CULTURE
AND THE UNITED NATIONS SUSTAINABLE DEVELOPMENT GOALS:
CHALLENGES AND OPPORTUNITIES

February 2021

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18

VOICES OF CULTURE

Structured Dialogue between the European Commission and the cultural sector

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Culture and the United Nations Sustainable Development Goals: PARTICIPANT ORGANISATIONS

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- 4Cs: from Conflict to Conviviality through Creativity and Culture
- ASSITEJ International Association of Theatre for Children and Young People
- Belarus Free Theatre
- British Council
- Calouste Gulbenkian Foundation
- CineRegio AISBL - European network of regional film funds
- City of Espoo
- Cluj Cultural Centre
- Create, the national development agency for collaborative arts in Ireland
- Culture Action Europe
- Culture et Développement
- Divadlo Radost
- European Association of the Via Francigena Ways
- Europa Nostra
- European Music Council
- European Theatre Convention
- Europeana Foundation
- Fondazione Fitzcarraldo
- Green Music Initiative
- Hybrid Plattform (Technische Universität & University of the Arts Berlin)
- Ibero-American Foundation of Cultural & Creative Industries
- Institut national du patrimoine
- International Council of Museums
- Kasta Morrely Association
- Ki Culture
- Kultura Nova Foundation
- Kulturos centras "In Actio"
- Le LABA
- LUCSUS - Lund University Center for Sustainable Studies
- Meeting Points Foundation
- MitOst e.V
- MOOOV
- Network of European Museum Organisations
- PLEGMA NGO
- PostScriptum
- Pro Progressione
- RURITAGE H2020 Project
- Sistema Europe
- SWPS University of Social Sciences and Humanities
- Trans Europe Halles
- United Cities and Local Governments - UCLG
- University of Aveiro - Institute of Ethnomusicology - Center for Studies on Music and Dance
- Uppsala Municipality

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Preamble

This **'Culture and the UN Sustainable Development Goals: Challenges and Opportunities'** report results from brainstorming sessions organised as a Voices of Culture Structured Dialogue.

The Structured Dialogue framework enables communication between the European Commission and the cultural sector. Its main objective is to provide a channel for the voice of the cultural sector to be heard by EU policymakers, a voice represented by a group of expert practitioners in Europe selected through an open call. These dialogues are also intended to strengthen the advocacy capacity of the cultural sector in policy debates on culture at a European level, whilst encouraging the sector and the Commission to work in as collaborative a way as possible. It is important to stress at the very outset, that the use of 'culture' throughout this report is intended to be inclusive, its use embracing, at the very least, the arts, participation, creative and heritage sectors.

In normal times such Voices of Culture brainstorming sessions occur in a physical place, allowing those present to develop their ideas with all the advantages of face to face physical contact. However, due to the Coronavirus pandemic, the sessions took place, exceptionally, online. Following the input of an introductory paper from Gijs de Vries[1], 44 diverse European cultural practitioners[2] from a wide variety of institutions came together in online brainstorming sessions on 2 and 3 December 2020 to examine the challenges and opportunities for culture in Europe to contribute to the United Nations 2030 Agenda on Sustainable Development Goals (SDGs)[3].

De Vries' paper asked participants to brainstorm around four specific SDGs: 1) SDG4 on Quality Education, 2) SDG8 on Growth and Employment, 3) SDG11 on Sustainable Cities and Communities, and 4) SDG13 on Climate Action. Given the interconnectedness of the SDGs and the relevance of culture in a cross-cutting way, conversation and debate also naturally flowed around a number of the other SDGs. It is important to understand that the chapters of the report that focus on these four SDG areas were written by separate groups of cultural experts from the larger participant group. Whilst the participants worked together during the online sessions as one group of 44, these chapters were drafted by four different sub-groups from within the 44, therefore the result should be viewed as a set of concerted voices within one single report.

Aside from the two days of online meetings, a report such as this could not be properly prepared without an immense amount of additional subsequent voluntary work by many members of the Voices of Culture group. Such commitment, delivered in a very short period and amidst all the complexities of the ongoing pandemic, is hereby acknowledged. The report will be presented to the European Commission at a Structured Dialogue Meeting on 11 February 2021.

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1 https://voicesofculture.eu/2020/09/21/culture-and-the-sustainable-development-goals-challenges-and-opportunities/
2 The general contributors and participating organisations are listed at the start of this document and at the end of each of Chapters 1-4
3 https://sdgs.un.org/goals

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Introduction

The **United Nations 2030 Agenda for Sustainable Development** is a 15-year global framework for policy and action. Adopted by the General Assembly of the United Nations in September 2015, it is centred on an ambitious set of 17 Sustainable Development Goals (SDGs), 169 targets and over 230 indicators. The SDGs are aimed at all 193 UN Member States, and relevant to the European Union. They address and concern governments, civil society and the private sector. It is indeed, a global agenda, the aims and themes of which should be taken into account in all world regions, countries, cities and localities.

The UN 2030 Agenda and the SDGs can also be considered as a vital framework for the cultural dimension of sustainable development. Cultural actors[1] were, are and will always be ready to contribute to the success of global agendas. There was unanimity amongst the 44 participants in the Voices of Culture brainstorming exercise on this point. As a group, we also shared a fervent desire to join forces and act together in this direction. Our shared commitment is based on our knowledge and experience that culture acts as a 'social glue' and therefore constitutes a uniquely powerful engine in spreading global awareness of, and motivation to act in the interest of, the SDGs.

That idea of culture as a 'social glue' is fundamental. Culture shapes how we perceive, make sense, behave and relate to changing realities. Culture "gives meaning to our perceptions, it brings humanity together through emotions, imagination, thoughts"[2]. The diverse cultures of Europe shape the frames and condition the much-needed transformative trajectories towards the achievement of the SDGs. At the same time, our changing social, economic, political and environmental systems and related challenges affect European cultures and cultures around the world.

We believe that the power of cultural activity should therefore not be underestimated in this regard. Culture – with its different dimensions, sectors and activities – is a highly effective tool to spread knowledge to citizens about why the SDGs are so important to society, and also to serve as a vector for the successful implementation of all SDGs. We feel that EU policy and decision-makers, as well as EU citizens and communities, must make full use of this key resource to ensure a better promotion and response to the SDGs, both at European and global levels.

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1 Non-exhaustive list of 'culture actors': artists, various professionals in the culture, creative and cultural heritage sectors as well as in associated sectors, groups that support the work of artists and cultural communities, civil society organisations active in the field of culture, and related public administrations and agencies at different levels.
2 https://www.2020romecharter.org/about/

For these reasons, many cultural actors have been promoting **culture as the fourth pillar / dimension of sustainable development** which is closely interconnected with the other three pillars (social, economic and environmental) and is also a pre-condition to successfully achieve the various SDGs[3] . This was also reflected in the Millenium Development Goals thematic window "Culture and Development" [4] and several UN Resolutions on "Culture and (sustainable) development" adopted between 2010 and 2015[5]. All of these documents have fostered a more strategic approach to culture as a driver and enabler of sustainable development in the UN 2030 Agenda.

Consequently, prior to the adoption of the SDGs - and in parallel to intergovernmental positions led by the UN System Task Team on the Post-2015 UN Development Agenda[6], UNESCO[7] and its member states (including therefore also EU Member States) - several global networks and partnership organisations worldwide advocated for the inclusion of one specific Goal devoted to Culture[8] under the campaign "The Future We Want Includes Culture" and the banner #culture2015goal. These global networks and partnership organisations included local authorities (UCLG), civil society, cultural actors, and the private sector. This campaign also produced the report "Culture in the implementation of the 2030 Agenda"[9] that analyses if the UN member states have included culture in their Voluntary National Reviews on the implementation of SDGs to the High-Level Political Forum in 2016, 2017, 2018 and 2019.

Compared to the initial ambitions set by the international community, today, the vast majority of cultural actors and institutions deplore a major flaw within the UN 2030 Agenda: an almost complete lack of due mention of culture and cultural activity in the articulation of the SDGs. The current UNESCO Thematic Indicators for Culture[10] in the 2030 Agenda provide a new welcome framework that invites the measurement[11] of national progress of culture's contribution to the SDGs. However, those indicators are not integrated into the original set of indicators of the UN 2030 Agenda that are currently the sole official reference for measuring and reporting on the implementation of the SDGs by various actors. Some actors, such as the British Council, still consider **culture to be "the missing pillar" of the SDGs.**[12]

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3 See the Policy Statement (approved in November 2010) of the world organisation of United Cities and Local Governments – UCLG and the more recent (published in September 2020) Report to UN75.
4 http://www.unesco.org/new/en/culture/achieving-the-millennium-development-goals/mdg-f-culture-and-development/mdg-f-cultu-re-and-development-a-closer-look/
5 65/166 of 20 December 2010 and 66/208 of 22 December 2011, concerning culture and development, 66/288 of 27 July 2012, entitled "The future we want", and 68/223 of 20 December 2013 and 69/230 of 19 December 2014 on culture and sustainable deve-lopment, 70/214 of 22 December 2015, Culture and sustainable development
6 https://www.un.org/millenniumgoals/pdf/Think Pieces/2_culture.pdf
7 http://www.unesco.org/fileadmin/MULTIMEDIA/HQ/CLT/images/FinalHangzhouDeclaration20130517.pdf/
8 http://www.agenda21culture.net/advocacy/culture-as-a-goal-in-post-2015
9 http://culture2030goal.net/wp-content/uploads/2020/05/culture2030goal_high.pdf
10 https://whc.unesco.org/en/culture2030indicators/
11 http://uis.unesco.org/sites/default/files/documents/publication_culture_2020_indicators_en.pdf
12 https://www.britishcouncil.org/sites/default/files/the_missing_pillar.pdf

Within this context, the purpose of this brainstorming report is to articulate and explore the **challenges and opportunities** for the wider world of culture that the SDGs contain.

We have already outlined the main **challenge** of how to operate in a framework that does not explicitly recognise nor empower cultural actors. We believe that the inclusion of a dedicated Goal of Culture would not have prevented cultural actors and citizens from fully participating in the achievement of the other Goals, as the existence of Goal 5 on Gender Equality does not prevent the feminist movement from contributing to End Poverty, and the existence of Goals 6, 7, 13, 14 and 15 do not prevent environmentalists closely monitoring the achievement of Quality Education.

We therefore continue to advocate the vital need for Culture as a specific Goal to finally become a reality in 2030. Meanwhile, all SDGs can be considered as in some way relevant to culture, either directly (culture as a driver of sustainable development) or indirectly (culture as an enabler), as described in several publications published since the adoptions of SDGs[13].

A second challenge to be found articulated throughout this document is that for culture to contribute to sustainability, it must be resourced and financed sustainably. The SDGs, in other words, represent a major opportunity to make a strong case for public and private investment in culture. While the Coronavirus pandemic has made more visible the cohesive power of cultural expressions, it has also revealed the fragility and vulnerability of their eco-system. Therefore, in order to be able to deploy culture's full potential as a powerful 'vector' to achieve other policy areas' objectives, cultural, creative and cultural heritage sectors and artists must also be further valued, supported and strengthened.

We are fully committed to the success of the SDGs, and this is why the SDGs must be seen by cultural actors as a **major opportunity.** Some cultural organisations and/or their networks have already done so. The International Federation of Library Associations and Institutions (IFLA) has highlighted how libraries contribute to the UN 2030 Agenda, the International Council of Museums (ICOM) issued guidance on how museum and galleries can contribute to the Goals, and ICOMOS issued an Action Plan on Cultural Heritage and Localizing the UN SDGs[14]. Organisations such as Culture et Développement, the International Music Council, Intertarts, More Europe and many others advocate for better inclusion of culture as a strategic dimension of European and international cooperation for development with SDGs as a backbone to fight against poverty and leave no one behind.

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13 http://www.agenda21culture.net/advocacy/culture-in-SDGs; https://unesdoc.unesco.org/ark:/48223/pf0000371488; http://www.unesco.org/culture/flipbook/culture-2030/fr/mobile/index.html#p=1; https://cultureactioneurope.org/files/2019/09/Implementing-Culture-in-Sustainable-Development-Goals-SDGs.pdf; https://www.britishcouncil.org/sites/default/files/the_missing_pillar.pdf

14 https://www.icomos.org/images/DOCUMENTS/Secretariat/2017/ICOMOS_Action_Plan_Cult_Heritage_and_Localizing_SDGs_20170721.pdf

In addition, a close reading of the many case studies and best practices listed throughout this report bears witness to the huge opportunities and achievements offered by recent SDG related tangible and intangible cultural projects and programmes. A world of immense creativity is evident in many of these enterprises.

However, many cultural organisations and artists in Europe have not yet been fully informed, and could therefore not yet embrace the UN 2030 Agenda, while de facto already contributing to its objectives. Entering the Decade of Action[15], it is time for all cultural actors to engage more pro-actively with the SDGs and for EU Institutions and the Member States to facilitate awareness-raising on the contribution of culture to the UN 2030 Agenda. We are therefore extremely grateful for the initiative taken by the European Commission to organise a Structured Dialogue with Voices of Culture on Culture and the SDGs. We are grateful for the opportunity to share below with EU policy and decision-makers the initial output of our two-day brainstorming sessions, whilst also expressing the hope that this vital dialogue will be continued in the future.

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15 https://www.un.org/sustainabledevelopment/decade-of-action/

Chapter 1
CULTURE & EDUCATION

SDG 4: Ensuring inclusive and equitable education and promoting lifelong learning opportunities for all.

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Chapter 1

CULTURE & QUALITY EDUCATION

SDG 4: Ensuring inclusive and equitable education and promoting lifelong learning opportunities for all

Introduction

Starting from the questions presented by the VoC preparatory summary, it was felt there was a need for a wider framing of the relevant challenges, beyond the actual articulation of SDG 4, in order to value and layer the contribution that culture can and should provide to the Education goal for sustainable development. Culture can contribute – and it often already does – to much more than a generic appreciation of cultural diversity. It allows us to make sense of reality, giving form to those less-tangible aspects of life, inspiring and empowering individuals and communities to take action, influencing perceptions and behaviours.

This chapter underlines the importance of the creation of a framework to support education *to* and *through* culture, as well as a wider pedagogical approach to be shared by culture and education professionals. Many opportunities are already available, and future policy and actions should take this into account and uphold existing experiences, where culture already substantially contributes to achieving inclusive and equitable quality education and to promoting lifelong learning opportunities for all.

The role of culture in education is allied to the common goals providing various approaches to increase access to culture and participation in cultural life.

As in all the following chapters, this one is articulated into three principal sections: **Challenges**, **Vision** and **Recommendations for the European Commission**. Short presentations of cases studies are included to exemplify the vision and recommendations.

A. CHALLENGES

In order to unlock and deploy culture's contribution to inclusive and equitable quality education and to promote lifelong learning opportunities for all, we should first address a few interconnected key challenges. We identified five main challenges: (**1**) Digital capacity, (**2**) Cross-sectoral collaboration, (**3**) Non-formal learning infrastructures, (**4**) Access and representation and (**5**) Policy frameworks.

1.1 Lack of digital capacity: competences, contents, access

Digital capacity is surely the most relevant challenge for culture and education. From inequalities in digital infrastructure and access, to the lack of skills and competences required to fully understand and employ digital approaches and tools to communicate, mediate and create content, this challenge threatens Europe's capacity to fulfil the **UN 2030 Agenda** well beyond the sphere of culture and education. The working group stressed the following points**:**

- **Cultural workers are often unable to exploit the full potential of digital resources**: current and future culture professionals must be trained to build capacity in this area;

- **Full and equitable access necessitates high-quality digital content**: despite the growing effort in digitising content, there's still a long way to go;

- The lack of digital skills and a digital mindset is just as critical in **performing arts and event-based art forms that struggle** to develop digital content and sustainable business models;

- The **environmental impact of digital technology** has not been sufficiently investigated. There is also a need for further research into and awareness of the impact on the user of the sustained use of digital environments. Science, arts and humanities can and should contribute to the public's awareness of the implications of both. These fields can also contribute to **a more layered understanding of the transformative potential of digital technologies and of digital citizenship**;

- **Access to culture and education in Europe remains critically unequal**: both lack of access to digital infrastructures (e.g. in rural areas) and cultural infrastructures' weaknesses (e.g. in serving citizens at risk of social exclusion) risk reinforcing instead of fighting such inequalities.

1.2. Lack of cross-sectoral approaches

The need for cross-sectoral approaches is recognised in both the education and cultural sectors, but up to now these practices are not encouraged, with knowledge and expertise still developed and preserved in disciplinary silos. However, there is a wide and growing consensus that in order to face complex challenges – as sustainable development definitely is – those silos must be overcome and new approaches must be experimented with.

Greater cooperation between stakeholders at all levels is needed in order to grant access to high-quality education for all citizens: educational institutions cannot face this challenge without the contribution of other players and stakeholders. Today, we experience various challenges in trying to achieve more structural cooperation:

- Cultural institutions sometimes work with schools, researchers and other sectors' professionals, and try to build coalitions with other organisations in Europe, but these are **still small or sporadic experiments** struggling to become systemic;

- The same happens at the level of formal education, where the adoption of a **STEAM** approach (STEM plus the arts – humanities, language arts, dance, drama, music, visual arts, design and new media) is slowly emerging, but still far from a reality and practice at all educational levels;

- Communication between educational and cultural institutions is difficult: in theory they all share the same aims but their **vocabulary, frameworks, processes and tools are hard to harmonise and merge**. So, what in wider sets of objectives seems naturally coherent becomes much harder when it comes to practice in concrete national and institutional frameworks.

1.3. Non-formal learning infrastructure

Alongside the promotion of cross-sectoralism in formal education settings, non-formal learning infrastructure should be expanded and empowered to exploit its full potential.

- Galleries, libraries, archives and museums (**GLAMs**), as well as performing arts institutions, are **valuable resources and places for non-formal education**, however there are numerous barriers to accessing their actual contribution to building lifelong learning infrastructures. GLAMs also still struggle to make their educational offer available and meaningful in the digital sphere (see challenge 1);

- **NGO and civil society** cultural organisations are neglected but crucial players in enabling cultural participation, granting lifelong learning opportunities. They provide a **widespread yet fragmented infrastructure** not only for accessing culture and education but **also for active cultural engagement**, closer to citizens' life experience and focused on their empowerment. Youth work and volunteering are also basic assets to be activated in promoting lifelong learning, and collaborative approaches;

- Addressing the issue of **access** without taking into account the issue of **representation** would be unfair and ineffective. Providing quality education, which is able to contribute

to a sustainable and desirable future means **empowering citizens, allowing them to see themselves as active agents**. The cultural sectors could contribute to this goal much more than they do today, but this requires purpose, competences and a greater risk-taking attitude in both the cultural and the educational sectors - and risk-taking is particularly hard to boost in the fragile and low-income Cultural and Creative Sectors (CCS)[1].

1.4. Cultural diversity and representation

The SDGs, with their global dimension, offer Europe a unique opportunity to face the European identity issue. **The tension between identity, diversity and inclusion is particularly relevant for Europe** in the frame of the global goal to educate towards shared values and cultural diversity. Culture cannot "teach" or "transfer" the idea of diversity as a value, but needs instead to embody it. Our understanding of cultural identities and expressions must be somehow debated and challenged. Valuing cultural diversity, not only within but also beyond Europe, requires an effort to **decolonise our imaginary**, which is still strongly and often unconsciously biased by a stubborn Euro-centric vision.

Assuming and promoting a fluid and diverse idea of "cultural identities" requires openness, competencies and special care, but is key to reaching *all* citizens and not just the usual suspects.

Cultural diversity and equal representation are threatened not only by the aforementioned cultural biases but also by the **lack of equitable access to resources.** Most EU cooperation programmes have ceilings for third-party partners, substantially limiting their access and hindering the chance to share and learn from these voices within the European cultural discourse.

Finally, accessing funding is generally very difficult not only for third-country organisations but also for **smaller European cultural organisations**. In recognising the value of civil society and NGOs as non-formal learning infrastructures for citizens' empowerment, we must consider that the 50% self-financing required by programmes like Creative Europe is extraordinarily limiting. Smaller organisations are *de facto* excluded, therefore funding schemes need to be raised to become not only formally but also substantially inclusive.

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1 See OECD report Culture shock: COVID-19 and the cultural and creative sectors https://read.oecd-ilibrary.org/view/?ref=135_135961-nenh9f2w7a&title=Culture-shock-COVID-19-and-the-cultural-and-creative-sectors

1.5. The lack of shared policy frameworks

Culture and education are EU Member States' responsibilities, and policy frameworks are rather unequal when it comes to culture and education in the different Member States. The EU plays nevertheless a **key role in promoting values and in leading the way by providing a platform for shared policies,** as the examples of the European Year of Cultural Heritage (EYCH) and the subsequent European Framework for Action in Cultural Heritage showed[2].

The most challenging points that would require new policy framing are:

- Harmonising access to education policies at the level of Member States;

- Acknowledging and sustaining the role of culture in supporting access to education – a relationship that remains sporadic and ill-defined at the policy level;

- Shared and forward-looking evaluation frameworks for assessing and improving culture's role and effectiveness. The need for these frameworks goes beyond the educational sector but would be important to it, especially in the framework of the SDGs;

- Precarious employment conditions within the cultural sectors are a common reality across our continent. If we do not address them in a systematic way, artists and cultural professionals will not have the minimum viable conditions to contribute to change-making in European society.

B. VISION

As a complex and multidimensional variable, culture produces short, medium and long-term impact both directly and indirectly. Directly for example, infrastructures and partnerships, as well as jobs, salaries and income, are created in the cultural, creative and heritage sectors. While indirectly through education, culture influences knowledge and the ability to learn, as well as well-being, innovation, social cohesion and sustainability.

Education through culture, as well as the manifestation of culture in the educational process, supports a development paradigm that takes into account sustainable development factors (economic, social and environmental) in an approach that requires policy complementarity.

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2 https://op.europa.eu/en/publication-detail/-/publication/5a9c3144-80f1-11e9-9f05-01aa75ed71a1

Given these premises, we state the need to look at new **frameworks and funding schemes that understand and reflect the nature and value of culture in order to ensure its specific contribution to the UN Agenda 2030**.

The key principles for a vision of culture's role in education shared by this chapter group are:

(1) A holistic framework for embedding culture in education

(2) Policy frameworks that maximise the educational impacts of culture

(3) A concept of European cultural identity which embraces multiple perspectives

2.1. Culture is embedded in education through a holistic framework

The role of culture in education needs to be analysed in relation to historical, social, political and economic frameworks to understand its complex role in influencing society. Culture in education goes beyond referencing it in curricula; it has to be an integral part of the educational and meaning-making processes.

As highlighted in the Commission Communication "*Strengthening European Identity through Education and Culture*"[3], education and culture have a high potential impact on the future of Europe, and also "as drivers for jobs, social fairness, active citizenship as well as a means to experience European identity in all its diversity."

Moreover, the Council of Europe's "*Competences for Democratic Culture*" framework[4] underlines a process of education based on values, attitudes, skills and knowledge, and critical understanding that may be adapted and applied in curricula.

Such a holistic framework cannot be developed without keeping in mind some pillars or preconditions: **developing professionals' capacity**, **structurally integrating formal and non-formal education**, **encouraging STEAM approaches,** and **encouraging** a **transdisciplinary approach.**

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3 European Commission, COMMUNICATION FROM THE COMMISSION TO THE EUROPEAN PARLIAMENT, THE COUNCIL, THE EUROPEAN ECONOMIC AND SOCIAL COMMITTEE AND THE COMMITTEE OF THE REGIONS, Strengthening European Identity through Education and Culture EUR-Lex - 52017DC0673 - EN - EUR-Lex (europa.eu)
4 Council of Europe, COMPETENCES FOR DEMOCRATIC CULTURE - Living together as equals in culturally diverse democratic societies https://rm.coe.int/16806ccc07

2.1.1 Professionals' capacity: Educators need to be aware of the potential of cultural resources in their profession to have full access to, and understanding of how to use a wide range of cultural content (including heritage, performing and contemporary arts, and other areas of the Culture and Creative Sectors). Cultural professionals must be aware, on the other side, of the challenges educators face in their diverse settings and share a common and wider pedagogical perspective with educators. Cultural institutions could substantially contribute to developing such a shared understanding and provide multi-level accessible resources to support educators in their pedagogical actions.
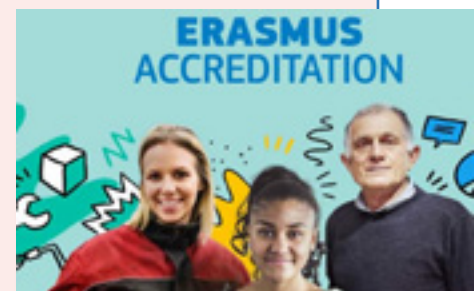
SDG 4 CASE STUDY 1
The STEP Project

The Erasmus + STEP project "Citizenship pedagogy and teacher education: an alliance between school and territory" is aimed at strengthening teachers' professional development through educational research by exchanging best practices and transnational cooperation. The project developed and improved the preschool and primary interdisciplinary curriculum, linking school experience and informal education, through sustainable environmental and heritage education and addressing social matters. Heritage and local cultural resources were key assets in the development of the project.

Active Citizenship Education for sustainable and durable development can be integrated into all areas of the curriculum, especially into cross-curricular themes. It implies children and teacher involvement in authentic experiences aimed at achieving a sustainable future. This also improves the connection between initial and continuing teacher training education. All deliverables are available at the following link:

https://ec.europa.eu/programmes/erasmus-plus/projects/eplus-project-details/#project/2015-1-IT02-KA201-015190

2.1.2 Integrating non-formal and formal education settings: A structural collaboration between non-formal and formal education settings is also mentioned within the Communication from the Commission - *"An EU Strategy for Youth: Investing and Empowering - A renewed open method of coordination to address youth challenges and opportunities"*[5] that includes as an objective "complementary to formal education, non-formal education for young people should be supported to contribute to Lifelong Learning in Europe, by developing its quality, recognising its outcomes, and integrating it better with formal education".

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5 Communication from the Commission to the Council, the European Parliament, the European Economic and Social Committee and the Committee of the Regions - An EU Strategy for Youth: Investing and Empowering - A renewed open method of coordination to address youth challenges and opportunities, https://eur-lex.europa.eu/legal-content/EN/ALL/?uri=CELEX%3A52009DC0200

Culture is not only studied in schools but recognised and used as a milieu for schools and cultural organisations to become more connected to communities. Experimental, open-ended projects are promoted with the purpose of exploring arts and culture in diverse educational frameworks, and science and tech higher education curricula include arts and humanities.

SDG 4 CASE STUDY 2

A Different School programme, Romania

A Different School week is a national programme initiative of the Ministry of Education and Research whose purpose is to contribute to the development of learning competencies and socio-emotional skills among pupils. The programme focuses on extra-curricular activities to involve all students together with their teachers in carrying out various activities - not only those referred to in the national curriculum - in order to stimulate students' participation, interest and involvement by capitalising on their talents, their interests, and their concerns in a non-formal framework.

Source: https://www.edu.ro/etichete/%C5%9Fcoala-altfel

2.1.3 Transdisciplinary approaches: Transdisciplinary approaches facilitate and support the development of a holistic understanding of research and education environments focused on tackling complex topics such as sustainability. Culture and technology can contribute in innovative ways to empower citizens' capacity to positively engage in sustainable practices. Within the higher education sector genuine collaboration and structural change already exists, as the Hybrid Plattform shows (see case study 4).

SDG 4 CASE STUDY 3

The MAST project

Funded by Creative Europe, the MAST project developed an applied study module at the intersections of art, science and technology, combining methodologies and practices that intertwine the academic sphere closely with the Culture and Creative Sectors (CCS). Nurturing a critical perspective on the historical, economic, social and

above all cultural relevance of this interdisciplinary blend within the new digital shift, the MAST project develops innovative, ICT-enhanced teaching and learning methods.

Students from different countries and disciplines will, under the mentorship of engineers, scientists and artists, in partnership with relevant NGOs and industry partners, jointly tackle challenges emerging from the paradox between the obviously disparate agendas of Europe's ambition towards innovation on the one hand, and the need for social equity on the other.

More at: www.Mastmodule.eu

SDG 4 CASE STUDY 4

The Hybrid Plattform

The Hybrid Plattform is a project platform of the Berlin University of the Arts and the Technische Universität Berlin. The platform encourages research and educational projects between arts, technology and science in higher education.

The transdisciplinary projects of the Hybrid Plattform are built upon the unique qualities of each university, forming mixed teams to work on and research key topics and questions pertaining to a future beyond the boundaries of university disciplines.

The innovations fostered by the Hybrid Plattform have the potential to create changes in working methods, research fields, teaching formats and the products of the future. Professors, artists, research associates and students work together in interdisciplinary teams with experts from research institutions and industry. Thus, the Plattform is continuously growing, building a network of extraordinary partners from both within and outside of the universities and especially with the (creative) industry.

More at: https://www.hybrid-plattform.org/en/

2.1.4 STEAM approaches: When integrated in tech and science curricula, arts and humanities give a substantially different and wider understanding of technological and environmental challenges, contributing to a "humanistic" understanding of the implications of apparently "technical issues" and directions. This understanding, which forms part of the key competencies for citizens to address sustainability as a complex challenge, should be developed at all levels in formal education.

SDG 4 CASE STUDY 5
HASS classes at MIT

According to the Massachusetts Institute of Technology, learning in the Humanities, Arts, and Social Sciences (HASS) is an indispensable part of undergraduate education. MIT's curriculum has evolved significantly over the past 50 years to require all undergraduates to spend substantial time on subjects like literature, languages, economics, music, philosophy, theatre and history. Every MIT undergraduate takes a minimum of eight such classes which represents nearly 25% of their total class time.

The motivation for introducing HASS as an institute requirement is that to become innovators, future scientists and technologists need an in-depth understanding of human complexities — the political, cultural and economic realities that shape our existence — as well as fluency in the powerful forms of thinking and creativity cultivated by the humanities, arts, and social sciences.

More at: https://shass.mit.edu/

2.2 Policy frameworks maximise the educational impact of Culture

Cultural components are integrated into various EU policies, including education, research, social policy, regional development and external relations. As such, the "*Council Conclusions on the Work Plan for Culture 2019-2022*"[6] acknowledges the importance of "fostering arts and culture in education, promoting the relevant skills, and encouraging innovation in culture".

Whereas the value of culture is understood and recognised in its own right, such a vision must reflect shared core values, and involve diverse stakeholders in order to achieve short, medium and long-term impacts.

6 THE COUNCIL OF THE EUROPEAN UNION, Council conclusions on the Work Plan for Culture 2019-2022 https://eur-lex.euro-pa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52018XG1221%2801%29

In this regard several pillars have been identified as necessary to be reflected and boosted by policies, both at European and national level.

2.2.1 A greater place for new practices and experimentation: New challenges need new approaches. As arts and culture are recognised as key assets in this field, experimentation should thus be encouraged at all levels, acknowledging the need for open-ended results. A more fluid and constructivist vision of culture enables it to be applied in a transdisciplinary approach, and to focus on concrete challenges such as climate change, social justice, and gender equality by empowering citizens' cultural and creative capacity.

A culture of experimentation and innovation is needed not only between culture and other knowledge fields, but also within the CCS. This enables reframing and negotiating with citizens and communities on complex topics such as identity and values, and fosters a decolonised approach to cultural resources such as museums' collections, facilitating multiple and diverse perspectives (see case studies 6 and 7).

The value of new evaluation paradigms for the impact of cultural projects that reflect the inherent nature of the sector should be experimented with, understood and employed, including in funding programmes (see case study 8).

SDG 4 CASE STUDY 6

The Research Centre for Material Culture (RCMC)

RCMC is a flagship research institute within the Tropenmuseum (Amsterdam), Museum Volkenkunde (Leiden), the Afrika Museum (Berg en Dal) and the Wereldmuseum (Rotterdam) that serves as a focal point for research on ethnographic collections in the Netherlands.

The RCMC research projects and programmes address the historical and contemporary meanings of these collections, the national and global histories of which they are a part, and the contemporary societal questions around issues of heritage, cultural identity and belonging that these objects raise.

RCMC is committed to research, challenge and opening to multiple perspectives – particularly but not exclusively the perspectives of communities represented in collections but usually excluded by their interpretation.

More at: www.materialculture.nl

SDG 4 CASE STUDY 7

The 4Cs Project

4Cs: 'From Conflict to Conviviality through Creativity and Culture' is a European Cooperation Project co-funded by the Creative Europe Programme of the European Union. It seeks to understand how training and education in art and culture can constitute powerful resources to address the issue of conflict as well as to envision creative ways in which to deal with conflictual phenomena, whilst contributing to audience development through active participation and co-production. The project aims to advance the conceptual framework of intercultural dialogue and enhance the role of public arts and cultural institutions in fostering togetherness through cultural diversity and intercultural encounters. This will be achieved through different activities such as exhibitions, artistic and research residencies, film screenings, mediation labs, workshops, conferences, publications, an online platform, and a Summer School.

In most of these activities, in the different institutions/countries involved, non-European artists, curators and other cultural creators (namely from Africa, Asia, and South America), are invited to develop work reflecting upon their interaction with the art collections and cultural practices of the European institutions hosting them. They therefore present their view on the European (as well as specifically national/local) state of affairs and/or reflect upon their own cultural background and experiences, thus imparting new interpretative frameworks contributing to a greater awareness of non-European educational, cultural, and creative realities and perspectives.

More at: https://www.4cs-conflict-conviviality.eu/

SDG 4 CASE STUDY 8

The Europeana Impact Playbook

The Europeana Impact Playbook is being developed for, and with, cultural heritage institutions around the world to help them design, measure and narrate the impact of their activities. It helps guide professionals through the process of identifying the impact that their cultural heritage institutions have, or aim to have, as the sector works towards creating a shared narrative about the value of digital

cultural heritage. Two phases of the Impact Playbook have been published alongside supporting tools and a growing library of case studies. Phase one introduces professionals to the language of impact assessment and helps them make strategic choices to guide the design of their impact. Phase two builds on this and focuses on data collection techniques. Phases three and four are in development and will focus on how to narrate impact findings and evaluate the process taken.

https://pro.europeana.eu/page/impact
https://pro.europeana.eu/page/europeana-impact-community

2.2.2 Public policies and funding: Consistent with a more experimental approach to education and culture, public policies need to frame and ensure a safe space for these types of experimentations to take place. Funding programmes should have sufficient flexibility in implementation mechanisms to ensure local participation and support greater connection to national and international practices. Since the aim is to empower citizens to take responsibility, raising their creative and engagement capacity, programmes should acknowledge both open-ended outcomes and medium to long-term perspectives. Inclusivity in funding is needed to enable participation across the CCS through appropriate funding schemes, acknowledging the diverse needs of the different CCS actors (from archaeological sites to small NGOs, from small innovative enterprises to public libraries, etc).

SDG 4 CASE STUDY 9

Creative Places Ireland

The Arts Council-led Creative Places programme is underpinned by a commitment in its Making Great Art Work 2016–2025 strategy to increase engagement in the arts and pilot a new model of funding, whereby the Arts Council invests directly in a place and its people, working with key local partners to uncover each location's key assets, resources and ambitions. Creative Places is a pilot programme developed for communities around the country that have not had opportunities to benefit from sustained public arts investment. Creative Places Tuam (CP Tuam) in the west of Ireland is the first three-year pilot programme running from 2020-2023 and is led by Create, the national development agency for collaborative arts in Ireland. CP

Tuam aims to develop a grassroots approach to creativity and arts engagement, building capacity for a rich, engaged artistic and cultural practice in the town and its hinterlands. The programme offers a number of opportunities for everyone to be involved in a meaningful way. With Tuam as venue, and its stories, history, people and future as inspiration, Creative Places utilises residencies, commissions, creative exchanges and development days, community-based artist awards, conversations and new ideas to bring it to life.

More at: www.creativeplacestuam.ie

C. RECOMMENDATIONS FOR THE EU COMMISSION

3.1. Increased structural collaboration between Culture and Education and other relevant Ministries

Achieving the sustainable development goals requires community involvement through consensus and sustained partnership. Recognising the existence of these mechanisms of mutual influence allows for the creation and development of cultural access opportunities, with potential for action in the long-term. This in turn leads to sustainable cooperation, social cohesion effects, respect for diversity and economic development.

Even though institutional initiatives exist, there is a need for a recognised framework of collaboration, for validated and tailored funding, and facilitated access to structured and citizen-friendly information.

Increased support to partnerships between educational and cultural operators would allow for the implementation of effective measures to increase access to culture and participation in cultural life among children and young people.

The promotion of greater synergies between education and culture[7] regarded as being between Ministries of Culture and Ministries of Education, and the units responsible for culture and education in the European Commission, is necessary.

Moreover, we underline the need to:

• Recognise and consider the cultural sector in developing policy (including education and digital spheres);

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7 Culture Action Europe, Building synergies between education and culture (Brussels: CAE and Life-Long Learning Platform, 2013).

- Support educators to identify, access and use digital cultural resources;

- (E)valuation frameworks to be adapted accordingly, allowing for open-ended results and other capacities such as embodied knowledge and life skills to be recognised;

- Acknowledge the impact of, and need for, culture and artistic practice in post-COVID-19 and recovery programmes. Funding should reflect the longer-term and often less tangible nature of cultural outcomes, embedding evaluation from the outset.

3.2 Capacity building for the cultural sector

Dedicated priorities should support and develop capacity among the cultural sector by addressing global and inclusive perspectives. Measures such as dedicated programmes on capacity building, cooperation among stakeholders, participatory cultural policies, communication measures publicly and online, training programmes, and culture and arts education hubs, all emphasise the educational role of culture within the Sustainable Development Goals.

Moreover, we recommend the need to:

- Reinforce STEAM in curricula at all levels;

- Ensure funding for co-design and experimentation between formal/informal/non-formal learning;

- Adopt evaluation frameworks that reflect the nature of cultural impact, and support embedding evaluation as a reflective, sustainable practice;

- Support cultural institutions and actors in bringing cultural content, including digital, to education settings;

- Support the development of education and training, competences and qualifications, in different occupations related to arts and culture;

- Look beyond formal education: lifelong learning should be robustly sustained and focused on actively involving hard-to-reach citizens.

3.3 Representation of and access for citizens

Active participation in decisions and actions at European level is essential if we are to build more democratic, tolerant and prosperous societies. Participation and active citizenship means having the right, the means, the space and the possibility and, if

necessary, the support to participate in decisions of influence, and to engage in community actions and activities.

Information is important to encourage active participation of citizens in the community, as well as the right to access information about opportunities and issues that concern us. An informed citizen is a citizen more motivated to get involved and take responsible initiatives.

Culture and cultural activities are relevant to develop participation in the democratisation process, to promote education, human rights and freedom of expression. In this regard, promotion and support of cultural democracy would be welcomed.

Moreover, cultural democracy represents a citizenship issue, not just about access but also about representation. In this regard, we emphasise the need for more substantial mechanisms for facilitating equal access and diversity of representation and inclusivity within **funding scheme frameworks** for organisations.

3.4 Infrastructure

Enlarging European impact through concrete strategies and a plan of action for the relevance of culture within sustainable development, should involve practical actions to support cultural infrastructure. Actions can be put into practice through co-financing, communication programmes for culture and education, and encouraging civil society public campaigns or media literacy on culture to assume its role to inform and train.

Considering the current challenges, focus should be put on digital infrastructure, as a necessity for access to learning opportunities and content.

3.5 Support innovation in digital content quality and capacity

Specific innovative and experimental actions should be supported with the aim of, encouraging the emergence and the spread of new forms of cultural and creative expression, improving access to and across the spectrum of the cultural and creative sector (traditional and modern forms of cultural expression), and promoting the use of new media and technologies.

In this regard, we emphasise the need to:

• Support critical engagement with digital cultural content as part of the Digital Education Plan[8] to fight against disinformation and promote diverse representation and equality;

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8 European Commission, COMMUNICATION FROM THE COMMISSION TO THE EUROPEAN PARLIAMENT, THE COUNCIL,

- Remove barriers to open, high-quality digital content so that it is available for educators in both formal and non-formal educational settings;

- Strengthen resilience against disinformation through increased cultural literacy.

3.6 Funding streams facilitate greater inclusivity

The importance of and need for EU funding streams to facilitate greater inclusivity cannot be overstated. We recommend the following actions:

- Reducing financial and administrative barriers to EU funding by aligning the various EU financial instruments that support culture, streamlining their requirements and procedures, and simplifying application, monitoring, and reporting;

- Creating more opportunities for participatory grant-making that foster the agency of local cultural actors.

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Chapter 2
CULTURE & DECENT WORK, ECONOMIC GROWTH AND EMPLOYMENT

SDG 8: Culture & promoting sustained, inclusive, sustainable economic growth, full productive employment and decent work for all

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Chapter 2

CULTURE & DECENT WORK, ECONOMIC GROWTH AND EMPLOYMENT
SDG 8: Promoting sustained, inclusive, sustainable economic growth, full productive employment and decent work for all

Introduction

Economic growth and development is linked to SDG8, but also has a multisectoral impact on many other SDGs, such as SDG1 (poverty), SDG3 (good health and well-being) as well as SDG11 (connection with local/circular economy) and SDG12 (culture/tourism). In this chapter, we consider economic growth and development in all aspects, as well as:

• the sustainability of culture itself;

• culture being able to contribute to economic stability and being able to transform the economy.

It is significant nevertheless that the discussions of the brainstorming sessions have mainly focused on the sustainability of cultural workers, appearing as a prerequisite for culture to unfold its potential for supporting and achieving the SDGs in general.

Main themes: new economic models, new models of cultural institutions, collaboration over competition, hybrid funding strategies, communication and accessible information, restructuring of funding schemes, tax incentives, employment, economic inclusion, non-discrimination, capacity building, availability of a skilled workforce, elimination of forced or compulsory labour

A. CHALLENGES

1.1. Sustainability of Culture Itself

In the last few decades, and especially in recent years many studies have been published on working conditions within the cultural and creative sectors that included key recommendations for further cultural policy development. Parallel to this, policy makers at the national, European and international levels created narratives within the numerous policy documents (Communications, Resolutions, Briefings, Conventions, Declarations, etc.) that addressed **many obstacles and challenges in the area of employment of cultural workers** and economic activities in cultural and creative industries, **precarious work** realities that dominate in culture as well as policy measures that should be implemented. One of

the challenges is the **lack of information about these studies and the availability of documents in one place**. At the same time, many studies and policy documents in Europe have pointed to the fact that **lack of job security and non-standard forms of work** in the cultural and creative sectors have become frequent occurrences. Many documents highlight that **cultural and creative industries contribute to the labour market and GDP** in the EU and worldwide. Eurostat[1] data from 2019 shows that cultural and creative industries contributed 3.7% of EU employment in 2019, i.e., there were 7.4 million people employed in the field of culture across the EU-27. According to Eurostat, almost **one third of the cultural workforce was self-employed** in 2019 (32%) while the total of self-employed people in the whole economy in EU-27 is almost 14%. Many studies and policy documents underline that statistical data confirms **an increase in the contribution of cultural and creative sectors to employment in the EU, while cultural professionals employment conditions became more and more precarious** even though they are "better educated than workers employed in other sectors"[2]. Namely, according to Eurostat in 2019, **59% of the EU-27 workforce in the field of culture had a tertiary level of educational attainment**.

Cultural institutions and organisations are also constantly facing economic difficulties due to budget cuts, insufficient and unreliable funding as well as short-term and outdated funding and business structures.

1.1.1 Policies

Although the situation depends on EU Member States, in the last two decades precariousness has become a standard for the cultural and creative sectors, especially for all artists and cultural professionals who are self-employed, for whom uncertainty became inherent and a potential source of stress[3]. We note:

- **Need for more policy coherence and transparency** at EU level and with the different scales (national/local): in the support of culture, in the recognition of the value of culture;

- **Lack of accessibility: improve audience development;**

- **Different level of competencies** in economic development policy coordination and culture among Member States respecting article 151 on the subsidiarity principle;

- **Different layers of difficulties and obstacles**: national/subnational;

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1 Eurostat Culture statistics - cultural employment for 2019 is available at: https://ec.europa.eu/eurostat/statistics-explained/index.php/Culture_statistics_-_cultural_employment#Self-employment (January 4th, 2021).
2 Pasikowska-Scnass, M. (2019) Employment in the cultural and creative sectors, Briefing. European Parliamentary Research Service.
3 Van Liemt, G. (2014) Employment relationships in arts and culture. Geneva: International Labour Office.

- **Unfair situations locally**: dynamics are based on the role of cities;

- **High dependance of the cultural sector on public policies and funding;**

- **Lack of long-term strategies and incentives** for financial aspects and investments grasping the full diversity of cultural operators;

- **Constant struggles to retain cultural budgets**: they're always among the first cut

- **High reliance on unpaid/voluntary work:** volunteers and involvement of unpaid professionals: some projects only exist through volunteers/;

- **Less and less public support and endorsement:** existing evidence (data) both in public funding and private support (foundations, donations, sponsoring, bank support);

- **Need for an analysis of the sustainability of all the current investments.**

1.1.2. Geographical scales

The different scales (from EU to Member State/regions/local/entities/individuals) are not sufficiently connected and this impacts the diffusion, the access and the funding of culture. The **current dynamics are highly based on territoriality and centralisation. There is a lack of connection and support with local communities** that do not have enough tools for obtaining funding and involving youth (folk, cultural landscape, arts and crafts, etc.). There is still a **lack of connection with tourism, a lack of communication and solidarity, a lack of support for local products** vs massive global production at lower prices, a l**ack of accessibility to subventions** (depending on the status, the size of the entity), a **lack of support/services/equipment to maintain cultural activity locally.**

1.1.3. Taxes, regulations, copyrights

Taxes are often disproportionate for irregular cash flows, freelancers (taxes reach to ca. 50% in some countries); for small enterprises, taxes are often calculated on the basis of the money earned thanks to the activity (that is not wages). Personal withdrawals after taxes are the real amounts showing what people really do or do not have to live on. **There is no clear picture of the real income of cultural workers**: the monthly average should be taken into account and compared to the poverty line in each country. **Tax incentives / sustainable products and services are not sufficient. There is a lack of collective and individual copyrights:** revision and monitoring of standards, anti-fraud protection,

digital and virtual diffusion requires transparent standards to respect artist and customer rights and quality. The **singularity of the sector is not defined and transposed in a specific model.**

1.1.4. Economic model

Culture is currently forced to function as a business resulting in a necessity to focus on the bottom line and economic survival. The information and communication technology developments have had a great influence on the **flexibility of work**. Recent studies and policy documents also recognised **a variety of issues within the current economic model** (decreasing of public funding[4], low and unstable income, multiple employment status in terms of income tax calculations and payments, copyright compensation as income, direct and indirect taxation, VAT, minimum wage and universal basic income), **social security protection** (fragmentation of social security regimes across EU, sickness insurance and sick leave, maternity leave, holiday pay, unemployment insurance, pension funds, unrecognised occupational diseases and employment injuries, unrecognised periods of research or training in the calculation of certain social security benefits), **digital economy for cultural workers**, **mobility obstacles** (visa system, social security regulation, taxation, intellectual property rules, lack of harmonised administrative measures across EU, unclear employment status[5]), **health and safety requirements of working spaces and studios** (old buildings, lack safety due to lack smoke / fire detectors, etc.), regulatory, administrative and practical obstacles (language barriers, information provision, etc.) - **that all together contribute to maintaining the precariousness.**

- **Business development approach is not adapted to culture**: the economic model should be defined between business and non-profit management models;

- **There's no recognition of the specificity of culture as a business**: its specific values should be defined, valorised and the economic model adapted in the law of Member States;

- **Culture functions as a business without being prepared for it:** hybrid model and management tools between business and non-profit;

- **Flexibilisation of work is a factor of instability**: employee sharing, job sharing, interim management, casual work, ICT-based mobile work, voucher-based work,

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4 KEA and PPMI (2019) Research for CULT Committee - Culture and creative sectors in the European Union - Key future developments, challenges and opportunities. Policy Department for Structural and Cohesion Policies.
5 Staines, J. (ed) (2019) i-Portunus. Supporting Creative Mobility. Operational study. Mobility Scheme for Artists and Culture professionals in Creative Europe countries. On the Move and Goethe Institut.

portfolio work, crowd employment, collaborative employment[6] etc. **The focus on economic profit is not adapted to culture where the benefits are wider;**

- **The current economic approach does not value the usefulness of culture and the deep involvement of people;**

- **The current economic model influences the funding strategy**: is culture funded when financially non-profitable? Should culture be funded only if profitable?

- **Spaces devoted to culture are not protected, in a profit approach**: tendency of real estate projects to have views on buildings historically devoted to culture (e.g. in the centre of ancient cities) and to use the lack of profit to move the activity in a lower priced place.

- **General devolution of the current economic system**: culture profits off it but also loses from it (e.g. Amazon), the circle is not virtuous;

- **Current economic model does not allow for philanthropy;**

- **There is a need for an economical model which better values culture**: and direct financial benefits for society, as well as social benefits for society;

- **Lack of budget for culture extends to the personnel and the organisational** capacity to be economically sustainable;

- **Absence of valuable indicators to prove the meaning and importance of culture.**

1.1.6. Non-profit structures

It is hard for non-profit structures to find their place in the current economic system and get started: so many great ideas are not funded, or funding does not support the overall administrations, rather it dictates. **Entrepreneurship in a non-profit status meets many limiting obstacles. It is difficult to show the added value for a NGO**, especially for non-based profit project. It is **hard to secure funding:** time-consuming administration, financial circumstances. **High reliance on volunteers**: non-profits rely too heavily on volunteers which reinforces poor labour practices (undervaluing work and unsustainable/ unstable jobs). What are the roles and effects of new fundraising practices?

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6 Gruber, M. (2019) Challenges and opportunities for decent work in the culture and media sector. Geneva: International Labour Organization.

1.1.7. Funding

The main issues are that not all the types of entities (organisations, associations, private enterprises, non-profit structures, institutions...) have access to funding. **The current systems of funding foster competition rather than collaboration. Culture constantly struggles to retain budgets**: always the first cuts, at every scale. There are some funding instruments that support the informal economy in Africa, but not in the EU (**lack of funding instruments supporting informal economy**). There is a **trend for short services**: set up bases for financial calls decrees. **Funding schemes influence projects too much**: standardisation/repetition of projects, no possibilities to build on results, therefore limiting bottom-up innovation and learning. There are **funding barriers for start-ups** without proper partnerships or financial records. The **relevance of public funding for culture is based on its value** as public good with an economic dimension (cf. support to the car/agriculture industries). There are **not many clusters in the sector. Current funding system leaves enormous discrepancies.**

1.1.8. Tender system

The tender system increases the economic difficulties of cultural workers and has not been proven to ameliorate the economy of the cultural sector in general. **It does not incorporate sustainability**: this push to devalue the quality of possible applications, and the possibilities of including long-term choices in the price. **The tendering system does not incorporate experience**: it allows juniors to be at same level as seniors, on the other hand, it creates tensions between generations, does not encourage transmission or valuing participation, and favours huge turnovers. **The tender system does not give the same chance to all candidates**: it can weaken and disadvantage small and local structures. **It is time consuming and often relies on candidates' free time**: some professions are not paid for the travel, time, assessment and expertise required to answer a call. **The tender system is time consuming for the publisher of the call**: the calculation should be made precisely to evaluate the real benefit. **The system is protective for the publisher but sometimes encourages precariousness for small candidates that are small entities.**

1.1.9. Status and size of cultural entities

The status and size of cultural entities influences their sustainability: to be informed and receive funding (more difficult for small entities with no capacity to devote time and specialised staff); to start, grow, provide wages and permanent positions.

1.1.10 Profession and Job Security

The general conditions of independent cultural professionals are precarious: amplified by COVID-19; those who have no regular wages are fragile (with consequences on health, well-being, poverty, social relations). It should not be the case that only people with savings/cash are able to create small enterprises. **More freelancers vs fewer full-time and permanent employment positions:** non-standard work in itself does not necessarily pose a problem but contributes to precariousness. For example, workers in different forms of non-standard employment (e.g. agency contracts, 'zero-hour contracts') and the self-employed are not – or only partially – covered by social security and collective bargaining arrangements designed to provide social protection to workers in standard employment. Consequently, there is a risk of greater labour fragmentation as workers in precarious non-standard forms do not have access to the same social and human rights and benefits, and face higher risks of income inadequacy, long-term poverty, etc. **Some types of contract do not generate a virtuous circle:** some contracts protect big structures/interests first, they do not consider sustainability for both parts; some contracts generate a degraded relationship between small providers and big organisations. **The perception that culture does not need sustainable funding or permanent employment because it relies on volunteers** inhibits diversity and limits the capacity for growth and economic sustainability. On the other hand, it can be positive in terms of accessibility: a system could be better balanced to position volunteers' work in the extension of funding and existing projects led by professionals and not to replace them. **Cultural professionals are often overqualified and underpaid.**

1.1.11. Economic inclusion/ non-discrimination

Many studies and policy documents underline that young people, women and disabled persons in cultural and creative sectors face even more challenges in the unstable environment described above[7]. **Higher average of women**: according to Eurostat in 2019, women accounted for a lower share of EU-27 cultural employment than men (47.7 %), which is slightly higher than average share of women in employment across the whole of the economy (45.9 %). In spite of the fact that women's share in cultural employment is almost 50 %, studies, and documents pointed out the gender pay gap and pension gap, gender stereotypes, barriers in access to full labour market, finance, decision making positions, training and lifelong learning as well as sexism and sexual harassment[8]. **Are cultural**

7 Pasikowska-Scnass, M. (2019) Employment in the cultural and creative sectors, Briefing. European Parliamentary Research Service; Snijders, J. et. al. (2020) The status and working conditions of artists and cultural and creative professionals. European Expert Network on Culture and Audio-visual.

8 European Parliament resolution of 13 December 2016 on a coherent EU policy for cultural and creative industries (2016/2072(INI)) is available at: https://www.europarl.europa.eu/doceo/document/TA-8-2016-0486_EN.html?redirect (January 4th, 2021); 5. Gruber, M. (2019) Challenges and opportunities for decent work in the culture and media sector. Geneva: International Labour Organization; 6. Snijders, J. et. al. (2020) The status and working conditions of artists and cultural and creative professio-

workers paid less comparatively to the same level of positions than in other economic fields? (monitoring of responsibilities and corresponding wages in different sectors). **The right to equal working opportunities and justified salary, exclusion of any social and gender discrimination, safe working environment and hygienic working standards** determine the European working environment. Labour policy and working conditions are key areas of institutional interest at all levels. European labour rights are established by law and under strong surveillance[9]. **Young people in the labour market**: they very often find themselves in underpaid and voluntary positions and face many obstacles in finding a decent and sustainable job[10]. Since cultural policies rarely consider disabled artists and cultural workers, they often face a variety of challenges, from accessing funds for mobility to the fluent mobility experiences[11]. Young people would be interested to work in the sector but are not encouraged by the working conditions.

1.1.12. Information and Accessibility

There is a lack of knowledge about what exists in terms of funding and who has access to, and who is eligible to apply. This impacts the access to useful support for a wider range of cultural entities. The **mapping of existing programmes or funding schemes** is insufficient, the **access to information and ability to use it** by everyone is unequal. **Access to new markets is still difficult** for some structures or workers.

1.1.13. Digital

Digital is identified as having both a positive and a negative impact on the cultural sector. Digital can be inspirational, a tool, but cannot replace all cultural actions and interactions (**a risk to consider digital technologies as an answer to all issues? in the cultural field). Digital economy requires equipment**: need to check fair access to them as a cultural right if they are necessary to consume culture (books, music, cinema...). **Sustainability of digital economy should be measured**: investments in digital is not so sustainable, although it can be a good way to reduce carbon footprint. **Debates on AI are needed.**

nals. European Expert Network on Culture and Audio-visual.

9 Council Directive 2000/78/EC of 27 November 2000 establishing a general framework for equal treatment in employment and occupation

10 Gruber, M. (2019) Challenges and opportunities for decent work in the culture and media sector. Geneva: International Labour Organization; 6. Snijders, J. et. al. (2020) The status and working conditions of artists and cultural and creative professionals. European Expert Network on Culture and Audio-visual.

11Snijders, J. et. al. (2020) The status and working conditions of artists and cultural and creative professionals. European Expert Network on Culture and Audio-visual.

1.2. How culture contributes to economic sustainability

1.2.1. Impact of Culture on economy

Cultural industries create jobs (despite these jobs being more and more precarious and therefore leading to unsustainable economic models). **Culture profits other sectors**: tourism, health, education, agriculture. **Culture has a dynamic role and a positive image** at local, national and international scale, using diplomatic roles. **What global economy has destructured, culture can re-value**: quality, time. **Sustainability came from the development base of economic growth and citizenship.**

1.2.2. Impact of COVID-19 on economy of culture

The cultural and tourism sectors have been hit deeply by the pandemic as their activity relies on the flow of visitors and/or audience. The labour market is restructuring as a consequence. The COVID-19 pandemic **changes working standards. Revision of the estimation of the stagnation of salaries** globally in the next years would be the special subject of the next analysis of the economy and the next discussions about minimal salaries. Indicators demonstrate a difficult situation in the culture sector:

- Estimated global international tourist arrivals decrease by 58% to 78% in 2020, and 65% drop in international tourist arrivals in the first six months of 2020. According to the UNWTO, **Europe is the second area most touched by the impact on tourism**, after Asia;

- 30.9% of museums will **downsize their permanent staff**; this percentage will rise to 46.1% for freelance and temporary contracts. In May 2020 the **loss of income** for Swedish state cultural institutions was ca. 70-80% and 40% of staff jobs were in danger;

- **Devastating impact of COVID-19 on the whole value chain** of music, the live sector, recording and publishing employing 12 million full-time workers in the EU.

1.2.3. Further values than economy

Not only underline the economic value of culture at EU, national and local level: do not forget the intrinsic value of culture (human values, sensibility, creativity, expression, freedom). It is significant that a responsibility of the economy at European level emphasises not only the economic value of culture but also other values: Luca Jahier, President of the European Economic and Social Committee expressed, during

the European Cultural Heritage Summit in Berlin 2018, that he believes cultural heritage plays a role and how it's urgent to rebuilt spirit, social cohesion, a new sense of belonging and fraternity through culture. Culture is a "cement". **Culture creates not only jobs** but also inclusion, creativity, curiosity, open-mindedness, awareness and connection.

- **Culture can help to develop more inclusive network**: multi-scaled, cross-cultural;

- **The COVID-19 crisis showed an added value to culture**: an important role in the recovery;

- **Culture is of public interest as it is included in the Declaration of Human Rights;**

- **Culture is related to the education of citizens**: diffusion of EU fundamental values;

- **Insufficient qualitative, quantitative data on culture and also its impact** is available;

- **Cultural democracy**: access to cultural professions and to culture for everyone.

B. VISION

The consequences of the previous state of affairs lead to **a risk of unemployment, a risk of multiplying precarious jobs**, **not providing for needs, not attracting** young people, **losing knowledge and skills**, **wasting, undervaluing and even exploiting** people and their qualities, **blocking innovation and new ideas**, **not supporting fundamental EU values, not supporting what is inestimable and not letting cultural values contribute to sustainability.**

A vision for the future is influenced by the impact of COVID-19 on the economy of culture and growth in general. The vision should be updated, first by revisiting which policies are in place but have not yet been implemented, then by adjusting various targets and indicators to reflect a more sustainable future. We'll have to **prepare and open programmes of new continual investments and revitalisation** of the cultural sector based on the experience of the pandemic, and set up new priorities.

Culture is adaptative and creates value-added solutions: some aspects of the COVID-19 pandemic have demonstrated our ability to adapt and change our systems to meet challenges. Immediate changes included repurposing public spaces and supporting local tourism. **In addition to the role of culture in the recovery of the pandemic,**

culture has many additional roles to play in the future of Europe, and globally. **Culture offers a unique opportunity to engage the public with sustainability.** Culture needs to be prepared to face difficult challenges, including decolonisation, multicultural dialogue and facilitating greater inclusion/diversity.

In order for culture to realise its full potential for everyone, it is vital for the EU and its Member States to support culture and increase the visibility of culture in economic and social aspects: on local, national and international levels. **A sustainable future entails cooperation over competition, and economic equality** for profit and not for profit business structures. Businesses should encompass and reflect all three pillars of sustainability - economic, environmental and social. This means equal access to the economy. **Culture should be considered with quantity and quality, and as something multisectoral**, also as part of both the public and the private sector.

A vision of culture and sustainability that would better value time spent to adapt to the environment and other parameters, therefore to reach quality or adequate levels would benefit the environment as well as human dignity. **Culture can promote ideals of a sustainable future**: from partnerships, inclusion, circularity, democracy and economy. **But this sector needs more financial independence.**

2.1.1. The future of cultural network/ professionals/ ecosystem

Many advocacy campaigns within the cultural and creative sectors addressed the array of issues related to the working positions of artists and cultural professionals. One of the numerous examples is the campaign for exhibition remuneration for artists in Europe, that called upon EU policy-makers to abolish double taxation for artists, institute low (or zero) VAT rated for culture and provide an easy mechanism for payment of social security obligations for workers in this sector.[12]

The EU should act as facilitator and dialogue creator by providing funding and support for multilevel and cross-sectoral projects, long and short-term, at all levels, but with particular emphasis on the local. Networks are a useful tool to connect local stakeholders and organisers with EU opportunities and objectives. Such collective, localised action may **create one, or several, ecosystems.** The framework should be designed such that **local practices are embedded at all levels** of discussions/ development/ scope of action.

Additional concepts for a more sustainable sector include: conceiving a **more efficient digital network** with new categories, new priorities, **creating professional**

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12 Pasikowska-Scnass, M. (2019) Employment in the cultural and creative sectors, Briefing. European Parliamentary Research Service.

ecosystems in the different areas of culture, creating an economically **sustainable ecosystem for culture**, including the influence of different stakeholders, considering formal and non-formal education, involving new voices, helping professionals - including artists - to "market" themselves.

2.1.2. The role of culture to transform the economy in the future/ impact on economic stability

If the sector cannot be sustainable, it will not be able to provide the economic opportunities and other values to society that it is capable of delivering. We believe an economically sustainable sector would combine:

- Sustainable culture and insurance of propagation of human cultural assets and values;

- Promotion of creativity, sense of diversity, and heritage protection/management;

- Value creativity and invention by valuing their positive results and influence on society, including the economic field to find new approaches and new solutions;

- Value of traditional and nature-based existing solutions;

- Value of diversity of culture and heritage and the transdisciplinary nature of culture and heritage;

- Value of diversity of languages and conceptions;

- A sensitive and human approach to change;

- Economic development thought of at human scale and with the perspective of human consequences;

- Fostering creativity as an approach to find new solutions, and to better estimate transdisciplinary profiles and the role they could have to change economic system and values;

- Value of atypical profiles and the contribution of their perspective on the society.

2.2. Case Studies/Best Practice

SDG 8 ECONOMIC GROWTH AND DEVELOPMENT
BEST PRACTICE

▸▸▶ **#1 The 2018 European Year of Cultural Heritage** The initiative was successful in terms of visibility, accessibility and development. Moreover, it led to tangible policy outcomes such as the first-ever European Framework for Action on Cultural Heritage. This initiative for cultural heritage could be reproduced for culture itself.

▸▸▶ **#2 Programmes such as Erasmus+** (both for academics and professionals) have been exceptionally successful at enhancing cohesion, transdiciplinarity and cooperation across borders, whilst emanating European values. Such cross-border exchange and experience is rich with cultural impressions and influence, and would simply not be as effective without access to cultural encounters. Culturally relevant programmes such as those with outreach (also Horizon 2020, Creative Europe) should be expanded and better funded. An initiative such as the Erasmus+ Sector skills alliances - Blueprint on Cultural Heritage (2020) is very useful to question and structure the field in a collaborative way.

▸▸▶ **#3 Advocacy campaigns** within the cultural and creative sectors addressing the array of issues related to the working positions of artists and cultural professionals.

▸▸▶ **#4 Investment in innovative tools to perpetuate, renew or create new cultural activities**: the expansion of virtual art and distribution of art on the internet and in cyber space need special abilities and knowledge and investments of modern technologies in production and cyber security. A lot of general cultural platforms already exist, but an on-line Puppet Forum for professional puppet artists and theatres could become a platform for the exchange of professional experience in the field of interest. The Theatre Radost is interested in creating regional sites on theatre websites linked to supreme cultural institutions and organizations. Generally speaking **Renewal of traditional practices to follow the evolution of audience and remain attractive** (puppet art): trend of digital or virtual art and use new forms of art expression, scenic effects and production creativity for keeping contact with young generation and their interest and for co-operation with artists and theatres at international and multicultural level.

▸▸▶ **#5 A new generation of cultural centres based on participatory governance.** All of them are established as venues that are used by many, not by one set

of beneficiaries, and they are established based on the sharing responsibility in governing the spatial resources among different stakeholders from civil and public sectors.

▸▸▶ **#6 Spaces and Cities with a participatory governance: Cultural and Creative Spaces and Cities (CCSC)** is one of the recent projects that addresses partnership among local authorities and citizens. The project seeks to develop new ways for cities and regions to bring together the public administration and the cultural sector to co-create public policies. It is a policy project co-funded by the Creative Europe programme of the European Union.

▸▸▶ **#7 The Europe campaign for exhibition remuneration rights for artists in Europe**, that called upon EU policy-makers to abolish double taxation for artists, institute low (or zero) VAT rated for culture and provide an easy mechanism for payment of social security obligations for workers in this sector (Pasikowska-Scnass, 2019).

▸▸▶ **#8 Support for sustainable educational programmes**: Ecological Art departments in academic institutions and cultural society, the Radost Theatre, trainings of civil servants, students, staff and professionals at INP.

▸▸▶ **#9 Circular initiative linking culture/ heritage/ employment/housing** in Scotland (collaborative town centers health check programme): considering historical town centers as an opportunity of traditional skills employment and increasing housing supply.

▸▸▶ **#10 Museums as exemplary transmitters**, supporting local regional urban and rural development. Museums such as The Guggenheim have effectively transformed their communities. Museums that have expanded their community outreach and involvement by developing community tours and pathways, and developing exhibitions in public spaces have had positive, multiplying effects on their local areas. By investing in sustainable architecture and sustainable operations they are both climate communicators and climate actors.

▸▸▶ **#11 Example of a nonprofit organization developing programmes and tools promoting sustainability in cultural institutions**: Stichting Ki Culture was founded in Amsterdam, The Netherlands, to promote sustainability in culture. The nonprofit organization develops programs and tools for cultural institutions to use to address the three pillars of sustainability in their own operations as well as harness their influential position to educate and connect the public with issues of sustainability, creating a path for sustainability and independence of the

sector and harnessing the additional values of culture to integrate sustainability in all its dimensions into culture and society.

▸▸▸ **#12 Example of an economic model within a ministry of culture** INP is a training institution depending on public resources, allowed to develop its own resources that contribute to the yearly budget. As a training institution, own resources are a minor part of the contribution (about 15% in 2019). Its vocation is to maintain accessibility (through law scholarships fees, though a specific policy), not to make financial benefits. The benefit is to train future professionals who will serve the public interest. INP trains curators as civil servants and conservators that mainly become freelancers, answering to public tenders. The current advocacy is to defend a better insertion of them and a better use of their competencies to the public service by recruiting them in permanent positions.

▸▸▸ **#13 Example of a public foundation providing sustainability to non-profit and NGO associations** Kultura Nova Foundation was established by the Republic of Croatia with the purpose to provide sustainability and to strengthen associations that work in contemporary arts and culture, and to participate in building their organizational and program capacities. The Foundation achieves its mission through grant-giving activities and support for improvement of working conditions within the sector, as well as through the implementation of development programs related to research, education and policymaking. In doing this, the Foundation invests efforts in continuous monitoring of organizational needs and in finding adequate responses applicable in various contexts and adaptable to local circumstances across Croatia. Since 2012 Kultura Nova directly supported around 200 civil society organizations across Croatia, more than 1000 projects in which invested more than 9 million Euro. Kultura Nova is funded from the portion of lottery funds.

▸▸▸ **#14 The use of organisations and networks to develop a transversal and cross-sectoral professional audience**: co-learning and best practice sharing are actively promoted by networks, such as NEMO.

C. RECOMMENDATIONS FOR THE EU COMMISSION

We identified difficulties of economic sustainability in the cultural sector and at the same time, the paradox is that culture is recognised as having a high potential and suitable values to implement SDGs as well as to develop tools and analyses and to contribute to the economy.

3.1. Recommendations that fit targets/indicators for SDG8 and UNESCO

3.1.1 Diversification, technological upgrading and innovation (target 8.2)

- **Investments in cyber security and implementation of modern and high technologies**. Such investments are not part of current budgets of cultural institutions and it is task for multilevel co-operation on alternative financial resources and funds.

- **A clever and balanced use of new technology** to the service of culture, with respect to cultural professions and rights as well as the environment. The use of digital technology should contribute to respect for the environment and not contribute to bigger consumption of resources, pollution or loss of employment.

- **Embrace the value shift** seen in the web revolution; sharing and co-creating instead of keeping everything private.

3.1.2. High value-added sector (target 8.2)

- **Culture has an important role to play in the recovery** after the pandemic;

- **Value that, which makes the cultural sector highly valuable**: creativity, quality of materials, quality of human involvement give results and products that are highly valuable, financially or not, as an expression of the society;

- **Promote culture as a horizontal value** that operates as a cohesive element;

- **Better estimate value of what is not as visible as profit;**

- **Further values than economy:** it has been established that the values of culture extend beyond their economic impact. More visible impact on everyday life (implementation culture standards in all sectors of society);

- **Culture at the heart of European society**.

3.1.3. Support productive activities (target 8.3)

- **Create or re-use spaces:** community spaces with culture at the heart, creative spaces, unused heritage buildings, vernacular heritage, open spaces (not all real estate/bankable), shared spaces (equipment and facilities), spaces designed for people, not vehicles;

- **Foster local** expertise in local communities, local materials;

- **Encourage artists circulation within Europe,** facilitate the issuing of visas.

3.1.4. Decent job creation (target 8.3)

- **More sustainable institutions can offer more secure jobs** - if museums, non-profits and other cultural entities could offer more permanent, long-term contracts with fair wages, it would promote decent work and diversity in the sector.

3.1.5 Creativity and innovation (target 8.3)

- **Economically support innovation and creativity;**

- **Funding streams should open the possibilities** for innovative ideas and for amateurs, emerging artists, volunteers, organisations, institutions.

3.1.6. Development and growth of enterprises (target 8.3)

- **Encourage the sustainability of micro, small and medium-sized enterprises;**

- **Develop a new business model**: if business corps should become standard, all businesses should or would? have social impact and all nonprofits should be economically viable;

- **Support entrepreneurship, train entrepreneurs and help initiatives to become sustainable**. Train Economical trainers, support for entrepreneurial capacity building and networking to connect culture, tourism and local development interests;

- **Foster sustainable tourism** through start-up support, training, mentorship, and business sustainability models;

- **Long-term economic strategy**: taking a long-term approach marks the departure of the circular approach, involving the support of smaller organisations, etc.

- **Provide tools to empower the links with consumers**, local and international.

3.1.7 Access to financial services (target 8.3)

- **Access to banking for all**, more facilities to fund artists, freelancers, cultural organisations, and nonprofits.

3.1.8 Global resources efficiency (target 8.4)

We understand resources as human resources, data, material and financial resources.

- **Investment efficiency**: not to reinvent everything, keep from natural-based or traditional methods if relevant. State the existing sustainable practices;

- **Improve the communication of European data and reports**: we often refer to previous studies, and the necessity not to duplicate them, but the main problem is that there is not a place to find them and analyse them as a whole. To become more efficient using our economic resources and to ensure that valuable work is not duplicated, it is essential for us to be effective with disseminating information and making reports accessible and comprehensible;

- **Come with a platform as one**: should be designed with users;

- **Reduce bureaucratic and administrative burdens of grantees within EU programmes** for the cultural, creative and cultural heritage sectors;

- **Advocate for transversal inclusion of arts and culture in all the sectoral policies** – business, health, education, economy, science, sustainable development, climate policies, social policies: to better serve investments in culture that can be shared with other sectors and to better remind us of culture's role in other sectors. Promote and support the concept of shared economy among all sectors (public, private and civil);

- **Support multiannual cooperation** within cultural and cultural heritage sectors;

- **Shared equipment/places** among all stakeholders.

3.1.9 Equal pay work for equal value (target 8.5)

- **Pay people fair, livable wages for their work** - job security and livable wages will encourage diversity and economic growth in the sector. Value people financially;

- **Value all work** (freelancers, volunteers), **value time** (time spent out of the schedule);

- **Paid volunteer positions**;

- **Universal basic income** for all artists and cultural professionals in cultural, creative, nonprofit and cultural heritage sectors to encourage careers in culture.

3.1.10 Youth in employment; education and training (target 8.5)

- **Cultural work should be economically attractive;**

- **Promote multilingual education** to better adapt to various EU contexts and international exchange, collaborations, tourism or trade.

3.1.11 Safe and secure working environments (target 8.8)

- **Improve working conditions** for cultural professionals, including health and safety of practicing conservators and artists who are exposed to toxic materials;

- **Advocate for improving social and health system** in all Member States;

- **Re-value time spent on quality work;**

- **Increase the number of secure and paid positions**: this will increase balance and decrease competitiveness, increasing possibilities of careers in culture;

- **Foster basic conditions:** freedom of activity for artists, determined by financial, independence, simplification of administration, improvement of insurance, activity on networks and creation of workshops.

3.1.12 Promote sustainable tourism (target 8.9)

Heritage tourism, in particular, can support jobs creation and promote local culture and products, contributing to sustainable development. Establish a link between culture and sustainable tourism.

- **Develop a policy framework for sustainable tourism linked with culture;**

- **Develop sustainable touristic routes;**

- **Support municipalities and local/regional development agencies;**

- **Support creative, sustainable and responsible tourism in smaller places;**

- **Promote cooperation among tourist and other local businesses with cultural sector at the local levels** including providing incentives for sustainable tourism;

- **Social and environmental sustainability should be hand in hand;**

- **Invest a certain percentage of non cultural budget for a shared activity and a circular impact**: for example, X percent of another sector's budget;

- **Support eco cultural tourism and the use of environmentally sustainable travels.**

3.1.13 Local culture and products (target 8.9)

Supporting local cultures, we recommend that the focus is applied locally first and foremost, moving outwards. Local cultures should be encouraged to become attractive to find jobs and to generate a reasonable flow of tourism or local visitors. Apart from tourism, the pandemic and also the question of national identities in EU show there's a big challenge to revalue local scale and generate a circular economy especially there.

- **Implement financial schemes for cooperation with local businesses and crafts;**

- **Create and test pilot schemes for programmes that encourage local cultural initiatives;**

- **Promote cooperation among local entities on the EU level;**

- **Introduce financial schemes for residencies of artists and cultural professionals** in small touristic cities/villages to promote local culture and products;

- **Re-evaluate the city-design to the service of a sustainable economic activity and cultural development**: use of public spaces seen as crucial for the exercise of the right of everyone to take part in cultural life, return to the "marketplace", etc.

- **The local scale included in international projects;**

- **Dependence on extended supplied chain should be devalued:** Community stakeholders and innovators should be given the tools, support, and incentives to build socially responsible and mutually beneficial products and services. While difficult, the EU can go further by de-incentivising products and services that degrade the interest of sustainability in their transport, creation, or use.

- **Tourism for local communities as well** priced and catered for the local community;

- **Discounts for using public transport;**

- **Understand local cultural and artistic creation primarily as a process** of emerging newness and collaborations that are often value in themselves, rather than results.

3.1.14 Trade (target 8.a and 10.a)

- **Favour local and international fair trade;**

- **Support cultural institutions to purchase and sell products from local or international fair trade or artisans only** for example, for the selling of products proposed in festivals, in museums shops, etc.

3.1.15 Increase investment in cultural and natural heritage (target 11.4)

- **Public policies can also encourage economic activities and employment opportunities through increased investment** in cultural and natural heritage and infrastructure such as museums, community centres or galleries;

- **Culture is of public interest so there should be a public support and investment** in order to be based on a more equal access, not based on competition but collaboration.

3.2. Other recommendations

3.2.1. Governance of culture in EU

The governance creates the enabling conditions that allow cultural activities and forms to thrive, enhancing the economic contribution of culture both at the national and local level. **Governance and policies should help to implement actions at European/ national/ subnational levels**, according to each Member State's organisation. **Create a European structure** to support actions of EU Member States in terms of development and economic growth of culture.

3.2.2. Policies

- **Link to the existing and valid policies**: improve the knowledge, accessibility and implementation of them;

- **Update EU policies**: strategy investment into culture organisations (i.e. shared services centers, eliminate costs, especially for non-profit organisation), administrative background and facilities to keep on being creative, independent financially and politically.

- **An ambitious programme with a huge economic, social and cultural impact** such as a "new deal" for culture that will benefit Europe;

- **Raise awareness among decision makers** and representatives of different ministries such as finances, education, etc. (transdisciplinary approach) to consider culture in concrete measures as a "cement" and as an economic asset from a long-term perspective.

- **Devote at least 2% for culture in the EU recovery package**: cf. advocacy of Culture Action Europe about the national Recovery and Resilience Facility (RRF) Secure a larger financial support for the cultural, creative and cultural heritage sectors in the next EU Multiannual Financial Framework (2021-2027) will help to secure the sector's ecosystem and to let the sector deploy its contribution to SDG in general. Advocate for the increase of the public budget for cultural, creative and cultural heritage sectors in each member state.

- **Culture to be considered as a potential facilitator in policies**: culture should not be restricted to this use, but when European objectives are published, there should never be an absence of culture as a potential facilitator of forthright goals;

- **Culture to be encouraged to be independant**: as the same time, culture should be supported and function with a certain financial and ideological independence.

3.2.3. Economic model

The main measure of success cannot be exponential increase of wealth and new things. We must seek out **circular paths** to develop within, where community members support each other instead of benefitting at the expense of one another. Projects and objectives should ensure that there is enough infrastructure in place to support that variety of growth (or, potentially, de-growth). **Long-term economic strategy** marks the departure of circular function, involving the support of smaller organisations, etc. The economy should be sustainable in art/creative sector/heritage/cultural tourism.

3.2.4. Taxes, regulations, copyrights

Some measures could be created or developed such as: **carbon tax** on imports - exceptions/**incentives for sustainable/artisanal/developing country's products**, **tax breaks for sustainable practices**, tax breaks **for activities of public interest**, tax breaks for labour/**lower employee tax for cultural entities**/organisations, tax for employers should be **scaled to the size of the organisation and type of business**,

eliminating or considerably reducing the VAT on heritage restoration works, tax for independent workers should be **scaled to their capacity**, advocate **employment and taxation policies that sustain workers** in cultural, creative and cultural heritage sector in all member states, measures adapted to the **protection of intellectual creation** in the context of databases, preserving the free access and the creator as well.

3.2.5. Nonprofit structures:

Business structures should be changed to allow for financial stability in the nonprofit sector. **Hybrid business models** should be initiated in order to allow social impact organisations to function in a way that they can pay their employees livable wages and thrive. Additionally, **funding and partnership opportunities** need to be accessible to these types of organisations. Funding should be available for administrative costs of nonprofit and social impact organisations. Mentorship should be available to help make nonprofits successful and programmes could be **cash friendly** for applicants.

3.2.6. Funding

Funding schemes should be restructured to support collaboration and be more accessible, fostering innovation and supporting entrepreneurship. We recommend **building a platform/forum** where people can list their projects and can solicit partners and funds. Funding needs to be more accessible - easier to find and easier to apply for.

- We need to **identify how governments give funding to culture**. Different backgrounds in each member state should be analysed taking into account regional specificities;

- Ensure **more sustainable dynamics of grant distribution** in the cultural sector in order to transfer the financial support before the ending of project implementation;

- **Implement grant schemes for participatory governance in culture and shared responsibility** in governing cultural resources.

3.2.7. Tender system

The system could be **reserved for certain type of activities** (commercial), the tender **contents could be adapted to the cultural field** (avoid the copy - paste from other industrial or commercial sectors), to be more serviceable for cultural workers and artists.

Sustainability could be a requirement for all tenders - include indicators and targets aligned with the SDGs that must be met in proposals.

3.2.8. Status and size of cultural entities

Provide **different supports to inform at different scales, train towards economic sustainability**.

3.2.9. Better inclusion

Innovative solutions sometimes spring from old or traditional knowledge. In facilitating dialogue and programmes with local stakeholders, investments in new approaches, systems, solutions and spaces should not be ignored – no one should be excluded from designing solutions for their communities.

3.2.10. Information and Accessibility

We recommend **better identifying what resources/opportunities are already available. Improve accessibility to common language**, **create an annual or bi-annual forum** on culture in synergy with other sectors, **create, develop and support trainings** on how to access information or opportunities, and how to develop a sustainable activity, how to contribute to sustainability.

3.3. Key priorities for the sustainability of cultural sector and contribution of culture to SDG's.

1. **Secure the position and the budget of culture at EU level and in the different member states**, educate to the whole values of culture (economic and inestimable values), communicate on the direct and indirect benefits, the notion of public interest, valorize the role of culture in the implementation of SDG'S and its general contribution to society (return on investment).

2. **Revise current policies, programmes and funding schemes according to principles of sustainable economic development**, inclusiveness and the following key principles: fair remunerations, sustainable working conditions and decent jobs for artists, cultural professionals and organisations, securing support to a diversity of stakeholders in their size, sectors of intervention, geographical diversity and

accessibility, fair access to opportunities to leave no one behind. With regards to the cultural and creative sectors, support a shift and/or a greater balance between modern, resource efficient, competitive economy and more cooperative, circular, green, shared economic models fostered by the cooperation of a large variety of public and private actors (both profit and not for profit, also in line with SDG 17 provisions).

3. Following the ratification of the 2005 UNESCO Convention by EU Members states and the European Union, **secure the double nature of cultural goods, activities and services by supporting and increasing, at the same time, public and private investment in culture both as a public good and economic** related sectors. This could be achieved by revising ad hoc indicators to measure this support -to be developed: public/private investment in culture access and participation as a pre-condition of a sustainable economy of culture; sustainable human & social development as a vector for profitable environments favoring economic development and sustainable growth.

4. **Develop and /or revise tools, in a participatory process**, in order to foster policy and programme coherence and complementarity of interventions in all SDG areas. In particular for SDG 8 in relation to policies and measures, in support of the cultural and creative economy and the involvement of culture to contribute to SDG 8; to secure inclusiveness, cultural diversity and a diversity of cultural expressions and in order to leave no one behind. **Revise and adapt, involving all relevant stakeholders, the current Eurostat statistics on culture,** in particular in relation to the economic dimension of culture. This should be done to further relate to SDGs monitoring system, UNESCO 2005 Convention and 2030 indicators frameworks, calling for an increased interactive and data portability among different statistics systems, also related to specifics local contexts and needs.

5. **Improve general working conditions by supporting more secure, full-time paid or permanent employment in the cultural sector** and fair wages for work. Entrepreneurship should be fostered by supporting startups and innovation in the cultural sector in both profit and nonprofit structures, by providing more opportunity and access to funds, as well as providing training and support to perpetuate an activity. The tender system should be revised and adapted to the cultural sector; including accessibility to information and sustainability as a requirement and indicator for valuation and access to funds.

6. **Promote partnership and collaboration by creating a European entity and administering a funding network platform/forum** where organisations and people can have an overview of the sector. Their project ideas should be listed and advice solicited as well as partners and funders. The platform would give participants the network they need to find interested partners and support as well as a chance to access funding.

7. **Identify and foster cultural sustainable ecosystems and value chains**, including different stakeholders based on status/size/area and discipline, at different scales (local/ national/European/international). Bridge with other sectors such as tourism, education, research, industry ensuring those bridges are secured and concrete.

8. **Develop monitoring and evaluation systems** (including mid-term reviews) within the new EU multi-annual financial programme (2021-2027) and Member States programmes. **These systems would report on how funding and other supporting measures to the cultural and creative sectors foster partnerships between different sizes of organisations (both public and private, profit and not for profit), support research and development as well as innovation, accessible entrepreneurship development tools, and facilities for all.** Monitor annually, the number of cultural and creative organisations/workers supported by programmes other than Creative Europe. This is with a view to fostering skill development, lifelong learning, market and cooperation opportunities (including in international cooperation), research and development, investment in human resources (e.g. through the FSE), and entrepreneurship. Evaluate the number of programmes and their sub-components elaborated by several EU commission Directorate Generals that are directly dedicated and/or benefitting to fragile groups such as youth, migrants, women, minorities, and people with disabilities.

9. **Monitor the accessibility of Bank consulting and financial instruments** (loans and securities) for grant programmes to clients for confirmed prices, in respect to financial standards of subsidies programmes and commercial character of banks. Evaluate limiting loan conditions for applicants as amount of loan for project, duration of loan, yearly turnover of customer, security requirements and client legal status, applicant´s bank history. Define friendly financial standards of EU subsidies programmes respecting cash-flow of applicants by the EU, for SME, not for profit organisations (small-medium) and freelancers especially.

10. **Organise a recurrent independent study on the evolution of the work conditions in the arts, culture, heritage and creative sector** followed by a participatory event aiming at advocating for improving those conditions. Coronavirus highlighted further the existence of unequal access to the social protection system in Europe that also leads to unequal market and income opportunities creating bias to audience access to a diversity of cultural expression, including for the future generations. While a proliferation of diverse working arrangements exist such as freelance, self-employment, and part-time work, the increase in precarious jobs in the cultural and creative sector is a trend that should be analysed further alongside with investment strategies to support the independent and not for profit sector in particular, with a view to sustainability.

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Chapter 3

CULTURE & SUSTAINABLE CITIES AND COMMUNITIES

SDG 11: Making cities and human settlements inclusive, safe, resilient and sustainable

Writer
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Chapter 3

CULTURE & SUSTAINABLE CITIES AND COMMUNITIES
SDG 11: Making cities and human settlements inclusive, safe, resilient and sustainable

Introduction – the indispensable role of culture in creating sustainable human settlements

History shows, and scientific research confirms, that culture is one of the greatest – probably the greatest – forms of 'social glue' that we possess. From haunting paintings of a tribe's hands splashed across cave walls from tens of thousands of years ago that have been found in more than one continent, to universal and well-known memes of story-telling around night time camp fires from time immemorial, to important festivals and festival sites from ancient history to the present day, communal cultural activity has always existed, and is clearly and self-evidently shown to be hardwired into human behaviour whenever people gather to live together.

As the Best Practice Examples listed at the end of this brainstorming report demonstrate, recent decades have witnessed an astounding renaissance in new forms of city and community activity through cultural practice. As a response to the alienation and mental health problems that can easily result from our new digital age and its increasing differentials between the 'haves' and 'have nots', coming together in cultural activity, especially when it involves group participation and the empowering of citizens by their own agency, has proved to be one of the most potent social medicines of our time.

The Coronavirus pandemic has only intensified this need for communal cultural practice. When Italians appeared on their balconies to sing and make music during the 2020 lockdown, they were showing that cultural activity and creative expression are not a luxury, but a necessity, and a vital means during a crisis to make connections, keep alive our spirits and exercise our humanity. The same can be seen whenever we come together to commemorate or to celebrate. When the world's leaders gathered together at the Arc de Triomphe in Paris on 11 November 2018 in recognition of the 100th anniversary of the end of the First World War, they felt a need also to bring together artists from around the world to perform, and by performing, to give meaning in telling the story of a key moment in history.

The city and the community are thus created, not simply with, but through culture. This gives culture a uniquely important role in SDG11, in helping build, develop and sustain cities and communities, and make them inclusive, safe, resilient and sustainable. For these reasons, we believe that culture must be placed at the core of future thinking and

planning of the recovery and in response to sustainable development, both at a local, regional, national and international level. Culture is key if cities are to create new markets, promote new partnerships, rebalance urban density and deepen engagement in global networks (Kearney Global Cities Index 2020).

A. CHALLENGES

In the current climate, the Sustainable Development Goals can be viewed from two perspectives: on the one hand, we need to look at the situation from the United Nations long-term development aspect; on the other hand, we have the ongoing crisis of COVID-19, which is hitting the cultural sector particularly hard. Under SDG11, Cultural actors and cultural policy have a crucial role to play for cities and communities to reach the SDG11 targets. Culture can both be used as a method and tool, but also as an implementer and an asset to accomplish the goals. Then again, the challenge for the present situation is the vulnerability of the cultural sector due to the effects of the COVID-19 pandemic as well as the lack of recognition of its vital role.

SDG11 is one of the few goals that mention culture in some specific way: under Target 11.4 'Strengthen efforts to protect and safeguard the world's cultural and natural heritage'. However, looking at this goal from a cultural perspective, the challenges faced to ensure sustainable cities and communities go beyond protecting and safeguarding cultural and natural heritage.

1.1 Administrative, policy and political challenges

It seems that the general situation for sustainable communities (SDG11) is more severe than ever before. Polarization in cities and communities is growing and the social crisis has never been bigger. At a local and national level, there seems to be a lack of trust for political prioritizations (away from culture which is largely excluded from strategic planning). There is a growing need for cross-sectoral understanding and collaboration between public and private actors, politicians, decision-makers and cultural actors, and across different fields and sectors.

Despite the SDGs calling for partnerships and collaboration with civil society and the private sector (SDG17), there appear to be few platforms where the meaning of the SDGs is being discussed and how they connect across a variety of economic, environmental and societal actions. Voices of Culture has been a good forum for civil society, but it is not enough. The culture sector needs forums and a facilitated collaboration model in order to agree on mutual targets and actions towards the different SDGs. There is a strong

potential, in the culture sector, to participate, but it is not univocal because culture is not mentioned by name in very many of the goals.

Another challenge is also that the targets and indicators of the SDGs are quite inflexible and more directed to policy-makers than to civil society. There is a need to clarify many of the EU policies in these areas, and how these align with the SDGs. Without proper dialogue and a space to be heard, cultural actors may not feel relevant to the SDGs, and cannot see how these goals relate to their work.

1.2 Funding, regulation and legislation

There is a large disparity between where funding is directed and what practice could make a difference to achieving the goals, such as in the cultural sector. The approach from funders and policymakers is largely top-down, and the cultural sector is often not at the table when decisions are made on the strategy and priorities of development programmes. The cultural sector and communities also lack the necessary resources to respond and provide a vision.

Another important point is that the funding instruments for culture appear to focus on goal-oriented and results-driven approaches, failing to recognize the creative interventions as a process and a journey, which is just as important and meaningful as the end goal or output. It is not always the final result that is crucial, but the participation in the activity itself that can achieve the desired target. Similarly, there is little encouragement in other disciplines to integrate cultural approaches as creative and innovative solutions. Arts and culture can add value to other sectors in a cross-cutting way and is therefore relevant also across the SDGs as well as different funding instruments and policy areas.

Digitalization profoundly affects the way culture can be produced and experienced, not only in terms of new technology-based access, production and dissemination but also in terms of participation, creation and co-creation, learning. Nevertheless, digital experiences cannot completely substitute direct experiences, especially in the case of communal cultural activity and should therefore be addressed as complementary means, instead of in a more reductive way with use of digital media as a replacement for authentic methods.

1.3 Content, culture work and practicing art

The cultural sector is going through an existential crisis. The pandemic has shown how vulnerable the cultural field can be as it often relies on physical venues, public funding, and participation and interaction among people. At the same time, the relevance of cultural

work has become ever more important. The culture and creative sector should be seen, not only through its soft impact of value or as an aesthetic add-on, but as an investment with hard infrastructure and industry that has meaning for society and sustains national economies.

The culture sector needs spaces, both physical and virtual, for experimentation, as well as time and resources to deliver. Cities and Local Authorities should work in synergy as enablers to foster the collaboration between cultural actors and communities.

B. VISION

2.1 Culture promoting freedom of expression

The basis for all arts and cultural work is freedom of expression and the free will to express one's own culture. Art and culture create cultural heritage which expresses the complex and diverse identities of participating communities. Cultural heritage can help to articulate, understand and reconcile the diversity belonging to each community. Art and culture as a tool for expression and participation promote sustainable communities as the very best way to achieve equality, diversity and human rights.

2.2 Culture for storytelling at a community level

Culture and cultural disciplines provide language and tools to articulate and express what can sometimes be challenging narratives. They often enable these stories to be recorded and shared throughout history in a variety of forms, both tangible and intangible. Culture can foster empathy, understanding of difference, and help to build a shared complex identity. Culture can draw together a powerful narrative to enhance social inclusion and justice.

2.3 Culture as an investment opportunity

Cultural organisations, artists and practitioners need to be sustained and helped through the present crisis, otherwise, they will struggle to contribute to sustainability work in communities. It is important to note that investing in cultural organisations does not only benefit organisations but can also uplift a whole community economically and socially.

New business models are required to help the cultural sector to cross-collaborate within and between communities. This requires facilitating new forms of networking across sectors, and partnership between institutions, private sector and individuals. Furthermore, access to funding could be made more simple, transparent and fair at local,

national and EU level. Funding instruments should encourage investment in the future, such as cultural innovation, creative skills of future generations (including for green jobs), and digital opportunities.

2.4 Culture and cultural heritage for resilient communities

A sustainable community is resilient and diverse. Sustainable communities need sustainable organisations. A key driver for sustainable communities is participatory governance which engages citizens at a local level. Most communities today are diverse, and the cultural sector can facilitate the understanding of societal complexity and diversity by creating shared experiences. To safeguard the heritage of a locality, people and land, it is important to foster the climate of inclusion, following the overarching EU slogan 'Unity in Diversity'. In turn, inclusion can rejuvenate and create new identities, based on participation and shared experience, which benefits both culture and society.

SDG 11 CASE STUDY 1
El Sistema - a tool for resilient & diverse communities

El Sistema is a social action music programme originating in Venezuela in the 1970s which is now present in many hundreds of Sistema, and also Sistema-inspired, programmes throughout the globe, including in almost 30 European countries. The Programme uses ensemble music-making with young people - particularly from low resource communities – as a means to artistic, personal and social development. The programme also focuses on resilience in the children, and of the communities from which they come. In a number of European El Sistema programmes, there is also a growing focus on youth leadership.

The programmes are organised at a local level around music centres known as 'nucleos', which are intended to provide a safe community setting for children and young people to gather, learning the social skills of working together through group music-making. The 'ensemble' aspect of the learning makes it a perfect metaphor for the idea at the centre of the European Union's 'DNA'; that working together is the best way of working.

The local Nucleos are developed in most cases in a 'bottom-up' process, including the involvement of parents, carers and families of those taking part, and is designed to be free and inclusive, without barriers to attendance.

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The El Sistema teaching methodology has been developed over several decades. One of its advantages as a sustainable community cultural project is its 'glocal' aspect: certain components of the methodology are fixed (e.g. ensemble music-making, open and free access, fast paced instruction, regular activities, targeted mainly at low resource communities) but it is also very much intended to be adapted according to local conditions, therefore giving it adaptability and flexibility. Some El Sistema programmes involve only a single small community, others are city, regional or national organisations, giving a huge variety to organisational structure. This makes it a useful ready-made but flexible tool for resilient and sustainable community growth.

https://www.sistemaeurope.org/What_is_El_Sistema/

2.5 Culture as an expert in creating effective advocacy

The cultural sector, with its rich and diverse disciplines and modes of expression, tells the stories of places, people and the ways of human life. These narratives are part of our shared cultural heritage around the world and convey messages from past, present and future, with the ability to articulate identities, exchange knowledge, create empathy, and motivate individuals and communities. These so-called, soft skills are necessary ingredients adding value to human action and interaction. In this way, the cultural sector can use arts and heritage to shape histories and identities and advocate for the value of culture for the sustainability of the planet and its people.

SDG 11 CASE STUDY 2

Cluj Cultural Centre – cultural centre as a cultural advocate

Cluj Cultural Centre is a non-governmental organization for culture and sustainable development. Legacy of the Cluj-Napoca bid for the European Capital of Culture 2021, the Centre implements an interdisciplinary programme to address strategic urban themes such as well-being, future of work, social inclusion, urban regeneration, social and structural innovation. Its 104

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members are cultural organizations and institutions, universities, associations of the business sector and the civil society, and the local and regional administration. Using WEAST, its own 5-phase model of social change, the Centre's projects test solutions with partnerships between culture and other sectors that can be transferred, scaled up or replicated to produce systemic change.

https://cccluj.ro/

2.6 Culture for enhancing collaboration and cross-sectoral work

Culture plays an important role in building resilience in cities, rural areas and communities as demonstrated during the COVID-19 pandemic. Culture also brings communities together with this resilience building. A democratic, values-driven and people-centred society is more open to collaboration and cross-sectoral work, where culture and creativity can play a crucial role. Cultural policy is to be seen as a cross-sectoral framework at a local and national level, instead of the traditional way of sometimes viewing the arts from the narrow perspective of high art, and culture for the elite.

SDG 11 CASE STUDY 3

CultureEspoo 2030 - a sustainable and innovative City

In 2030, Espoo will be a creative and bold cultural city that supports a sustainable way of life. There will be good co-operation between different sectors and the city will prosper through an experimental and curious approach. Culture and art will be present in the spirit of the city, the daily lives of the residents, the physical urban environment and the Espoo identity.

CultureEspoo 2030 views culture and art as an integral part of the future of the city and states that they should have a more visible role in city planning, construction, learning, social services and health care. Its core belief is that culture can transcend the barriers in society both socially and economically.

https://www.espoo.fi/en-US/Culture_and_sport/In_2030_Espoo_will_be_a_creative_and_bol(86040)

SDG 11 CASE STUDY 4

The German Sustainability Action Network for Culture and Media

The Aktionsnetzwerk Nachhatigkeit Kultur und Medien (Sustainability Action Network for Culture and Media) is a cross-sectoral contact point for the topic of operational ecology in the field of culture and media in Germany. Funded by the Federal Government Commissioner for Culture and the Media, pilot projects are initiated, accompanied, documented and disseminated.

The network gathers more than 20 cross sectoral partners like Documenta art fair, Cities of Bonn & Dresden, Deutscher Bühnenverein, Green Music Initiative, Berliner Festspiele, Theatertreffen, Opera Leipzig, Cologne & Berlin Chambers for Commerce, Green Museum Network, Energieagentur. NRW and many others.

The partners unite in a mission: to co-create actions towards a creative, climate-neutral and sustainable cultural and media sector within the framework of the German government's 2030 climate protection goals, the Paris 1.5 Degree Agreement and the United Nations 17 Sustainable Development Goals.

https://aktionsnetzwerk-nachhaltigkeit.de/

https://www.bundesregierung.de/breg-de/bundesregierung/staatsminister-in-fuer-kultur-und-medien

SDG 11 CASE STUDY 5

Creative Ireland Engaging the Public on Climate Change through the Cultural and Creative Sectors

Situated in the Department of Culture, Heritage and the Gaeltacht, the Creative Ireland Programme operates in the broader context of sustainability underpinned by principles of "right to public participation", "individual and community wellbeing", "cultural diversity", "collaboration", and "community empowerment" . The Programme is supported by the network of Coordinators and Culture Teams within the 31 Local Authority areas and four regional Climate Action Offices. With a remit to undertake public engagement activities designed around the specific

exposures to climate risks, these linkages have the potential to develop the capacity of the Cultural and Creative Sectors through training and knowledge exchange.

https://www.creativeireland.gov.ie

C. RECOMMENDATIONS FOR THE EU COMMISSION

3.1 Local and National level

- Affirm the status of culture as the missing pillar of sustainability.

- Allocate a certain percentage of the EU Recovery Fund for the cultural sector, and mainstream culture in the various EU Recovery instruments and programmes.

- Acknowledge and fund libraries, museums, theatres and other public institutions and cultural organisations for their role of community spaces of dialogue, inclusion and equal citizenship.

- Agree that the Cultural sector needs to be included as an integral part of consultations with public and private actors towards sustainability

- Provide more joint funding opportunities and simplify access to them by civil society, community, private initiatives and individuals with creativity at their heart (cultural, artistic, youth, community-led initiatives)

- Invite local and regional authorities to place cultural rights at the centre of local and regional policies

- Involve children and young people through consultation and collaboration, and ensure inclusion of their opinions and perspectives, at every possible level (Article 12, UN Convention on the Rights of the Child).

- Make culture one of the priorities of the strategic agenda at the regional level (RIS3)

- Encourage the permanent or temporary (re)use of underutilised buildings for cultural purposes also contributing to sustainable urban regeneration.

3.2 EU level

- Affirm the status of culture as the missing pillar of sustainability, recognising it at every level of policies on sustainability.

- Allocate a certain percentage of the EU Recovery Fund for the cultural sector and mainstream culture in the various EU Recovery instruments and programmes.

- Ensure more accessibility to funding opportunities beyond Creative Europe for cultural organizations and practitioners. Make clearer paths to funding applications by promoting themes and project calls related to cross-disciplinary cultural collaboration, and assist in building alliances.

- Ensure that the Cultural sector has to become a partner in consultations between the public and private actors towards sustainability.

- Launch a long-term programme to support cultural and creative spaces and culture for cities and regions (based on Creative Europe projects). Examine the appropriateness of other funding schemes such as URBACT or LIFE.

- Provide more funding opportunities and simplify access to them by civil society, community, private initiatives and individuals with creativity at their heart (cultural, artistic, youth, community-led initiatives)

- Promote cultural cooperation and policy dialogue with countries outside the EU through regional groups, international organisations, cultural producers and individual artists, and develop tailor-made relationships with individual countries.

- Make the SDG framework more flexible and dynamic by promoting, clarifying and illustrating its translatability to many other programme policies and actions.

- Facilitate access to EU funding that drives investment in hard (theatres, galleries, libraries, archives) cultural infrastructure as well in investments for soft (audience development, knowledge networks, outreach programs) cultural infrastructure.

3.3 Cultural sector

- Map the stakeholders and develop a collaboration framework, applicable to local, national, EU and global levels.

- Develop a new business model to facilitate cross-sectoral collaboration at and between institutional and non-institutional levels.

- Get involved in cross-sector initiatives, partner and collaborate with different sectors, diversify funding, and take part in public consultations.

- Use cultural initiatives and creativity to share stories, raise awareness, amplify voices and influence policy and practice through public engagement.

- Make connections more explicit between culture and sustainable cities and communities, use of public spaces, and their value for economic/social/environmental development.

- Ensure more organisational sustainability with a holistic approach.

- Exploit digital interaction as a complementary means, enhancing the participation of citizens in cultural experiences.

- Promote small-scale open-air events with smaller audiences allowing social distancing and at the same time ensuring a variety of cultural participation thanks to citizens' proximity.

- Work in collaboration with cities and local authorities to address local challenges through arts, culture and creativity.

- Encourage adaptation to local needs and practices by developing more flexible performances, while enabling opportunities for artists to perform and for locals to take part in performances.

3.4 All levels

- Allocate funds for cooperation and sharing of best practices.

- Invest in action research and pilot projects into the good practice of collaboration with the cultural sector for sustainable communities and cities.

- Boost the role of culture as a driver of inclusive and resilient communities.

- Give more responsibility to communities – working from grass roots initiatives to address local sustainability and inform national and EU approaches.

- Enable more discussion and dialogue between funders and the cultural sector, between authorities and cultural actors/practitioners, and between policy makers and cultural organisations.

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Chapter 4

CULTURE AS A TRANSFORMATIONAL PATHWAY FOR A JUST TRANSITION

SDG 13: Take urgent action to combat climate change and its impacts

Writer
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Chapter 4

CULTURE AS A TRANSFORMATIONAL PATHWAY FOR A JUST TRANSITION
SDG 13: Take urgent action to combat climate change and its impacts.

Introduction - Climate Action and the Green New Deal: Where is Culture?

Drawing on the perspective of the Sustainable Development Goal 13[1] of the UN Agenda 2030, the European Union is committed to reach climate neutrality by 2050. The Green New Deal[2] sets a new growth strategy aiming at restructuring the economic system to combat climate change and its impact. The transformation of productive value chains into more circular and sustainable cycles is meant to restore biodiversity and neutralise emissions. It is an ambitious promise that has started to be implemented: while an **European Climate Law** is translating political commitment into legal obligation, the **Just Transition Mechanism** is expected to provide financial support and assistance to those who are most affected by the economic green shift. A 'New European Bauhaus' movement will also work on uniting "the world of science and technology and the world of arts and culture" to the common cause of supporting systemic change within the agenda. However, even if the Green New Deal recognises the importance of social inclusion, it is not clear what will be done to ensure this, and the effects of climate change on the most affected communities and cultural contexts.

A. CHALLENGES

The Voices of Culture discussion group on Culture and SDG 13[3] identified the lack of a strategic approach that recognises the role of 'culture and creativity' in shaping collective agency and behaviour needed to mitigate climate change and accomplish a just transition in the long term, beyond 2030 and even 2050. There is a momentum in which deep culture and infrastructure of society, of productivity cycles and consumption are to be reformed. Where policies can be turned into actions, only if the shift happens across populations and sectors: from sustainable industries, to energy, mobility, food provision, building sector[4] Transformational change will depend on systemic cultural engagement in producing wealth, while restoring the natural ecosystem and preserving the conditions

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1 "The associated targets of SDG 13 focus on the integration of climate change measures into national policies, the improvement of education, awareness-raising and institutional capacity on climate change mitigation, adaptation, impact reduction and early warnings. SDG 13's alphabetical targets also call for the implementation of the commitment undertaken at the UNFCCC and for the promotion of mechanisms able to increase capacity for effective climate –change related planning and management in least developed countries and Small Island Developing States".
2 https://ec.europa.eu/info/strategy/priorities-2019-2024/european-green-deal_en
3 The discussion group gathered representatives from cultural organizations around Europe: Calouste Gulbenkian Foundation, Cine region, Europa Nostra, European Music Council, International Council of Museums, Le Laba, LUCSUS at Lund University, MitOst e.V, PostScriptum, Pro Progressione, SWPS University of Social Sciences and Humanities, United Cities and Local Governments
4The Green New Deal, policy areas: Biodiversity; From Farm to Fork; Sustainable agriculture; Clean energy; Sustainable industry; Building and renovating; Sustainable mobility; Eliminating pollution; Climate action.

for health and well-being. And, as humans, we are the main enablers for transition, even in the digital age. Digital can be a trigger for disruptive social engagement and evidence-based actions, but it is not the actor in our view.

A Report on 'Climate change, culture and cultural rights'[5] of the OHCHR[6] highlights "the negative impacts of climate change on human cultures and on the enjoyment of cultural rights". It demonstrates how "cultures and the exercise of cultural rights can serve as critical tools in responding to the climate emergency". Likewise, the ICOMOS Report on "The Future of Our Pasts: Engaging Cultural Heritage in Climate Action" has found that cultural heritage offers immense potential to drive climate action and support transitions by communities towards low carbon and climate resilient development pathways.[7]

Europe wants to be a leader in shaping the future of responsibility. This ought to go hand-in-hand with assuming responsibility for the environmental vulnerability of its own communities and the ones of its neighbouring and developing countries. Many residents of regions vulnerable to climate change are at risk of displacement, suffering also from the legacy of European actions. Any environmental and economic rehabilitation is to be achieved only by recognising these responsibilities, and the patterns of inequality in shaping alternatives for adapting to climate risks. Careful attention must be paid to social equality and cultural rights. Intercultural cooperation, respect for cultural diversity and freedom of expression, are core dimensions in this transition. The Green New Deal shall not only target and help those "responsible" for climate change, which are mainly the most developed economic sectors. A just plan shall build on less known opportunities, those led by undervalued networks of action for environmental and social resilience: from civil society, to creative and traditional practices, knowledge, education, and place-making. Culture has a role within the EU's move for shaping the transform-ability of people, sectors, EU Member States and regions.

B. VISION

Envisioning Culture as a transformational actor and driver for a just transition

With the launch of the 'New European Bauhaus' movement, the European Commission demonstrates its understanding that the Green New Deal is a systemic change and the role of culture is fundamental and transversal to all spheres of action. At the presentation of 'The New European Bauhaus' movement, Ursula von der Leyen confirmed the need for an economy that gives back to the planet what it takes away from it "through a circular

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5 https://www.ohchr.org/EN/Issues/CulturalRights/Pages/ClimateChange.aspx
6 UN-Office of the High Commissioner for Human Rights
7 https://www.icomos.org/en/77-articles-en-francais/59522-icomos-releases-future-of-our-pasts-report-to-increase-engage-ment-of-cultural-heritage-in-climate-action

economy that is powered by renewable energy (…). More than an environmental or economic project. The European Green Deal must also - and especially -— be a new cultural project for Europe. (…). And this systemic change needs its own aesthetics - blending design and sustainability". We also urge for a new cultural project for Europe. Even more, we want to recognise and foster the "systemic contribution" of culture to sustainability, not limited to the ethics and aesthetics of circular design. We believe that the success of climate pacts, such as the Green New Deal, depends on the shift in social and economic cultures that underpin unsustainable development pathways and on the growing ability to shape a transformative culture for a more sustainable world. Culture supports sense-making and behavioural shifts that mediate our relationship to the living environment.

The strategic framework for EU cultural policy evokes a potential role for cultural and creative sectors in the Green New Deal. However, existing cultural mechanisms and agendas still do not fully integrate this role. The New European Agenda for Culture dates back to 2018 and misses any reference to the Green New Deal, and the role that culture can play in moving societies towards a common direction for a just transition. Culture can accelerate "the Transition to a Climate Prepared and Resilient Europe"[8]. It can affect the speed of climate action thanks to its ability to mobilise collective engagement, outreach communities and influence action taking and behavioural change[9]. In the face of this global challenge, we need, as mentioned in the report of DG R&I, to: "First, prepare Europe to deal with climate disruptions, assisting citizens, communities and regions in better understanding, preparing for and managing climate risks (…). Secondly, accelerate the transition to the future we want, supporting European communities and regions, (…), in co-creating a vision, innovation pathways and enabling conditions for transformative adaptation within safe planetary boundaries. Thirdly, build deep resilience, scaling up actionable solutions triggering societal transformations through deep demonstrations of resilience across a number of European communities and regions that: create impact at scale, (…) focusing on key community systems; and, create cross-border value, cross-border natural and cultural heritage, cross-border knowledge and innovation, and cross-border business and value chains".

C. RECOMMENDATIONS FOR THE EU COMMISSION

Cultural practices help in reimagining the processes outlined above. Over the past few years, Erasmus+, European Solidarity Corps and Creative Europe programmes

8 Directorate-General for Research and Innovation (European Commission)
9 The founding documents of the European Union also miss the transformational nature of culture. Definition of culture is left at the choice of the Member States and individuals. Only Creative Europe, the only Culture-focused EU programme, provides an open-ended definition, that also lacks the transform-ability and innovation potential that cultural practices and sectors bring to resolving social challenges.

have led to transformational life experiences for millions of Europeans and non-Europeans. They provided journeys to intercultural realities, safe spaces for inter-cultural understanding on global challenges from democracy to climate change, and respect for cultural diversity. EU policies for culture need to fully recognise the role of culture in this global change-making. We submit to the EU Commission the following policy recommendations. These proposals result from a prioritisation made by the group discussion on Culture & SDG 13. They are formulated to echo the structure of EU work plans for culture to guarantee a better integration of proposals within actual frameworks. 4 levels of interventions are proposed: on policy (P), on instruments (I), on Member States (M), at organisational/action level (O).

Policy level

▸▸▶ P.1 Explicit integration of the role of culture in SDGs and climate action within Strategic EU Policies, Agenda for Culture and Work Plans, starting from 2019-2022

The framework for cooperation on culture at EU level needs to be more aware of the transformational role that culture and cultural practices contribute to European ecology and environmental sustainability. The New European Agenda for Culture is to be renewed to provide a strategic direction at the start of the Multiannual Financial Framework in 2021. For now, the agenda reflects priorities decided in 2018. It consists of three dimensions (social, economic, external relations) and two other cross-cutting themes regarding digital culture, and heritage. We propose to add Climate Action and Sustainable Social Development as a cross-cutting theme to reflect the priorities of the European Green New Deal and UN 2030 Agenda.

Moreover, the **current Council Work Plan for Culture**[10] covering the period 2019-2022 sets out six priorities for European cooperation in cultural policy-making. The six priorities are relevant; they include the following: 01-Sustainability in **cultural heritage,** 02-**cohesion and well-being** , 03-an **ecosystem supporting artists**, cultural and creative professionals and European content, 04-**gender equality**, 05-**international cultural relations**, and finally **06-culture as a driver for sustainable development**. However, there is no reference to the Green New Deal and only a few references to SDG 13 on Climate Action under one priority of the Council Work Plan for Culture 2019-2022: Sustainability in Cultural heritage is linked to the topic of climate adaptation. The focus of this priority is mainly on mapping and exchanging innovative measures for energy efficiency of historic buildings, the design and transformation of the cultural landscape, and the safety of heritage under extreme climate circumstances. Priorities

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10 https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52018XG1221(01)

2 to 5 do not make any reference to climate mitigation and adaptation, while the last topic on Culture as a driver for sustainable development remains without content.

We stress the importance of wording clearly the contribution of cultural practices in pursuing the climate action commitments under the Paris Agreement and the UN SDG 13, as well as achieving the related SDGs, in particular SDG 1 on No Poverty, SDG 4 on Quality Education, SDG 08 on Decent work and Economic growth, SDG 09 on Industry Innovation and Infrastructure, SDG 10 Reduced Inequalities, SDG 11 on Sustainable Cities and Communities, SDG 12 on Responsible Consumption and Production, SDG 16 on Peace, Justice and Strong Institutions and SDG 17 on Partnerships for the Goals. We call for an update and an explicit wording of culture's role in the guiding principle of the EU Agenda for Culture, EU Urban Agenda, the Green New Deal, and all respective policy and working documents, - including DGs Climate, REGIO, R&I, CONNECT, NEAR, DEVCO, AGRI.

▸▸▶ P.2 – A developed framework of the priority 6 on CULTURE as driver for SDGS, in the work plans for culture, with explicit reference to Climate Action

Under priority 6 of the 2019-2022 work plan and upcoming working documents, we call for an explicit description of the role of cultural practices in achieving target 13.1, 13.2, 13.3 and 13. B[11] and the broader set of SDGs (01, 04, 05, 07, 08, 09, 10, 11, 12, 13, 16, 17). We call for the involvement of cultural actors and relevant stakeholders in the OMC groups to deliver evidence-based practices on how culture is committing to the SDGs and the Green New Deal, and contributing at different levels by:

- Protecting and safeguarding cultural and natural heritage, and communities. (SDGs 11.4, 13, 14,15)

- Developing sustainable business and value chains, informed by local creative economies regenerating agriculture and craft-based knowledge and informing sustainable tourism, circular and bio-economic cycles and job creation. (e.g. Bio-materials, Bio-textile, etc.) (SDGs 01, 8, 10, 12, 13)

- Supporting knowledge on climate action and risks; enabling active citizenship, and educational programs on sustainable heritage and sustainability culture; bridging

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11 13.1 Strengthen resilience and adaptive capacity to climate-related hazards and natural disasters in all countries.
13.2 Integrate climate change measures into national policies, strategies and planning.
13.3 Improve education, awareness-raising and human and institutional capacity on climate change mitigation, adaptation, impact reduction and early warning.
13.B Promote mechanisms for raising capacity for effective climate change-related planning and management in least developed countries and small island developing States, including focusing on women, youth and local and marginalized communities.

and building skills and jobs for guiding the just transition. (SDGs 4.7, 10, 12.8, 13.3)

- Supporting research and innovation that informs climate action and disseminates the outcomes to a diversified public. (SDGs 4, 7, 9, 13)[12].

- Promoting cultural participation for everyone to have agency in decision-making for the just transition agenda, and creating sustainable networks of cultural and civil society action, within Europe and beyond. (SDGs 5, 10.2, 13, 16)

- Informing rural and urban regeneration through community-led activation processes, craft and bio-based economies and sustainable tourism. (SDGs 8.9, 11, 12, 13)

- Strengthening the transformational and mind-shifting processes of cross-sectoral and cross-border partnerships and collaborations that are needed to mainstream societal challenges and climate mitigation across society. (SDGs 13, 17)

▸▸▶ P.3- Connect EU policies to SDGs and mainstream climate action

In order to reduce the isolated impact of actions that receive EU funding, we call for unified tools and frameworks for SDG profiling and action managers, applied to EU programmes and cultural actors. This would help to boost collective impact on curbing climate change, foster cross-sectoral partnerships and facilitate match funding based on common SDGs. The current multiannual financial framework devotes 20% of expenditure to climate protection measures. The objectives cannot be achieved if the data and instruments needed to measure the contribution of the programmes and actors are not available.

- At programme level: We call for the EU to establish a unified M&E and data management framework that mainstreams the SDGs and facilitates data collection for impact measurement, including for SDG 13 on climate action. We also call to incentivise "collective impact" measurement of M&E within partnerships as well as support the use of qualitative assessment tools, adapted also to the diversity of cultural practices and contexts. This can offer a space for feedback from bottom-up actions that can inform the improvement of SDGs measurement and contribution to national policies as well as at an EU scale.

- At organisational level: we call to enable organisations to be active in mainstreaming

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12 Some cultural organizations like INP are also research and training institutions where there is a potential ground for SDGs mainstreaming for young professionals and researchers For example: master thesis in conservation with eco-responsible approach: http://mediatheque-numerique.inp.fr/Memoires/Conservation-restauration-d-un-surtout-de-table-composite-de-la-Venetie-XVIIIe-siecle-Paris-musee-des-arts-decoratifs-); Teaching staff developing a PhD research on the use of organic solvents in conservation: how to manage the toxicological and environnemental risk ?); scientific lab: http://www.inp.fr/Recherche-colloques-et-editions/Recherche/Laboratoire-de-recherche/Projets-de-recherche; at institution level: participation to European project such as Climate for Culture (https://www.climateforculture.eu/).

climate mitigation practices within their organisational development and action implementation. There is a need for a clear framework for sustainability reporting as well as for incentives that align cultural actors' understanding of global challenges and sustainability agendas.

▸▸▶ P.4- Mainstream climate action across the Work Plan for Culture, 2019-2022

Under Priority 1 on Sustainability in cultural heritage: We call to recognise the value of intangible heritage and the preservation of traditional and local practices, as well as resilience and circular economy within heritage safeguarding practices. We draw attention to the OHCHR report mentioned above on Climate action and cultural rights[13].

Under Priority 2 on Cohesion & Well-being, include topics on:

- High quality architecture and built-environment: integrate the role of culture in SDGs within the EU urban agenda, and share demonstrations of cultural practices for sustainable cities and rural areas through accessible and publicly shared database[14] (e.g. Manchester Climate Change Partnership[15]).

- Understanding digital audiences: integrate the role of digital media and digital cultural production in mainstreaming awareness of climate action and fostering the innovation of young people to inform and accelerate Climate Action, within the digital age. As well as analyse the negative impact of "digitalisation" on climate change.

- Young creative generation: integrate the notion of culture as a facilitator for awareness, skills and innovation development in imagining the transition path.

- Citizens, values and democracy: integrate the notion of culture as a cultural right for participating in cultural life and the future development of the society, including the contribution to a just transition.

*Under priority 5 on **International cultural relations**:* there is a need for EU external relations policy to recognise the strategic importance of intercultural cooperation in achieving the Just Transition and multiplying the effort to mainstream climate action, especially around the Mediterranean region, and with Africa and China. Effective climate and social change action in neighbouring and developing countries will depend on the reconciliation between the real needs of local contexts and EU political priorities. We call

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13 https://www.ohchr.org/EN/Issues/CulturalRights/Pages/ClimateChange.aspx
14 The database of good practices on "Culture in Sustainable Cities", fully indexed with the 17 SDGs, launched in 2016; the database has more than 230 good practices: http://obs.agenda21culture.net
15 http://www.agenda21culture.net/sites/default/files/files/awards/award-content/manchester.pdf

to release the barriers that can result from conflictual objectives, through:

- An independent Agency for EU External Action for Culture, and arms-length funding that can rely on independent cultural institutions and/or well-established cultural programming and sub-granting hubs.

- Giving more space for participatory grant-making within the funding guidelines where decisions about the challenges to address and to finance happen with the targeted communities. Cultural programming and civil society actors have proven their capacity to be mediators in identifying creative governance models for participatory engagement within funding agendas (e.g. https://fundaction.eu/).

At Instrument level

I.1- Incentives for intercultural and cross-sector cooperation for Climate Action and Social Cohesion within

1. **Innovation and knowledge management**, where cultural practices intervene as a mediator for community awareness, participation, co-creation, innovation, knowledge production, and advocacy. We want to ensure that the wording of culture is present, and call for cross-sectoral partnerships (involving culture) to be explicitly integrated into EU programme guidelines of INTERREG, EAFRD, LIFE, HORIZON EUROPE, European Social Fund, Just Transition fund, Cohesion and Regional Development.

2. **Intangible cultural heritage for climate action and circular economy:** develop and synergise funding instruments that support the preservation, and transmission of traditional knowledge and technical skills to develop sustainable solutions for mitigation and adaptation to climate change (Interreg, EAFRD, LIFE, Just Transition fund, Cohesion and Regional Development, etc.)

3. **Regeneration of cultural commons for a just transition:** We call for the creation of synergies between the Just Transition Fund, Interreg, Erasmus+, Creative Europe, the European Solidarity Corps and other relevant EU instruments to support projects aimed at repurposing public and territorial spaces that are abandoned/underused and can be turned into **cultural commons for a just transition and accelerating climate-neutral economy** (e.g. rural and industrial heritage regeneration, bio-economy entrepreneurship, citizen science on climate change, energy alternatives, biodiversity, water rise mitigation, etc.).

CASE STUDY 1

Culture and multisector partnerships for urban change

Actors for Urban Change is a programme by MitOst e.V. supported by the Robert Bosch Stiftung. It works on empowering urban changemakers to work collaboratively in innovative ways for more sustainable, inclusive and just cities. To do this, the programme fosters collaboration between actors from the non-profit, public and private sectors to promote sustainable development around Europe.

https://www.actorsofurbanchange.org/

I.2- Incentives for circular green cultural practices and sectors without additional costs and overheads

There is a need to support the development of sustainable practices in the cultural and creative sectors by providing the needed assistance, tools, and making the associated greening costs eligible under project support, including within programmes such as Erasmus+, Creative Europe, etc. We also call for the Just Transition Fund to support the adaptation of the creative and cultural sectors/practices beyond the EU programmes framework, and through national and regional governance bodies.

CASE STUDY 2

Ile-de-France Cinema & Audiovisual Ecobonus

An example of tools: The Ile-de-France region's cinema and audiovisual support fund and the "Ecobonus": a subsidy for specific expenditure related to innovative practices or technologies (including eco-production). The application is made with an additional file to the grant application: a precise production note on the commitments and a detailed budget of the cost related to the implementation of these eco-responsible practices must be given. The amount of aid is voted on by the steering committee at the same time as the grant, and is paid on the same terms.

https://www.idf-film.com/en/how-to-produce-in-paris-region/incentives/paris-region-support-funds.html

We also call for an adaptive greening framework and tools that respect the diversity of cultural practices. Many cultural fields have started a sector-specific strategy that the EU is invited to consult in order to inform greening practice that doesn't affect the quality of cultural projects and actions.

CASE STUDIES 3
Sector-specific greening framework and tools for culture

- "CineRegio Green Report 2020" focuses on film productions greening practices including waste management, transport, green certification for film festivals. It provides demonstrations from two EU Interreg projects[16]
- Julie's Bicycle ROCK roadmap to green culture: a framework to consider how environmental action can be embedded within city's cultural sectors[17]
- Arts for Transformations Report: an overview of the role of the arts in achieving the SDGs[18]
- Sustainable festival EU through training tools for event managers and organisers[19]
- Cultural Heritage in Action: Re-use of heritage buildings around Europe[20]

I.3 - Incentives for increasing the sustainable mobility infrastructure across EU, especially in underserved territories

Mobility in cultural practices is crucial for experiencing the cultural diversity of approaches of social and environmental challenges. Programmes like ESC, Erasmus+ and other intercultural programming depend on physical mobility. Any greening of practices should not have an impact on people coming from disadvantaged or geographically remote territories, that lack sustainable infrastructure. We call on the EU for additional support measures for the development of green mobility infrastructure (train, bus, bike...) to equalise the opportunities in access from and across non-urban / underserved areas.

I.4 - Incentives, structural and impact development funds promoting cross-programme partnerships and intercultural cooperation for fair climate action

We call for structural funding dedicated to the resilience of existing hubs and inter-cultural programming focused on ecosystem-building of arts and cultural actors within and beyond EU. Sub-granting to small and mediums actors of social change-making, especially in underserved areas should be encouraged.

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16 https://www.cineregio.org/dyn/files/pdf_download/11-file/CineRegio_GreenReport2020_25022020_SinglePages.pdf
17 https://juliesbicycle.com/resource_hub/rock-roadmap-to-green-culture/
18 https://www.artsfortransformations.earth/
19 https://lelaba.eu/projet/sustainable-festival-eu/
20 http://www.europeanheritageawards.eu/

CASE STUDIES 4

Intercultural programming for ecosystem building between Europe and its Neighbourhood

"VAHA '' aims at building common ground for spaces of public discussion and dialogue across Turkey, Europe and neighbouring countries. Within two years, it aims to connect and enable up to 50 independent arts and cultural spaces and organisations for public programming to shape 16 local hubs and work on strengthening practices of resilience and sustainability. https://mitost.org

All Around Culture Programme aims to foster a vital cultural ecosystem as an enabling environment for social and economic inclusion of young people and underserved communities in seven countries of the ENP South region.

https://allaroundculture.com/

We call for synergies between the Just Transition Fund, NDICI, Creative Europe, Erasmus + to support impact development in the long term of existing relevant programming.

We call for funding opportunities that scale-up intercultural and creative climate action, and provide a mechanism for cross-programme partnerships (e.g. hypothetical scenario: partnership between cross-border cultural and social change programme e.g. https://www.tandemforculture.org/programmes/tandem-360/ and creative climate action e.g. https://www.creativeclimateleadership.com/)

At Member State level

▸▸▶ **M.1-** We call for the mainstreaming of the role of cultural practices in climate action and SDGs across EU Member States, national policies, regional and local bodies involved in the governance of culture and/or sustainable development. We call for public administration training, information sessions and evidence-based dialogue with cultural actors to adapt local policies and programming, accordingly.

▸▸▶ **M.2 –** Call for national ministries of culture to synergise efforts with other ministries relevant to economic development, social justice, climate action and education to recognise the role of culture in sustainable climate action and support its integration within their national policy agenda; as well as multiply campaigns to mobilise public,

private and cross-regional efforts to finance practices of just transition at territorial and urban, non-urban scales (e.g. Serra Madre, Bologna[21]).

▶▶▶ **M.3-** National cohesion plans should recognise the cultural dimension of sustainable development. We call on the EU institutions to encourage Member States to engage cultural operators in the design of the plans, allocation of funding and implementation of the Next Generation EU and Just Transition. The Just Transition fund depends on a selection of territories and sectors decided at Member State level. Education and Culture should be prioritised to guarantee the mainstreaming of funding for job creation and the up-skilling of cultural workers, citizens and future generations.

▶▶▶ **M.4** - We also call on EU Member States to deliver sustainable support for cultural practices of communities in transition, especially in most affected regions that make use of cultural heritage, to increase climate resilience. The social transition to a circular economy requires the adoption of a changing productive identity; this can be achieved by actively promoting industrial and rural heritage and sharing of research on traditional and bioeconomy practices from the past (e.g. cultural mediation in documentation, participation, narratives and vision building, place regeneration, and dissemination).

▶▶▶ **M.5 - International EU relations:** EU Delegations and offices are crucial in building partnerships with stakeholders in the countries they are based in. We stress the necessity that cultural focal points in EU Delegations shall be receiving training on the cultural dimension of development and be active in channelling respect for cultural diversity and intercultural dialogue of contexts into EU policies and guidelines.

At Organisational/Action level

▶▶▶ **O.1- SDG capacity building for cultural organisations:** Provide EU advice to support SDG profiling and Sustainability baseline, and knowledge-sharing on SDGs of cultural actors and cultural public administrations through national contact points. We call for providing training that helps in understanding SDGs, in achieving the SDGs and climate mitigation-oriented action plans and M&E framework.

▶▶▶ **O.2- A just transition and green strategy for capacity-building of cultural organisations and reporting:** to support the baseline and the readiness of cultural organisations, by providing assistance and incentives for their sustainability baseline creation and capacity-building in measuring, monitoring and reporting on their sustainability plan.

▶▶▶ **O.3- Support cultural actors demonstrating good practice for sustainable**

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21 https://kilowatt.bo.it/serra-madre-uno-spazio-di-cittadinanza-inclusiva-arte-e-natura/

change management and climate action mainstreaming. These include:

1. Cultural organisations and tourism actors that provide models for sustainable cultural tourism or activity;

2. Existing training and education practices and formats that support active citizenship, eco-design and entrepreneurship capacity within circular creative economies;

3. Cultural organisations that contribute to sustainable urban and rural development, and participatory dialogue and planning around climate change and the SDGs;

4. Artists and cultural organisations that shape narratives for storytelling related to climate change, that raise awareness with the general public and decision-makers, share marginalised voices, and develop resilient practices for vulnerable communities, including refugees;

5. Museums, libraries and cultural venues that support the right to environmental information, the right to take part in environmental decision-making, and access to justice where these rights are not met, particularly in relation to climate change.

▸▸▶ **O.4- Support the financial sustainability of cultural actors by setting the universal basic income for cultural workers, so they keep on acting for sustainable development goals.**

The COVID-19 crisis has affected cultural, creative and heritage workers, many of whom hold precarious jobs. The REACT-EU initiative for workers in regions and sectors most affected by the pandemic must reach cultural operators and influence policy reform that recognises the universal basic income for cultural workers.

Within External relations

▸▸▶ **O.5** - Increased support, timeframe and human resources budget for applicants looking to develop intercultural and cross-border projects, especially when dealing with underserved areas – via Technical Assistance (TA) from within programme budgets or supported by other means at national or sub-national level.

▸▸▶ **O.6** - Additional support to sub-granting funding and ecosystem development schemes: increase cascade funding to third parties within EU external action project budgets to enable smaller organisations and individual cultural and arts actors to be supported.

▸▸▶ **O.7** - Give space for testing and experimenting new approaches of M&E and financial management that are more adaptive to intercultural actions. Depending on the

territory where actions occur, data collection is challenged, especially at impact level, by the lack of reliable and regular national data. We call for the recognition of qualitative assessment in the measurement of behavioural change within an Action Logic framework, and reduce detail oriented M&E of expected results, according to a unified SDG framework, if set.

▶▶▶ **O.8** - Time and space for assessing "Collective Impact development" within action planning: We call for the EU to encourage collective impact assessment within cross-border partnerships, and provide measures within project schemes to allocate specific project time and human resource costs, necessary for promoting collaborative SDG impact assessment within partnerships.

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Chapter 5
KEY RECOMMENDATIONS.

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Key Recommendations

As demonstrated by the main chapters of this report, this Voices of Culture brainstorming has focused on four of the SDGs most relevant to culture, namely SDG4 Quality Education, SDG8 Decent Work, Growth and Employment, SDG11 Sustainable Cities and Communities, and SDG13 Climate Action.

However, we insist that all of the SDGs are relevant to culture and that it is especially important to align all SDGs both with Peace, Justice and Strong Institutions (SDG16) and Partnerships for the Goals (SDG17). In order to bring together the four reports and related recommendations on individual SDGs presented in this document, the following common key recommendations have been identified by the VoC group, stemming from four key principles.

PRINCIPLE 1.

From missing opportunities to a promising partnership with the cultural world

While important awareness-raising campaigns and publications on the contribution of culture to sustainable development and the 2030 Agenda have been implemented at international level by a diversity of actors[1], the current European framework and work plan for the implementation of SDGs in Europe, in its external relations, as well as in national plans, fails to yet acknowledge this contribution. Apart from rare exceptions, voluntary national reviews of the High-level Political Forum on Sustainable Development and the monitoring report on progress towards the SDGs in an EU context provide neither evidence nor relevant information on the key role of culture for sustainable and human development.

On the one hand we note that:

- explicit references[2] to culture, cultural diversity, creativity and innovation, the promotion of a culture of peace and cultural heritage, among others, are integrated into the Sustainable Development Goals introduction and targets;

- the EU's strong partnership with UNESCO has recently developed a set of indicators connecting the UNESCO Conventions in the cultural sector to the SDGs framework (Culture - 2030 Indicators);

[1] see references in the introduction sessions (http://culture2030goal.net;https://fr.unesco.org/news/culture-programme-2030)
[2] Examples of targets and indicators in SDGs relevant for the nexus « culture and SDG » are contained in the following sources : http://www.unesco.org/culture/flipbook/culture-2030/fr/Brochure-UNESCO-Culture-SDGs-FR-3.pdf; https://www.uclg.org/sites/default/files/culture_in_the_sdgs.pdf;

- Member States have been Parties to the 2005 Convention for the protection and the promotion of a diversity of cultural expressions, alongside the EU, and have been members of the UN General Assembly that adopted several resolutions on "culture and sustainable development"[3]; and

- Local authorities and civil society, in particular, have made persistent calls to acknowledge the role of culture as the 4th, missing, pillar of sustainable development;

On the other hand, since 2015 no appropriate indicators have been developed so far to support and monitor the contribution of culture to the Sustainable Development Goals, including in the recent "EU SDG indicator set for 2021"[4]. Also, no significant references to cultural policies, measures or activities are provided space and recognition in the "European Union Monitoring report on progress towards the SDGs in an EU context editions"[5].

As a consequence of this lack of data and monitoring at national, European and global level, we further note:

a) international synthesis reports at UN Level[6], providing an overview of the approaches and actions taken by all countries (including showcasing best practices, lessons learned, gaps and challenges encountered in working towards the achievement of the SDGs), do not include relevant narrative on culture and cultural heritage; and

b) awareness-raising initiatives on the nexus between culture and the SDGs remain limited to a small number of actors and organisations already concerned and mobilized on this nexus.

Therefore the current VoC participants commend both the organisation of the brainstorming sessions, as well as the Council's invitation to the Commission to prepare, in coordination with the Member States, an action plan on the cultural dimension of sustainable development. With this in mind, we recommend:

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3 see references in the introduction and the available report on their implementation : https://fr.unesco.org/system/files/private_documents/rapport_onu_0.pdf

4 https://ec.europa.eu/eurostat/documents/276524/12239692/SDG_indicator_set_2021.pdf/ebeb73b5-9ef5-a6d8-01ea-89c4ed-17b7e4?t=1610726550972

5 https://ec.europa.eu/eurostat/fr/web/products-statistical-books/-/KS-02-20-202

6 https://sustainabledevelopment.un.org/content/documents/27027VNR_Synthesis_Report_2020.pdf

RECOMMENDATION N° 1	**Develop and /or revise tools, in a participatory process involving all relevant cultural stakeholders.** The current Eurostat statistics on culture to further relate to the SDGs monitoring system, UNESCO 2005 Convention and "Culture - 2030 indicators" frameworks, among others; in parallel, calling for an increased interactivity and data portability among different statistics systems, also related to specifics local contexts and needs.

RECOMMENDATION N° 2	**Secure the integration of culture-related indicators in the EU DSG indicator set for 2022** in dialogue with public and private stakeholders, and national voluntary reports; and, by doing so, improving the presence and visibility of culture in 2030 SDGs implementation reporting.

RECOMMENDATION N° 3	**Further align all culture-related policies, measures and documents produced by EU Institutions and the Member States**, as well as supported projects and initiatives, to the SDGs topics and framework.

PRINCIPLE 2.

From declarations of intentions to concrete action

Especially since the adoption of the 2005 UNESCO Convention, a renewed international and European commitment to investing strategically in culture for sustainable development has been at the forefront of the political scene. However, we have no choice but to note that only limited improvements in both agenda settings priorities and financial resources have been realised so far. Experts acknowledge and applaud the recent increase in the EU Creative Europe budget and the aim to simplify the bureaucratic procedures for applying to the programme, including allowing higher co-financing rates for small-scale projects. However, Creative Europe still represents only 0,20 % of the overall EU 2021-2027 budget, and the contribution of the Next Generation EU recovery instrument to culture and CCI is yet to be confirmed. Additionally, the 2005 UNESCO Convention Fund for cultural diversity (IFCD) is worth only $490.744 (dollars) in 2020 despite all EU Members States and the EU being Parties to the Convention.

Beyond the evidence of specific success stories and also aggregated data (including the narrative of the contribution of culture and CCI to national, regional and international GDPs[7]), the reality of the sector in Europe and worldwide is today far from a 'fairytale' of 'resilience' as has sometimes been conveyed. Culture can be an antidote to the crisis only if its actors survive the crisis themselves! The Coronavirus pandemic simply highlighted further the fragile eco-system and precarious jobs[8] that constitute life for many artists, creative and cultural organisations and individuals, public and private, profit and not for profit, academia and training centres dedicated to culture and creative sectors, etc. which characterised the sector before the further effects of the pandemic further exacerbated the situation. Measures currently undertaken by the EU and Member States are more than welcome. However, they should not divert the attention from a structural concern for the long-term sustainability of the cultural industries.

Indeed, the SDGs provide an innovative framework for rethinking the strategic approach towards the cultural and creative sector as well as towards the role of cultural participation and cultural rights within and beyond Europe, while providing opportunities to foster further cross-sectorial synergies. We therefore recommend:

RECOMMENDATION N° 4	**Recognise and support Culture both as a sector and as a vector of key policy priorities** Develop national and European tracker systems to avoid standardisation and/or duplication of actions in projects, to foster innovation, to promote partnerships across diverse actors (SDG 17), and to promote coherence of policy and programmes and the complementarity of interventions, including research and development. The trackers should measure direct institutional and financial support to cultural and creative actors, value chains and organisations, as well as the contribution of cultural activities to all other policy and SDGs areas, in order to ensure inclusiveness, cultural diversity and that no one is left behind.
RECOMMENDATION N° 5	**Formally acknowledge culture as the missing 4th pillar of sustainable development at all levels (local, national, European and global)[9]** Building on extensive cross-disciplinary ▸▸▸

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7 https://unesdoc.unesco.org/ark:/48223/pf0000235710_eng ; http://deconcert.org/wp-content/uploads/2020/11/ENG_Letter-to-the-European-Commission-EU-CCS.pdf

 8 https://www.ilo.org/wcmsp5/groups/public/---ed_dialogue/---sector/documents/publication/wcms_661953.pdf ; https://www.europarl.europa.eu/RegData/etudes/BRIE/2019/642264/EPRS_BRI(2019)642264_EN.pdf (p. 8)

RECOMMENDATION

Nº 5

academic outputs and narrative, as well as the experience of local authorities worldwide that have long recognised culture as an essential component of local development strategies (UCLG)[10], the VoC experts group requests the Member States and EU institutions to support efforts to update the international definition of the different dimensions of sustainable development (economic, social, environmental dimensions and their interlinkages[11]) , and include the cultural pillar.

RECOMMENDATION

Nº 6

Champion the need to introduce an additional, stand-alone SDG focusing on culture Complementary to Recommendation 2, organise stakeholder and partner consultations at European and international level to develop a position paper on the inclusion of a dedicated cultural goal in the next Agenda for sustainable development post 2030. At the same time the transversal relevance of investing in the cultural, creative and cultural heritage sectors and their activities should be promoted in all other current SDGs areas.

PRINCIPLE 3.

The need for innovation in finance schemes for piloting initiatives to be launched within the SDGs framework

The need to rethink existing financing structures for individuals and organisations active in the cultural and creative sector, as well as for the promtion of cultural participation from a young age is a transversal concern in all four chapters on the relation between culture and the respective SDGs discussed. This includes the need to adequately fund the ongoing human input at the level of resource costs, resources and practices in other economic sectors. For instance, that should include the possibility to build on achieved results and continue funding for further phases of projects, when applicable. We welcome lowering the co-funding/matching contribution for small projects and initiatives within

9 https://www.britishcouncil.org/arts/culture-development/our-stories/the-missing-pillar-sdgs
10 http://www.agenda21culture.net/documents/culture-the-fourth-pillar-of-sustainability
11 https://sustainabledevelopment.un.org/unsystem/mainstreaming

the Creative Europe programme which could perhaps be developed further to secure a greater flexibility in the programme compared to other EU programmes[12] . In addition, the Coronavirus crisis has also highlighted the impact of the current differences across EU countries in social welfare measures for artists and cultural operators; such differences can also create direct and indirect bias undermining the fair access to opportunities in Europe and threatening its cultural diversity. We therefore recommend that:

RECOMMENDATION Nº **7**	**Improve the information systems at national and European level** across diverse policy areas and tools available for access of a diversity of cultural stakeholders (public, private, for-profit, not-for-profit); better monitor the type of actors, beneficiaries, territories and activities that are supported (both technically for capacity building and financially) in order to ensure that no one is left behind.

RECOMMENDATION Nº **8**	In the framework of the EU implementation of SDGs, **launch an innovative funding scheme (and/or public and private matching fund scheme) for "culture4SDGs"[13]** to support pilot and bottom-up initiatives from national and local government, civil society and the private sector, aiming to produce clear evidence on the role of culture for sustainable development. The fund and its expected results should consider the need for long-term impacts on culture-oriented activities. This fund could also be created by securing the contribution of at least 1% of each EU funding programme from other policy areas, reaffirming the transversal dimension and key role of culture in the EU project and vision (see also the New European Bauhaus initiative).

PRINCIPLE 4.

Leaving no one behind and securing equal access to culture for all

The 2030 Agenda provision pledges that "no one will be left behind" and "endeavours to reach the furthest behind first". This should become the most important guiding principles for the next generation of EU programmes, including programmes for culture, and/or ones

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12 Such as Citizen for Europe, Erasmus+ etc.

13For the same purposes that lead to the creation of the MDG-Fund thematic window « Culture and development » at international level, resulted in clear good practices that provided evidence for a better inclusion of culture (eg SDG 4, 9, 11, 12) and creativity (eg SDG 8) in the 2030 Agenda

eligible for cultural actors. The principle should be applied both with regards to the diversity of stakeholders accompanied and/or supported (from individuals to the independent sector, to established public and private institutions, organisations, networks etc.) as well as to the diversity of sectors' and projects' beneficiaries.

The commitment to further foster gender equality, and promote access for and the participation of disabled people and socially marginalised groups (both as creators and audiences) through the 2021-2027 Creative Europe new framework, is a positive step in this direction. Inequalities (SDG 10) within Europe are especially visible at local levels. Social and economic inequalities also result from unequal access to education and the lack of respect for minorities, cultural diversity, and fragile groups. Inequalities between Europe and other regions of the world are addressed within the cooperation for development policy of the EU, following the adoption of the New Consensus for Development. We therefore recommend:

RECOMMENDATION Nº 9	**Use the SDGs framework to improve structural cross-sectoral cooperation** between different fields and permanent knowledge exchange, beyond fragmented project funding support, e.g. through the organisation of regular Fora, the launch of a European Forum on SDGs involving all relevant sectors and their stakeholders, and the provision of open online tools to foster partnerships and bottom-up proposals/initiatives.
RECOMMENDATION Nº 10	**Build on the knowledge that already exists about public spaces, development and cultural rights** (cf. the fight against inequalities and the need to secure equal access to culture for all), with policies, programmes and projects. To achieve this result, use a variety of funding schemes and structures initiated by and/or with the support of EU institutions, national and local governments and civil society, to develop a knowledge management system, foster duplication of good practice, promote peer learning and boost innovation, notably at grassroots level.

Other Considerations

Finally, alongside the above mentioned key common recommendations, combining specific recommendations provided for each SDGs in this report, and in line with proposals submitted in the report of the "Culture 2030 Goal campaign"[14] we feel the following inputs might also be considered[15]:

- Encourage EU Institutions and Member States to foster wider consultation and participatory exercises in the elaboration of their Voluntary National Reviews to the implementation of SDGs (VNRs) and other planning, monitoring and evaluation mechanisms in the context of the 2030 Agenda;

- Secure greater coordination with other cross-cutting international and European agendas (in particular, the New Urban Agenda[16] and the European Urban Agenda) that make it clear that culture is an important vector for achieving key priorities and policy goals (e.g. COP, Addis Ababa Action Agenda on Financing for Development, Convention on Biological Diversity, Sendai Framework for Disaster Risk Reduction, 10-year Framework of Programmes on Sustainable Consumption and Production);

- Organise and/or promote and/or support the organisations of physical and online fora dedicated to SDGs and on the nexus between culture and SDGs to raise awareness within the sectors, towards citizens, designed for data collection and dissemination as well as for media attention;

- Encourage global networks, cultural organisations and research institutions to develop guidelines for the elaboration of VLRs that explicitly incorporate cultural aspects;

- Provide mechanisms to support cultural actors to develop and strengthen their own capacity, enabling them to contribute to the implementation of the SDGs.

14 Coordinated by ICOMOS and United Cities and Local Governments (UCLG) with contributions from all campaign members :
https://www.icomos.org/images/DOCUMENTS/UN_SDG/culture2030goal_low.pdf
14 In so doing, we recall the comprehensive set of guidelines and recommendations that already exist, and remain valid, in the documents of the#culture2015goal campaign, as well as earlier documents such as the Agenda 21 for culture, Culture: Fourth Pillar of Sustainable Development, and more recent activities such as UCLG's Guide on Culture in the SDGs, documents and activities by IFLA and by ICOMOS
16 Idem

Conclusions

"We pledge that no one will be left behind.
Recognizing that the dignity
of the human person is fundamental,
we wish to see the Goals and targets met for all nations
and peoples and for all segments of society.
And we will endeavour to reach the furthest behind first".

The EU and the Member States are committed to implementing the 2030 Agenda. The Council confirmed they will do so *"in a full, coherent, comprehensive, integrated and effective manner"* and underlined that the EU and its member states *"will act as frontrunners in this respect."* The Council has also invited the Commission to prepare, in coordination with the Member States, an action plan on the cultural dimension of sustainable development. The Council[1] has mandated a working group under the Open Method of Coordination (OMC), to work on the same theme, and contribute to the action plan. This OMC group will meet in February 2021. In line with the SDGs' 17 provisions, and the need for increased participatory governance of culture at all levels to achieve the 2030 Agenda objectives, we hope that this Voices of Culture document is a useful first direct contribution to the preparation of an ambitious EU action plan on the cultural dimension of sustainable development, involving representatives from from civil society, local authorities, public and private sectors in support of the future work of the OMC.

We believe that this document demonstrates a worthwhile cultural context for the SDGs, and hope that the European Commission and the Member States will incorporate a vital cultural dimension in the European Green Deal and secure its relevant connection with the New European Bauhaus [2] initiative. Launching the New European Bauhaus is a crucial opportunity to recognise that culture is a key dimension to promote sustainable development for all, and to empower the cultural sectors as constituent actors in all global, European, national and local initiatives that aim at achieving the SDGs.[3]

Similarly, since the European Green Deal is about systemic change, the role of culture is central and transversal to all its spheres of action. Behavioural change is about values. Culture (including, as noted in the Preamble, the arts, participation, creative and heritage

1 https://data.consilium.europa.eu/doc/document/ST-13336-2019-INIT/en/pdf
2 https://www.starts.eu/article/detail/president-von-der-leyen-launches-the-new-european-bauhaus/#:~:text=On%2014%20Octo-ber%202020%2C%20Ursula,movement%20based%20onsustainability%2C...
3 https://www.artsfortransformations.earth/

sectors) can act as powerful agent of change of social and cultural norms, and culture can thus deliver on the goals of broad and wide engagement, experimentation, dialogue, imagination and creativity while taking responsibility, to promote a greener and more sustainable practices. Without culture the ambition of a just transition is unachievable.

This report is also fully coherent with the call for a comprehensive Cultural Deal for Europe, launched in November 2020 by Culture Action Europe, the European Cultural Foundation and Europa Nostra with the aim "to mainstream culture across all policy fields to fully realise its potential: from the green transition to Europe's geopolitical ambition, and from the digital shift to a value driven Union"[4]. We need to acknowledge the digital pillar here - particularly the focus on a value-based approach.

Unprecedented funding is available today through the new Multi-annual financial framework and the Next Generation EU recovery package, and is matched by the commitment to the innovative New European Bauhaus and the EU Green Deal. Through these initiatives, the EU Institutions and the Member States have the opportunity to be the most advanced region in the world in terms of a coherent and effective implementation of the SDGs, becoming the ambassadors for an ambitious plan, championing new knowledge in the cultural dimension of the 2030 Agenda in close cooperation with UN Institutions and other relevant international and European organisations.

Finally, we wish to close by looking towards some forthcoming opportunities for continuing the work started in this report, which would allow for the consolidation if its initial findings and make further progress. The Year 2021 provides us with a series of such opportunities, amongst which the following are highlighted:

- *The programme of the Portuguese Presidency of the European Union, which places an emphasis on "promoting recovery, cohesion and European values" under Action line 1 "Resilient Europe", and prioritising the implementation of the European Green Deal, with a view to a sustainable economic recovery under Action Line 2 "Green Europe ";*

- *Under the Italian Presidency of G20, for the second time in history, a G20 Culture Ministers' Meeting will be held (3 May 2021);*

- *The United Nations System declared 2021 as the International Year of Creative Economy for Sustainable Development[5].*

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4   https://www.europanostra.org/wp-content/uploads/2020/11/20201125-Cultural-Deal-EU-Statement.pdf
5   https://unctad.org/fr/node/27659

- *The African Union's "Arts, Culture and Heritage: Levers for Building the Africa We Want" African Union theme for 2021[6], has been recognised as a key priority coinciding with the new EU Commission's programme for the EU's relationship with Africa. [7];*

- *the next 2021 session of the High-level Political Forum on Sustainable Development (HLPF)[8]*

This Voices of Culture group calls on the EU Institutions and Members States to make the best use of these and other European and international meetings and events, to promote the contents of this report and discuss its recommendations. We remain mobilised in this regard and will continue to foster connections within and among existing processes, in different fora and among different stakeholders engaged to raise awareness on the strategic nexus between culture and the 2030 Agenda.

Lastly, considering the immensity of the topics, challenges and opportunities raised in this brainstorming report, the group would be grateful if the European Commission could support and facilitate an additional joint working session among the participants, after the initial presentation of the report. This would allow the current group to further develop its work and to refine its concrete recommendations to EU Institutions and the Member States. The endorsement of such a process would thus ensure that Europe's cultural practitioners are in a better position to embrace the challenges and exploit the opportunities posed by the UN's vitally important Sustainable Development Goals, now and into the future.

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6 http://1millionby2021.au.int/news/au-echo-2021-edition-themeyear-arts-culture-and-heritage
7 https://ec.europa.eu/international-partnerships/topics/africa-eu-partnership_fr
8 https://sdg.iisd.org/events/high-level-political-forum-on-sustainable-development-hlpf-2021/

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Copyrights
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https://www.youtube.com/watch?v=t-FMEo6enIE

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https://www.coe.int/en/web/culture-and-heritage/compendium

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https://ec.europa.eu/taxation_customs/online-services-and-databases-taxation_en

EU TEDB – Taxes in Europe Database
https://ec.europa.eu/taxation_customs/economic-analysis-taxation/taxes-europe-database-tedb_en

EU VIES VAT Numbers validation
https://ec.europa.eu/taxation_customs/vies/vieshome.do?locale=en

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6. Snijders, J. et. al. (2020) T*he status and working conditions of artists and cultural and creative professionals.* European Expert Network on Culture and Audio-visual.

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http://data.uis.unesco.org/

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http://uis.unesco.org/en/document/2020-survey-expenditure-cultural-and-natural-heritage-sdg-indicator-11-4-1

UNESCO Culture 2030 Indicators
http://uis.unesco.org/sites/default/files/documents/publication_culture_2020_indicators_en.pdf
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https://www.coe.int/en/web/cultural-routes

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2020 - The European Commission publishes the new report on disaster risks in the EU: Overview of natural and man-made disaster risks the European Union may face

Culture, Governance and Climate action:

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https://bit.ly/3qu3wUZ

IPBES (Intergovernmental Science-Policy Platform on Biodiversity and Ecosystem Services)
https://ipbes.net/assessing-knowledge

UN Climate Change - Integrating Action for Climate Empowerment into Nationally Determined Contributions - A short guide for countries
https://unfccc.int/topics/education-youth/resources/ace/ace-and-ndcs#eq-7

UN Human Rights: Report on Climate Change, Culture and cultural rights
https://www.ohchr.org/EN/Issues/CulturalRights/Pages/ClimateChange.aspx

The Relation of CULTURE & SDGs:

SDGs Learning, Training and Practice - 2020 Edition Report
https://sdgs.un.org/sites/default/files/202009/26938SDG_Learning_HLPF_Publication.pdf

Culture in the Implementation of the 2030 Agenda
http://agenda21culture.net/sites/default/files/culture2030goal_high.pdf

The World Organisation of United Cities and Local Governments (UCLG): Promoting the right to participate in cultural life as a condition for a better society
https://www.2020romecharter.org/

SDGs & Good Practices
https://sdgs.un.org/publications/sdg-good-practices-2020

Additional Alliances & Networks for Culture & SDGs:

Sustainable Development Goals Network (UNSDSN): supporting the implementation of the SDGs at local, national, and global scales. In their respective countries and regions, SDSN's networks of universities, research centres, and other knowledge institutions translate the latest expertise in sustainable development into action.
https://www.unsdsn.org/

Climate Heritage Network
http://climateheritage.org/

European Heritage Alliance
www.europeanheritagealliance.eu

CSR Europe: The European Business Network for Corporate Sustainability and Responsibility
https://www.csreurope.org/

Best Practice Examples

Chapter 1: CULTURE AND QUALITY EDUCATION

1. Case studies of stronger cooperation between cultural and educational sectors, transdisciplinary approaches, and formal and non-formal education approaches

The STEP project: "Citizenship pedagogy and teacher education: an alliance between school and territory".
https://ec.europa.eu/programmes/erasmus-plus/projects/eplus-project-details/#project/2015-1-IT02-KA201-015190

"A Different School" programme, Romania - A national program initiative of the Ministry of Education and Research focused on extra-curricular activities.
https://www.edu.ro/etichete/%C5%9Fcoala-altfel

The MAST project -The project developed an applied study module at the intersections of Art, Science and Technology.
www.Mastmodule.eu

The Hybrid Platform of the Berlin University of the Arts and the Technische Universität Berlin that encourages research and educational projects between arts, technology and science in higher education.
https://www.hybrid-plattform.org/en/

HASS classes at MIT Massachusetts Institute of Technology curriculum in the Humanities, Arts, and Social Sciences (HASS). https://shass.mit.edu/

2. Case studies of a wider cultural approach to diversity

The Research Center for Material Culture represents a focal point for research on ethnographic collections in the Netherlands.
www.materialculture.nl

The 4Cs Project - From Conflict to Conviviality through Creativity and Culture approaches intercultural dialogue and enhancing the role of public arts and cultural institutions through cultural diversity and intercultural encounters.
https://www.4cs-conflict-conviviality.eu/

3. Case studies for new evaluation paradigms and cultural empowerment

The European Impact Playbook is being developed for, and with, cultural heritage institutions around the world to help them design, measure and narrate the impact of their activities.
https://pro.europeana.eu/page/impact
https://pro.europeana.eu/page/europeana-impact-community

Creative Places Ireland's Arts Council-led programme, is a pilot programme developed for communities around the country that have not had opportunities to benefit from sustained public arts investment. www.creativeplacestuam.ie

Chapter 2: CULTURE & ECONOMIC GROWTH AND EMPLOYMENT

2018 European Year of Cultural Heritage
https://europa.eu/cultural-heritage/about_en.html

European platform
http://culturalexchange.eu.

Erasmus+
https://ec.europa.eu/programmes/erasmus-plus/node_en

EU Climate Pact ambassador programme
https://europa.eu/climate-pact/ambassadors/meet-our-ambassadors_fr#:~:text=European%20Climate%20
Pact%20Ambassadors%20inform,in%20their%20communities%20and%20networks.&text=European%20
Climate%20Pact%20Ambassadors%20are,to%20the%20European%20Climate%20Pact.

New generation of cultural centers
Home - l'asilo (exasilofilangieri.it)
Cascina Roccafranca – Centro socio-culturale polivalente
CSA LA TABACALERA |
https://institutforx.dk/
Pogon
Rojcnet – portal za stanovnike Rojca i njihove goste (pula.org)
ufaFabrik Berlin | ufaFabrik
Homepage EN (wuk.at)

Cultural and Creative Spaces and Cities with a participatory governance
https://www.spacesandcities.com/

Sustainable educational programmes
http://www.inp.fr/en/About-Institut-national-du-patrimoine/Sustainable-development

Circular initiative linking culture/ heritage/ employment/housing in Scotland:
https://audioboom.com/posts/7748963-jamie-mcnamara-focuses-on-ireland-s-historic-town-centres-as-a-wonderful-opportunity-for-traditio

Museums as transmitters
https://www.bbc.co.uk/programmes/articles/1HL3drXNNWQVq7tpC6pMRsJ/the-bilbao-effect-how-20-years-ofgehrys-guggenheim-transformed-the-city

Non-profit organization developing programmes and tools for sustainability in cultural institutions
https://www.kiculture.org/

Public foundation providing sustainability to non-profit and NGO associations
https://kulturanova.hr/english

Organisations and networks to develop a transversal and cross-sectoral professional audience
https://www.ne-mo.org/

Chapter 3: CULTURE & CITIES AND HUMAN SETTLEMENTS

Community Action Cultural Projects
Röstånga Tillsammans – Cross-sectorial Swedish project focusing on community development
http://rostangatillsammans.se

El Sistema – Community building through youth ensemble music centers
www.sistemaeurope.org

Ruritage - Rural regeneration through systemic culture & heritage-led strategies
www.ruritage.eu/

British Council Report - Community-driven heritage projects
https://www.britishcouncil.org/arts/culture-development/cultural-heritage

Tidy Towns, Ireland
https://www.tidytowns.ie

Transition Town Kinsale
www.transitiontownkinsale.org

Arts and Homelessness International
http://www.with-one-voice.com/

Local Area Place Making
Better Block – using design to remake space & bring people together
https://www.betterblock.org/

Leave No-one Behind - Sustainable Architecture using the SDGs
https://tinyurl.com/ya5oxzhe

Givrum - sustainable joined up urban strategic development
https://givrum.nu/

Right to the City - Hamburg self-empowerment network for creating a better city
http://www.rechtaufstadt.net/

Yes We Can – Marseille based local co-producing bottom-up space re-use project
https://yeswecamp.org/

Parnell Square Cultural Quarter, Dublin
www.parnellsquare.ie

United Cities and Local Governments OBS Database
http://obs.agenda21culture.net/en/home-grid

Local Climate Change & Culture
Green Europe Experience – circular economy festivals
https://greeneuropeexperience.eu/

Julies Bicycle – climate change work designed for the creative community
https://juliesbicycle.com/

Every Wh2ere – EU project exploring use of Hydrogen/fuel cell Energy
www.everywh2ere.eu/

Cultural Adaptations - Cities, cultural & climate change organisations working together
www.culturaladaptations.com/

Engaging the Public on Climate Change through the Cultural and Creative Sectors
https://www.creativeireland.gov.ie

Cape Farwell - Creating imaginative cultural responses to climate change
https://capefarewell.com/

Libraries/Cultural Centres/Arts quarters
Helmet– Finnish multi city library resource
https://www.helmet.fi/en-US/Info/What_is_Helmet

dlr LexIcon
https://libraries.dlrcoco.ie

German Action Network for sustainable cultural production
https://aktionsnetzwerk-nachhaltigkeit.de

Book Bunk, Kenya
https://www.bookbunk.org/

Cities of Culture and Local Authorities initiatives

The European Capitals of Culture programme as a handbook of best practice
https://en.wikipedia.org/wiki/European_Capital_of_Culture

Washington DC Culture Plan
www.dcist.com/story/19/04/04/mayor-unveils-long-awaited-cultural-plan/

European Week of Regions & Cities – an annual event showcasing regeneration
www.europa.eu/regions-and-cities

Espoo 2030 – Inclusive participatory city culture programme
https://www.espoo.fi/en-US/Culture_and_sport/Culture

Cluj Cultural Centre- Romanian integrated City planning for culture
https://cccluj.ro/

Internazionale a Ferrara - Festival of journalism whose engaging the entire city
https://www.internazionale.it/festival

Galway 2020
https://www.galway2020.ie

Coventry, UK City of Culture 202
https://coventry2021.co.uk/

Manchester Homelessness Partnership – Co-producing solutions to homelessness
https://mhp.org.uk/

Bristol SDGs Alliance – UK City wide integrated planning using the SDGs
https://tinyurl.com/ycttdayq

General

On The Move - cultural mobility info and resource network
https://on-the-move.org

Jamaity – Tunisian online reconstruction resource centre
www.jamaity.org

Irish Men's Sheds Association
https://menssheds.ie
National Women's Council of Ireland
www.nwci.ie

Relevant for all SDGs

Report with relevance to the whole VoC report rather than particularly SDG11: The Missing Pillar: Culture's contribution to the SDGs with 11 case study examples
https://www.britishcouncil.org/arts/culture-development/our-stories/the-missing-pillar-sdgs

European cultural routes – how different heritage projects throughout Europe contribute to a shared and living cultural heritage
https://www.coe.int/en/web/cultural-routes/home

An Architecture Guide to the UN 17 Sustainable Development Goals,
https://uia2023cph.org/uploads/AN_ARCHITECTURE_GUIDE.pdf

Chapter4: CULTURE, CLIMATE ACTION (SDG 13) AND THE GREEN NEW DEAL

Tools & training for Cultural Sector Sustainable Development:

Julies Bicycle: sets of carbon calculators and general tools specifically for the creative industries.
https://juliesbicycle.com/faqs/what-are-the-ig-tools/

IFLA (International Federation of Library Associations and Institutions): Libraries and the Sustainable Development Goals: A Storytelling Manual
https://www.ifla.org/files/assets/hq/topics/libraries-development/documents/sdg-storytelling-manual.pdf

CineRegio Green Report 2020 for film industry
https://www.cineregio.org/dyn/files/pdf_download/11-file/CineRegio_GreenReport2020_25022020_SinglePages.pdf

EU Interreg projects in the film sector /SDG13: Green Screen
https://www.interregeurope.eu/greenscreen/library/

Good Practices of sustainable cities: Culture a key dimension of people-centered sustainable development
http://obs.agenda21culture.net/

Season for Change: Toolkit for individuals and organisations who want to join us and urge for a just and sustainable future through the arts and culture
https://www.seasonforchange.org.uk/toolkit/

Webinar: Culture in the Sustainable Development Goals
https://learningwith.uclg.org/p/culture-in-sdgs-webinar

Climate Reality Corps: At all Climate Reality Leadership Corps trainings, in-person or virtual, attendees gain the knowledge and tools to shape public opinion, inspire action, and lead the global fight for climate solutions
https://www.climaterealityproject.org/training

Free guide: How can museums support the Sustainable Development Goals?
https://curatingtomorrow236646048.wordpress.com/2019/08/21/how-can-museums-support-the-sustainable-development-goals/

Free guide: Building Resilience in Museums: https://curatingtomorrow236646048.wordpress.com/2020/07/18/new-guide-museums-and-disaster-risk-reduction/

Sustainability in Cultural fields:
Project-based -
SHIFT project - Erasmus +
https://shift-culture.eu/

The Carbon Literacy project
https://carbonliteracy.com/

Sustainable festival EU: Development of more sustainable festivals through training tools for event managers and organisers
https://lelaba.eu/projet/sustainable-festival-eu/

Climate story lab
https://climatestorylab.org/

Resilience festival
www.resilienzefestival.it

Arts for sustainability transformation
https://www.artsfortransformations.earth/

Performing art meets research - Banquet for Bees (Secret Hotel)
https://pro-cult.com/project.php?q=53

Program based -
Cultural Programming for Active Citizenship
Actors for urban change
https://www.actorsofurbanchange.org/

IETM - Satellite Galway 2020 - Climate Action - Exploring relationships between artists, the arts ecosystem and the planet
https://www.ietm.org/en/satellite-galway-2020

Civil Society Exchange Program
https://civilsocietyexchange.org/

Tandem for culture, civil society action and intercultural cooperation
https://www.tandemforculture.org/

A hub for Research, Culture, Arts & Climate Action
https://kilowatt.bo.it/serra-madre-uno-spazio-di-cittadinanza-inclusiva-arte-e-natura/

Creative Climate Leadership is a new programme for artists and cultural professionals to explore the cultural dimensions of climate change, and take action with impact, creativity and resilience.
https://www.creativeclimateleadership.com/

Sub-granting Programs for Intercultural cooperation & Cultural alliances
VAHA: Hubs' creation for preserving public discussion and open dialogue in cities across Turkey, Europe, and their neighbouring countries
https://www.tandemforculture.org/stories/vaha-call-for-applications/

All Around Culture: All-Around Culture Programme aims to foster a vital cultural ecosystem as an enabling environment for social and economic inclusion of young people in seven countries of the EU southern neighborhood including Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Tunisia, and Libyan and Syrian communities in these countries. It contributes to promoting South-South-North collaborations and increasing access to culture in underserved areas.
https://allaroundculture.com/

Green Art Lab Alliance (GALA): an informal, international network of art organisations contributing to environmental sustainability through their creative practice
https://greenartlaballiance.com/

Awards, recognition and mapping initiatives
Creative Green Awards - Julie's Bicycle
https://juliesbicycle.com/news/cg-awards-2020-shortlist/

The Green Library Award - IFLA
https://www.ifla.org/node/10159

European Heritage Awards / Europa Nostra Awards
http://www.europeanheritageawards.eu/

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CULTURE
AND THE UNITED NATIONS
SUSTAINABLE DEVELOPMENT GOALS:
CHALLENGES AND OPPORTUNITIES

BRAINSTORMING REPORT
FEBRUARY 2021

VOICES OF CULTURE
Structured Dialogue between the European Commission and the cultural sector