and LT, who are interested in cultural and educational tourism: independent travelers, students, young families with kids, couples without kids, families of elderly, local residents and communities. Outputs are designed accordingly to the needs of the target group: new cross-border tourism products and services are going to tell the story of common development</p>



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	of the region, educational programs will be interactive and engaging and participatory approach will be applied.
Website/Link	http://www.kintaiarts.lt/en/
Global / local challenges addressed	<p>Although geographically, Curonian Lagoon is shared almost equally by LT and RU, there is a lack of united identity of the region. The increase of cross-border tourism around the Curonian Lagoon can only be achieved by cooperation on both sides of the border. While researching common history and translating it into new common tourist products and services, it is important to carefully include historical and cultural heritage, places of public recreation, as well as include protected areas as important landmarks, develop a common network of tourist activities on both sides of the border, having the same historical and cultural links. Only by coordinated effort jointly designed for mutual benefit on both sides of the border, joint activities, inclusion of necessary stakeholders and diverse needed competencies, it is possible to arrange elements of tourism as a single integrated ecosystem and create unified and strong narrative of common past and future for the region.</p> <p>Cross-border cooperation will not only help to achieve planned project outcomes, but also result in indirect social and economic impact. Improving existing and creating new use for heritage landscape will promote re-using local traditional rural buildings and local immaterial heritage. Promotion and improvement of the culture sites and increased tourist flow will also result in evolution of local production, increase number of local jobs and local amenities connected to heritage appreciation, gastronomic qualities, wildlife, and related themes, such as agritourism or community based tourism. It is expected that several new initiatives linked to the project will also increase, due to project approach to engage and involve local communities not only in consumption of final products but throughout the process of creating them on both sides of the border.</p>
Area of culture / cultural heritage	Crafts, cultural heritage, shipbuilding
Innovative aspects	Nowadays, when well-informed tourists are arranging their trips by themselves, innovative types of tourism are in high demand. Well established cross-border water and land tourism routes with educational and cultural activities around them, emphasizing common aspects of both countries will serve as this type of



	<p>innovation. It will stand out other products because of its attractive form and engaging content: combining cultural, historical, ethnic, artisan and educational attractions of the border region.</p> <p>Cross-border cooperation will integrate diverse value chains, accelerate diffusion of services, and intensify tourist flows, thus multiplying socioeconomic effects. CROSS-HERITAGE will build on existing infrastructure and knowledge within EU funding frameworks. Emerged partnerships will serve for further conserving, regenerating and mainstreaming cultural and historical potential of the region. The development of cross-border tourist routes will encourage joint use of the regional natural and cultural heritage and will serve as the mechanism to raise the attractiveness and strengthen the competitive advantage of the border region as it will help to better expose the tourism and recreation potential.</p> <p>Developing cross-border tourist routes and surrounding services is also an effective way of developing cooperation in other fields between border regions better understanding each other, and contribute to conservation, reproduction and mainstreaming of the territory's assets.</p>
Approach used (top-down, bottom-up, other)	Bottom-up, cross-border
Educational needs of the initiative's staff to be addressed	Project planning, community involvement, placemaking, educational program design
Countries involved	Lithuania and Russia

Name of the organisation and title of the initiative	Denizli Metropolitan Municipality/ Laodikeia West Theater is Calling You Project
Description of the initiative	The project is about the restoration of west theater of Laodikeia. Laodikeia Ancient city is founded by King of Seleucid II.Antiochus Theos in the middle of the 3rd century BC. It's located in Denizli and excavations have been supported and financed by Denizli Metropolitan Municipality over a decade.
Target groups, partners, stakeholders	Local and foreign tourists, people living in Aegean region and Turkey, Ministry of Culture and Tourism, Denizli Metropolitan Municipality, People at Directorate of Laodikeia Excavation
Website/Link	http://eng.denizli.bel.tr/



Global / local challenges addressed	After the restorations are finalized at the west theater, many artistic activities can be performed from all over the world. The capacity of the theater is 8000 people. Besides this with another project of Denizli Metropolitan Municipality about Laodikeia (Wakening of Cultural Heritage Laodikeia Project 2013-2015), the project won the Special Mention of Jury/EU Prize for Cultural Heritage/ Europe Nostra Awards, 2016
Area of culture / cultural heritage	Ancient city with religious importance.
Innovative aspects	No innovative aspects for the project
Approach used (top-down, bottom-up, other)	top-down
Educational needs of the initiative's staff to be addressed	innovative approaches
Countries involved	Turkey

Name of the organisation and title of the initiative	Vitkar zavod, Rdeči revirji
Description of the initiative	Already traditional international festival of performing arts on regional level, street, dancing, art, music performances, happening in three municipalities for one week. Includes local, national and international artists, volunteers and regional audience.
Target groups, partners, stakeholders	Partners: youth centers, cultural centers of the three towns; target groups: local community, national, as well as international visitors, all age groups are covered; stakeholders: regional companies, Municipalities of Hrastnik and Zagorje ob Savi, Ministry of culture.
Website/Link	http://rdecirevirji.si/
Global / local challenges addressed	Lack of sense of community, "de-virtualizing the youth", appreciation of arts, recognising of talent, revitalization of some historically important heritage as venues.
Area of culture / cultural heritage	Industrial cultural heritage; performing arts (dancing, singing, street performances etc.).
Innovative aspects	Including local community in the way of volunteering, cooperating in workshops, street performances, uniting the three municipalities.



Approach used (top-down, bottom-up, other)	Bottom-up.
Educational needs of the initiative's staff to be addressed	Management, coordination, networking, communication (also in foreign language), basic computer skills, innovative marketing/promotion to reach every target group.
Countries involved	Slovenia

Name of the organisation and title of the initiative	Delavski dom Trbovlje - 4. dritl, virtual mining museum
Description of the initiative	They present the history of coal mining with new technologies, such as virtual and augmented reality. The 4. DRITL shows and conveys the merits, habits and experiences of industrial age, which is irrevocably fading into informational, post-industrial era.
Target groups, partners, stakeholders	Partner: Trbovlje novomedijsko mesto; target group: all audiences, interested in mining heritage and virtual/augmented reality.
Website/Link	http://4dritl.si/vmr/?lang=en%2F
Global / local challenges addressed	Reviving historically important industrial heritage, combining it with state of the art technology, different type of museum, technological improvement; cooperating with local ex-mine workers to set up the exhibition.
Area of culture / cultural heritage	Mining heritage
Innovative aspects	Virtual museum, reviving the industrial heritage, using technology for museum display; including local artists, that create in the area of mining heritage.
Approach used (top-down, bottom-up, other)	Bottom-up.
Educational needs of the initiative's staff to be addressed	Historical knowledge, virtual reality showcasing knowledge, presentation skills, networking skills, innovative promotion skills.
Countries involved	Slovenia



Name of the organisation and title of the initiative	ARCUB - CULTURAL CENTER OF BUCHAREST MUNICIPALITY
Description of the initiative	ARCUB aims to offer unique experiences to people living in Bucharest, with its cultural productions and artistic activities. ARCUB has been receiving hundreds of artists and professionals as well thousands of Bucharest residents and tourists in its headquarters (Lipscani Street). Moreover, hundreds of cultural productions and original projects were brought to life and addressed to new segments of public. ARCUB is constantly connected with other cultural centers and organisations of the Romanian capital city, as well as with local and international artists and producers in order to create a platform for supporting artists who are not included in traditional institutional structures.
Target groups, partners, stakeholders	Local communities, local authorities, city, municipality's members, Romanian and European artists, actors and performers
Website/Link	https://bit.ly/2wjZ18h
Global / local challenges addressed	Local - the organisation works as a link between local authorities and civil society around cultural/artistic issues. Global - Bucharest's integration into the European cultural map
Area of culture / cultural heritage	Cultural / artistic / educational events, exhibitions
Innovative aspects	Citizen participation in cultural activities - artistic events, alternative arts, socialization of local communities / authorities
Approach used (top-down, bottom-up, other)	The initiative is based on a top down model
Educational needs of the initiative's staff to be addressed	The organisation proposes and co-organises meetings, seminars, workshops and training sessions on topics identified in collaboration with their members/volunteers/co-operators.
Countries involved	Based in Romania. Collaborated with other European countries

Name of the organisation and title of the initiative	ROMANIAN CULTURAL INSTITUTE
Description of the initiative	The Romanian Cultural Institute (since 2004) based in Bucharest. It is one of the strongest cultural diplomacy networks in the European Union, similar in structure and scope with most of the European cultural institutes. The Romanian Cultural Institute was established on the older institutional framework provided by the Romanian Cultural Foundation and before 1989 by the Institute



	for the Cultural Relations Abroad. It has undergone a tremendous development that has seen a solid increase in the number and geographic dispersion of its chapters, now 18-strong. Working in close collaboration with the Ministry of Foreign Affairs and in partnership with countless indigenous and foreign organisations, the Romanian Cultural Institute's presence is firmly established in Europe, North America, Middle East and China as it has become the main promoter of international cultural relations in the Romanian public ecosystem.
Target groups, partners, stakeholders	Local communities, artists, educators, representatives of cultural movements, cultural organisations, citizens from many countries from all around the world
Website/Link	https://www.icr.ro/
Global / local challenges addressed	Local - cultural heritage. Global - cultural and art events - promotion of Romanian and European Cultural Heritage.
Area of culture / cultural heritage	Cultural events, exhibitions, visual arts, dance, music, literature etc.
Innovative aspects	Involved mostly in arts and culture from all over Europe. Multicultural approach. Creates and develops original ideas. Creates links between cultural fields.
Approach used (top-down, bottom-up, other)	The initiative based on a top -down model. From local actions to collaborations with international organisations.
Educational needs of the initiative's staff to be addressed	Research and seminars. Collaboration with local authorities and state agencies. Well organised evaluation procedures.
Countries involved	Romania, Germany, Belgium and 15 other countries

Name of the organisation and title of the initiative	ASOCIATIA ESCU
Description of the initiative	ESCU Association is a non governmental organisation which stands for Education, Society, Culture and Humanity. It aims in the improvement of the cultural and educational development of the civil society in Romania. ESCU has created the first multicultural event in Romania, The Embassies Festival (Festivalul Ambasadelor), which has grown into one of the most important cultural diplomacy happening in South-Eastern Europe, a project with a unique multicultural concept on the Romanian cultural landscape, with more than 60 diplomatic



	missions, cultural institutions, international organisations, ethnic groups and national minorities.
Target groups, partners, stakeholders	Local communities, educators, cultural organisations, citizens from all over the world, artists, sponsors
Website/Link	https://www.asociatiaescu.ro/index-en.html
Global / local challenges addressed	Local - promotion of the arts, music, science and culture. Global - establishment of one connected-through-culture civilization
Area of culture / cultural heritage	Cultural events, exhibitions, humanities, music, digital culture
Innovative aspects	Citizen participation in cultural activities - multicultural events, socialization of local communities.
Approach used (top-down, bottom-up, other)	The initiative is basically a top-down model.
Educational needs of the initiative's staff to be addressed	Trainings for organising multicultural events-exhibitions. Volunteers education.
Countries involved	Based in Romania. Collaboration with other European institutes.

Name of the organisation and title of the initiative	NATIONAL INSTITUTE FOR MARINE RESEARCH AND DEVELOPMENT “GRIGORE ANTIPA”
Description of the initiative	The National Institute for Marine Research and Development “Grigore Antipa“ Constanta is mainly involved in basic research and applied technology, crucial for the understanding, protection and management of coastal and marine environment in the economic exclusive zone of Romania at the Black Sea coast. The organisation is also entitled to propose the Ministry of Environment and Climate Changes regulations in the field and represent Romania in the field of marine science with different organisations and expert groups of international conventions it is part in. NIMRD is the technical operator of the national network of physical, chemical and biological monitoring and coastal erosion surveillance.
Target groups, partners, stakeholders	Local Communities, educators and scientists (from marine/environmental fields)
Website/Link	https://bit.ly/2JiV111
Global / local challenges addressed	Local - protection and preservation of Romanian water bodies (marine sector). Global - participation in UNESCO projects that concern environmental issues around the Black Sea



Area of culture / cultural heritage	Marine/environmental studies, research, sea culture
Innovative aspects	Marine Research, 'Blue Growth', publications, conferences
Approach used (top-down, bottom-up, other)	The initiative is based on a top down model
Educational needs of the initiative's staff to be addressed	Educational programs, seminars, training to modern research methods.
Countries involved	The Institute based in Romania. Collaborations with European networks.

Name of the organisation and title of the initiative	FUNDATIA PRO PATRIMONIO
Description of the initiative	Pro Patrimonio Foundation is an international non-profit non-governmental organisation with branches in Romania (Bucharest), Great Britain and France. The foundation dates from the year 2000 and has a series of on-going projects whose main mission is the conservation, rescue and reactivation of cultural heritage, especially in architecture. Through palpable projects, the organisation tries to protect and rehabilitate heritage and raise awareness in communities regarding their own identity, memory and inherited cultural values.
Target groups, partners, stakeholders	Local communities, volunteers, urban planners, sponsors
Website/Link	https://www.propatrimonio.org/?lang=en
Global / local challenges addressed	Local - preservation and promotion of the Romanian Cultural Heritage. Global - Raise awareness about the Romanian Cultural Heritage and Historical Buildings
Area of culture / cultural heritage	Cultural heritage, community building, public spaces
Innovative aspects	Citizen participation in cultural activities - multicultural events, socialization of local communities
Approach used (top-down, bottom-up, other)	This initiative is based on the top-down model, but the goal was to transfer the ownership of the project to the local communities
Educational needs of the initiative's staff to be addressed	The organisation transacts workshops and seminars for its members. Communication strategies.
Countries involved	Romania, Great Britain, France



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Name of the organisation and title of the initiative	Institute for the Protection of Cultural, Historical and Natural Heritage of Canton Sarajevo
Description of the initiative	The Institute for the Protection of the Cultural-Historical and Natural Heritage of Sarajevo Canton is public institution authorized to take the jurisdiction in preserving of the overall cultural, historical and natural heritage in the Sarajevo Canton. Within the scope of its work the Institute protects and preserves, records and collects documentation on overall cultural, historical and natural heritage in the Sarajevo Canton. Variety of activities include valorisation of heritage, proclamation of legally protected monuments, spatial planning, preparation of projects, feasibility studies and studies, popularization of cultural, historical and natural heritage.
Target groups, partners, stakeholders	Local communities, governmental institutions, public institutions (education, science, culture, nature)
Website/Link	http://www.spomenici-sa.ba/
Global / local challenges addressed	The main issue that the institute is dealing with in this moment is how to strengthen its capacities and improve management of heritage and enhance the role of heritage as a resource.
Area of culture / cultural heritage	Protection of cultural heritage
Innovative aspects	The Institute is currently working on project in the area of heritage interpretation with the goal of creating effective interpretation infrastructure that will enhance visitor experience.
Approach used (top-down, bottom-up, other)	Whereas the Institute is a public institution established by the Canton Government, the top-down approach is used.
Educational needs of the initiative's staff to be addressed	Further education is necessary in the area of heritage management, methodology and technology that can support improvement of heritage protection and its use as a resource.
Countries involved	Bosnia and Herzegovina

Name of the organisation and title of the initiative	Sarajevo Film Festival
Description of the initiative	Towards the end of the four-year siege of Sarajevo, with the desire to help rebuild civil society and thus maintain the cosmopolitan spirit of the City, in 1995, the Obala Art Center launched the Sarajevo Film Festival. Two decades later, the Sarajevo Film Festival has grown into an



	<p>international film festival with a particular focus on the region of Southeast Europe (Albania, Armenia, Austria, Azerbaijan, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Greece, Georgia, Hungary, Kosovo*, Macedonia, Malta, Moldova, Montenegro, Romania, Serbia, Slovenia, Turkey), thanks to which films, talents and future projects from the region reach the limelight of the international film public.</p> <p>The Sarajevo Film Festival serves as a common platform for the film business of the entire region, setting high standards in festival organisation, film promotion and presentation in Southeast Europe.</p>
Target groups, partners, stakeholders	All types of audience/stakeholders, including international audience
Website/Link	https://www.sff.ba/en
Global / local challenges addressed	We have achieved our mission to become the most visited and recognised film festival in the SEE region. We aspire to connect young film makes/producers from all over the world through our educational program Talents Sarajevo and continue to attract quality film producers, actors and visitors to Sarajevo and Bosnia and Herzegovina.
Area of culture / cultural heritage	Film industry
Innovative aspects	Every year we work with private and public companies that help us attain novelty in our festival. This includes Mastercard, DHL, ASA holding group, etc. Last year it was the new educational program for young film producers called Talents Sarajevo.
Approach used (top-down, bottom-up, other)	Bottom-up
Educational needs of the initiative's staff to be addressed	Educating volunteers in event management
Countries involved	Bosnia and Herzegovina and the entire SEE region, in addition to Caucasus

Name of the organisation and title of the initiative	Sarajevo Museum
Description of the initiative	The Sarajevo Museum is a public institute founded by Sarajevo Canton, Federation of Bosnia and Herzegovina. It now consists of the main building, with depots, and five dependencies: Svrzo's



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	<p>House, the Despić House, the Jewish Museum, the Brusa Bezistan, and the Museum of Sarajevo 1878-1914.</p> <p>The Museum's collections are housed and displayed in its depots and dependencies, where they tell the story of Sarajevo's past, from the prehistoric settlements at Butmir through the Illyrian and Roman settlements to mediaeval Bosnia, the Ottoman period, the Austro-Hungarian period and modern times. The Museum has several collections of considerable value, among them its archaeology, oriental and ethnography collections, works of art, the Jewish collection, the Austro-Hungarian collection and the Isztvan Meze collection. The Sarajevo Museum has made a major contribution to the city's culture, education and tourism in the past, and this remains its mission for the future.</p>
Target groups, partners, stakeholders	Local community, governmental institutions, schools, international visitors and tourists
Website/Link	http://www.muzejsarajeva.ba/en/
Global / local challenges addressed	The Museum's collections are housed and displayed in its depots and dependencies, where they tell the story of Sarajevo's past, from the prehistoric settlements at Butmir through the Illyrian and Roman settlements to mediaeval Bosnia, the Ottoman period, the Austro-Hungarian period and modern times. The Sarajevo Museum has made a major contribution to the city's culture, education and tourism in the past, and this remains its mission for the future.
Area of culture / cultural heritage	Museology /cultural heritage
Innovative aspects	We try to bring innovation through a variety of national funded and EU projects (including the procurement of technology for interactive museums. In overall work, we try to be innovative in ways we organise exhibitions.
Approach used (top-down, bottom-up, other)	Public institution; top-down approach
Educational needs of the initiative's staff to be addressed	Heritage management, promotion, IT, project management, event management
Countries involved	Bosnia and Herzegovina
Name of the organisation and title of the initiative	Jazz Festival



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<p>Description of the initiative</p>	<p>Jazz Fest Sarajevo was conceived in 1996, several months after the siege of Sarajevo with the first edition in the summer 1997, as an international music festival and a meeting place of different music based on jazz and improvised music. Its programme promotes various music, regardless of its genre, origin or social background. Jazz Fest Sarajevo is an icon of creativity with an adventurous, open-minded approach, producing a full-hearted event which stays in the memory of each musician or visitor forever. It seems very fitting this year to give the EJA Award for Adventurous Programming to a festival that brilliantly managed to combine inspiring music and the creation of a strong community around it. It's a unique experience born from a simple idea during the war and is now getting well-deserved international recognition in times of peace. We commend the festival for keeping courage in extremely hard conditions in order to fulfil the core idea behind it: better life for all.</p>
<p>Target groups, partners, stakeholders</p>	<p>Jazz admirers mainly, but all kinds of audiences in general, young and old, domestic and foreign</p>
<p>Website/Link</p>	<p>https://jazzfest.ba</p>
<p>Global / local challenges addressed</p>	<p>When we started the festival, it was an adventure itself. From the very beginning, we have regularly challenged the audience with the programmes we presented and it has become not just an adventure, but a never-ending Odyssey for the sake of promoting European and global music. We are honoured, humbled and thankful to all our colleagues from all over Europe who have voted for Jazz Fest Sarajevo.</p>
<p>Area of culture / cultural heritage</p>	<p>Music industry</p>
<p>Innovative aspects</p>	<p>The Festival promotes different cultures and a spirit of cosmopolitanism and its educational programme for young musicians from the Balkans is contributing to the development of civil society and the process of reconciliation in a context of post-trouble society.</p>
<p>Approach used (top-down, bottom-up, other)</p>	<p>Mixed approach</p>
<p>Educational needs of the initiative's staff to be addressed</p>	<p>Project management and fundraising</p>
<p>Countries involved</p>	<p>High level of production and the programme attract audience from Bosnia and Herzegovina, but also from the region and from all over Europe.</p>



Name of the organisation and title of the initiative	Association Haggadah
Description of the initiative	<p>Association Haggadah was established to preserve and promote Jewish culture and tradition in Bosnia and Herzegovina. We organise tours of Jewish Sarajevo and Multireligious Sarajevo, “City-tour”, War tour – where you can discover the different religions and Sarajevo’s history.</p> <p>We also educate tourist guides to be able to lead the Jewish Sarajevo tour and give accurate information about the long Jewish history in B&H.</p> <p>HAGGADAH tries to preserve Sarajevo’s reputation as The European Jerusalem (Little Jerusalem) because we have 4 religions living side by side for centuries.</p>
Target groups, partners, stakeholders	All types of stakeholders - local public institutions, educational institutions, museums, tourists
Website/Link	http://haggadah.org.ba/?page_id=216
Global / local challenges addressed	<p>Association Haggadah was established to preserve and promote Jewish culture and tradition in Bosnia and Herzegovina. We organise tours of Jewish Sarajevo and Multireligious Sarajevo, “City-tour”, War tour – where you can discover the different religions and Sarajevo’s history.</p> <p>We also educate tourist guides to be able to lead the Jewish Sarajevo tour and give accurate information about the long Jewish history in B&H.</p> <p>HAGGADAH tries to preserve Sarajevo’s reputation as The European Jerusalem (Little Jerusalem) because we have 4 religions living side by side for centuries.</p> <p>Muslims, Catholics, Orthodox and Jews all live together. The religious objects of all four religions are in the center of Sarajevo in a radius of 200 meters. In Sarajevo is also the meeting point of East and West cultures.</p>
Area of culture / cultural heritage	Cultural heritage/Jewish heritage
Innovative aspects	Offering of Sephardic cuisine (organised lunch/dinner) for the local community and tourists. The contact point in BiH for the Cultural Route of Jewish Heritage (Council of Europe).
Approach used (top-down, bottom-up, other)	Bottom-up



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Educational needs of the initiative's staff to be addressed	Fundraising, project management
Countries involved	Bosnia and Herzegovina

Name of the organisation and title of the initiative	Cultural Foundation “Routes of the Olive Tree” – OTR Network
Description of the initiative	<p>The «Routes of the Olive Tree» are itineraries of intercultural dialogue and other activities focused on the Mediterranean of the Olive Tree. It is a "bridge" that starts from Greece and extends to all countries of the world to convey the messages of the olive tree and open new communication and cooperation routes.</p> <p>The activities are implemented by the Network and the Cultural Foundation “Routes of the Olive Tree”, a non-profit NGO established in Kalamata (Greece) which, since 1998, implement an innovative concept of civilisation and simultaneously alternative proposal of sustainable development across the olive growing regions.</p> <p>The "Routes of the Olive Tree" had crossed so far 160.000 kilometers for the intercultural dialogue across more than 25 countries, registering, discovering and valorising the Olive Tree civilisation, a precious cultural asset and an integral part of the Mediterranean and European civilisation.</p> <p>The annual Program of activities is implemented by an international scientific team in collaboration with the Network members and partners in all Mediterranean countries.</p> <p>Activities</p> <p>Cultural routes to discovery the Mediterranean of the olive tree and enhancing sustainable development, events, seminars, information campaigns, research and documentation on olive tree culture, traditions, Mediterranean products and gastronomy, innovative creative activities for young people etc.</p>
Target groups, partners, stakeholders	To the general public of all ages and especially younger ages. To the professionals in the olive tree sector, olive tree growers, small and medium-sized enterprises, chambers, cultural organisations in the olive-growing areas, educational institutions, research institutes and civil society organisations.
Website/Link	www.olivetreeroute.org



Global / local challenges addressed	The volatile political situation in olive-friendly Mediterranean countries and the interruption of routes there. Ensuring the viability of the initiative in a time of general economic crisis.
Area of culture / cultural heritage	Cultural heritage & sustainable development Enhancement of cultural landscapes linked to the civilization and traditions of the Mediterranean of the olive tree
Innovative aspects	Our slogan is «In the past trade was a vector of civilisation; nowadays it is civilisation that promotes trade ». The cultural itineraries «Routes of the Olive Tree» aim at valorizing the Olive Tree lands and products and connecting them to the local past, history and traditions. This has proven to benefit and even save the economy of many regions. For this reason, the Mediterranean chambers are among the most fervent supporters of this initiative. Our strategy is based on 5 approaches & priorities: Cooperation in research and development Contemporary practice of culture and arts Cultural tourism and sustainable development of territories Youth exchanges and training Valorization of the memory and the European and Mediterranean cultural heritage about the Olive Tree
Approach used (top-down, bottom-up, other)	All actions ask for the involvement of the local community and a key criterion is how much the local community will benefit. In long-term projects, the involvement of the local community in their creation and subsequent management is a prerequisite. We believe that when the local community is not involved or interested in supporting a project, it has no chance of success.
Educational needs of the initiative's staff to be addressed	Financing of Cultural Organisations / Cultural Activities; Museology / Organisation of Cultural Events-Exhibitions; Communication strategies - International audience
Countries involved	Greece, Italy, Spain, France, Croatia, Slovenia, Tunisia, Morocco, Portugal

Name of the organisation and title of the initiative	DIAZOMA Association - The 'Cultural Route of the Ancient Theatres of Epirus' Programme
Description of the initiative	“DIAZOMA” (established in 2008) is a non- profit association which seeks to protect and enhance ancient sites where theatrical, musical and other representations once took place: theatres, amphitheatres, odeia, and stadiums, as a treasure of European



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	<p>cultural heritage. “DIAZOMA’s” primary goal is to promote and encourage the integrated protection policies of these unique monuments by raising awareness among all relevant partners and especially among local communities. Furthermore, “DIAZOMA” acts as a catalyst in creating synergies among competent civil services, scholars, Local and Prefectural Authorities, private and public organisations, sponsors and citizens. Currently, due to the close collaborations and synergies promoted by “DIAZOMA”, various restoration works are being implemented in 57 ancient theatres and odeia. The association assigns studies for the restoration of ancient theatres and donates them to the Ministry of Culture, so Diazoma facilitates the integration of these projects in the National Strategic Reference Framework and thus secures their direct implementation.</p> <p>Furthermore, “DIAZOMA” contributes to the creation and implementation of novel and integrated programmes; the Cultural Routes programmes, and the Archaeological Parks. The Cultural Route is a specialised and branded tourism product, which was materialised based on a specific binding element.</p> <p>The ‘Cultural Route of the Ancient Theatres of Epirus’ Programme is the first of a series of cultural routes, which aim to connect Epirus’ ancient theatres with local economy and sustainable development. This Cultural Route extends into four Regional Units, includes five archaeological sites (Dodona, Nicopolis, Cassope, Amvracia and Gitana) and eight ancient performance venues. It has been designed mainly by the Region of Epirus, DIAZOMA, and</p> <p>the Ministry of Culture and is funded by the National Strategic Reference Framework (NSRF) 2014-2020, with a budget of 37 million euros. The initiative concerns the design and programming of actions that create conditions for interoperability connecting to tourism growth, through actions that concern: a) the protection and promotion of ancient theatres, b) the connection of monuments with sustainability and viable growth, and c) the utilisation of opportunities for growth offered by our cultural heritage, such as the promotion and encouragement of existing and new good practices in the sector of theatre reuse, and the connection of monuments with the agri-food sector. With this Route, we are also inaugurating two new institutions: the enterprise cluster and the Destination Management/Marketing</p>
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	<p>Organisation (DMO). The creation of both these institutions aims to support and promote the Route as a whole as well as all the different actors who contribute to its successful operation.</p>
<p>Target groups, partners, stakeholders</p>	<p>DIAZOMA seeks to promote and enhance the protection of ancient theatres in an all-encompassing embrace open to all citizens, the state and the business world. To support the “Cultural Route of the Ancient Theatres of Epirus” programme being implemented by the Region of Epirus and the Ministry of Culture, DIAZOMA participates by utilizing the support of its Corporate and Regular Members and its volunteers. Moreover, DIAZOMA contributes to the establishment of the terms and conditions for the participation of local communities and local businesses pertaining to the program, supporting the work of the Route’s Destination Marketing and Management Office (D.M.O.), EPIRUS S.A.</p>
<p>Website/Link</p>	<p>http://www.diazoma.gr/en/ - http://www.diazoma.gr/en/cultural-routes/iperiou-route-en/</p>
<p>Global / local challenges addressed</p>	<p>DIAZOMA’s philosophy and function is aligned with the European Parliament’s resolution of 8 September 2015 “Towards an integrated approach to cultural heritage for Europe (2014/2149(INI))”.</p> <p>Therefore, the fundamental challenge is for institutions and bodies to realize the need for a change of mentality towards an interdisciplinary, sustainable, and holistic approach in managing Greece’s cultural and environmental resources.</p>
<p>Area of culture / cultural heritage</p>	<p>Public Archaeology, Total Quality Management in culture, Community building</p>
<p>Innovative aspects</p>	<p>Socialization of monuments – citizen participation</p> <p>In order to encourage citizen participation in the promotion and enhancement of ancient theatres, DIAZOMA utilized crowdfunding tools. More specifically, DIAZOMA created ‘piggy banks’, bank accounts collecting contributions to fund studies for the restoration of the ancient theatres. Additionally, in support of the Cultural Theatres of Ancient Epirus Route Programme, in 2017, DIAZOMA ran a crowdfunding campaign on the ACT 4 Greece platform of the National Bank of Greece, which covered the high cost (80,000 euro) of the necessary studies for the restoration of the Ancient Theatre of Cassope.</p> <p>Educational</p> <p>A characteristic example of DIAZOMA’s efforts to encourage</p>



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	<p>the participation of local communities in the “Cultural Route of the Ancient Theatres of Epirus” initiative through education, is its collaboration with the EPIROTIC BOTTLING INDUSTRY S.A. (VIKOS S.A.). VIKOS is a Corporate Member of DIAZOMA and funded a free visit-guided tour project to the archaeological site of Cassope for the students of 18 schools in the Region of EPIRUS.</p> <p>This sponsorship also included a student creative competition (posters, digital narrations, videos) that captured the experience of this educational visit to the archaeological site of Cassope. This action benefited the students, acquainting them with the monuments of their region as well as the Cultural Route programme and raising awareness on the need to promote and protect ancient monuments.</p> <p>Collaboration with Megaron plus, The Athens Concert Hall DIAZOMA and the Athens Concert Hall have a longstanding collaboration of many years and annually organise a series of archaeological lectures. In the year 2020, these lectures will be dedicated to the Cultural Route of Epirus programme. The audience (Diazoma’s members, local community of Epirus, etc.) will be informed about the course of the renovations of the ancient theatres-landmarks of the Cultural Route by the archaeologists, scholars, and supervisors of the works themselves. Following the lectures, musical events based on Epirus’ musical tradition will follow, highlighting the wealth of the Region’s intangible cultural heritage. These events fall within the concept of public archaeology and also aim to strengthen local community participation in the Cultural Route of Epirus programme.</p> <p>7th Corporate Members Meeting of the DIAZOMA Association For the participation of entrepreneurship in the Epirus Programme, the creation of an “enterprise cluster” on the basis of a mutually accepted Local Quality Pact is underway, whose mission is to support and promote the Route.</p> <p>To foster dialogue and encourage the participation of the local community and the relevant bodies and institutions in the Epirus Programme, DIAZOMA has dedicated this year’s 7th Annual Meeting of its Corporate Members to the Epirus Programme and the cluster in particular. Under the heading “We are listening”,</p>
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	<p>the meeting will take place between April 24 and April 26, at the city of Arta in Epirus.</p>
<p>Approach used (top-down, bottom-up, other)</p>	<p>The initiative began bottom-up, but participation and involvement are gradually expanding from local communities to local and regional authorities and from there to European institutions.</p>
<p>Educational needs of the initiative's staff to be addressed</p>	<p>The DIAZOMA personnel is kept regularly informed on international trends in matters concerning cultural management and development through workshops, seminars, and educational programs so that it can respond to the planning needs of DIAZOMA's initiatives.</p> <p>As regards the Epirus Programme, DIAZOMA has created a dedicated support structure to support the Route's DMO. Within this framework, it attends to the support of the local community and the tourism product as a whole. A characteristic example is its contribution to the establishment and development of the Route's "enterprise cluster". More specifically, the participation of entrepreneurship to the program is ensured through the creation of an "enterprise cluster" on the basis of a mutually accepted Local Quality Pact to support and promote the Route. The Pact acts as a link connecting the productive sectors of the Regional economy and as a vehicle for the development of cultural and wider tourism in the area. To this end, DIAZOMA assists through various actions so that the local businesses joining the network of the Route meet the necessary qualitative criteria (marketing to promote local products/services, implementation of energy-saving practices, etc.).</p>
<p>Countries involved</p>	<p>Until today, there have been no collaborations with another country as regards the 'Cultural Route of the Ancient Theatres of Epirus' Programme.</p> <p>However, DIAZOMA's ongoing «International Network of Ancient Theaters» programme has been in progress since 2018. The International Network of Ancient Theaters aims to apply an original model of cooperation, with an international character, for the monitoring, protection and enhancement of ancient sites where performances were once held. One of the priorities is the classification and scientific documentation on a continuous basis of ancient theaters located in the Mediterranean basin and beyond. In order to effectively share this knowledge with people</p>



	<p>around the world, an online platform that will host and display the scientific contents produced is being developed. In June 2018, a Memorandum of Cooperation was signed between the DIAZOMA Association, the University of Venice IUAV, the Engramma Science Magazine and the University of Seville.</p>
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Name of the organisation and title of the initiative	Central Public Library of Kalamata
Description of the initiative	<p>1) Digitization of local cultural heritage documents In order to fill the gap in the access to old and / or rare Messinian bibliographical evidence, for both the researcher and the ordinary reader, we are planning a digitization program of local interest. To this end, we have commissioned a professional digitalization system (ATIZ Bookdrive Mark 2, 2 x 43 * 62 V format and maximum book thickness 15cm). There is already an agreement with the Messinian Chamber of Commerce and Industry and the local newspaper “Eleftheria” for the free digitization of their archive, in condition that a copy will remain in the Library for on-site use by researchers, also other institutions will be invited to join this initiative (Kalamata Municipality, General Archives of State branch of Messenia, etc.) as well individuals.</p> <p>2) Promotion of local literary production The Central Public Library of Kalamata has been organising an annual literary competition since 2017 in the categories of poetry, essay, short story and theatrical play in condition that the writer is originated or resides in the wider area of Messenia. The first three competitions have produced remarkable results, both in terms of the number of participants and quality of projects submitted. In 2020 is planned a publication, in a special volume, of the distinguished works in all categories of the three previous years. Our goal is to give young Messenian creators a step forward in communicating their work to a wider range of readers.</p>
Target groups, partners, stakeholders	<p>The Central Public Library of Kalamata is addressed to those who reside or visit Kalamata and its services (lending, reading club, public information center, educational programs, book presentations, cultural events, etc.) are free to the public.</p> <p>1) Digitization of local cultural heritage documents This action is targeted at individuals and local agencies (Municipality, Messinian Chamber, GSA, local newspapers, etc.)</p>



	<p>who own rare and / or old evidence of local interest and would like to digitize them both for conservation and make them available to the reading / research public.</p> <p>2) Promotion of local literary production</p> <p>The action is potentially addressed to all Greek reading audiences who would like to read works from the whole range of intellectual creation (short story, poetry, essay, theatrical work) that have been distinguished in literary competitions.</p>
Website/Link	www.vivlkkal.mes.sch.gr
Global / local challenges addressed	<p>The main challenge consists in how the Library will provide modern, high quality and digital library services in an extended time of financial crisis to a public that is not familiar with library use.</p> <p>1) Digitization of local cultural heritage documents</p> <p>The challenge of the action is to persuade first of all the owner of the archive to trust the Library for its digitization. Confidence is at stake mainly for the safety of the item. Creating a modern, interactive and user-friendly repository is also a challenge.</p> <p>2) Promotion of local literary production</p> <p>The challenge of the action is to obtain strong consent of the authors regarding copyright issues for the volume, but also to achieve a quality result, both in content and aesthetics. There is also a question of promotion of the volume, since the Library is a non-profit organisation and not legitimized in its present form to have sales revenue.</p>
Area of culture / cultural heritage	<ul style="list-style-type: none"> • Book / love of reading • Literature • Local cultural heritage • Local history
Innovative aspects	<p>1) Digitization of local cultural heritage documents</p> <p>Innovation consists of</p> <ol style="list-style-type: none"> 1. Providing free of charge service 2. Focusing on evidence of local interest 3. Disseminating information through a modern digital repository to make the evidence accessible to the research community. <p>2) Promotion of local literary production</p> <p>The innovation consists in the added value produced for local literary production with the publication of a collective volume. This action promotes young creators who do not have easy access to the publishing industry and who are mostly interested in</p>



	literary genres, such as essay and theater work, that do not have a wide audience. At the same time, this initiative to institute a literary contest of Messinian interest is emerging and strengthened. The Library's synergy with prominent local institutes as the competition jury, such as the University of the Peloponnese and the Messinian Authors Association, is also highlighted.
Approach used (top-down, bottom-up, other)	Mixed
Educational needs of the initiative's staff to be addressed	<p>The educational needs of staff in general are high, as all Library staff are teachers who gain knowledge of library management issues and technologies on an empirical basis. There is an urgent need for training in basic and specialized library principles.</p> <p>Individual:</p> <ol style="list-style-type: none"> 1) Digitization of local cultural heritage documents Training in the technical process of digitization as such has been ensured by purchasing the appropriate equipment. There is an educational need to identify the ways in which the new archive will be created and to properly 'promote' it to academic / research circles. 2) Promotion of local literary production
Countries involved	Greece

Name of the organisation and title of the initiative	Kalamata Dance Festival
Description of the initiative	<p>The Kalamata International Dance Festival is the key yearly event the city's International Dance Centre. The Centre was founded in the spring of 1995, charged with supporting and promoting the art of dance via research, education, and artistic activities and creativity.</p> <p>After twenty five years of active presence in the Greek dance scene, thanks to the support of the local authorities the Kalamata Festival has earned itself a special place on the festival map of the Mediterranean South, and built bridges to international dance creativity.</p> <p>A number of influential figures, whose work is shaping the history of contemporary dance made their first appearance in Greece, in Kalamata, while the Festival has also taken care to promote and support Greek creativity in the field by</p>



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	<p>commissioning works from talented Greek choreographers and supporting new companies in their experimental explorations. Another integral part of the Festival are the workshops and talks aimed at dance students and professionals alike, while other parallel events include publications and video dance productions. Under the direction of Linda Kapetanea the idea that dance is a basic human need is promoted. The aim of the Festival's strategy is to become dynamic and open to the international community, to audiences of all ages, to the arts, in partnerships, dedicated to education and research, relevant to artists and their creators. The goal is a festival that highlights the endless dialogue of dance with all forms of art and that promotes reflection and dealing with the human body and movement at all levels: practical, philosophical, artistic, educational.</p> <p>Finally, the aim is a festival with events throughout the year and with infrastructure that can host seminars, residencies, exchanges of artists, lectures, exhibitions, screenings, concerts, so that the summer 10-day festival will be the final celebration following winter's hard work.</p>
Target groups, partners, stakeholders	All kinds of audiences
Website/Link	http://kalamatadancefestival.gr/index.php/el/
Global / local challenges addressed	We aspire for the Festival to play a central role in the artistic events concerning contemporary dance in Greece, while at the same time to be a pole of attraction for visitors and professionals of international dance.
Area of culture / cultural heritage	The area of activity of the Festival concerns modern dance. The events of the Festival aim to connect contemporary dance with all the arts and with the cultural heritage of Messenia.
Innovative aspects	<p>The festival's innovations include:</p> <p>The KEEP DANCING program – a two-day educational dance seminars program within the year - for the students of Kalamata and the wider area with the participation of invited modern dance teachers. The program runs in collaboration with the Kalamata Dance School.</p> <p>Opening in the city with performances in the central square of Kalamata - dance for all with free entrance every night throughout the Festival.</p> <p>Promotion of contemporary cultural works that hosts the Festival on international networks -Collaboration with the “Captain</p>



	<p>Vassilis and Carmen Constantakopoulos Foundation” and “Costa Navarino”.</p> <p>Contemporary dance performances and workshops for children. Kinetic labs for adults over 50 years. Dance seminars for disabled individuals and their companions.</p>
Approach used (top-down, bottom-up, other)	<p>It is a top-down structure with particularities and limitations as an organisation depending on local Authorities. The main problem created within this operating framework during the implementation of the Festival is large delays in approvals, bidding procedures, assignments and payments.</p>
Educational needs of the initiative's staff to be addressed	<p>It would be very important to have one overall quality certification of the organisation in order to illustrate its processes and where possible standardized as to save money, time and upgrade services. Also need for certification of the technical staff. This is a limited policy in our country and serious shortcomings exist of a certified technical staff not only in the field of dance but also theaters and generally spectacles and festivals around the country.</p> <p>Shortcomings in staff training, which we would also like to overcome, relate to the expertise in the management of European and international funding programs as well in using modern tools for promoting and communicating the Festival.</p> <p>Furthermore, as the Festival is international it would be important that all staff are fully familiar with the use of both the Greek and the English language.</p>
Countries involved	<p>Over the years the Festival has hosted artists from all over the world. Indicatively we list the countries of origin of the artists who participated in the last two events.</p> <p>25th Kalamata International Dance Festival 2019: France, United Kingdom, Belgium, Spain, Philippines, Germany, Mexico, Hungary, Slovakia and Italy.</p> <p>24th Kalamata International Dance Festival 2018: France, United States, Spain, Belgium, Mozambique, Switzerland, Slovakia, Italy, Israel, Sweden and Ireland.</p>

Name of the organisation and title of the initiative	Society of Friends of Ancient Thouria
Description of the initiative	Since 2009, systematic excavations have been carried out in the ancient Thouria of Messenia of the Municipality of Kalamata,



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	<p>under the auspices of the Archaeological Society at Athens, under the direction of Dr. Xenia Arapogianni. In antiquity Ancient Thouria was one of the largest cities in Messenia but was never excavated. The limited rescue excavations carried out by the Archaeological Department during the years 1990-2000 revealed an extensive Mycenaean cemetery, indicating that the area flourished during the Mycenaean times, while surface archaeological investigations indicated that it had already been inhabited since the 3rd millennium BC. Systematic excavations (2009 - 2019) have unearthed important antiquities, completely unknown, highlighting the importance of the archaeological site and opening up huge archaeological prospects for the future. In particular, the "Asclepius" of the ancient city was excavated preserved in a very good state, consisting of a Doric temple dedicated to Asclepius and Health, with the altar, the "treasure" in its nave, with pedestals and many inscriptions valuable for the documentation of the place and the ancient worship in antiquity. Also the Ionic colonnade that surrounded the temple and the imposing retaining walls that held the sanctuary came to light. In 2016 the ancient theater of the city was discovered, one of the greatest ancient theaters with special architectural features. Until today the orchestra of the theater, the lower part of the seats, the north and south lane and the stage have been revealed. The excavation of the theater continues, as the monument is very large, which proves that the ancient city was politically and financially strong.</p> <p>At the same time, excavations are being carried out at other locations in order to find out the extent and structure of the ancient city.</p>
<p>Target groups, partners, stakeholders</p>	<p>The Society of Friends of Ancient Thouria is addressed to people interested in assisting the ancient city through excavations, as well as with cultural events aimed to promote and sustain the archaeological site.</p>
<p>Website/Link</p>	<p>www.ancientthouriaexcavation.gr</p>
<p>Global / local challenges addressed</p>	<p>To highlight the archaeological site and its local and international promotion.</p>
<p>Area of culture / cultural heritage</p>	<p>Protection of Cultural Heritage</p>
<p>Innovative aspects</p>	<p>Education of Greek and foreign students in excavation research and practice.</p>



Approach used (top-down, bottom-up, other)	It is addressed to citizens, students of all ages, university students and the scientific researchers with archaeological interests.
Educational needs of the initiative's staff to be addressed	Familiarity with electronic technology
Countries involved	Greece

Name of the organisation and title of the initiative	Kalamata Experimental Stage
Description of the initiative	<p>The Kalamata Experimental Theatrical Stage is a non-profit cultural organisation, works with volunteers and is addressed to children, adolescents, teachers, parents.</p> <p>The teenagers theater group is comprised of teens from 13 to 22 years old (pupils and students), who are taught theater education and present at least 2 theater productions per year. Also theatrical play lessons for kids 4-12 year olds and performing arts workshops for adults, teachers and parents are given.</p> <p>There is a puppet theater department of adult puppeteers who create and present at least 2 shows per year. They organise theatrical puppet making and animation workshops and puppet theater tutorials. It has been organising the National Kalamata Puppet Festival since 2017 with participation from Greece and abroad. The puppet theater festival takes place every May, lasting from 5 to 8 days. It consists of puppet shows indoors and outdoors, theater events, workshops, seminars, art exhibitions.</p>
Target groups, partners, stakeholders	It is addressed to all audiences, children from 2 years old to adults, educators, puppet artists, tales' narrators, imitation and somatic theater.
Website/Link	www.peiramatikiskinikalamatas.com
Global / local challenges addressed	For the Kalamata Experimental Stage is the exchange of theatrical experience with other similar teenagers' groups in Europe.
Area of culture / cultural heritage	Theater and Puppet Theater and all of the performing arts involved. Set design, costume design and theatrical costumes making. Theatrical dolls construction of all kinds. Theatrical text's adaptation. Music editing and movement.
Innovative aspects	The successful in all fields organisation of the National Puppet Theater Festival exclusively by volunteers, without professional experience.



	Successful coupling and function within the teenager theater group between children with specialties (autism etc) with other children.
Approach used (top-down, bottom-up, other)	It is an exclusively bottom-up model, based on the expression of participants in the organisational structure and with a particular emphasis on creative volunteering. Creative volunteering is defined as that area of volunteering that allows the "volunteer" to engage critically with the action before it is implemented.
Educational needs of the initiative's staff to be addressed	Need for support from Local Authorities and State agencies. Collaboration with specialized scientists for children with special needs.
Countries involved	Greece

Name of the organisation and title of the initiative	Youth Centre Of Kalamata
Description of the initiative	<p>The Kalamata Youth Center (KYC) is a voluntary structure, an open social space, which during the last 11 years aims to provide learning opportunities as well as cultural and social empowerment, without the mediation of financial transactions. It is a living organisation evolving from its own members and volunteers. That's why every year is different, more vibrant, more organised and with more workshops and activities!</p> <p>The basic rule of the KYC is respect for everyone, regardless of socio-economic background, race, religion, etc. It embraces the whole world that needs to socialize and develop new skills in a multi-cultural and open environment.</p> <p>The KYC is a private initiative and has received absolutely no funding from local, national or European institutions. For the time being, and until it can become an independent financial structure, it is supported by its members, K.A.NE. (Social Youth Development), KYC friends and small self-funded activities.</p> <p>Launched as an initiative of the K.A.NE. (Social Youth Development) Organisation, however, it is now a self-governing voluntary structure. It is managed by an assembly of volunteers who decide on its development. As an open structure, it welcomes new members to the management team, where anyone who wants to volunteer can join and become part of the most original youth structure currently in place at A European level.</p> <p>The Kalamata Youth Center has no income from any sources</p>



	<p>other than members' donations and charity activities (parties, bazaars, etc.). The only expenses of KYC are the rent of the accommodation, the repairs and improvements of the premises and the electricity-heating bills.</p> <p>The KYC in addition to educating this large number of people is also a live advertisement of our city in Greece and abroad. It has become a role model for youth structures and has captured the praise of institutions and individuals for the way it works and for what it offers.</p> <p>A parallel goal of the KYC is to emphasize the youth sector in Greece, which is the only country that has no youth strategy at all and offers no organised leisure opportunities to its young citizens (Greece is the unique country that does not have an organised network of Youth Centers, Youth Information Centers, Multipurpose Centers, youth activism structures and has not recognised the profession of youth consultant (youth workers).</p>
<p>Target groups, partners, stakeholders</p>	<p>Is targeted to people from around the world, residing in Kalamata and the wider area, such as students, immigrants, unemployed and also to all age groups. There are workshops addressed only to children, but in all of our activities and workshops we remain open for everyone to participate as long as they have an appetite for knowledge and exchange of views and skills. We have partnered with most social agencies in the city, co-organising outreach activities and events in the city as well as raising awareness on sensitive social issues.</p>
<p>Website/Link</p>	<p>www.kentroneonkalamatas.gr</p>
<p>Global / local challenges addressed</p>	<p>The difficulty lies in allowing the Kalamata Youth Center to be promoted even more through the social work it offers and to be able to be embraced by more people and institutions in order to improve and evolve. It is important for young people in the city to recognise it as a place where they can make new friends, develop new skills, and discuss developing their critical thinking. The recognition of our work by local institutions and their support (financially, morally and culturally) is essential for the survival of the project and for the continued existence of the site and its activities.</p> <p>Abroad, relevant agencies are actively involved and working with their respective municipalities to support such vulnerable groups as well as provide learning opportunities to those in need. Unfortunately, in our country this is only in its infancy.</p>



<p>Area of culture / cultural heritage</p>	<p>As the activities of the Kalamata Youth Center are different and varied, it is difficult to answer this question. The main workshops of KYC include dance, music, visual arts, art through new technologies, and events taking place in the area.</p> <p>Some examples of activities, you can read in the 2018 activities report here: https://kentroneonkalamatas.gr/2018/12/28/apologismos-draseon-2018/</p>
<p>Innovative aspects</p>	<p>The biggest innovation and at the same time achievement of the Kalamata Youth Center is that it manages to be truly open to everyone and to welcome people from different backgrounds and different ages who participate in workshops and activities.</p> <p>In addition, it is one of the few purely voluntary structures in Greece (there is not even one employee) and manages to have continuous development, despite all the difficulties it faces.</p> <p>Finally, the KYC has managed to work with many civil society institutions in the city of Kalamata and beyond, and is an example to be followed by other structures in Greece and abroad.</p>
<p>Approach used (top-down, bottom-up, other)</p>	<p>As mentioned before, the operation and organisation of the activities of the Youth Center of Kalamata are taken care of by the assembly of volunteers, where all are equal, have the right to express their opinions and statements and decisions are taken by majority vote. We could not say whether the approach is top-down or bottom-up, as there is no leadership, but only a coordination team drawn from a team of volunteers that functions in a coordinated manner rather than 'leading'.</p>
<p>Educational needs of the initiative's staff to be addressed</p>	<p>We believe that it is necessary to educate volunteers on the coordination and management of such projects, but also on issues related to education through non-formal learning, skills recognition and the better organisation of small or large-scale civil society activities.</p>
<p>Countries involved</p>	<p>The majority of volunteers and members are permanent residents of Greece (regardless of nationality), but also young people living in Kalamata as volunteers under the European Voluntary Service or (recently) European Solidarity Corps from various countries mainly Europe but also outside, participate in the activities.</p>



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Name of the organisation and title of the initiative	ATHENS - TECHNOPOLIS
Description of the initiative	Technopolis City of Athens is housed in the old gasworks plant of Athens, a unique industrial monument, transformed into a vibrant cultural multi-space. Technopolis City of Athens has become a hub of cultural events, thus upgrading a historic area of the capital and creating another focal point in the cultural identity of Athens. A wide variety of cultural events are held in Technopolis every year: music, dance, theatre and performing arts, plastic and applied arts, educational programs for children, entrepreneurship and temporary exhibitions.
Target groups, partners, stakeholders	Local communities, city municipality's visitors from Greece and all over the world
Website/Link	https://athens-technopolis.gr/index.php/en/
Global / local challenges addressed	Local-promotion of art, culture and science
Area of culture / cultural heritage	Community building, public spaces, entrepreneurship
Innovative aspects	Citizen participation in cultural activities, socialization of local communities
Approach used (top-down, bottom-up, other)	The initiative is a top-down model. Provision of cultural activities in reasonable prices.
Educational needs of the initiative's staff to be addressed	Continuous support on the organisation of cultural events-exhibitions. Communication strategies. Collaboration with local authorities and state agencies.
Countries involved	Based in Greece. Collaborations with European countries.

Name of the organisation and title of the initiative	FOUNDATION OF THE HELLENIC WORLD
Description of the initiative	The Foundation of the Hellenic World (FHW), is a privately funded not-for-profit cultural institution based in Athens. FHW aims to the preservation and dissemination of Hellenic history and tradition, the creation of an awareness of the universal dimension of Hellenism and the promotion of its contribution to cultural evolution. Its target is the understanding of the past as a point of reference for the formation of the present and future so that contemporary thought may once again be inspired by the Hellenic spirit. In order to achieve this mission, the Foundation is



	actively involved with the dissemination of Hellenic culture and history, placing particular emphasis to Hellenism all over the world.
Target groups, partners, stakeholders	Local communities, educators, people from all over the world, other cultural organisations
Website/Link	http://www.fhw.gr/fhw/index.php?lg=2 http://collections.ime.gr/
Global / local challenges addressed	Local-dissemination of Hellenic history and tradition Global-Hellenism all over the word
Area of culture / cultural heritage	Digital culture, museums, theatres, exhibitions
Innovative aspects	The materialization of the objectives be based on the possibilities offered by new technologies. Furthermore, the institution promotes its cultural strategy through theatrical performances and exhibitions.
Approach used (top-down, bottom-up, other)	The initiative is basically a top-down model. Participation and involvement are expanding from local culture/ communities to European and international framework.
Educational needs of the initiative's staff to be addressed	Continuous support on the organisation and dissemination. Further training on digital media. Digitization of cultural heritage material.
Countries involved	FHW collaborates with important research and cultural institutions, universities, museums, ministries and public services and private companies in Greece and Europe.

Name of the organisation and title of the initiative	HELLENIC CENTRE FOR MARINE RESEARCH
Description of the initiative	The Hellenic Centre for Marine Research is a governmental research organisation operating under the supervision of the General Secretariat for Research and Technology (GSRT) of the Ministry of Education, Research and Religious Affairs. The HCMR comprises three Research Institutes: the Institute of Marine Biology, Biotechnology and Aquaculture (IMBBC), the Institute of Marine Biological Resources and Inland Waters (IMBRIW) and the Institute of Oceanography (IO).
Target groups, partners, stakeholders	Scientists, researchers, people from all over the word
Website/Link	https://bit.ly/2WAwJkk



Global / local challenges addressed	Local-Support regional development. Research. Education. Global- studies, publication, active member of international networks.
Area of culture / cultural heritage	Marine research. Sea culture. Sustainable aquaculture.
Innovative aspects	Marine research. Blue growth. Publications. Conferences. Summer schools.
Approach used (top-down, bottom-up, other)	The initiative is based on a top -down model.
Educational needs of the initiative's staff to be addressed	Collaboration with specialized scientists. Collaboration with local authorities and state agencies. Well organised evaluation procedures.
Countries involved	The Centre based in Greece. Collaborations with European countries, USA. Participation in major European networks.

Name of the organisation and title of the initiative	STAVROS NIARCHOS FOUNDATION CULTURAL CENTER
Description of the initiative	Stavros Niarchos Foundation Cultural Center (SNFCC) is a public-benefit nonprofit organisation. It is a public space, where everyone has free access and can participate in a multitude of cultural, educational, athletic, environmental and recreational activities and events. It includes the Greek National Opera, the National Library of Greece as well as the Stavros Niarchos Park, one of the largest green areas in Athens, covering 21 hectares.
Target groups, partners, stakeholders	Local communities/ local educators, students, athletes, researchers, people from all over the world, other cultural organisations.
Website/Link	https://www.snfcc.org/ https://www.snfcc.org/ethniki-vivliothiki-tis-ellados https://www.snfcc.org/ethniki-lyriki-skini
Global / local challenges addressed	Local- investing in creative activities Global-greek culture all over the world
Area of culture / cultural heritage	Public space, citizens activity/ participation in events/ cultural shows/exhibitions
Innovative aspects	Provision of cultural education and cultural activities to the public
Approach used (top-down, bottom-up, other)	The initiative is basically a top-down model. The initiative tries to incorporate in the same time a bottom- up strategy. Participation and involvement. Offering a free access in a variety



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	of creative, cultural, educational activities/ emphasis on creative volunteering.
Educational needs of the initiative's staff to be addressed	Organisation of cultural events-exhibitions. Need for collaboration with local authorities and state agencies. Volunteers education. Well organised evaluation procedures.
Countries involved	Based in Greece. Collaborations with European countries.

Name of the organisation and title of the initiative	ONASSIS STEGI
Description of the initiative	Onassis Stegi is the place where contemporary culture meets aesthetics and science. The place where Greek artists showcase their work and where international collaborations are nurtured. In Onassis Stegi there are no boundaries between science, art, society, education, learning and politics. Above all, in Onassis Stegi is promoted the pluralism and the action with a view to the development of society. The Onassis STEGI building hosts theatrical and musical productions, film screenings, art and digital shows, but its activities and central concept extend beyond the area of Athens.
Target groups, partners, stakeholders	Local communities, artists, educators, representatives of political ideas/ movements, cultural organisations
Website/Link	https://www.onassis.org/onassis-stegi/stegi
Global / local challenges addressed	Local-promotion of art, culture and science Global- international collaborations
Area of culture / cultural heritage	Art, politics, scientific events, music, exhibitions, theatre.
Innovative aspects	Emphasis in pluralism, arts and sciences. Focus in new ideas. Creating links between cultural/ scientific fields.
Approach used (top-down, bottom-up, other)	The initiative based on a top -down model. From local actions to international collaborations.
Educational needs of the initiative's staff to be addressed	Organisation of cultural events-exhibitions. Communication strategies - international audience. Training to stay updated on the current trends worldwide.
Countries involved	Based in Greece. Collaborations with European countries-USA



Community and network

For real and significant sustainability, a working and functional network is hugely valuable. A cohort offers different expertise and contributions by a positive mix of various stakeholders. Networks and their collaborative aspects are fundamental and were discussed in many of the best practices reported; less impactful experiences are often found to be lacking any network or incentives, which would complete them and assist in their implementation. Participants learnt a lot from working with community members and from and the chance to collaborate and support each other. By building a community and instilling a supportive culture within it, the confidence amongst participants was higher and longer-term connections yielded positive and, sometimes, unexpected results. Though more resource intensive, creating a defined cohort is certainly a best practice.

Practicality

This reflects the reality of how being an active or starting a community is experienced practically. We believe that application of theoretical knowledge is an important part of the Boosters education. Nonetheless, the practical methods to achieve this are often sought. Within this range of confidence and experience, all wanted activities and content could be used and adapted. Examples from case studies are also keen on getting more exposure to the practical activities themselves, so they can improve their own development and delivery.

Empathy

The core drive of CUBES is to give Boosters the ability to empathise with and directly relate to the beneficiaries (their communities) of the activities they deliver. This will then enable them to use their experience directly to the benefit of Boosters' education. It is very important to experience what you are trying to do, for reasons of credibility and in order to stay close to the local community.

Tailor-made modules

The modules have to be independent and diverse: this will allow the Boosters to choose the themes of most interest to them and reduce the participants' barriers regarding completion or application. Flexibility of usage and taking into account national level differentiations, language, cultural norms, ethics etc. is very important taking into consideration the different life-conditions and needs of Boosters as well as the different local contexts within which they exist and operate. Online modules to be completed at one's own timeframe are the most effective answer to allow this flexibility.



Location and digital version

Most actions are locally empowered and enriched by many hands-on activities. It is important that all this could be followed and supported by the digital means. In other words, to ensure the sustainability of the Booster's journey, a digital format is also necessary. The digital version allows the downloading of necessary tools and provides immediate international scale.

Real life and authentic examples

Boosters often feel unable to develop their participatory skills due to lack of good community examples and case studies. Confidence as a Booster is built upon being the expert in the room: this is less straightforward with community participation and relies on the right approach to facilitate sharing knowledge backed up by real examples to enrich shared content. Exposure to other communities or cases in their network is an issue for Boosters; and the wider network development increases engagement and confidence for those involved.

Findings:

Methodologies used:

As many projects and practices indicate, there is an abundance of different methods, which frequently vary significantly. Nonetheless, involvement and engagement of the public and of other target audiences is shared as a key aspect. Inevitably, organisations perform their activities using grassroots approaches aiming at the local communities, but they also strive to tackle globally important issues. For these matters ICT tools have been used as a solution.

Taking into consideration the best practices listed above, analysis of the data has demonstrated a few important guiding principles that have to be taken into consideration by the Boosters while delivering their education or training programmes. These principles span from the necessity to be in the network and provide tailor-made modules that could be attuned if needed. Boosters carry a very important role in cultural management while embedding cultural management in the whole ecosystem, thus this embedding process needs to be thought through and useful for others, whether they are other Boosters, communities or public authorities.

Developing CUBES guiding principles:

As such, these guiding principles are helpful for building the momentum for a sustainable ecosystem of cultural management.



Cohort creation, leading to a supportive network

In order to grow sustainably, a working and functional network is a must. This allows getting different expertise and exposure to various stakeholders. The network and collaborative aspects are fundamental and were discussed in many of the best practices reported. Staff learnt a lot from cross discipline working and the chance to share/explore and support each other. By building a cohort and instilling a supportive culture (mentor/buddy/champion/subject links) amongst participants, their confidence was higher and longer-term connections yielded positive and unexpected results. This is going beyond the cultural management. It is commonly perceived, that the Boosters act as lone heroes, while, actually, communities (teams) start sustainable initiatives. Importantly, a bigger team actually adds to the odds of success. More founders = better odds of success.

The network does not have to limit itself only to the Boosters but can benefit by engaging the wider ecosystem. Well-rounded, interdisciplinary, intersectoral networks prove to be even stronger in delivering or embedding cultural management.

Some are looking for a very niche knowledge: “Collaboration with specialized scientists for children with special needs” (Kalamata Experimental Stage). These kinds of networks also help bring a wider set of competences into action, especially, when considering the Boosters themselves. Moreover, cultural management can raise the value of other disciplines by providing transferable skills.

Contextualisation plays a major role in the education and that also supports the necessity of working networks.

Practicality

Cultural management in the larger part of the programme/learning should be developed through practical experience. This mirrors the reality of being a Booster and provides real insight that is often lacking. CUBES partners sense that it is the application of cultural management theory that is needed to create a sustainable cultural management ecosystem. Best practices demonstrate a lot of hands-on activities that seem to be working very well. However, within this range of confidence and experience, everyone could use an extra hand giving outline approaches/tools/techniques and vignette examples of genuine cultural management examples.

Practicing, providing real insights and even delivering experiences or feelings in certain stages of cultural management are very important: “The Art of Hosting is 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 challenges” says Administration of Vilnius city municipality when using this method for the development of public spaces.

The actual demonstration of practice is a very important part of showing the value of entrepreneurship for students.

Empathy

The core of CUBES project is the drive to give Boosters the ability to empathise and directly relate with the beneficiaries of the activities they deliver. It is very important to be able to step into others’ shoes to



reach the sustainable common goals. Moreover, it facilitates the process of understanding culture, communities and other stakeholders' needs, and spotting opportunities.

People working in the cultural sector find value in protecting the environment, tackling injustices, saving people's lives and in achieving other social and cultural goals. For instance, The Associação Cultural Moinho da Juventude, based at Cova da Moura (Amadora), aims at: promoting the integration and empowerment of socially vulnerable adults, youngsters and children with migrant background; preventing the use of drugs; fostering the empowerment and autonomy of persons with special needs.

Many cultural organisations rely on voluntary support, thus even within an organisation empathy is key in order to form teams of people who are not being paid for their time and effort spent.

Tailor-made modules

Cultural management is context-dependent. Thus, while creating The Cultural Administration & Sustainability Boosters Curriculum, it is necessary to stay flexible and allow choosing the themes of most interest which will ensure that the programme doesn't lose potential participants in case they are not interested or don't have the time to complete the entire educational set. Flexibility regarding approaches to participation is very welcome, taking into consideration the different needs of enterprise educators, as well as the different local contexts in which they teach or work.

The tailor-made principle in the context of this report is about specific conditions to create effective, innovative approaches in a teaching system as well as providing individual attention to the Boosters. One of the key strengths of the CUBES will be providing learning from different perspectives, contexts and countries that support Boosters in their development of skills, understanding and confidence to enable change within their own individual upscaling, and to share their skills/good practices with colleagues.

Physical location and digital versions

While it is very important to focus on digital delivery since this means reaching a bigger audience, providing suggestions regarding physical locations of interest is also significant. Cultural management teaching gains from visiting different venues and being inspired by "hang outs"; communal spaces and networking places, as well as seeing how other organisations can create different atmospheres and approaches. To support this, and to ensure the sustainability of the Booster's journey, accompanying digital resources appear to be necessary. A digital programme allows the downloading of necessary tools or viewing of training videos. However, digital tools must be used cautiously. As digital world can embrace virtually everything, but it is very important to stay in a user-friendly form. Some of the practices that we analysed could have been presented in a leaner way or have a clearer structure. An overabundance of materials, tools, toolkits, trainings, videos might feel overwhelming. This can make digital tools unattractive to use. Thus, digital versions of Booster's tools should have straightforward guidance for their users.

Face-to-face meetings are recognised as being important and as far as possible should be incorporated into activities. For example, TECHNOPSIS in Athens underlines the goal of citizen participation in cultural activities of the socialization of local communities. Inevitably, human interaction is very important.



Moreover, balancing virtual and physical milieus can lower both economic costs and time demands for participants.

Real life/authentic examples

Even though the world is well connected, and one can find various examples in the internet, it is seen cultural management could be affected negatively due to lack of practical experience or knowledge of real-life examples and case stories. Confidence as an Booster is built upon being the expert in the room, and whilst many of the approaches support a more facilitative approach, many Boosters may feel more prepared with a clear understanding of the use/application and real examples of implementation (or problems) from their own subject area. Exposure to other organisations in their subject area and building their network is an issue for Boosters for whom this area is new. In addition to gaining insights and examples, Boosters can also need support to build and develop their own networks.

Also, in order to convince learners of quality material, CUBES suggests to prove its quality by demonstrating authentic examples. While thinking about our curriculum or activities, we should not limit ourselves only to spotting opportunities in the area, writing a good project proposal or persuading investors to provide finance. Sustainable cultural management should be perceived as ‘an everyday practice’. Uniqueness and authenticity can be obtained through the real-life experiences, thus Boosters should not rely only on the theoretical background, but rather seek real-life experiences outside their own organisations. What is more, cultural management is inseparable from real life experiences, since it deals with people all the time.

Existing learning environments

Most organisation do have their own spaces and also provide trainings, workshops and other gatherings in their locations or by collaborating with other counterparts. People working in the cultural sector, even though they are tied to the on-site activities, sense that there is a rise of digital communication and activities. Organisations use this as a mean of innovative dissemination: “Disseminating information through a modern digital repository to make the evidence accessible to the research community.” (Central Public Library of Kalamata). Visual Voices - Arts-based Peacebuilding confirms “The digital dissemination of arts and digital participatory activism allows us to reach an audience beyond our immediate direct beneficiaries. Greater civic activism can be reached with our digital tools.”

Thus, Boosters could use digital platforms very well and they are familiar with them. Nonetheless, the real-life, face-to-face interactions are also very important and should be offered when it is possible. Many organisations run workshops in their premises. Some are very strong on this on-site experience: “The project host concert halls, as art galleries, movie theatres, fine arts workshops, classrooms, used clothes shops and other, dining rooms, bars and bookstores” Fábrica do Braço de Prata lists its endless activities.



Learning/ training needs

CUBES targets the local communities members, local authorities leaders & representatives, public staff, NGOs & CSOs, private & public key-players in the cultural sector. Its objectives are:

- a) to empower local communities in the participating countries with knowledge and awareness on significant aspects of cultural administration & sustainable development
- b) to provide target groups with all the necessary knowledge so that they can act as access point-role mentors in the local communities, taking up the responsibility of informing, guiding, mentoring (as Boosters, now) the other members of the communities in a series of cultural management within a sustainability framework.

Their needs vary, however, coupling with guiding principles listed above, we could state that these training needs could be grouped as follows:

- **Project management, coordination and support**

This part could have been covered by the formal education, however, cultural sector is full of people working without any actual managerial education. This may demonstrate a shortcoming of Social Sciences, Humanities and Arts education in incorporating and suitably adapting management theory and methods in a wider way. Thus CUBES curriculum should allocate some of its curriculum to this practical expertise that is not usually present in the Humanities education.

- **Fundraising and business approach**

Even culture is often perceived as a non-profit activity, it is cost-intensive in order to deliver the best possible results and fulfill their cultural and social missions. Many organisations admit that their personnel lacks know-how and experience in fundraising, communicating with possible supporters or investors and simply drawing a “business plan”.

- **Communication and dissemination**

People working in the cultural sector seem to have good knowledge of communication and dissemination; however, organisations feel that this could be improved. Often due to the lack of resources communication becomes a side activity without proper attention given to it. CUBES shall think of “lean” communication that could offer Boosters practical ways of reaching their audiences with the least possible resources used. Communication may become even harder when organisations deliver international projects that require a proper communication strategy. Thus, a structured approach rather than “as we go” should be applied to communication also in the cultural sector. Furthermore, communication often applies digital means. This could be also an issue to the Boosters having fewer digital skills.

- **Cooperation**

As resources are limited, organisations and Boosters themselves need to learn cooperating. This cooperation overcomes the usual cooperation with their counterparts within the cultural sector. Cooperation needs to involve collaboration with local authorities, state agencies and business. Cooperation also embraces the fact that organisations tend to depend on voluntary work heavily, so cooperative approaches addressed to the



organisations' volunteers is a must. Moreover, some organisations may need to cooperate with other organisations that have specialized, much needed expertise, i.e. scientists for children with special needs.

- **On-site activities**

Inevitably, cultural organisations work a lot with the public. The means and goals of that differ, but the staff needs to have interpersonal competencies. These competencies can be improved by providing knowledge of very effective tools, such as creative placemaking. More so, organisations tend to work with volunteers increasingly, so quick introductions and “hires” are always present in their activities. Thus, the organisations' staff has to be able to not only work with their audience but also with their new team members. Empathy, as mentioned above, is one of key approaches in this situation.

- **Niche expertise**

Since cultural organisations cover a vast subject area, some organisations need a very niche expertise (valorisation of immaterial heritage or skills while working with children with special needs). CUBES acknowledges this need, however, it does not lie within the project's scope to meet these needs.

Recommendations

Having analysed the existing situation, CUBES concentrates on a number of key aspects to design The Cultural Administration & Sustainability Boosters Curriculum.

Guiding principles, which have to be taken into consideration, while offering activities in the curriculum, are as follows:

- **Cohort creation, leading to a supportive network**
- **Practicality**
- **Empathy**
- **Tailor-made modules**
- **Physical location and digital versions**
- **Real life/authentic examples**

These guiding principles should be coupled with educational content which derives from the indicated needs. The curriculum must address building competencies in the following areas:

- **Project management, coordination and support**
- **Fundraising and business approach**
- **Communication and dissemination**
- **Cooperation**
- **On-site activities**

The table below illustrates content and guiding principles interrelation:



Learner wants to know	How to:	Manage and coordinate	Fundraise	Communicate and disseminate	Cooperate	Have good interpersonal skills
Course creator and educator	Should provide	Opportunity to choose what is the most applicable (tailor-made modules)	Practical knowledge	Physical location accompanied by digital versions and real life/authentic examples	A chance to extend network	Tasks enhancing empathy