

Article

Bridging Creative Industries and Museums: Collaborative Pathways for Sustainable Development

Mar Gaitán ^{1,*} , Esperanza Villuendas ¹  and Laya Targa ² ¹ Department of Art History, Universitat de València, 46010 València, Spain; esperanza.villuendas@uv.es² Institute of Robotics and Information and Communication Technologies (IRTIC), Universitat de València, 46980 València, Spain; laya.targa@uv.es

* Correspondence: m.gaisal@uv.es

Abstract: A global survey was conducted in 2022 with the aim of identifying what professionals in the cultural and creative industries (CCIs) expect from collection-based organisations (CBOs) and what their contribution to their preservation, management, and/or use could be. A total of 151 responses were obtained from the five UNESCO regions, the majority of whom were between 31 and 50 years of age, which is convenient when analysing the responses as they are active and belong to different creative sectors. The results are very positive, demonstrating that museum collections are didactic materials through which design students and CCI stakeholders learn to approach the past critically and creatively, create meaning, and co-create their future heritage. Likewise, the alliance of CBOs with the SDGs represents a key tool to experiment with and call for action to achieve the goals of the 2030 Agenda. The results enable CCIs to identify and bridge gaps in their role as creative developers, strengthening their collaboration with heritage organisations. This paper aims to show the results of the survey and the first actions aimed at developing meaningful, inclusive arts- and culture-based interventions to support sustainable development.

Keywords: cultural heritage; creative industries; sustainable development goals; survey



Academic Editor: Nicola Masini

Received: 19 December 2024

Revised: 27 February 2025

Accepted: 9 April 2025

Published: 14 April 2025

Citation: Gaitán, M.; Villuendas, E.; Targa, L. Bridging Creative Industries and Museums: Collaborative Pathways for Sustainable Development. *Heritage* **2025**, *8*, 140. <https://doi.org/10.3390/heritage8040140>

Copyright: © 2025 by the authors. Licensee MDPI, Basel, Switzerland. This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

1. Introduction

In the aftermath of World War II, members of the Frankfurt School, spearheaded by Theodor Adorno and Max Horkheimer, introduced the phrase ‘culture industry’ as a scathing critique of mass entertainment. This term was deliberately provocative, as it juxtaposed two concepts—culture and industry—which were considered antithetical. The notion of “culture industry” was employed in polemical arguments to highlight the perceived constraints of contemporary cultural experiences and has since gained prominence worldwide [1]. Cultural and creative industries (CCIs) are generally understood as sectors that produce goods and services based on cultural, artistic, or creative content [2]. These industries include areas such as visual arts, performing arts, design, advertising, film, music, publishing, and digital media. They also play a vital role in economic and social development. In many countries, they contribute significantly to GDP, job creation, and export earnings.

Beyond its economic impact, creative industries foster innovation, enhance cultural diversity, and contribute to social cohesion. In fact, the cluster report of the European Observatory [3] recognises the value of the creative industries as promoters of European identity and culture, while generating new ideas that can lead to the production of new and varied products [4]. As stated in the OECD report on the role of culture and creative industries in the economy [5], culture and creativity also have an enormous impact on

social cohesion and development, in particular, by understanding cultural products as the memory of a community and as generators and drivers of creative ideas for future generations. CCIs, therefore, not only bring economic benefits in their own right but also help shape cultural identity, promote creative expression, and improve quality of life. As drivers of the knowledge economy, creative industries are increasingly recognised as key to sustainable development and competitive advantage in the 21st century.

Cultural heritage (CH), on the other hand, whether material (monuments, artefacts, and archaeological sites), intangible (traditions, languages, and rituals), or natural (landscapes and biodiversity sites), serves as a foundation for identity, education, and economic growth [6]. Regardless of its form, heritage preservation and promotion can drive sustainable development by fostering community engagement, tourism, and creative innovation. The methods of safeguarding heritage may differ, but the broader contribution to social cohesion, economic vitality, and environmental awareness remains consistent [7].

In this sense, both are aligned with the Sustainable Development Goals (SDGs). Even though the management of CH and CCIs varies significantly across countries due to differences in governance structures, funding mechanisms, and policy priorities, the ability of CCIs and CH to contribute to sustainability remains universal, demonstrating that the type of heritage or industry is not a limiting factor [6,8]. In fact, the SDGs to which CH and CCIs contribute are not restricted to specific heritage types or creative sectors. Goals such as SDG 8 (Decent Work and Economic Growth), SDG 11 (Sustainable Cities and Communities), SDG 4 (Quality Education), and SDG 10 (Reduced Inequalities) are directly linked to cultural industries and heritage, irrespective of their form. Even SDG 13 (Climate Action) benefits from cultural and creative practices that promote sustainable production, eco-conscious storytelling, and environmentally responsible tourism. The interconnections between culture and sustainability mean that CH and CCIs hold relevance across diverse development agendas.

Therefore, the nexus between CCIs, cultural heritage, and the SDGs represents a highly promising domain for fostering economic, social, and cultural growth in modern societies. CCIs have the unique ability to reinterpret and revitalise cultural heritage, making it relevant to contemporary audiences while preserving its intrinsic value [9].

This study explores how these contributions materialise across different contexts, emphasising the cross-cutting value of CH and CCIs in achieving sustainable development worldwide. By analysing these variations, we aim to highlight best practices and propose strategies for maximising the impact of cultural industries on heritage preservation and sustainability. Even though our analysis provides a broad context, and both profiles and management systems can vary, our study allowed us to identify generalizable insights of how CCIs can contribute to CH in SDGs, which is a field that, to the best of our knowledge, remains underexplored. The authors of this paper conducted a global survey targeted at CCIs between May and December 2023. The objectives were threefold: (1) to understand what professionals from the CCI sector expect from collection-based organisations (CBOs); (2) what their possible contribution to their preservation, management, and/or use could be; (3) to analyse how CCIs can contribute to the Sustainable Development Goals (SDGs) in liaison with CH.

2. State of the Art

Cultural and creative industries were initially defined by UNESCO as “Those sectors of organized activity whose main purpose is the production or reproduction, promotion, dissemination and/or marketing of goods, services, and activities with a cultural, artistic or heritage content” [10]. Years later, in the Creative Economy Report [11], the term creative industry encompassed cultural industries, recognising their capacity not only to

generate economic benefits but also to generate deeper social meanings. On the other hand, the European Union [12,13] understands cultural and creative industries as “those whose activities are based on cultural values or other individual or collective creative artistic expressions, ensure the development of societies and are at the heart of the creative economy, but are also fundamental to the sense of European identity, culture and values”. In 2010, with the publication of the Green Paper of CCIs [14], the EU defined cultural industries as follows: “Those that produce and distribute goods or services which, at the time they are being created, are considered to have a specific attribute, use or purpose embodying or conveying cultural expressions, irrespective of the commercial value they may have”. This document reinforced the idea of creative industries as enablers of sustainable local development while simultaneously raising awareness and promoting favourable changes in society.

According to the United Nations Conference on Trade and Development (UNCTAD), the economic contributions of the creative economy vary across countries, ranging from 0.5% to 7.3% of GDP and employing between 0.5% to 12.5% of the workforce. Nonetheless, beyond economic metrics, CCIs are instrumental in achieving the SDGs. The United Nations Development Programme (UNDP) emphasises that a well-nurtured creative economy can lead to structural economic transformation, job creation, and social inclusion, thereby advancing sustainable human development [15]. In this sense, researchers and policy experts have postulated that CCIs yield advantageous knowledge externalities capable of tackling sustainable development challenges. Some initiatives and practices in science, politics, and society offer an open alternative that needs to be further developed for a more sustainable future of humanity. In fact, creative and cultural industries go beyond a mere contribution to economic development; their value lies in their contribution to the production of cultural values [16]. More specifically, CCIs indirectly facilitate other sustainability pillars by ensuring the economic viability of development and promoting social inclusion [17]. In fact, we can argue that they directly impact sustainability through their intrinsic links with innovation and creativity [18]. They can foster dynamic knowledge processes that rely on knowledge flows even beyond their sector boundaries [19], and heritage management and performing arts can become intertwined with downstream areas such as design and media production through digital technologies [19,20].

Nowadays, CCIs are facing transformation, especially in the integration of technology into creative processes, which has led to innovations such as AI-driven design or the use of smart fabrics in fashion [20]. At the same time, there is a growing emphasis on SDG consciousness, including community-based initiatives and ethical practices within CCIs.

CCIs are at a critical juncture, possessing the potential to drive sustainable development, economic growth, and social inclusion. In fact, scholars have posited that exposure to culture and creativity is essential for the psychological well-being of individuals and society. In this regard, the Whole-School Approach to Education for Sustainable Development [21] suggests that the transformations from early ages, where creativity and culture are present, help drive broader changes by supporting participation in sustainable development. Research has also shown that CH nurtures creativity and, in turn, enhances our appreciation and understanding of the arts and their value. From a human rights perspective, arts and cultural heritage collections constitute a powerful resource for peoples’ and communities’ identities and sustainable development processes [7].

Over the last five years, CCIs have been driven by international policies, such as the 2021 General Assembly of the United Nations (UN), where the International Year of Creative Economy for Sustainable Development was declared, an initiative that calls attention to the role of the CCIs in achieving the UN’s Sustainable Development Goals [22]. This declaration underscored the vital connection it sees between the CCIs and sustainability,

particularly through the generation and sharing of knowledge [15]. It is evident that the UN places a significant emphasis on the relationship between sustainability and the CCIs, given that the Sustainable Development Goals (SDGs) can be conceptualised as a 'social imaginary', which individuals, organisations, and authorities collaboratively construct in terms of identifying priorities and desired programmes of action [23].

Research shows that CCIs have a major role in driving the economy, not only by fostering innovative solutions for a more sustainable economy but also by being the driving force of innovations in non-creative industries. Some scholars argue that CCIs can improve our ways of living, including human–nature interaction, especially by building community based on ancestral knowledge [6,8,24], which builds cohesive communities through the generation of localised knowledge [25]. Some others contend that CCIs contribute to various aspects of sustainability by generating job opportunities in sectors such as tourism, retail, and transport, particularly benefiting disadvantaged groups and areas [19,24,26], while some others specify that CCIs improve competitiveness, while maintaining the model of a social market economy and the efficient use of resources [6,27,28].

Nonetheless, the complexity of CCIs creates a complex puzzle where the management of CH and CCIs varies significantly across countries due to differences in governance structures, funding mechanisms, and policy priorities. Some nations prioritise state-led conservation and public funding [29], while others rely on private investment, community-driven initiatives, or hybrid models combining public and private efforts [30].

But, despite these differences, the ability of CCIs to contribute to sustainability remains universal. In this sense, CCIs and CH are intrinsically linked, with their interaction fostering economic growth, social cohesion, and the preservation of cultural identity when involved in the development of collection-based activities, facilitating a transformative dialogue of their practices towards more socially-engaged ways of working by fully recognising themselves as trusted inter-sectoral institutions, as well as meeting places where cultural, social, and environmental knowledge can be found and strengthened [31]. Hence, CCIs can promote sustainable development at broader levels by using their intrinsic values and practices [32,33]. It is no surprise since CCIs contribute to sustainability, regardless of their specific domain. Whether through the revival of traditional craftsmanship, digital storytelling for cultural education, or urban regeneration through creative industries, the impact of CCIs transcends sectoral boundaries. Their ability to create employment, promote inclusion, and foster innovation ensures that they remain critical drivers of sustainable development, no matter their field of operation.

On the other hand, as mentioned, CH in relation to the SDGs and sustainable development must be realised in a rights-based approach in the sense that 'who decides' and 'why' is a crucial determinant of what culture is, or should be, 'for' in order to avoid overly instrumentalist approaches that reduce 'culture' to the fulfilment of certain top-down agendas [23,34].

Indeed, CH has an important role in sustainable development and regional resilience. It ensures employment and impacts tourism development and entrepreneurship, consequently influencing increased income for the local population as well as tax revenues for the government. Further on, its role in ensuring social sustainability is seen in the social cohesion, inclusion, participation, and local community well-being [8]. It may equally ensure environmental sustainability by promoting a greener economy and climate adaptation [35], as well as cultural sustainability, since heritage is often featured in the literature, films, music, and visual arts. Its educational and scientific role is also immense, as heritage is often used in (in)formal education or is a subject of various research [36].

Cultural heritage—whether material (monuments, artefacts, and archaeological sites), intangible (traditions, languages, and rituals), or natural (landscapes and biodiversity

sites)—serves as a foundation for identity, education, and economic growth. Regardless of its form, heritage preservation and promotion can drive sustainable development by fostering community engagement, tourism, and creative innovation [37]. The methods of safeguarding heritage may differ, but the broader contribution to social cohesion, economic vitality, and environmental awareness remains consistent [38,39].

Finally, SDGs to which CH and CCIs contribute are not restricted to specific heritage types or creative sectors. Goals such as SDG 8 (Decent Work and Economic Growth), SDG 11 (Sustainable Cities and Communities), SDG 4 (Quality Education), and SDG 10 (Reduced Inequalities) are directly linked to cultural industries and heritage, irrespective of their form. Even SDG 13 (Climate Action) benefits from cultural and creative practices that promote sustainable production, eco-conscious storytelling, and environmentally responsible tourism. The interconnections between culture and sustainability mean that CH and CCIs hold relevance across diverse development agendas. Moreover, culture and creativity within sustainability can be understood as concepts that include several interconnected and non-exclusive definitions. In fact, the nexus between creative industries, cultural heritage, and SDGs represents a highly promising domain for fostering economic, social, and cultural growth in modern societies [15].

Thus, despite variations in management approaches and visitor demographics across different regions, the contributions of CH and CCIs to sustainability are universal. The richness of cultural expressions, whether tangible or intangible, and the diversity of creative sectors only enhance their potential to drive social, economic, and environmental progress.

Although scholars have argued that CCIs and cultural heritage have a strong liaison, the mechanisms through which CCIs contribute to CH in SDGs remain underexplored. To the best of our knowledge, there is no specific contribution to how they (a) understand the role of CH and (b) contribute to CH and SDGs. The authors of this paper conducted a global survey targeted at CCIs between May and December 2023. The research objective was to answer some of these questions with the aim of identifying what professionals from the CCI sector expect from collection-based organisations (CBOs) and what their contribution to their preservation, management, and/or use could be.

The results show how cultural heritage practitioners can bridge the gap in their role as cultural conservators, thereby enhancing creativity in their collections. Moreover, the results can help develop a specific toolkit to bring the creative industry closer to the collections and the first actions aimed at developing meaningful, inclusive arts- and culture-based interventions to support sustainable development.

3. Materials and Methods

The methodology was carefully designed to address the research questions by focusing on the expectations and contributions of professionals in CCIs regarding their engagement with CBOs and their role in sustainable development.

It was based on a survey sent through an online questionnaire during July–December 2023, containing both structured and unstructured questions. The survey was disseminated through the ICCROM, the International Centre for the Study of the Preservation and Restoration of Cultural Property, which is an intergovernmental organisation working in service to its Member States. Currently, their network comprises 137 Member States and a vast network of conservation professionals and institutions through which it organises and coordinates meetings to devise common approaches and methodologies. The reason for working with this network was due to a fellowship of one of the authors of this paper.

On the other hand, the questionnaire consisted of (1) a Likert scale, (2) closed questions, and (3) open questions. It was structured into four main blocks: (1) profiling respondents; (2) understanding what CCIs expect from CBOs; (3) how CCIs can contribute to CBOs;

(4) how CCIs can contribute to the Sustainable Development Goals (SDGs) in liaison with CH. Each block of questions was directly tied to the research objectives. For example, questions such as “What do you expect from a GLAM (Galleries, libraries, archives, and museums) and its collection?” and “As a CCI practitioner, what solutions can your work bring to the use of collections?” directly addressed the research questions about the role of CCIs in cultural heritage preservation and their potential contributions to the SDGs. Furthermore, the inclusion of both closed and open-ended questions allowed for a nuanced understanding of the respondents’ perspectives, capturing both quantitative trends and qualitative insights [40].

We collected 151 responses from participants across all UNESCO regions, ensuring a geographically diverse dataset that reflects a broad range of perspectives from different cultural, economic, and institutional contexts. We distributed them across the five UNESCO regions: Africa, the Arab States, Asia and the Pacific, Europe, Latin America, and the Caribbean. These regions are based on historical, geopolitical, and administrative considerations. The reason for this selection was due to ICCROM, as their grouping of countries into regions allows for the more effective coordination and implementation of policies. In relation to CCIs and CH, this selection understands their differences but also their shared cultural and linguistic heritage to facilitate collaboration. The regional distribution of respondents ensures a balanced representation from different parts of the world, thus enhancing the generalizability of the results.

While we acknowledge that the sample does not achieve full representation of every possible region or stakeholder group, it remains sufficiently diverse and reflective. For example, it is representative of active professionals in the CCIs, with a significant majority falling within the 21–50 age range, which is a key demographic for analysing current trends in the creative sector.

In this sense, to ensure meaningful representation, we designed the survey to reach professionals across various sectors of CCIs and CBOs, incorporating different management models and user profiles. The geographic distribution of responses allows us to capture variations in governance structures, funding mechanisms, and stakeholder expectations, which are central to our research questions. Additionally, while statistical representativeness in the strictest sense may not be fully attainable given the complexity of the cultural sector, our sample size and diversity provide valuable insights into overarching trends. We believe that the patterns emerging from our data are robust enough to inform discussions on how CCIs engage with CBOs and contribute to Sustainable Development Goals (SDGs).

Table 1 lists the questions asked and their relation to the research questions (blocks). A total of 151 responses were received from around the world.

Table 1. List of questions.

Research Question	Question	Options
To understand what professionals from the CCI sector expect from collection-based organisations	How often do you visit a GLAM?	Closed question with multiple options (only select one)
	When visiting a GLAM, you do it. . .	Closed question with multiple options (only select one)
	What do you expect from a GLAM and its collection?	Open question
	In your opinion, what is the purpose of a museum and/or collection?	Open question

Table 1. *Cont.*

Research Question	Question	Options
How CCI can contribute to CBOs	Have you ever collaborated with a GLAM?	Closed question with multiple options (only select one)
	Have you ever thought of collaborating with a GLAM?	Closed question with multiple options (only select one)
	Which roles do you think you could take on a GLAM?	Closed question with multiple options (only select one)
	What audience/objectives do you think your work in GLAM could be aimed at?	Closed question with multiple options (only select one)
	As a CCI practitioner, what solutions can your work bring to the use of collections?	Open question
How CCI can contribute to the Sustainable Development Goals (SDGs) in liaison with CH	As a creative professional, are you familiar with the United Nations Sustainable Development Goals (SDGs)?	Likert scale
	Do you believe that GLAMs can help to achieve one or various SDGs?	Likert scale

3.1. Data Analysis

The analysis consisted of qualitative and quantitative methods to analyse and understand the results of the survey.

The first method used was quantitative analysis based on frequency distributions. This approach summarised the data from the Likert scale and closed questions to illustrate how often each response occurred for the closed questions. These distributions are presented in graphs to facilitate the spreading of responses across different categories.

Cross-tabulation was used to examine the relationships between the different variables. For instance, this method helped analyse how the frequency of GLAM visits varied according to the professional background of the respondents. By cross-tabulating these variables, we identified patterns and correlations that provided more profound insights into the data.

These two quantitative methods allowed for a detailed and structured analysis of the survey data, ensuring that the overall trends and specific relationships between the variables were thoroughly explored.

Finally, responses to the open-ended questions were analysed using qualitative analysis. Word cloud analysis visually represented the most frequently mentioned terms in the open-ended responses, highlighting key concepts and ideas.

The last method used a comparative analysis across UNESCO World Heritage Regions to identify regional response differences. This involved analysing the data separately for each region and comparing the results to understand how cultural and geographical contexts influence respondents' views.

3.2. Participants

The first part of the survey showed the profiles of 151 respondents. Figure 1 illustrates the distribution of the survey respondents across different age groups. The largest proportion of respondents fell within the 31–40 age group, accounting for 37.09% of the total. The next largest group was 21–30, representing 29.80% of the respondents. The remaining age

groups have a smaller representation, with the 41–50 group at 12.58%, the 51–60 group at 13.25%, the 61–70 group at 6.62%, and the over-70 group at a minimum of 0.66%.

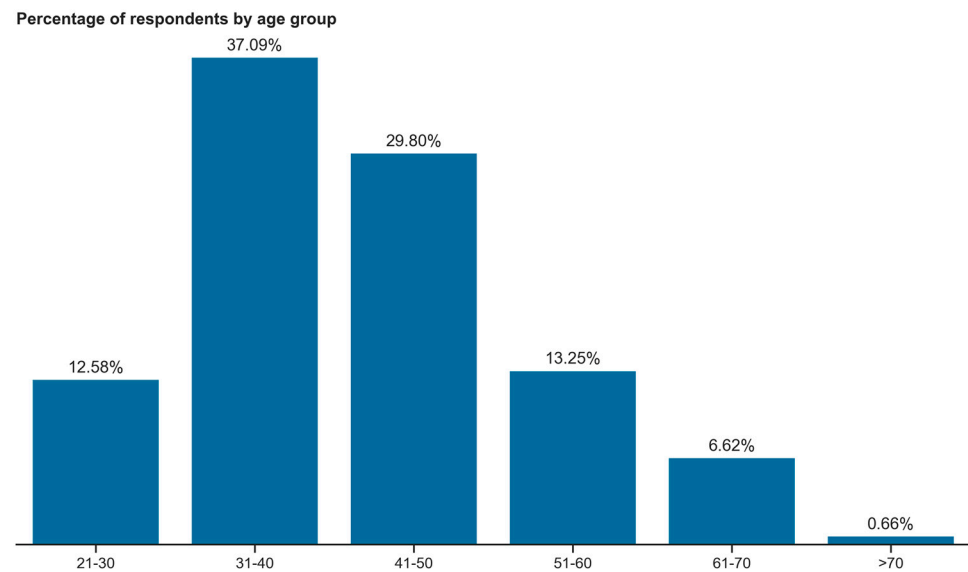


Figure 1. Percentage of respondents by age group. Graph by authors.

The survey primarily targeted younger professionals, with a significant majority falling within the 21–40 age range. The representation of older age groups (61–70 and over 70 years) was noticeably lower. The lower participation of the older age groups might reflect a lack of engagement with online surveys.

Figure 2 displays the distribution of the survey respondents according to sex. Most respondents were female, accounting for 52.98% of the total. Males constituted 46.36%, and a small percentage (0.66%) preferred not to disclose their sex.

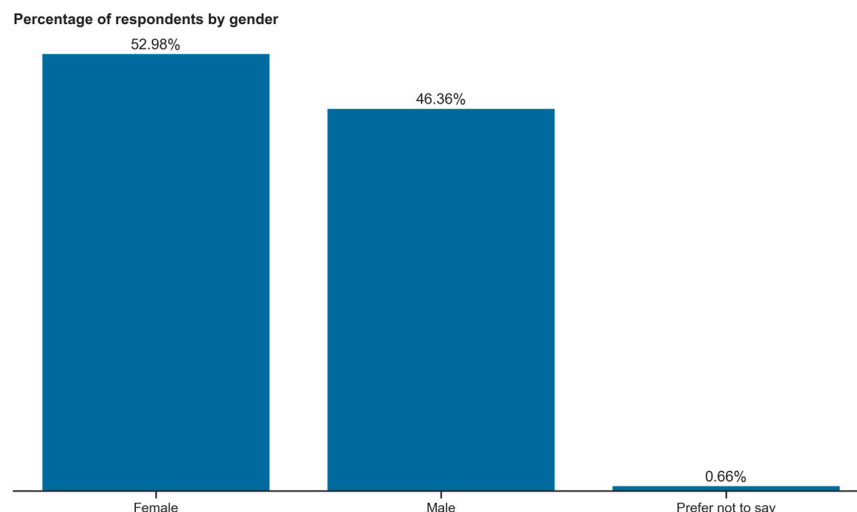


Figure 2. Percentage of respondents by gender. Graph by authors.

The precedence of respondents was distributed according to the UNESCO World Heritage sites because the present research was conducted within an intergovernmental organisation that divides world regions as UNESCO does. Figure 3 shows the results. Europe and North America were the regions with the highest representation, accounting for 35.76% of the total. Latin America and the Caribbean followed with 27.81%, and Asia and the Pacific followed with 25.83%. The regions of Africa and the Arab States had significantly lower representation, at 7.95% and 2.65%, respectively.

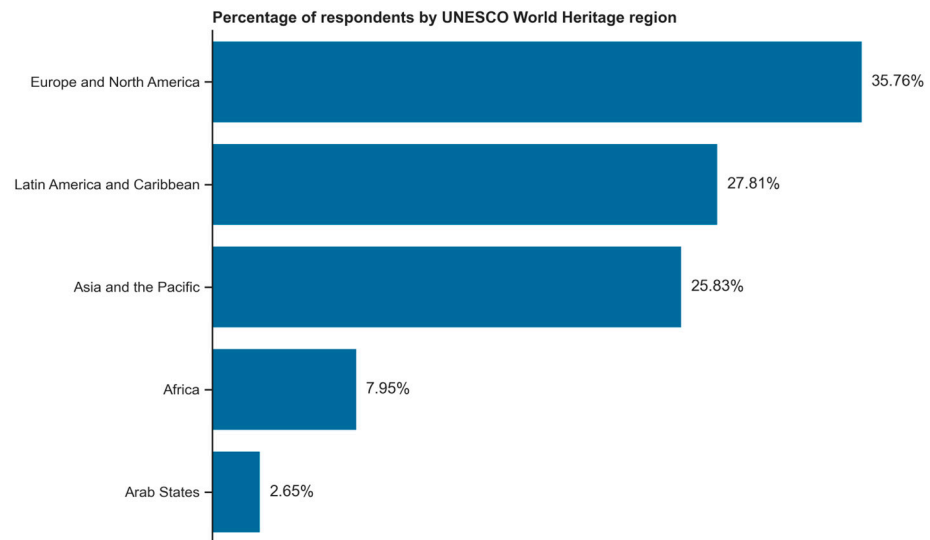


Figure 3. Percentage of respondents by UNESCO World Heritage Region. Graph by authors.

Finally, as per their CCI profession, the most represented profession was visual arts, accounting for 27.81% of the total. Performing arts followed closely with 22.52% and design with 13.91%. Other professions with a significant presence included advertising (9.27%), books (5.30%), and film and video (3.97%). The remaining professions, such as music, architecture, television, newspapers and magazines, and radio, had a much smaller representation, each below 2%. Figure 4 displays the distribution of the survey respondents across various creative professions.

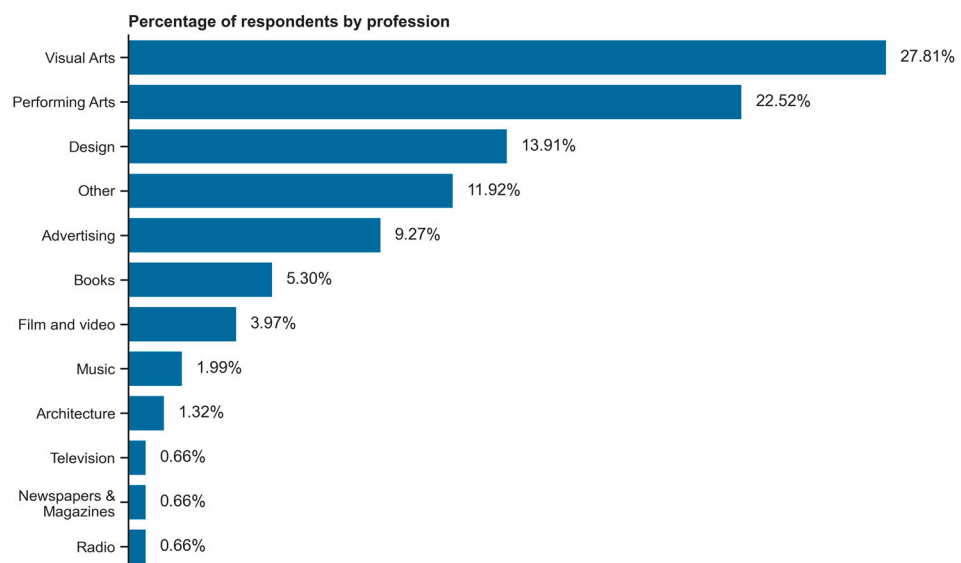


Figure 4. Percentage of respondents by profession. Graph by authors.

4. Results

4.1. From GLAMs to CCIs

Regarding the first block, the first question referred to the frequency of respondents to a GLAM. Figure 5 presents the frequency of GLAM visits among respondents from different UNESCO World Heritage Regions. Using concentric circles, the chart effectively conveys the relative proportions of respondents who visit GLAMs frequently, occasionally, sometimes, or never.

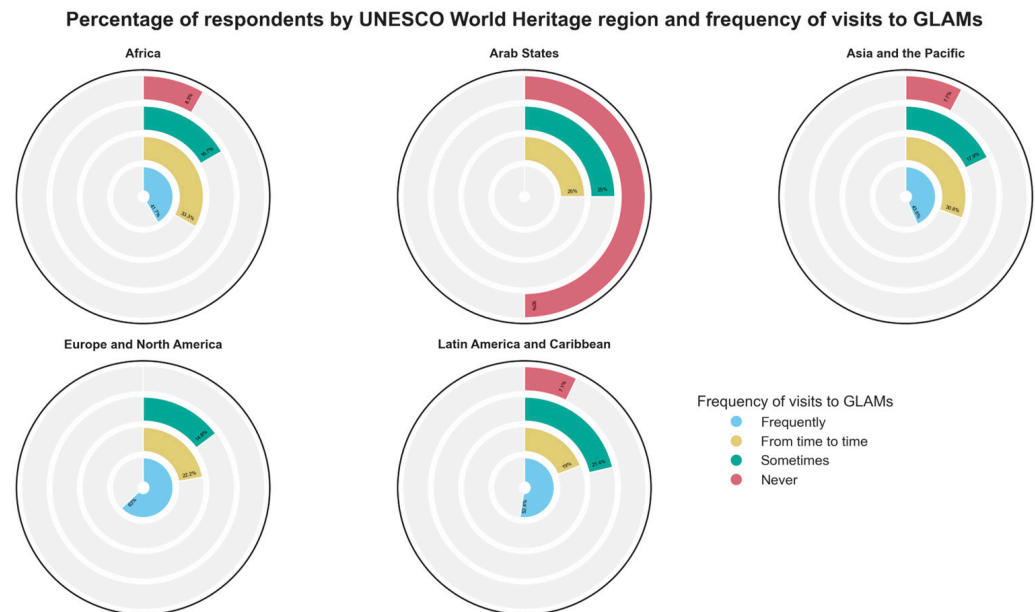


Figure 5. Percentage of respondents by UNESCO World Heritage Region and frequency of visits to GLAMs. Graph by authors.

In Europe and North America, a notable proportion of respondents from these regions reported visiting GLAMs regularly. A smaller yet still significant proportion of respondents indicated that they visited on an occasional basis. The proportion of respondents who had never visited them was relatively low. The patterns observed in Latin America and the Caribbean are analogous to those in Europe and North America, with a higher proportion of respondents indicating that they visit frequently and a lower proportion indicating that they never visit. In the case of Asia and the Pacific, the distribution is more balanced, with a smaller proportion of respondents indicating that they visit frequently and a larger proportion indicating that they visit on an occasional basis. In the case of Africa and the Arab States, the lowest proportion of respondents indicated that they visited frequently. A significant percentage of respondents from these geographical areas indicated that they visited occasionally. The proportion of respondents who indicated they had never visited was relatively high.

Second, respondents were invited to indicate their preferred method of engagement with GLAM institutions (Figure 6). Each circular chart represents a region, with segments indicating the percentage of respondents who prefer visiting GLAMs “by yourself”, “with your couple”, “with your family”, “with your friends”, or “other”.

Subsequently, we employed word cloud analysis to examine responses to the third open-ended survey question, “What do you expect from a GLAM and its collection?” in the context of UNESCO World Heritage Regions. This approach enabled the identification of key themes and patterns in visitor expectations.

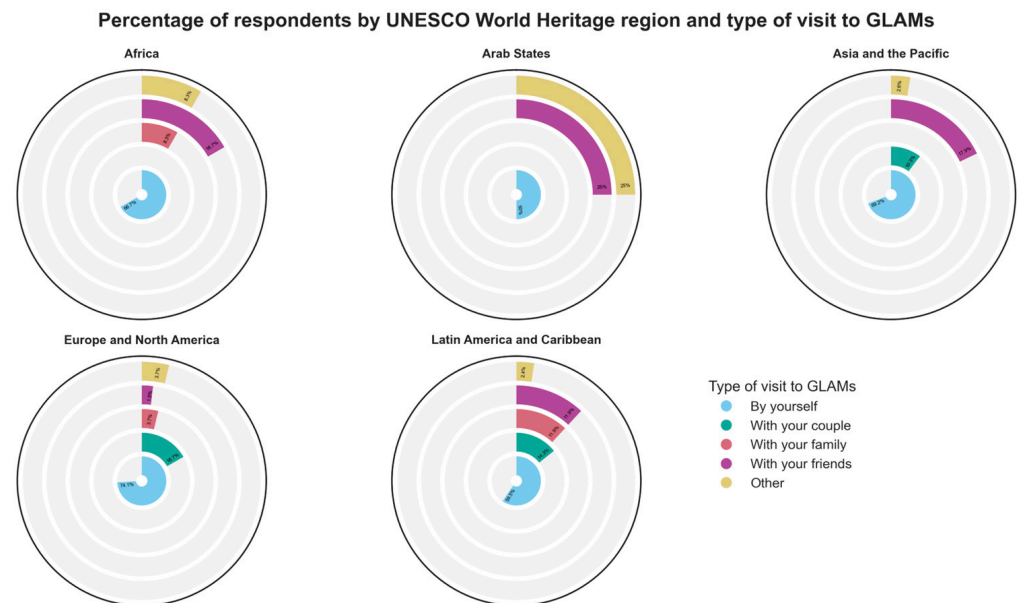


Figure 6. Percentage of respondents by UNESCO World Heritage Region and type of visit to GLAMs. Question number 2. Graph by authors.

As shown in Figures 7–11, the respondents put a notable emphasis on intellectual stimulation and knowledge acquisition. The frequent use of terms like “learn”, “inspire”, “discover”, “creative”, and “innovation” suggests that visitors seek experiences that extend beyond mere leisure, understanding GLAMs as spaces conducive to creativity and innovation. In the five regions, these terms are usually repeated, as well as “art”, “design”, “experience”, “engagement”, and “enjoy”, which suggests that visitors seek to engage with collections, looking for connections and profound engagement with them. On the other hand, the five regions also recognised the importance of CBOs in preserving CH; especially, the Latin America and Caribbean region (Figure 8) and the Asia–Pacific region (Figure 9) show a high preponderance of terms such as “learn”, “knowledge”, “information”, “education”, “culture”, “heritage”, and “history”. This suggests that visitors want to learn, gain knowledge, and actively engage with the collections, as well as connect with their identity through engagement with GLAMs. Finally, the African region is the one where, interestingly, the concept of authenticity and its relationship to cultural relevance is a significant one in this context. The use of terms such as “authenticity”, “content”, and “artworks” suggests that visitors place a high value on the authenticity and cultural significance of the collections. Additionally, the terms “accessibility” and “technology” suggest that visitors anticipate that GLAMs will leverage technology to enhance the visitor experience and expand the reach of their collections.

Specifically, the word cloud for the Europe and North America regions (Figure 7) also recognised the connections that can be gained through collections, which is demonstrated by the use of terms such as “experience”, “engagement”, and “enjoy”, indicating a longing for emotional connections and profound engagement with the collections. Additionally, appreciation for aesthetics and design is evident. The prevalence of terms such as “design”, “aesthetic”, and “visual” suggests that visitors value the visual presentation of collections. The use of terms such as “information”, “context”, and “knowledge” highlights their desire to gain a deeper understanding of the objects on display.

As with the previous question, the fourth question of the survey, “What do you think is the purpose of a museum and/or collection?” was open-ended. Therefore, depending on the UNESCO World Heritage Region to which they belonged, we developed a series of word clouds (Figure 8) to analyse and summarise their answers. It is obvious that the five regions

Europe and North America
What do you expect from a GLAM and its collection?
collections, discover, new artist, exhibition, design, way, artist, good, information, world, culture, new, something, inspiration, learn, surprise, experience, museums, tell, story, access, place, different, offer, space, information, exhibition, experience, innovation, innovative

Latin America and Caribbean
What do you expect from a GLAM and its collection?
provide, interest, galleries, see, work, easy, museums, tell, story, access, place, different, offer, space, information, exhibition, experience, innovation, innovative

Asia and the Pacific
What do you expect from a GLAM and its collection?
creative, new, cultural, experience, asia, knowledge, exhibition, information, learn, space, perspective, archive, museums, inclusive, space, information, learn

Arab States
What do you expect from a GLAM and its collection?
techniques, consistent, artwork, designers, knowledge, style, see, artists, design, perspectives, experience, talk, attend, absolute, different, variety, cooperation

Africa
What do you expect from a GLAM and its collection?
entertain, engage, visits, sometimes, content, enjoy, detail, accessibility, new, yet, education, artworks, learn, discover, something, aesthetic, see, think, inspire, knowledge, meet, provoke, technology, interest, reflect, authenticity

Figure 7. Word clouds of the five UNESCO regions. Graph by authors.



Figure 8. Word cloud. Question number 4. Graph by authors.

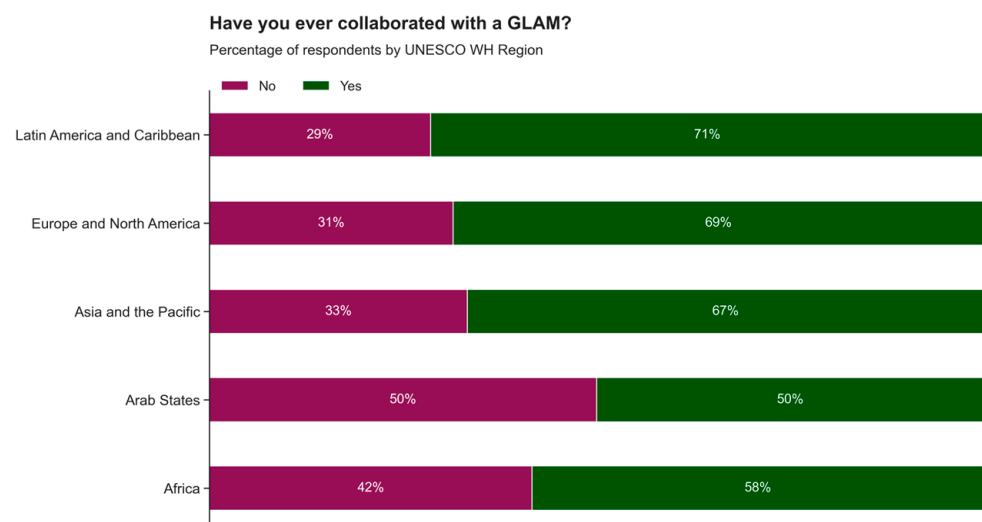


Figure 9. GLAM collaboration. Question number 5. Graph by authors.

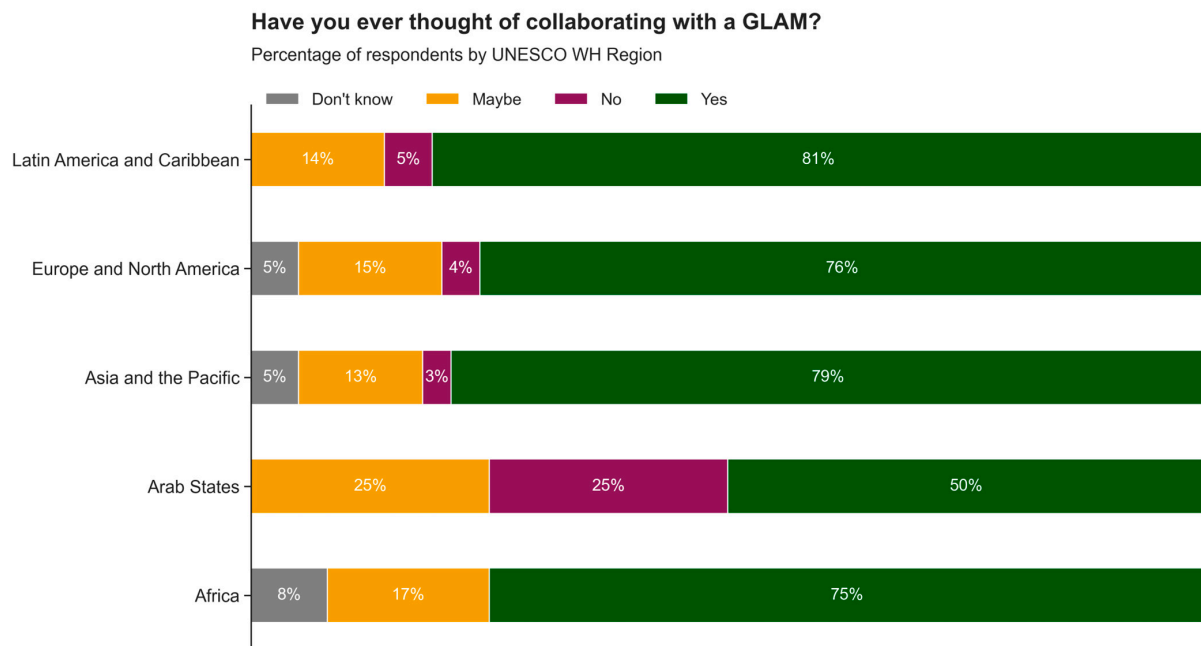


Figure 10. Interest in collaborating with a GLAM. Question number 6. Graph by authors.

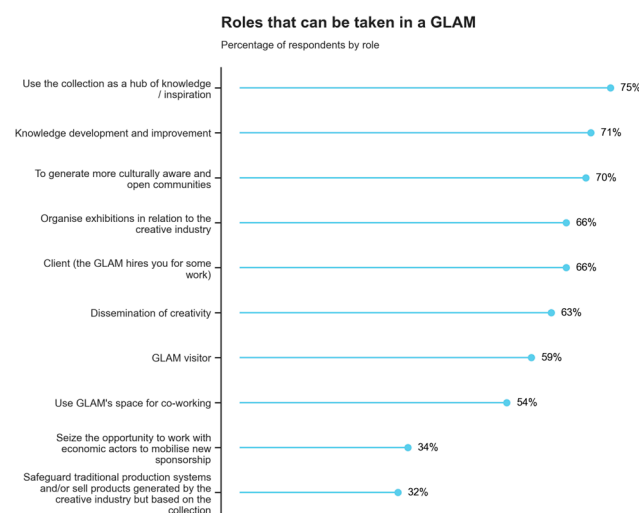


Figure 11. Roles in a GLAM. Question number 7. Graph by authors.

4.2. From CCIs to GLAMs

To answer the fifth question on whether the respondents had collaborated with a GLAM, they were invited to indicate a positive or negative answer. The following bar chart (Figure 9) was designed to capture their level of involvement, providing an effective visual representation of the percentage of respondents who have been involved in collaborative activities with a GLAM institution in different UNESCO World Heritage Regions.

As can be noted, a significant majority of respondents across all regions have engaged in collaborative activities with GLAMs. However, regional variations are also evident. Although collaboration is prevalent across all regions, there are some noteworthy discrepancies. A greater proportion of respondents from Latin America and the Caribbean, Europe, North America, and Asia and the Pacific engaged in collaborative activities with GLAMs compared to those from Arab States and Africa.

In addressing the sixth question on whether respondents had ever considered collaborating with a GLAM, respondents had the option of answering “Don’t Know”, “Maybe”, “No”, or “Yes”. Figure 10 shows how a significant majority of respondents across all re-

regions have either considered or are open to collaborating with the GLAMs. This suggests considerable potential for collaboration between cultural and creative industries (CCIs) and GLAMs. However, regional variations were also observed. Although the overall trend is positive, there were some variations across regions that warrant further investigation. The regions of Latin America and the Caribbean, Europe and North America, and Asia and the Pacific evinced a greater degree of interest and affirmative responses than the Arab States and Africa. A certain degree of uncertainty remained, with a minority of respondents in all regions indicating uncertainty about the prospect of collaborating with GLAMs, suggesting a need for further awareness and outreach initiatives.

Figure 11 corresponds to the responses provided by participants regarding potential roles within the GLAM sector. The following bar chart presents a summary of the identified options without distinguishing between UNESCO World Heritage Regions, thus providing a transparent representation of the different roles that participants perceive to be available within GLAM institutions.

GLAM institutions are perceived as fundamental to the dissemination and development of knowledge. The roles of “using the collection as a hub of knowledge/inspiration” and “knowledge development and improvement” highlight their significance as custodians of knowledge and centres for learning and academic enquiry. Community engagement is a crucial aspect of GLAM institutions, facilitating dialogue between them and the local community. Roles such as “generating more culturally aware and open communities” and “organizing exhibitions about the creative industry” illustrate the potential of GLAMs to contribute to social and cultural development. By engaging with the community and fostering creativity, GLAMs can exert considerable influence on societal development. Professional roles carried out by individuals in a paid capacity within the field of cultural heritage and arts management (GLAM) are also significant. The roles of “client (the GLAM hires you for some work)” and “dissemination of creativity” indicate that GLAMs can facilitate professional development and creative expression. These roles illustrate the potential of collaboration between GLAMs and creative professionals. Various factors must be considered to optimise the visitor experience. The roles of “GLAM visitor” and “using GLAM’s space for co-working” underscore the significance of GLAMs as multifaceted spaces encompassing leisure, learning, and social interaction.

Figure 12 corresponds to “What audience/objectives do you think your work in GLAM could be aimed at?” The stacked bar chart illustrates the diverse range of audiences and objectives that GLAMs can target, regardless of UNESCO World Heritage Region.

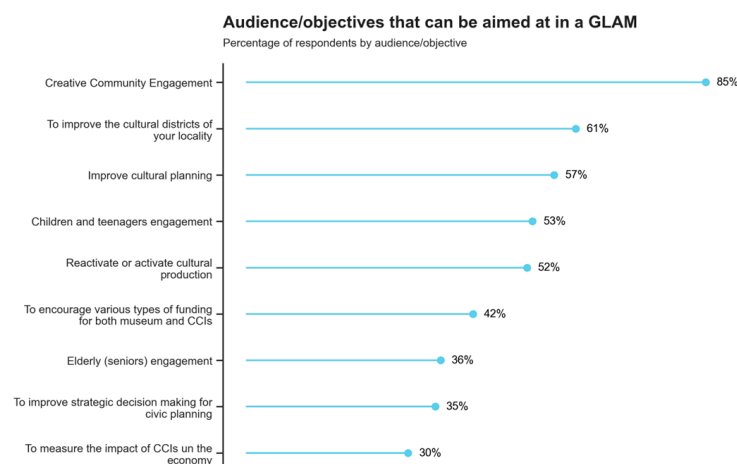


Figure 12. Audience/objectives that can be aimed at in a GLAM. Question number 8. Graph by authors.

To respond to the ninth question, ‘As a CCI practitioner, what solutions can your work bring to the use of collections?’, we created a word cloud to identify the most pertinent solutions, providing a comprehensive illustration of the respondents’ tendency to collaborate with GLAMs in different UNESCO World Heritage Regions. For Europe and North America, as well as the Latin America and Caribbean regions, the word cloud (Figure 13) finds that the term “preservation” indicates that CCI practitioners can assist GLAMs in preserving and promoting their cultural heritage in Europe and North America. Additionally, the use of the word “creative” suggests that CCI practitioners can foster creativity and innovation in utilising collections. Furthermore, the adjective “audience” emphasises the importance of engaging with audiences and making collections accessible. Moreover, the word “dissemination” highlights the necessity of sharing collections and knowledge with a broader audience. Lastly, the word “knowledge” implies that CCI practitioners can enhance our understanding and awareness of collections. In Asia and the Pacific, cultural heritage preservation has also emerged as a prominent theme, emphasising community engagement, suggesting that CCI practitioners can help GLAMs build stronger relationships with their communities in Asia and the Pacific. Furthermore, the word “artist” implies that CCI practitioners can support artists and creative practitioners within these regions. Moreover, accessibility and research are highlighted, suggesting that CCI practitioners can enhance public access to collections and facilitate research on these collections.



Figure 13. As a CCI practitioner, what solutions can your work bring to the use of collections?
Question number 9. Graph by authors.

However, the word cloud for Arab States shows a variety of solutions. The word “technical” stands out prominently in the word cloud, indicating that CCI practitioners play a vital role in enhancing the technical capabilities of GLAMs in Arab countries. This may involve training in areas such as digital preservation and metadata standards. Additionally, the presence of the word “increase” highlights that CCI practitioners can assist GLAMs in the Arab States in boosting the utilisation of their collections. This can be achieved through outreach and marketing strategies, along with creating new methods to make collections more accessible to the public. Furthermore, public programmes, exhibitions, and social media initiatives can facilitate this effort. Other notable terms in the word cloud—“promotion”, “acceptance”, “level”, “team”, and “madaniraise”—indicate that CCI practitioners can support GLAMs in promoting their collections, enhancing acceptance, elevating quality, fostering teamwork, and securing funding for collections in the Arab States.

Finally, the word cloud for Africa underscores the emphasis on digital technologies, suggesting that CCI practitioners can help GLAMs in Africa use digital technologies to make their collections more accessible and engaging. Second, effective management was highlighted, suggesting that CCI practitioners can help GLAMs in Africa improve their collection management practices. Moreover, recognising the value of collections as assets is emphasised, suggesting that CCI practitioners can help GLAMs in Africa recognise the value of their collections as assets. Furthermore, connecting with creative industries is highlighted, suggesting that CCI practitioners can help GLAMs in Africa connect with creative industries. Finally, increasing the use of collections is emphasised, suggesting that CCI practitioners can help GLAMs in Africa increase the use of their collections.

On the other hand, as our research is in liaison with the SDGs and how CH can contribute to them, we asked if they were “familiar with the SDGs”. As can be noted in Figure 14, respondents were invited to indicate their level of familiarity with the SDGs on a five-point scale, with the options “Not at all”, “Slightly”, “Neutral”, “Familiar”, and “Very familiar”. The following stacked bar chart presents the data for this question, considering the UNESCO World Heritage Region.

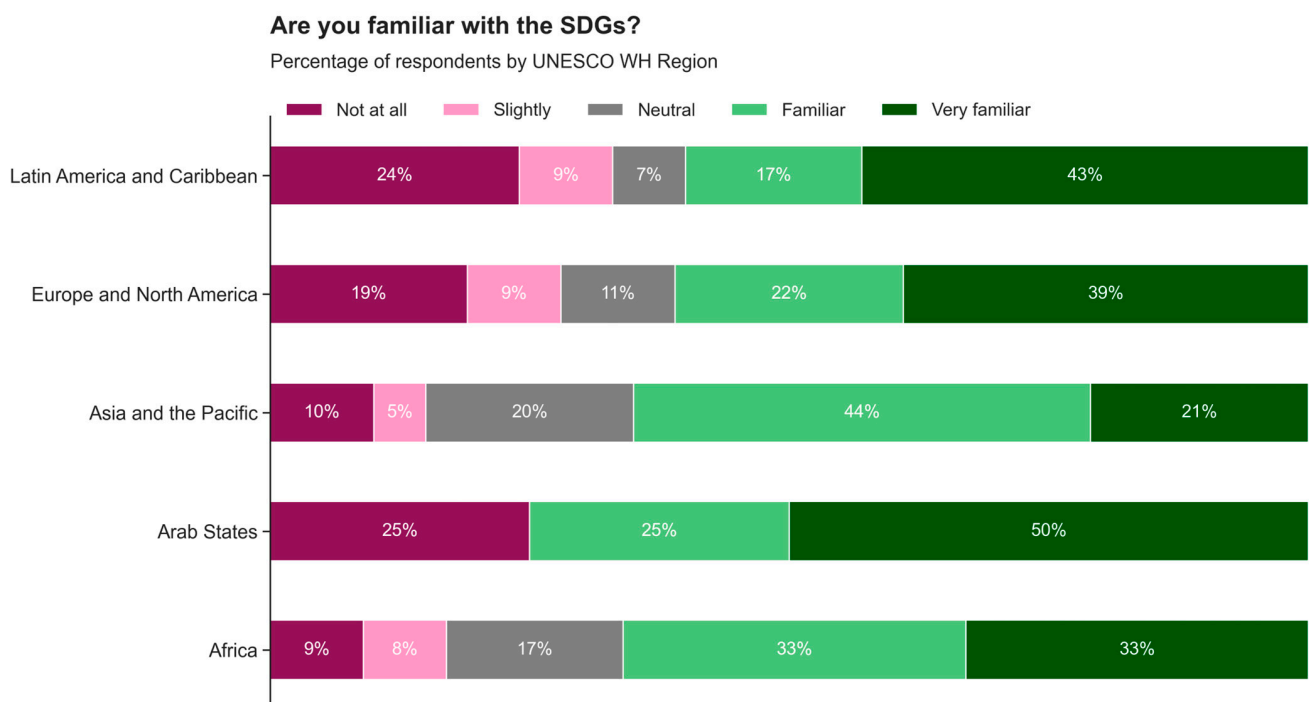


Figure 14. Familiarity with the SDGs. Question number 10. Graph by authors.

The majority of respondents across all regions demonstrated at least some familiarity with the SDGs, indicating a growing awareness of these goals among creative professionals. Latin America and the Caribbean exhibited the highest level of familiarity, with a significant proportion of respondents indicating a strong understanding of the SDGs. In contrast, Arab States and Africa had lower levels of familiarity.

Finally, we inquired as to whether respondents believed that GLAMs could assist in achieving one or more SDGs; their responses could have been “No”, “I don’t know”, or “Yes”. The following stacked bar chart (Figure 15) presents a summary of the results, where a substantial majority of respondents across all UNESCO World Heritage regions expressed strong conviction in the capacity of GLAMs to contribute to these global objectives.

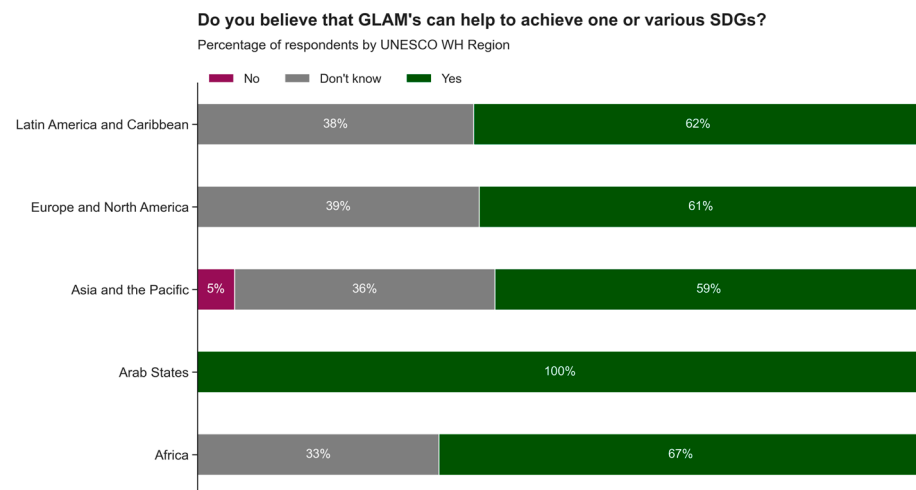


Figure 15. Achievement of SDGs. Question number 11. Graph by authors.

5. Discussion and Conclusions

As noted, the survey primarily targeted individuals working in visual arts, performing arts, and design. Professions such as music, architecture, and television have relatively low representation. The predominance of visual arts, performing arts, and design could be due to the specific focus of the survey on the expectations and contributions of professionals in cultural and creative industries, particularly those involved in creative production. The lower participation of other professions might reflect a lack of engagement with online surveys or a lower level of involvement in cultural and creative industries within these sectors. In any case, they all appear to visit GLAMs from time to time or sometimes, either solo or with their families. This suggests that there is an interest in cultural heritage as a family-friendly experience that fosters intergenerational learning. As research already suggests, there are multiple benefits of intergenerational learning for both individuals and communities as it fosters social integration and acceptance in multicultural and diverse communities, especially within migrant communities [41]. In addition, group visits show the role of the CH in the creation of spaces for individuals to connect and foster social interaction, cultural exchange, and community building. For instance, urban cultural heritage festivals contribute to the cultural and economic development of cities while creating spaces for community values, identity, and cultural continuity [42]. In this regard, the integration of cultural heritage into community life, through participatory approaches and inclusive strategies, further strengthens its impact on social connectivity and cultural understanding [43]. Interestingly, the role of cultural heritage extends from physical spaces to digital platforms. Online cultural heritage platforms have the potential to serve as empowering sites for democratic participation and promoting social cohesion, as some regions have also shown in the word clouds (Figure 9).

On the other hand, when discussing what CCIs expect from GLAMs, respondents placed significant emphasis on knowledge acquisition, inspiration, and experiences, independently of their region. In general, this is a growing trend since the so-called new museology that is arising in response to the need to adapt museums to current social contexts and to make them active agents in society [44]. Rather than simply preserving and displaying objects, museums are taking on a proactive role in creating meaning and addressing current issues such as cultural diversity, social justice, human rights, and sustainability. In recent decades, museums have begun to move away from their traditional role as custodians of objects to become active agents of social change.

This shift in focus responds to the growing demand that these institutions not only preserve cultural heritage but also participate in building a more inclusive, informed, and cohesive society [45–50]. The fact that all regions expected similar things from GLAMs suggests that they are seen as dynamic institutions that go beyond mere preservation. They are recognised as catalysts for learning and creativity, responding to the universal needs and aspirations of an increasingly diverse and participatory audience. This phenomenon is supported by experiential learning theories, educational practices, and studies on cultural participation [48–50].

This ties in with what is considered the purpose of a museum, in particular, the preservation of cultural heritage. Additionally, cultural exchange and diversity are key aspects of the perception of museums and collections. The use of terms such as “inspire”, “create”, and “art” suggests that museums and collections are perceived as sources of inspiration and creativity. Visitors appreciate the aesthetic value of art and artefacts and recognise the role of museums in fostering creativity and innovation. Finally, community and social impact are important dimensions of the perception of museums and collections. The use of terms such as “community”, “share”, and “connect” suggests that museums and collections are viewed as important social spaces. Visitors perceive these institutions as places where people can come together, share experiences, and build a sense of community. Visitors appreciate the opportunity to gain insight into diverse cultures, viewpoints, and historical eras. Moreover, the stimulation of inspiration and creativity is a significant function of museums and collections.

Also, the vast majority of the participating CCIs had either participated in an activity with a GLAM or wished to do so. The cultural landscape and the level of development of the cultural sector in each region may influence the degree of collaboration between CCIs and GLAMs. It is plausible that regions with a robust cultural infrastructure and a well-established cultural sector may present more opportunities for collaboration. Furthermore, government policies and funding initiatives that support collaboration between CCIs and GLAMs may contribute to higher rates of collaboration in certain regions. Additionally, the level of awareness of potential collaboration opportunities and the accessibility of GLAMs may be significant factors influencing the extent of collaboration. Nonetheless, it is noteworthy that CCIs see museums not only as institutions that preserve cultural heritage but also as sites of inspiration.

In this sense, when asked about the roles they could take in a GLAM, the vast majority answered to use them for knowledge acquisition or inspiration and how this could be transformed into actions focused on enhancing community creativity, social participation, and neighbourhood improvement. The interaction between GLAMs and CCIs has a profound impact on community creativity, social participation, and urban regeneration. These institutions not only inspire professionals in the creative industries but also act as platforms for transforming local communities. Through participatory and inclusive strategies, both can become agents of social change, strengthening the link between creativity, cultural identity, and urban development. The intersection of the fields of community development and

arts and culture provides a unique opportunity to connect culture to place and people. For example, workshops, artist residencies, and co-creation programmes organised by GLAMs allow the population to access creative processes that would otherwise be exclusive to cultural elites.

This is aligned with the next question regarding the solutions they could bring to the use of collections for heritage preservation and promotion, creativity, audience engagement, and knowledge sharing, where CCI practitioners can significantly contribute to making collections more relevant and accessible to the public. There are already some examples in this regard [19,20,51], all of them which demonstrate how the transfer of knowledge from GLAMs to the CCIs and vice versa translates into an increase in local creativity.

Collaboration between the creative industries and cultural heritage has enormous potential to boost sustainable development in its economic, social, cultural, and environmental dimensions. This synergy allows cultural heritage to transcend its traditional role of conservation and become a dynamic resource, adapted to the needs of contemporary societies.

Economically, the creative industries provide innovative models for reusing, reinterpreting, and marketing cultural heritage, generating new employment opportunities and fostering sustainable tourism. Socially, this collaboration fosters community participation by giving local voices a central role in heritage storytelling and enhancement, strengthening cultural identity and social cohesion. Culturally, the dialogue between creativity and history makes heritage accessible and relevant to diverse audiences, while environmentally, sustainable approaches to heritage management support the responsible conservation of natural and material resources.

Regarding their connection to SDGs, the diversity of roles and responsibilities of GLAMs facilitates their contribution to the SDGs. These institutions can fulfil a variety of functions, such as providing educational resources, conducting research, implementing conservation initiatives, and engaging with local communities. This diversity of activities allows GLAMs to address a wide range of SDGs. These findings have significant implications for GLAMs. To maximise their contribution to the SDGs, these institutions should integrate the SDGs into their strategic planning, foster collaborations and partnerships, develop innovative programming, and utilise data-driven decision-making. Our results show that across all regions, most participants exhibited some level of knowledge about the SDGs, suggesting an increasing recognition of these objectives amongst professionals in creative fields. Regional disparities in understanding and engagement with the SDGs are likely influenced by several variables. Firstly, the level of economic development plays a significant role. The strength of civil society can significantly impact the level of awareness and engagement with the SDGs. A robust civil society can mobilise citizens, raise awareness, and advocate for sustainable policies. Second, government commitment to sustainable development is a crucial factor. Governments can play a pivotal role in setting national targets, allocating resources, and creating enabling environments for sustainable development. Finally, active engagement in sustainable initiatives, such as social enterprises or environmental organisations, can enhance individuals' understanding of the SDGs and their relevance to local communities.

In fact, the positive perception of GLAMs as drivers of SDGs (and tacitly, their contribution as CCIs) underpins the deep-rooted role they have in society, making them well suited to contribute to broader societal goals such as the SDGs. Also, the growing awareness of sustainable development and the SDGs has heightened our understanding of the potential contributions that cultural institutions can make. As the world becomes more cognizant of environmental and social challenges, the role of GLAMs in addressing these challenges has become more apparent. While management models and visitor profiles can vary significantly across different contexts, our cross-contextual framework aims to identify

overarching patterns and insights that transcend specific national or organisational models. By adopting this approach, we contribute to a holistic understanding of the relation of CH and CCIs and how they can advance the SDGs.

In this sense, our study, comprising 151 respondents across the five UNESCO regions, strives to capture a diverse range of perspectives pertinent to our research questions. While achieving complete global representation is inherently challenging, our sampling strategy was designed to encompass key variables such as geographic distribution, cultural backgrounds, and professional affiliations within the CCIs and CH sectors.

We acknowledge that our sample may not fully represent all possible cases; however, the diversity within our respondent pool provides a robust foundation for meaningful analysis. Additionally, while statistical representativeness in the strictest sense may not be fully attainable given the complexity of the cultural and creative sector, our sample size and diversity provide valuable insights into overarching trends. However, there is an asymmetry of participants, especially the low participation in the Arab and African regions, which results in their under-representation and somehow affects the validity of the results. This is related to the fact that there is a chance that in some countries, CCIs are not fully integrated into sustainable development strategies, hence, respondents may lack a clear framework for answering specific questions. Also, there can be some differences in interpretation as concepts such as ‘sustainable development’ and ‘cultural heritage’ have different connotations in each region, which may lead to inconsistent or confusing responses.

Nonetheless, we believe that the patterns emerging from our data are robust enough to inform discussions on how CCIs engage with CH and contribute to Sustainable Development Goals. Our findings underscore the pivotal role of CCIs in promoting sustainable development through the preservation and enhancement of cultural heritage. By aligning the activities of CCIs with specific SDGs, our study offers a framework for policy-makers and practitioners to harness the potential of culture and creativity in achieving broader developmental objectives. This contribution is particularly significant in light of ongoing discussions advocating for the inclusion of culture as an explicit goal within the SDG framework.

Future research should include a deeper examination of country-specific differences. In fact, the lack of prior statistics and studies on creative industries makes it difficult to contextualise respondents’ answers. This relies on the author’s future work, which should be related to comparing these results among countries’ statistics as well as to establishing a series of best practices to fully integrate SDGs within the work of CCIs and CH. This could potentially lead to the elaboration of materials that would allow CCIs to work actively with CH towards a sustainable future.

Author Contributions: Conceptualization, M.G.; methodology, M.G. and L.T.; software, L.T.; validation, L.T. and E.V.; formal analysis, M.G., L.T. and E.V.; investigation, M.G. and E.V.; resources, M.G.; data curation, L.T. and E.V.; writing—original draft preparation, M.G., L.T. and E.V.; writing—review and editing, M.G.; visualisation, L.T. and E.V.; supervision M.G.; project administration, M.G.; funding acquisition, M.G. All authors have read and agreed to the published version of the manuscript.

Funding: Dr Gaitán is supported by the Spanish government postdoctoral grant Margarita Salas No MS21-138—NextGenerationEU. The APC was partially funded by the Universitat de València.

Data Availability Statement: The raw data supporting the conclusions of this article will be made available by the authors on request.

Conflicts of Interest: The authors declare no conflicts of interest.

References

- Shan, J.; Li, H. Intellectual Property Protection of Xi'an Creative Industries. In Proceedings of the 2011 International Conference on Business Management and Electronic Information, Guangzhou, China, 13–15 May 2011; IEEE: Piscataway, NJ, USA, 2011; pp. 629–632.
- Milicevic, V.; Ilic, B.; Sofronijevic, A. Business Aspects of Creative Industries from a Global Perspective. *Management* **2013**, *18*, 5–14. [CrossRef]
- Power, D.; Nielsen, T. *Priority Sector Report: Creative and Cultural Industries*; Europe INNOVA: Rome, Italy; European Cluster Observatory: Centre Val de Loire, France, 2010.
- Throsby, D. *Economics and Culture*; Cambridge University Press: Cambridge, UK, 2000; ISBN 9780511155987.
- Van der Pol, H. Key Role of Cultural and Creative Industries in the Economy. In *Statistics, Knowledge and Policy*; UNESCO Institute for Statistics: Montreal, QC, Canada, 2007.
- Galluccio, C.; Giambona, F. Cultural Heritage and Economic Development: Measuring Sustainability over Time. *Socio-Econ. Plan. Sci.* **2024**, *95*, 101998. [CrossRef]
- McGhie, H. *Museums for Better Futures*; Curating Tomorrow: Liverpool, UK, 2023.
- Jelinčić, D.A. Indicators for Cultural and Creative Industries' Impact Assessment on Cultural Heritage and Tourism. *Sustainability* **2021**, *13*, 7732. [CrossRef]
- Wu, Y.-C.; Lin, S.-W. Integrated Approach FOR Exploring Critical Elements That Affect Sustainable Development of Cultural and Creative Industries. *J. Bus. Econ. Manag.* **2021**, *22*, 596–615. [CrossRef]
- UNESCO. Intergovernmental Conference on Cultural Policies for Development: Final Report. In Proceedings of the Intergovernmental Conference on Cultural Policies for Development, Stockholm, Sweden, 30 March–2 April 1998.
- PNUD; UNESCO. *Informe Sobre La Economía Creativa. Ampliar Los Cauces de Desarrollo Local*; PNUD-UNESCO: New York, NY, USA, 2013.
- Unión Europea Supporting Cultural and Creative Sectors, Cultural and Creative Industries (CCIs) and Related Ecosystems. Available online: <https://op.europa.eu/en/publication-detail/-/publication/5d33c8a7-2e56-11e8-b5fe-01aa75ed71a1/language-en> (accessed on 29 September 2019).
- European Parliament. *Report on a Coherent EU Policy for Cultural and Creative Industries (2016/2072(INI))*; European Parliament: Brussels, Belgium, 2016.
- European Union. *Libro Verde: Liberar El Potencial de Las Industrias Culturales y Creativas*; European Union: Bruselas, Belgium, 2010.
- Gao, Y.; Turkina, E.; Van Assche, A. The Nexus between the Cultural and Creative Industries and the Sustainable Development Goals: A Network Perspective. *Reg. Stud.* **2024**, *58*, 841–859. [CrossRef]
- Gaitán, M. Bridging the Gender Gap through Cultural Heritage and CCIs. In *Empowering Women in Place*; València Summer School EQUALS-EU; Pitarch Garrido, M.D., Fajardo Magraner, F., Eds.; Universitat de València: Valencia, Spain, 2023; pp. 10–26.
- Luckman, S. *Craft and the Creative Economy*; Palgrave Macmillan: London, UK, 2015; ISBN 978-1-349-48586-4.
- Burford, G.; Hoover, E.; Velasco, I.; Janoušková, S.; Jimenez, A.; Piggot, G.; Podger, D.; Harder, M. Bringing the “Missing Pillar” into Sustainable Development Goals: Towards Intersubjective Values-Based Indicators. *Sustainability* **2013**, *5*, 3035–3059. [CrossRef]
- Gaitán, M.; Alba, E.; Giner, X.; Navarro, M. Design Archives: Sustainable Solutions for Young Designers in Valencia, Spain. *Sustainability* **2023**, *15*, 4946. [CrossRef]
- Alba, E.; Gaitán, M.; Pitarch, M.D.; León, A.; Moya, M.; Marín, J.; Vitella, M.; Lo Cicero, G.; Rottensteiner, F.; Clermont, D.; et al. From Silk to Digital Technologies: A Gateway to New Opportunities for Creative Industries, Traditional Crafts and Designers. The SILKNOW Case. *Sustainability* **2020**, *12*, 8279. [CrossRef]
- Kioupi, V.; Voulvoulis, N. Education for Sustainable Development as the Catalyst for Local Transitions Toward the Sustainable Development Goals. *Front. Sustain.* **2022**, *3*, 889904. [CrossRef]
- UNESCO. International Year of Creative Economy for Sustainable Development. Available online: <https://www.unesco.org/en/years/international-year-creative-economy-sustainable-development-2021> (accessed on 29 September 2019).
- McGhie, H. *Museums and Human Rights: Human Rights as a Basis for Public Service*; Curating Tomorrow: Liverpool, UK, 2020.
- Giliberto, F.; Labadi, S. Harnessing Cultural Heritage for Sustainable Development: An Analysis of Three Internationally Funded Projects in MENA Countries. *Int. J. Herit. Stud.* **2022**, *28*, 133–146. [CrossRef]
- Vikmane, E.; Lake, A. Critical Review of Sustainability Priorities in the Heritage Sector: Evidence from Latvia's Most Visited Museums. *Eur. Integr. Stud.* **2021**, *15*, 95–110. [CrossRef]
- Sebastián Lozano, J.; Alba Pagán, E.; Martínez Roig, E.; Gaitán Salvatella, M.; León Muñoz, A.; Sevilla Peris, J.; Vernus, P.; Puren, M.; Rei, L.; Mladenich, D. Open Access to Data about Silk Heritage: A Case Study in Digital Information Sustainability. *Sustainability* **2023**, *15*, 14340. [CrossRef]
- Harper, G. Sustainable Development and the Creative Economy. *Creat. Ind. J.* **2021**, *14*, 107–108. [CrossRef]

28. Kalfas, D.; Kalogiannidis, S.; Ambas, V.; Chatzitheodoridis, F. Contribution of the Cultural and Creative Industries to Regional Development and Revitalization: A European Perspective. *Urban Sci.* **2024**, *8*, 39. [\[CrossRef\]](#)
29. Ciudades y Gobiernos Locales Unidos. *La Cultura Es El Cuarto Pilar Del Desarrollo Sostenible*; Ciudades y Gobiernos Locales Unidos: Barcelona, Spain, 2010.
30. Alba, E.; Pitarch, M.D.; Arnandis, R.; Portalés, C.; Gaitán, M.; Sebastian, J.; Arnandis, R.; Portalés, C.; Gaitán, M. Innovacion Social En El Patrimonio Cultural y Museos de La Seda En Europa: Una Mirada Conectada Con Las Industrias Creativas. In Proceedings of the XLVI Conferencia Internacional de Ciencia Regional. Hacia un Modelo Económico Más Social y Sostenible; Boix, R., Ed.; Asociación Española de Ciencia Regional: Valencia, Spain, 2018; pp. 1–29.
31. Dalle Nogare, C.; Murzyn-Kupisz, M. Do Museums Foster Innovation through Engagement with the Cultural and Creative Industries? *J. Cult. Econ.* **2021**, *45*, 671–704. [\[CrossRef\]](#)
32. Killingsworth, J. Unifying Sustainable Development Goals: How Cultural and Creative Engagement Are the Missing Links to Advancement. *Eur. J. Sustain. Dev.* **2021**, *10*, 291. [\[CrossRef\]](#)
33. Taçon, P.S.C.; Baker, S. New and Emerging Challenges to Heritage and Well-Being: A Critical Review. *Heritage* **2019**, *2*, 1300–1315. [\[CrossRef\]](#)
34. McGhie, H.A. *Mainstreaming the Sustainable Development Goals*; Fellowship, T.C., Ed.; Curating Tomorrow: Liverpool, UK, 2023.
35. Lambert, S.; Pedersoli, J.L. Our Collections Matter: Fostering Greener, Prosperous and Cohesive Communities through Collections-Based Work. *Muse Magazine*, 2021; Spring, 27–35.
36. Hansson, P.; Öhman, J. Museum Education and Sustainable Development: A Public Pedagogy. *Eur. Educ. Res. J.* **2022**, *21*, 469–483. [\[CrossRef\]](#)
37. Boccardi, G. Introduction to Heritage and Sustainable Development. In *Special Module on Sustainable Development During the ICCROM's Course on Conservation Built Heritage*; ICCROM: Roma, Italy, 2012.
38. Iwasaki, A.; Pederzoli, J.L. Why Collections Matter: Impacts of Cultural Heritage Collections on People's Lives. *Int. J. Herit. Stud.* **2023**, *29*, 1229–1249. [\[CrossRef\]](#)
39. Loddo, M.; Rosetti, I.; McGhie, H.; Pedersoli, J.L. Empowering Collections-Based Organizations to Participate in Agenda 2030: The “Our Collections Matter Toolkit”. *Sustainability* **2021**, *13*, 13964. [\[CrossRef\]](#)
40. Patton, M.Q. *Qualitative Research & Evaluation Methods*, 3rd ed.; Sage Publications: Thousand Oaks, CA, USA, 2001; ISBN 9780761919711.
41. Cortellesi, G.; Kernan, M.; Harpley, J. Intergenerational Learning: A Tool for Building and Transforming Cultural Heritage. In *The Oxford Handbook of Public Heritage Theory and Practice*; Labrador, M., Silberman, N., Eds.; Oxford Handbooks: Oxford, UK, 2018.
42. Taylor, E.; Kneafsey, M. The Place of Urban Cultural Heritage Festivals: The Case of London's Notting Hill Carnival. In *Cultural Heritage in a Changing World*; Springer International Publishing: Cham, Switzerland, 2016; pp. 181–196.
43. Oliveira, S.L. The Role of Cultural Festivals in Fostering Social Cohesion in Multicultural Societies in Brazil. *Enigm. Cult.* **2024**, *2*, 90–102. [\[CrossRef\]](#)
44. McCall, V.; Gray, C. Museums and the ‘New Museology’: Theory, Practice and Organisational Change. *Mus. Manag. Curatorship* **2014**, *29*, 19–35. [\[CrossRef\]](#)
45. Sandell, R. Museums as Agents of Social Inclusion. *Mus. Manag. Curatorship* **1998**, *17*, 401–418. [\[CrossRef\]](#)
46. Scott, C. Museums: Impact and Value. *Cult. Trends* **2006**, *15*, 45–75. [\[CrossRef\]](#)
47. Carfora, N.; Ferguson, B.; Bailey, L.; Gwilt, I.; Alford, K. A Participatory Approach to Exhibition Theme Development. *Mus. Manag. Curatorship* **2024**, 1–18. [\[CrossRef\]](#)
48. Chipangura, N.; Chipangura, P. Community Museums and Rethinking the Colonial Frame of National Museums in Zimbabwe. *Mus. Manag. Curatorship* **2020**, *35*, 36–56. [\[CrossRef\]](#)
49. Carter, J. Museums and Justice. *Mus. Manag. Curatorship* **2019**, *34*, 541–543. [\[CrossRef\]](#)
50. Ashley, A.J.; Loh, C.G.; Bubb, K.; Durham, L. Diversity, Equity, and Inclusion Practices in Arts and Cultural Planning. *J. Urban Aff.* **2022**, *44*, 727–747. [\[CrossRef\]](#)
51. Moscatelli, M.; Raffa, A.; Ulusoy Shipstone, A. Revitalisation of Urban Spaces by Women Architects: Enhancing Cultural Heritage in the Gulf Region. *Archnet-IJAR Int. J. Archit. Res.* **2024**, *18*, 624–653. [\[CrossRef\]](#)

Disclaimer/Publisher's Note: The statements, opinions and data contained in all publications are solely those of the individual author(s) and contributor(s) and not of MDPI and/or the editor(s). MDPI and/or the editor(s) disclaim responsibility for any injury to people or property resulting from any ideas, methods, instructions or products referred to in the content.