



# DIGITAL ROUTES

OF CULTURAL HERITAGE FOR A SUSTAINABLE FUTURE

PR. NR. 2020-1-PL01-KA205-080646

# HANDBOOK

## METHODOLOGY FOR MAPPING CULTURAL HERITAGE SPACE



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



**DIGITAL ROUTES**  
OF CULTURAL HERITAGE FOR A SUSTAINABLE FUTURE

# DIGITALROUTES@CULTURE Handbook

Conducted by:



Erasmus+

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**DIGITAL ROUTES**  
OF CULTURAL HERITAGE FOR A SUSTAINABLE FUTURE

## PROJECT INFORMATION

**Project acronym:**

DIGITALROUTES@CULTURE

**Project title:**

Promoting Social Entrepreneurial Competences based on the Digitalisation of Cultural Heritage for a Sustainable Future

**Project Number:**

2020-1-PL01-KA205-080646

**Sub-programme or KA:**








KA2 – STRATEGIC PARTNERSHIP FOR YOUTH

**Website:**

[digitalroutes.4learning.eu/](https://digitalroutes.4learning.eu/)



## CONSORTIUM

Partner	Logo	Name	Country
P1- Coordinator	 <p><b>SPOŁECZNA AKADEMIA NAUK</b> UNIVERSITY OF SOCIAL SCIENCES</p>	SPOŁECZNA AKADEMIA NAUK (SAN)	POLAND
P2	 <p><b>CULTURE GOES EUROPE</b> SOZIOKULTURELLE INITIATIVE ERFURT E.V.</p>	CULTURE GOES EUROPE (CGE)	GERMANY
P3	 <p>Fundacja Mapa Pasji</p>	FUNDACJA MAPA PASJI	POLAND
P4	 <p><b>ASSERTED KNOWLEDGE</b> THE ICT EQUALISERS</p>	ASSERTED KNOWLEDGE OMORRYTHMOS ETAIREIA	GREECE
P5	 <p><b>Emphasys</b> CENTRE</p>	A & A EMPHASYS INTERACTIVE SOLUTIONS LTD	CYPRUS
P6	 <p><b>aer</b> Association of Ecotourism in Romania</p>	ASOCIATIA DE ECOTURISM DIN ROMANIA	ROMANIA
P7	 <p><b>TE·IS</b> FOUNDATION</p>	TEGYUNK EGYUTT AZ IFJUSAGERT ALAPITVANY	HUNGARY

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# 1. INTRODUCTION

DIGITALROUTES@CULTURE (Promoting social entrepreneurial competences based on the digitalisation of cultural heritage for sustainable future) is an Erasmus KA2 Youth Education Project. The project is implemented by seven organisations from Cyprus, Germany, Greece, Hungary, Poland and Romania. The main aims of the project are to promote entrepreneurship in cultural sectors and cultural heritage amongst young people as well as to address the issue of youth unemployment and the depopulation of rural areas due to urbanisation processes. The main product of the project is the interactive web portal and mobile application to map the cultural heritage spaces using Augmented Reality features. The Handbook that we hereby present is a result of collaborative work of the consortium partners. It aims at strengthening profiles of young entrepreneurs by providing them with non-formal educational and methodological tools.

The Handbook is addressed to the young cultural entrepreneurs in the partner countries and beyond. It contains a variety of tools, or in other words a methodology, that could assist the young people in setting up and subsequently running a cultural centre. The steps include: 1. familiarising oneself with the relevant contextual information on the main cultural sectors, rural development and the employment situation and prospects of young people in the partner countries (Part I); 2. following a methodology for creating one's own digital routes in partnerships with other stakeholders (Part II); and 3. developing a set of cultural entrepreneurship competences (Part III).

As indicated above, part I of the Handbook contains the Comparative Index that provides information on the main cultural sectors, rural development and the situation of youth in the partner countries. The research was conducted by the partners and consisted mainly of the review of various policy documents, reports and other relevant secondary materials. To a limited extent, the partners also collected primary data on good practices in the respective cultural sectors and the existing cultural jobs in their countries. The findings could contribute to a better understanding of the specific national contexts of each partner country which should be the first step in the process of setting up a cultural centre by the young cultural entrepreneurs. Additionally, the Comparative Index provided the basis for developing the Competence Framework for Young Entrepreneurs (Part III).

Part II of the current document is concerned with the mapping methodology to be embedded in the web platform and the mobile application in the project's later stages. The methodology is also intended as a tool for the young cultural entrepreneurs for the creation of specific cultural routes within each partner country through templates that aim at facilitating the investigation and collection of synergies, partnerships and existing good practices that are related to mapping cultural spaces through routes. Part II also includes the glossary of the main terms used in the project.



Part III of the Handbook introduces the Competence Framework for Young Entrepreneurs. The Framework contains seven modules that connect to different aspects of entrepreneurship in culture such as business, marketing and communication, creativity, advanced digital literacy, collaboration and local community outreach. The main objective of it is to provide young people with a set of entrepreneurial competences that are tailored specifically for the cultural sector.

All the activities proposed in this Handbook aim at stimulating the creation of various opportunities in rural areas that are often limited as the research that we conducted demonstrated. By providing this tool, or a methodology, we hope to assist the young cultural entrepreneurs to set up and run their cultural centres.

## 2. PART I: COMPARATIVE INDEX

### 2.1. Introduction

The primary step to achieving the project's objectives is to better understand cultural sectors, rural development and the situation of youth in the partner countries, that is Cyprus, Germany (with a focus on the Thuringia region), Greece, Hungary, Poland and Romania. This required conducting research by the partners and included mainly the review of various policy documents, reports and other relevant secondary materials. To a limited extent, the partners also collected primary data on good practices in the cultural sector and the existing cultural jobs in their countries. The findings have served as the basis for the Comparative Index which constitutes Part I of the Handbook. It consists of eight sections, namely good practices in cultural sectors, employment opportunities, youth unemployment, national policies and initiatives on youth, cultural sectors of the countries, rural development statistics, national policies and initiatives on rural development as well as national cultural policy and initiatives.

It is worth noting the limitations of the research conducted for Part I of the Handbook. As mentioned above, it consisted mostly of the review of secondary materials such as national reports and statistics and to a limited extent also primary data on good practices and professions in the cultural sector collected by the partners. The primary data provides partial insight into these issues, although it is by no means exhaustive.

The Comparative Index supported the development of Part III of this Handbook, namely the Competence Framework for Young Entrepreneurs which aims at the identification of the main skills, knowledge and attitudes to be learnt by young people and youth workers to promote cultural awareness as well as entrepreneurial competencies, including social, digital and green ones<sup>1</sup>.

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<sup>1</sup> Bacigalupo, M., Punie, P.K.Y. and Van den Brande, G. (2016) "EntreComp: The Entrepreneurship Competence Framework", European Commission JRC Science for Policy Report [online]. Available at: <https://ec.europa.eu/jrc/en/publication/eur-scientific-and-technical-research-reports/entrecomp-entrepreneurship-competence-framework>.





## 2.2. Desk research

### 2.2.1. Good Practices in Cultural Sectors

This section provides a description of four good practices/programmes/initiatives relevant to cultural tourism and social entrepreneurship in each partner country. The main objective is to provide an indication of what kind of initiatives and practices exist at a national level that provide the opportunity for people to gain educational or entrepreneurial experience in the cultural field.

#### Good Practices in Cyprus

Good Practice Number	1	2	3	4
<b>Name</b>	MSc in Digital Cultural Heritage	ΠΟΛΙΤΙΣΜΟΣ' CULTURAL PROGRAMME	Agriculture Programme	Internships in the Cultural Fields
<b>Description</b>	A Master's Degree offered at the Cyprus Institute. Graduates can seek a career within the private and public sectors of Archaeology, Cultural Heritage Management, History and Art Architecture, Museum Studies and the Study, Rehabilitation and Management of the Historical Structured Environment.	The National Scheme 'ΠΟΛΙΤΙΣΜΟΣ' (i.e. Culture) aims to offer funding support for individual initiatives related to the promotion of different cultural fields.	The Funding Scheme by the Ministry of Interior aims to encourage investments of Small and Medium Enterprises in the rural areas of Cyprus which provide cultural services and products. The aim of the Scheme is to improve the current career prospects of the people living in rural areas and enhance the tourism sector.	Under-graduate and post-graduate students are able to apply for an internship opportunity at the Centre of Cultural Heritage of Cyprus and get experience in the field for 2 semesters. Applicants need to have a background on Art History, Archaeology, Cultural Heritage Studies, Natural Heritage, Museology, Conservation and Restoration, etc.
<b>Cultural Sector</b>	Art, Archaeology, Cultural Heritage, Natural Heritage	Art, Literature, Tradition, Monuments, Music, Dance, Cinematography, Religion, Theatre	All sectors	Archaeology, Art, Museum studies, Natural heritage, monuments, History

<b>Type of Initiative</b>	Educational	Financial	Financial	Educational
<b>Provider</b>	The Cyprus Institute	Ministry Of Education, Culture, Sports And Youth	Ministry of Interior, Republic of Cyprus	Centre of Natural and Cultural Heritage (CNCH)
<b>Provider Type</b>	Non-Profit research and educational institution	Public Authority	Public Authority	Private Research and Science Institution
<b>Collaborative Bodies</b>	The Cyprus Agency of Quality Assurance and Accreditation in Higher Education	Republic of Cyprus	Republic of Cyprus	University of Cyprus
<b>Website</b>	<a href="https://www.cyi.ac.cy/index.php/education/masters-programs/digital-cultural-heritage/masters-dch-program-overview.html?utm_source=Keystone&amp;utm_campaign=Keystone&amp;utm_medium=KeystoneListing">https://www.cyi.ac.cy/index.php/education/masters-programs/digital-cultural-heritage/masters-dch-program-overview.html?utm_source=Keystone&amp;utm_campaign=Keystone&amp;utm_medium=KeystoneListing</a>	<a href="http://www.moec.gov.cy/politistikes_ypiresies/programmata/politismos/programma_politismos.pdf">http://www.moec.gov.cy/politistikes_ypiresies/programmata/politismos/programma_politismos.pdf</a>	<a href="http://www.rural-tourism.tph.moi.gov.cy/about.htm">http://www.rural-tourism.tph.moi.gov.cy/about.htm</a>	<a href="http://heritage.org.cy/INTERNSHIPS">http://heritage.org.cy/INTERNSHIPS</a>



### Good Practices in Germany

<b>Good Practice Number</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
<b>Name</b>	Buga 2021	Thuringia Discovery World in 360Degree and digital cultural tour guide "Thuringia.MyCulture"	Freiraum Galerie	Thüringer Wald (Thuringia Forest)



<b>Description</b>	BUGA (Bundesgartenschau) is a German exhibition about horticulture and landscape architecture. It takes place every two years in different cities in Germany.	The “Thuringia Discovery World in 360 Degree” is an opportunity for all visitors and tourists to be able to virtually visit different places and experience the destination with all senses. This is shown with the technology VR-glasses and KUKA-robot. It is possible at 360Grad Thüringen Digital Entdecken, in Erfurt	Once the place was chosen, Freiraumgalerie decided for festivals as the proper format for painting the district. Workshops for inhabitants of Freimfelde, especially children and young people took place from 2012 to 2014 where they learned about street art and graffiti techniques.	Thuringia Forest is an important tourist destination. It has a huge range of recreational, leisure and adventure activities in every season.
<b>Cultural Sector</b>	Culture; Horticulture; Nature and natural sites; Ecology; Events and exhibitions.	Culture, Tourism, Technology and Digitalisation	Art and Architecture	Natural Sites
<b>Type of Initiative</b>	Cultural Event and exhibition	Tourism Service	Entrepreneurial, Culture, Educational	Entrepreneurial
<b>Provider</b>	DBG (Deutsche Bundesgartenschau Gesellschaft)	Tourist Information Thuringia	Kollektiv für Raumentwicklung Halle, Kienast & Treihse GbR	Public Authority
<b>Provider Type</b>	Public Bodies: Federal authorities and the organizing cities; Private Bodies: Deutsche Bundesgartenschau GmbH (DBG); Zentralverband Gartenbau e.V. (ZVG); Bundesverband Garten-, Landschafts- und Sportplatzbau (BGL) and Bund deutscher Baumschulen (BdB).	Public Body: Tourist Information Thuringia	Public Body	Public Authority

<b>Collaborative Bodies</b>	Collaborative between Public and Private Bodies.	Public Bodies. This project is co-financed by the European Union (EFRE) and the Free State of Thuringia (Thuringian Ministry of Economic Affairs, Science and Digital Society)	NGO and Public Body	n/a
<b>Website</b>	<a href="https://www.buga2021.de/pb/buga/home">https://www.buga2021.de/pb/buga/home</a>	<a href="https://www.visit-thuringia.com/travel-hotel-holiday-tour/index.html">https://www.visit-thuringia.com/travel-hotel-holiday-tour/index.html</a>	<a href="https://www.freiraumgalerie.com/?lang=en">https://www.freiraumgalerie.com/?lang=en</a>	<a href="https://www.thueringerwald.com/urlaub-wandern-winter/index.html">https://www.thueringerwald.com/urlaub-wandern-winter/index.html</a>



## Good Practices in Greece

Good Practice Number	1	2	3	4
<b>Name</b>	MSc in Cultural Informatics and Communication	Cultural Heritage programme	Summer School for Rural Space as Cultural Heritage.	Supplementary Distance Education Programmes (ELearning)
<b>Description</b>	The Department of Cultural Technology and Communication of the University of the Aegean offers the Postgraduate Program entitled "Cultural Informatics and Communication" which leads to a master's degree in Cultural Informatics and Communication (MSc).	Several running projects on Cultural Heritage (on a national, EU and international level)	The Summer School is an institution where state officials, cultural heritage professionals and members of the academic community meet for an intensive programme of presentations, exchange of opinions and field study of issues relating to the management of rural space as cultural heritage.	The online educational programmes, such as "The Management of Cultural Heritage in the Modern Age", "Folklore: Contemporary Popular Culture", or "Digital Culture and Cultural Technology" are ideal those who wish to broaden their knowledge horizons allied to culture and cultural heritage. Programmes leads to Certificate of Continuing Education (awarding ECVET credit points).

<b>Cultural Sector</b>	Art, Cultural Heritage, Natural Heritage, Monuments, Information Technology, Multimedia Technologies	All sectors	Agri-food Traditions, Festivities and Events, Community value, Cultural Heritage as an Identity, Oral traditions (music, dances, rituals, culinary habits, craftsmanship)	Archaeological Sites, Traditional Music, Digital Systems
<b>Type of Initiative</b>	Educational	Financial, Entrepreneurial, Policy depending on individual initiatives	Educational, Entrepreneurial (potentially)	Educational
<b>Provider</b>	University of Aegean	HELLENIC REPUBLIC - Ministry of Culture and Sports	Directorate of Modern Cultural Heritage (DMCH) of the Hellenic Ministry of Culture and Sports	E-Learning Center of the National Kapodistrian University of Athens
<b>Provider Type</b>	Public Higher Educational Institution	Public Body	Public Body	Public Body
<b>Collaborative Bodies</b>	n/a	HELLENIC GOVERNMENT and other public bodies, related with Culture, Archaeology etc.	International and European Conventions, local and regional authorities, local and regional areas associations, Agricultural University of Athens, Ethnographic Film Festival (ETHNOFEST).	Center of Continuing Education and Lifelong Learning, International Hellenic University.
<b>Website</b>	<a href="https://ci.aegean.gr/en/description-en">https://ci.aegean.gr/en/description-en</a>	<a href="https://www.culture.gov.gr/en/service/SitePages/program.aspx">https://www.culture.gov.gr/en/service/SitePages/program.aspx</a>	<a href="http://ayla.culture.gr/en/o-agrotikos-xwros-ws-politistiki-klironomia/">http://ayla.culture.gr/en/o-agrotikos-xwros-ws-politistiki-klironomia/</a>	<a href="https://elearninguoa.org/about">https://elearninguoa.org/about</a>

 **Good Practices in Hungary**

<b>Good Practice Number</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
<b>Name</b>	WOWHUNGARY	Geocaching Hungary	Performance-excursion «King's Chance»	Pocket guide (app)



<b>Description</b>	Full package of touristic information. Great design, nice inviting pictures, user friendly and practical information. Help to choose places to go, things to do and diversify torus from days duration to style of traveling (Explorers, seniors, families)	Organised, users managed and moderated treasure hunt in Hungary. The geocaching is to make a casket a player hid in a place that you discovered, cognition is worthwhile and GPS locates the coordinates of the hiding place, and the reportable sight of a creates a description page.	<b>INTERACTIVE THEATER IN BUDAPEST</b> The city tour takes you through the most picturesque corners of old Budapest and will last 1 hour and 30 minutes. Participants will be able to choose: to be just a spectator or to participate in the fate of the heroes, to join the general flash mob or to contemplate wisely. The fairy tale contains over 100 interesting facts about the city. In a fun way, tour actors will tell about the 1000-year history of Hungary.	Let the City talk to you. Location based audio tours.
<b>Cultural Sector</b>	Natural Sites, Wellness, Art, culture, Gastronomy.	Monuments, Natural Sites	Art, Literature, Monuments, Music, Natural Sites, History	Natural Sites, Wellness, Art, Literature, Monuments
<b>Type of Initiative</b>	Cultural Event and exhibition	Entrepreneurial, Educational	Social, Entrepreneurial, Educational	Financial, Entrepreneurial, Educational
<b>Provider</b>	Hungarian tourism agency	The Hungarian Geocaching Public Benefit Association (MGKE)	Youth imitative group	PocketGuide, Inc
<b>Provider Type</b>			Youth imitative group	Private Enterprise
<b>Collaborative Bodies</b>	Public Bodies, Businesses etc	Public Bodies, Businesses, NGO	-	The Project is supported by the EU
<b>Website</b>	<a href="https://wowhungary.com/">https://wowhungary.com/</a>	<a href="https://www.geocaching.hu/">https://www.geocaching.hu/</a>	<a href="https://budu-pest.com/#rec114184816">https://budu-pest.com/#rec114184816</a>	<a href="http://pocketguideapp.com/">http://pocketguideapp.com/</a>

## Good Practices in Poland

Good Practice Number	1	2	3	4
<b>Name</b>	Skarby Górali (Highlanders' Treasures)	Questy – Wyprawy Odkrywców (Quests – Explorers' Expeditions)	Wioski Tematyczne (Thematic villages)	Ekomuzeum Doliny Karpia (Ecomuseum Carp Valley)
<b>Description</b>	The Treasures of Non-Podhale Highlanders project is a joint initiative of the Map of Passions Foundation and municipal centres of culture from southern Małopolska	QUESTS – Explorer Expeditions are unmarked trails which may be chosen to discover local history, culture and nature, and solve riddles hidden in rhymed clues. Treasure awaits all Explorers at the end of each trail: a seal to confirm that the itinerary has been covered and discovered. All quests are free-of-charge and available 24/7.	Thematic villages are based on local natural and cultural resources and on their inhabitants involvement. They present local heritage through workshops and different activities organized by local people (usually NGOs).	Ecomuseum is a network of attractions showing the “live” cultural, historical and natural heritage of Carp Valley region. It is a way of presenting traditions, typical jobs, local food, landscape, way of living etc.
<b>Cultural Sector</b>	Intangible cultural heritage (traditions, language, food, legends, dance, songs, beliefs, specific skills, costumes etc.)	Historical monuments, natural sites, cultural and natural heritage	Cultural and natural heritage	Cultural and natural heritage
<b>Type of Initiative</b>	Entrepreneurial	Entrepreneurial	Social, Entrepreneurial	Entrepreneurial (supported by EU funds)
<b>Provider</b>	Fundacja Mapa Pasji	Fundacja Mapa Pasji & Fundacja Calamita	Fundacja Calamita	
<b>Provider Type</b>	Partnership of NGOs and culture centres	PTTK (Polskie Towarzystwo Turystyczno-Krajoznawcze)	Local NGOs – members of the network	Stowarzyszenie Dolina Karpia (LGD, LGR)
<b>Collaborative Bodies</b>	Culture centres and Open air museum in Zubrzyca Górna	Partnership of NGOs	A network of NGOs	NGO + a network of local NGOs, businesses & public institutions

<b>Website</b>	<a href="http://www.skarbygorali.pl">www.skarbygorali.pl</a>	<a href="http://www.questy.org.pl">www.questy.org.pl</a>	<a href="http://www.wioska-tematyczna.pl">www.wioska-tematyczna.pl</a>	<a href="http://www.ekomuzeumdolinykarpia.pl">www.ekomuzeumdolinykarpia.pl</a>
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### Good Practices in Romania

Good Practice Number	1	2	3	4
<b>Name</b>	Gastro Blues Fest	Transylvanian brunch	Histories and Film Festival in Rasnov	Local handicraft shop at the Vanatori Neamt Natural Park
<b>Description</b>	Jazz Festival, combined with local food and drinks events in one of the ecotourism destinations in Romania	Local cultural food events	A national event localised in the small town of Rasnov, partly organised in a Saxon medieval fortress, where history films, music and debates are blended for 10 days. In 2020, the 12th edition was organised.	The Natural Park administration together with the local association developed a shop with products from the ecotourism destination area, creating a network of local producers.
<b>Cultural Sector</b>	Music & Food or Drinks	Food or Drinks	Film, music	Art, Natural Sites
<b>Type of Initiative</b>	Entrepreneurial	Entrepreneurial, Educational	Entrepreneurial, Educational	Financial, Entrepreneurial, Educational
<b>Provider</b>	ACCENT GeoEcological Organization	My Transylvania	Mioritics and local municipality	Vanatori Neamt Park Administration & Bison Land Association
<b>Provider Type</b>	NGO	NGO	NGO & Public Body	Public Body & NGO
<b>Collaborative Bodies</b>	Local DMO (Tourism Association), Public Bodies, Businesses	Businesses	Public Bodies, Businesses and other various foundation	Public Bodies, Businesses etc
<b>Website</b>	<a href="https://bailetusnad.eco/tusnad-gastro-blues-fest/?lang=en">https://bailetusnad.eco/tusnad-gastro-blues-fest/?lang=en</a>	<a href="https://experiences.mytransylvania.ro/evenimente-alternative-transilvania-2020/">https://experiences.mytransylvania.ro/evenimente-alternative-transilvania-2020/</a>	<a href="http://www.ffir.ro/ro/">http://www.ffir.ro/ro/</a>	<a href="https://www.tinutulzimbrului.ro/en/home/">https://www.tinutulzimbrului.ro/en/home/</a> <a href="https://vanatoripark.ro/">https://vanatoripark.ro/</a>

### Conclusion



The collected above examples provide a snapshot of good practices and initiatives existing in the fields of culture in the partner countries. The list is by no means exhaustive and is more indicative than conclusive. However, as most partners are active in the field of culture in their countries, they were able to provide an interesting insight into activities in the respective cultural sectors. Good practices collected by the partners are in three main areas, namely educational, financial and entrepreneurial. Educational programmes on cultural heritage are mainly offered by universities and education centres in Greece and Cyprus. Financial schemes are provided in all partner countries by the EC or by the national public authorities. Entrepreneurial initiatives are found in Poland, Germany, Hungary and Romania in the form of cultural events' organisation and innovations that promote cultural heritage. In all partner countries, the activities were mainly developed by public authorities and NGOs which suggests a limited involvement of the private sector in the designing of cultural entrepreneurial initiatives.

### 2.2.2. Employment Opportunities in Cultural Industry

This section provides four examples of cultural-related jobs per partner country. The purpose of this section is to investigate the prospects of young people to work in the field of culture.



#### Cultural Jobs in Cyprus

Cultural Jobs	1	2	3	4
<b>Title of the job</b>	Academic/ Scientific Researcher/ Associate/ Project Assistant	Archaeologist	Conservator/Restorer	Tourist/Tour Guide/ Agent
<b>Working Type</b>	Physically	Physically	Physically	Physically
<b>Working Sector</b>	Formal	Formal	Formal	Non-Formal
<b>Workplace</b>	Local authority/ Ministries/ Universities/ Cultural Heritage Centres/ Cultural Foundations	Local authority/ Ministries	Public Bodies/ Government	Private Companies



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<b>Cultural Sector</b>	Archaeology and Natural Sites, Arts, History, Architecture, Philology	Archaeology	Archaeology and Natural Sites, Art, Architecture, Nature, Literature	Tourism
<b>Description of the role</b>	Taking fieldwork, undertaking research and conservation projects, studying the tradition history through different cultural sectors such as letters, art, architecture and movable archaeological objects.	Governmental Bodies such as Ministries and Local Authorities such as the DEPARTMENT OF ANTIQUITIES within the MINISTRY OF TRANSPORT, COMMUNICATIONS AND WORKS take on different projects from time to time to investigate archaeological sites and history of anthropology. The archaeologist is responsible to undertake the research in the archaeological sites, analyse the data and report accordingly	The Conservator is responsible for undertaking scientific techniques to restore and preserve the artistic and cultural artefacts and antiquities. Conservators are employed in the Department of Antiquities within the Ministry of Transport of Cyprus. The Conservator undertakes tasks in restoration and conservation of ancient objects, analyse scientific data, promotes the expropriation procedures and declaration of ancient monuments and is responsible for the presence of the archaeological findings both in the exhibition halls and the warehouses of the museums. The Conservator is also responsible for promoting and preserving the cultural heritage of Cyprus.	Tourist Guides work on behalf of travel agencies or are self-employed. They organise or participate in tours for conference groups, walking tours, nature tours, tours for special interest groups or for individual business travellers, colleges-schools, museum tours, tours of historic areas of town, individuals groups, birdwatching, religious tours, gastronomic, wine, sport tourism, nature trails.
<b>Qualifications needed</b>	University Degree on Cultural Studies, Art, Philology, Philosophy, History or related fields	Master's Degree (and preferable a PhD) on Archaeology, Natural Anthropology, Burial Archaeology, Osteoarchaeology, Zooarchaeology	Academic Qualification in Antiquities Conservation, Archaeology, Civil Engineering, Architecture, Cartography but not necessarily if has a relevant experience. Should undertake the writing exam organised by the Ministry of Transport.	They also must be licensed by the Deputy Ministry of Tourism having followed a one academic year course and passed the exams of the School for Guides which is created by the Deputy Ministry of Tourism and the University of Cyprus. Their certificate needs to be renewed every 2 years. They need to attend an educational webinar every year by the Deputy Ministry of Tourism.

<b>Competences Needed</b>	Strong academic background in cultural fields , Knowledge of Languages.	Data Analysis on monuments, architecture buildings and excavation experience Scientific Research Fluency in Greek and English language Background professional experience	Knowledge of English Language and Fluency in Greek	They need to be bilingual and speak at least 2 foreign languages. Tourist Guides need to be familiar with history and culture of Cyprus, have a sufficient knowledge on European history and world culture.
<b>Approximate Percentage of Jobs in the country</b>	No official data exist	No official data exist	No official data exist. Very limited positions.	According to official statistics in 2011, there were approximately 267 accredited tourist guides in Cyprus.



### Cultural Jobs in Germany

Cultural Jobs	1	2	3	4
<b>Title of the job</b>	Performing arts market/ Artist Management	Scientific staff of a museum/Art curator/ Veranstaltungskoordinator	Film Industry/Content Creator/media and Video Makers/ Production	Cultural and creative facilitators Projektentwickler/in im Bereich Kultur, Tourismus, Veranstaltungen
<b>Working Type</b>	Physically	Physically	Physically	Physically
<b>Working Sector</b>	Non-formal	Formal	Formal/Non-Formal	Non-formal
<b>Workplace</b>	Self-employment	Museums and Institutions	Media Channels Self-employment/	Museum/ Education Centres/ Self-employment
<b>Cultural Sector</b>	Art, Music	Art, Monuments, Heritage	Media	Art, Literature, Music



<b>Description of the role</b>	Comprehensively managing/ accompanying and developing the careers of aspiring or established musicians, songwriters, bands and producers	-Development and updating events -Acquisition, control and coordination of events -Record of damage and claims -Keeping statistics and documentation in the field of activity	Related to the Product management, are responsible for the production of videos for social media, for the online shop and other channels.	- Identification of possible cooperation partners -Support the parishes involved -Organization of training courses in culture
<b>Qualifications needed</b>	-Fluency of German, English (other languages are considered an advantage) -Independent of working and organizing, punctual, reliable and conscientious and of course music, art and entertainment are an important part in life	- Completed relevant university degree -Professional experience -Experience in budget & project management -Very good knowledge of English and the command of another foreign language are an advantage	-Able to create short videos for social media and on smartphones -Responsible for the entire production process, from recording, editing, digital post-processing -Develop creative ideas and implement them independently or in a team	Successfully completed training / studies in the field of culture or tourism or events or a comparable one.
<b>Competences Needed</b>	- good and structured communication -support the promotion and marketing measures -Concerts and tour planning, organization	-Innovation and initiative -Excellent communication skills -Result orientation, problem-solving and decision-making skills, organizational skills	-Creativity, especially in storytelling -Passion for computers and computer games - familiar with marketing, especially e-commerce / social media -Adobe Creative Suite	-Experience in the areas of events / social marketing and fundraising -independent, goal-oriented -experienced handling of MS Office
<b>Approximately Percentage of Jobs in the country</b>	71.2% of self-employed persons in performing arts market with mini-jobs among all self-employed persons in 2018	68.7% of self-employed persons in Art Curator/ Event management market with mini-jobs among all self-employed persons in 2018	70.5% of self-employed persons in Film Industry with mini-jobs among all self-employed persons in 2018	58.1% of self-employed persons in Cultural and creative industries with mini-jobs among all self-employed persons in 2018



**Cultural Jobs in Greece**

<b>Cultural Jobs</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
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<b>Title of the job</b>	Archivists/curators of antiquities, museums and art galleries	Archaeologist	Travel Agent / Tour & Parks Guide	Cultural Units Management Specialist
<b>Working Type</b>	Physically	Physically	Physically	Physically
<b>Working Sector</b>	Formal	Formal	Formal and Non-Formal	Formal
<b>Workplace</b>	Museums / Archaeological sites / Art Galleries	Local Authorities / Ministries but also in Private Institutes (as an administrative position)	Private companies	Ministries / National and EU Public Bodies / European Associations and Initiatives (in general public or private sector).
<b>Cultural Sector</b>	Art, Literature, Food, Drinks, Monuments, Music, Natural Sites	Archaeology	All sectors	All sectors
<b>Description of the role</b>	- collect, assess, and ensure the safe storage and preservation of the contents of archives and objects of historical, administrative and artistic interest, and art and other objects. -Design, invent and implement systems for the secure storage of archives and historically valuable documents	- locates the areas where there may be traces of ancient civilization. - Supervise and participates, digging carefully with special tools - examines the elements to date the objects	- deals with the guided tour of the sights, recreation areas and national parks for foreign and local visitors -provides information on the history of the places of visit	- Involved in the promotion and management of cultural heritage, as well as the formulation of proposals for the development and effective management of cultural units. -Examine basic concepts of culture and the development of cultural phenomena such as the cultural institutions in the age of digital communication



<b>Qualifications needed</b>	B.Sc. degree in Museology, Museography and Exhibition Design, or in History and Archaeology	B.Sc. degree in History and Archaeology, Archaeology and Social Anthropology, History, Archaeology and Cultural Heritage Management, or Mediterranean Studies	License to practice is required from the Greek Tourism Organisation (EOT in Greek). A tourist guide's working license in Greece is obtained after a compulsory and successful 5-semester attending of the Schools of Tourist Guides operated by the Organisation of Tourism Education and Training.	B.Sc. degree in Cultural Environment Management and New Technologies, or in Cultural Technology and Communication. Postgraduate and an internship is also required
<b>Competences Needed</b>	-Good knowledge about indexing, recording, documentation and preservation of museum objects - Imagination and love for history and culture -Organization and method -Knowledge of foreign languages	-Knowledge and love for history and culture -Imagination, insight, method -Perseverance and daily engagement	- Collaboration -Ability to coordinate groups -Immediacy in communication - Good knowledge of at least one foreign language.	-Perfect vocational training such as methodology, Programming - Leadership -Use of specialized programs on the computer -Communication skills
<b>Approximately Percentage of Jobs in the country</b>	N/A	N/A	1500 tourist guides work all over Greece. (Data from Association of Licensed Tourist Guides)	N/A

## Cultural Jobs in Hungary

Cultural Jobs	1	2	3	4
<b>Title of the job</b>	Tour guide	Tourism officer	Event Organizer	Art Director
<b>Working Type</b>	Physically	Remotely or Physically	Remotely or Physically	Remotely or Physically
<b>Working Sector</b>	Formal/ Non-formal	Formal	Formal/ Non-formal	Formal/ Non-formal



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<b>Workplace</b>	Museum/ Travel Agency/ Self-employment etc.	Online/Museum/ Travel Agency/ Media Channels/ Print Media/ Self-employment/ Local authority etc.	Formal/ Non-formal	Online/Museum/ Education Centres/ Travel Agency/ Media Channels/ Print Media/ Games development/ Food industry and etc.
<b>Cultural Sector</b>	Monuments, Natural Sites, etc.	Monuments, Music, Natural Sites	Art, Literature, Food or Drinks, Music etc.	Art
<b>Description of the role</b>	Tour guides show groups round attractions such as historic monuments, cultural centres and beauty spots, and provide them with background information to help them make the most of their visit.	Tourism officers are responsible for promoting tourism and devising tourist development initiatives/ campaigns with the aim of generating and increasing revenue. The role of a tourism officer is a combination of marketing, public relations and management. It also involves lots of planning and preparation.	An event organizer is responsible for planning, managing, and organizing sensational events in the most efficient and cost effective way. He/she is primarily employed by event management companies and work with various clients in the public, private, and non-profit sector.	-Create creative and visual concepts of advertising campaigns. -Cooperating with the creative team on design concepts and finalising them. -Communicating with clients throughout the preparatory phase of the concept. -Presenting final proposals to clients. -Responsibility for the meaning and creative communication of advertising campaigns
<b>Qualifications needed</b>	A degree is not required for entry into this profession. It is an advantage to have national vocational qualifications or a degree in an appropriate subject such as leisure, travel, tourism, or languages. Needs to work with the general public, or have experience within the hotel, tourism or travel trades.	Graduates with degrees in languages, travel, tourism, leisure, business studies, marketing, management or journalism are normally at an advantage. Relevant work experience is essential, and can be gained via seasonal or vacation employment, or by working as a volunteer or paid assistant in a tourist information centre.	Experience in event organization or management or related work experience is an added advantage Strong communication skills – written and verbal is a must Positive and outgoing personality Strong negotiation, leadership, and planning skills	-Collaborative mindset -Good conceptual thinking -Motivated to create something fresh and inspiring within quite regulated circumstances -Having experience on pharmaceutical clients is an advantage, but not a must -Having good and persuasive presentation skills -Significant digital knowledge



<b>Competences Needed</b>	Potential tour guides should be fit and healthy with lots of energy and confidence, be able to work effectively without supervision, possess a calm 'customer focused' manner, and have excellent interpersonal skills. Language and first aid skills are useful, as is a driving licence.	-Interpersonal skills -Communication skills -Organisational skills -IT skills -Enthusiasm	Generally, a high school degree is the minimum requirement for this role. However, a college degree in hotel management, hospitality, marketing, advertising, or in any other relevant field or its equivalent will give an added advantage over other candidates in securing competitive deals.	-Create creative and visual concepts of advertising campaigns. -Cooperating with the creative team on design concepts and finalising them. -Communicating with clients throughout the preparatory phase of the concept. -Presenting final proposals to clients. Responsibility for the meaning and creative communication of advertising campaigns.
<b>Approximately Percentage of Jobs in the country</b>	N/A	N/A	N/A	N/A



### Cultural Jobs in Poland

Cultural Jobs	1	2	3	4
<b>Title of the job</b>	Tour guide	Cultural activities organiser	Music / dance / arts / theatre teacher (Instruktor muzyki / tańca)	Questing trainer
<b>Working Type</b>	Physically	Physically	Physically	Physically
<b>Working Sector</b>	Formal	Formal and non-formal	Formal	Formal or non-formal
<b>Workplace</b>	Travel Agency/Self-employment	Culture centre/NGO	Culture centre/Self-employment	NGO/Self-employment
<b>Cultural Sector</b>	Monuments, Natural Sites	Arts, music, dance, theatre, cultural education	Arts, music, dance, theatre	Monuments, Natural Sites





<b>Description of the role</b>	A tour guide is a person who provides groups of tourists with a trip itinerary, guides them, provides information about the place where they are, helps them to discover history, culture, monuments, interesting sites, local food etc.	Cultural activities organiser is a person that usually works for a culture centre (but it can also be an independent job for an NGO or self-employment). His/her role is to organise different types of events (from small workshops to big festivals) both for local inhabitants and for tourists. Organising means creating event programme, recruitment, promotion, logistics, sometimes also being a speaker, leading workshops etc.	This is a person who teaches how to draw / paint / dance / play musical instruments. He/she provides workshops or trainings, can also be a master of regional folk / dance / theatre groups. In this case he/she leads the group, creates artistic programmes, performances etc.	A questing trainer is a person who provides workshops aiming at creating new quests – field games with rhymed clues and a treasure at the end. In some cases the trainer can also create quests on his/her own, based on information and hints from local people
<b>Qualifications needed</b>	Depending on the tour place, an exam might be obligatory (especially for mountain tour guides)	Degree in culture management or similar	Expertise in the field (doesn't have to be formal)	-Trainer of adults certificate
<b>Competences Needed</b>	Knowledge about history, culture, nature, geography, storytelling skills, communications skills, etc.	General knowledge about culture (music, arts, dance, theatre etc.), communication skills, management skills, promotional skills	Expertise in the field (dance / music / theatre / arts), communication skills, pedagogical skills	-Training skills, communication skills, sense of orientation and map reading, general knowledge on history etc.
<b>Approximately Percentage of Jobs in the country</b>	N/A	N/A	N/A	Approx. 10-20 people



## Cultural Jobs in Romania

Cultural Jobs	1	2	3	4
<b>Title of the job</b>	Typography digital and offset	Photographer	Librarian	Curator
<b>Working Type</b>	Remotely or Physically	Physically	Physically	Physically
<b>Working Sector</b>	Formal	Formal	Formal	Formal
<b>Workplace</b>	Print Media	Self-employment	Libraries/Education Centres	Museums
<b>Cultural Sector</b>	Literature/printed materials	Art/photography	Literature	Art/ Literature/Music/ Natural Sites, etc.
<b>Description of the role</b>	Expertise in processing and printing mainly digital information on various supports paper, cotton etc.	To take pictures of various events, persons, landscape, process images in digital format and eventually print them on hard support	To keep a good record and order of all the documents from a library	To organise the objects and information from a museum in order to create a learning experience for visitors, with a highly educative purpose
<b>Qualifications needed</b>	Special qualification for operating the technical machines and related digital devices	Photography courses	Specialised courses	Specialised course
<b>Competences Needed</b>	To use the colour in the printing process To prepare the materials for the printing process To be familiar with all printing technics To be skillful in printing technics To master the post printing control	Good skills in photography and photo digital process	Good knowledge of themes of books combined with the ability to offer the right type of information to the client of the library. Digital skills operating various types of data base	Adequate knowledge of the museology; Application of specific basic legislation on museum heritage; Management and record of cultural assets; Evaluation and production of documentation for the classification of cultural assets etc.
<b>Approximately Percentage of Jobs in the country</b>	N/A	N/A	N/A	N/A

## Conclusion

Similarly to 2.1.1, information concerning cultural jobs gathered by the partners for their respective countries provides a snapshot - a list that is not exhaustive, with more indicative than conclusive data. Again, however, as the partners are actively involved in the cultural initiatives, they were able to provide an interesting insight into popular jobs in cultural sectors of their respective countries.

Professions collected by the partners are mostly physical, apart from the 'Questing trainer' role found in Poland. They are in both formal and informal sectors. The formal ones, which prevailed in partners' examples, require educational background and formal training. Some of the jobs the partners have in common. These include an archaeologist (Cyprus, Greece), a scientist or academician (Cyprus, Germany), a travel agent (Cyprus, Greece, Hungary, Poland) and an event organiser/manager (Germany, Hungary, Poland). There are also jobs in the art fields such as a photographer, an art teacher/trainer, etc. (Greece, Germany, Hungary, Romania and Poland). Many of the skills and qualifications required in the cultural sectors are entrepreneurial and include collaboration, digital competencies, creative competencies (video-production, audio, photography and creation of related material), language skills, soft skills (communication, presentation, organisational) as well as the ability to work closely with a community (outreach, community engagement, networking). Strengthening these competencies and building on them is one of this project's goals.

### 2.2.3. Youth Employment

This section introduces the current levels of employment of young people in each partner country.



#### Youth Unemployment in Cyprus

The Statistical Service of the Republic of Cyprus<sup>2</sup>, notes that for the first 3 quarters of 2020, youth employment reached the 31% and youth unemployment was 17.5%. In 2019, youth employment was 39% which that indicates an important increase of the current youth unemployment rates. Young people who remain with no employment or education amount to 157.052 and this number has been increasing during the last 3 years. There are not official data that show the current rural youth population or employment rate in the rural areas. Furthermore, young people up until the age of 41, working in the rural areas of the country mostly as farmers expressed their concerns to the Ministry of Agriculture, Rural Development and Environment in 2020 as part of the Open Consultations between the Government and Youth. Their concerns referred to the lack of opportunities found in the rural areas on the

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<sup>2</sup> Statistical Service (2021) 'Εργασία-Ανεργία'. Available at: [https://www.mof.gov.cy/mof/cystat/statistics.nsf/labour\\_32main\\_gr/labour\\_32main\\_gr?OpenForm&sub=2&sel=2](https://www.mof.gov.cy/mof/cystat/statistics.nsf/labour_32main_gr/labour_32main_gr?OpenForm&sub=2&sel=2)

decreasing population, the decreasing participation in educational programmes and the lack of entrepreneurial opportunities<sup>3</sup>.



## Youth Unemployment in Germany

According to a study by the Organization for Economic Cooperation and Development (OECD), almost 50 percent of 15-year-old “digital natives” (people who grew up in the digitized world) dream of traditional professions. Boys primarily want to become engineers, while girls are interested in teaching. The worrying thing about the results of the OECD study: German young people are increasingly attracted to jobs that could be eliminated in the future due to increasing automation. 45 percent of the adolescents listed jobs that could well become extinct in the next 10 to 15 years. According to the study, jobs like Clerk, Teacher or Doctor. For boys, on the other hand, the jobs have Merchant, Doctor and Engineer.

Germany has a low rate of youth unemployment, estimated by Statista at the level of 5.29%<sup>4</sup>, and relatively low rate of young people accessing education, employment or training (NEET). Germany also has services available in the area of education, employment and training that promote and improve the integration of young people into the labour market. Seeking to implement the key recommendations of the EU Youth Guarantee, a variety of labour market policy instruments are being used, such as the National Implementation Plan to Establish the EU Youth Guarantee in Germany.

According to Eurostat, the Youth employment in Germany, was 60,5% in 2018 and 61,1%, in 2019 (rate by sex, age 15-29 years old and country of birth).

In 2020, the corona crisis hit young people particularly hard. They often work in jobs that are just disappearing due to the virus: in tourism, in sales, in hospitality. Above all, these are activities that cannot be done from home. University graduates are less likely to find a job because many companies currently do not need additional staff. Those who are looking for a job lower their expectations, tend to take on underpaid jobs or jobs for which applicants are overqualified<sup>5</sup>.

In November 2020, 62,478 people under the age of 25 were unemployed in North Rhine-Westphalia. In Saarland, 2,893 young people were unemployed. In November 2020 there were a total of 240,622 unemployed people aged 15 to under 25 in Germany. Unemployment among 15 to under 25-year-olds is largely due to the problems that arise during the transition into the

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<sup>3</sup> Youth Board Cyprus (2020) ‘Παρουσίαση Αποτελεσμάτων Ανοικτών Διαβουλεύσεων Με Τους Νέους Της Υπαίθρου’. Available at: <https://cyc.org.cy/paroyiasia-apotelesmaton-anoikton-diavoyleyseon-me-toys-neoys-tis-ypaithroy/>

<sup>4</sup> Statista (2021) ‘Germany: Youth unemployment rate from 1999 to 2020.’ Available at: <https://www.statista.com/statistics/812019/youth-unemployment-rate-in-germany/>

<sup>5</sup> Statista (2020) Available at: <https://de.statista.com/statistik/daten/studie/36739/umfrage/jugendarbeitslosigkeit-nach-bundeslaendern/#professional>

training system and after completing vocational training. During these transitional phases there is high unemployment, but it is usually relatively short-lived.

Retail clerk is the training occupation in which most of the training contracts were newly concluded last year. The official statistics recorded more than 26,000 new contracts in 2019. However, a time comparison reveals that the number of new contracts concluded has been falling at an above-average rate for years, in 2019 there were 22% fewer new contracts for training as a clerk in retail than ten years ago (2010: 33,000). The gastronomy is one of the industries that was particularly hard hit by the measures to contain the corona pandemic from mid-March, as restaurants and bars had to remain closed for weeks. But even before 2020, the industry had a difficult time with potential junior employees. This can be seen in the number of trainees: Last year 15,000 people began vocational training in gastronomy or food preparation, ten years earlier it was 28,000. The profession of cook is also one of the top ten vacant training positions (place 7), which the Federal Employment Agency published in July 2020. According to this, 4,429 positions were still vacant at this point in time.

There is no shortage of apprenticeships, not even at the moment. According to the Federal Employment Agency, more than 38,000 and thus almost every fifth vacant apprenticeship position in Germany is located in retail or sales (as of July 2020). And almost 30,000 or 15% of the total of 201,000 unoccupied apprenticeships are for vocational training as “retail salesperson” and “salesperson”. For comparison: Last year around 48,000 new contracts were concluded in these two professions<sup>6</sup>.



## Youth Unemployment in Greece

The minimum age for employment in Greece is 15. According to the Hellenic National Statistics data, as of the 3rd Quarter of 2020, the age group that suffers most from unemployment is women aged 15-24 years, and mostly from the Region of Western Greece, followed by the Region of Western Macedonia and the Region of Epirus. Youth employment (people aged 15-24) for the same period was recorded to be accounting for less than 4% of all people employed<sup>7</sup>. Youth unemployment on the other hand is estimated at the level of 32.51%<sup>8</sup>.

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<sup>6</sup> [https://www.destatis.de/DE/Presse/Pressemitteilungen/2020/08/PD20\\_N048\\_212.html](https://www.destatis.de/DE/Presse/Pressemitteilungen/2020/08/PD20_N048_212.html)

<sup>7</sup> [https://www.statistics.gr/en/statistics?p\\_p\\_id=documents\\_WAR\\_publicationsportlet\\_INSTANCE\\_qDQ8fBKKo4IN&p\\_p\\_lifecycle=2&p\\_p\\_state=normal&p\\_p\\_mode=view&p\\_p\\_cacheability=cacheLevelPage&p\\_p\\_col\\_id=column-2&p\\_p\\_col\\_count=4&p\\_p\\_col\\_pos=1&\\_documents\\_WAR\\_publicationsportlet\\_INSTANCE\\_qDQ8fBKKo4IN\\_javax.faces.resource=document&\\_documents\\_WAR\\_publicationsportlet\\_INSTANCE\\_qDQ8fBKKo4IN\\_in=downloadResources&\\_documents\\_WAR\\_publicationsportlet\\_INSTANCE\\_qDQ8fBKKo4IN\\_documentID=431207&\\_documents\\_WAR\\_publicationsportlet\\_INSTANCE\\_qDQ8fBKKo4IN\\_locale=en](https://www.statistics.gr/en/statistics?p_p_id=documents_WAR_publicationsportlet_INSTANCE_qDQ8fBKKo4IN&p_p_lifecycle=2&p_p_state=normal&p_p_mode=view&p_p_cacheability=cacheLevelPage&p_p_col_id=column-2&p_p_col_count=4&p_p_col_pos=1&_documents_WAR_publicationsportlet_INSTANCE_qDQ8fBKKo4IN_javax.faces.resource=document&_documents_WAR_publicationsportlet_INSTANCE_qDQ8fBKKo4IN_in=downloadResources&_documents_WAR_publicationsportlet_INSTANCE_qDQ8fBKKo4IN_documentID=431207&_documents_WAR_publicationsportlet_INSTANCE_qDQ8fBKKo4IN_locale=en)

<sup>8</sup> Statista (2021) 'Greece: Youth unemployment rate from 1999 to 2020'. Available at: <https://www.statista.com/statistics/812053/youth-unemployment-rate-in-greece/>

In the general population, people working in rural areas accounted for less than 19% of the Labour Force, whereas the youth unemployment (15-24 age group) accounted for 10.4% when comparing all age groups<sup>9</sup>.

On a European Union level, Greece has the lowest level of employment in young people aged 15- 24, on a yearly basis (from 2016-2020) at 14.6%, followed by Italy at 18.5% and Spain at 22.3%<sup>10</sup>.

## Youth Unemployment in Hungary

Youth unemployment, ages 15-24: For that indicator, we provide data for Hungary from 1991 to 2020. The average value for Hungary during that period was 17.53 percent with a minimum of 10.15 percent in 2018 and a maximum of 28.17 percent in 2012. The latest value from 2020 is 10.3 percent. For comparison, the world average in 2020 based on 182 countries is 15.95 percent<sup>11</sup>. In 2020, the estimated youth unemployment rate in Hungary was at 10.3 percent<sup>12</sup>.

In rural regions the ratio of employees is 49.9% as opposed to the national ratio of 56.8%. Due to the scarce local employment possibilities only 39% of the employees in villages can find a job locally, and 61% are daily commuters. The rate of unemployed in rural areas within the active aged population (15-59) is significantly higher (9.2%, 2005) than the national average (6.3%, 2005) and it shows a faster rate of growth than at national level. In rural regions more than half of registered unemployed persons (50,2%) are long-term unemployed.

The emigration of population of active age and work ability from the villages suffering from poor employment opportunities, and therefore, the growing ratio of the inactive and unemployed population are further aggravated by the immigration of the unemployed population of low status – in many cases of the Roma – displaced from towns and cities, who have lost their jobs and could no longer shoulder the higher costs of living and are forced to move into impoverishing villages.

The differentiation of unemployment that evolved in the beginning of the 1990's has been increased, but the list and sequence of 'endangered' counties and regions has not changed. The biggest factor in the increase of this sequence was the loss of economic weight of traditional industrial sectors (North-Hungary, North-Great-Plain, South-Transdanubia) and agriculture (North- and South-Great-Plain), thus it can be traced back to the problems of the economic structure. On the basis of indicators of unemployment, the same regional differences can be seen as in case of indicators of economic structure. The North-Hungarian region

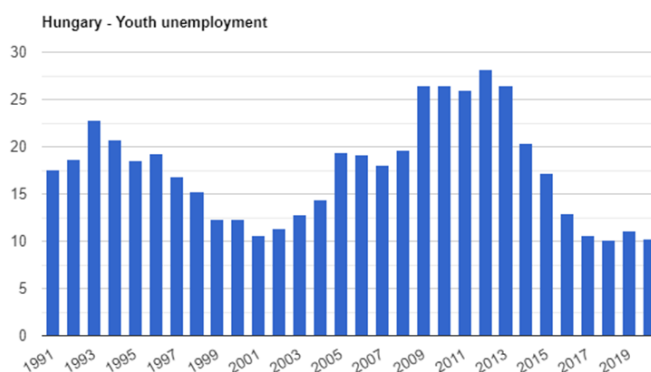
<sup>9</sup> <https://www.statistics.gr/en/statistics/-/publication/SJO01/>

<sup>10</sup> <https://data.oecd.org/emp/employment-rate-by-age-group.htm#indicator-chart>

<sup>11</sup> [https://www.theglobaleconomy.com/Hungary/youth\\_unemployment/](https://www.theglobaleconomy.com/Hungary/youth_unemployment/)

<sup>12</sup> <https://www.statista.com/statistics/812097/youth-unemployment-rate-in-hungary/>

(especially Borsod-Abaúj-Zemplén county), the North-Great-Plain region (mainly Szabolcs-Szatmár-Bereg county) and the South-Transdanubian region (the southern part of Baranya county, close to the border) and then with a little lagging behind the South-Great-Plain region have the worst indicators. Employment situation shows a worsening picture as focusing on smaller settlements and those that are further away from rural centres.



## Youth Unemployment in Poland

In Poland, the rural areas have higher unemployment as well as a lower percentage of people who are professionally active. The other characteristics are lower employees' mobility and a relatively high dependence on family farms, although this trend has started to change. For a long period, a high percentage of employment was provided by agriculture, although this has changed in recent years with growing employment in industry and services in the rural areas. In 2018, of 12.1 million inhabitants of rural areas aged 15 and above, 56.2% of them were professionally active. The other 5.3 million (43.8%) were professionally inactive<sup>13</sup>.

Most professionally active people were aged 35-44 (26.8%) followed by an age group 25-34 (25.6%). The other groups did not surpass 12%. Among those professionally inactive the largest group was people aged 65 and older (40.4%), followed by those aged 15-24 (14.1%). In the latter age group, professional inactivity was mainly due to a large percentage of people still studying.

The unemployment rate in the rural areas of Poland in 2018 was 4.3% (as compared to 3.6% in the urban areas). It was higher for women (4.4%) than for men (4.2%). There were large discrepancies among different age groups. The lowest rate was among the population aged 40-44 (2.2%) and the highest for the age group 15-19 (19%). In the age group 20-24, it was 12.7%, and among people aged 25-29, it was 5.6%. The lowest unemployment rate was in Podlaskie, Wielkopolskie and Małopolskie Provinces (under 3%) and the highest in

<sup>13</sup> The population can be divided into two main categories when it comes to employment, its lack or a search for it - those professionally active (employed and unemployed) and those professionally inactive.

Podkarpackie (7,0%), Warmińsko-Mazurskie (6,8%) and Lubelskie (6,7%) provinces. 1.9 million people were employed in the rural areas constituting 19.6% of the whole working population. The percentage of people employed in rural areas increased in the decade 2009-2018 by 430,2 thousand people (29.5%).

In terms of the kind of activity, the highest employment rate was in industry and construction (44.7%), services (27.7%), trade, repair of vehicles, transportation, accommodation and catering, information and communication (23.4%). The smallest amount of people was employed in agriculture, forestry and fishing (4.2%)<sup>14</sup>.



## Youth Unemployment in Romania

The unemployment rate in Romania in 2019 was 3,4% in urban area and 4.5% in rural areas. According to the data from the Romanian National Institute for Statistics, there are two major dimensions of the youth unemployment in the rural area:

1. The unemployment rate for youth in rural areas is much higher than the national average figure for unemployment (in rural areas 4.5%): 22,7% for 15-19, 12,9% for 20-24 and 6.1% for 25-29.
2. There is a significantly lower unemployment of youth in rural areas compared to urban areas: for 15-19 is 22.7% in rural areas and 49.9% in urban, 12.9% for 20-24 in rural compared to 16.2% urban.

According to the Report of the European Institute from Romania 2019<sup>15</sup>, there is a “relatively high rate of early school leaving, the high risk of poverty and social exclusion, as well as significant income disparities”. Equal opportunities are also deficient, particularly in education, health, in access to employment and services, and is prevalent especially in rural areas, also because of the precariousness of social dialogue<sup>16</sup>. Young people are one of the groups most affected by the challenges, which among other things, makes that the share of people aged 16-25 who are not in employment, in education or in a training program (NEET) to also be among the highest in EU”.

## Conclusion

Overall, young people could be considered a vulnerable group in the labour market. They are more exposed to the risk of unemployment, presumably mostly due to the lack of work experience. In most partner countries, the level of unemployment among the young population

<sup>14</sup> Statistics Poland (2020) *Rural Areas in Poland*. Warszawa, Olsztyn. Available at: <https://stat.gov.pl/obszary-tematyczne/rolnictwo-lesnictwo/rolnictwo/obszary-wiejskie-w-polsce-w-2018-roku,2,4.html> [Last accessed: 5th of January 2021]

<sup>15</sup> [http://ier.gov.ro/wp-content/uploads/2019/03/FINAL\\_Studiul-4\\_Spos-2018-1.pdf](http://ier.gov.ro/wp-content/uploads/2019/03/FINAL_Studiul-4_Spos-2018-1.pdf)

<sup>16</sup> Romania 2018 Country Report (2018) available at: <https://ec.europa.eu/info/sites/info/files/2018-european-semester-country-report-romania-ro.pdf>



was higher than the population average, with the most striking contrast in Greece where the youth unemployment rate was estimated at 32.51%, comparing to the country's average of 15.47%. Poland and Hungary were at almost the same level of around 10% unemployment among youth, Romania at 15.3% and Cyprus at 17.5%. The lowest level of youth unemployment was in Germany at 5.29%. Germany was also the only partner country where the rate of unemployment among young people was almost the same as the country's average. Furthermore, it reported the highest level of youth employment compared to other countries at 60% and seems to be ahead in terms of services available in education, employment and training that promote and improve the integration of young people into the labour market.

Youth in rural areas seem to face additional challenges. In Cyprus, young people living in rural parts of the country point to the difficulties regarding lack of opportunities, an increase of urbanisation, the decrease of participation in educational programmes and a lack of entrepreneurial opportunities. In Greece, young people working in rural areas accounted for less than 19%. In Hungary, young people in rural areas face poor employment opportunities, tend to be professionally inactive and migrate to different areas which apply especially to minority populations. In Romania, there is a high rate of early school leaving, a higher risk of poverty and social exclusion, as well as significant income disparities. Additionally, the research indicates that the Covid-19 crisis has had a significant impact on youth employment in rural areas in the partner countries, although no comprehensive data is yet available.

#### **2.2.4. National Youth Policy Framework**

This section introduces the national youth strategies in the partner countries, their priorities and directions.



##### **National Youth Policy Framework in Cyprus**

The current National Youth Strategy<sup>17</sup> was introduced in 2017 and refers to the period of 2017 to 2022. An updated strategy will be developed for 2023-2030. The Youth Strategy of Cyprus is developed by the Youth Board of Cyprus which is the eligible coordinator of the policy framework implementation. Among the priorities of the National Youth Strategy are to support and promote the entrepreneurial opportunities for young people, social inclusion and social participation, participation in the democratic policy-making progress, quality education, health and disease prevention, volunteering participation, intercultural mobilising and cultural and artistic creativity. According to the Youth Policy Framework, the current youth generation in Cyprus has attained the highest educational level than ever before (7.7% of young people do not attend any education). However, a higher level of education does not signify social and entrepreneurial participation. The 34.1% of young people aged 15-24 faces significant challenges in terms of social exclusion and poverty. In this respect, the strategy emphasises the promotion of an entrepreneurial culture where creativity and innovation through no-formal

<sup>17</sup> Youth Board Cyprus (2017) 'Εθνική Στρατηγική για τη νεολαία 2017-2022'. Available at: [https://onek.org.cy/wp-content/uploads/ONEK\\_brochure.pdf](https://onek.org.cy/wp-content/uploads/ONEK_brochure.pdf)

education can be sustained. New educational programmes that focus on the development of skills and competences and support young people into developing entrepreneurial initiatives or help them towards career adaptability should be enhanced. Moreover, the strategy proposes to develop career opportunities for young people in cultural sectors, to encourage the participation in the creativity field and to enhance education in cultural professions. To achieve these aims, the Youth Strategy developed two Action Plans between 2017-2019 and 2020-2022. The Action Plans aim to support the development of policy-measures that will enable the social inclusion and educational and entrepreneurial participation. These policy measures include financial support for young people to attend entrepreneurial programmes, business motives to hire young people and enable their labour market participation and skills enhancement, educational programmes, communication mechanisms between public organisations and young people to achieve young people inclusion in the democratic life.



### National Youth Policy Framework in Germany

Youth policy in Germany is the responsibility of the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth (Bundesministerium für Familie, Senioren, Frauen und Jugend, BMFSFJ), which supports youth and youth welfare. Youth work in Germany is widely understood as a sector of non-formal education and support focused on autonomy, participation and integration. Political responsibility for this lies primarily with the local authorities. Responsibility is assumed by larger political entities (state or federal government) only when the work extends beyond local or state level. Youth work at local level reflects different values and a wide range of content, methods and forms of work. There is thus no uniform type of local youth work. Rather, this pluralism is the result of the varying needs of young people in individual places. The main focuses of youth work include various aspects distinguished by their individual services. These are in particular:

- Out-of-school youth education supplementing the family, school and labour market with: general education, political education, social education, cultural education and natural history, ecological and technical education
- Youth work in sports, play and social life
- Youth work related to the labour market, school and the family
- International youth work
- Children and youth recreation
- Youth counselling
- Job-insertion related training, support and counselling.

To promote and develop, specifically, child and youth policy and services, it will be taken by the ministries in charge of the departments, on regional level. On a local level, through youth offices of the municipalities, the child and youth services are planned and funded. In December 2019, aiming to involve more young people in all decisions and challenges concerning them, and with the leading responsibility of BMFSFJ, it was introduced a joint youth strategy of the Federal Government. The total number of young people, according to Eurostat, in 2019, in Germany, is 13 804 084 (youth population on 1 January by sex, age and country of birth).



## National Youth Policy Framework in Greece

Greece was the only country out of 27 in the EU that did not have an institutional framework for young people until 2018. For this reason, the National Strategy for Youth Empowerment called "Youth '17 -'27" came at the right time to fill a gap of decades and to create the context in which policies, programs and services for young people are constantly being developed, evaluated, and updated. "Youth '17 - '27" is a roadmap showing the potential for cooperation between all stakeholders, as it is based on ongoing consultation with young people and their organizations, youth advocates, the public administration, and ministries.

According to the National Strategy, the multilevel economic crisis has strongly affected large social groups of the population of most countries of the world community. Especially the group of young people aged 15-29 has been particularly affected by its losses. Today in our country, despite the efforts made, over 30% of young people are out of the labor market, 47% have very limited chances of entering the labor market, while 17.2% are out of work and educational process.

The pre-consultation includes specific topics: Section A: attempts to record and understand the needs and problems of young people, as well as to create a common project for their role in the future; Section B: focuses on government policy for young people, which will be based on the Prime Minister's recent announcement on the re-establishment of a government youth policy body, as well as the drafting of the National Strategy; Section C: an attempt is made to develop the Strategy and Actions Framework for Youth Empowerment.



## National Youth Policy Framework in Hungary

Youth policy framework in Hungary is specified in detail in the Parliamentary Resolution on the National Youth Strategy (no. 88/2009. (X. 29.) OGY), which defines strategic objectives for the period between 2009-2024. Main elements of the Strategy include the development of the environment required for the successful social integration of youth age groups through enhancing youth employment and assisting in the achievement of self-sufficiency, the empowerment of the work of the youth profession and non-governmental youth organizations. In order to implement the objectives of the Strategy, biennial Action Plans are drawn up to define short-term measures and the responsible parties.

The Government's Programme for the Future of the New Generation adopted in 2012 corresponds directly to the Strategy. Priorities of the Programme are closely connected with the specific objectives of the Strategy to jointly define the areas of intervention of youth policy. Employment goals are defined under the Programme's priority 'Career and selfsufficiency' and

the first pillar of the Strategy (Developing the environment required for the successful social integration of youth age groups).

The Strategy on Early School Leaving sets the goal of and lists the measures needed for establishing a system suitable to prevent early dropouts effectively. As an overarching goal, the Strategy aims at ushering every young person to the upper-secondary level of education with the assistance of a suitable, inclusive educational system, which is able to identify and serve the personal needs of those at risk of early school-leaving. The Public Education Development Strategy will serve the purpose of the YG by providing a strategic framework for the development of educational institutions, the professional advancement of teachers and the skills and competences of students with a focus on early dropout prevention and inclusion, whereas the Strategy on Lifelong Learning is to increase participation in LLL, to improve access to LLL and adjust the formal education and training system to LLL key principles.



#### **Youth Policy Framework in Poland**

Youth-related regulations are provided in various legal acts, such as the Constitution of the Republic of Poland (of 1997) Family and Guardianship Code (of 1964, Journal of Laws No. 9 item 59) Labour Code (of 1974, Journal of Laws 1974, Nr. 24, item 141) Juvenile Proceedings Act (of 1982, Journal of Laws 11982 No. 35 item 228), Education Law (of 2016, Journal of Laws 2017 item 59), Act on Higher Education (of 2005, Journal of Laws 2005 No. 164 item 1365), Post-graduate Placements Act (of 2009, Journal of Laws 2009, No. 127, item 1052), or the Associations Act (of 1989, Journal of Laws 1989 No. 20 item 104).

The “State Strategy for Youth for 2003-2012” (Strategia Państwa dla Młodzieży na lata 2003-2012) prepared before Poland’s accession to the EU remains the only document determining the development and directions of Polish youth policy. Currently, there is no strategy in Poland directly relating to young people. The “State Strategy for Youth for 2003-2012” emphasises the links that exist between youth policy and legal regulations concerning education, social welfare, national defense, employment and combating unemployment, children’s living conditions in families, healthcare, as well as prevention of crime, drug addiction and alcohol abuse. When determining the objectives of youth policy in the Strategy, the Council of Ministers assumed that the Strategy should cover people aged 15-25. However, as a result of the implementation of new youth programmes, the upper age limit has now been raised from 25 to 29.

The Central Statistical Office provides no data for such an expanded age range (15-29). Instead, it indicates the following age ranges: 15-19, 20-24 and 25-29. According to data provided by the Central Statistical Office, as of 1st June 2019, Poland had 6,440,422 inhabitants aged 15-29, out of whom 3,288,020 were males and 3,152,402 - females. Young people account for almost 16,8% of Poland’s whole population.



The “State Strategy for Youth for 2003-2012” identified 5 key issues in relation to youth: youth education, employment, young people’s participation in public life, leisure, culture, sport and tourism, health and prevention.

The main objective based on the above was “the equalisation of the young generation’s development opportunities”. The Strategy emphasised the necessity to provide support to young people from rural areas and to those who are disabled or at risk of unemployment or social marginalisation. Moreover, the Strategy was supposed to contribute to the establishment of an official youth representation as well as emphasise the importance of youth organisations, pupil and student governments.

It is worth emphasising that despite the absence of a youth act, youth policy is more and more frequently regulated at regional and local levels. Local strategies (or other documents) targeting young people are present at various levels of local governments (province, district, commune). The introduction of unified legislation or guidelines on the development of youth strategies would probably facilitate a regional comparison of activities undertaken for young people as well as the implementation of individual objectives and policies concerning young people. The main objective of the The Strategy for Responsible Development until 2020 is to create conditions for increasing the incomes of the inhabitants of Poland, while increasing cohesion in social, economic, environmental and territorial terms. The Strategy is oriented towards responsible and solidaristic development through strengthening entrepreneurship, inventiveness and productivity in the economy. These assumptions create the basis for promotion of employment and entrepreneurship of young people.

The Ministry of National Education has established the new core curriculum for 2018/2019. Among the objectives set in the primary school are fostering the development of competences such as creativity, innovativeness and entrepreneurship as well as critical thinking.

Moreover, there is no document that discusses the mechanisms for facilitating young people’s access to culture and their participation in cultural events. An important instrument in this respect (albeit, like most government programmes, it is addressed to the general public) is the Accessible Culture (Kultura Dostępna) portal funded by the Ministry of Culture and National Heritage, whereas the National Centre for Culture is responsible for staging a call for applications for the programme. The portal provides information on the most interesting events in the vicinity of one’s place of residence and aims to popularise participation in culture as a way of spending one’s free time. At the same time, it targets those users who cannot always afford to buy cultural services: admission to many of the listed proposals is free, whilst the ticket price of others does not exceed PLN 20 (EUR 4.5). Moreover, accessibility icons mark the places that are friendly to families with children and people with disabilities. The portal also features a database of websites containing cultural resources, namely films, e-books and 3D museum exhibitions.



## National Youth Policy Framework in Romania

Romania has developed the National Strategy in the Field of Youth Policy 2015-2020, where the general youth policy and operational objectives are united. However, the National Strategy in the Field of Youth Policy 2015-2020 lacks an action plan, clear budget allocations and a monitoring plan. Therefore, coordination between top-level authorities responsible for the youth policy is not systematic, and their lack control over the timely and full implementation of actions to meet the established objectives.

The national Strategy (2015-2020) includes the following priorities and directions:

- Culture and non-formal education: Ensuring access for all adolescents and young people to quality training and education, both formal and non-formal; Improving the offer of non-formal education; Stimulating the interest of young people to participate in non-formal education activities; Ensuring a better practical relevance of the skills acquired through formal and non-formal education; Facilitating young people's access to quality cultural consumption and cultural creation; Improving the financing of cultural activities.
- Health, sport and recreation; Supporting the health and quality of life of young people, preventing injuries, eating disorders, addiction and substance abuse; Achieving education through sport and physical activity for the formation of a healthy lifestyle, development as active and responsible citizens and encouraging the association by young people of recreation with the practice of sport and movement; Improving opportunities for young people to spend their free time, both in organized and informal ways.
- Labour and entrepreneurship; Increasing the youth employment rate, focusing on the 15-24 and 25-29 age groups; Promoting existing legislative measures in favour of young people, ensuring a coherent transition from the education system to the labour market; Promoting and supporting the balance between the professional and personal life of young people; Stimulating the mobility of young people on the internal labour market; Supporting the mobility of young people in Romania on the European labour market, including through programs combining work with training and through integration programs, within the post-pilot phase of the "Your first EURES job" program; Developing the social economy and increasing the participation of young people in it.
- Entrepreneurship; Increasing the degree of self-employment of young people in the field of business in rural areas; Increasing the self-employment of young people in business; Promoting entrepreneurship at all levels of education and training of young people; Facilitating the adaptation of young entrepreneurs to the processes of European integration and globalization.

## Conclusion

Currently, the youth policy frameworks across the partner countries vary. In Cyprus, the National Youth Strategy emphasises the promotion of an entrepreneurial culture where creativity and innovation through non-formal education can be sustained. The Strategy also addresses the issue of social inclusion. In Germany, there is a pluralism of services provided to

young people. This takes place primarily at a municipality level where the services and opportunities aim to engage young people in the labour market in a participative manner. A more local approach is also developed in Poland where strategies and initiatives target young people at the levels of province, district and commune, in the areas of education and training, social inclusion, participation in culture, and employment. These issues are also addressed in a variety of the national policy documents with no document dedicated specifically to youth at the moment. In Hungary, the main elements of the National Youth Strategy include the development of the environment required for the successful social integration of youth age groups through enhancing youth employment and assisting in the achievement of self-sufficiency, the empowerment of the youth professionals and strengthening of non-governmental youth organizations. In Romania, the national strategy emphasises the improvement of cultural and non-formal education and cultural creation, improvement of legislative measures to increase the youth employment rate and initiatives in entrepreneurship especially those regarding self-employment, although, as authors point out, the National Strategy in the Field of Youth Policy 2015-2020 lacks an action plan and clear budget allocations which makes it difficult to coordinate among authorities and implement the policy in a timely manner. Greece has a relatively new strategy for youth that was published in 2018 and aims to be a roadmap for addressing problems of young people collaboratively by several stakeholders, namely young people and their organizations, youth advocates and the public administration at different levels. The National Strategy for Youth Empowerment called "Youth '17 -'27" created the context in which policies, programmes and services for young people are developed, evaluated, and updated.

The recurring themes in the youth policy frameworks across the partner countries are social inclusion and empowerment, youth employment as well as formal and informal education and participation in culture and sport. In most countries the promotion of entrepreneurship is declared, although this is not necessarily followed by specific implementation measures. This issue could be addressed through financial and educational mechanisms and the promotion of an entrepreneurial culture from an early age. Implementing youth policies at the local level is the case in Germany and gradually in Poland. Participative approaches of developing initiatives for young people based on their active participation is explicitly stated in Germany, Cyprus, Greece and Poland.

### **2.2.5. Cultural Sectors**

This section investigates the main cultural sectors in the partner countries that contribute to their cultural identity. The partners describe of the most thriving cultural sectors of their countries based on their history and traditions. The information will contribute to the mapping collection of Cultural Spaces which will take place later in the project. It will also help to develop a programme that corresponds with the main cultural sectors in the EU.



#### **Cultural Sectors in Cyprus**



Cyprus' cultural history is deeply aligned with tradition in the fields of food, music, dance, pottery and art, cultural heritage based on religion, history, archaeology and natural sites.

Cyprus had different conquests throughout history, which have all contributed into shaping its own culture. Since the very first findings of the island, it is found that Cyprus played an important place in the civilization of Hellenism. The very first roots into shaping its own culture was during the Hellenic period where Greek language was used, ancient monuments were built and religion and arts were widespread. Consequent conquests involved Assyrians, Egyptians, Persians, Romans, Byzantines, Franks, Turks and British. Cyprus finally gained its independence in 1960 as Republic of Cyprus. However, the southern part of Cyprus was occupied by Turkey in 1974 and Cyprus still remains divided to this date<sup>18</sup>. Intangible culture therefore is now distinct and altered between the two parts of Cyprus as a result of a change in the demographic character.

Christianity thrived during the Roman Period and Cyprus sustained into keeping religion and language as Greek despite the many foreign conquests. The language has seen a number of alternations, while although Modern Greek is now used in formal settings, the Cypriot dialect is mostly used among the population. The dialect is derived from Greek archaic language having Arabic, French, Latin, English and Turkish influences reflecting the history of its conquests, making it a part of Cyprus' intangible culture. Furthermore, music plays an important role in the cultural identity of Cyprus where traditional musical instruments comprise of 'pithkiauli' (flute), 'tampusia' (percussion instrument, wooden crate with stretched leather that used to be used to transport cereal), lute and violin. Traditional music in Cyprus is also significantly influenced by byzantine<sup>19</sup>.

Archaeology and monuments along with art and artefacts, embroidery designs, engraving, handicrafts, mosaics, sculptures, paintings, hagiographies and letters such as poetry have been thriving throughout centuries in Cyprus and still remind the many conquests of the island, having a significant role in the formation of people's cultural identity. Moreover, UNESCO has placed in its World Heritage Convention List, a number of monuments of Cyprus including the ancient city of Pafos, Choirokoitia and 9 Byzantium Churches in Troodos Mountains<sup>20</sup>. An important element of culture therefore is considered to be archaeology and monuments consisting of: classical Greek temples, Roman theatres and villas, castles, early Christian basilicas, byzantine churches and monasteries, crusader castles, gothic cathedrals, venetian fortifications, Moslem mosques, and British colonial-style buildings.

Apart from the tangible culture of archaeology, monuments, art and artefacts, Cyprus nowadays is considered as a natural heritage and gastronomical cultural destination where gastronomy and nature are both deeply inherited in Cyprus culture. In regards to gastronomy,

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<sup>18</sup> Avramides, M. (1987) *Κυπρος: Ιστορία και Πολιτισμός*. Publisher: Diagoras, Nicosia.

<sup>19</sup> Access Arts () 'Η παραδοσιακή μουσική της Κύπρου'. Available at: <http://accessarts.com.cy/%CE%B7-%CF%80%CE%B1%CF%81%CE%B1%CE%B4%CE%BF%CF%83%CE%B9%CE%B1%CE%BA%CE%AE-%CE%BC%CE%BF%CF%85%CF%83%CE%B9%CE%BA%CE%AE-%CF%84%CE%B7%CF%82-%CE%BA%CF%8D%CF%80%CF%81%CE%BF%CF%85/>

<sup>20</sup> UNESCO (2020) *World Heritage List*. Available at: <http://whc.unesco.org/en/list>



tradition is closely interrelated with food in Cyprus. Its gastronomy<sup>21</sup> is influenced by the many conquests, characterized by a combination of Greek, Eastern and European influence. Cyprus is also considered as a ‘Gastronomic Crossroad’ which combines these influences in its cuisines, such as ‘tavas’ was brought from the Syrian population in the island during the Middle Ages or ‘trahanas’ (soup) where French brought it during their conquest. Although Cyprus has a very dry climate and consequently, little availability of different products, the traditional cuisine is very rich. The main products that characterize the gastronomical culture are olive oil, fresh vegetables and fruits and unique types that grow in Cyprus, unique kind of legumes, traditional dishes which resemble a combination of Middle-Eastern and Mediterranean cuisine, meat-based dishes, unique breads such as ‘revithaleuro’, fish variety due to the warm climate, a variety of cold-cuts, identifiable and popularized types of cheese (e.g. halloumi), and wines such as ‘Koumandaria’ which used to be considered as a ‘drink of the kings’ by Francs.

In respect to natural heritage, Cyprus is characterized by geodiversity and biodiversity. There are a number of natural landscapes, natural monuments, minerals, palaeobotany, paleontology, environmental treasures as well as flora and fauna. Academics explain that creations found in nature in Cyprus are disproportionate to the small area of Cyprus. Examples include, Akama, Lara, Maa-Palaeokastro, Akrotiri, Troodos Mountains and Cape Greco. Sea-caves, islets of Geronisos, sea-rocks such as the historic ‘Petra tou Romiou’, Karavopetres, caves, hills, valleys and old-age trees are all comprising the natural heritage of Cyprus which plays an important role to the formation of the cultural identity of people.

Therefore, important aspects of cultural identity in Cyprus consist of tangible culture such as monuments, archaeological sites, art and artefacts especially mosaics, pottery and traditional embroidery designs and are all part of tradition; intangible such as language, religion, music and gastronomy and natural heritage such as landscapes, animals and creations of nature.



### Cultural Sectors in Germany

Germany is considered a country with cultural wealth, both historically and contemporarily. The main cultural areas are literature, philosophy, music, cinema, art and architecture. The growing sector nowadays is gaming and software.

Germany has a diverse cultural landscape across its various regions. The Federal Republic of Germany consists of 16 states, called Bundesländer. This report emphasises the cultural heritage of Thuringia region. The country has a policy called cultural federalism. This policy helped develop Germany’s cultural landscape, resulting in creating a network of cultural institutions across the country. This policy basically gives responsibility to the states/Länder to promote culture. Moreover, as per the Basic Law, responsibility for the media also lies with the states/Länder. Germany has a thriving cultural sector. According to the Statistisches

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<sup>21</sup> Municipality of Paralimni (2018). *Cyprus Cuizine*. Available at: <https://www.paralimni.org.cy/files/history/CyprusKitchen.pdf>



Bundesamt (Federal Statistical Office of Germany), Germany spends 11.4 billion Euros in expenses for culture. Before the Coronavirus crisis, Germany had approximately 1.3 million cultural workers in 2018.

The largest sub-market of the German cultural and Creative industries in terms of sales are by far that Software / games industry, which accounted for around a quarter of total revenues in 2019 with over EUR 50 billion united and also achieved the highest gross value added. The press and advertising markets are the second and third largest sub-markets with sales of around EUR 30 billion each. Most of the companies can be found in the design industry, with over 60,000, followed by the software / games industry and the architecture market. In the case of German tourism, in 2018 was the ninth record year in a row with around 477.6 million overnight stays. However, tourists are primarily drawn to the big cities. The rural regions are lagging behind in terms of growth. In the often structurally weak rural areas, however, tourism is of particular importance for jobs and income. In Thüringia, according to the Thüringer Landesamt für Statistik, in August 2020, the number of guest arrivals, compared to the same month last year, fell by 21,2%. Also, the number of overnight stays in the Thuringian accommodation providers fell by 18,7% to 1 million. In 2019, a total of 4.0 million guest arrivals were counted in the region of Thuringia and the length of stay per guest was on average 2.6 days.

Tourism in Thüringia has a lot to offer; beautiful scenery and good hiking opportunities shape the image of the Free State Thüringia tourism, but particularly the emphasis on cultural tourism. Market research also points out that the interesting cities could be considered an “unknown strength”. However, this is not done until they are on site. According to current market research results, Thuringia does not have a unique selling point (USP) in the perception of potential buyers, because only 8% describe the Free State as a unique travel destination.

The Free State of Thuringia, with its traditional cities, its UNESCO World Heritage Sites, numerous museums, historical buildings and various events, has an attractive cultural landscape that attracts many visitors’ year after year. This potential is to be used even more intensively in the future and specifically developed. Based on the already existing special concepts for summer and winter sports tourism with a focus on nature and active activities, the present cultural tourism concept was therefore developed at the same time as the state tourism concept was being drawn up. The central results of the special concept thus flowed directly into the overall strategy for Thuringia tourism. The development of the cultural tourism concept itself took place in an independent process.



Cultural Sectors in Greece

The cultural heritage of a country is unique and irreplaceable, a fact which burdens modern culture with the responsibility of preserving and preserving it. The term Cultural Heritage includes:



- tangible culture such as monuments, literature, art;
- intangible culture such as folklore, religion, traditions, language and political heritage;
- natural heritage which includes important cultural landscapes and biodiversity.

The fundamental principles and values of justice and democracy, which were first born in the Greek mind, are the foundations of the culture of Europe. Liberalism and patriotism have always been the characteristics that distinguished the Greeks and which did not abandon them even in the most critical moments in their long history. It is inevitable that the thriving cultural sectors of Greece are based on the country's history and traditions. The freedom of political speech, of participation in power, of our opinion through the election of our representatives but also the freedom to protest, all are based on the fairest political system; democracy, a political system that was born in Greece and specifically in Athens.

It is impossible to imagine modern Western culture without the Greek language, the language of the philosophical thought, medicine and theoretical science. The contribution of the Greek language to the development and enrichment of many other languages of the world is invaluable. One of the oldest written languages in the world and the oldest written language in Europe, Greek over the centuries has directly and indirectly influenced and continues to influence almost all European languages and through them many languages of the world. The historical value of the monuments of classical antiquity and the multitude of architectural monuments of the country's recent history is indisputable. Several Greek archaeological sites, pro- and post-Byzantine monasteries & churches, and old towns are inscribed on the UNESCO World Heritage List.

As regards to intangible cultural heritage, in Greece, from 2008 until today, 39 items have been registered in the National Index of Intangible Cultural Heritage of Greece, which is the framework for the implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage, UNESCO 2003, in Greece. Among them:

- The wine tradition that the refugees from Anchiolos of Eastern Romulia brought with them during their settlement in Nea Anchiolos, Magnesia,
- The traditional fishing technique in Aetoliko with Stafnokari,
- The Lemnos Cheese Factory for Melichloro / Melipasto cheese,
- Water Management Practices in the Lassithi Plateau in Crete,
- The Carnival custom of "Genitsaroi & Boules" performed in the city of Naoussa, by male performers.
- Folk music and traditional dances, folk festivals associated with religious feasts, gastronomy etc.

## Cultural Sectors in Hungary

Six Hungarian towns – Budapest, Győr, Veszprém, Pécs, Szeged, and Debrecen – have been ranked on the list of Europe's most cultural and creative cities. The ranking was carried out by the European Commission; the body awarded 30 towns from 190 European countries.



**Budapest:** Budapest achieved outstanding results in the area of job creation in the creative sector – 87.3% – which is a remarkable percentage not only in its own category (population over 1,000,000), but it highly exceeds the 37% EU average as well.

**Győr:** As far as Győr is concerned, the city's dynamic development and its innovative features have been emphasised, by which it has become one of the largest economic and industrial centres of Hungary. Besides several cultural events and festivals, they highlighted: The Ballet Company and The National Theatre of Győr due to their outstanding role in the region.

**Pécs:** In the case of Pécs, the city's multi-ethnic and multicultural composition has been emphasised, which "opens the door" to non-EU Balkan countries. They acknowledged the city's effort to protect the cultural values of minorities and its attitude towards refugees of the Balkan wars. Besides this, the city's Early Christian monuments listed among UNESCO World Heritage Sites have been highlighted as well, along with the well-developed Zsolnay Cultural Quarter.

**Szeged:** Szeged was described as a significant historical heritage and a university city with numerous cultural treasures.

**Veszprém:** Veszprém – designated as European Capital of Culture until 2023 – has been ranked on the list of cultural and creative cities for the first time. Several cultural institutions can be found in the city, including museums, art galleries, and theatres, as well as numerous world-famous music festivals, including VeszprémFest and Street Music Festival of Veszprém

**Debrecen:** Debrecen was also ranked for the first time – described as one of the most important cultural centres of Hungary. Here, they highlighted the largest exhibition space of Hungary – MODEM Modern and Contemporary Arts Centre – and several cultural events, including the Béla Bartók International Choir Competition, Debrecen Flower Carnival, and Campus Festival.

The culture of Hungary varies greatly across Hungary. It includes varying folk crafts, such as embroidery, decorated pottery and carvings. Hungarian music includes classical and baroque pieces along with folk music, modern pop and Roma music. Noted Hungarian authors include Sándor Márai, Imre Kertész, Péter Esterházy, Magda Szabó and János Kodolányi. Imre Kertész is particularly noteworthy for having won the Nobel Prize in Literature in 2002.

**ARCHITECTURE:** Hungary is home to the largest synagogue in Europe (Great Synagogue), the largest medicinal bath in Europe (Széchenyi Medicinal Bath), the third-largest church in Europe (Esztergom Basilica), the second-largest territorial abbey in the world (Pannonhalma Archabbey), the second-largest Baroque castle in the world (Gödöllő), and the largest Myles Necropolis outside Italy (Pécs).

**MUSIC:** The music of Hungary includes traditional Hungarian folk music and music by prominent composers such as Franz Liszt, Franz Schmidt, Ernő Dohnányi, Béla Bartók, Zoltán Kodály, György Ligeti and Miklós Rózsa. Traditional Hungarian music tends to have a strong dactylic rhythm due to the Hungarian language consistently putting stress on the first syllable



of each word. Hungary has a number of internationally known composers of contemporary classical music, including György Kurtág, Péter Eötvös and Zoltán Jeney, among others.

**LITERATURE:** Hungarian literature has recently gained renown outside the borders of Hungary, mostly through German, French and English translations. Some modern Hungarian authors have become popular in Germany and Italy, especially Sándor Márai, Péter Esterházy, Péter Nádas, and Imre Kertész. Kertész is a contemporary Jewish writer and Holocaust survivor who won the Nobel Prize for literature in 2002.

The classics of Hungarian literature have remained largely unknown outside Hungary. János Arany, a famous 19th-century poet, is still much loved in Hungary, especially his collection of ballads. Arany is among several other "true classics" including Sándor Petőfi, the poet of the Revolution of 1848, Endre Ady, Mihály Babits, Dezső Kosztolányi, Attila József, and János Pilinszky. Other Hungarian authors are Ferenc Móra, Géza Gárdonyi, Zsigmond Móricz, Gyula Illyés, Albert Wass, and Magda Szabó. Vilmos Kondor has created a new trend in recent years, and is mentioned as the creator of Hungarian noir (see Budapest Noir).

**FILM:** The best-known Hungarian film to date is Mephisto, by István Szabó. It won an Academy Award in the category Best Foreign Language film. The year before, in 1980, The Fly, an animation by Rofusz, became the very first Hungarian film to receive an Academy Award. The Foreign Student Academy Award went to Zsuzsa Böszörményi (1991). In 2010 the trio Márk Jászberényi, Tamás Perlaki and Gyula Priskin obtained the scientific and engineering award for Lustre, a software program to color-correct intermediates[clarification needed] in real time (it was first used on The Lord of the Rings). In 2014 the same prize went to three Hungarians, Tibor Madjar,[6] Imre Major and Csaba Kőhegyi (2014). Up to 2018, ten films have been nominated in the category Best Foreign Language Film: four nominations to István Szabó (the most nominated person in Hungary), two to Zoltán Fábri (1969, 1979) and one each to Imre Gyöngyössi, Barna Kabay and Károly Makk, and On Body and Soul (2018). Three films have been nominated for Best Short Animation (Marcell Jankovics, Ferenc Rófusz and Géza M. Tóth). Cinematographer Lajos Koltai has been nominated for best cinematography in 2000. In 2016, Son of Saul won the second Best Foreign Language Film AA for Hungary. In 2017 Hungary won the best short feature category with Mindenki. In 2018 Hungary got its 10th nomination in the category Best Foreign Language Film for On Body and Soul by Ildikó Enyedi. The most successful film around 2019 is Eternal Winter by Atilla Szász. Those Who Remained is shortlisted for Best Foreign film 2020.

**SPA CULTURE:** Hungary is a land of thermal water. A passion for spa culture and Hungarian history have been connected from the very beginning.[citation needed] It has been shown that Hungarian spa culture is multicultural. The basis of this claim is architecture: Hungarian spas feature Roman, Greek, Turkish, and northern country architectural elements.[citation needed] Due to an advantageous geographical location, thermal water can be found with good quality and in great quantities on over 80% of Hungary's territory.

The Romans heralded the first age of the spa in Hungary; remains of their bath complexes are still to be seen in Óbuda. The spa culture was revived during the Turkish Invasion; the Turks used the thermal springs of Buda for the construction of a number of bathhouses, some of which are still functioning (such as Király Baths and Rudas Baths). In the 19th century,

advances in deep drilling and medical science provided the springboard for a further leap in bathing culture. Grand spas such as Gellért Baths, Lukács Baths, Margaret Island, and Széchenyi Medicinal Bath are a reflection of this resurgence in popularity. About 1,500 thermal springs can be found in Hungary. About half of these are used for bathing.

The spa culture has a history of nearly 2,000 years in Budapest. Budapest has the richest supply of thermal water among the capitals of the world. There are about 450 public baths in Hungary. Nowadays the trend shows that bath operators are modernizing their facilities and expanding the services offered. A total of 50 of the 160 public baths are qualified as spas throughout the country. Services are offered for healing purposes. These spas provide every type of balneal and physical therapy.



### Cultural Sectors in Poland

The cultural sectors in Poland could be divided into the following categories: Art and entertainment (professional theatres including drama, puppet and music theatres, philharmonics, orchestras, choirs, music and dance companies); Museums and paramuseum institutions (zoos, botanical gardens, planetariums, science centres as well as other institutions that are not museums or galleries but hold permanent exhibitions); Libraries; Centres of culture, local centres, clubs and community centres organising film screening, festivals, concerts, lectures and panels, touristic and sports activities, competitions, theatre shows, conferences and workshop; Cinematography including production and distribution of feature films, documentaries and animated films, both TV and cinematic and cinemas as cultural institutions; Radio and television; Art and Publishing market<sup>22</sup>.

In 2019 public expenditure (state budget and local government units' budgets) on culture and national heritage protection amounted to 11.918.1 million PLN. The state budget expenditure constituted 20% of this sum, whereas local government units' expenditure made up 80%. The total amount shows that public expenditure on culture and national heritage protection constitutes 0.52% of the Gross Domestic Product in Poland. The largest part of the expenditure of the state budget was allocated to activities of museums (32.6%), protection and preservation of monuments and other historical monuments' protection activity (14.2%) and to activity of centres for culture and art (10.3%). As for local government units' budgets, the majority of expenditure regarded the activities of cultural and local centres, clubs and community centres – 31.8%, libraries – 17.2%, museums – 11.6% and theatres – 9.5%. In 2019 the state budget expenditure on different forms of heritage protection amounted to 359.7 million PLN, whereas local government units spent 569.5 million PLN on this issue. The basic element of heritage protection is the monument register. In 2019 the register consisted of 78 thousand immovable monuments. There were also 264.8 thousand movable monuments (of which 195.6 thousand – equipment of temples) and 7.8 thousand archaeological sites registered. Another way of protecting the national heritage is addressed through creation of

<sup>22</sup> Kraków Statistical Office (2017) *Cultural Statistics*. Kraków. Available at: <https://stat.gov.pl/obszary-tematyczne/kultura-turystyka-sport/zeszyty-metodologiczne/statystyka-kultury,2,1.html> [Last accessed: 5th January 2012]

cultural parks. There were 38 such cultural parks in 2019 in Poland. The importance of intangible cultural heritage is also growing. In 2019 the national list of intangible cultural heritage consisted of 37 items including national dances, construction of folk instruments, local dialects, among others.

The cultural heritage and thriving sectors in Poland can be summarised below and analysed further in the country's national report:

- **Literature:** The number of public libraries in 2019 reached 7881. In 2019 the number of readers increased (to 6.0 million, i.e. by 0.5% in comparison to 2018) and so did loans of book collections (respectively from 101.9 million to 102.7 i.e. by 0.8%).
- **Art:** The data shows there were 327 active galleries in 2019. They were mostly an urban phenomenon, and 114 of them were located in just two cities - Warsaw and Cracow. The number of visitors has increased during the last 10 years. There are differences between public and private sector - even though they are more or less equal in number, public art galleries are more active in terms of the number of exhibitions and expositions, organised educational events and the publishing activity. Public art galleries are also more frequently visited.
- **Theatres:** There were 188 active theatres and music institutions in 2019 (having permanent artistic team). In 2019 theatres and music institutions organised 69.5 thousand performances and concerts. Attendance on performances and concerts in all theatres and music institutions amounted to 14.4 million people. The number of spectators and listeners per 1,000 population was 441 with average attendance of 207 persons per event in 2019.
- **Cinematography:** In 2019, there were 528 cinemas operating in Poland. Cinemas are situated mainly in urban areas (96.2%), and are typical for the most populous and economically developed regions of Poland. Most of them are located in Mazowieckie and Śląskie Provinces. In 2019 the number of spectators amounted to 61.9 million.
- **Museums:** In 2019 there were 959 museums (including branches) in Poland. Among all museums, 81.5% were located in cities. The majority of museums and their branches were located in Mazowieckie and Małopolskie Provinces (respectively – 143 and 135 units). 157 institutions related to museums (including: zoos, botanical gardens, nature reserves, planetariums, centres of science and technology, etc.) were visited by 14 million people, among whom there were 2.1 million school children and youth in organised groups, that is 15.2% of the total number of visitors. Institutions related to museums were visited free of charge by 13% of all visitors. The zoos attracted the greatest interest of the visitors - 6.6 million people.
- **Cultural Centres:** At the end of 2019, there were 4,255 cultural centres, clubs and community centres. The majority (over 63%) of this kind of organisations was located in rural areas. 3,418 of these institutions possessed their own premises and 2,162 of them had theatre halls with auditorium at their disposal (on average 183 seats per entity). Simultaneously, about two-thirds of buildings and premises (68.2%) used by those entities had facilities for disabled people (97.7% – an entrance, 70.2% – an adaptation inside the building, among the buildings and premises adapted to the needs of the disabled). The biggest number of people participated in concerts (12.4 million, i.e 33% of the total number of events participants), festivals and artistic performances (5.4 million, i.e. 14.4%) and tourist, sports and recreational events (3.3 million, i.e. 8.8%).



## Cultural Sectors in Romania

The below table summarises the main cultural sectors of the country as indicated in the 'Cultural and creative sectors in Romania, economic importance and competitive context' by the National institute Cultural research and vocational training.

	<b>Production</b>	<b>Distribution</b>	<b>Consumer</b>
<b>Film industry</b>	The film sets belong to the large production companies or private television. The only company that develops films in Romania is Kodak Film. Lack of a Dolby license and lack of qualified human resources in field of sound production. Lack of specialists in the field of makeup or stunt.	The small number of cinemas. Low interest to promote the films. New orientation for of domestic film towards distribution via internet or DVD. The piracy on internet.	74% of the population never goes to the cinema. Changing leisure behaviour.
<b>Music industry</b>	Evolution of the audio media registration. Recording studios have adopted the new technology and technics. There are no training courses for technicians.	There are wholesalers, distribution chains from shops, supermarkets. Dysfunctions that appear especially between distributors and producers (e.g. obligations, profit sharing). The phenomenon of piracy on the Internet	The possibility of a larger consumption of music that is facile to obtain it. The loyal audience still exists, who purchase musical materials from the legal market.
<b>Book industry</b>	The types of books a publisher choose to include in the portfolio have an important role to support productions. Lack of a direct connection between publishing houses and printing and poor print quality. The emergence of new types of books such as audio book	Distribution is almost inexistent in the province area. The role of bookstores as distribution has been taken gradually by other networks. Many of them own a shop in supermarkets. Lack of specialised staff training for bookstores.	Some publishers do not have a clear target audience and try to attract as much audience as possible, having very varied book collections. There are niche publishers that have a certain profile and a certain segment of public.



<b>Art show</b>	No market for contemporary dance. Artistic productions of the independent theatres are made in small groups of artists. The producers and distributors for the classical state theatres are mainly the state institutions. There are no specialised production companies and no production network in the theatre world.	Most of the time, the production institutions are part of the distribution chain. The state subsidized theatres receive funds easier because they have more visibility.	The audience for shows is young and visit frequently museums, exhibitions. There is a low number of persons that allocate monthly money for culture and participate in cultural events.
<b>Visual Arts</b>	The productions are made by artists in their own creative workshops. Most galleries exhibit art objects and just a few galleries have educational activities and creative workshop. Most artists turned to other areas where more profits can be made, an example being advertising.	Small production, high costs that are charge for transport and for space renting.	Most art collectors are from abroad, and in Romania the banks are in recent years the main actors. There are still individual collectors who purchase works of art for passion or for other personal reasons that are not necessarily correlated with financial goals.

## Conclusion

The primary conclusion of this section, which is based on a review of several policy documents, statistical information and other secondary data, is that although the cultural heritage is distinct among the partner countries, there are also certain similarities that construct it, especially regarding intangible cultural activities such as art, music and language. The research demonstrates that the most thriving sectors in Poland, Germany, Hungary and Romania are art, literature, cinematography and music (mostly classical and contemporary). The creative industries are evolving in these countries, particularly in the fields of art, theatre, literature, music and cinematography. In Cyprus and Greece on the other hand, the most thriving cultural sectors include gastronomy, traditional music as well as artefacts and monuments. Natural heritage sectors seem to be particularly strong in Hungary, Germany, Greece and Cyprus. The creative cultural industry, as well as digital heritage, are found to be the most dynamic in Hungary, Germany and Poland.

The particularities of each country are summarised below:

- Cyprus: The cultural heritage is associated with the tradition and history of the conquests of the island which shaped this tradition. Tangible heritage includes monuments, archaeology and artefacts. Intangible heritage on the other hand comprises language, religion, gastronomy and music while natural heritage includes biodiversity and landscapes.

- Germany: The thriving cultural sectors include tangible heritage such as art and monuments, intangible heritage in the form of festivals and traditions, digital heritage that comprises software/game industry as well as natural heritage especially with regards to summer and winter sports tourism.
- Greece: Greece's cultural heritage is unique in the way that its intangible culture is associated with not only folklore, religion, traditions and language but also with the unique political heritage. Its long history of religion and philosophy is reflected in its tangible heritage such as archaeological sites, monuments, literature and art and intangible heritage includes language, religion, music, dance and theatre. The cultural heritage of Greece also encompasses gastronomy and natural heritage comprising biodiversity, water management and fishing.
- Hungary: Hungary's natural heritage encompasses a unique 'spa culture'. Significantly, the creative industry is one of the most thriving across the country. The country's cultural heritage includes art and artefacts, music, dance, literature, cinematography and theatre, architecture, religious monuments and minority cultural sites which are deeply ingrained in the cultural heritage of the country.
- Poland: In Poland, the cultural heritage is very strong and is expressed in the tangible heritage in the form of art, literature, music, theatre, cinematography and the intangible heritage, namely language, monuments, archaeological sites, museums, etc. The country has a high number of local cultural centres that are present in both urban and rural areas which indicates a thriving cultural sector.
- Romania: The thriving cultural sectors are cinematography, visual arts and art, music and literature.

The current report demonstrates that cultural heritage is deeply ingrained in the identity of all the partner countries and the most thriving sectors include art, music, cinematography, literature, digital and visual arts and in some cases, gastronomy and natural heritage.

## 2.2.6. Rural Development Statistics

This section provides the main characteristics of rural areas in each partner country.



### Rural Development Statistics in Cyprus

According to the Statistical service<sup>23</sup> of Cyprus Republic, the rural population in Cyprus in 2019 was reported to be 32.2% while 67.8% live in urban areas. Youth population in rural areas is significantly low; the 20% of the areas do not have any young people living there. Rural areas in Cyprus face a process of population reduction and as a result, rise significant challenges in

<sup>23</sup> Statistical Service (2021) 'Δημογραφικές Στατιστικές, 2019'. Available at: [https://www.mof.gov.cy/mof/cystat/statistics.nsf/populationcondition\\_21main\\_gr/populationcondition\\_21main\\_gr?OpenForm&sub=1&sel=4](https://www.mof.gov.cy/mof/cystat/statistics.nsf/populationcondition_21main_gr/populationcondition_21main_gr?OpenForm&sub=1&sel=4)

the primary sector of the country<sup>24</sup>. Research and policy-makers suggest, that youth population in rural areas is importantly decreasing in the last period as well as urbanisation is on the rise, and government initiates various measures to face the rise of youth urbanisation by also promoting the increase of the youth population in rural areas<sup>25</sup>.

Cyprus is an island with 6 cities, Nicosia, Larnaca, Limassol, Famagusta, Keryneia and Paphos. Nicosia which is the only divided capital in Europe is considered as the centre of the entrepreneurial world in Cyprus and is comprised by rural and urban areas. Limassol is considered as an industrial, touristic and a rising commercialization centre and is also comprised by rural, sea and urban areas; Larnaca as a commercial centre and Paphos is considered as a rapidly evolved touristic destination comprising of rural, sea and urban areas<sup>26</sup>.

The cultural heritage in the rural areas of the country is comprised of monuments, art and artefacts, natural landscapes including flora and fauna and charcoal remains, and cultural heritage such as gastronomy, tradition and music<sup>27</sup>. The rural areas of the country are considered to be the centre of the cultural heritage where traditional art museums, wineries, museums and places of traditional products, protected areas of farms and forests of animals that are integrated in the Cyprus' culture and history of civilization such as donkeys and mouflons, protected areas of flora and fauna such as dams, marked nature trails, biodiversity and monuments such as churches, venetian bridges and mosques are included.

Entrepreneurship in rural areas is extremely limited. Most entrepreneurial opportunities regard the tourism sector and the sectors of cultivation, livestock and agriculture. Governmental initiatives have been introduced during the last years to promote agro tourism and employment in the rural areas of the country.



## Rural Development Statistics in Germany

The demography of Germany is monitored by the Statistisches Bundesamt (Federal Statistical Office of Germany). The first census after Germany reunified gave Germany a population of 80,219,695 people. For a reference, Germany's population now is around 83,900,473 people. Germany's rural population is estimated at 18,807,964 people.

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<sup>24</sup> University of Thessaly (2020) *Σύνοψη Εθνικής Στρατηγικής για την Ανάπτυξη των Ορεινών Κοινοτήτων Τρόδους*. Available at: [https://medmountains.com/SYNOPTIKI%20STRATIGIKI\\_2020.pdf](https://medmountains.com/SYNOPTIKI%20STRATIGIKI_2020.pdf)

<sup>25</sup> Brief Team (2020) 'ΕΤΑΠ: Να αντιμετωπιστεί το πρόβλημα της εγκατάλειψης της υπαίθρου'. Available at: <https://www.brief.com.cy/oikonomia/kypros/etap-na-antimetopistei-problima-tis-egkataleipsis-tis-ypaithroy>

<sup>26</sup> Republic of Cyprus (2020) *Γεωγραφία/Κλίμα*. Available at: [http://www.mfa.gov.cy/mfa/embassies/embassy\\_stockholm.nsf/ecsw08\\_gr/ecsw08\\_gr?OpenDocument](http://www.mfa.gov.cy/mfa/embassies/embassy_stockholm.nsf/ecsw08_gr/ecsw08_gr?OpenDocument)

<sup>27</sup> Deputy Ministry of Tourism (2021) *Μονοπάτια της Φύσης*. Available at: <https://www.visitcyprus.com/index.php/el/discovercyprus/nature-3/nature-trails>

The Free State of Thuringia has a population of 2,136,752 people. During the recent years it faced many demographic changes and the need to address them led to the State Development Program Thuringia 2025 (LEP 2025).

The main challenges that need to be addressed are:

- The population is shrinking
- Young people from East Germany move to the West part of Germany
- The general trend of people moving to cities
- High unemployment rates and decaying infrastructure

The recent development in Eastern Germany is a case in point to show an 'advanced' or even 'extreme' stage of shrinkage and its impact on urban development, housing markets and usage of infrastructures. Shrinkage is pushed by three reasons: Firstly, by a sharp decrease in birth rates after the political change in 1990 that brought Eastern Germany lowest-low birth rates in Europe (0.77 children per woman in 1995; INKAR, 2003). Secondly, most of Eastern German cities have been facing dramatic losses of inhabitants due to job-driven out-migration to the western part of the country. And a third reason is the wide-spread suburbanisation during the 1990s<sup>28</sup>.

The political change after 1989 led to a rapid deindustrialization and breakdown in employment and, as a result, a mass out-migration towards western Germany bringing about a dramatic acceleration of population losses. The main reasons for the recent population losses were the (job-related) out-migration to western Germany (starting right after 1990), a state-sponsored and thus artificially initiated suburbanisation (that had its peak from the early mid-1990s until 1997), and demographic ageing (decrease in birth rates - a continuous process). The main reason for out-migration was the loss of jobs due to deindustrialization (loss of tens of thousands of jobs in the industrial sector in the early 1990s).

Situated geographically in the centre of Germany, Thuringia belongs, with its 16172 square kilometres, to the smaller ones of the new states that joined the Republic after the reunification in 1989. It is characterised by medium to small size cities and rural spaces with a low economic profile. Since the wall opened, Thuringia has lost about 330,000 people from its population until 2004, that is, about 12.2 percent. This is due to the migration of people in search of work mainly to the former West Germany. In addition, the birth rate has been declining while the average age has been increasing continuously. According to the latest prognoses, another 217,000 people will leave the Bundesland within the next 15 years, that is, another 8.1 percent of the total population.

From 1989 to 2020, within 30 years, Thuringia may lose about 20% of its population. Up to 2050 it will have lost 35 percent. The State of Thuringia as a region that is definitely shrinking. The population development has changed in recent years due to the migration events. The immigration surplus has led to an increase in the population since 2011. Compared to 2011,

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<sup>28</sup> Couch, C., Karecha, J., Nuissl, H., Rink, D. (2005) Decline and sprawl: an evolving type of urban development – observed in Liverpool and Leipzig, *European Planning Studies*, 13:1, 117-136, DOI: [10.1080/0965431042000312433](https://doi.org/10.1080/0965431042000312433); Haase, D. & Nuissl, H. (2010) The urban-to-rural gradient of land use change and impervious cover: a long-term trajectory for the city of Leipzig, *Journal of Land Use Science*, 5:2, 123-141, DOI: [10.1080/1747423X.2010.481079](https://doi.org/10.1080/1747423X.2010.481079)

the number has increased by nearly two million people to 82.2 million in 2015. The low average age of immigrants led to an increase in employment. Despite the high level of immigration, especially among young people, the ageing population has continued. Average life expectancy has increased in recent years. Currently, the average life expectancy (at birth) for men is 78.2 years and for women 83.1 years.

The Federal Statistical Office describes different scenarios up to 2060 with different assumptions about migration, which, however, all assume a significant population decline until 2060. With a constant birth rate (1.4 children per woman) and a long-term immigration of 100,000 people per year by 2060 around 67.6 million people would live in Germany. With a long-term immigration of 200,000 people per year 73.1 million people. In order to keep the current population at its current level in 2060, a birth rate of 1.6 children per woman and an annual influx of 300,000 people would be necessary.

The ongoing demographic change in Thuringia will affect many societal and economic sectors such as childcare and education, healthcare and the nursing sector, as well as the labor market. The results of a population projection are therefore indispensable as a basis for decision-making for planning on a political, social and economic level. The population of Thuringia will not only continue to decline, but will also get older and older. At the end of 2014, the proportion of people aged 65 years and over in the total population was 24.0 percent. By 2035, 34.4 percent of the population will be 65 or older. It is encouraging that the proportion of young people under the age of 20 in the total population will rise from 15.5% to 16.4% in the same period, assuming the assumptions are true. The opposite trend is that of the population aged 20- to under-65, whose share of the total population will fall by 11.2 percentage points from 60.4 percent by 2035. The average age of Thuringia was 46.9 years at the end of 2014 and will therefore rise to 49.9 years by 2035.



## Rural Development Statistics in Greece

In Greece, internal migration, especially in the post-war period, led to urban growth and population shrinkage in rural areas (those with a population of less than 2,000 inhabitants). Similarly, in recent years, the urbanization of the population continues to show an increasing trend. Indeed, the share of urban and semi-urban areas in the total population increased from 72.8% in 2001 to 76.6% in 2011. In 2019, around 20% of the Greek population lived in the rural areas. The area of rural areas in our country reaches 82%, when in Europe it does not exceed 52%.

According to the demographic survey in Greece in 2014, which was further corrected in 2014, rural areas are inhabited by older people in relation to urban areas. Semi-urban areas, i.e. those with 2,000-10,000 inhabitants, have performed much better. After an initial decrease, in the 50's, the population in these areas increased in relative but also in absolute terms. These demographic developments are related to the labour market both in and outside the agricultural sector. The great misery of the rural population and the concentration of the

demand for labour in the big cities or abroad, led to the "great exodus", to the internal and external migration.

The agricultural sector has always been one of the main employment sectors in Greece and a pillar of the Greek economy and society, to a much greater extent than in the rest of Europe. Regional growth and employment prospects since the 1970s have strengthened semi-urban areas. The emergence and expansion of non-agricultural forms of employment, in the years that followed, led to the stabilization of many rural areas. The improvement of living conditions in the countryside, as well as infrastructure projects and technological developments, have contributed in this direction. Many rural residents can now move around easily every day, working extra in a semi-urban area or larger city and vice versa. All this gives a demographic stability.

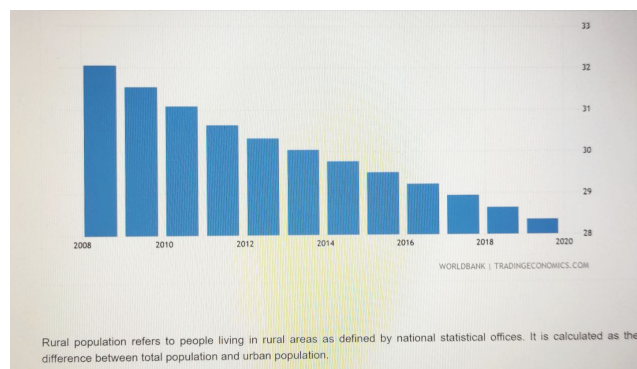
The study of trends in the development of rural employment will provide many answers to the demographic status of rural areas and the constraints faced by young people:

- Stopping the declining course of rural employment with the onset of the crisis
- Real employment in the primary sector is much higher than the officially recorded one
- The crisis brought internal reshuffles (the role of those exclusively occupied in the agricultural profession is strengthened)
- The young continue to abstain from the agricultural profession, while the position of the older expands.
- The participation of women in the agricultural profession is relatively small
- Underemployment, the long backlog
- The agricultural sector is adapting to the crisis and the new data.

## Rural Development Statistics in Hungary

As agriculture continues to provide ever fewer jobs, the rural areas struggle with higher rates of unemployment. Enterprise density is low, and there is a general shortage of capital and professional know-how. The share of the service sector is weak, and productivity levels lag behind. Many residents migrate to other areas.

Rural population (% of total population) in Hungary was reported at 28.36% in 2019, according to the World Bank collection of development indicators, compiled from officially recognized sources.





Hungary comprises 19 Counties (megye) and 3154 Municipalities (település). Hungary's modern borders were first established after World War I when, by the terms of the Treaty of Trianon in 1920, it lost more than 71% of what had formerly been the Kingdom of Hungary, 58.5% of its population, and 32% of the Hungarians. The country secured some boundary revisions from 1938 to 1941: In 1938 the First Vienna Award gave back territory from Czechoslovakia, in 1939 Hungary occupied Carpatho-Ukraine. In 1940 the Second Vienna Award gave back Northern Transylvania and finally Hungary occupied the Bácska and Muraköz regions during the Invasion of Yugoslavia. However, Hungary lost these territories again with its defeat in World War II. After World War II, the Trianon boundaries were restored with a small revision that benefited Czechoslovakia.

According to the OECD<sup>29</sup> definition Hungary is a fundamentally rural or characteristically rural country, except for Budapest and its surrounding areas. A large group of towns situated on the Great Plain, in south eastern Hungary, were country market towns or big villages with large agricultural areas. In more than 50 sub regions, there is no settlement with a population density of more than 150 persons/km<sup>2</sup>. These sub regions are considered rural, according to the OECD definition which is based on the ratio of the populations of rural settlements (population density under 150 persons per km<sup>2</sup>) and urban settlements (more than 150 persons per km<sup>2</sup>).

The distribution of rural population varies widely from one part of the country to another. For historical reasons connected with resettlement following the Turkish occupation in the 16th century, the villages of the Great Alföld are small in number but large in size. By comparison, rural settlement in Transdanubia and in the Northern Mountains takes the form of many small nucleated and linear villages. The tanyák tend to be concentrated in the Great Alföld. The village of Hollókő, now preserved as a UNESCO World Heritage site, exemplifies the rural settlement typical of Hungary prior to the agricultural changes of the 20th century.

Hungary is wholly Budapest-centred. The capital dominates the country both by the size of its population—which dwarfs those of Hungary's other cities—and by the concentration within its borders of most of the country's scientific, scholarly, and artistic institutions. Budapest is situated on both banks of the Danube (Hungarian: Duna) River, a few miles downstream from the Danube Bend. It is a magnificent city, even compared with the great pantheon of European capitals, and it has been an anchor of Hungarian culture since its inception.

There are few lakes in Hungary, and most are small. Lake Balaton, however, is the largest freshwater lake in central Europe, covering 231 square miles (598 square km). Neusiedler Lake—called Lake Fertő in Hungary—lies on the Austrian border and was designated a World Heritage site by UNESCO in 2001. Lake Velence lies southeast of Budapest. In the northeast, bordering Slovakia, is Aggtelek National Park; characterized by karst terrain and featuring hundreds of caves, the area was designated a UNESCO World Heritage site in the late 20th century.

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<sup>29</sup> <https://www.worldcat.org/title/creating-rural-indicators-for-shaping-territorial-policy/oclc/30575875>

## Rural Development Statistics in Poland

Rural areas cover 93% country's area and are inhabited by almost 40% population of Poland. In the past decade, the number of rural population increased by about 243 thousand, i.e. 1.6% (whereas the number of urban population decreased by nearly 360 thousand, i.e. 1.5%). Demographic projection shows that the number of the rural population will increase slightly to the level of 15.6 million (i.e. 1.5% more than 2018) until 2030, then will decrease gradually and in 2050 reaches level lower to 2018.

Analysis of the demographic potential shows a relatively favourable age structure of the rural population. In rural areas, there is higher percentage of the pre-working age population than in urban areas and a lower share of post-working age population. As a result of changes in the economic age groups, which have taken place in recent years, i.e. increase in the number of working age and post-working age population and decrease in the number of pre-working age, a value of age dependency ratio increased (the same as in urban areas). In 2018, there were 61 persons at non-working age per 100 rural population at working age (in urban areas – 68 persons). Rural population were younger than urban population – median age accounted 39.1 compared to 42.1.

There was a lower increase in available income per capita in households in rural areas than in urban areas comparing to 2010 (respectively 50.3% to 38.6%), but it was still lower than in households in urban areas (1433 PLN to 1860 PLN). Economically active population, i.e. employed and unemployed, in 2018 accounted for just over half of the rural population aged 15 years and more. The other 44% of the rural population aged 15 and more were economically inactive persons. Status of economically inactive person had every second woman and every third man aged 15 years and older. The group of economically active rural population characterised by a lower employment rate (53.8% to 54.4%) and a higher unemployment rate (4.3% to 3.6%) than the group of economically active urban population in 2018. An average unemployed person in rural areas in 2018 was 34 years and less, had a basic vocational, lower secondary, primary and incomplete primary education as well as work seniority up to 5 years. It should also be noted that every fourth unemployed person in rural areas remained without work for more than 24 months and 84% of the unemployed persons do not have the benefit which indicates structural character of unemployment in rural areas.

Most people worked in entities conducting industrial and construction activities, almost every third was employed in services and almost every fifth was employed in trade; repair of motor vehicles; transportation and storage; accommodation and catering; information and communication in 2018. The employed persons working in agriculture, forestry and fishing accounted for 4.2% of total number of employed persons and this percentage has decreased in comparison to 2009.

There are still significant disproportions in access to services and technical and social infrastructure between urban and rural areas. The dwellings in rural areas accounted for 32.5% of dwellings in Poland in 2018 with rural dwellings equipped to a lower standard than in urban dwellings. In terms of access to mobile networks and the Internet, the share of households



equipped with a personal computer increased from 58.6% in 2010 to 70.9% in 2018 (in urban areas from 68.0% to 75.6%), and a device with access to the Internet from 50.2% to 72.5% (in urban areas from 64.1% to 77.1%). In 2018, the Internet was used by 75.7% of rural population aged 16-74 years (in urban areas – 85.6%), i.e. by 15.9 p.p. higher than in 2010 (respectively 12.2 p.p. in urban areas).

An important issue was the availability of public services (mainly educational and health) in the rural areas. The availability of pre-primary education is much lower in the rural areas than in the urban areas. In the 2018/19 school year the number of children aged 3–6 years in pre-primary education establishments per 1000 children aged 3–6 in the rural areas was 705 (to 1034 in the urban areas). It should be noted that this indicator increased more in rural areas than in urban areas in comparison to 2010/11 school year. On the other hand systematic decrease the number of primary schools' pupils affects the closing of further schools educate at this level. Their number was lower by 8% in the rural areas in 2018/19 school year in comparison to 2010/11 school year (i.e. by 735 schools).

More difficult financial situation of rural than urban households had the impact on lower level of participation of rural population in culture. Despite the declared improvement of financial capabilities of rural households, in 2018 the average expenditure on recreation and culture per capita still accounted for about 72% the expenditure incurred on culture in urban areas.<sup>30</sup>



## Rural Development Statistics In Romania

Share of Romania in EU27 (27 EU Member States): 11.4% rural population compared with 4.3% total population and 1.6% GDP<sup>31</sup>. In 2019, 46% of the country's population lived in rural areas.

### Population of Romania

- in predominantly rural regions (PR) 53.2% (10,328,508 individuals);
- in intermediate regions 34.9%
- in predominantly urban regions 11.9% 19 414 458

### Farm structure in Romania

Due to historical reasons, a large proportion of the population of Romania live in the rural areas. The farm property is also very fragmented 91% (compared with 66.6% the average of EU) own a property less than 5 ha.

Rural employment is divided between agriculture and services. The level of unemployment in rural areas is lower than in cities, although the employment structure is not without its

<sup>30</sup> Source: Statistics Poland (2020) *Rural Areas in Poland*. Warszawa, Olsztyn. Available at: <https://stat.gov.pl/obszary-tematyczne/rolnictwo-lesnictwo/rolnictwo/obszary-wiejskie-w-polsce-w-2018-roku,2,4.html> [Last accessed: 5th of January 2021]

<sup>31</sup> Source: European Commission, Eurostat, June 2020

problems. On average, salaries are lower in rural areas and services, including education, are less available<sup>32</sup>.

Holding property of Romanian farm	Romania	EU27_2020
UAA < 5 ha (5%)	91.8%	66.6%
Economic size < 4 000 €	84.6%	54.9%
Holder < 35 years	3.1%	5.1%
Holder > 64 years	44.3%	32.8%
UAA per holding (ha)	3.7%	15.2%

## Conclusion

The review of rural development statistics across partner countries shows that urbanisation and the tendency of young people to move to cities is more visible in Cyprus, Greece, Germany and Hungary, with the ageing population and limited employment opportunities in rural areas being the main issues. In Poland and Romania, the situation is a bit more positive in terms of the employability opportunities in the rural areas as well as the size and the age structure of the population, although it is not without its problems. Limited availability of services, including education, health, culture and transport as well as lower income compared to urban areas are the hindering factors. Data shows that most people working in rural areas are employed in the primary sectors of the countries, although in some countries there seems to be a shift towards new sectors, e.g. agro-tourism and cultural tourism. The main findings for each country are listed below:

- Cyprus - Around 32% of the population inhabit the country's rural areas. Entrepreneurship in rural areas is extremely limited. The youth population in rural areas is decreasing significantly. However, the government initiates various measures to face the rise of youth urbanisation by also promoting the increase of the youth population in rural areas through funding mechanisms and business schemes in the new areas such as agro-tourism.
- Germany - Around 23% of the population inhabit the country's rural areas. Thuringia region is characterised by medium to small size cities and rural spaces with a low economic profile. The declining population in the region along with the ongoing demographic change in Thuringia will affect many societal and economic sectors such as childcare and education, healthcare and the nursing sector, as well as the labor market.

<sup>32</sup> Herman, E. (2012) "Rural Employment in the Context of Romanian Regional Development", *Annals of the „Constantin Brâncuși” University of Iași, Economy Series*, 2 [online]. Available at: <https://core.ac.uk/download/pdf/27251997.pdf>

- Greece - Around 21% of the population inhabit the country's rural areas. There is a limited amount of jobs available in agriculture. The last two decades observed a significant rise of urbanisation, from round 73% in 2001 to almost 80% in 2019. Young people tend to abstain from the agricultural profession.
- Hungary - Around 28% of the population inhabit the country's rural areas. However, agriculture continues to provide few jobs and rural areas struggle with high rates of unemployment.
- Poland - Around 40% of the population inhabit the country's rural areas. In Poland the situation is a bit different as there is a relatively favourable age structure of the rural population and a more economic active population in the rural areas. Important issues are a relatively low availability of public services (mainly education, health, culture and transport) in rural areas as well as lower income compared to urban areas.
- Romania - Around 46% of the population inhabit the country's rural areas. In Romania the farm industry is one of the most dynamic industries in the country and a large number of the population lives in the rural areas of the country.

## 2.2.7. National Policies and Initiatives on Rural Development

This section provides a description of the rural development governmental policies and initiatives in each partner country.



### National Policies and Initiatives on Rural Development in Cyprus

A number of supporting measures such as social, business and financial have been initiated by the Cyprus Government to promote rural development and entrepreneurship in the rural areas. At the national level, Rural Development in Cyprus is managed primarily through the Rural Development Programme funded by the European Agricultural Fund for Rural Development (EAFRD) and national contributions<sup>33</sup>. The Rural Development Programme run between 2014-2020 and an updated programme is being currently prepared for the period 2021-2027<sup>34</sup>. In the revised programme to be developed, emphasis is given on the protection of environment and climate change. The programme sets the guidelines for the development of the primary sector of Cyprus rural areas, aims to strengthen the competitiveness of the primary and secondary agricultural sectors, aims to revive the Cypriot countryside and boost the entrepreneurial opportunities in the rural areas. Among the policy measures set out in the programme include the development of educational programmes to advance skills and

<sup>33</sup> European Network for Rural Development (2020) *Cyprus*. Available at: [https://enrd.ec.europa.eu/country/cyprus\\_en](https://enrd.ec.europa.eu/country/cyprus_en)

<sup>34</sup> Rural Development Programme 2014-2020 (2021) Ετοιμασία Στρατηγικού Σχεδίου ΚΑΠ 2021-2027. Available at: <http://www.paa.gov.cy/moa/paa/paa.nsf/All/C4DA9AB0A2AD27B9C225857B00364F81>

knowledge of farmers, increase of investment in the agri-food sector, encouragement of youth to work in rural areas, renovation of villages in the rural areas to promote natural and cultural heritage, environmental protection measures, and protection of areas that face dangers<sup>35</sup>.

Toward achieving the above mentioned goals, the governmental developed action plans to promote the growth in rural areas. Some of the Action Plans are presented in the below table.

Action Plan/ Initiative Title	National Authority	Target Group	Aim
National Strategy for the development of Rural Areas in the area of Troodos (e.g. ESAOK)	Republic of Cyprus	All sectors including all groups of individuals	To develop the rural area of Troodos to improve and ensure the cultural heritage of the areas and through which rural population and businesses opportunities will increase.
Financial Scheme for Agrotourism	Ministry of Interior	Small and Medium Enterprises (SMEs)	To encourage investments of SMEs to be involved in business activities in the rural areas to support agrotourism. The main aim is to protect, restore and upgrade the traditional character of the rural areas and enhance employment opportunities for people living in rural areas.
Financial Scheme for Renovation of Houses in rural areas	Ministry of Interior	All citizens	The renovation of houses in rural areas to increase the number of rural population.
Creation of new positions in rural areas through the Rural Development Programme	Ministry of Agriculture	All individuals	Improvement of agriculture economy
Proposal for legislative measure for cottage industry and processing sectors in rural areas	Ministry of Commerce, Industry and Tourism	Citizens of Rural Areas	Enhance the personal and economic development through entrepreneurial routes for people living in the rural areas



## National Policies and Initiatives on Rural Development in Germany

The State Development Program Thuringia 2025 (LEP 2025) has many goals. It wants to design the spatial structure for the future, guarantee equal living conditions, strengthen regional

<sup>35</sup> Rural Development Programme (2014) 'Πρόγραμμα Αγροτικής Ανάπτυξης'. Available at: [http://www.paa.gov.cy/moa/paa/paa.nsf/109549BBE84B4DC5C2258030001B956D/\\$file/%CE%95%CE%BD%CE%B7%CE%BC%CE%B5%CF%81%CF%89%CF%84%CE%B9%CE%BA%CF%8C%20%CE%88%CE%BD%CF%84%CF%85%CF%80%CE%BF%20%CE%A0%CE%91%CE%91%2014-20.pdf](http://www.paa.gov.cy/moa/paa/paa.nsf/109549BBE84B4DC5C2258030001B956D/$file/%CE%95%CE%BD%CE%B7%CE%BC%CE%B5%CF%81%CF%89%CF%84%CE%B9%CE%BA%CF%8C%20%CE%88%CE%BD%CF%84%CF%85%CF%80%CE%BF%20%CE%A0%CE%91%CE%91%2014-20.pdf)



cooperation and develop the economy and improve the infrastructure. Other important aspects include actions against climate change and making energy sustainable and preservation of resources.

The Thuringian state government developed a sustainability strategy for this in 2011. This strategy opens up the possibility of developing and implementing cross-departmental priorities of a sustainability policy. The central basis of all actions must be awareness of the limitations of our resources. This requires that renewable raw materials and energies increasingly replace fossil raw materials and energy sources. In addition, pollution of the environment must be avoided or reduced to a level that does not limit the performance of the environment in the long term. Sustainability is a holistic, integrative approach to balancing or maintaining the protection of the natural environment, social responsibility and economic performance (see Thuringian Sustainability Strategy and Section 1 (3) No. 13 ThürLPIG).

The demographic change is presently and also in the future an essential framework condition for the development of politics, society, economy and administration in the Free State of Thuringia (see § 1 Abs. 3 Nr. 1 ThürLPIG). Declining population numbers and a changed age structure with more and more old and significantly fewer young people will affect almost all areas of life. In addition, there is an individualisation of the population and a strong differentiation of the population structure (heterogenization of forms of life). Traditional patterns of order are overlaid by diverse lifestyles, life courses and the associated employment histories have often been characterised by breaks in the professional as well as in the family area since reunification. As a result of the demographic development and the associated change in the age structure, it is necessary at all levels of action and as a priority for all policy areas as a priority cross-sectional task to align decisions with the aim of improving child and family-friendly framework conditions in order to raise awareness throughout society for the needs of children and families. The population decline will continue to be particularly noticeable in the less populated and peripheral parts of the country. It can be assumed that the public infrastructure and facilities of general interest will be endangered compared to the status quo, even if new and innovative solutions are found.

Climate change, largely caused by humans, is a global challenge with far-reaching social, economic and ecological consequences. With climate change, the living conditions in Thuringia are also changing, but the risks and opportunities of climate change are increasingly affecting different parts of the country to different degrees. Climate policy action is based on the two pillars of avoiding climate-impacting emissions and adapting to the consequences of climate change.

Globalization is shaping the economy and the job market today. The predominantly medium-sized economy of Thuringia is subject to intensified competition. As a consequence of globalization, a stronger economization of political and administrative action can be observed. At the same time, the economic structural change towards a service and knowledge society is continuing. However, globalization also offers new opportunities for future-oriented regional development on the basis of existing strengths and innovation potential.



European integration offers opportunities and new perspectives and requires Thuringia and its regions to distinguish themselves efficiently and with specific potential across Europe. The existing geographical and infrastructural advantages of the location of Thuringia in the heart of Europe have been recognized and can be used sustainably.

Additionally, according to the European Network of Rural Development there is the Rural Broadband Nation that focus on:

- Supporting small and medium size enterprises (SMEs)
- Investing in upgrading the existing infrastructure
- Digital Connectivity



### National Policies and Initiatives on Rural Development in Greece

Rural Development in Greece is primarily managed through the Rural Development Programme (RDP) funded by the European Agricultural Fund for Rural Development (EAFRD) on a national level. According to the Rural Development Programme that ran between 2014-2020, the EU contribution was 4.78 billion EURO, while the public contributions reached 5.64 billion EURO. Of the RDP funds a 64.9% of has so far been absorbed<sup>36</sup>.

The new operating model of the new Common Agricultural Policy (CAP) which will be extended beyond 2020, will focus on:

- maximizing the CAP's contribution to environmental protection and tackling climate change ("green architecture") through the establishment of ambitious environmental and climate targets by the Member States;
- establishing a new relationship with Member States, strengthening the principle of subsidiarity, and planning flexibility of Member States, while moving from a compliance based system to a more targeted "results-oriented" system (by defining and achieving relevant objectives and milestones by the Member States);
- promoting innovation, knowledge, and new technologies (digitisation) in agriculture.

Local Action Groups which, with the participation of stakeholders at local level, took a leading role in Local Development at the initiative of Local Communities, using a bottom-up approach, and planned their development plans and defined the area of application as well as the categories of projects they intend to implement to achieve their goals.

These Local Action Groups are responsible not only for the design of local development strategies but also for their correct and effective implementation, as well as for the animation of the local population.

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<sup>36</sup> <http://data.agrotikianaptixi.gr/index.html> - Πρόγραμμα Αγροτικής Ανάπτυξης 2014-2020 (2021)



Therefore, a mechanism has been set up to monitor the performance of the Local Action Groups, regarding the maximum possible utilization - absorption of the resources of the RDP 2014-2020, and for this purpose they have been assigned responsibilities and resources<sup>37</sup>.

## National Policies and Initiatives on Rural Development in Hungary

The rural development in Hungary is very important considering the fact that the country is almost at the top of the list of the most rural countries in the EU. After the country's accession in the EU in 2004, the EU and national public support for the further development of the predominantly rural regions was rich and dynamic. Starting with ARDOP and RDP Programmes (2004 and 2006) through Axes (1, 2, 3) and LEADER approach (2007-2013) to the current and perspective HRDP (2014-2020), both the EU and Hungarian government were financially and technically involved in the process. A large amount of public funding totalling €10,510,039,137 was spent or planned to be spent through 2020.

In addition, the EU contribution in total public expenditure for rural development in Hungary is significant and equals to €8,156,343,392 or 77-78% of the total financial support

Besides the strong rural development policy involving significant financial and human resources, the predominantly rural regions in Hungary are still facing the well-known rural problems that are widely recognised in today's modern societies, such as: outmigration, high unemployment rates, and an absence of good infrastructure.

Similar to other Member States, the strong EU support to rural development in the country will continue with even greater financial and technical input.

Improving the rural life by eliminating rural socio-economic imbalances will remain as one of the greatest EU and national developmental challenges for Hungary in the future.

## National Policies and Initiatives on Rural Development in Poland

The main document currently governing rural policies and initiatives in Poland is The National Strategy for the Development of Rural Areas, dated 5th of December 2019. It contains the vision and main goal of rural development, agriculture and fisheries. The document states that for the last 25 years, the domestic policy was dominated by the development model, under which development was perceived primarily through the prism of the growth of agglomerations

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<sup>37</sup> <http://www.agrotikianaptixi.gr/el/content/omades-topikis-drasis>



and large cities and their functional areas, assuming the diffusion of the effects of growth to other areas<sup>38</sup>.

The Strategy proposes the following Vision of Polish Rural Areas in 2050:

In 2050, rural areas are an attractive place to work, live, rest and conduct agricultural or non-agricultural activities. These are also areas that provide public and market goods, while maintaining the unique natural, landscape and cultural values for future generations, thanks to the sustainable development of competitive agriculture and fisheries. In rural areas, the unfavourable demographic changes were stopped and the positive environmental effects of agricultural and fishery production increased significantly. The basis of the agricultural system are family farms developing in a sustainable and responsible manner, using modern technologies. Increased contribution of small and medium-sized farms to ensuring the sustainable development of agriculture has been ensured.

The primary goal of the strategy is the economic development of rural areas enabling a sustainable increase in the income of its inhabitants while minimising economic, social and territorial stratification and improving the condition of the natural environment. This goal is further broken down into three objectives:

- Specific objective 1: Increasing the profitability of agricultural and fishery production,
- Specific objective 2: Improving the quality of life, infrastructure and the condition of the environment,
- Specific objective 3: Development of entrepreneurship, non-agricultural jobs and active society.

The Strategy formulates a number of strategic solutions some of which are listed below:

- Family farms should continue to be the basis of the agricultural system.
- The sustainable development of small, medium and large farms should be promoted.
- The cross-sectional objective of development activities should be to increase the profitability of agricultural production and increase farmers' income.
- There should be training available to farmers leaving agriculture.
- The quality and tradition as well as adapting food to changes in consumer preferences will be factors that will strongly determine the market advantage of Polish food.
- Development of fisheries based on a model of multifunctional fish farms drawing on tradition and culture, e.g. by developing gastronomy, tourism and recreation related to fishing.
- Increase in market share through product quality activities and functional food development.

In relation to culture, the strategy names a number of opportunities and threats. Among opportunities, there are: increased participation of local leaders; closer cooperation of the local government with local entrepreneurs and agricultural producers in meeting the needs of access to social services; greater use of digital solutions in providing public information; the potentials of rural areas' cultural heritage spaces. The threats include: limited local (district and commune) funding for development and maintenance of small sports facilities, cultural centres and libraries; public infrastructure that is not adapted to the needs of people with disabilities;

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<sup>38</sup> Strategy for Sustainable Development of Rural Areas, Agriculture and Fisheries 2030 (2019) Warsaw: Monitor Polski. Available at: <https://www.gov.pl/web/rolnictwo/dokumenty-analizy-szrwir-2030>



an unsatisfactory level of resources and low availability of educational and cultural institutions; the level of funding dedicated to the development of cultural and touristic infrastructure not meeting social expectations and demand for such services; natural and cultural landscape degradation as a result of uncontrolled or excessive urbanisation and the occupation of naturally valuable areas for industrial purposes.



## National Policies and Initiatives on Rural Development in Romania

The National Rural Development Programme (NRDP) was the base for the governmental policy for the period 2014 – 2020. The amount of money was nearly € 9.5 billion of public money that was available for the 7-year period 2014-2020 (€ 8.1 billion from the EU budget, including € 112.3 million transferred from the CAP direct payments, and € 1.34 billion of national co-funding).

The NRDP for Romania focuses mainly on 3 priority areas: promoting competitiveness and restructuring in Romania's large agricultural sector; environmental protection & climate change; and stimulating economic development. NRDP has funded action under six Rural Development priorities – with a particular emphasis on competitiveness of the agricultural sector and sustainable forestry; restoring, preserving and enhancing ecosystems related to agriculture and forestry; as well as social inclusion and local development in rural areas. The focus of each priority is explained briefly mentioned below:

1. Knowledge transfer and innovation in agriculture, forestry and rural areas
2. Competitiveness of agri-sector and sustainable forestry
3. Food chain organisation, including processing and marketing of agricultural products, animal welfare and risk management in agriculture
4. Restoring, preserving and enhancing ecosystems related to agriculture and forestry
5. Resource efficiency and climate
6. Social inclusion and local development in rural areas

Romania<sup>39</sup> has also chosen to implement a separate thematic sub-programme aimed to increase the competitiveness and enable restructuring of the fruit growing sector, a sector where Romania has climatic advantages and traditional strengths, but which has suffered from under-investment. Support was given for:

- setting-up of new orchards,
- reconversion of the old ones,
- fruit processing,
- cooperation projects and the setting-up of producer groups within the sector.

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<sup>39</sup>[https://ec.europa.eu/info/sites/info/files/food-farming-fisheries/key\\_policies/documents/rdp-factsheet-romania\\_en.pdf](https://ec.europa.eu/info/sites/info/files/food-farming-fisheries/key_policies/documents/rdp-factsheet-romania_en.pdf)

## Conclusion

The main purpose of rural development policies is to advance the economic viability of the rural areas and to increase their attractiveness in terms of employability, tourism and provision of services. The priorities of the rural development policies in each partner country are summarised below:

- Cyprus - Several social, business and financial support measures have been initiated by the Cyprus Government to promote rural development and entrepreneurship in the rural areas, although initiatives from the non-formal sectors are lacking.
- Germany - The National Strategy emphasises support for SMEs, investment in upgrading infrastructure and digital connectivity in the rural areas.
- Greece - The National Strategy prioritises the promotion of innovation, knowledge and new technologies in agriculture.
- Hungary - EU funding, following the country's accession in 2004, created an opportunity to develop a strong rural development policy which involves significant financial and human resources directed at the predominantly rural regions in Hungary.
- Poland - The National Strategy on Rural Development focuses on the economic development of rural areas, income increase for employers, minimising economic, social and territorial stratification and environment protection.
- Romania - The National Strategy focuses mainly on promoting competitiveness and restructuring, environmental protection and climate change as well as stimulating economic development.

### 2.2.8. National Cultural Policy and Initiatives

This section investigates the current policy framework, legislation and programmes that regulate and promote cultural activities in each partner country.



#### National Cultural Policy and Initiatives in Cyprus

The 'Cultural Heritage Policy for Contemporary Culture'<sup>40</sup> in Cyprus was developed in 2014 by the Ministry of Education and Culture. In respect to the cultural policy system, all ministries and semi-governmental bodies take on the responsibilities for several cultural issues. The cultural policy model is described as 'architect model' in which the state and governmental bodies assume the responsibility for cultural development and cultural activities. The Ministry of

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<sup>40</sup> Charalambous, E. (2014) Country Profile - Cyprus. Available at: [https://www.culturalpolicies.net/wp-content/uploads/pdf\\_full/cyprus/cyprus\\_122014.pdf](https://www.culturalpolicies.net/wp-content/uploads/pdf_full/cyprus/cyprus_122014.pdf)

Education and Culture also developed the strategic plan for 2018-2020 and a new strategy is currently in progress. Importantly, the new strategy will focus on the development of a Sub Ministry of Culture which will create and adopt a Comprehensive policy on culture<sup>41</sup>.

Vital actors for the cultural policy development are the Cyprus Theatre Organisation, the Cyprus Tourist Organisation, the Cyprus Broadcasting Corporation and the Cyprus State Orchestra. The Cultural Services Department within the Ministry, has the main responsibility for both formulating and implementing contemporary cultural policy in such fields as literature, books, music, visual arts, theatre, dance, cinema, folk culture, museums, and cultural centres abroad. Various governmental bodies provide financial support for cultural activities such as the Department of Antiquities of the Ministry of Communication and Public Works, the Ministry of Interior for Urban Cultural Heritage and the Ministry of Education and Culture through Cultural Financial Aids. Cultural Programmes are widely supported by European funds. Moreover, cultural initiatives are mostly developed through private sector and collaboration between public and private sectors for the development of these initiatives are emerging.

Significantly, there are not any specific regulations covering consolidation and reconstruction and there is a partial financial support for activities related to restoration of tangible cultural heritage such as monuments, archaeological sites, archaeological surveys and research activities<sup>42</sup>. Cultural programmes which take place mostly include communities' dialogue between the communities of Greek and Turkish-Cypriots (e.g. UNESCO etc.), cultural development in contemporary art and tradition (e.g. Ministry of Education), Cultural Festivals which promote participation of citizens in culture such as 'KIPRIA', training programmes for all on cultural topics such as Hagiography, Pottery, Cyprus' history, Cyprus' Literature, basketwork, embroidery, Cyprus' gastronomy and traditional dance (Ministry of Education and Culture), training programmes by private sector related to art such as on engraving, and on traditional art, music and theatre (Cyprus Symphony Orchestra, Cyprus Theatre Organisation, municipalities).

Nowadays, culture grows in a multicultural context and cultural programmes on tradition are synchronised with contemporary forms. In respect to cultural matters, various governmental subsidies are developed to provide financial assistance to all cultural, social and athletic clubs of the many different ethnic groups that reside in Cyprus.



## National Cultural Policy and Initiatives in Germany

There is not a cohesive national cultural policy taken at federal level. The field of cultural policy, the federal division of labour between national and regional states, as well as local authorities, in Germany amounts to the fact that it is solely upon the state.

<sup>41</sup> Press and Information Office (2021) *Ανακοινωθέντα*. Available at: <https://www.pio.gov.cy/%CE%B1%CE%BD%CE%B1%CE%BA%CE%BF%CE%B9%CE%BD%CF%89%CE%B8%CE%AD%CE%BD%CF%84%CE%B1-%CE%AC%CF%81%CE%B8%CF%81%CE%BF.html?id=16793#flat>

<sup>42</sup> Herein System (2020). *Cyprus*. Available at: <https://rm.coe.int/herein-european-heritage-network-cyprus-national-policy-report/16808c6da6>



When it comes to cultural and media policy, the Federal Government focuses on tasks that are of national significance:

- It ensures that federal legislation creates an enabling environment for culture and the media, for instance by means of a copyright law that guarantees artists their fair share of the value created through their works.
- It promotes cultural institutions and projects of national importance, including the German National Library, the Prussian Cultural Heritage Foundation and the Berlin International Film Festival.
- It is also responsible for representing the nation as a whole culturally in the capital city Berlin, for example through the Humboldt Forum, the Academy of Arts and the Capital Cultural Fund in Berlin, which it finances.
- The Federal Government also represents Germany on various international committees, such as the EU Council of Ministers for Culture in Brussels.
- The Federal Government is a reliable partner for the Länder and local authorities, giving fresh impetus to cultural life across Germany and making many projects possible by providing additional funding.

In Thuringia, a unique dense network of cultural places, institutions and activities define its cultural landscape. Regional diversity and cultural heritage are of paramount importance in Thuringia. The Free State of Thuringia acknowledges its responsibility for the preservation and further development of the Thuringian cultural landscape.

One of the most important cultural initiatives taken at the State of Thuringia was Museum Perspective 2025. Museums have a central role in the state of Thuringia. They preserve history and attract many guests. They have been newly founded museums and the spectrum has even been expanded. Many - even small - museums achieved remarkable goals, offer exciting special exhibitions and link up in the region and work hard to attract guests and be accessible to everyone who is interested in visiting them.



## National Cultural Policy and Initiatives in Greece

The issue of protection of cultural heritage has been taken for granted in Greece for long, and for this reason an open dialogue has been initiated between the Ministry of Culture & Sports and its scientific staff, and all stakeholders concerned (institutional and independent creative actors as well as communities of cultural production, use and consumption) so as to design policy arrangements and interventions that are fairer and more inclusive, as public culture policy has an obligation to do by definition.

The key words for this ongoing process are inclusivity, not just access but participation, cultural rights, inequalities and discrimination, cultural communities - visible or invisible, diversity, multi-ethnic society, cultural biodiversity, and finally social cohesion. More modern strategies for the national cultural heritage were announced in 2018, so that Greek cultural heritage is directly linked to the modern society, the productive forces and development. These include:

- The creation of the National Cultural Capital Observatory, which aims to analyse the composition of the material and symbolic cultural capital of the country and monitor its evolution on an annual basis. This tool will help go beyond the definition of culture that is limited to the arts and cultural heritage and will be a prerequisite for proposing cultural policies that will meet real needs and utilise the rich potential of Greek society.
- Regional Policy of Contemporary Culture with a view to the next decade 2020-'30, as a necessary parameter for the establishment of a new cultural model of sustainable development and socio-cultural cohesion. Its goal is to develop a regional network that will operate with autonomy, parity and extroversion to express, highlight and construct its own local cultural goals and not to reproduce a central hydrocephalus model in misprints. Emphasis is placed on the approach of contemporary creators and local communities, a necessary condition for the sustainable development of both the cities of the region and contemporary art itself
- New Book and Reading Organisation after consultation with the book and reading bodies and the community for the expediency of its establishment and design.
- Culture and children. A new research of the Pedagogical Department of the National and Kapodistrian University of Athens on the relationship of minors with services and the use of cultural products and goods. The research will then support policy interventions and new programs for children.
- Youth and children and Young creators and artists, a program of innovative proposals and production of cultural designs that will concern the youngest ages, will be soon launched to bring together creative teams of young producers and artists with both young ages and adolescent and post-adolescent youth. Ultimately this programme is expected to improve this critical aspect of artistic production.
- Culture and Sports in dialogue and cooperation, in order to develop forms of cultural expression and practices on and off the field. Sport is a complex cultural field of great dimensions. This programme intends to methodically create connections that will offer and open this dynamic to other areas of the field.
- Acropol Theatre as a hub of cultural activity, a space of artistic creation, which will try to be the "intermediate field" of continuous co-formation and dialogue between public policy and modern independent production, focusing on the needs of the public.

## National Cultural Policy and Initiatives in Hungary

Cultural heritage protection and management in Hungary deals with the tangible items of heritage. The intangible heritage is part of the cultural policy. Tangible cultural heritage includes the archaeological heritage, the built heritage values, cultural goods, and elements of the military heritage researchable with archaeological methods. Sites, which have major

importance in the history of the Hungarian nation, are considered national memorial places. Registered archaeological sites and built heritage values are protected by the force of law, but archaeological sites and buildings or building complexes with outstanding value could also receive additional protection (the number of registered archeologic sites is approximately 60.000, out of which 1700 has additional protection; there is approximately 15.000 protected building or building complexes, so called 'monuments', and conservation areas). The built heritage values include historic gardens, historic landscapes and conservation areas as well. Cultural goods could include artworks, antique goods, manuscripts, books, maps, photographs, films. Within this category, there are items protected by the force of law (e.g. public collections) or classified as protected cultural good.

The protection and management of the tangible cultural heritage is regulated by legislation, basically Act LXIV of 2001 on the protection of cultural heritage. The regulations incorporate many aspects and provisions of the Council of Europe Conventions on cultural heritage, like the Granada and the Valetta Convention. Presently, Hungary is undertaking preparatory tasks to include the directives of the Faro Convention into the heritage policy.

The overall responsibility for cultural heritage protection lies with the Prime Minister's Office. This ministry is undertaking the tasks related to drafting and issuing legislation on the field of cultural heritage, including the additional legal protection of archaeological sites and built heritage values. It also supervises the Gyula Forster National Office for Cultural Heritage Management, the main governmental organisation for tangible cultural heritage.

The Office 'Gyula Forster National Office for Cultural Heritage Management' provides a legal, regulatory and structural framework for built heritage values, archaeological sites and movable cultural heritage. It provides scientific background for the research of the built heritage values, and takes care of collections on this field (scientific library, archive for historic architectural design documents, photo collection, and museum collection of the history of architecture). It also prepares the scientific documents for the protection of monuments, conservation areas, and archaeological sites. It operates the national register of archaeological sites and built heritage values (including protected monuments and conservation areas). In the field of archaeological heritage, the Office is responsible for preparing the archaeological assessment documents (prospection) for the large scale investments, and to coordinate the archaeological excavations for these works. The Office takes care of more than 40 significant sites (archaeological sites, stately homes, castles) owned by the Hungarian State, and also carries out projects for their restoration and maintenance (presently the Office is developing a national programme for the restoration of the historic stately homes and castles). It also contributes to the implementation of the UNESCO World Heritage Convention, coordinating and inspecting the World Heritage sites in Hungary. In its scope of duty as an authority the Office operates a special unit for the movable heritage.





The policy framework in the area of culture is based on the National Strategy for Cultural Development 2004-2020<sup>43</sup>. The Strategy focuses on the role of culture as one of the main drivers for the creation of knowledge society and as a factor of regional development. Its main goals are:

- Equalising access to culture among different regions
- Increasing the cultural sector's share in GDP
- Increasing the level of employment in culture
- Development of cultural infrastructure and preservation of monuments
- Creation of branded products of cultural tourism
- Creation of connections among culture, education and science with an aim of development of social capital

The above goals are further broken down into the below categories:

1. Protection and preservation of cultural heritage: The goal aims at comprehensive restoration of monuments and post-industrial and post-military objects and their adaptation for cultural, tourist, educational, recreational purposes, as well as other social purposes, increasing the role of monuments in the development of tourism and entrepreneurship, creating integrated national tourism products, building and expanding IT networks to promote cultural potential of regions, inventory and digitisation of movable and immovable heritage monuments and their promotion, organization of international events, creation of conditions for the development and protection of folk culture heritage, and preservation and protection of the cultural landscape of the countryside.
2. Increasing the cultural sector's share in GDP: This involves modernisation and development of enterprises from the cultural industries sector (media, publishing, printing, film, music, industrial artistic design, etc.), modernisation and development of machinery, supporting the development of SMEs in the cultural industries sector, development of new technologies in the cultural industries sector, implementation of modern technology in the field of cultural services and cultural industries, creating business incubators in the field of cultural industries, increasing the competitiveness of cultural industries, developing the distribution system and promoting the export of cultural goods and services.
3. Development of cultural infrastructure: This goal includes construction, modernisation and expansion of cultural institutions, modernisation of the equipment of cultural institutions, strengthening the program activities of artistic institutions, introducing modern, interactive technologies for promoting culture, and building and expanding IT networks to disseminate and promote the cultural offer.
4. Development of cultural infrastructure in rural areas: The aim includes improving the conditions for the provision of cultural services by building new facilities, renovating the existing ones, and purchasing and installing the necessary equipment in rural areas.
5. Creating favourable conditions for employment in small and micro-enterprises, as well as supporting graduates of secondary and higher education art institutions: This includes promotion of graduates of art schools and universities, including support for debuts, organization of internships and training, creating business incubators, programs supporting the creation of micro-enterprises by artists (consultations, investments, supporting

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<sup>43</sup> National Strategy for Cultural Development 2004-2020 (2005) Warsaw: Ministry of Culture.

- independent artistic creativity undertaken in the form of business activity, training in management and law, marketing, finance, accounting, etc.).
6. Promotion and implementation of advanced technologies in the production and distribution of cultural goods and services: This aims at disseminating knowledge about advanced technologies and ICT tools, supporting the digitisation of library collections, archives, museum exhibits, the development and dissemination of the e-book technology, support for the implementation of interactive cultural services (e.g. cultural centres, museums), supporting the implementation of the television digitisation process, implementation of modern technologies in the field of print, phonography and film production.
  7. Building an environmental support system, including providing help for the local community, those excluded or at risk of exclusion: This will be addressed through the development of social institutions: community and cultural centres, clubs, libraries in economically and socially disadvantaged areas, construction, expansion and modernisation of the infrastructure of libraries, community and cultural centres, implementation of projects in the field of culture, promotion of reading and support for the book sector, increasing the role of culture in the process of education, socialisation and social adaptation, reduction of secondary illiteracy and promotion of the Polish language as well as increasing the ability to self-educate.
  8. Activation and mobilisation of local, regional and national partners: This will be addressed through socio-educational programs aiming at building a local identity based on culture.
  9. Professional development and strengthening human resources at cultural institutions: Educational and training activities aimed at human resources in organisations related to culture.
  10. Developing a network of educational and cultural institutions: Creating a framework for the creation of an educational and cultural network of institutions offering various forms of activities for children and youth on a non-commercial basis.

Improving management in the cultural sector is considered to be a joint responsibility of the Minister of Culture and local government units. In this area, extensive measures should be taken to improve management tool, equip institutions with appropriate electronic and ICT equipment, integrate programs linking digitised cultural resources into virtual networks, digitise museum collections and library resources to facilitate their accessibility as well as support innovative cultural projects.

Social participation in the cultural sector should increase by introducing joint decision-making in the regions through, e.g. local cultural strategies and creation of social bodies assessing the functioning of cultural institutions. The role of non-governmental organizations should also increase through their equal access to public funds for tasks in the field of culture.



## National Cultural Policy and Initiatives in Romania

An investigation of the current policy framework, law and programs to regulate and promote activities related to the cultural heritage. Romania has the National Strategy for Culture and Heritage for 2016-2022. This strategy is meant to be the cultural planning document at national



level that offer the base for the strategic documents at regional, county and local level and the operational documentation for programs and projects with public funds, as well as the other development strategies at national level with cultural relevance and impact. The proposed strategic approach was organized on 5 priority axes, with several general objectives associated:

1. Culture – factor of sustainable development

1.1. To valorise the cultural resources - elements of local and regional identity - for a sustainable territorial development and a high quality of life.

1.2. Better protection of the cultural heritage, based on the situation and the commitment of effective partnerships (local -central and public-private).

2. Creative economy

2.1. Development of entrepreneurship in cultural and creative sectors.

2.2. To capitalise on the competitive advantages of cultural and creative sectors for development.

2.3. To increase the external commercial activity of Romanian operators in cultural and creative sectors.

3. Access to culture and diversity of expressions

3.1. To develop the public for culture.

3.2. To develop the contemporary creativity.

3.3. To increase the vitality of cultural forms specific to national minorities and new ethnic groups in Romania.

3.4. To increase cultural interventions for vulnerable groups.

4. Romanian culture in the international culture circuit;

4.1. To increase the presence of Romanian works, creators and cultural operators at international level.

5. Capacity of the cultural and creative sectors.

5.1. To improve the public service in the field of culture.

5.2. To expand and modernising the cultural infrastructure.

5.3. Less bureaucracy and updating the regulatory framework and funding practices of cultural and creative sectors.

5.4. To improve the socio-professional status and condition of the creator.

5.5. To improve the role of communication and digital technology in culture.

5.6. To develop skills cultural practitioners and the attractiveness of cultural and creative sectors as an occupational area for choosing a profession.

## Conclusion

The national cultural policies and initiatives across the EU partner countries vary with respect to their priorities and directions. For example, in Cyprus, initiatives developed at a national level refer to programmes of partial financial support for cultural activities such as events,

preservation of buildings, etc. that are related to tangible and intangible heritage. In Germany, the approach to culture is decentralised with the state operating in the areas of regulatory measures, promotion, representation and institutional support and the local levels taking responsibility for the creation and implementation of initiatives. In the Free State of Thuringia, initiatives are taken through various measures to preserve mainly the tangible cultural heritage of the region. In Greece, the government initiated various measures to promote cultural heritage in areas of heritage such as art, theatre, literature and provided a platform for youth involvement in the cultural sectors of the country. Inclusiveness, participation and dialogue are stressed. However, entrepreneurial programmes are missing. In Hungary, there is a clear distinction between tangible and intangible culture which are regulated by separate legislation. Policy measures emphasise cultural heritage including archaeological sites, cultural goods such as art and military heritage. In Poland, the national cultural policy strengthens the role of education in the cultural field, aims to advance technologies in the production and distribution of cultural goods and increase the employment opportunities in the cultural sectors. Similarly to Germany, Poland demonstrates a more decentralised approach to managing the cultural sector. Lastly, in Romania, the government seeks to promote the creative sector, strengthen the creative industry by modernising the services provided, encourage cultural expression and participation of youth. The important themes that cut across these different approaches are inclusivity, participation and, in some cases, the connection with the countries' overall development goals.

### **2.2.9. Conclusion**

The main purpose of Part I of the Handbook was to investigate cultural sectors, rural development and the situation of youth in each partner country. In particular, the research concerned good practices in cultural sectors, employment opportunities, youth unemployment, national policies and initiatives on youth, cultural sectors of the countries, rural development statistics, national policies and initiatives on rural development as well as national cultural policy and initiatives. The results, even though somewhat limited in their scope, help to identify the main gaps and opportunities in the cultural sectors as well as the skills and competences young people need in order to work in the cultural fields in their countries.

The examples of good practices and initiatives collected by the partners include educational programmes promoting cultural tourism and social entrepreneurship as well as financial schemes by the EC or National Authorities that promote entrepreneurial opportunities and initiatives in the areas of events' organisation and innovation development in the cultural sector. In all partner countries, the activities appeared to be mainly developed by public authorities and NGOs which suggests a limited involvement of the private sector in the designing of cultural entrepreneurial initiatives.

Examples of cultural professions collected by the partners are in both formal and informal sectors. Some of the jobs the partners have in common. These include an archaeologist (Cyprus, Greece), a scientist or academician (Cyprus, Germany), a travel agent (Cyprus, Greece, Hungary, Poland) and an event organiser/manager (Germany, Hungary, Poland). There are also jobs in the art fields such as a photographer, an art teacher/trainer, etc. (Greece, Germany, Hungary, Romania and Poland). Many of the skills and qualifications required in the



cultural sectors are entrepreneurial and include collaboration, digital competencies, creative competencies (video-production, audio, photography and creation of related material), language skills, soft skills (communication, presentation, organisational) as well as the ability to work closely with a community (outreach, community engagement, networking). Strengthening these competencies and building on them is one of this project's goals.

The review of the secondary materials demonstrated that young people could be considered a vulnerable group in the labour market. They are more exposed to the risk of unemployment, presumably mostly due to the lack of work experience. In all partner countries, except from Germany, the level of unemployment among the young population was higher than the population average. This issue is usually addressed through relatively new institutional frameworks aimed directly at youth. Germany seems to be an exception as it appears to have an established infrastructure system that enables youth integration in the labour market and offers them increased opportunities. The recurring themes in the youth policy frameworks across the partner countries are social inclusion and empowerment, youth employment as well as formal and informal education and participation in culture and sport. In most countries, the promotion of entrepreneurship is declared, although it is not necessarily followed by specific implementation measures. This issue could be addressed through financial and educational mechanisms and the promotion of an entrepreneurial culture which this project aims at. Implementing youth policies at the local level is the case in Germany and gradually in Poland. Participative approaches of developing initiatives for young people based on their active participation is explicitly stated in Germany, Cyprus, Greece and Poland.

Cultural sectors in the partner countries vary, although there are some notable similarities. The research demonstrates that the most thriving sectors in Poland, Germany, Hungary and Romania are art, literature, cinematography and music (mostly classical and contemporary). The creative industries are evolving in these countries, particularly in the fields of art, theatre, literature, music and cinematography. In Cyprus and Greece on the other hand, the most thriving cultural sectors include gastronomy, traditional music as well as artefacts and monuments. Natural heritage sectors seem to be particularly strong in Hungary, Germany, Greece and Cyprus. Importantly, the creative cultural industry, as well as digital heritage, are found to be the most dynamic in Hungary, Germany and Poland.

The review of rural development policies and statistics show that urbanisation is among key challenges in all partner countries. In Germany and Greece the urban population is close to 80%, in Hungary and Cyprus the number oscillates around 70%, in Poland it is at 60% and in Romania at 54%. Young people tend to migrate to bigger cities driven out of rural areas by limited entrepreneurial opportunities, lower wages and inferior services. Data shows that most people working in rural areas are employed in the primary sectors, although in some countries there seems to be a shift towards new sectors, e.g. agro-tourism or cultural tourism. The rural development policies across partner countries emphasise the advancement of the economic viability of the rural areas and an increase in their attractiveness in terms of employability, tourism and provision of services.

The national cultural policy initiatives across partner countries seem to focus on conservation and preservation of the tangible cultural heritage and the promotion of cultural activities through funding mechanisms. The important themes that cut through the partner countries'

different approaches are inclusivity, participation and in some cases the connection with the countries' overall development goals. Entrepreneurship is also mentioned, although it usually lacks the concrete implementation tools.

The provision of such entrepreneurial tools, and hence filling the gap that seems to exist in the cultural sectors of the partner countries but also in the policies that concern rural development, lies at the core of the current project. In Part III of this Handbook, the DIGITALROUTES@CULTURE COMPETENCE FRAMEWORK FOR YOUNG ENTREPRENEURS, we proposed seven modules which connect to different aspects of entrepreneurship in culture. This includes developing business, marketing and communication competencies that will be tailored specifically for entrepreneurship in cultural sectors. To answer the needs expressed in the collection of good practices and popular cultural jobs but also included in various policies, digital and creative competencies will be addressed. We also proposed a module on cultural tourism, a field that was indicated in some policy documents as a potential direction for the development of rural areas. A shift towards managing cultural activity and institutions at the local level is apparent especially in Germany and Poland as the review of documents on cultural sectors revealed and we would like to promote this way of organising in our project. To this end, competencies for how to work with local communities are necessary and so a specific module on that topic will be designed and delivered. All the proposed activities aim at stimulating the creation of various opportunities in rural areas that are often limited as this report demonstrated.

## 3. PART II: METHODOLOGY FOR MAPPING CULTURAL HERITAGE SPACES

### 3.1. Introduction

Part II of the Handbook is concerned with the mapping methodology to be embedded in the web platform and the mobile application in the project's later stages. The methodology is intended as a tool for the creation of specific cultural routes within each partner country. The templates provided below aim at facilitating the investigation and collection of synergies and partnerships as well as existing good practices that are related to mapping cultural spaces through routes. Additionally, Part II of the Handbook includes the glossary of the main terms used in the project.

### 3.2. Good practices

This section provides a template to be used by cultural entrepreneurs to support them in introducing the idea of "Mapping Cultural Spaces through Routes". It also offers two examples of good practices of technological solutions per partners' country.

### 3.2.1. Good practices template

<b>Good Practice Name</b>	
<b>Organisation</b>	
<b>Type of Organisation</b>	
<b>Source/Link</b>	
<b>Contact Details of Organisation</b>	
<b>Description of the Good Practice</b>	
<b>Tools optimisation</b>	e.g. what kind of digital tools were used to present the good practice
<b>Target Group</b>	
<b>Cultural Sectors</b>	e.g. art, literature, monument, music, food, natural sites, etc.
<b>Collaborative Partners/ Organisations</b>	e.g. in the tourism sector, collaboration may involve historic and heritage sites collaboration, through branding, etc.; it can be also accomplished through multiple agencies partnership to better accommodate the tourism visitors, as with local promotion, business owners, heritage sites, and unit of governments providing the tourism infrastructures
<b>Dissemination-Marketing Activities</b>	e.g. via local press, traditional media, social media, offline materials, etc.
<b>Social Impact</b>	e.g. creation of jobs, community development, etc.
<b>Awards/ Accomplishments (if any)</b>	

### 3.2.2. Examples of good practices of technological solutions in the partner countries



#### Good Practices of Technological Solutions in Cyprus

<b>Good Practice Number</b>	<b>1</b>	<b>2</b>
<b>Good Practice Name</b>	Culture- Architecture	Must See Places in Nicosia

<b>Organisation</b>	SOLEA	Choose your Cyprus
<b>Type of Organisation</b>	Local and Travel Website – Public Organisation	Private Company
<b>Source/Link</b>	<a href="https://www.visitsolea.com/">https://www.visitsolea.com/</a>	<a href="https://www.instagram.com/chooseyourcyprus/guide/must-see-places-in-nicosia/17903549785603399/">https://www.instagram.com/chooseyourcyprus/guide/must-see-places-in-nicosia/17903549785603399/</a>
<b>Contact Details of Organisation</b>	Galata Community Council – Public Organisation Archbishop Makarios III no. 139 Post Code: 2827, Galata, Nicosia	PO.BOX. 45020, 7110 Aradippou - Larnaka, Cyprus, Tel. 00357 24813755
<b>Description of the Good Practice</b>	Mapping of Cultural Places in the rural area of Solea Village	The website offers information on Nicosia’s cultural places through guidebooks on Instagram.
<b>Tools optimisation</b>	WP Google Maps - Gold Add-on (Version 5)	Guidebooks on Instagram
<b>Target Group</b>	Local and Foreign Tourists	All social media users
<b>Cultural Sectors</b>	Architecture, Monuments	Art, Monuments, Architecture, Museums, History, Archaeology, Gastronomy
<b>Collaborative Partners/ Organisations</b>	Only Public places are displayed.	Only public places are displayed
<b>Dissemination-Marketing Activities</b>	Social Media/ Website	Website- Social Media
<b>Social Impact</b>	Community and Tourism development	Community development, Cultural Impact
<b>Awards/ Accomplishments (if any)</b>	N/A	N/A



## Good Practices of Technological Solutions in Germany

Good Practice Number	1	2
Good Practice Name	360 Thüringen entdecken.de	route industriegkultur Ruhrgebiet
Organisation	Thüringer Tourismus GmbH	Ruhr Tourismus GmbH. The industrial and cultural heritage of the Ruhr area is unique - and has long been an international pioneer in terms of structural change.
Type of Organisation	Thüringer Tourismus GmbH has been the tourism marketing organization of the Free State of Thuringia since 1996. 100% of the shares are owned by the Free State.	The industrial culture section of the Ruhr Regional Association (RVR) now presents and represents the route of industrial culture worldwide. Through targeted cooperation and networking, but also through highly regarded independent projects. At the center of the statutory mandate of the RVR is the welfare of the Ruhr Metropolis at all times - as a networker, coordinator, initiator, service provider or project sponsor.
Source/Link	<a href="https://thueringen.tourismusnetzwerk.info/ueber-uns/ansprechpartner/thueringer-tourismus-gmbh/">https://thueringen.tourismusnetzwerk.info/ueber-uns/ansprechpartner/thueringer-tourismus-gmbh/</a>	<a href="https://www.route-industriegkultur.ruhr/route-industriegkultur/ueber-uns/">https://www.route-industriegkultur.ruhr/route-industriegkultur/ueber-uns/</a>
Contact Details of Organisation	Thüringer Tourismus GmbH Willy-Brandt-Platz 1 99084 Erfurt Tel: +49 361 37420 Fax: +49 361 3742299 <a href="mailto:sekretariat@thueringen-entdecken.de">sekretariat@thueringen-entdecken.de</a> <a href="http://www.thueringen-entdecken.de">www.thueringen-entdecken.de</a>	Ruhr Tourismus GmbH info@ruhr-tourismus.de +49 1806181620 Centroallee 261, 46047 Oberhausen

<p><b>Description of the Good Practice</b></p>	<p>A multimedia journey through Thuringia in the 360Degree Discovery World in Erfurt through the optimisation of digital tools, and media. For example, in 3-minute films - show all about the “Thuringian Blue”, places with a specific radiance or how to experience the destination with all senses. They explain why it is the perfect location to live and work.</p> <p>Discover Thuringia’s range of cultural highlights with the mobile travel guide Thuringia.MyCulture. Use augmented reality to scan various explorer tour stops with your smartphone or tablet and discover Thuringia’s sights and attractions on a fun and interactive adventure. Delve into history, trace the footsteps of famous Thuringian individuals, immerse yourself in the world of the Bauhaus in Thuringia and get to know fascinating locations. With Thuringia.MyCulture., you can create your own individual cultural tour guide by selecting your chosen sights as your favourites stops.</p>	<p>The Ruhr Regional Association developed the "Industrial Culture" project together with the International Building Exhibition (IBA) Emscher Park and designed and implemented the initial installation of the route infrastructure. In 2004 the RVR was given responsibility for the route by the North Rhine-Westphalian state parliament. Associated with this - in cooperation with the responsible persons on site - is the maintenance and development of the network, in particular the so-called six major locations: Landschaftspark Duisburg-Nord, Gasometer Oberhausen, UNESCO World Heritage Zollverein, Nordsternpark Gelsenkirchen, Jahrhunderthalle Bochum and coking plant Hansa. Through regional and international cooperation, the Industrial Culture Department also seeks a targeted exchange with experts from the field of industrial culture and industrial history, also in order to initiate joint projects.</p>
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<p><b>Tools optimisation</b></p>	<p>The utilization of Robot, VR, AR Thematic interactive tours: The different interactive tours available in the Thuringia.MyCulture app are the ultimate feature that makes it the perfect companion for your trip to Thuringia. New interactive tours are constantly being added to the augmented reality app.</p>	<p><a href="https://www.route-industriekultur.ruhr/route-industriekultur/was-ist-die-route-industriekultur/">https://www.route-industriekultur.ruhr/route-industriekultur/was-ist-die-route-industriekultur/</a></p> <p>In addition to cooperation with IBA, the route also includes buildings and facilities that were previously known to tourists, such as the Villa Hügel in Essen or the German Mining Museum in Bochum.</p> <p>29 themed routes with around 1,000 secondary locations also offer the chance to get to know the Ruhr area in a very personal way - regardless of whether it's about buddies, the art of brewing, allotments or entrepreneurial villas. The themed routes are to be understood more as "idea generators" than as fixed routes.</p> <p>The regional association Ruhr, as the project sponsor, also makes the route of industrial culture tangible in words and pictures through a variety of publications, for example the discovery pass. With its unique selling point for tourism, the Ruhr area was, among other things, a pioneer in the creation of the European Route of Industrial Culture (ERIH).</p>
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<p><b>Target Group</b></p>	<p>A value-oriented target group segmentation was already carried out for the Thuringia family brand in the 2015 tourism concept. However, market research showed that a shift in the guest structure from the (older) middle class to more value-added and younger target groups could not be achieved. As part of the present tourism strategy, the target group focus was sharpened and narrowed down again on the basis of the brand strategy.</p> <p>With this target group definition, partly completely new guests for Thuringia tourism are actively addressed. The Free State remains a tourist destination for all age groups. However, the aim must be to gear both the on-site offer and the communication channels specifically to the needs and behaviors of these key areas.</p>	<p>Explorer Tourists, Individual mass-tourists, artists</p>
<p><b>Cultural Sectors</b></p>	<p>Unesco World Heritage <a href="https://www.visit-thuringia.com/travel-hotel-holiday-tour/unesco-world-heritage-170163.html">https://www.visit-thuringia.com/travel-hotel-holiday-tour/unesco-world-heritage-170163.html</a></p> <p>Nature and outdoor <a href="https://www.visit-thuringia.com/travel-hotel-holiday-tour/nature-and-activities-127952.html">https://www.visit-thuringia.com/travel-hotel-holiday-tour/nature-and-activities-127952.html</a></p> <p>Culinary <a href="https://www.visit-thuringia.com/travel-hotel-holiday-tour/culinary-thuringia-160732.html">https://www.visit-thuringia.com/travel-hotel-holiday-tour/culinary-thuringia-160732.html</a></p> <p>Cities and culture <a href="https://www.visit-thuringia.com/travel-hotel-holiday-tour/cities-and-culture-128728.html">https://www.visit-thuringia.com/travel-hotel-holiday-tour/cities-and-culture-128728.html</a></p>	<p>Industry Heritage, Landscape</p>

<p><b>Collaborative Partners/ Organisations</b></p>	<p>By stepping up marketing and introducing additional sales programmes, Thuringia plans to boost the proportion of international overnight guests by 2019. This project is sponsored by the Free State of Thuringia (Thüringer Ministerium für Wirtschaft, Wissenschaft und Digitale Gesellschaft) and co-financed by subsidies from the European Fund for Regional Development (EFRD) within the European Union. The project will run from 2015 – 2019. Thüringer Tourismus GmbH is in Cooperation with:</p> <ul style="list-style-type: none"> <li>• der Deutschen Zentrale für Tourismus e.V. (DZT)</li> <li>• des Deutschen Tourismusverbandes e. V. (DTV)</li> <li>• des RDA – Internationaler Bustouristikverband e.V.</li> </ul> <p>collaborators/partners: Thüringer Heilbäderverband e.V, DEHOGA Thüringen, Thüringen jugendherberge.de, Erfurt Landeshauptstadt Thüringen (Tourismus &amp; Marketing), Arbeitsgemeinschaft der Thüringer Industrie- und Handelskammern, Thüringer Wald.</p>	<p>The industrial culture department of the Regionalverband Ruhr (RVR), which is responsible for the route of industrial culture, is not only active regionally, but also represents the industrial cultural landscape of the Ruhr area on a national and international level. As a pioneer in the field of industrial culture, the Ruhr area has given important impulses, for example with the creation of the European Route of Industrial Heritage (ERIH), the European Route of Industrial Heritage. The route is also a member of important industrial history associations and projects.</p> <p>Together with the German Mining Museum Bochum, the Forum Geschichtskultur an Ruhr und Emscher association, the Ruhr Museum, the Foundation for the History of the Ruhr Area and the Foundation for the Preservation of Industrial Monuments and History, the Industrial Culture Department of the RVR publishes the magazine "forum history culture ruhr" twice a year .</p>
<p><b>Dissemination- Marketing Activities</b></p>	<p>Youtube: <a href="https://www.youtube.com/watch?v=zfnY9k8Bsvl&amp;feature=emb_title">https://www.youtube.com/watch?v=zfnY9k8Bsvl&amp;feature=emb_title</a> Facebook: <a href="https://www.facebook.com/thueringen.tourismus.de">https://www.facebook.com/thueringen.tourismus.de</a> Twitter: <a href="https://twitter.com/thueringen_ttg">https://twitter.com/thueringen_ttg</a> Instagram: <a href="https://www.instagram.com/thueringen_entdecken.de/">https://www.instagram.com/thueringen_entdecken.de/</a>  <a href="#">#visitthuringia</a></p>	<p><a href="https://www.youtube.com/playlist?list=PLdGu175mH3Pw54ZY_Di-2gx2ZPx_C20ujT">https://www.youtube.com/playlist?list=PLdGu175mH3Pw54ZY_Di-2gx2ZPx_C20ujT</a></p>

<b>Social Impact</b>		More than seven million visitors and a gross turnover of around 285 million euros: The topic of industrial culture is an extremely important tourist topic for the region. This is the conclusion of a study by the institute dwif-Consulting, which was commissioned by the Regionalverband Ruhr (RVR) as the carrier of the Route of Industrial Culture and which were analyzed for the 2017 figures. Another central message of the study: Tourism on the route of industrial culture triggers employment effects of at least 6,150 jobs.
<b>Awards/ Accomplishments (if any)</b>	N/A	N/A



### Good Practices of Technological Solutions in Greece

Good Practice Number	1	2
<b>Good Practice Name</b>	100 buildings - 100 stories	Greek Paths of Culture
<b>Organisation</b>	HERMeS (HERitage Management E System)	ELLET – ELLINIKI ETAIRIA SOCIETY for the ENVIRONMENT and CULTURAL HERITAGE
<b>Type of Organisation</b>	Non-profit NGO for Digital Cultural Heritage	Non-profit NGO active in the fight for the preservation of the natural environment and the country's cultural heritage.
<b>Source/Link</b>	<a href="https://hermoupolis.omeka.net/">https://hermoupolis.omeka.net/</a>	<a href="https://observatory.sustainablegreece2020.com/en/practice/programma-monopatia-politismoy.1115.html">https://observatory.sustainablegreece2020.com/en/practice/programma-monopatia-politismoy.1115.html</a>
<b>Contact Details of Organisation</b>	Mavrokordatou 2 & Filikis Etairias, 84100, Hermoupolis, Syros, Greece	Tripodon 28, 10558, Plaka-Athens, Greece

<p><b>Description of the Good Practice</b></p>	<p>HERMeS is an innovative digital heritage system that helps local government to manage Historic Buildings and Monuments in an online friendly way. It records the conservation status of individual building and of city, thereby it gives useful information on budgets and private investments that are needed. HERMeS also help raise local awareness and can be a crucial part of school education programs and touristic plans.</p>	<p>ELLET aims with the project Paths of Culture to give new life to several still surviving paths of particular environmental and historical importance. By selecting a series of walks, and with careful signposting and communication, they make these paths accessible to all and promote hiking tourism, thus stimulating local economy, and offering visitors the opportunity to discover the local products and the natural beauty of Greece in a healthy and eco – friendly way.</p>
<p><b>Tools optimisation</b></p>	<p>924 buildings were recorded, creating inventories with 192 fields for each of the examined building. Furthermore 4.500 digital photos were added in the DBMS, increasing the total recorded data to 180.000. A multi-variable model has been developed for the assessment and monitoring of historic building’s pathology and architectural quality. The system is based on two pillars: 1) The Database System (DBMS “Hermes”) and the Geographical Information System (GIS “Hermes”), which are interconnected. The first pillar addressed the concern and for reliability and objectivity of the data, with the development of two specific internal control procedures. 2) The second pillar (GIS “Hermes”) enables spatial search across historic buildings. In this way, one can use different variables and criteria for composing complex questions. In order to increase the pathology data reliability, an algorithm was developed to control the data and the inspectors (trained Architects &amp; Civil Engineers). By recording the pathology, the GIS and the D.B.M.S “Hermes” with the appropriate algorithms identify the historic buildings in risk.</p>	<p>Website, Social Media, Leaflets</p>

<p><b>Target Group</b></p>	<p>Local community mainly (Also Citizens and Friends of Hermoupolis, Institutions, Students, Cultural Organizations) All interested users are invited to tell, draw, or write a story from the past or the present about the city, the life, the customs and traditions, rituals or even events.</p>	<p>Regional Administration Bodies interested in the sustainable development of their area. Non-Profit Organisations: Foundations and other Civil Society associations / groups, active on environmental and cultural issues. Educational Community: Schools, Universities, Teachers' Associations. Climbing/ Hiking associations and groups. Businesses (on a national or local level) focused on sustainable development (alternative tourism companies, local products), local artisans etc. Wider public (volunteers also).</p>
<p><b>Cultural Sectors</b></p>	<p>Architecture &amp; History (Conservation of buildings at risk)</p>	<p>Areas of particular environmental or cultural importance in Greece</p>
<p><b>Collaborative Partners/ Organisations</b></p>	<p>MUNICIPALITY OF SYROS-HERMOUPOLIS, SOUTH AEGEAN REGION, NATIONAL TECHNICAL UNIVERSITY OF ATHENS, SYROS INSTITUTE, COUNCIL OF EUROPE.</p>	<p>Government bodies of Regional Administration: Regional Authorities, Municipalities, Local Communities, Management Boards of National Parks, Ministries Non-Profit Organisations: Foundations and other Organisations Educational Community: Schools, Universities, Teachers Associations Civil Society: Cultural &amp; Environmental associations, Citizens' Groups, Scouts, etc Business Communities: companies and/or individuals</p>
<p><b>Dissemination-Marketing Activities</b></p>	<p>Local &amp; National Press, Media, Social Media (Videos on Vimeo), Website. Educational activities also organized through public schools.</p>	<p>Website of the programme, Social Media, Printed material (maps – leaflets), media presentations, events, special ad-hoc communication campaigns. Involvement of schools</p>
<p><b>Social Impact</b></p>	<p>Primarily community engagement &amp; bonding (make citizens aware of the vulnerability of their built heritage and encourage them to engage in its preservation) In the longer run, promotion of tourism and jobs creation.</p>	<p>Community development and bonding, elongation of tourism activity, jobs creation (indirectly)</p>

<b>Awards/ Accomplishments (if any)</b>	2015 – EUROPEAN HERITAGE EUROPA NOSTRA AWARD in the Research Category	2019 – EUROPEAN HERITAGE EUROPA NOSTRA AWARD in the Education and Awareness-Raising Category
	2018 - Certificate of Excellence in European Heritage Days, a Joint Programme of the Council of Europe and the European Commission	

**Good Practices of Technological Solutions in Hungary**

<b>Good Practice Number</b>	<b>1</b>	<b>2</b>
<b>Good Practice Name</b>	Actionbound	Maps.me
<b>Organisation</b>	-	Maps.me
<b>Type of Organisation</b>	-	-
<b>Source/Link</b>	<a href="https://en.actionbound.com/">https://en.actionbound.com/</a>	<a href="https://maps.me/">https://maps.me/</a>
<b>Contact Details of Organisation</b>	<a href="https://en.actionbound.com/contact">https://en.actionbound.com/contact</a>	<a href="https://maps.me/contacts/">https://maps.me/contacts/</a>
<b>Description of the Good Practice</b>	Create mobile adventures and interactive guides for smartphones and tablets	<ul style="list-style-type: none"> <li>• Not just an app but a friend in all your adventures</li> <li>• Free offline maps</li> <li>• Works without Internet saving you money</li> <li>• Navigation for different types of transport</li> <li>• Works even offline</li> </ul>
<b>Tools optimisation</b>	Web-page, App	Web-page, App
<b>Target Group</b>	all	all
<b>Cultural Sectors</b>	Education	(e.g. Art, Literature, Monument, Music, Food, Natural Sites etc.)

<b>Collaborative Partners/ Organisations</b>	-	-
<b>Dissemination- Marketing Activities</b>	-	-
<b>Social Impact</b>	Community development, group work, social interaction, education	Educational
<b>Awards/ Accomplishments (if any)</b>	-	Nº1 offline maps

## Good Practices of Technological Solutions in Poland

<b>Good Practice Number</b>	<b>1</b>	<b>2</b>
<b>Good Practice Name</b>	Questy – Wyprawy Odkrywców	Visit Malopolska
<b>Organisation</b>	Fundacja Mapa Pasji	Malopolska Region
<b>Type of Organisation</b>	NGO	Public institution
<b>Source/Link</b>	<a href="http://www.questy.org.pl">www.questy.org.pl</a> + mob app: <a href="#">Questy – Wyprawy Odkrywcow</a>	<a href="https://visitmalopolska.pl/">https://visitmalopolska.pl/</a> + mob app: <a href="#">Visit Malopolska</a>
<b>Contact Details of Organisation</b>	Fundacja Mapa Pasji Ul. Stańczyka 12/4, 30-126 Kraków biuro@mapapasji.pl	Redakcja visitmalopolska.pl Urząd Marszałkowski Województwa Małopolskiego 30-017 Kraków, ul. Raclawicka 56
<b>Description of the Good Practice</b>	A network of field games (treasure hunts) available with a leaflet (a pdf file to be printed) or a mobile app for Android and iOS, based on GPS localisation	The website and the mobile application offers information on attractive sites, offers and routes, including cultural sites, intangible cultural heritage etc.
<b>Tools optimisation</b>	Android, iOS	Android, iOS, Windows Phone
<b>Target Group</b>	Polish families, classes, tourists	Tourists coming to Maloposka, including foreign tourists



<b>Cultural Sectors</b>	Architecture, Monuments, natural sites, history, traditions	Art, Monuments, Architecture, Museums, History, Archaeology, Gastronomy
<b>Collaborative Partners/ Organisations</b>	Fundacja Calamita, PTTK and local partners who look after individual quests	Local public bodies, museums, parks, including private enterprises offering tourist attractions
<b>Dissemination-Marketing Activities</b>	Social Media / Website / Quest events	Website, Social Media
<b>Social Impact</b>	Community and Tourism development	Tourism development
<b>Awards/ Accomplishments (if any)</b>	N/A	N/A



### Good Practices of Technological Solutions in Romania

Good Practice Number	1	2
<b>Good Practice Name</b>	Piatra Craiului National Park Visitors' Centre	Țara Hațegului UNESCO International Geopark
<b>Organisation</b>	Piatra Craiului National Park Administration	University of Bucharest
<b>Type of Organisation</b>	Public entity	Public entity
<b>Source/Link</b>	<a href="https://www.pcr.ai.ro/presentation">https://www.pcr.ai.ro/presentation</a>	<a href="http://www.hateggeoparc.ro/new/index.php/place/casa-geoparcului/">http://www.hateggeoparc.ro/new/index.php/place/casa-geoparcului/</a>
<b>Contact Details of Organisation</b>	150 Toplița street, Zărnești 505800, Brașov county Phone: +40 (0)268 223165 Fax: +40 (0)268 223008 <a href="mailto:office@pcrai.ro">office@pcrai.ro</a> <a href="http://www.pcr.ai.ro">www.pcr.ai.ro</a>	90 Panduri Street, Sector 5, 050663, Bucharest, ROMANIA Telephone: +4021-305.97.30 Fax: +4021-313.17.60 <a href="mailto:office@g.unibuc.ro">office@g.unibuc.ro</a> <a href="http://www.unibuc.ro">www.unibuc.ro</a>



<p><b>Description of the Good Practice</b></p>	<p>The Visitor Center of Piatra Craiului National Park is located in Brasov County, on the administrative territory of Zarnesti, on Barsa Mare valley, 1 km far from the center of Zarnesti.</p> <p>The interior space of the Visitor Center is organized like a loop trail, what offers information on flora, fauna, geology, ridge and scree areas, caves, local communities and hiking / climbing trails within the Piatra Craiului National Park. The exhibition area is realized in such a way that it can offer unique and emotional experiences to visitors.</p> <p>Therefore, due to the interactive way of transmitting information, consisting in text, pictures and videos, using LED displays and Kinect – motion sensing device, lights and sounds, visitors can discover and learn about the Park's specific elements. Each monitor placed in the Center offers information on diverse themes which are presented as descriptions, short videos, picture galleries and puzzles. Also, within the Visitor Center a sheepfold, a model of a cave with characteristic geological formations and a 3D model of the National Park's surface can be discovered. On the 3D model several different maps can be projected, like hiking trails, soil, rock and habitat types, ownership, land use and interior zoning.</p>	<p>Located in the city of Hațeg, at 9A Libertății street, the Geopark House houses the headquarters of the Țara Hațegului UNESCO International Geopark - University of Bucharest, but also the permanent exhibition "Balauri, Dragons, and Dinosaurs". The concept capitalizes on the legends of balauri (a surreal Romanian legendary animal), the myth of dragons and the fascination for dinosaurs. The star of the exhibition is Balaur bondoc, a species of dinosaur that lived about 70 million years ago on the former island of Hațeg and how many stories he has to share with visitors! From how he was discovered by a team of four Romanian and foreign paleontologists, to how he received a shape and a face thanks to the talents of Canadian paleoartists Brian Cooley and Mary Ann Wilson. The two Canadians are the ones who also recreated Zalmoxes robustus, another dinosaur that lived on the former Island of Hațeg and that keeps Balaur bondoc company in the exhibition at the Geopark House.</p>
<p><b>Tools optimisation</b></p>	<p>Video projection Kinetic sensors Movement detectors Various interpretation technics</p>	<p>Various interpretation techniques Paleoart reconstruction</p>
<p><b>Target Group</b></p>	<p>Piatra Craiului National park's visitors</p>	<p>Protected area's visitors</p>
<p><b>Cultural Sectors</b></p>	<p>Natural Sites</p>	<p>Natural and cultural Site</p>
<p><b>Collaborative Partners/ Organisations</b></p>	<p>-</p>	<p>The local branch of the University of Bucharest is part of a local partnership that supports Țara Hațegului – Retezat ecotourism destination. Among the members of the partnership are local authorities, businesses, other protected area administrations.</p>

<b>Dissemination- Marketing Activities</b>	<a href="https://www.facebook.com/apnpc">https://www.facebook.com/apnpc</a>	<a href="https://www.facebook.com/geodinohateg">https://www.facebook.com/geodinohateg</a>
<b>Social Impact</b>	community development, creation of jobs	community development, creation of jobs
<b>Awards/ Accomplishments (if any)</b>	-	-

### 3.3. Mapping template

This section provides information on the methodology that that could facilitate the effective mapping and collection of information of cultural spaces in each partner country. The collection tool contains the below categories:

- A. Partner
- B. Country
- C. City (of the Cultural Space)
- D. Address (of the Cultural Space)
- E. Name of the Cultural Space
- F. Cultural Heritage Category (i.e. Tangible, Intangible, Immovable, Natural, Digital)
- G. Cultural Sector (e.g. Art, Literature, Monument, Music, Food, Natural Sites etc.)
- H. Organisation Name (e.g. the organisation the cultural space belongs to)
- I. Type of Organisation (e.g. Public Body, Private enterprise/institution, NGO, Social Enterprise, or other)
- J. Contact details of the organisation (phone number, website, email address)
- K. Description of Cultural Space- Historical Background
- L. Period (Date the cultural space has been established/developed/created or refers to)
- M. Language available (in what languages the description of the cultural space is offered)
- N. Photos
- O. Audio Script
- P. Disability Access (whether the space is accessible to people with disabilities)
- Q. Source/References



The following excel file will be used:

DigitalRoutes@Culture: Promoting Social Entrepreneurial Competences Based on the Digitalisation of cultural heritage for a sustainable future



**IO1-A2 METHODOLOGY FOR MAPPING**

Latitude	Longitude	PARTNER	COUNTRY	CITY	ADDRESS	CULTURAL SPACE NAME	CULTURAL HERITAGE CATEGORY	CULTURAL SECTOR	ORGANISATION NAME	ORGANISATION TYPE	CONTACT DETAILS OF ORGANISATION	DESCRIPTION- HISTORICAL BACKGROUND	PERIOD	LANGUAGES AVAILABLE	SOURCE- REFERENCES	PHOTOS	AUDIO SCRIPT	DISABILITY ACC

The consortium partners have started the mapping process and the work-in-progress list of cultural spaces in each partner country can be accessed at <https://docs.google.com/spreadsheets/d/1VhhA7HEHQxTa6-kfdGOWJfalYQ5a1h7QetBiAt1PDcA/edit#gid=1378761611>.

### 3.4. Collection of Synergies and Partnerships Template

This section provides information on the methodology that could facilitate the effective investigation of the synergies of stakeholders involved in initiatives that are related to entrepreneurship in the cultural sector and cultural awareness. Information should include synergies and partnerships of cultural agents, communities at the local, regional and European level. The collection tool contains the below categories:

- A. Country
- B. Stakeholder's Name
- C. Stakeholder's Description
- D. Stakeholder's Organisation Type
- E. Contact details
- F. Address
- G. Social Media Accounts
- H. Website
- I. Initiatives related to cultural heritage or social entrepreneurship for young people

The following excel file will be used:

IO1-A2: DIGITALROUTES@CULTURE METHODOLOGY FOR MAPPING CULTURAL HERITAGE SPACES TO CREATE SPECIFIC ROUTES – HANDBOOK CREATION OF SYNERGIES										
A/A	PARTNER	COUNTRY	STAKEHOLDER'S NAME	STAKEHOLDER'S ORGANISATION DESCRIPTION	STAKEHOLDER'S ORGANISATION TYPE	STAKEHOLDER'S CONTACT DETAILS	STAKEHOLDER'S ADDRESS	STAKEHOLDER'S SOCIAL MEDIA ACCOUNTS	STAKEHOLDER'S WEBSITE	INITIATIVES RELATED TO CULTURAL AWARENESS
1										
2										
3										
4										
5										
6										

### 3.5. Glossary of terms

This section provides definitions of the main terms used in the project.

TERM	DEFINITION
CULTURAL EXPERT	The young person trained to offer the cultural routes to tourists.
CULTURAL GUIDES	A guide that include the cultural spaces, cultural routes, basic information and creative content.
CULTURAL HERITAGE	<p>Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science.</p> <p>Groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science.</p> <p>Sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view (UNESCO).</p>
CULTURAL MAPS	Digital maps that include the location of the cultural spaces.

CULTURAL ROUTES	Routes connecting the cultural spaces.
CULTURAL SPACES	Places or objects signifying cultural heritage.
CULTURAL SUITES	The combination of the Cultural Routes based on the cultural sector of the spaces.
DIGITAL HERITAGE	Digital resources of enduring value including texts, databases, still and moving images, audio, graphics, software and web pages, cultural information, materials of creative expression, ideas and knowledge encoded for computer processing.
IMMOVABLE CULTURAL HERITAGE	Monuments, archaeological sites, etc.
INTANGIBLE CULTURAL HERITAGE	Oral traditions, performing arts, rituals, etc.
NATURAL HERITAGE	Natural sites of cultural value such as cultural landscapes, physical, biological or geological formations, etc.
TANGIBLE CULTURAL HERITAGE	Movable cultural heritage such as paintings, sculptures, coins, manuscripts, etc.

### 3.6. Conclusion

The aim of Part II was to provide methodological tools that could be used for mapping cultural routes. These include templates, examples collected by the partners as well as the glossary of terms.

## 4. PART III: COMPETENCE FRAMEWORK FOR YOUNG ENTREPRENEURS

### 4.1. Introduction

Part III of the Handbook focuses on the indicators (level of acquisition of competences for the learner) and the conceptual mapping of the benchmarks (aims and objectives for the trainers). It intends to develop a syllabus related to various aspects of social entrepreneurship, cultural awareness and digital skills that are considered necessary for young people to create or get involved in local cultural centres. The Competence Framework states what knowledge, skills and attitudes young people need to become DIGITALROUTES@CULTURE entrepreneurs.

The competence framework is broken down into seven modules that will later be developed by the partners. The modules were proposed based on the results of research conducted by the project partners within Part I (Comparative Index) of this Handbook. This included mainly the review of various policy documents, reports and other relevant secondary materials concerning cultural sectors, rural development and the situation of youth in the partner countries. To a limited extent, the partners also collected primary data on good practices in the cultural sector

and the existing cultural jobs of their countries. This research combined with the review of the EntreComp document<sup>44</sup> as well as the social and institutional entrepreneurship literature<sup>45</sup> allowed to identify the needs of the target group and the areas of competence connected to the entrepreneurial skills in the cultural sector.

## 4.2. List of modules

The below table contains the list of seven modules broken down into specific topics. It also includes information on the partners responsible for developing content for each of them.

	<b>Module Name</b>	<b>Module Topics</b>	<b>Partner Responsible</b>
<b>1</b>	Introduction - Meet the Cultural Entrepreneur	<ol style="list-style-type: none"> <li>1. Cultural entrepreneurs - main characteristics and strategies</li> <li>2. Forms of organising in a cultural heritage sector including NGOs, cooperatives and local centres</li> <li>3. Products and services in cultural sector</li> </ol>	SAN, Poland
<b>2</b>	Entrepreneurs in Cultural Tourism	<ol style="list-style-type: none"> <li>1. Planning and organising events and activities</li> <li>2. Cross-sectoral cooperation and networking</li> <li>3. Ethics and sustainability in cultural tourism</li> </ol>	AER, Romania
<b>3</b>	Cultural Entrepreneurs - Business Competencies	<ol style="list-style-type: none"> <li>1. Motivation to work in the cultural industry</li> <li>2. Identifying and spotting opportunities in the cultural sector</li> <li>3. Financial and economic literacy</li> </ol>	Emphasys, Cyprus

<sup>44</sup> Bacigalupo, M., Punie, P.K.Y. and Van den Brande, G. (2016) "EntreComp: The Entrepreneurship Competence Framework", European Commission JRC Science for Policy Report [online]. Available at: <https://ec.europa.eu/jrc/en/publication/eur-scientific-and-technical-research-reports/entrecomp-entrepreneurship-competence-framework>

<sup>45</sup> Austin, J., Stevenson, H. and Wei Skillern, J. (2006) "Social and commercial entrepreneurship: Same, different, or both?", *Entrepreneurship Theory and Practice*, 30(1), p. 1-22.; Dees, J.G. (1998) "The meaning of social entrepreneurship.", Kauffman Center for Entrepreneurial Leadership [online]. Available at: <http://www.redalmarza.cl/ing/pdf/TheMeaningofsocialEntrepreneurship.pdf>; Dey, P. and Steyaert, C. (2010) "The politics of narrating social entrepreneurship", *Journal of Enterprising Communities: People and Places in the Global Economy*, 4(1), p. 85-108.; Downing, S. (2005) "The Social Construction of Entrepreneurship: Narrative and Dramatic Processes in the Coproduction of Organizations and Identities.", *Entrepreneurship Theory and Practice*, 29, p. 185-204.; Leca, B., Battilana, J. and Boxenbaum, E. (2008) "Agency and Institutions: A Review of Institutional Entrepreneurship" [online]. Available at: [http://www.clibyg.org/dyn/files/knowledge\\_items/23-file/Boxenbaum\\_agency\\_institutions.pdf](http://www.clibyg.org/dyn/files/knowledge_items/23-file/Boxenbaum_agency_institutions.pdf); Schumpeter, J.A. (2000) "Entrepreneurship as Innovation.", University of Illinois at Urbana-Champaign's Academy for Entrepreneurial Leadership Historical Research Reference in Entrepreneurship [online]. Available at SSRN: <https://ssrn.com/abstract=1512266>.

4	Cultural Entrepreneurs - Communication & Marketing Competencies	<ol style="list-style-type: none"> <li>1. Digital and traditional marketing</li> <li>2. Communication skills and body language</li> <li>3. Presentation, negotiation and organisational skills (including creation of documents and presentations)</li> </ol>	CGE, Germany
5	Cultural Entrepreneurs - Digital Competencies	<ol style="list-style-type: none"> <li>1. Managing online information</li> <li>2. Digital tools - on creating content</li> <li>3. Dealing with privacy issues</li> </ol>	AKNOW, Greece
6	Cultural Entrepreneurs - Creative Competencies	<ol style="list-style-type: none"> <li>1. Creativity and inspiration - techniques and instruments</li> <li>2. Basics of visual and design skills as creative instruments</li> <li>3. Basics of Video and creative approaches in video and podcast making</li> </ol>	Te-IS, Hungary
7	Cultural Entrepreneur - Working with Local Communities	<ol style="list-style-type: none"> <li>1. Mapping stakeholders and initiating cooperation</li> <li>2. Collecting good practices, understanding local conditions and recognising needs</li> <li>3. Community engagement and outreach</li> </ol>	MaPa, Poland

### 4.3. Competences framework

This section contains the list of specific competences to be developed by the partners within their respective modules.





### 4.3.1. Module 1

Introduction - Meet the Cultural Entrepreneur				
Component 1	Component 2	Component 3	Component 4	Component 5
<p>TOPICS: refer to the specific chapters that the educators/trainers aim to teach</p>	<p>MAIN OBJECTIVE: provides the overall objective of what the educators/trainers aim to achieve</p>	<p>KNOWLEDGE: knowledge and critical understanding, theoretical and factual input</p>	<p>SKILLS: cognitive (involving the use of logical, intuitive and creative thinking) and practical (involving manual dexterity and the use of methods, materials, tools and instruments)</p>	<p>ATTITUDES: described as the ability of the learner to apply knowledge and skills autonomously and with responsibility</p>
		<p>In the context of EQF, knowledge could be expressed as "I understand..."</p>	<p>In the context of EQF, skills could be expressed as "I know how to..."</p>	<p>In the context of the EQF could be expressed as "I am able to... or I can..."</p>
<p>Topic 1 Cultural entrepreneurs - main characteristics and strategies</p>	<p>The main objective of this topic is to introduce the meaning of cultural entrepreneurship and the strategies associated with it.</p>	<ul style="list-style-type: none"> <li>• To understand the meaning of cultural entrepreneurship.</li> <li>• To understand the cultural entrepreneurship as a set of competencies (presented as modules in this Handbook).</li> <li>• To recognise that creation of alliances and partnerships with various stakeholders is important for a cultural entrepreneur.</li> <li>• To recognise the value and importance of cooperation.</li> <li>• To understand that resources can be mobilised in a variety of ways.</li> </ul>	<ul style="list-style-type: none"> <li>• To know how to think in an innovative way.</li> <li>• To spot opportunities for new products and services, cooperation, sponsorships, etc.</li> <li>• To use this Handbook as a guide and a methodological tool for becoming a cultural entrepreneur.</li> </ul>	<ul style="list-style-type: none"> <li>• To animate various cultural activities.</li> <li>• To mobilise resources.</li> </ul>



<p>Topic 2 Forms of organising in a cultural heritage sector including NGOs, cooperatives and local centres</p>	<p>The main objective of this topic is to introduce various organisational forms in which cultural activity could be set up. This includes public, non-profit, private - individual and collective (cooperatives) types of organisations.</p>	<ul style="list-style-type: none"> <li>• To recognise that there is a variety of forms in which cultural activity can be organised, i.e. public, non-profit, private - individual and collective (cooperatives).</li> <li>• To understand the advantages and disadvantages of each form.</li> <li>• To understand the different management approaches associated with each form.</li> <li>• To understand that each form is regulated by different legislation.</li> </ul>	<ul style="list-style-type: none"> <li>• To choose the most appropriate organisational form by weighting their pros and cons.</li> <li>• To choose the most appropriate style of management.</li> </ul>	<ul style="list-style-type: none"> <li>• To set up the organisation of choice.</li> </ul>
<p>Topic 3 Products and services in cultural sector</p>	<p>The main objective of this topic is to introduce the concepts of cultural products and services and to use them for the creation of locally appropriate and attractive cultural offers.</p>	<ul style="list-style-type: none"> <li>• To identify types and examples of cultural products.</li> <li>• To identify types and examples of cultural services.</li> </ul>	<ul style="list-style-type: none"> <li>• To find information on various types of cultural products and services available locally, nationally and internationally and collect good practices.</li> <li>• To identify opportunities for the development of cultural products and services, based on local availability, e.g. interesting monuments, natural sites, unique local music or handicraft, etc.</li> <li>• To connect to cultural initiatives that are already in place.</li> </ul>	<ul style="list-style-type: none"> <li>• To choose cultural products and services that are appropriate for the local community.</li> <li>• To propose an attractive offer of cultural products and services for the local community.</li> </ul>

### 4.3.2 Module 2

<b>Entrepreneurs in Cultural Tourism</b>				
<b>Component 1</b>	<b>Component 2</b>	<b>Component 3</b>	<b>Component 4</b>	<b>Component 5</b>
<p><b>TOPICS:</b> refer to the specific chapters that the educators/trainers aim to teach</p>	<p><b>MAIN OBJECTIVE:</b> provides the overall objective of what the educators/trainers aim to achieve</p>	<p><b>KNOWLEDGE:</b> knowledge and critical understanding, theoretical and factual input</p>	<p><b>SKILLS:</b> cognitive (involving the use of logical, intuitive and creative thinking) and practical (involving manual dexterity and the use of methods, materials, tools and instruments)</p>	<p><b>ATTITUDES:</b> described as the ability of the learner to apply knowledge and skills autonomously and with responsibility</p>
		<p>In the context of EQF, knowledge could be expressed as “I understand...”</p>	<p>In the context of EQF, skills could be expressed as “I know how to...”</p>	<p>In the context of the EQF could be expressed as “I am able to... or I can...”</p>
<p><b>Topic 1</b> Planning and organising events and activities</p>	<p>The main objective of this topic is to gain the competences for planning and organizing cultural events and activities.</p>	<ul style="list-style-type: none"> <li>• To understand the importance of event planning.</li> <li>• To understand the stages of an event planning process.</li> <li>• To understand the event management components.</li> </ul>	<ul style="list-style-type: none"> <li>• To know how to plan an event.</li> <li>• To know how to coordinate an event.</li> <li>• To know how to manage a team of people involved in running the event.</li> <li>• To know how to communicate efficiently both with the team and with the audience.</li> </ul>	<ul style="list-style-type: none"> <li>• To be able to plan and coordinate an event or activity.</li> <li>• To be able to manage a team of people involved in running the event.</li> <li>• To be able to communicate efficiently.</li> </ul>
<p><b>Topic 2</b> Cross-sectoral cooperation and networking</p>	<p>The main objective of this topic is to learn how to form networks and establish cooperation across multiple sectors.</p>	<ul style="list-style-type: none"> <li>• To understand the types of networks.</li> <li>• To understand the process of establishing a network.</li> <li>• To understand how to stimulate and manage a network.</li> <li>• To understand the motivation for cross-sectoral cooperation.</li> </ul>	<ul style="list-style-type: none"> <li>• To know how to establish a network.</li> <li>• To know how to make a network function.</li> <li>• To know how to motivate cross-sectoral cooperation.</li> </ul>	<ul style="list-style-type: none"> <li>• To be able to establish a network and keep it functional.</li> <li>• To be able to keep the interest and manage cross-sectoral cooperation.</li> </ul>

<p>Topic 3 Ethics and sustainability in cultural tourism</p>	<p>The main objective of this topic is to develop more ethical and sustainable approaches to organising cultural events and activities.</p>	<ul style="list-style-type: none"> <li>• To understand sustainability components for events and cultural activities.</li> <li>• To understand the criteria and certification tools for cultural tourism.</li> </ul>	<ul style="list-style-type: none"> <li>• To know how to organize, bring sustainability and ethics into event planning and managing.</li> <li>• To know how to monitor the performance and results of the event.</li> </ul>	<ul style="list-style-type: none"> <li>• To be able to implement sustainable and ethical measures.</li> <li>• To be able to monitor and assess the sustainability and ethical performance of the event.</li> </ul>
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### 4.3.3. Module 3

Cultural Entrepreneurs - Business Competencies				
Component 1	Component 2	Component 3	Component 4	Component 5
<p>TOPICS: refer to the specific chapters that the educators/trainers aim to teach</p>	<p>MAIN OBJECTIVE: provides the overall objective of what the educators/trainers aim to achieve</p>	<p>KNOWLEDGE: knowledge and critical understanding, theoretical and factual input</p>	<p>SKILLS: cognitive (involving the use of logical, intuitive and creative thinking) and practical (involving manual dexterity and the use of methods, materials, tools and instruments)</p>	<p>ATTITUDES: described as the ability of the learner to apply knowledge and skills autonomously and with responsibility</p>
		<p>In the context of EQF, knowledge could be expressed as "I understand..."</p>	<p>In the context of EQF, skills could be expressed as "I know how to..."</p>	<p>In the context of the EQF could be expressed as "I am able to... or I can..."</p>



<p>Topic 1 Motivation to work in the cultural industry</p>	<p>The main objective of this topic is to provide information on how the cultural heritage industry operates and to motivate individuals to work in it.</p>	<ul style="list-style-type: none"> <li>• To understand the concept of national and cultural identity.</li> <li>• To recognise the types of cultural heritage, e.g. natural, digital, tangible, intangible, ethical, etc.</li> <li>• To understand how the cultural heritage operates as well as its different fields.</li> <li>• To understand the cultural economy.</li> <li>• To define the concept of cultural sustainability.</li> </ul>	<ul style="list-style-type: none"> <li>• To present the benefits of working in the cultural sector.</li> <li>• To analyse the cultural identity of your country.</li> </ul>	<ul style="list-style-type: none"> <li>• To create a cultural motivation through creative ability and attitude.</li> </ul>
<p>Topic 2 Financial and economic literacy</p>	<p>The main purpose of this topic is to provide an analysis of the supply chain management and elements within a business in order for individuals to create, value and evaluate financial decisions within the operation of their business.</p>	<ul style="list-style-type: none"> <li>• To define supply chain management.</li> <li>• To understand how decisions within the supply chain can affect the development of an enterprise in regards to creating a financial impact.</li> </ul>	<ul style="list-style-type: none"> <li>• To compare different activities in each category within the supply chain.</li> <li>• To identify viable decisions which help financial progress in an enterprise.</li> </ul>	<ul style="list-style-type: none"> <li>• To assess and make financial and viable decisions based on scenario questions.</li> </ul>



<p>Topic 3 Business Plan</p>	<p>The main objective of this topic is to provide participants with substantial knowledge on how to create a business plan and what elements are covered within.</p>	<ul style="list-style-type: none"> <li>• To define the purpose of the business plan.</li> <li>• To understand the elements of the business plan.</li> <li>• To identify the main business models such as B2B, Entrepreneurial, Crowdsourcing, Peer Catalyst, On-Demand, etc.</li> </ul>	<ul style="list-style-type: none"> <li>• To compare the different elements in the business plan.</li> <li>• To distinguish different business models.</li> </ul>	<ul style="list-style-type: none"> <li>• To create a business plan Canvas (<a href="https://www.strategyzer.com/">https://www.strategyzer.com/</a>) which is a business strategic tool that helps to develop a business model based on the elements of customer segments, value propositions, channels, customer relationships, key resources and key activities, key partners and the cost structure related to a start-up business.</li> </ul>
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#### 4.3.4. Module 4

<p style="text-align: center;"><b>Cultural Entrepreneurs - Communication &amp; Marketing Competencies</b></p>				
<p><b>Component 1</b></p>	<p><b>Component 2</b></p>	<p><b>Component 3</b></p>	<p><b>Component 4</b></p>	<p><b>Component 5</b></p>
<p>TOPICS: refer to the specific chapters that the educators/trainers aim to teach</p>	<p>MAIN OBJECTIVE: provides the overall objective of what the educators/trainers aim to achieve</p>	<p>KNOWLEDGE: knowledge and critical understanding, theoretical and factual input</p> <p>In the context of EQF, knowledge could be expressed as "I understand..."</p>	<p>SKILLS: cognitive (involving the use of logical, intuitive and creative thinking) and practical (involving manual dexterity and the use of methods, materials, tools and instruments)</p> <p>In the context of EQF, skills could be expressed as "I know how to..."</p>	<p>ATTITUDES: described as the ability of the learner to apply knowledge and skills autonomously and with responsibility</p> <p>In the context of the EQF could be expressed as "I am able to... or I can..."</p>



**DIGITAL ROUTES**  
OF CULTURAL HERITAGE FOR A SUSTAINABLE FUTURE

<p>Topic 1 Digital and traditional marketing</p>	<p>The main objective of this topic is to learn how to promote the digital routes of one's region through online tools such as websites and social media by using the digital channel and traditional channel.</p>	<ul style="list-style-type: none"> <li>• To understand the difference between digital and traditional marketing as the medium through which an audience encounters a marketing message.</li> <li>• To understand the key to a great marketing campaign as finding the right balance between traditional and digital.</li> <li>• To understand the role of marketing and promotion of the culture.</li> <li>• To understand what Job Sills and Mindset Skills are.</li> </ul>	<ul style="list-style-type: none"> <li>• To know the digital competences related to digital marketing.</li> <li>• To know the traditional channels used by traditional marketing.</li> <li>• To acquire Job Skills and Mindset Skills that will help participants achieve their professional goals related to the culture.</li> </ul>	<ul style="list-style-type: none"> <li>• To be able to create marketing tools to promote the culture.</li> </ul>
<p>Topic 2 Communication skills for cultural entrepreneurs</p>	<p>The main objective of this topic is to introduce the decisive role that communication skills play in conceptualising venture opportunities and persuading stakeholders about the feasibility of a venture and presenting the culture. The topic also includes body language technics.</p>	<ul style="list-style-type: none"> <li>• To understand how to interact, build relationships and demonstrate self-awareness.</li> <li>• To understand the three sub-groups of communication skills: positive self-concept, communication skills and social and interpersonal skills such as collaboration and networking.</li> <li>• To understand the different signals from their networks and focus their style of influencing accordingly.</li> </ul>	<ul style="list-style-type: none"> <li>• To know the art of communication and public speaking skills.</li> <li>• To know in how to implement Business Story-telling, Negotiating networks, crowds and movements.</li> <li>• To be able to speak in public within various format (elevator pitch, poetry slam, speech, etc.).</li> </ul>	<ul style="list-style-type: none"> <li>• To be able to do a public presentation about cultural heritage.</li> <li>• To be able to communicate one's vision and inspire their teams.</li> </ul>



<p>Topic 3 Organizational skills and managing online reputation</p>	<p>The main objective of this topics is to build awareness of the social etiquette involved in communicating within one's networks. Working within networks and managing online reputation involves creating a digital presence, cultivating clients and continuously delivering valuable content to them while identifying opportunities along the way.</p>	<ul style="list-style-type: none"> <li>• To understand how to design an organizational system for cultural entrepreneurs.</li> <li>• To understand how leaders/ founders play a critical role in shaping the organizational culture.</li> <li>• To understand how to create digital present and valuable content.</li> </ul>	<ul style="list-style-type: none"> <li>• To know how to design organization system for their cultural start-up.</li> <li>• To know how to locate and recruit talented team with critical concepts and competencies.</li> </ul>	<ul style="list-style-type: none"> <li>• To be able to think systematically and strategically about various aspects of organizational growth.</li> </ul>
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#### 4.3.5. Module 5

<b>Cultural Entrepreneurs - Digital Competencies</b>				
<b>Component 1</b>	<b>Component 2</b>	<b>Component 3</b>	<b>Component 4</b>	<b>Component 5</b>
<p>TOPICS: refer to the specific chapters that the educators/ trainers aim to teach</p>	<p>MAIN OBJECTIVE: provides the overall objective of what the educators/ trainers aim to achieve</p>	<p>KNOWLEDGE: knowledge and critical understanding, theoretical and factual input</p>	<p>SKILLS: cognitive (involving the use of logical, intuitive and creative thinking) and practical (involving manual dexterity and the use of methods, materials, tools and instruments)</p>	<p>ATTITUDES: described as the ability of the learner to apply knowledge and skills autonomously and with responsibility</p>
		<p>In the context of EQF, knowledge could be expressed as "I understand..."</p>	<p>In the context of EQF, skills could be expressed as "I know how to..."</p>	<p>In the context of the EQF could be expressed as "I am able to... or I can..."</p>





<p>Topic 1 Managing online information</p>	<p>The main objective of this topic is to provide the learners with the necessary information on how to search for, evaluate, and share online information.</p>	<ul style="list-style-type: none"> <li>• To understand the concept and the distinction of 'true' and 'false' news.</li> <li>• To understand the consequences of 'false' data been flown when setting up and when running an enterprise.</li> <li>• To understand the concepts of mal-information, disinformation and misinformation.</li> </ul>	<ul style="list-style-type: none"> <li>• To find, rate, verify and use online information for the benefit of the cultural sector.</li> <li>• To distinguish and outcast the 'fake' news.</li> <li>• To search and get familiar with the tools that can be used for the validation of information.</li> </ul>	<ul style="list-style-type: none"> <li>• To spread information concerning the cultural sector and make the most of the digital world in a fast and effective way.</li> <li>• To tackle risks originating from online advertisement.</li> <li>• To use the social networks for the benefit of the social enterprise.</li> </ul>
<p>Topic 2 Digital Tools - On creating content</p>	<p>The main purpose of this topic is to offer learners information on available techniques and tools to create content and teach them how to best use them. Additionally, this topic will brief the learners on the features and possibilities that the project platform may offer them in creating a new project (a fresh new social enterprise).</p>	<ul style="list-style-type: none"> <li>• To be introduced into basic techniques and tools that are commonly used to create content as concerns a social enterprise.</li> <li>• To understand what the science behind the project's produced platform is.</li> </ul>	<ul style="list-style-type: none"> <li>• To use digital techniques and tools for the advertisement and promotion of a social enterprise, depending on given needs.</li> <li>• To be able to assess which tool serves what aim and objective.</li> <li>• To use the project platform and AR technologies to create a new project (e.g., how to set up a social enterprise).</li> </ul>	<ul style="list-style-type: none"> <li>• To own responsibility for the choice of technological solutions to entrepreneurial issues.</li> <li>• To create and be responsible for a new project or a new cultural route for one's audience.</li> </ul>



<p>Topic 3 Dealing with privacy issues</p>	<p>The main purpose of this topic is to enable potential learners to familiarise themselves with the main concepts of Digital Security and Safety and be able to safeguard their devices and online activities.</p>	<ul style="list-style-type: none"> <li>• To understand the basics of the function of the Internet and the web and basic website security.</li> <li>• To learn and understand the concepts of 'privacy' and 'security'.</li> <li>• To be aware of the safety risks from using digital technology.</li> </ul>	<ul style="list-style-type: none"> <li>• To keep own devices safe from Malware/ Spyware/Adware.</li> <li>• To use the social media networks in a safe and conscious way.</li> <li>• To be able to prevent identity theft and other suspicious activities (potential fraud).</li> </ul>	<ul style="list-style-type: none"> <li>• To guarantee a safe dig</li> </ul>
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#### 4.3.6. Module 6

<b>Cultural Entrepreneurs - Creative Competencies</b>				
<b>Component 1</b>	<b>Component 2</b>	<b>Component 3</b>	<b>Component 4</b>	<b>Component 5</b>
<p>TOPICS: refer to the specific chapters that the educators/trainers aim to teach</p>	<p>MAIN OBJECTIVE: provides the overall objective of what the educators/trainers aim to achieve</p>	<p>KNOWLEDGE: knowledge and critical understanding, theoretical and factual input</p> <p>In the context of EQF, knowledge could be expressed as "I understand..."</p>	<p>SKILLS: cognitive (involving the use of logical, intuitive and creative thinking) and practical (involving manual dexterity and the use of methods, materials, tools and instruments)</p> <p>In the context of EQF, skills could be expressed as "I know how to..."</p>	<p>ATTITUDES: described as the ability of the learner to apply knowledge and skills autonomously and with responsibility</p> <p>In the context of the EQF could be expressed as "I am able to... or I can..."</p>



<p>Topic 1 Creativity and inspiration-techniques and instruments</p>	<p>The main objective of this topic is to develop general creative skills and attitudes through thinking outside-the-box activities, learning how to boost one's creativity and inspire others. Additionally, the topic focuses on how to share creativity and brainstorm techniques for the product and project developments as well as creative and inspirational instruments.</p>	<ul style="list-style-type: none"><li>• To learn how to trigger creative thinking.</li><li>• To explore strategies to improve creative thinking skills.</li><li>• To learn about different categories of creativity.</li><li>• To exchange and explore useful links, resources, instruments and materials for developing creativity and empowering inspiration.</li></ul>	<ul style="list-style-type: none"><li>• To develop creative skills through educational technics, art, inspirational instruments and group work.</li><li>• To develop critical thinking skills.</li></ul>	<ul style="list-style-type: none"><li>• To develop an open-mind attitude.</li><li>• To empower creative approaches towards ideas development and search for solutions to different issues.</li><li>• To develop an interest in personal development and new discoveries</li><li>• To increase flexibility and adaptability towards unexpected questions and issues.</li></ul>
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<p>Topic 2 Basics of visual and design skills as creative instruments</p>	<p>The main objective of this topic is to learn the basics of visual thinking and graphic skills as artistic and creative approaches. The topic focuses on why visuals are important and how useful they are. Additionally, the topic introduces how to share design/creative online and digital instruments and make the most of their diversity.</p>	<ul style="list-style-type: none"><li>• To understand concepts and aims of visual basics, visual thinking tools, graphic facilitation, sketch noting, creation of visual meeting, presentation, visual, graphic recording, whiteboard scribing, infographics, mind maps, font, lettering, calligraphy, shapes, connectors, construction, composition, shadings, effects, characters, etc.</li><li>• To learn why visuals and graphic instruments are important in the learning and working process.</li><li>• To learn how to use metaphors, colours, and templates to deliver messages and structure information.</li><li>• To learn how to transform statistical information into visual data and infographics.</li><li>• To learn how to digitalise pictures and conduct digital editing work.</li><li>• To explore useful links, resources, and materials to develop drawing skills, inspire creativity and</li></ul>	<ul style="list-style-type: none"><li>• To develop basic drawing skills.</li><li>• To practice different art styles, techniques and use of diverse materials.</li><li>• To develop a skill of structuring information, pointing out the main message, positioning blocks of materials and making links.</li></ul>	<ul style="list-style-type: none"><li>• To create awareness and stimulate interest in visuals and education.</li><li>• To break stereotypes such as “drawing is only for artists” by addressing the fear of drawing and developing an attitude of “everyone can draw”.</li><li>• To transform the working/educational process into a creative, fun and enjoyable form will provide satisfaction from the education work.</li></ul>
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<p>Topic 3 Basics of Video and creative approaches in video and podcast making</p>	<p>The main objective of this topic is to learn the basics of video making, introduce creative approaches in video making and animation as well as share instruments and tools that support video making and animation.</p>	<ul style="list-style-type: none"> <li>• To learn about the basics of video making and different kind of videos.</li> <li>• To learn the basics of scriptwriting, developing and editing.</li> <li>• To learn different styles and techniques of shooting videos.</li> <li>• To learn how to disseminate online products, such as videos and podcasts.</li> <li>• To learn creative techniques and approaches towards audio and video production.</li> </ul>	<ul style="list-style-type: none"> <li>• To develop skills of transforming ideas into a script.</li> <li>• To develop skills of using camera and shooting videos.</li> <li>• To develop basic skill of editing using professional software.</li> </ul>	<ul style="list-style-type: none"> <li>• To increase self-confidence in video making and public speaking.</li> <li>• To increase the ability to handle stressful situations in live communication and keep composure.</li> <li>• To become more comfortable and confident with the use of video and podcast making.</li> </ul>
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#### 4.3.7. Module 7

Cultural Entrepreneur - Working with Local Communities				
Component 1	Component 2	Component 3	Component 4	Component 5
<p>TOPICS: refer to the specific chapters that the educators/trainers aim to teach</p>	<p>MAIN OBJECTIVE: provides the overall objective of what the educators/trainers aim to achieve</p>	<p>KNOWLEDGE: knowledge and critical understanding, theoretical and factual input</p>	<p>SKILLS: cognitive (involving the use of logical, intuitive and creative thinking) and practical (involving manual dexterity and the use of methods, materials, tools and instruments)</p>	<p>ATTITUDES: described as the ability of the learner to apply knowledge and skills autonomously and with responsibility</p>
		<p>In the context of EQF, knowledge could be expressed as "I understand..."</p>	<p>In the context of EQF, skills could be expressed as "I know how to..."</p>	<p>In the context of the EQF could be expressed as "I am able to... or I can..."</p>



<p>Topic 1 Mapping stakeholders and initiating cooperation</p>	<p>The main objective of this topic is to introduce the notion of stakeholders and their importance for entrepreneurship development.</p>	<ul style="list-style-type: none"> <li>• To understand the notion of a stakeholder.</li> <li>• To understand what a map of stakeholders is and why it is important to create one.</li> </ul>	<ul style="list-style-type: none"> <li>• To know how to map stakeholders and to define their influence (positive or negative) on one's activity.</li> <li>• To know how to initiate contact with different stakeholders.</li> </ul>	<ul style="list-style-type: none"> <li>• To be open for co-operation.</li> <li>• To be able to recognise the potential of the local community.</li> </ul>
<p>Topic 2 Collecting good practices, understanding local conditions and recognising needs</p>	<p>The main objective of this topic is to introduce the notion of a "good practice" and some practical examples.</p>	<ul style="list-style-type: none"> <li>• To understand what a „good practice“ is, what it should contain and where one can find them.</li> <li>• To get to know some good practices of heritage tourism development in co-operation with local communities (such as thematic villages, quests, eco-museums, heritage trails, geocaching).</li> </ul>	<ul style="list-style-type: none"> <li>• To know how to draw valuable conclusions from good practices for one's own activity.</li> <li>• To know how to choose and adapt good practices for one's own needs/ conditions/ circumstances.</li> </ul>	<ul style="list-style-type: none"> <li>• To be curious about what others have done and how they have achieved a certain objective.</li> <li>• To be open for testing/piloting new solutions.</li> <li>• To be creative in adapting (not copying) others' ideas.</li> </ul>
<p>Topic 3 Community engagement and outreach</p>	<p>The main objective of this topic is to teach how to engage the local community in one's activity and what advantages it can bring.</p>	<ul style="list-style-type: none"> <li>• To understand what main factors have an impact on people's engagement.</li> <li>• To understand the benefits of engaging the local community in one's activity.</li> <li>• To understand how the local community learns by doing things and how one can animate such a process.</li> </ul>	<ul style="list-style-type: none"> <li>• To have a skill of engaging local stakeholders in co-operation.</li> <li>• To know how to organise a meeting with a local community (how to invite guests, how to put tables, etc.)</li> <li>• To know how to draw conclusions from successes and failures.</li> </ul>	<ul style="list-style-type: none"> <li>• To be able to think about one's activity in terms of benefits for the whole local community (not just for the business owner) – accepting the idea of sustainable tourism.</li> </ul>

### 4.3.8. Conclusion

In Part III of the Handbook, we are proposing seven modules that connect to different aspects of entrepreneurship in culture. This includes developing business, marketing and communication competencies to be tailored specifically for entrepreneurship in cultural



sectors. To answer the needs expressed in the collection of good practices and popular cultural jobs but also included in various policies, digital and creative competencies will be addressed. We are also proposing a module on cultural tourism, a field that was indicated in some policy documents as a potential direction for the development of rural areas. A shift towards managing cultural activity and institutions at the local level is apparent especially in Germany and Poland as the review of documents on cultural sectors revealed and we would like to promote this way of organising in our project. To this end, competencies for how to work with local communities are necessary and so a specific module on that topic will be designed and delivered. All the proposed activities aim at stimulating the creation of various opportunities in rural areas that are often limited as this report demonstrated.

## 5. CONCLUDING REMARKS

We hope that this Handbook will serve as a practical resource for young entrepreneurs in the Digital Routes project and beyond. We offer diverse and multidisciplinary content that compiles contextual information (Part I), methodological tools (Part II) and the competence framework (Part III). Through this document, we aim at strengthening the profiles of young people this project is addressed to but also at upgrading the non-formal learning provision in the cultural sector. At the same time, we hope that the Handbook can be exploited further and adapted to fit the needs and requirements of various sectors and for other purposes apart from the cultural heritage.

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