

Digital Innovation, Indigenous Knowledge, and Sustainable Cultural Policy

M. Arief Nazaruddin¹, Wuri Cahya Handaru²

¹²Universitas Brawijaya, Indonesia

Correspondent: riev@ub.ac.id¹

Received : June 26, 2024

Accepted : August 12, 2024

Published : August 31, 2024

Citation: Nazaruddin, M, A., Handaru, W, C. (2024). Digital Innovation, Indigenous Knowledge, and Sustainable Cultural Policy. *Harmonia : Journal of Music and Arts*, 2(3), 125-138.

ABSTRACT: This study explores sustainability in arts management and cultural policy through a comprehensive narrative review of interdisciplinary literature. The objective was to examine how sustainability is conceptualized and operationalized across global contexts, with particular attention to governance structures, institutional practices, digital innovation, and indigenous knowledge. Methodologically, the review employed targeted searches in Scopus, Web of Science, and Google Scholar, using key terms such as “cultural policy,” “arts management,” “sustainability,” and “cultural governance.” Inclusion criteria prioritized peer-reviewed studies published between 2000 and 2025 that engaged directly with sustainability in cultural sectors. Selected works were analyzed through narrative synthesis to identify recurring themes and divergent findings. The results reveal four key dimensions of sustainability in cultural policy. First, global trends show that sustainability principles are increasingly embedded in cultural strategies, though implementation varies between developed and developing countries. Second, institutional practices highlight the importance of autonomy, adaptability, and innovative funding models such as crowdfunding. Third, digital transformation emerges as a powerful tool for enhancing access, participation, and heritage preservation. Fourth, indigenous and local knowledge provide culturally grounded frameworks that enrich policy inclusivity and effectiveness. These findings indicate that sustainable cultural governance requires balancing economic viability with cultural authenticity and social justice. The implications emphasize the need for adaptive policies, interdisciplinary approaches, and expanded geographical research. Strengthening political commitment, fostering multi-stakeholder collaboration, and recognizing cultural diversity are essential strategies to overcome systemic barriers. This review contributes to advancing the global dialogue on sustainable cultural governance and highlights pathways for research and practice to ensure the resilience of arts and cultural sectors..

Keywords: Arts Management, Cultural Policy, Sustainability, Cultural Governance, Digital Innovation, Indigenous Knowledge, Creative Industries.



This is an open access article under the CC-BY 4.0 license

INTRODUCTION

In the past two decades, arts management and cultural policy have transformed significantly under the influence of sustainability discourses. Beyond economic resilience, sustainability now includes social inclusivity and environmental responsibility, underscoring culture’s role in protecting

heritage and future generations (Luca et al., 2020; Folorunso, 2021).. This expanded conception positions cultural institutions and creative sectors as vital actors in addressing global challenges such as climate change, biodiversity loss, and cultural erosion. At the same time, it situates cultural policy as a field that must balance artistic integrity, financial stability, and community empowerment in order to remain relevant in the twenty-first century.

Recent scholarship has emphasized that the integration of sustainability into arts management and cultural policy is not merely aspirational but has become central to organizational survival and legitimacy. Around 60% of arts organizations worldwide face persistent financial strain, emphasizing the urgency of sustainable models. Yet, creative sectors already contribute over 3% of global GDP, showing their dual capacity for economic growth and cultural diversity (Dastgerdi et al., 2020; Bo et al., 2021). This financial precarity is compounded by declining public support and limited community engagement, which threaten the cultural sector's capacity to fulfill its civic mission (Palumbo et al., 2021). Nevertheless, the potential for cultural industries to contribute to sustainable development is substantial. According to UNESCO, creative sectors now account for over 3% of global GDP, highlighting their capacity to generate economic growth while simultaneously supporting cultural diversity and innovation (Dastgerdi et al., 2020; Bo et al., 2021). These data points underscore both the urgency and opportunity of embedding sustainability into cultural policy frameworks.

The empirical evidence also points to promising strategies that align cultural practice with sustainability principles. Studies have documented efforts to mainstream inclusivity in educational curricula for arts institutions, integrate environmentally responsible practices in cultural festivals, and develop participatory governance structures that empower local communities (Chiwere et al., 2020; Magio et al., 2021). In many national contexts, cultural policies explicitly seek to harness traditional knowledge, foster indigenous arts, and leverage responsible cultural tourism as vehicles for sustainable livelihoods (Djuwendah et al., 2023; Conte & Davidson, 2020). These strategies reflect a convergence between cultural and development policies, recognizing that cultural vitality is inseparable from ecological stewardship and social justice.

Despite such advances, significant challenges remain in aligning arts management and cultural policy with the imperatives of sustainability. One of the foremost obstacles is the inertia of organizational and governance structures that are ill-suited to adaptive change. Many cultural institutions remain tethered to hierarchical management models and rigid policy frameworks that inhibit innovation and flexibility in adopting sustainability practices (Palumbo et al., 2021; Luca et al., 2020). This structural rigidity not only constrains organizational responsiveness to environmental and social imperatives but also perpetuates outdated forms of cultural provision. In addition, the shift from traditional models of arts delivery to broader agendas of community participation has often been critiqued as a performative obligation, potentially undermining artistic autonomy and the authenticity of cultural expression (Rius-Ulldemolins & Klein, 2020).

Another critical challenge lies in the domain of funding. Cultural organizations frequently depend on precarious public subsidies or corporate sponsorships that do not always align with long-term sustainability objectives. This dependency generates tensions between financial survival and the pursuit of sustainable artistic and cultural values, forcing institutions to navigate trade-offs that

may compromise their missions (Wyszomirski & Chang, 2017; Donelli et al., 2022). Furthermore, institutional leaders often lack the expertise or training required to implement integrated sustainability strategies, leading to fragmented or symbolic initiatives that fall short of systemic transformation (Abdullah et al., 2018). In this context, sustainability risks being adopted as a rhetorical commitment rather than as a substantive reconfiguration of cultural governance.

Research gaps persist: limited exploration of social-cultural dynamics, lack of interdisciplinary integration, and underrepresentation of regions outside Europe–North America. This review therefore aims to fill those gaps by synthesizing global evidence and offering context-sensitive insights.

These research gaps justify the need for comprehensive narrative reviews that synthesize current knowledge, identify cross-cutting patterns, and highlight overlooked dimensions of sustainability in arts management and cultural policy. Such reviews can reveal where existing scholarship converges, where it diverges, and where further empirical exploration is required. They can also serve to bridge theoretical debates with practical challenges, thereby strengthening the evidence base available to policymakers, practitioners, and scholars. Narrative synthesis, by weaving together diverse strands of inquiry, provides the analytical clarity needed to advance the field beyond fragmented case studies and towards holistic understanding.

The primary objective of this review is therefore to critically examine how sustainability is conceptualized, operationalized, and practiced within arts management and cultural policy at a global level. This involves analyzing three interrelated factors: the governance structures and organizational models that shape sustainability outcomes; the socio-economic and cultural contexts that enable or constrain sustainable practices; and the role of education, technology, and community participation in embedding sustainability into the cultural sector. By focusing on these dimensions, the review aims to provide both theoretical insight and practical guidance for strengthening sustainability in cultural institutions and policy frameworks.

The scope of this review is international in orientation, but particular attention is given to contexts that have received limited coverage in the dominant literature. While much of the research in this area has centered on European and North American experiences, there is a growing body of evidence emerging from Southeast Asia, Africa, and indigenous communities that deserves greater scholarly attention (Djuwendah et al., 2023; Elmahdy et al., 2025). For example, studies from Indonesia underscore the integration of cultural sustainability into eco-tourism development, while research on Māori communities in New Zealand highlights the role of indigenous ecological knowledge in cultural governance. These cases illustrate the diversity of approaches and underscore the importance of contextual sensitivity in policy design and implementation. The review therefore seeks to balance global perspectives with localized insights, offering a comparative lens that can inform more inclusive and responsive cultural policies.

In sum, the introduction establishes the need to reframe arts management and cultural policy through the lens of sustainability, acknowledging both the opportunities and challenges that define the field. By identifying gaps in knowledge, articulating the objectives of this review, and

delineating its scope, the groundwork is laid for a deeper examination of how sustainability principles are shaping, and being shaped by, cultural governance and practice worldwide.

METHOD

The methodology for this narrative review was designed to ensure a comprehensive, rigorous, and transparent process for identifying, selecting, and synthesizing relevant scholarly literature on the topic of sustainability in arts management and cultural policy. The methodological approach combined established practices in systematic searching with a narrative synthesis framework to capture the breadth of perspectives while maintaining analytical depth. Given the interdisciplinary nature of the subject, which spans social sciences, humanities, and cultural studies, the methodology emphasized inclusivity and relevance in order to produce an accurate representation of the current state of research.

The literature search was conducted primarily using two established academic databases, Scopus and Web of Science. These platforms were selected because of their recognized quality in curating peer-reviewed publications and their extensive coverage of journals relevant to arts, humanities, and social sciences. Scopus was particularly advantageous due to its comprehensive indexing of journals in cultural management and creative industries, while Web of Science provided robust citation tracking tools that allowed the identification of influential works and the measurement of their impact within the academic community (Prieto et al., 2019; Luca et al., 2020). In addition to these two databases, Google Scholar was employed as a supplementary source. Although its filtering capacity is less refined, it offered access to a wider range of materials, including conference papers, theses, and institutional reports, which enriched the scope of the review by capturing grey literature and diverse scholarly voices.

The search strategy was guided by the use of carefully selected keywords and keyword combinations. The core terms included “cultural policy,” “arts management,” “sustainability,” “cultural governance,” and “global practices.” These were chosen because they directly correspond to the central themes of this review and have been frequently used in prior scholarship addressing sustainability issues in the cultural sector. To expand the search and ensure comprehensive coverage, additional terms such as “community engagement,” “heritage management,” “creative economy,” and “cultural institutions” were incorporated into the search strings. Boolean operators were used to combine terms strategically, ensuring that results encompassed the intersections of arts, culture, and sustainability. For instance, search queries combined “arts management AND sustainability” or “cultural policy AND heritage management AND global practices,” which yielded articles exploring institutional adaptation, community-centered approaches, and global comparisons (Folorunso, 2021; Donelli et al., 2022).

The inclusion and exclusion criteria were established to maintain the relevance, quality, and scholarly rigor of the materials selected. Articles were included if they met the following conditions: they were peer-reviewed; published in English between 2000 and 2025; addressed themes of sustainability, governance, or cultural management; and contributed empirical or conceptual

insights into cultural policy. Studies that presented case analyses of cultural institutions, comparative policy frameworks, or sustainability strategies in the arts sector were prioritized. Conversely, articles were excluded if they were outside the disciplinary scope (e.g., business sustainability without cultural relevance), lacked a clear methodological basis, or were opinion pieces without empirical or conceptual grounding. In addition, duplicate records retrieved from multiple databases were carefully screened out.

The types of studies included in the review reflected the diversity of research in arts and cultural policy. Both qualitative and quantitative approaches were considered, including case studies of cultural institutions, comparative analyses of policy frameworks, ethnographic explorations of community engagement, and quantitative assessments of cultural finance and sustainability indicators. Experimental designs such as randomized controlled trials were not expected in this domain due to the nature of cultural policy research, which rarely lends itself to such methodologies. Instead, emphasis was placed on case studies, policy analyses, and mixed-methods research that provided contextualized insights into cultural governance and management (Luca et al., 2020; Palumbo et al., 2021). This diversity of methods ensured that the review captured both depth and breadth in understanding how sustainability has been operationalized across different contexts.

The process of literature selection unfolded in several stages. The initial database search generated a wide pool of results, which were first screened based on titles and abstracts. Articles that clearly aligned with the inclusion criteria were retained, while those irrelevant to arts management or cultural sustainability were excluded at this stage. In the second stage, full-text screening was conducted to assess the methodological rigor, clarity of objectives, and relevance of findings. During this stage, particular attention was given to whether the articles explicitly engaged with the concept of sustainability and its application within cultural or artistic contexts. The final pool of studies was then subjected to quality assessment based on coherence, evidence-based argumentation, and contribution to the field.

In synthesizing the literature, a narrative review approach was adopted. Unlike systematic reviews that prioritize quantitative synthesis through meta-analysis, narrative reviews are particularly well-suited for interdisciplinary and emerging fields such as cultural sustainability. This approach allowed the integration of diverse perspectives, including case-specific insights, comparative policy discussions, and theoretical reflections. The analysis sought to identify recurring themes across studies, highlight divergent findings, and contextualize insights within broader debates about cultural policy and sustainability. For example, Luca et al. (2020) highlighted the challenges of overtourism in sustainable heritage management, while Palumbo et al. (2021) emphasized the need for institutional adaptation in embedding sustainability principles. These findings were brought into dialogue with other studies that discussed community engagement, funding dilemmas, and governance frameworks.

Evaluation of the selected literature was guided by both content and methodological quality. The review assessed whether the studies provided clear definitions of sustainability, articulated their methodological frameworks, and demonstrated applicability to cultural institutions or policy contexts. Studies that lacked methodological transparency or failed to establish a connection to

cultural governance were deprioritized in synthesis. By employing this evaluative lens, the review sought to avoid overrepresentation of anecdotal accounts or conceptually vague arguments, ensuring instead that conclusions were grounded in well-substantiated scholarship.

This methodological process ensured that the review not only captured the state of research in arts management and cultural policy but also established a robust analytical framework for understanding sustainability in the sector. By combining database searches, strategic keyword selection, rigorous inclusion and exclusion criteria, and narrative synthesis, the methodology balanced comprehensiveness with critical selectivity. The integration of case-based insights with broader policy analyses further enhanced the capacity of this review to provide meaningful contributions to both scholarship and practice in arts management and cultural governance. Ultimately, this methodological design underscores the importance of rigorous, transparent, and contextually sensitive approaches in producing reviews that can inform policy, support institutional innovation, and advance scholarly debates on sustainability in arts and cultural fields.

RESULT AND DISCUSSION

Global Trends in Cultural Policy

The global landscape of cultural policy has increasingly aligned itself with sustainability agendas, reflecting a growing recognition that culture is both a driver and an enabler of sustainable development. Contemporary cultural policies are designed not only to preserve heritage but also to embed culture within broader frameworks of social, economic, and environmental sustainability. In the European context, Luca et al. (2020) have highlighted how sustainable tourism programs extend beyond crowd management strategies to the creation of models that merge economic growth with social equity and ecological stewardship. This demonstrates that sustainability in cultural policy now emphasizes active public engagement and sustained relationships with local communities. Such integration of sustainability principles represents a paradigm shift in how cultural institutions define their mission and societal contribution.

In contrast, developing countries face distinct challenges in implementing sustainable cultural policies. Resource limitations and weaker infrastructure often constrain the adoption of sustainability initiatives, despite international support. Folorunso (2021) notes that in Sub-Saharan Africa, even with assistance from organizations such as UNESCO and the World Bank, many states struggle to effectively manage cultural heritage within a sustainability framework. This discrepancy underscores how the effectiveness of cultural policies in supporting sustainable agendas is highly dependent on national contexts, including levels of development and resource availability. Comparisons across regions highlight the need for adaptive approaches to policy design that account for structural inequalities and differing capacities.

Empirical studies further demonstrate that sustainability-oriented cultural policies not only protect heritage but also stimulate development outcomes. According to Dastgerdi et al. (2020), creative industries contribute over 3% of global GDP, illustrating their economic potential when aligned with sustainability practices. Similarly, Bo et al. (2021) argue that cultural policies that integrate sustainability foster innovation and long-term resilience in the arts sector. The evidence suggests

that countries which effectively harmonize culture with development agendas are better positioned to address both heritage preservation and socio-economic challenges simultaneously.

Management of Arts and Creative Institutions

The management of arts and creative institutions has emerged as a critical arena where sustainability principles are operationalized. Institutional success in this domain is influenced by multiple factors, including cross-sector collaboration, financial innovation, and adaptability to shifting societal needs. Palumbo et al. (2021) emphasize that cultural institutions with greater managerial autonomy are more capable of meeting visitor expectations and fostering strong community ties, thereby enhancing their sustainability. Autonomy facilitates innovation in programming, organizational restructuring, and stakeholder engagement, enabling institutions to align more closely with sustainability imperatives.

Different countries have developed distinctive strategies to address funding challenges and sustainability demands. In Italy, Donelli et al. (2022) observe that public crowdfunding has emerged as a significant tool to finance arts and culture, supplementing traditional funding mechanisms and fostering stronger community participation. This shift demonstrates how financial innovation can support institutional resilience while also deepening public investment in cultural initiatives. In contrast, in Southeast Asia, sustainability in agro-ecotourism has prompted cultural institutions to incorporate sustainable practices directly into their operations. Djuwendah et al. (2023) highlight examples in Indonesia where arts institutions integrate cultural preservation with economic empowerment for local communities, blending artistic objectives with broader developmental goals.

The comparative evidence underscores that while strategies vary, adaptability to local contexts remains paramount. Institutions that successfully embed sustainability into their practices often achieve dual outcomes: reinforcing cultural vitality while enhancing economic stability. This dual role affirms the importance of arts and creative institutions not only as custodians of heritage but also as active agents of sustainable development.

Digital Innovation and Community Participation

Digital transformation has profoundly shaped how arts management and cultural policy engage with communities and sustain cultural practices. The proliferation of digital platforms has expanded access to cultural resources, allowing institutions to reach wider audiences and facilitating community involvement in cultural activities. Social media, mobile applications, and online galleries have become essential tools for disseminating cultural information, enabling direct engagement between institutions and audiences. Empirical evidence supports the claim that digital technologies enhance sustainability by improving accessibility and inclusivity, particularly among underrepresented groups.

Prieto et al. (2019) report that digital decision-support systems contribute to more effective heritage protection by improving data management and enabling collaborative processes between institutions and communities. Such systems also strengthen transparency and accountability, which are essential for sustainable governance. Moreover, digitalization facilitates inclusive archiving and preservation of cultural heritage, ensuring that artistic works and cultural knowledge are widely accessible. By democratizing cultural participation, digital platforms support the sustainability of

cultural policies and reinforce the cultural sector's resilience against social and economic disruptions.

The integration of digital practices has also been shown to mitigate challenges related to geographic and economic disparities. For instance, digital exhibitions during the COVID-19 pandemic enabled institutions to maintain cultural participation even when physical spaces were inaccessible. This adaptability illustrates how digital innovation is not merely a supplementary tool but an essential mechanism for ensuring the continuity of cultural engagement in times of crisis. The evidence suggests that digitalization serves as a transformative force that strengthens the cultural sector's ability to align with sustainability principles while enhancing participatory governance.

Local Perspectives and Indigenous Knowledge

Local knowledge systems and indigenous cultural practices play a pivotal role in advancing sustainability in cultural policy and management. Indigenous knowledge often embodies holistic understandings of ecological and cultural interdependence, offering models for more sustainable and inclusive governance. Elmahdy et al. (2025) provide evidence from New Zealand where Māori ecological practices have been integrated into marine resource management, producing culturally sensitive and environmentally sustainable policies. This example demonstrates how indigenous knowledge not only supports ecological preservation but also affirms cultural identity, illustrating a powerful synergy between heritage and sustainability.

Comparative studies reveal how the incorporation of indigenous knowledge enhances sustainability outcomes in different contexts. In Africa, Folorunso (2021) highlights how community-based heritage conservation strengthens both local economies and cultural resilience, underscoring the need to respect traditional practices within sustainability agendas. Similarly, Horrillo and Navarrete (2020) show that policies which integrate local knowledge foster higher levels of community participation, producing more durable and inclusive cultural outcomes. These findings emphasize that sustainability in cultural policy is not only a matter of institutional design but also of recognizing and legitimizing community-based practices and indigenous epistemologies.

The empowerment of local communities through the recognition of indigenous knowledge contributes to the dual goals of cultural preservation and social justice. Policies that respect and incorporate traditional practices enhance community agency, strengthen cultural identity, and improve policy effectiveness. Such approaches illustrate that sustainability in cultural governance is inseparable from inclusivity and equity, requiring the integration of local voices into decision-making processes.

Synthesis of Findings

The results of this review reveal that sustainability in arts management and cultural policy is multidimensional, shaped by global policy frameworks, institutional strategies, technological innovations, and local knowledge systems. Global trends indicate a shift toward embedding culture within sustainable development agendas, with varying levels of success depending on national capacities and resources. Institutional management demonstrates the importance of autonomy, innovation, and context-specific strategies in achieving sustainability outcomes. Digital transformation emerges as a key enabler of broader access, participatory engagement, and adaptive

resilience. Meanwhile, local perspectives and indigenous knowledge provide culturally grounded approaches that enrich sustainability frameworks and enhance legitimacy.

These themes collectively illustrate that sustainable cultural policy is both globally interconnected and locally situated. While developed countries often lead in designing comprehensive sustainability frameworks, developing contexts contribute valuable insights into community-driven and resource-sensitive practices. The evidence points to a convergence of approaches where institutional innovation, digital inclusion, and indigenous perspectives intersect to produce more holistic and equitable sustainability outcomes. By synthesizing findings across regions and thematic areas, this review underscores the complex but essential role of arts management and cultural policy in advancing sustainability at multiple levels of governance and practice.

The findings of this review both confirm and challenge established theories of cultural policy and arts management in relation to sustainability. On one hand, they corroborate longstanding arguments that cultural institutions are central actors in community development and heritage preservation. On the other hand, they expose the limitations of traditional governance and management models in addressing contemporary challenges such as overtourism, financial precarity, and climate change. For example, Luca et al. (2020) observe that many cultural institutions continue to rely on outdated management frameworks that are ill-suited to respond to new sustainability imperatives, particularly in contexts where overtourism threatens both environmental integrity and cultural authenticity. These observations illustrate the need for a deeper reconfiguration of cultural policies to align more closely with present-day realities.

Systemic factors emerge as critical determinants of sustainability in arts management, with political, economic, and social dynamics interacting to shape outcomes. Politically, government commitment to cultural sustainability is often contingent on broader administrative priorities and political stability. As Dastgerdi et al. (2020) illustrate in their analysis of housing reforms in historic cities, political will is essential for enacting concrete measures that mitigate sustainability challenges such as excessive urban tourism and gentrification. Without sustained political engagement, cultural policies risk becoming symbolic gestures rather than actionable frameworks. Economically, sustainability hinges on access to diverse funding streams and the ability of institutions to withstand financial shocks. Abdullah et al. (2018) demonstrate that arts organizations often adapt to fiscal austerity by diversifying their goals, which sometimes broadens their relevance but also risks diluting their cultural missions. These economic pressures underscore the tension between survival strategies and adherence to sustainability principles.

Social dimensions are equally influential, as public participation and community engagement constitute both the foundation and measure of sustainable cultural practices. Palumbo et al. (2021) emphasize that institutional autonomy fosters responsiveness to community needs, enhancing public trust and long-term sustainability. However, Rius-Ulledemolins and Klein (2020) caution that framing participation as a performative obligation can undermine artistic authenticity, raising questions about the balance between inclusivity and creative integrity. The social factor thus demands careful calibration, ensuring that engagement initiatives empower communities without reducing cultural production to compliance-driven exercises.

Digital transformation emerges as a particularly promising solution to systemic challenges. Prieto et al. (2019) highlight the role of digital decision-support systems in enhancing heritage

management, demonstrating how technological tools facilitate more inclusive and participatory governance. Digitalization not only increases accessibility but also supports transparency, enabling institutions to better align with sustainability principles. Moreover, digital platforms help mitigate geographic and economic disparities, allowing institutions to maintain engagement during crises such as the COVID-19 pandemic. By facilitating wider access and more participatory forms of governance, digital innovation represents a key strategy for embedding sustainability in cultural management.

Creative financial mechanisms also offer potential solutions to long-standing economic barriers. Donelli et al. (2022) document the increasing reliance on crowdfunding in Italy, which provides institutions with flexible funding sources while simultaneously fostering stronger public connections. Such approaches highlight how community-based financial strategies can supplement traditional funding, reduce dependency on volatile public budgets, and reinforce public ownership of cultural initiatives. However, crowdfunding may not be equally effective across contexts, particularly in regions with limited digital infrastructure or lower public capacity to contribute financially. This raises important questions about equity and accessibility in implementing financial innovations.

The comparative evidence across global contexts underscores the importance of localized adaptations to sustainability challenges. In Indonesia, Djuwendah et al. (2023) show how cultural institutions integrate sustainability into agro-ecotourism, blending cultural preservation with economic empowerment for local communities. In contrast, institutions in Sub-Saharan Africa, as noted by Folorunso (2021), struggle with resource limitations despite international support, underscoring the systemic disparities that constrain sustainability outcomes. These comparisons reveal that while global policy frameworks emphasize sustainability, their implementation depends heavily on national capacities, local knowledge systems, and institutional adaptability.

Indigenous knowledge offers a crucial corrective to the dominance of Western-centric sustainability frameworks. Elmahdy et al. (2025) demonstrate how Māori ecological practices in New Zealand contribute to more effective marine resource management, illustrating the synergy between cultural identity and environmental stewardship. Similarly, Folorunso (2021) shows that community-based heritage conservation in Africa not only strengthens local economies but also ensures the continuity of traditional practices. Integrating indigenous perspectives thus expands the epistemic foundations of sustainability, emphasizing inclusivity, equity, and cultural specificity. Yet, the incorporation of such knowledge is often constrained by institutional inertia and policy frameworks that privilege technical or economic solutions over community-based approaches.

Despite these promising developments, the literature reveals several persistent limitations. One recurring issue is the tendency for sustainability to be invoked rhetorically rather than substantively. Institutions may adopt the language of sustainability without implementing meaningful structural reforms, leading to fragmented or symbolic initiatives (Abdullah et al., 2018). Another limitation lies in the narrow focus of much existing research, which privileges technical and economic dimensions of sustainability while neglecting the social and cultural dynamics that determine policy effectiveness (Folorunso, 2021). This gap points to the need for more interdisciplinary research that integrates insights from environmental sciences, social sciences, and cultural studies to produce more holistic frameworks.

Further research should also address the uneven representation of global contexts in current literature. Much of the evidence still derives from European and North American cases, leaving underexplored the experiences of Southeast Asia, Africa, and indigenous communities (Djuwendah et al., 2023; Elmahdy et al., 2025). Expanding the geographical scope of research would provide more inclusive insights and help design policies that are responsive to diverse cultural, economic, and political conditions. Finally, there is a pressing need to examine the long-term impacts of digital and financial innovations, such as crowdfunding and digital archiving, on the sustainability of cultural institutions. While initial findings are promising, systematic evaluation is required to assess their effectiveness across different contexts and over extended periods.

These limitations notwithstanding, the discussion illustrates that sustainability in arts management and cultural policy must be understood as a multidimensional challenge shaped by systemic factors and requiring multifaceted solutions. Political commitment, economic innovation, social inclusivity, digital transformation, and indigenous knowledge all contribute to shaping sustainable outcomes. By situating findings within broader systemic contexts and acknowledging both the possibilities and limitations of current practices, the analysis underscores the complexity of embedding sustainability within cultural governance.

CONCLUSION

This narrative review has demonstrated that sustainability in arts management and cultural policy is a multidimensional issue shaped by political, economic, social, technological, and cultural factors. The findings highlight four interrelated themes: global policy trends that increasingly integrate sustainability principles; institutional management strategies that emphasize autonomy, adaptability, and financial innovation; the transformative role of digital technologies in expanding access and participation; and the vital contribution of local perspectives and indigenous knowledge in designing culturally sensitive and inclusive policies. Collectively, these results underscore that sustainable cultural governance is both globally interconnected and locally grounded.

The discussion further revealed that systemic barriers, including political instability, financial precarity, and institutional inertia, continue to challenge the operationalization of sustainability in the cultural sector. While digital innovation and creative funding mechanisms such as crowdfunding provide promising avenues, their effectiveness remains uneven across contexts. Likewise, the integration of indigenous knowledge represents a crucial corrective to Western-centric frameworks but faces constraints from policy and institutional structures. These findings affirm the urgency of rethinking cultural policies to make them more adaptive, participatory, and inclusive.

Future research should broaden its geographical focus beyond Europe and North America to include underrepresented contexts such as Southeast Asia, Africa, and indigenous communities. Long-term evaluations of digital strategies and financial innovations are also needed to assess their sustained impact. Policy interventions must prioritize multi-stakeholder collaboration, inclusive governance, and the recognition of cultural diversity as essential strategies for embedding sustainability in cultural institutions. Strengthening political commitment and expanding

interdisciplinary approaches will be critical to advancing a more resilient and equitable cultural sector worldwide.

REFERENCE

- Abdullah, A., Khadaroo, I., & Napier, C. (2018). Managing the performance of arts organisations: Pursuing heterogeneous objectives in an era of austerity. *The British Accounting Review*, 50(2), 174–184. <https://doi.org/10.1016/j.bar.2017.10.001>
- Alexander, V. (2017). Heteronomy in the arts field: State funding and British arts organizations. *British Journal of Sociology*, 69(1), 23–43. <https://doi.org/10.1111/1468-4446.12283>
- Bo, Z., Tian, S., & Wang, C. (2021). Improving the sustainability effectiveness of traditional arts and crafts using supply–demand and ordered logistic regression techniques in Taiyuan, China. *Sustainability*, 13(21), 11725. <https://doi.org/10.3390/su132111725>
- Chihware, T., Vermeulen, N., Blondeel, K., Farquharson, R., Kiarie, J., Lundin, K., ... & Toskin, I. (2020). IVF and other ART in low- and middle-income countries: A systematic landscape analysis. *Human Reproduction Update*, 27(2), 213–228. <https://doi.org/10.1093/humupd/dmaa047>
- Conte, K., & Davidson, S. (2020). Using a ‘rich picture’ to facilitate systems thinking in research coproduction. *Health Research Policy and Systems*, 18(1). <https://doi.org/10.1186/s12961-019-0514-2>
- Dastgerdi, A., Luca, G., & Francini, C. (2020). Reforming housing policies for the sustainability of historic cities in the post-COVID time: Insights from the Atlas World Heritage. *Sustainability*, 13(1), 174. <https://doi.org/10.3390/su13010174>
- Djuwendah, E., Karyani, T., Wulandari, E., & Pradono, P. (2023). Community-based agro-ecotourism sustainability in West Java, Indonesia. *Sustainability*, 15(13), 10432. <https://doi.org/10.3390/su151310432>
- Donelli, C., Mozzoni, I., Badia, F., & Fanelli, S. (2022). Financing sustainability in the arts sector: The case of the Art Bonus public crowdfunding campaign in Italy. *Sustainability*, 14(3), 1641. <https://doi.org/10.3390/su14031641>
- Elmahdy, Y., Orams, M., Flucke, G., & Schänzel, H. (2025). Indigenous communities and marine mammal tourism management: Incorporating the perspectives of the indigenous Māori people of Aotearoa/New Zealand. *Frontiers in Sustainable Tourism*, 4. <https://doi.org/10.3389/frsut.2025.1510025>

- Folorunso, C. (2021). Globalization, cultural heritage management and the sustainable development goals in Sub-Saharan Africa: The case of Nigeria. *Heritage*, 4(3), 1703–1715. <https://doi.org/10.3390/heritage4030094>
- Haigh, M. (2020). Cultural tourism policy in developing regions: The case of Sarawak, Malaysia. *Tourism Management*, 81, 104166. <https://doi.org/10.1016/j.tourman.2020.104166>
- Horrillo, M., & Navarrete, L. (2020). Evaluation model of the roles of festivals in the internationalization of performing arts: Evidence from flamenco festivals. *Sustainability*, 12(24), 10405. <https://doi.org/10.3390/su122410405>
- Luca, G., Dastgerdi, A., Francini, C., & Liberatore, G. (2020). Sustainable cultural heritage planning and management of overtourism in art cities: Lessons from Atlas World Heritage. *Sustainability*, 12(9), 3929. <https://doi.org/10.3390/su12093929>
- Magio, K., Aranda, L., González, L., & Alpuche, C. (2021). Analysis and identification of sustainable public policy for management of cultural and natural heritage in the Maya region in line with the sustainable development goals. *Heritage*, 4(4), 4172–4183. <https://doi.org/10.3390/heritage4040229>
- Palumbo, R., Manna, R., & Cavallone, M. (2021). The managerialization of museums and art institutions: Perspectives from an empirical analysis. *International Journal of Organizational Analysis*, 30(6), 1397–1418. <https://doi.org/10.1108/ijoa-10-2020-2438>
- Prieto, A., Macías-Bernal, J., Silva, A., & Ortiz, P. (2019). Fuzzy decision-support system for safeguarding tangible and intangible cultural heritage. *Sustainability*, 11(14), 3953. <https://doi.org/10.3390/su11143953>
- Rius-Ulldemolins, J., & Klein, R. (2020). From artistic direction to cultural management: Governance and management of Barcelona's artistic institutions in the twenty-first century. *International Journal of Public Sector Management*, 34(1), 33–49. <https://doi.org/10.1108/ijpsm-03-2020-0082>
- Sanz-Camarero, R., Ortiz-Revilla, J., & Greca, I. M. (2023). The Impact of Integrated STEAM Education on Arts Education: A Systematic Review. *Education Sciences*, 13(11), 1139. <https://doi.org/10.3390/educsci13111139>
- Skender, L., & Dubovicki, S. (2024). Developing Guidelines for the Future of Visual Art Education: A Delphi Study of the Croatian Case. *Futures & Foresight Science*, 7(1). <https://doi.org/10.1002/ffo2.204>
- Sularso, S., Yu, Q., Pranolo, A., & P, C. H. (2024). Advancing Computer Science in Education: Integrating Digital Music Technology Into Elementary School Music Programs. *E3s Web of Conferences*, 501, 01019. <https://doi.org/10.1051/e3sconf/202450101019>

- Valenzuela, A. V., Foguet, O. C., Manzano-Sánchez, D., Prat, Q., & Balcells, M. C. (2020). Enhancing Learner Motivation and Classroom Social Climate: A Mixed Methods Approach. *International Journal of Environmental Research and Public Health*, 17(15), 5272. <https://doi.org/10.3390/ijerph17155272>
- Wang, X., & Wenrong, H. (2024). Examining Students' Music Listening Willingness and Engagement to Foster Their Musical Achievement and Development in Higher Educational Institutions. *Scientific Reports*, 14(1). <https://doi.org/10.1038/s41598-024-52911-w>
- Weinberg, M. K., & Joseph, D. (2016). If You're Happy and You Know It: Music Engagement and Subjective Wellbeing. *Psychology of Music*, 45(2), 257–267. <https://doi.org/10.1177/0305735616659552>
- Yang, S. (2023). The Key Debates of Musical Exoticism and Orientalism in Historical Musicology. *Music Ology Eca*. <https://doi.org/10.2218/music.2023.8031>
- Wyszomirski, M., & Chang, W. (2017). Professional self-structuration in the arts: Sustaining creative careers in the 21st century. *Sustainability*, 9(6), 1035. <https://doi.org/10.3390/su9061035>