
EUNIC KNOWLEDGE SHARING WORKSHOP REPORT

The Cultural Dimension of
Sustainable Development:
Opportunities for National
Cultural Institutes



EUNIC
EU National Institutes
for Culture



**BRITISH
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1

BACKGROUND: THE CULTURAL DIMENSION OF SUSTAINABLE DEVELOPMENT

CULTURE IN THE 2030 AGENDA

The *2030 Agenda for Sustainable Development* is a universal call to action to end poverty, protect the planet, and improve the lives and prospects of everyone, everywhere.¹ Adopted in 2015 by all UN Member States, it is articulated in an economic, social, and environmental dimension. With a 15-year horizon, the *2030 Agenda* has a holistic vision consisting of 17 Sustainable Development Goals (SDGs) and related targets. The SDGs go beyond previous Millennium Development Goals (MDGs) as they set common targets for all countries, thus establishing a global agenda. Furthermore, they address all of society, with an emphasis on the establishment of public-private and civil-society partnerships.

However, the *2030 Agenda* does not reflect the efforts made by several international non-governmental organisations in the years leading up to 2015. Under the slogan 'The future we want includes culture', they had joined together in calling for a sustainable development goal specifically dedicated to culture.² The Agenda's lack of attention to the cultural component has resulted in a strong response, with many organisations calling for culture to be integrated into the SDGs and the post-2015 development agenda. This integration is based on the observation that, although there is no specific goal dedicated to culture, the *2030 Agenda* pledges to foster intercultural understanding, recognising 'that all cultures and civilisations can contribute to, and are crucial enablers of, sustainable development.'³

Including culture in the SDGs provides new, unprecedented opportunities for international cooperation. All 17 SDGs are interdependent. Owing to this inter-connection, they are relevant to culture either directly, as a driver of sustainable development, or indirectly, as an enabler. In addition, culture can play a major role in several SDGs, notably in the promotion of sustainable cities (SDG 11), decent work (SDG 8), reduced inequalities (SDG 10), climate action (SDG 13), gender equality (SDG 5), innovation (SDG 9), and peaceful and inclusive societies (SDG 16).



Creative Ireland, Culture Ireland. Photo by Mark Stedman.

¹ To learn more see [UNESCO 2015](#)

² We refer here to the #culture2015goal campaign. To learn more: <http://www.agenda21culture.net/advocacy/culture-as-a-goal-in-post-2015>

³ UNESCO 2015:10. Find this and all following references in Annexe IV, p. 19.

| HOW DOES CULTURE CONTRIBUTE TO THE SDGs? | SDGs |
|---|-------------------------|
| Broadens opportunities and agency for vulnerable communities and fosters resilience | 1, 4, 5, 10, 11, 17 |
| Enables citizen participation and empowerment | 1, 8, 10, 11, 17 |
| Enables intercultural dialogue | 1, 4, 10, 11, 16, 17 |
| Can advocate for outcomes and prompt wider discussion of contentious issues | 1, 3, 5, 10, 12, 16, 17 |
| Technical, artistic, and symbolic skills development and employability | 1, 4, 8, 10, 17 |
| Cultural and creative industries can drive poverty reduction, sustainable economic growth, and job creation | 1, 5, 8, 9, 12, 17 |
| Cultural and artistic expression has benefits for mental health and wider wellbeing | 3, 10, 11, 17 |
| Arts and culture can communicate important information innovatively and effectively | 3, 4, 5, 12, 16, 17 |
| Local cultures and products can drive sustainable tourism | 1, 8, 11, 12, 17 |
| Culture and creativity can drive innovation | 9, 17 |
| Valuing of culture can encourage the protection of cultural heritage | 11, 17 |

Table 1. Source: British Council 2020.

THE EUROPEAN UNION AND ITS MEMBER STATES: IMPLEMENTING THE CULTURAL DIMENSION OF DEVELOPMENT

Since the adoption of the *2030 Agenda*, progress is being made at a global level and the European Union (EU) seems willing to be a driving force behind it. At the European level, the enhancement of the cultural dimension of sustainable development takes place within a general and specific EU policy context.⁴ The *New Strategic Agenda 2019-2024* (European Council, June 2019) and the *New Commission 2019-2024 Political Priorities* provide a general framework. This structure is complemented by the EU's strategic approach to sustainable development, and by an articulated set of initiatives on culture. These include the *New European Agenda for Culture* (May 2018), the *Council Work Plan for Culture 2019-2022* (Nov. 2018), the *European Framework for Action on Cultural Heritage* (Dec. 2018), and the *Council Resolution on the cultural dimension of sustainable development* (Nov. 2019).

Following the adoption of the *2030 Agenda* in 2017, the EU agreed on the *New European Consensus on Development* to align its development policy with the SDGs. Paragraph 35 of the *Consensus* explicitly recognises culture as an important enabler of sustainable development. Further, it asserts that the EU and its Member States: 'Will promote intercultural dialogue and cooperation and cultural diversity, and will protect cultural heritage, boost the cultural and creative industries and will support cultural policies where these would help achieve sustainable development.'⁵

The EU and its Member States are strongly 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.' In 2018, the EU Council of Ministers said that it would strengthen international cultural relations 'by making the most of the potential of culture to foster sustainable development and peace.' To drive this work forward, the Council created an *Open Method of Coordination (OMC) Group on the Cultural Dimension of Sustainable Development*. The Group is chaired by the Presidency of the Council.

In 2020, the Council of Ministers also amended the *EU Work Plan for Culture 2019-2022*, adding a new priority, namely culture as a driver of sustainable development. The Council invited the Commission to prepare, in coordination with the Member States, an action plan on the cultural dimension of sustainable development. At the Commission's request, *Voices of Culture*, a structured dialogue between the Commission and the cultural sector, organised a two-day online webinar in December 2020 where 47 cultural organisations offered suggestions for the action plan.⁶

Finally, EUNIC is committed to implement the SDGs and included them in its *Strategic Framework 2020-2024*.⁷ Several EUNIC members already operate a comprehensive policy on culture and the SDGs, and others intend to follow suit. Certain members have an official policy to integrate the SDGs into their work, for example the Danish Cultural Institute and Camões, I.P. Others have planned to include the SDGs in their strategies, including DutchCulture and Czech Centres. Some members have contributed on an *ad hoc* basis, such as ifa and the British Council, whilst others carry out activities that are compatible with the SDGs but were not designed and labelled as such.⁸

⁴ Presentation by Maria-Chiara Esposito, European Commission DG EAC.

⁵ Council of the European Union, European Parliament, European Commission 2017: 16.

⁶ *Voices of Culture* 2021.

⁷ EUNIC Strategic Framework, EUNIC 2020b.

⁸ Based on a survey conducted by Gijs de Vries on behalf of ifa.

2

EUNIC KNOWLEDGE SHARING WORKSHOP: TAKING STOCK OF THE PRESENT

On 28 and 29 April 2021, together with the British Council and ifa, EUNIC organised a Knowledge Sharing Workshop. Taking place online, it aimed to discuss issues related to the role of culture in sustainable development and to share best practice.⁹ EUNIC member organisations and relevant DGs of the European Commission were invited to explore the cultural dimension of sustainable development. Over the course of the two-day meeting, recommendations were devised on how best to pursue the following objectives:

- To raise awareness of the SDGs amongst members, and of the work members are already doing linked to the SDGs
- To encourage members to develop programmes which have outcomes and activities that directly engage with, and respond to, the SDGs
- To share good practice and lessons learnt regarding members' recent/current projects and programmes addressing the SDGs
- To contribute to the advocacy strategy of EUNIC and its members
- To engender and stimulate synergies between the work of EUNIC members and international and EU initiatives

Speakers from the British Council, Culture Ireland, Danish Cultural Institute, Goethe-Institut, Institut français, EUNIC, and the European Commission presented cases dealing with the cultural dimension of social, economic, and environmental sustainability at national, regional, and global levels. The case studies were framed by research on culture's contribution to the sustainable development goals, conducted by the British Council and ifa,¹⁰ plus previous EUNIC initiatives. This was enriched by a discussion on the internal and external policy context developed by the European Union.¹¹

All participants confirmed the growing relevance of sustainable development in their activities. However, it was acknowledged that the integration of the SDGs in the work and strategy of EUNIC members takes place with different approaches and timeframes. Consequently, together participants reflected on how to integrate, design, and implement actions more consistently, highlighting the decisive role that arts and culture can play towards the achievement of sustainable economic, social, and environmental development.

⁹ Knowledge Sharing Workshops are hosted by EUNIC member organisations and their partners for professional exchange on operations and management. They serve the statutory purpose of EUNIC, sharing best practice and discussing issues of common interest. The workshops, usually comprising key senior staff members and external stakeholders, focus on a variety of issues deemed relevant to strengthen the network and its members' expertise.

¹⁰ See British Council 2020 and De Vries 2020.

¹¹ EUNIC 2020a.

3

MAIN INSIGHTS

A CONSTELLATION OF SDG-RELATED INITIATIVES

Participants in the workshop shared how their organizations give concrete form to the cultural dimension of sustainable development, on national and international levels. For example, *Creative Ireland*, detailed a national holistic strategy for culture, tackling sustainability in a systemic way, and linking creativity with public policy. The initiatives of the Danish Cultural Institute in South Africa and the *European Film Factory*, managed by the Institut français, both reflected how education and culture (SDG4) can contribute to social development. The *EU4Culture* programme, led by the Goethe-Institut, and the British Council's *Crafting Futures* programme are vivid illustrations of the role the creative and cultural sectors can play in fostering sustainable economic growth (SDG8), reducing inequalities (SDG10), and inspiring more inclusive and sustainable communities and cities (SDG11). Finally, the *Nogoonbaatar Eco Art Festival*, one of the pilot projects of *European Spaces of Culture*, concentrated on raising awareness of the risks linked to climate change (SDG13), and citizens' empowerment.

The experiences of EUNIC members are characterised by great diversity and richness. This is manifest in the spectrum of the SDGs addressed, the various approaches integrating SDGs into mandates and strategies, and in the different scope of initiatives. These range from the local level, such as the Danish Cultural Institute, to the regional level, for example *EU4Culture*, and even apply on a global level, notably *European Spaces of Culture*. This composite scenario is complemented by the many initiatives linking sustainable development to the EU's international partnerships, including the *ACP-EU Culture Programme*, which helps the creative and cultural sectors contribute to the sustainable social and economic development of African, Caribbean, and Pacific countries.¹²

Workshop participants reflected on the wealth of different experiences and approaches, identifying this as a significant opportunity to learn from and share best practice. Looking outwards, participants agreed that the SDGs have their natural home in a global agenda. Potentially, new partnerships could be created beyond the institutional boundaries of EUNIC, with national and international bodies, cultural and non-cultural organisations, and with private actors and civil society. Looking inwards, it was noted that all EUNIC members can put in place internal policies to align or improve the quality and sustainability of their professional practices and working environments. From mobility policies to sustainable architecture, energy supply, gender equality, and sustainable consumption of food and water, there are many good practices that we can all adopt, leading our partners by example.

THE KEY ROLE OF MONITORING AND EVALUATION

Workshop participants expressed the need to improve their approach to monitoring and evaluation. Evidence is essential for effective dissemination, communication, and advocacy, proving the role and potential of cultural approaches to sustainable development. Some partners demonstrated their ability to use robust tools and methods; others showed innovation in developing approaches and strategies.¹³ Participants agreed that effective monitoring and rigorous evaluation of these global dimensions can be enhanced only through knowledge sharing and cooperation.

Indeed, EUNIC members have developed different monitoring and evaluation practices over time. Their approaches change according to the nature of existing programmes, which also applies to the inclusion of SDGs. For example, in initiatives undertaken by the Czech Centre, DutchCulture, and the Goethe-Institut, organisations have started to map existing projects to assess their alignment with the SDGs. This is only a preliminary stage of analysis, preceding the development and subsequent introduction of systematic evaluation tools and processes.

Moreover, for effective future planning, it is essential for organisations to be aware of the SDGs already considered in existing activities. Thus, the Goethe-Institut concluded that goals related to education, inclusion, and gender equality are already part of the institute's programming. Likewise, the British Council considered that its programmes contribute to 11 goals, from combating poverty to promoting responsible production and consumption.

¹² You can find all case studies and more information on the projects in Annexe I from p. 12

¹³ This is the case of the quantitative and qualitative Monitoring Evaluation and Learning (MEL) dashboard designed by the British Council and implemented by Tfanen - Tunisie Créative. As part of the project *European Spaces of Culture*, EUNIC also developed a Monitoring & Evaluation toolkit. This toolkit incorporates methodologies, indicators, and output/outcome measurements. Together, these ensure the collection of the required qualitative and quantitative data, enabling an assessment of pilot projects' contribution to the implementation of the EU Strategy for International Cultural Relations. The toolkit is available at: <https://drive.google.com/drive/u/1/folders/16doHh6iuijxdZr1qkRZlqlpOGRfW9kZ>

4

CONCLUSIONS: LOOKING FORWARD

From the studies by the British Council and ifa, and building on the experiences shared during the workshop, participants gained a better awareness of the SDGs and how they can apply to the cultural sector. They agreed on the relevance of monitoring and evaluation, and exchanged methods and approaches on how to extend them to the SDGs.

Implementing the SDGs requires cooperation between governments, international and non-governmental organisations, the private sector, and civil society. Only a broad alliance will be able to pool the resources and capabilities needed to make good use of them. As far as cultural cooperation is concerned, EUNIC is well placed to serve as a platform for dialogue and exchange, integrating

the cultural component into sustainable development. This exchange should take place not only amongst EUNIC members, but also with European institutions and key stakeholders from outside Europe, including local partners.

In addition, the workshop was an opportunity for EUNIC members to share knowledge on approaches, challenges, and benefits of SDGs evaluation, plus consider forms of dissemination and communication. Key issues were discussed, including how and to whom the SDGs communication initiatives should be addressed, the challenges that EUNIC members face when evaluating their contribution to the SDGs, and the benefits and opportunities offered to their organisations by the introduction of SDGs assessment processes.



Crafting Futures, British Council. Photo by Simon Mills

5

RECOMMENDATIONS

SYNERGIES AND PARTNERSHIPS

It is recommended that EUNIC encourages international initiatives and horizontal projects that address the cultural dimensions of sustainable development. In so doing, it could, as far as possible, foster collaboration, knowledge sharing, and joint actions with international organisations such as UNESCO, EU Delegations, and the relevant services of the European Commission. Corresponding to this, members suggested that EUNIC should:

- Continue to organise joint seminars
- Continue to organise Knowledge Sharing Workshops with the EU and organisations working on macro-themes that cut across the work of EUNIC members. Good examples include culture and sustainable development, cultural relations in fragile contexts, and fair collaboration in international cultural relations. Here, a fruitful exchange of practices between members is most likely
- Share reports of Knowledge Sharing Workshops and seminars with the EU and interested stakeholders
- Map the priorities of the European institutions in the field of sustainable development to enhance shared interests and promote convergence

DISSEMINATION, COMMUNICATION, AND ADVOCACY

- Narratives are crucial in public relations. A clear message about the inseparable relationship between culture and development, and the relevance of this relationship in EUNIC members' daily work, needs to be conveyed. EUNIC and its members should develop a more coherent, shared storytelling as part of their organizational communication practices. To do so, they need to assemble their initiatives into a narrative with a plot. A compelling story is key to building sustainability-driven civil society, to inform, persuade, and engage global citizens. Further, it can encourage and reinforce coalitions and initiatives within EUNIC and with stakeholders, including the European institutions
- A detailed analysis of the specificities of diverse geographical context and communities could provide a unique opportunity for discussion and common understanding of the relevance of the SDGs between EUNIC and its members together with local partners and beneficiaries. This could serve to broaden and inform international perspectives on the concrete relevance of the SDGs
- The cultural dimension of sustainable development has yet to be fully assimilated into the priorities of the European Union, of many of its Member States, and other organisations operating in this field. EUNIC could work towards a comprehensive endorsement, at both national and supranational levels. Thus, EUNIC members should undertake advocacy actions at a national level to demonstrate that cultural cooperation has an important role in stimulating and communicating social, economic, and environmental sustainability. In addition, EUNIC and its members should better advocate for the SDGs to be integrated into the EU agenda and the mandates of European Delegations

RELEVANCE, COHERENCE, EFFECTIVENESS, AND EFFICIENCY

To have an impact, future initiatives of EUNIC and its members regarding SDGs must be relevant, responding to the priorities of beneficiaries and partners. Undoubtedly, this is an ambitious mission, but there are some actions that EUNIC and its members could put in place relatively quickly and without too much effort.

EUNIC could:

- Develop a roadmap to be presented to the EUNIC General Assembly
- Advocate that the EU incorporates the pursuit of SDGs into the broader policy framework of its strategic approach to international cultural relations. After all, the EU already sees culture as a driver of sustainable economic and social development
- Embed the SDGs in EUNIC cluster strategies, involving EUNIC focal points, and encourage the implementation of pilot projects centred on selected development objectives.¹⁴ If successful, these can then be replicated on a larger scale
- Make the pursuit of specific SDGs an explicit requirement/ criteria in the EUNIC Cluster Fund Call and in the European Spaces of Culture pilot projects
- Adapt the EUNIC M&E reporting tool by introducing core indicators on sustainable development. Training, guidance, knowledge sharing, and the proposed EUNIC working group on SDGs evaluation can feed into improving the monitoring tool in this regard
- Introduce a section dedicated to the SDGs in the EUNIC Newsletter
- Produce new materials and use existing online platforms such as the EUNIC website to facilitate the circulation and sharing of good practice, tools, methods, and useful material and documentation amongst EUNIC members

EUNIC members could:

- Formally commit to integrate sustainable development objectives into their strategic planning
- Develop effective and efficient monitoring and evaluation tools, encouraging the development of a monitoring and evaluation standard based on a set of shared criteria, for example the UNESCO thematic indicators for culture in the *2030 Agenda*

- Avoid SDG-washing, limiting or reducing the review of SDGs to a tick-box exercise. Rather than merely checking the compatibility of existing or planned projects with some of the SDGs, members should explicitly plan and integrate SDGs into projected activities
- Develop good practice in all aspects of sustainability, from the way we move and eat, to gender relations in the workplace

MONITORING AND EVALUATION

Monitoring and evaluation are essential to ensure continuous learning and the ultimate success of a programme. Through data collection and analysis, it is possible to demonstrate the impact of a project, to identify and transfer good practice, to convince partners, and to communicate effectively with stakeholders and beneficiaries. To make this happen, EUNIC members should:

- Select key SDG targets and indicators to be mainstreamed in all projects. Once chosen, the prioritized SDGs require testing, monitoring and evaluation, in accordance with the mandates of individual organisations
- In preliminary phases, baseline data should be collected to improve impact monitoring and inform decision making. This then should be expanded to include the introduction of studies on data collected over a certain period in order to detect possible changes that may occur over time. As a reference, the thematic indicators for culture, developed by UNESCO, can be used.¹⁵ EUNIC should explore how this could be built into EUNIC funded programmes, such as the yearly EUNIC Cluster Fund
- Criteria to evaluate the contribution of culture to the SDGs should not be applied mechanically. Instead, they should be covered according to the needs of the relevant stakeholders and the context of the evaluation. Data availability, resource constraints, timing, and methodological considerations may also influence how (and whether) a particular criterion is covered
- Finally, EUNIC could help its members to track progress and support them in developing and using social, economic, and environmental indicators. This could be done by offering training, mentoring and capacity building on M&E. Building on the EUNIC Job Shadowing programme, this could be achieved through the creation of a thematic and permanent EUNIC working group on SDG evaluation

¹⁴ EUNIC Focal Points are designated central contact points for EUNIC matters within each EUNIC member organisation.

¹⁵ To learn more about the Culture 2030 indicators by UNESCO: <https://whc.unesco.org/en/culture2030indicators/>

ANNEXE I: CASE STUDIES

CULTURE IRELAND: THE CREATIVE IRELAND PROGRAMME

The *Creative Ireland* Programme is a five-year cross-government programme¹⁶ that positions creativity at the centre of public policy.¹⁷ The core proposition of *Creative Ireland* is that participation in cultural and creative activity promotes individual, community, and national wellbeing. The programme has five pillars: Creative Youth; Creative Communities; Cultural and Creative Infrastructure; Creative Industries; and Global Reputation.

The programme has a broad and ambitious remit. For example, at the heart of *Creative Youth* is the conviction that knowledge and creativity should be equal partners in children's formation, supporting them to become creative, active citizens. *Creative Youth* supports measures which aim to expand young people's access to creative initiatives and activities. It focuses on the inclusion of every child, supporting positive and sustainable outcomes for children and young people through creative engagement. Complementing this, *Creative Communities* is a partnership established in 2018 between local authorities and the all-of-government *Creative Ireland Programme*. This seeks to embed creativity in public policy and engage creativity as a strategy for wellbeing, social cohesion, and economic development.

¹⁶ This term is used by the Irish government to describe collaboration between government departments and public sector bodies.

¹⁷ Presentation by Sheila Deegan, Culture Ireland. To learn more about the programme: <https://www.creativeireland.gov.ie/en/>

DANISH CULTURAL INSTITUTE: SOUTH AFRICA

The *CICLO - Red Apples - Green Apples* project was formed to reduce violence in schools in Cape Town.¹⁸ A pilot school was chosen that had been seriously affected by violence, in the school itself, in students' homes, and amongst students themselves in the wider community. The project used innovative practices informed by the international cultural relations approach, building on art education and embodiment, to challenge and help change students' behaviour. The project's diverse partnerships included researchers in both South Africa and Denmark, plus the *European Network of Observatories of Arts and Culture Education*. The project also placed an emphasis on local empowerment, working with Arts educators, civil society organizations, and educational authorities.

The project's long-term outcomes include signs of changing behaviours amongst students. These include strengthened memory and academic attainment, improved personal relations, and a reduction in rates of violence. Given the success of the pilot project, the next step will be to involve teachers in the wider application of the methods used, as well as to explore institutional development and upscaling with stakeholders.

The Cape Town case study illustrates the DCI's emphasis on high-quality pilot projects. Once the qualities of a project have been identified and assessed, pilot projects can be scaled up, transforming them into more comprehensive initiatives. An excellent example of this approach is the DCI's programmes in the Baltic Sea region. There, two pilot projects implemented in recent years led to the launch of *UrbCulturalPlanning*, a three-year, 2.5-million-euro project based on the cooperation of 14 different partners and addressing SDG11. The same applies to the *New Democracy Fund*, a 6.5-million-euro pilot project based on the successful experiences of the DCI in the Baltic States, Ukraine, and Belarus. Indeed, the DCI has numerous active pilot projects around the world, each with the potential to work towards specific SDGs. A good example is the *Women hold up half of the sky* project, which aims to contribute towards achieving gender equality, empowering women and girls in China.

¹⁸ Presentation by Olaf Gerlach-Hansen, Danish Cultural Institute. To learn more about the activities of the Danish Cultural Institute: <https://www.danishculture.com/>

INSTITUT FRANÇAIS: EUROPEAN FILM FACTORY

Launched in September 2020, the *European Film Factory* (EFF) is a film literacy platform for European students and teachers.¹⁹ It offers a free, secured environment to watch a catalogue of European films in eight languages, with educational kits and interactive educational tools. The project is led by the Institut français, with the support of ARTE Education and European Schoolnet, and is funded by the MEDIA strand of the Creative Europe programme.

Although the platform has not been designed to meet the SDGs, the objectives of the *European Film Factory* are particularly in line with SDG 4.7 (quality education). The platform aims to raise awareness of the importance of film education for teachers, educational leaders, and institutions, and to connect students and teachers from all over Europe. In addition, the EFF aims to foster geographical and

social inclusion, notably through its digitalization programmes. Through the films and educational materials created for the project, the EFF hopes to nurture European values, and to foster awareness of contemporary issues such as gender equality, dialogues between cultures, and the environment.

Obviously, raising awareness about the importance of film education across the whole European territory is a challenging task. As a genre, European cinema is difficult to classify, with a rich history. Understanding this, educational approaches to film have been and remain diverse. The programme has had to acknowledge, indeed embrace this complexity. What's more, it is intent to highlight European cinema heritage whilst, at the same time, making it resonate with today's youth and their concerns. Certainly, with its vision to connect the past, present and future, the EFF has ambitious aims.

¹⁹ Presentation by Adeline Chaveau and Lucie Guérin, Institut français. To learn more about the project: <https://www.europeanfilmfactory.eu/>

GOETHE-INSTITUT: EU4CULTURE

EU4Culture is an initiative implemented by Goethe-Institut, Institut français, Czech Centres, and the Danish Cultural Institute.²⁰ With a duration of four years (2021-2024), it aims to promote the cultural and creative sectors, intercultural dialogue, and knowledge exchange across the Eastern Partnership (EaP) countries, namely Armenia, Azerbaijan, Belarus, Georgia, Moldova, and Ukraine.

It offers a broad range of grants. These include funds to support non-capital cities in the design and implementation of cultural development strategies. Others, under the shape of a mobility flow scheme, directly support professionals from the cultural and creative sectors. Grants are also allocated for cross-innovation projects involving culture and creative industries in EaP countries. On a regional level, *EU4Culture* also provides capacity building and mentoring programmes for professionals and relevant policy makers involved in, or responsible for, the cultural and creative sectors.

Although the project did not consider the achievement of specific SDGs in its design phase, its mission, and the tools used, make it an ideal vehicle for achieving SDG 8 (decent work and economic growth), and SDG 11 (sustainable cities and communities). *EU4Culture* affirms the role of the cultural and creative sectors, recognising them as drivers of economic and social development. Understanding this, it is intent to improve local governance in these sectors, actively supporting regulatory processes and participative policy dialogue. Moreover, *EU4Culture* aims to contribute to sustainable regional development by focusing on non-capital cities, towns, and communities in the EaP countries.

²⁰ Presentation by Anatoli Biefert, Goethe-Institut. To learn more: <https://euneighbourseast.eu/projects/eu-project-page/?id=1487>

BRITISH COUNCIL: CRAFTING FUTURES

The programme *Crafting Futures* aims to support a more sustainable future for crafts around the world, ensuring that craft is appreciated for economic, social, and environmental development.²¹ Since 2016, *Crafting Futures* has been active in many countries around the globe, supporting projects delivered in partnership for exchange of knowledge and the development of mutually beneficial relationships. It brings together craft practitioners, designers, and organisations, from the UK and beyond, to experiment and test methods, as well as develop projects based on local needs and context.

The project aligns with several of the SDGs, in particular SDGs 4 (quality education), 5 (gender equality), 8 (decent work and economic growth), 10 (reduced inequalities), 12 (responsible consumption and production), and 17 (partnerships for the goals).

Related projects in partner countries align with specific SDGs. For example, in Azerbaijan, Armenia, and Georgia, the programme focuses on devising new learning tools and methods for use in craft education, reflecting SDGs 4, 8, and 10. There, the programme develops and pilots new craft modules which cover creative learning, digital clay, and creative entrepreneurship. The aim is to embed them into the existing curriculum, thus enhancing craft education across the South Caucasus region. Alternatively, *Crafting Futures* in Thailand and Indonesia concentrates on SDG 10 and 12. In Indonesia, the focus is on the development of new materials, the repurposing of existing materials, and the use of sustainable materials. In Thailand, focuses include knowledge transfer and management, research and development of sustainable and safe approaches, and business development. In addition, the programme fosters designer-artisan collaborations, plus heritage and craft education for youth, facilitated through residencies, learning kits, and train-the-trainer workshops.

21 Presentation by Katia Stewart and Rosanna Lewis, British Council. To learn more: <https://design.britishcouncil.org/projects/crafting-futures/>

EUROPEAN SPACES OF CULTURE: NOGOONBAATAR ECO ART FESTIVAL

European Spaces of Culture aims to test innovative collaboration models in cultural cooperation with European actors and third partner actors, and in the spirit of the EU strategic approach to international cultural relations.²² Implemented by EUNIC, one of the pilot projects is the *Nogoonbaatar Eco Art Festival* in Ulaanbaatar, Mongolia. The project indirectly contributes to SDG 13 (climate action) and more specifically to the need to 'improve education, awareness raising and human and institutional capacity on climate change mitigation, adaptation, impact reduction and early warning.' The project also tackles SDG 7 (affordable and clean energy).

The main objective of the project - which was implemented by Goethe-Institut, Alliance française, and the Embassy of the Czech Republic, is to change public attitudes through art, making lifestyles more environmentally friendly, and raising awareness about environmental issues, especially air pollution. Activities include a painting competition, public and street art workshops, and craft classes.

The festival aims to achieve results both in the short and long term. As to the former, attention is paid to the introduction of innovative forms of artistic expressions to engage the local population and change attitudes and behaviour, an outcome that relates to the population's awareness of the issue of air pollution. The project also promotes young local artists at the national and international level and fosters knowledge and practice exchanges between European and local artists, with attention to gender issues. In the long term, the festival aims to shift behaviours and practices, encouraging sustainability, and in particular the mobilization and empowerment of civil society.

22 Presentation by Robert Kieft, EUNIC. To learn more: <https://europeanspacesofculture.eu/projects/mongolia-nogoonbaatar-international-eco-art-festival>

DG INTPA: ACP-EU CULTURE PROGRAMME

Capitalising on the achievements of the ACP Film, Cultures, Cultures+ programmes (2008-2017), the objective of the *ACP-EU CULTURE* programme is to support the contribution of the cultural industries towards the socio-economic development of African, Caribbean, and Pacific countries.²³ The programme encompasses a wide range of objectives. These include supporting the education of young creators, helping them gain professional experience and qualifications, and encouraging the production and circulation of ACP cultural goods and services, to national, regional, and international markets. In addition, it offers ACP artists and cultural operators improved access to funding, via innovative mechanisms and partnerships with financial organisations.

The programme consists of two main initiatives. The first is dedicated to support audio-visual co-productions in ACP countries. An initial call for the selection of three co-productions, in 2019, led to the disbursement of 5.8 million Euros. In 2020, the number of projects financed increased to fifty-one. The second call, closing in 2021, will distribute a further 4.1 million Euros of funds for co-productions. The second initiative, starting in 2020, aims to support creative and cultural sectors, other than audio-visual production. With a total budget of 26 million Euros, its management is decentralised, with six regional hubs acting as intermediaries in the distribution of funds to third parties.

²³ Presentation by Denise Richert, DG INTPA. To learn more: <http://www.acp-ue-culture.eu/>.

THE CULTURAL DIMENSION OF SUSTAINABLE DEVELOPMENT IN THE EU'S INTERNATIONAL PARTNERSHIPS

The *ACP-EU CULTURE* programme is not the only EU development programme with a cultural dimension.²⁴ Indeed, many of the European Union's international partnerships focus on the relationship between culture and sustainable development. These include thematic and regional programmes in the domains of cultural and creative industries (CCIs) and cultural sectors, intercultural dialogue, cultural governance, and cultural heritage. Together, these contribute to the implementation of the EU policy framework on sustainable development and international cultural relations.

First, the EU directly supports cultural and creative sectors. This includes loans and business support, such as the *CreatiFI* and *Innovative Financing Initiative for Culture*, as well as support for fair value chains in African and Central Asian textile and fashion sectors, for example the *Identity Building and Sharing Business Initiative*. Also within this is the promotion of cultural cooperation and exchange of cultural professionals in PALOP-TL -*Procultura*. Secondly, emphasis is given to intercultural dialogue through the implementation of projects in Africa and the Middle East, to promote social cohesion and tolerance, and to foster stability. This objective is shared with initiatives supporting cultural heritage rehabilitation in post-conflict and crisis contexts, for example in Mali, Yemen, and Iraq. Finally, the EU partners with non-EU state actors and organisations to promote appropriate regulatory frameworks for culture and CCIs, a key example being the *EU-UNESCO Expert Facility*.

²⁴ Presentation by Annica Floren, DG INTPA.

ANNEXE II: PARTICIPATING ORGANISATIONS

AECID
Arts Council Malta
British Council
Camões, I.P.
Culture Ireland
Czech Centres
Cyprus Ministry of Education & Culture
Danish Cultural Institute
European Commission, DG EAC
European Commission, DG NEAR
European Commission, DG INTPA
European External Action Service
Finnish Cultural and Academic Institutes
French Ministry of Foreign Affairs
French Permanent Representation to the EU
Goethe-Institut
Institut français
Instituto Cervantes
Italian Ministry of Foreign Affairs
Polish Ministry of Foreign Affairs
Slovenian Cultural Centre Berlin
UNESCO
University of Siena

ANNEXE III: LIST OF SPEAKERS

Isabelle Van de Gejuchte, Senior Manager Policy Engagement - British Council
Katia Stewart, Global Programme Manager - Crafting Futures - British Council
Rosanna Lewis, Culture and Development, Senior Programme Manager - British Council
Ian Thomas, Head of Evidence - Arts, Research & Policy Insight - British Council
Sheila Deegan, Programme Manager - Culture Ireland
Olaf Gerlach-Hansen, EUNIC Focal Point - Danish Cultural Institute
Gitte Zschoch, Director - EUNIC
Robert Kieft, Project Manager European Spaces of Culture - EUNIC
Maria-Chiara Esposito, Policy Officer - European Commission, DG EAC
Annica Floren, Deputy Head of Unit - European Commission, DG INTPA
Denise Richert, Programme Manager - European Commission, DG INTPA
Anatoli Beifert, Project Manager - Goethe-Institut Georgia
Adeline Chaveau, Project Manager European Film Factory - Institut français
Lucie Guérin, Project Manager European Film Factory - Institut français
Sarah Widmaier, Scientific Coordinator - ifa
Gijs de Vries, Researcher & Author, Expert of ifa's Research Programme 'Culture and Foreign Policy'

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EUNIC – European Union National Institutes for Culture – is the European network of organisations engaging in cultural relations from all EU member states and associate countries. Through culture, we strive to build trust and understanding between the people of Europe and the wider world. We work to make culture count in international relations.



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