Culture & Creative Sectors & Industries driving Green Transition and facing the Energy Crisis

Brainstorming Report

September 2023

Funded by the European Union

VOICES OF CULTURE

European Commission Structured Dialogue
with the Cultural and Creative Sectors in the EU

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Framing

This report represents the individual contributions of the professionals taking part in the group discussions. The views are not necessarily shared by all.

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These illustrations are clearly identified.

This report is the result of a Brainstorming Session organised through the Voices of Culture process, a Structured Dialogue between the European Commission and the cultural sector represented by more than 30 people affiliated to cultural associations, NGOs, and other bodies. This process provides a framework for discussions between EU civil society stakeholders and the European Commission with regard to culture. Its main objective is to provide a channel for the voice of the cultural sector in Europe to be heard by EU policy-makers. In addition, it aims to strengthen the advocacy capacity of the cultural sector in policy debates on culture at a European level, while encouraging it to work in a more collaborative way.

The session on "Culture and Creative Sectors and Industries driving the Green Transition and facing the Energy Crisis", held on 15 and 16 June 2023 in Tartu, Estonia, has provided a space for exchange and discussion between around 30 participants representing the cultural sectors from the EU Member States.

The present report is the result of the discussion and was presented to the European Commission at a Dialogue Meeting on 6th September 2023 in Brussels.

This document has been drafted and edited principally by Kirsten Dunlop and Angela Christofidou.

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Table of contents

09 Preamble

12 Executive Summary

18 Key Recommendations

21 Introduction –
The Role Of Culture

25 Chapter One -
The Power Of Culture And Creative Sectors
To Inspire Change

37 Chapter Two -
The Power Of Culture And Creative Sectors
To Embed Sustainability In Other Industries

47 Chapter Three -
The Power Of Culture And Creative Sectors
To Role-Model Sustainability

57 Conclusions And Closing Reflection

60 Appendix –
Best Practice Examples

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Preamble

Angela Christofidou

Why do cultural stakeholders respond to open calls publicised by the European Commission and the Structured Dialogue? Why do professionals working in the cultural sector offer their time, skills and knowledge for two days of non-stop intensive discussions followed by hours of report writing? What do they expect from this procedure? These are professionals in a field that has been hit very hard during the pandemic and is still struggling to survive financially, the global cultural sector's GVA having declined by 8%, compared to the global economy's 3%. So how come these citizens from all around Europe send applications and express their interest in gathering with their colleagues to work voluntarily in the context of participatory democracy, created by the European Commission?

The answer to these questions lies in the heart of the European project, which is, in its essence, a cultural project. The cultural sector is not only capable of contributing to the greatest challenges that face us now in a poly-crisis world, it is also very willing to do so. Cultural professionals and businesses just need the necessary support to be able to contribute on a scale that would actually make a difference.

Over 1000 professionals from institutions all over Europe chose to respond to a call for the 'Voices of Culture' Structured Dialogue

process, supported by the European Commission, on the topic of: “Culture and Creative Sectors and Industries Driving Green Transition and Facing Energy Crisis”. 35 participants were selected from 20 European member states reflecting diverse aspects of civil society, local, national and pan-European organisations from the culture and creative sectors and industries (CCSI). The Voices of Culture platform provided a shared space for intense discussions that materialized at Tartu, Estonia, from 14 to 16 June 2023. Dr. Kirsten Dunlop, Chief Executive Officer at EIT Climate-KIC, member of the European Commission’s Expert Group on the Economic and Social Impact of Research and Innovation (ESIR), prepared a topic paper for the participants to study before the discussions and launched the brainstorming session with an inspired, informative speech.

CCSI have the potential, if adequately supported, to engage and inspire people to reimagine a viable, low carbon, just and sustainable future. They have the power to create inclusive communities, and communicate messages, narratives and meanings to them. Culture is progress. Culture is who we are.

Participants worked in a mode of participatory democracy in three groups, resulting in three written chapters, based on these discussions. The three groups collectively studied all three chapters before their final form was concluded. The whole document, as the output of the brainstorming sessions in Tartu, is a report that includes reflections, ideas, recommendations, and examples, based on the experiences, knowledge and talents of the participants.

The timing of this call to integrate synergies with CCSI into efforts to achieve the greening of Europe coincides with the conclusion of the Structured Dialogue ‘Voices of Culture’ in its current form. The Structured Dialogue has been designing shared spaces for discussions among cultural professionals for more than a decade, facilitating a rich exchange with European institutions and civil society input into the Intergovernmental Open Method of Coordination (OMC). The final theme of this cycle of the Structured Dialogue echoes the beginning of one of the greatest collective efforts of all sectors, covering all aspects of society: the urgent greening of Europe and European ways of life.

As the cultural sector is called upon to step in and work for the creation of a green vision, and for the communication of this vision to its audiences and to the wider public, the cultural sector must be strong, and equipped and empowered to contribute to the decision-making of other sectors. CCSI have the potential, if adequately supported, to engage and inspire people to reimagine a viable, low carbon, just and sustainable future. They have the power to create inclusive communities, and communicate messages, narratives and meanings to them. Culture is progress. Culture is who we are.

The Structured Dialogue process represents an effective means for the European Commission and Member States to reinforce that power through shared channels of communication, connecting decision makers and policy makers with the streets and the communities of Europe in a constant two-way dialogue. A high-potential development programme like this, supported on an ongoing basis, enables different themes to be discussed and the channels created to be viewed as an investment in human capacities and relations: as a net created for the communication of messages and translation of European policy into action. This could be used to support CCSI professionals to use and make the most of existing material and studies of the European Commission, like the “Greening the Creative Europe programme”[1] study as well as initiatives like the New European Bauhaus,[2] to synchronize their efforts and gain valuable knowledge on the objectives to fight climate change.

About the participants

- Professionals in the field of culture, culture viewed as the tripartite association of the development of the individual, the group and society in the context of which patterns of human behaviour, channelled in symbolic structures, create a constant flow of interaction.
- A group of individuals reflecting diverse aspects of civil society, using their talents and skills in all forms of art, literature, cultural heritage, cultural and creative industries, aiming at aesthetic excellence, the refinement of culture and progress.
- Citizens offering their time and efforts for participatory democracy in the context of the Voices of Culture Structured Dialogue discussions on Culture and Creative Sectors and Industries Driving Green Transition and facing the Energy Crisis.

1. Greening the Creative Europe Programme, Final Report, European Commission, Directorate-General for Education, Youth, Sport and Culture, Creative Europe, 2023 https://digital-strategy.ec.europa.eu/en/news/commission-publishes-study-how-make-its-creative-europe-programme-greener

2. New European Bauhaus - https://new-european-bauhaus.europa.eu/about/about-initiative_en

Executive summary

Angela Christofidou

We have reached a historical moment. The interrelated impacts of climate change on all aspects of life on the planet is causing damage that is now becoming irreversible. The consequences of burning fossil fuels, manufacturing and industry emissions, cutting down forests, use of transportation, the emissions of carbon dioxide, methane and other greenhouse gases from food production, the powering of buildings and too much consumption are now accelerating to a point of catastrophic impact and conflict. We must do significantly more to change our ways.

The European Green Deal,[3] which aims to transform the EU to a climate neutral environment by 2050, highlights the importance of the inclusion of the cultural sector in the implementation of specific and systematic efforts towards this goal. Two dimensions of the involvement of Culture and Creative Sectors and Industries (CCSI) in the green transition are evident: the cultural sector itself must modify the ways culture is produced, since cultural activities and creative industries are among the most energy intensive industries; and the cultural sector, if adequately and consistently supported, may use all the driving forces of the professionals working in the context of CCSI to influence and translate and co-create imaginaries of a green future with the wider public.

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Culture is a catalyst, a driving force towards progress. A financially healthy cultural sector, could become a vector in Europe, for the creation of a green vision that could set the foundations for the healing of the planet. Indeed, Europe has an opportunity to put culture and the creative industries at the core of its competitiveness and its leadership in just transition and transformation to sustainability. CCSI offers a key capability to support European Union and Member States climate and environmental policies by visualising sustainable futures, increasing local readiness and local buy-in for green projects and green transition. CCSI can counteract negative stories about transformation through new norms, and empathy-driven pedagogical measures. This includes transition away from extractive, consumption driven economics that are at the root of the problems we face now. CCSI can bring aspirational qualities to new economic concepts like sufficiency, degrowth, doughnut economics, translating abstract concepts into meaningful stories, narrating tangible evidence of benefits, while demonstrating the viability of new economic models. And CCSI can provide a powerful voice of truth and truth-telling, including with respect to ongoing subsidies to fossil fuel extraction and distribution, so as to generate new cultural and societal norms based on a sustainable use of resources and materials.

CCSI needs courageous, competent funding and policy enablement to be able to offer the courageous cultural interventions that a complex, multi-dimensional strategy such as the European Green Deal needs. Consequently, this report recommends that the European Commission introduce new institutional forms of support and funding structures to empower CCSI to do what it can do best, to break with tradition and expectation, break rules, habits and practices, replacing them with new perspectives and forms. Funding in support of transformative CCSI-supported climate actions needs to be flexible, intersectoral and trust-based to allow for and promote the emergent qualities that creative arts and culture can bring.

There is also an urgent need for an established dialogue with other sectors – science, education, agriculture, transport, tourism and industry – to enable a continuous two-way exchange of knowledge and ideas, reflected in intersectoral projects and educational programs. Greening cultural programs is not enough; a cultural dimension in other funding programs can only give the cultural sector the scale to act if tangible interactions with other sectors are required and achieved. A huge challenge lies before us and small, fragmented steps cannot meet it. This report recommends systematic integration of CCSI across other sectors to generate and draw down on the full benefits of STEAM education and innovation, to be achieved in part by including CCSI institutionally in the policies and funding frameworks of European Directorates-General (DGs), including CLIMA, ENVI, ENER, CNECT, MOVE, GROW, RTD and REGIO, and supporting a two-way exchange in policy implementation.[4]

Values and cultural capabilities are essential to implement strategy.[5] European values enhance democratic competencies and provide the necessary framework for all involved to coordinate their forces. In the context of this determining framework, joint efforts lead the international climate negotiations and planning. And yet, despite the overarching signal of the European Green Deal, at local, regional and member state levels there is little connection between the treatment and management of the EU Recovery and Resilience Funds, Cohesion Funds and CCSI. A widened understanding of the role of culture in European and Member State policy should be introduced to reflect the fact that culture is significantly more than a sector – culture is an instigator and an enabler of change. The European Commission could invite artists and CCSI professionals to join policy teams and policy design processes to embed CCSI thinking throughout EU strategy and programmes. Similarly, integrating the participation of CCSI professionals and practices into industrial design, policy formation and programming would be a means to embed behavioural shifts and new norms into existing strategies and initiatives. Nothing is impossible in a creative mind.

This VOC dialogue process revealed a wealth of European initiatives to support the greening of CCSI, in part through the sharing of information among participants, and in part through dialogue with European Commission representatives. With steady support, CCSI can provide a wealth of solutions, leadership and inspiration. In order to be effective, however, and to bring small and often marginalised capabilities together, CCSI need a shared language and common ground – a creative environmental protocol. Progress is being made but is not widely known, shared or available. The role of innovation ecosystems such as the EIT KICs – e.g. KIC Culture and Creativity - will be critical to accelerate the transformation and sustainable development of CCSI.

A huge amount of work has been done in the context of the Structured Dialogue. Mapping CCSI on national level, and integrating that information more systematically into the OMC process and the Structured Dialogue on EU level, could be used to build network orchestration that would reach small marginalised groups and create an environment of transparency, standardisation and clear rules. These channels of communication could be used for the coordination of messages, from European Institutions and Member States to reach their citizens but also for the voices of the people in the streets of EU to be heard by their colleagues and to the decision makers. This is an investment that can reach the communities of EU Member States, while contributing to the creation of a common shared green vision for the European Union.

Chapter 1

How to power up the role of culture and the creative industries (CCSI) across European actions to address the climate emergency?

The first group discussed how European policies and programs could collaborate with the CCSI to help people grasp the significance of bringing back biodiversity, create a green vision and build a sustainable world. The shared responsibility of all involved was highlighted, since CCSI has the potential to influence and inspire audiences to envision a future based on principles and practices that can build a green, sustainable environment. The European Commission and the Member States have the means to support and strengthen CCSI to do so at the largest scale possible. Cross-sectoral synergies can help create a new vision if other sectors add culture to their own programs, in addition to the greening of cultural funding programs. Furthermore, leaders, politicians, and decision makers should be transparent in their share of the responsibility, and professionals working in the cultural sector should be part of the decision-making process. The need

for close cooperation between domains – culture, science, art, education – was at the core of the discussions. Recommendations on how CCSI can contribute to translating knowledge into public awareness focused on education, training, campaigns, community relations, art and research/data gathering, in the context of which AI could be used as a useful tool for collecting, monitoring and evaluating processes. Participants discussed how to successfully move from planning to action, and observed that a great part of the responsibility lies in the political will of those who determine how CCSI is financed. A weakened cultural sector cannot play a crucial role in an endeavour as gigantic as the one all societies face today. The group also discussed the Structured Dialogue itself, since the process as we know it has reached a turning point. It is highly recommended that the Structured Dialogue or something similar, continues so that it can be reinforced and reach the streets of Europe in all Member States. Communication channels created through this process, if sustainable themselves, will facilitate data gathering and, in addition to the Dialogue as it is now, may communicate messages from top to bottom and vice versa.

Chapter 2

How to better integrate CCSI into other socio-economic activities and industries across Europe, in order to address and contain climate change and respond to the energy crisis with long-term sustainability?

The second group discussed the integration of culture and creativity across other industries and the creation of a systematic dialogue with other sectors, especially science and education, agriculture, transport and industry. Successful, creative models of CCSI projects, if showcased, could be adapted and replicated in other industries. Ways to close the gap between STEM and CCSI were discussed, in the context of an intersectoral dialogue and the strengthening of relationships among sectors and across disciplines. The need to further structure the intersectoral dialogue, particularly with STEM, was highlighted. A positive view of new economic models as an essential critique of economic growth and the power of the cultural sector to find ways to create a positive image of new economics, along with the development of other social imaginaries, was one of the issues discussed. This group also focused on creative education and on the role of culture in contributing to the implementation of creative pedagogical approaches. The fact that CCSI is not yet part of the design and development of new products and projects critical to the green transition was discussed, with specific recommendations identified. CCSI has the capacity to shape imagination and depict the world through images that transform pessimistic attitudes into positive ones, targeting large audiences and helping them to visualise positive sustainable futures. The homeostasis of power and responsibility combined in the cultural sector has the potential to change harmful social and cultural norms. The alignment of the strategies and techniques between sectors and between the European Union and Member States is essential for the integration of sustainability into European Commission initiatives. Special mention was made of organisations involved in climate and in culturally focused networks, as examples of entities that comprehend SDGS and their ability to drive the green transition.

Chapter 3

How to accelerate the greening of cultural activities and CCSI

The third group identified the challenges that CCSI face in applying targeted efforts and initiatives to achieve sustainability in the sector, aiming at shaping values, identities, and narratives, while transforming all these into specific actions. Distinct recommendations for the management of these challenges were proposed and an overview of the tools, strategies and mechanisms needed for the support of these efforts is provided. The group highlighted that the integration of recommendations into policies and funding programs, in the context of EU goals for 2030-2050, should be a priority in order to provide financial support, capacity building, collaboration, awareness and the adoption of sustainable design and digital practices. The cultural sector has the right mindset but lacks tools, competencies, data and transparency, and these constraints, in addition to financial and resource constraints, are challenges that should be addressed with an accelerating rhythm. The European Commission and Member States should offer a space for innovative thinking to thrive by reducing the requirements to adjust work to funding and project formats that lack flexibility as a result of fixed required standards. The group also highlighted the fact that CCSI are dependent on other supporting industries. Reducing emissions in CCSI means relying upon and working with these industries. It is therefore essential that supporting industries are transparent in their environmental impact. Clear targets and guidelines set by the European Union can provide the necessary frameworks that would require accountability by the industries that are interconnected with CCSI. Green criteria, long-term sustainability and financial incentives are supportive tools for the adoption of sustainable practices. The group featured some best practices of multidisciplinary collaboration in CCSI, while at the same time directed attention to the fact that the EU is a multilingual environment and suggested greater visibility and better use be made of the EU AI-based translation platform as an important tool for the dissemination of information. Some areas of special focus were discussed, as well as the related tools for reducing climate emissions in architecture and built cultural heritage, travel and logistics, digitalisation, and virtualisation, along with accompanying recommendations and reflections on each specific theme.

3. https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/european-green-deal_en

4. This report wishes to acknowledge increasing attention being paid to culture and the creative sector in DG REGIO programming and a number of areas for potential integration and synergy in policy making led by DG CLIMA as a focus on policy implementation is introduced.

5. See the recommendation with regards to “the cultural courage for change” in the report: Stormy Times. Nature and Humans: Cultural courage for change – 11 messages for and from Europe, OMC report, July 2022, Stormy times - Publications Office of the EU (europa.eu)

Key recommendations
For EU and MS policy making

Culture & Creative Sectors & Industries driving Green Transition and facing the Energy Crisis

Chapter 1

THE POWER OF CULTURE AND CREATIVE SECTORS TO INSPIRE CHANGE

- Incorporate CCSI in the European Union's Strategy and Vision and in its overall political goals to be developed collectively by its institutions.
- Add 'social imaginaries' to existing EU initiatives supporting CCSI to empower entrepreneurs and creative workers to use imagination and the creative arts as tools to represent the benefits of sustainable businesses and sustainable living.
- Develop cross-sectoral, systematic support of CCSI so that CCSI professionals can contribute on an individual and on a collective basis to disseminate the Utopia of a new world.
- Call on EU Member States to include culture in their National Recovery and Resilience Plans and all other funding plans, with a formal role for CCSI as an integrated part of climate strategies on local, national and EU level.

Chapter 2

THE POWER OF CULTURE AND CREATIVE SECTORS TO EMBED SUSTAINABILITY IN OTHER INDUSTRIES

- Integrate CCSI-led visualisation and cultural norm-shifting activities into cross-industrial EU programming.
- Facilitate intersectoral dialogue through cross-sectoral platforms, sector-specific clusters, and intersectoral education to close the gap between STEM and CCSI.
- Incorporate CCSI expertise as an active part of design and production processes in every industry, as a requirement of EU funding opportunities.
- Showcase and adapt examples of creative sustainable methods and models from within CCSI, recognising and promoting the value of peer- and community-oriented CCSI networks.
- Integrate sustainability into European cultural strategies and initiatives and establish a collective 'Creative environmental protocol' for European Union CCSI.

Chapter 3

THE POWER OF CULTURE AND CREATIVE SECTORS TO ROLE-MODEL SUSTAINABILITY

- Create an official EU platform for the collection of best greening practices and useful examples from the cultural and creative sectors.
- Provide clear sustainability guidelines, recommendations and goals that are developed jointly with the cultural and creative sector at a pan-European and a Member State level.
- Require transparency of environmental impact and carbon emissions in every sector the cultural sector relies upon to facilitate intersectoral emissions reductions.
- Implement financial incentives to encourage the adoption of sustainable practices.
- Revise eligibility criteria for funding away from focusing on growth (e.g. increasing numbers of audience) towards social, charitable and environmental goals.
- Develop comprehensive capacity building programs to enhance the knowledge and skills of cultural professionals and students.
- Incorporate sustainable design principles and practices in the construction and renovation of cultural facilities.
- Promote and reward sustainable digital practices and a sufficiency approach in the cultural sector, including sustainable travel.

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Introduction
The role of culture

Angela Christofidou

Culture as a term, as an intrinsic value,[6] as a strategic, dynamic force and as a democratic pillar has been appearing in EU plans and agendas for quite some time. Culture is evoked and used for the accomplishment of specific goals set by the EU and comes to the fore, often, with a greater visibility in times of crisis. Creative arts are key to cultural evolution because they play with and break norms, and create new norms. Culture makes the impossible possible.

The creative sectors and industries are amongst the most important industries operating in Europe, contributing to 4% of GDP directly, in addition to the wealth created by tourism attracted to Europe's rich cultural heritage. Culture, creative sectors and creative industries are at the core of Europe's competitiveness and its leadership in the world and should therefore play a critical role in Europe's ability to realise world-leading commitments to climate action.

Over the last decades, the organic contribution of culture in the European project has been explicitly recognised and introduced through dedicated initiatives in European policy and programming, including programmes like the Structured Dialogue. The European Agenda for Culture in a Globalising World 2007[7] initiated the birth

of the Structured Dialogue between the cultural sector and civil society, mirroring the intergovernmental Open Method of Coordination (OMC). The New European Agenda for Culture 2018[8] promoted synergies across the cultural sectors and other policy fields. A New Strategic Agenda 2019-2024 hosts a Strategic framework for the EU's cultural policy.[9]

In between its highlighted moments in EU strategic policy, however, culture as a domain continues to struggle for financial stability, if not survival, especially after the COVID-19 pandemic. The GVA of the global cultural sector declined by 8%, compared to a 3% decline in the global economy GVA.[10] Professionals in CCSI do not enjoy the security and benefits of other sectors, even if CCSI have been officially nominated as key drivers for economic growth and job creation across Europe. Many EU Member States left culture out of their National Recovery and Resilience Plans, despite the concerted effort of campaigns like A Cultural Deal for Europe, aiming at 2% of the budget for culture.[11]

Now, the worst ever global crisis is threatening the whole planet, its accelerating rhythms and feedback effects proving impossible to estimate by scientists. This crisis affects all sectors and societies and requires a profound transformation in modern ways of living and lifestyle expectations.

The European Union's call for CCSI to step in and play a leading role, creating synergies with all domains of practice is a propitious sign. A recent study of policy opportunities and frameworks to enable the Greening of the Creative Europe programme has just been released, pointing to a wide range of possibilities and support mechanisms.[12] The cultural sector will rise to the climate and biodiversity challenge: this is what culture does by definition, improving and leading progress. Many parts of the cultural sector and a number of creative industries are already well-advanced in finding ways to conduct activities sustainably, but green solutions offered by CCSI are not well known, disseminated or broadly supported. For CCSI to play a leading role, there is a need for new institutional forms, structures and tools that will enable CCSI to contribute more effectively through policies and funding frameworks. Through the arid plains and the flooded cities, now is the time to accelerate the integration of CCSI across the board: to provide more systematic recognition and support for the role of culture and creativity in reshaping lifestyles, economic models and industrial practices, starting with support for CCSI professionals and businesses.

Our cultures and societies are based on rituals, including rituals of ending and of farewell, as our minds are based on the archetypal ideas and myths. We need now to introduce rituals of goodbye and farewell to the constituent elements of our high emissions economies and lifestyles, while at the same time narrating new parables that communicate recycled, eternal yet garden-fresh truths – e.g. farewell to cars as an individual mobility system; bringing coal mining to an end with rituals of recognition and closure – introducing ways to say goodbye that enable us to go through a societal and economic transformation. CCSI can guide our minds to anticipate this transformation, and all that accompanies it; to be mentally and socially prepared for uncertainty and for increasingly hostile environments in which heat, food and water crises manifest and intensify, in which people find themselves in economic and social distress. CCSI is a critical enabler of societal resilience and of cohesion. Culture and art have the potential to enlighten and cultivate human beings into the possibility of becoming better individuals: people and societies that respond to crisis with creativity, courage and care rather than escalation, conflict and aggression. But CCSI professionals and businesses need a structural route to be able to offer that and sustained support to act.

Will the leaders of EU Member States follow the initiatives of the European Commission, shaping new EU agendas and strategy plans for CCSIs and financially support the cultural sector, to be able to develop its forces for this ambitious, unprecedented effort? Will the greening of a cultural programme as Creative Europe find its mirroring in the "Culturing" of the other EU funding programmes? Will the Structured Dialogue develop and reach the grounds of Member States? One can only believe and hope that this is possible. Creativity makes everything possible.

6. Report from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on the Cultural Dimension of Sustainable Development in EU actions, December 2022, COM/2022/709 final
https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=COM:2022:709:FIN

7. European Agenda for Culture in a Globalizing World 2007
https://eur-lex.europa.eu/EN/legal-content/summary/european-agenda-for-culture-in-a-globalising-world.html

8. A New European Agenda for Culture 2018
https://culture.ec.europa.eu/document/a-new-european-agenda-for-culture-swd2018-267-final

9. A New Strategic Agenda 2019-2024
https://culture.ec.europa.eu/policies/strategic-framework-for-the-eus-cultural-policy?fbclid=IwAR2-scESM0Ughja5eCO2nVpF1iSd7YR0TlW_gZAEY9qKH1PRpqGZmLP-DRw

10. Culture in Times of COVID-19, Resilience, Recovery and Revival, UNESCO, Department of Culture and Tourism – Abu Dhabi, 2022
https://unesdoc.unesco.org/ark:/48223/pf0000381524
Some EU countries have now introduced new measures and regulation to protect the status of artists and creative industry professionals in the wake of the COVID-19 pandemic.

11. Culture in the EU's National Recovery and Resilience Plans, #CulturalDealEU campaign, Culture Action Europe
https://cultureactioneurope.org/files/2021/11/NRRPs_analysed_digital.pdf
Responsibility for CCSI is devolved to Member States according to the EU subsidiarity principle.

12. Greening the Creative Europe Programme, Final Report, European Commission, Directorate-General for Education, Youth, Sport and Culture, Creative Europe, 2023

AI generated image (Adobe Firefly)
Local interactions, simple behaviours and a renewed sense of well-being: what if these were the true creativity and innovation?

Chapter 1

THE POWER OF CULTURE AND CREATIVE SECTORS TO INSPIRE CHANGE

How can European policies and programs support culture and the creative sectors and industries (CCSI) across Europe to help people envision and build a thriving and enticing world – one in which our diverse ways of living are sustainable, biodiversity is restored, and we are learning new meaning for wellbeing and resilience?

Chapter written by Angela Christofidou.
With contributions from all working group members:
Balint Antal, Inmaculada Ballesteros, Francisco Cipriano, Celia Grau,
Andrew Potts, Julian Rieken, Raphael Schreiber, Maia Sert and Fairooz Tamimi.

Climate change poses significant risks to human mankind, its cultural heritage, biodiversity, and ecosystems. At this very moment, Europe is in the grip of extreme climate events (heatwaves, droughts and heavy rains) and their ripple effects on our ways of living (fatalities, displacements, floods). There is no more time to debate or theorise, it is time to act now, and effectively. Like no other sector, the cultural sector plays a vital role in society, shaping values, identities, and narratives.

The participants of the Voices of Culture Structured Dialogue, after discussing in depth the issue placed before us, are giving specific answers and recommendations that could help develop conditions for the creation of a new green vision, shared by the public. We highlight the need for a thorough and systematic mapping of CCSI in each Member State and an evaluation of the working conditions of the sector. The OMC and the Structured Dialogue can play an active role in this direction.

1.1 Creation of a new vision

CCSI is by nature a domain that communicates meanings, places questions, translates knowledge and creates narratives. Cultural professionals know how to tell stories, reach the depths of people's thoughts, and create new visions placed in the lands of the future. The creation of 'social imaginaries'[13] to help societies collectively imagine what a net zero, regenerative future looks like is the driving force that can move a policy from conceptualization to materialisation.

Imagination, the fundamental process of integrating knowledge, experience, skills, and one's visions, lies at the core of human development and social transformation. CCSI have the potential, if adequately supported, to engage and inspire people to reimagine a viable, low carbon, just and sustainable future. They have the power to create communities that are inclusive and accessible for all, gender balanced, just and honest, and they can build bonds of trust and spaces of interaction. Cultural professionals, skilled in the art and science of shaping and sustaining imagination, have the potential to convey the power of a vision to a diverse range of public audiences and hence have the potential to initiate great changes in the collective imagination, in social and political choices and in the course of history.

European policies and programs should facilitate and support CCSI to be a key imaginative tool that can inspire people to envision a thriving and enticing world, in which our diverse ways of living are sustainable, biodiversity is restored, and people learn new meanings of wellbeing and resilience. In this effort the leaders and aspiring leaders of the world have a gigantic part of the responsibility, since "they may use the powers of science for good or evil, they should at least have an elementary understanding of their nature".[14] There is a shared responsibility, and we must find ways to allocate this responsibility.

Climate change brings with it complex, explosive and multi-faceted crises to deal with. European society will need to find solutions that go beyond traditional thinking, to reimagine development, and build a sustainable, regenerative world that "demands a mindset rooted in creativity, innovation and courage".[15] CCSI can also create support for adaptation processes, considering the risks and the opportunities brought by a changed climate and by climate action. We can create new habits, we can repurpose our existing habits, we can build new rituals, and reinvent rituals. We need to visualise what kind of ancestors we want to be in 2050[16] and then discover what is needed for the building of bridges, the building of creative visions and powerful narratives that could bring that common future into being.

Recommendations

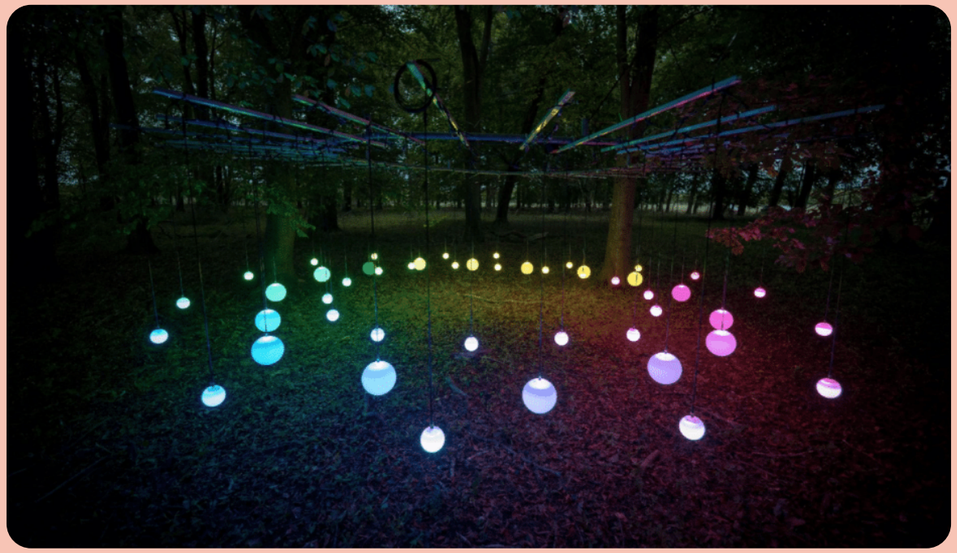
- Incorporate CCSI in the European Union's Strategy and Vision and in its overall political goals to be developed collectively by its institutions.
  - › Amend the European Green Deal to incorporate a central role for CCSI in mobilising change and adoption of green habits by building public imagination around living and thriving sustainably.
  - › Include CCSI in Cohesion Fund programmes, National Resilience and Sustainability Plans and any other funding plans, also in transversal synergies with other sectors.
  - › Create a common questionnaire concerning culture and green transition, for all candidates for national or European elections, putting a clear demand on all to elaborate on culture and the green transition in their programs.
- Add 'social imaginaries' to existing EU initiatives supporting CCSI, such as the New European Bauhaus and the newly launched EIT KIC Culture and Creativity, to empower social and cultural entrepreneurs and innovators to use imagination and the creative arts as tools to represent the benefits of sustainable businesses and sustainable living. Imaginaries can create the spaces needed to build a collective aspiration to live sustainably and to run sustainable businesses, build understanding of hopeful alternatives to climate adaptation and risk mitigation, and amplify the wellbeing gains for all.
  - › Initiate an open call for diverse imaginaries of the future with a focus on alternative narratives beyond technological solutionism, green-washing and arguments for delayed transition.

- Establish new European programmes like Creative Europe dedicated to imaginaries at all levels. Create a platform for sharing these imaginaries.
- Create a Climate Justice Fellowship that invites creative workers from all over the world to work on futures literacy, storytelling and imaginaries for a year.
- Introduce a requirement in EU programs to create material that translates scientific understanding of the risks of climate change, social and health impacts and the benefits of sustainable living and planetary regeneration into joint imaginaries.

- Develop cross-sectoral, systematic support of CCSI, in the frame of free expression, so that CCSI can contribute both on an individual and a collective basis to disseminate the Utopia of a new world.
  - The strengthened CCSI will be able to engage communities and create interactive spaces to connect community dialogues with local, regional and national governments and local businesses.
  - Each creative worker,[17] each cultural organisation, should be encouraged and incentivised to initiate dialogue about visions of a sustainable world with their audiences, in the context of community engagement, and to communicate the green messages through works of art.

1.2 Translation of vision and knowledge into public awareness

We face the greatest global crisis in human history: a combination of energy crisis, climate change and ecocide, food and water crisis, conflicts, pandemics and pandemic-caused economic dislocations, economic inequalities, and the spread of nihilism.[18] Any one of these elements triggers complex issues to deal with. There is a need for the design of a multi-level strategy, that will cover different spheres of human behaviour and comprehension, since at all points, performance gaps or failures to meet commitments, vested interests and repetitive missteps present obstacles on the way to real change.



Installation by squidsoup.
As part of their Power of Art project, squidsoup is investigating how to power their art with green energy, adding layers of meaning to their original discourse and starting new conversations about the role of art in the green transition.

As Mengfei Huang wrote, “the growing insight that some scientists have gained in recognising the work of artists as co-investigators of reality have led them to conclude that while their approaches differ, artists and scientists strive toward a common goal in their quest for knowledge.” And he mentions Leonard Shlain, surgeon, author, art lover, who wrote that “seeing the world through different lenses of art and science and, by integrating these perspectives, [we] arrive at a deeper understanding of reality”.[19]

Archetypal myths and ideas form the common foundation for the experiences of all humans. They constitute the common ground for any strategy aiming at change on a global level to work on. They have always been a common language to all nationalities. The demythologised world of economics, combined with the constant flow of news of destruction and violence spread by all kinds of media, has replaced appreciation of a local, yet universal landscape: the organic synergy of mythology.[20] Our psyche appears in fragments of a mosaic, the archetypal symbols, full of connotations that function as message carriers, and are depicted in our collective unconscious.[21] This shared space is common to all. Myths and archetypal ideas could be used in all levels of societal development and in schools, in the context of a systematic cooperation of CCSI and education.

CCSI professionals working in the field of culture, cultural heritage, education etc, artists, writers, can play an active role in the formal and informal educational system. They are in fact the most skilled members of society who can inspire and convey the knowledge and deep meanings needed for a real change. In cooperation with educators, scientists, academics, they can reach a level of common understanding, and create a common fertile ground for the translation of knowledge.

To rethink education, we must go beyond the matching of education with the professions that are on trend at a specific time. A universal change will have to reach a level of human state that is common to all, adults, and children. The democratisation of knowledge and the ability to stand back from data and evaluate what is represented is the foundation and should be the goal of education. “No political theory is adequate unless it is applicable to children as well as to men and women”, argued Bertrand Russell, adding that the educator ought to give the child the tools and the inner strength to find the path not to an external goal that a social structure may propose, but the goals that are at the end of the child’s inner paths in the depths of the existence.[22]

At the same time, scientific research, data gathering, and the dissemination of research findings, as a crucial component of the knowledge translation process, should complement the efforts of a comprehensive pedagogy. CCSI could play a critical role here, aiming at the creation of an interactive learning process that will foster critical thinking and evaluation capabilities. CCSI professionals should be involved in the gathering of data related to climate change and climate action, as well as being involved in monitoring and evaluating examples of the cultural sector developing responses to climate. This data should be shared through intergovernmental OMC meetings and at the same time on EU and national level, to ensure accuracy, avoid compromise in decision-making, the distortion of research results and the waste of resources.

Another crucial aspect where science must be integrated with culture and art is in the development of new sustainable materials for

the remedial and preventive conservation of cultural heritage. In a parallel with medicine, while diagnostics and imaging can surely help in understanding degradation processes ("disease") and manage works of art, it is necessary to devise tailored solutions to prevent or counteract their degradation ("cure"). This is the only approach to enable the transfer of historical, artistic, cultural, and ethical messages to our future generations. Science must be integrated with Social Sciences and Humanities (SSH) and CCSI to develop tailored and sustainable materials, along with applicative protocols, dissemination, and education activities on this fundamental task. In particular, cooperation with CCSI is precious in involving citizens in preventive conservation measures, and in raising citizens awareness of the role/ possibilities of green chemistry and science for cultural heritage preservation.

Recommendations

- Public Awareness
  - › Launch a European Campaign on a global level: 'Green it!', to empower citizens and communities to get involved in green transition.
  - › Create supporting groups in communities to prepare systems ready to act – emergency groups.
  - › Acknowledge and nurture inclusive bottom-up movements, to give voice to the people, to convey their messages to policy makers. Structured Dialogue may help by using participants as two-way communication channels.
  - › Promote the use of museums, theatre venues, libraries, music venues, galleries and exhibition spaces, public spaces, stadiums as interactive shared spaces for raising awareness, understanding and dialogue.
  - › Incentivise and support filmmaking, some mirroring the ugly truth of our present, some envisioning a new future, all conveying a collective green message.
- Education
  - › Establish an EU framework that will bring professionals in cultural fields together with educators in formal and informal education on all levels. The framework will integrate arts and culture in the formal and informal education system with the aim to create narratives and representations of the future that convey the principles and benefits of green transition. Great works of art and literature, related to green messages should be shared with the students. Mythological structures and archetypes should be used for the creation of green narratives for children and youth. Initiatives such as European Authors' Day, a new European Artists' Day, Heritage Futures[23] and other events related to museums and libraries should be expanded and leveraged on a systematic basis.
  - › Use EU educational and culture building programmes, like Erasmus, for the development of the imaginative capacity and futures literacy of young people.
  - › Create an EU Green Deal dictionary: 'Greentionary'.
  - › Invest in training professionals in CCSI in climate literacy.
- Research/Data Gathering
  - › Create an official EU platform for the collection of best greening practices and useful examples from the cultural and creative sectors.

By giving information about the buildings in protected heritage areas of Amsterdam, the Counter for Heritage and Sustainability facilitates sustainable initiatives from residents and organisations on cultural heritage. It also provides booklets and handouts translating sustainability and heritage policies into easily digestible information for locals.

  - › Create a digitised archive of greening practices and case studies from the cultural and creative sectors.

1.3 Investment in CCSI to enable action

According to Eurostat,[24] CCSI employs 8.7 million people in the EU, which is 3.8% of the total workforce.

This is a significant collective entity not only in quantity, but in its quality as well. The qualities that enable a cultural professional to inspire the audience, are the forces that have the potential to translate a message into comprehensive means of signification. We need to take into consideration that CCSI are among the most negatively affected sectors since the COVID-19 pandemic hit Europe. The sector needs to recover to be able to offer the maximum of its forces to engage in the drive to green transition, and to support and lead in the implementation of EU policy with the hope that this initiative will place a best practice example in the eyes of the rest of the world.

CCSI will need the support of the EU to bring its full power and capabilities to the greening of Europe, including the greening of CCSI. While the Creative Europe programme integrates in its philosophy and criteria the main goals that EU wishes to achieve, other programmes do not integrate culture in their philosophy and criteria. The synergies of diverse domains should go both ways. Only then can CCSI act as asked and as called in this huge effort to save the planet.

CCSI must reach a level of financial security in the context of a specific framework in order to be able to act at such a scale that would make a difference. Three recommendations are suggested in the Study in Focus, requested by the CULT committee: 1) ensure a fair work system for the CCS in Europe, 2) establish a

European digital framework that fits the CCS' DNA and, 3) support CCS as an integral part of innovative and cohesive societies.[25]

"Whereas the COVID-19 crisis has exposed the pre-existing vulnerabilities of the CCSI, characterised by intermittence, heterogeneity and instability, the fragile livelihoods of creative and cultural workers, as well as the tight budgets of many cultural institutions and the insufficiency of public funding, and has placed artists and cultural and creative professionals and workers in even more precarious situations, as the loss of earnings of freelancers and non-standard workers, who make up the majority of the CCSI, has often been exacerbated by weak or absent national social security schemes and dedicated support measures";[26] The Status of the Artist is still not implemented in most Member States.

Since not all data available at Member State level is reported to Eurostat as it is not covered by compulsory EU statistical surveys, and given the fact that the lack of available data concerning CCSI is considered one of the main problems, a systematic data gathering should be implemented, in the context of OMC and the Structured Dialogue.

We must further take into consideration that art is not just an instrument for the implementation of policies. Art is a deep human need and it has to maintain high aesthetic standards. There is a price to pay when art and beauty are neglected. The poverty of aesthetics that we see in the modern, post-industrial landscape has brought an ontological flattening.[27] This lack of aesthetic and ethical sensibility is connected to the development of damaging habits and practices that results in their most extreme form now in ecocide. Aesthetics is an influential force in political persuasion and can make a significant difference to support leadership of change. Consequently, actions taken and work done by professionals in the domain of culture should not be considered as voluntary, but as work done by professionals, included formally in decision-making processes and funded adequately.

Recommendations

- Call on EU Member States to include culture in operational programmes funded under the EU Cohesion Policy, in National Recovery and Resilience Plans and all other funding plans, *per se* as well as in synergies with other domains:
  - Fund CCSI professionals and creatives to work in communities, schools, public institutions, NGOs, companies and political organisations for the creation of future imaginaries.
  - Fund cooperation between professionals in the cultural sector on one hand and the schools on the other.
  - Fund cooperation of creative workers with communities.
  - Set up a fund for collaborations between creative workers and scientists (residencies) to use the potential of culture to translate abstract data sets into emotional, tangible ideas.
  - Encourage travelling exhibition formats and campaigns with artistic positions of open calls for future imaginaries; make the most of digitalisation to expand access to museum exhibitions and immersive cultural experiences .
  - CCSI to engage in applied culture.
- Build competence in sustainability and greening in CCSI
  - Create and support interdisciplinary training programmes in green transition including CCSI workers.
  - Structural and consulting funding for cultural organisations who want to improve their sustainability.
  - Implement an assessment for contribution to sustainability and the greening of European society (based on public interest) in the funding evaluation of creative programmes.
  - Develop methods to make good practices in CCSI more visible. Fund data gathering via the OMC method and the Structured Dialogue.
  - Implement tax discounts on green projects and businesses, as well as tax discounts on sponsors funding green projects.
  - In supporting CCSI sustainability efforts, acknowledge the sustainability status and political and social realities of each country and region so as to tailor support to their needs, in order to conteract a Europe of different speeds
- Fund CCSI professionals and creatives from the Global South to travel sustainably and without visa problems to the EU to include more diverse voices into existing efforts.
- Increase funding through Cascade-Grands, i.e. SEED/ENCC, to enable greater creativity and risk taking

13. We refer to Charles Taylor's definition of 'social imaginaries' as "the ways people imagine their social existence, how they fit together with others … and the deeper normative notions and images that underlie these expectations" (Taylor, Modern Social Imaginaries, 2003).

14. The Divorce of Science and Culture, 1958, Bertrand Russel

15. Report: Inclusive Imaginaries Pilot, Reimagining Development, UNDP, 2021 https://www.undp.org/sites/g/files/zskgke326/files/2022-10/UNDP-RBAP-INCLUSIVE-IMAGINARIES-REPORT-2022_0.pdf

16. See Krznaric, Roman. The Good Ancestor: A Radical Prescription for Long-term Thinking. New York, The Experiment, 2020.

17. The term "creative worker" is used as a general term to encompass all creators in the CCSI: designers, architects, performers, directors, musicians, conductors, artists, writers, etc...

18. A call for an international research program on the risk of a global polycrisis, Thomas Homer-Dixon, Ortwin Renn, Johan Rockstrom, Jonathan F. Donges, and Scott Janzwood, Technical Paper #2022-3, Version 2.1, July 20.2022 https://cascadeinstitute.org/technical-paper/a-call-for-an-international-research-program-on-the-risk-of-a-global-polycrisis/

19. "The Neuroscience of Art", Mengfei Huang, Stanford Journal of Neuroscience, pg. 434 https://m.moam.info/the-neuroscience-of-art-stanford-university_5a19bff41723ddc7abac8942.html

20. Campbell, J. 1988. The Power of Myth. With Bill Moyers. Anchor Books, New York.

21. Jung, C. 1964. Man and His Symbols. Dell Publishing, New York, NY.

22. Russell.B. 1916, Education as a Political Institution. The Atlantic Magazine.

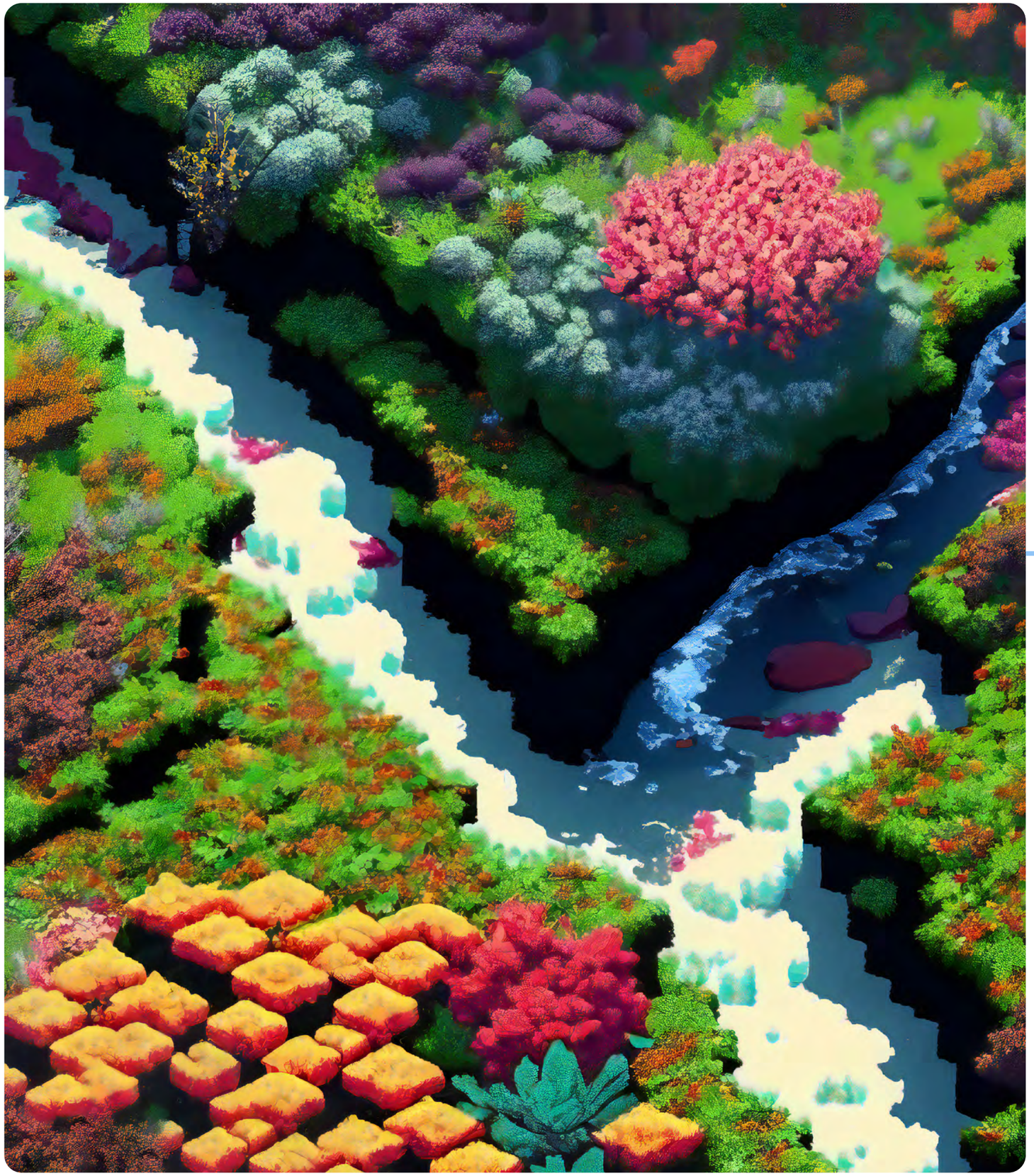
23. See: https://lusto.fi/wp-content/uploads/2022/03/lusto-dynaaminen-museo.pdf

24. Guide to Eurostat culture statistics – 2018 edition https://ec.europa.eu/eurostat/web/products-manuals-and-guidelines/-/KS-GQ-18-011

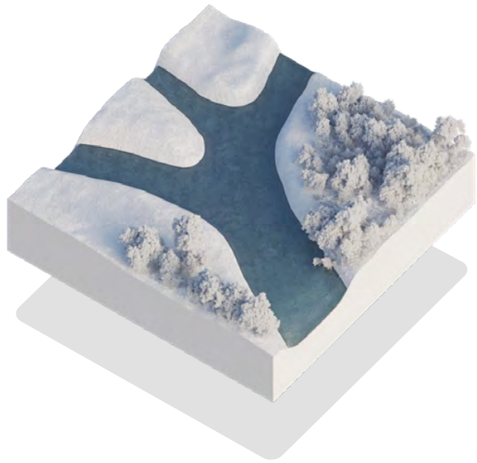
25. Cultural and creative sectors in post-COVID- 19 Europe: Crisis effects and policy recommendations, Study in Focus, Requested by the CULT committee, European Parliament https://www.europarl.europa.eu/RegData/etudes/ATAG/2021/652245/IPOL_ATA(2021)652245_EN.pdf

26. Report on the situation of artists and the cultural recovery in the EU, 13.10.2021, European Parliament https://www.europarl.europa.eu/doceo/document/A-9-2021-0283_EN.html

27. Barret, W, 1958. Irrational Man: A study in Existential Philosophy. Doubleday, US.



AI generated image (Adobe Firefly)
Upstream tributaries/collaboration, streams/sectors getting stronger as they join forces, supporting a whole ecosystem/ community on their banks, and a (road)map to follow the current towards the open sea/brighter future



Chapter 2

THE POWER OF CULTURE AND CREATIVE SECTORS TO EMBED SUSTAINABILITY IN OTHER INDUSTRIES

How might EU policy, programming, approaches and strategies effectively integrate culture and creativity as a driver of sustainability across other industries, in accordance with the integrated approach of the SDGs?

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With contributions from all working group members:
Matteo Colombo, Piero Baglioni, Rune Kirt, Kriistina Avik, Triin Pikk ,
Olga Kolokytha, Elizabeth Wilde, Itziar Vidorreta and Annick Schramme.

CCSI, often characterised by individual creative workers and SMEs, are inherently hands-on, creative and community-embedded in their behaviours and activities.[28] These traits often correlate with an ability to find fast and cost-effective local solutions to complex, intersectional problems. Thus, our overarching recommendations with this chapter promote the greater collaboration with CCSI and use of our particular methodologies, skills & capabilities on a local level across wider industries to drive the green transition.

We have found this topic question to present challenges in its broad, general and intersectoral nature. We understand that CCSI as a sector still needs to fully grasp climate science and its implications, and that for this we need to be in dialogue with other sectors - especially science and education, agriculture, transport and industry. Alongside the following recommendations, we also note that DG-EAC are best placed to advocate for CCSI dissemination in cross-cultural sectors, as outlined in “To Make the Siloes Dance”.[29]

2.1 Shifting environmentally harmful social & cultural norms

CCSI projects across the EU have identified a number of insights and lessons learnt on how to counteract harmful normative behaviours & attitudes to support a successful transition, for example around consumption, programme design & stakeholder engagement. We thus recommend a requirement for cross-industrial EU programming to set aside a budget for investment in cultural norm shifting toward the green transition, i.e. through storytelling, creating new parables, and particularly using cultural heritage & traditions. A norm-shifting activity could be an art piece,[30] an event, workshop, campaign, etc. and must directly target key stakeholders (internal or external).

Recommendations

All EU funded projects with five or more partners must:

- Invest in activities to ensure that their project causes norm-shifting toward the green transition as a deliverable, from the project design & development phase, with the support of CCSI professionals.
- Retrospectively demonstrate how their project has promoted cultural shift(s) toward the green transition.

2.2 Visualisation of the benefits of green transition

CCSI have huge capacity, and must be utilised, in creating images of our social readiness level for the green transition. Climate policy currently doesn’t aspire to imagine or communicate what a successful green transition future looks like, and, as a result, social perceptions of the realities of a green transition tend to be pessimistic, reductive & regressive. In recent years, for example, we have seen the movement against wind and solar grow rapidly, delaying the green transition. CCSIs have the power to turn these NIMBYs into YIMBYs,[31] ensure buy-in from locals for green projects through storytelling and play an active role in creating a more participatory process.

Recommendations

- Introduce an eligibility requirement for EU funded, non-CCSI led sustainability-focused projects to:
  - Engagingly communicate (visuals, audio, creative literature) the positive long-term social & environmental impacts of their project, targeting large audiences, in order to help the public visualise how possible sustainable futures might work, look, feel, smell, etc. In areas where the impact is unpredictable, such as science, visuals should be based on the primary intention of the project.
  - Where a creative, sustainability-oriented tool is developed with EU funding, articulate that tool retrospectively in an open-source, re-applicable and interdisciplinary format in order to be showcased, utilised and adapted by other sectors.

2.3 Showcasing creative methodologies & building new narratives

We celebrate new economic concepts and models, including Doughnut Economics,[32] sufficiency[33] and de-growth[34] as an essential critique of the paradigm of perpetual economic growth and as an agent of a slower economic pace, with increased emphasis on human wellbeing and planetary wellbeing, autonomy, care work, self-organisation, commons and community[35]. However, de-growth is currently treated as a radical, ‘dirty’ concept for profit-oriented industries, especially finance & technology, inviting questions on jobs, profitability & financial viability. CCSI has huge creative capacity to make new economic models attractive to the laggards and to communicate the viability of new economic models, for example, by showing how they can represent growth in other capacities and forms of value, including new circular business models, reaching new markets, innovation, stability and added value for citizens. We propose that CCSI be engaged in reframing language and perceptions to emphasise

're-growth' and to explain new economic models: as being systems, projects, formats etc. that expand a community's productive and caring capacity through regenerative methodologies and materials, which do not alter the equilibria of the community's existing ecosystems, and which, at a minimum, maintain the standards of wellbeing that were previously achieved by less sustainable means. This definition is in line with the SDGs' definition of sustainability, that is, that sustainable economic / environmental / social processes do not alter the equilibrium of ecosystems.

As noted earlier, at present, EU climate policy & ensuing regulations don't routinely aspire to develop 'social imaginaries' to help societies collectively imagine what a net zero, regenerative future looks like[36]. As a result, public understandings are rife with misunderstanding and pessimistic interpretations of the impact of achieving SDGs will have on their lives. However, amongst CCSI there are many examples of effective norm-shifting, new paradigm and 'regrowth' models already in progress, such as:

- **Creative education:** CCSI are adept in facilitating effective learning experiences for cultural adaptation through creative pedagogical approaches, e.g. design-thinking, human-centred and empathy-driven models. Design and art educators have developed powerful methodologies for facilitating effective learning experiences for cultural adaptation, and can share ways to design training programmes that simultaneously build the sustainable mindset and skill set of the participants, placing equal emphasis on knowledge, personal leadership and collaborative development.
- **Sustainable practices:** CCSI are working to highlight better environmental values and behaviours, and stimulating or supporting the development of regenerative design methods and new business models including repair, reuse and the use of sustainable materials (sourcing), as well as investing in the valorisation and transmission of artisanal & heritage skills.

However, the incorporation of CCSI in the green transition of other industries has, thus far, happened mostly in the dissemination phases rather than in an integrated way, throughout the design and development of new products and projects. Given the above capabilities of CCSI, this is a huge missed opportunity. In the context of a poly-crisis world, other industries would do well to make use of these creative frameworks, practices & methodologies that are tested, flexible and resilient in preparation for future crises that require emergency responses. We can look to CCSI to build a shared language, showcase best practice examples and facilitate other sectors to implement similar models, actions, methodologies & creative practices glocally, with the European Commission helping to share this knowledge about best practice across EU-members.

Recommendations

- Mandate CCSI expertise to be an integral part of design & production processes in every industry from the earliest stages, and specifically incorporated as a requirement into EU funding opportunities. Highlight the power and the benefits of incorporating CCSI methodologies in new European Commission calls.
- Provide CCSI-led EU educational programmes on sustainable design and production for other sectors.
- Develop a shared, open-source, creative toolbox of 're-growth' frameworks to showcase:
  - 'glocal' creative, design-led, circular, regenerative and sustainable models and formats for diverse industries;
  - useful creative tools for sustainable, circular product & project development in art and design industries and applications of CCSI methodologies (i.e. empathy driven, design-led and human-centred frameworks);
  - nature-based solutions for other industries, such as biomimicry. Given that most modern chemistry and advanced industries are already oriented to biomimetic materials/processes, CCSI and new EU programmes should integrate this approach and give it visibility to foster the replacement of older, more superficially 'green' solutions and practices.
- Incentivise new EU programmes addressing other industries to adopt existing CCSI-driven best-practice models, and hire experts from those best practice projects to co-create with them. These should be collaborative programmes whereby diverse industries, institutions, CCSI, and citizens can work together to define new production methodologies and to integrate the knowledge of creative crafts.
- Map and locate existing CCSI sustainability activities in local cultures and bioregions with local authorities, in order to showcase and replicate elements for other industries.

2.4 Pre-competitive peer and community-oriented networks and programmes to drive climate action in industry and on specific topics

CCSI have collected empirical experience on the deliberate design and effective management of collaborative networks as vital enablers of action. Pre-competitive peer- and community-oriented networks and programmes are highly valuable tools to drive collective change on a national level. They are viewed as especially important to

Sustainable WWW provides resources to spread more sustainable web design practices. The platform also aims at creating a community for web designers, programmers, developers and website owners.

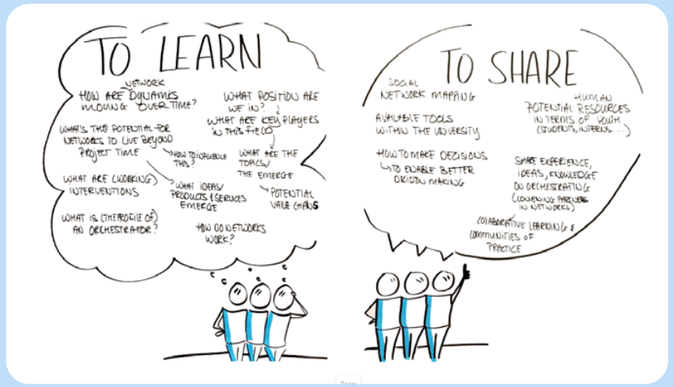
start-ups and SMEs, because of the isolating nature of their business due to scale, rurality & lack of existing networks. These networks should be industry specific (e.g. textiles) topic specific (e.g. circular design), designed according to the needs of stakeholders and coordinated by a knowledgeable and neutral partner, who plays the critical role of 'network orchestrator'. The participants have found that organisations involved in climate & culturally focused networks are far more confident in their understanding of SDGS and in their capacities to drive the green transition. Examples include Energy Cluster Denmark,[37] the Irish Circular by Design Community of Practice[38], Netherlands-based Collaborative Networks for Sustainability (CONESU)[39] and the Network of European Museum Organisations (NEMO).[40]

2.5 Better intersectoral dialogue, particularly with STEM sectors, to drive collaborative, trans- and inter-disciplinary green behaviours & outputs

We recognise an urgent need for CCSI to better understand the capabilities of science and technology. There is a significant communication gap between CCSI and other industries. This is important in the context of the green transition, making the CCSI aware of new sustainable technologies and processes, but it is also fundamental in other contexts where technology is seen as a threat for the sector or for society, for example, in the case of artificial intelligence.

At the same time, STEM sectors should be made aware of the potential of CCSI methods and tools in shaping new narratives and helping further development and acceptance of new technologies. We feel that continuous exchange must be established between STEM and CCSI in order to allow CCSI to adopt new scientific methods, and for STEM to avail itself of the creative, culture-shaping content and communication capabilities of CCSI. A necessary step further would be the real integration of art in STEM and active promotion of STEAM. We therefore propose organising two-way moments of encounter between sciences and CCSI, whereby:

- CCSI can learn about new technologies and understand their inner workings, their implications, possibilities and opportunities. By fostering a dialogue between creatives and technology experts (by means of talks, panel discussions, online communities, etc.) new technologies that have potential to help the green transition may be better understood by CCSI. As a result, such technological advances, instead of remaining within the walls of scientific and technological industries, can be better communicated to the general public and better integrated into the processes of CCSI.
- This kind of exchange between creatives and tech should be expanded to topics that parts of CCSI view as threats. We especially note the lack of knowledge and awareness about the threats and opportunities regarding the development and use of artificial intelligence (AI). Exchanges between the CCSI sector and STEM can instead help CCSI understand the concrete possibilities and problems associated with such technologies and build understanding of the different speeds between sectors in the adaptation of technology.[41]
- By working closely with CCSI, STEM sectors can gain a more humanistic point of view on the technologies they are proposing and developing, for instance: training AI programmers in CCSI methodologies such as empathy-led design, and establishing a permanent forum with meetings & brainstorming sessions on a regular basis between scientists and creatives. We recommend a wider inclusion of the humanities together with CCSI in the development of new technologies, to ensure thoughtful consideration of ethics and philosophical dilemmas.
- Scientists can better communicate new technologies, urgent matters & issues to wide audiences by collaborating with creatives for new narratives and new forms of dissemination.[42]



Netherlands-based Collaborative Networks for Sustainability (CONESU) investigates the role of network orchestrators in the Dutch Apparel industry.

Asking questions that matter

The illustrations for this report were generated by Adobe AI Firefly. Firefly is being trained on Adobe Stock images, openly licensed content, and public domain content where copyright has expired. The writing team chose Firefly to explore what text-to-image AI could do to expand the visual language of the report, given compressed time frames for publication. This is an example of the benefits of new creative technologies and, at the same time, the need for much greater transparency and intersectoral collaboration in the development and deployment of technologies like AI, involving CCSI professionals in that process to bring a creative, human-led and systemic perspective. Using openly available AI is currently cost effective, but not necessarily emissions effective or societally just since no information is available on the carbon footprint of the image generation nor on the recognition and reward provided to the human artists the algorithm is using, nor indeed on the design principles applied to ensure comprehensive sustainability.

Recommendations:

- Form thematic clusters[43] with members of CCSI who have specific STEM expertise in specific subjects that can be used by STEM projects. Ensure that each EU scientific & industrial call allocates funds to engage with one such CCSI cluster. Cluster examples could include product design, bio-design and ecological engineering. For scientific projects that apply for calls such as Horizon, it should be mandatory that the cluster they engage is from CCSI.[44]
- Create a common interdisciplinary forum to share perspectives on current topics in STEM, with annual meetings to merge different cultural frameworks and propose new paradigms.

2.6 Integration of sustainability into European Commission cultural strategies and initiatives

We recommend that European Commission programmes such as European Capitals of Culture (ECoC) and Horizon Europe Mission on 100+ Smart and Sustainable Cities require methodologies, materials and processes with carbon neutral environmental impact at a minimum, but favouring net-zero impact applications, for their cultural programmes' strategies, activities & eligibility requirements, specifying that:

- projects must align with the local & national sector's sustainability regulations;[45]
- projects should consult with CCSI on their sustainability strategies;
- dissemination techniques used for all projects and programmes should be aligned with SDGs, using criteria developed for that purpose, to ensure that data and platforms evolve in sustainable ways.

We are aware that ECoC has a set legal base until 2033, and that the European Commission will soon be considering what will follow.

Recommendations

- Formalise the role of CCSI in the current ECoC criteria and integrate CCSI into ongoing climate strategies (see Tartu 2024 guidelines for guidance).
- Require ECoC applicants to integrate a sustainability plan with their cultural strategy to ensure cohesive intersectoral dialogue on sustainability activities & strategies.
- Extend these criteria to the successor programme of ECoC, to Farm to Fork and to other European Commission initiatives. Introduce amendments to relevant programmes of all scales to incorporate cultural aspects and involvement of CCSI, so as to ensure long lasting impact to communities.

2.7 Establishment of a collective 'Creative environmental protocol' for CCSI:

In order for Europe's CCSI to play an active part in driving the green transition, both internally and by helping other sectors, empowerment is needed in the form of a shared language and sense of purpose. CCSI should first find a common ground on: 1) what "sustainability" and "green transition" mean to the sector; 2) what sustainability values and goals the European CCSI live by.

We therefore propose that the European Commission fosters further occasions of exchange within CCSI in order to build a creative environmental protocol. Such a protocol could agree the values that, in the context of sustainability, CCSI would like to abide by, and more specifically could help CCSI to align those values and proposals to SDGs. Endowed with such a protocol, organisations and individuals acting in CCSI would have a shared reference of values and practices to refer to when acting within the sector, and especially with other sectors. Crucially, the protocol would also outline the lines that CCSI cannot be expected to cross in order to support other sectors, at the cost of environmental progress i.e. mechanisms to "say no" to requests that harm the green transition endeavour, wherever these requests are not aligned with the established creative environmental protocol.

28. See Richard E. Caves (2002), Creative Industries: Contracts Between Arts and Commerce, Harvard.

29. Gijs de Vries, To Make the Silos Dance: Mainstreaming Culture into EU Policy, 2021.

30. We note the example of SmartENCity, Tartu: https://tarktartu.ee/eng/, accessed 17.7.23

31. 'Not In My Backyard' vs. 'Yes, In My Backyard', a social debate mostly centering on affordable housing and urban development in the USA.

32. https://www.kateraworth.com/doughnut/

33. See the report from working group III of the IPCC Sixth Assessment Report https://www.ipcc.ch/report/ar6/wg3/downloads/report/IPCC_AR6_WGIII_TS.pdf

34. https://degrowth.info/degrowth

35. Research & Degrowth (2010): Degrowth Declaration of the Paris 2008 conference, Journal of Cleaner Production, 18(6), 523-524. https://doi.org/10.1016/j.jclepro.2010.01.012

36. See earlier reference: Taylor, Modern Social Imaginaries, 2003.

37. https://www.energycluster.dk/en/

38. The National College of Art & Design, Ireland - specifically the Circular by Design Community of Practice https://creativefuturesacademy.ie/events/online-webinar-circular-by-design-community-of-practice/, accessed 24.7.23

39. https://www.amsterdamuas.com/cet/shared-content/projects/projects-general/conesu.html

40. In a survey conducted by NEMO, museum professionals were shown to be more confident in their organisations' understanding of the SDGs and sustainable development when they were involved in cultural and climate relevant networks.
Source: https://www.google.com/url?q=https://www.ne-mo.org/fileadmin/Dateien/public/Publications/NEMO_Report_Museums_in_the_climate_crisis_11.2022.pdf&sa=D&source=docs&ust=1687779103596680&usg=AOvVaw2Cu1KFj0bMUSdQr-MMR1c7, accessed: 28.6.23

41. Graphic design and storytelling can be a powerful tool that can help colleagues in the CCSI and the general public understand AI better. As an example, see the work by Oriana Arnone (2021), "Machine learning for designers" https://www.politesi.polimi.it/handle/10589/173637

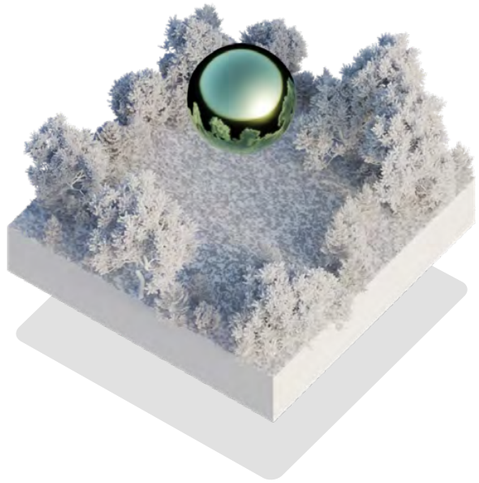
42. Isbogen, by Sebastian H. Mernild and Victor Boy Lindholm (2023) is a strong example of a climate scientist and creative writer collaborating to communicate urgent climate issues in an accessible way.

43. We define clusters as thematic networks between projects and/or institutions that cooperate on specific actions (e.g., the preservation of Cultural Heritage). Clusters are normally defined thematically, i.e., by specific common activities between the involved participants, and must be validated by EU. Clusters should be involved in activities that are different from specific scientific/industrial processes, and should support a vision derived also from different cultural frameworks than those typical of science/industry, so as to generate synergies that promote creative thinking.

44. An example of one such cluster is the Molten Salt Project under Energy Cluster Denmark, a strong showcase of how to 'make the silos dance' in its inclusion of CCSI members as key partners (specifically a strategic design and innovation studio for the clean-tech industry).

45. A survey by NEMO found that only 1 in 10 museums are aware of local, regional or national climate policies that feature or address them. In the subsequent report, they recommend increasing communication between governing and funding bodies and museums, encouraging cooperation and develop cohesive, comprehensive frameworks for museum work.
Source: https://www.ne-mo.org/fileadmin/Dateien/public/Publications/NEMO_Report_Museums_in_the_climate_crisis_11.2022.pdf, accessed 26.6.23

AI generated image (Adobe Firefly)
Inspiration comes from inspiring icons: looking into the mirror and applying one's own medicine will always be more impactful.



Chapter 3

THE POWER OF CULTURE AND CREATIVE SECTORS TO ROLE-MODEL SUSTAINABILITY

What kinds of support and tools are most crucial for accelerating, expanding, and making the process of reducing climate emissions in cultural activities and the CCSI more effective, affordable, sustainable, and in line with Europe's goals for 2030 and 2050?

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With contributions from all working group members:
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3.1 Making the sector a vector

CCSI, through its direct contact and interaction with society, has a unique position to influence cultural practices, productions, and operations and therefore can drive the green transition. However, it is also a significant contributor to climate emissions and has a responsibility to mitigate its impact on the environment. By reducing climate emissions, adopting sustainable practices, embracing innovative technologies, and promoting awareness and education, CCSI can become a role model and facilitator of carbon emission reduction efforts.

Europe has set ambitious goals for carbon emissions reduction, aiming for a 55% reduction by 2030 and net-zero emissions by 2050. The cultural sector already works with a mindset oriented to actively contributing to achieving the goals through concrete actions and initiatives. What we need now is support from the European Commission and EU Member States, and collaboration and knowledge sharing not only within the sector but also with other industries. What is also needed is sensitivity to the fact that not all cultural actors are in an equal position to act and advocate for the green transition.

To accelerate the just green transition in the cultural sector, the EU should prioritise the implementation of sustainable measures and programs. This paper highlights the importance of awareness, financial support, capacity building, collaboration, and the adoption of sustainable design and digital practices. By integrating these recommendations into policies and funding programs, the EU can pave the way for a more sustainable and resilient cultural sector aligned with Europe's goals for 2030 and 2050.

KIRJASTO
BIBLIOTEK
LIBRARY

The Green Library site promotes sustainable development and environmental work, sharing environmental information from the entire Finnish public library field, environmental tools and training materials. These materials are free for use.

In this chapter we aim to identify challenges in achieving this goal, propose recommendations for future actions and provide an overview of the tools, strategies, and support mechanisms that can empower the efforts to reduce the environmental impacts of this sector.

3.2 Challenges in Reducing Carbon Emissions in Cultural Activities and the CCSI

Lack of Tools, Competencies, Data and Transparency

Cultural actors are in many ways even more sensitive to environmental sustainability than other sectors. Accelerating the green transition in this sector is therefore not so much a question of changing the mindset, but more of providing the tools, transparent data and resources to do so. The ongoing process of competence building in estimating climate emissions, promoting sustainable practices, and applying information and tools depends on the data provided by other sectors and industries such as ICT, travel and construction, and their progress. Data and information are occasionally scarce and sometimes abundantly available but not sector-specific. Cultural organisations need access to comprehensive and transparent data (e.g. emission factors), as well as resources and training to effectively measure, report, and reduce their carbon footprints.

Financial and Resource Constraints

Insufficient funding and limited resources often prevent the adoption of sustainable practices, structures and technologies. Many cultural organisations operate on limited budgets, making it challenging to invest in emission assessment, energy-efficient infrastructure, renewable energy, and other sustainable solutions. Also, many funding instruments (Creative Europe, Erasmus, European Regional Development Fund, Estonian Cultural Endowment etc) do not consider the life-cycle of projects (number of concerts/performance/events per month/year), but rather favour new projects. This leads to the creation of new work, instead of taking the maximum benefit from existing results.

Overdetermined EU Frameworks of Support and Review

Initiating new cultural projects and assessing the success of established projects can be hindered by current modes of appraisal and categorisation. These frameworks, upon which the start or continuance of cultural projects depends, are often a limiting force, rather than one of ignition and support. Innovative work, especially in the cultural sector, can and will break barriers, transcend current viewpoints and categorisations, and allow for new ways of thinking. All of these traits are essential for the mission of creating sustainable work and methods, and of impacting European societies with new, sustainable ways of thinking and doing. To create projects that are 'out of the box' in this way, the EU and national governments should support and review these projects in a similar, non-standard way. This means supporting with trust and leeway, rather than through control and limitation; and it means measuring the success of a project not on the amount of views, clicks or visits, but on its reach and potential impact on relevant niche audiences or participants. If not, innovative thinking will always have to be adjusted, minimised and compromised into a format that fits the required standards. We strongly advocate for selection, monitoring and reporting expectations to be redesigned to enable flexibility and creative discovery.

Complexities of Measuring and Reporting Carbon Footprints

Measuring and reporting carbon footprints in the cultural sector can be complex due to the diverse range of activities and variables involved. A unified approach to carbon footprint measurement (based on the GHG-protocol) and reporting is necessary for effective evaluation and benchmarking.

3.3 Support Mechanisms for Accelerating Climate Emission Reduction

Policy and Regulatory Frameworks

CCSI has the power to influence its emissions only if supporting industries, such as

mobility, logistics, construction and ICT, are transparent in their environmental impact. Even so, many actions to reduce carbon emissions are not in the direct control of the sector, especially depending on where they are based in Europe. The European Union should develop comprehensive policy and regulatory frameworks that set clear targets and guidelines for climate emission transparency and reduction in the supporting sectors. These frameworks should provide incentives, mandates, and enforcement mechanisms to drive sustainable practices and hold these industries accountable.

Recommendations

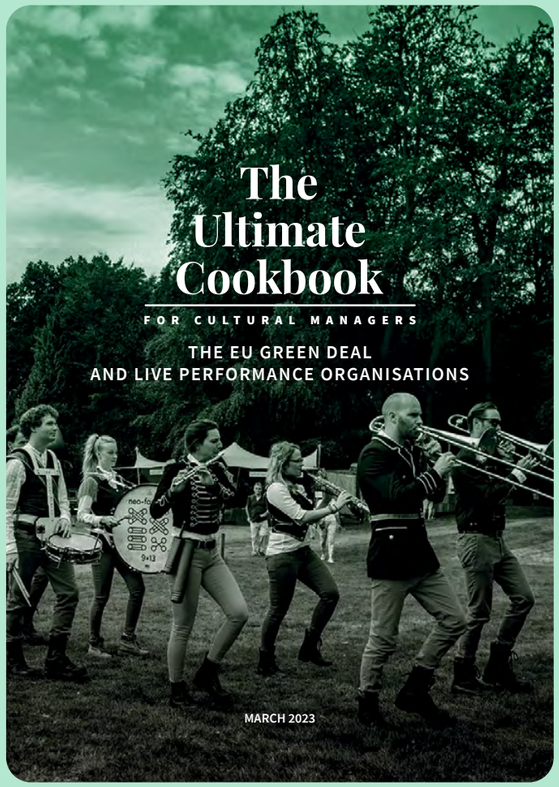
- Require transparency of environmental impact and carbon emissions in every sector, including all emissions scopes, based on the GHG-protocol from industries the cultural sector is relying on: ICT, transport, travel etc. This includes both publishing data for professional use and providing easy access information to consumers, for example an ECO-label on ICT equipment and digital services (including streaming, gaming etc. services), comparable to the energy-label on household appliances.
- Provide clear sustainability guidelines, recommendations and goals that are developed jointly with the cultural and creative sector both at a pan-European and a Member State level.
- Incorporate sustainability criteria into funding programs, ensuring that projects align with the EU's sustainability goals and prioritise sustainable practices.
- Foster the implementation of free environmental impact and emissions footprint-calculators designed for the specific needs of the cultural sector which are transparent in their use of emission factors in each Member State. These tools should aim at appropriateness and usefulness in the first instance, and not comprehensive scientific precision, in order to facilitate adoption.

Funding and Financial Incentives

Many cultural institutions are publicly funded, which offers an opportunity to drive the green transition of the sector. All funding programs should require environmental sustainability as one of the criteria, but also take into consideration the impact that the transition will have on the operations and the reality in which the applicants are operating. Requirements for initiatives in less privileged communities should not be as strict as for those with more advanced starting points (i.e. a multi-speed Europe). In addition, programs should consider and support the long-term sustainability of the project results instead of favouring short-lived initiatives. Other financial incentives, such as grants, subsidies, and tax incentives, would also support the adoption of sustainable practices, infrastructure, and technology in the cultural sector.

Recommendations

- Increase funding for sustainable projects (e.g. zero emission pilot projects) in the cultural sector, with a particular focus on supporting small and marginalised organisations.
- Implement financial incentives, such as tax credits or grants, to encourage the adoption of sustainable practices, including renewable energy and energy-efficient technologies.
- Adapt funding programmes (e.g. in selection criteria, funding criteria) so that they drive more sustainable practices e.g. by allowing for more time to implement activities, prioritising quality over quantity in activities.
- Revise the eligibility criteria focusing on growth (e.g. increasing numbers of audience) towards a more public interest orientated systematic approach focusing on social, charitable and environmental goals.



The Ultimate Cookbook for cultural managers aims at explaining the principles of EU Climate Goals and identifying Green Deal initiatives that are relevant to the live performance sector.

Capacity Building, Collaboration and Knowledge Sharing

Capacity building and training is needed to build the knowledge and skills of cultural professionals in sustainable practices including sustainable digital practices, carbon footprint measurement and mitigation, and energy management. These programs should be accessible, tailored to the specific needs of the cultural sector, and promote interdisciplinary collaboration.

Collaboration is at the heart of the cultural and creative sector and there are great initiatives, such as the Europeana Climate Action Community or the European Heritage Hub, already functioning to support environmental sustainability within the field. Further collaboration and research is needed, however, to investigate field-specific challenges relating to climate emissions. Knowledge sharing initiatives such as Julie's Bicycle[46] and Climate Heritage Network[47] facilitate the exchange of best practices, success stories, and innovative strategies for climate emission reduction in the cultural sector and reduce inequalities between organisations. These initiatives can foster multidisciplinary collaboration between cultural organisations, researchers, policymakers, and industry experts, leading to more effective and impactful projects. However, as the EU is extremely multilingual, and local project funding often does not include a requirement for translating the results to some common European languages, a lot of valuable information is not accessible throughout Europe. Making better use of the European Commission eTranslation-tool, and expanding coverage of all European languages and document formats, would accelerate the dissemination of information EU-wide.[48]

Recommendations

- Develop comprehensive capacity building programs to enhance the knowledge and skills of cultural professionals and students.
- Foster collaboration between cultural institutions, research centres, universities and other industries, such as technology and innovation, to leverage expertise, provide research, training and education in investigating and reducing climate emissions, and to drive sustainable innovation and progress.
- Support multilingualism on platforms for collaboration and knowledge sharing.
- Provide cultural institutions with additional, dedicated marketing budgets for campaigns, in order to be able to talk about their sustainability goals and strategies, and spread the word.

3.4 Areas of Special Focus and Related Tools for Reducing Climate Emissions in the CCSI

Architecture and Built Cultural Heritage

Incorporating sustainable design principles and practices in the construction of new buildings and in the renovation of our built cultural heritage can have a significant impact on carbon emissions. This includes using environmentally friendly materials, optimising energy use through efficient building design, and considering the lifecycle impact of the built environment. Aiming at absolute energy efficiency in historic buildings is, however, a risk as applying modern standards and materials in traditional buildings may result in problems with indoor air quality and microbes, rotting of wooden structures etc. Cultural organisations can reduce climate emissions in their facilities by prioritising renewable energy, changing to LED lighting, incorporating smart energy management systems and rethinking how their everyday activities affect energy consumption. There is also a lot we can learn from our European cultural history about optimising energy use, by looking at how people used to build and live before there was any electricity.

Recommendations

- Integrate sustainable design principles in the construction and renovation of cultural facilities. Respect traditional building techniques.
- Encourage the retrofitting and repurposing of existing buildings to enhance resource efficiency and reduce carbon emissions of construction.
- Appreciate our cultural history as a source of knowledge and as a learning resource.

Digitalisation and Virtualisation

Digitalisation and virtualisation offer opportunities for powerful storytelling and reduced or avoided climate emissions associated with travel, physical production, and resource consumption. However, since our lives and consumption habits (i.e. gaming, streaming music and movies, everyday communication) are dominated by digital media, and as the use of digital technologies such as AI, the metaverse, XR/VR, NFT's and 3D becomes more mainstream, we need to acknowledge the significant environmental impact of these energy-intensive digital technologies[49] and build our competence in environmentally sustainable digital practices. Promoting Green ICT and sustainable design principles, the use of renewable energy in digital service production (or opting for sustainable digital platforms), and reducing e-waste should be considered an integral part of every practice. However, CCSI needs transparency from the ICT industry to be able to succeed in this. We also need to begin to reflect on sufficiency in addition to efficiency.[50] What do we really need in terms of the quantity and quality of our digital content?

Recommendations

- Make the environmental impact of the ICT sector and digital services transparent.
- Develop competence in CCSI in Green ICT, sustainable web design and sustainable digital consumption.
- Promote sustainable digital practices and a sufficiency approach in the cultural sector.

Travel and Logistics

Travelling and moving people and equipment around the globe is an essential part of the culture and creative industries, but also a major source of climate emissions. Implementing a sustainability mindset includes planning and opting for more sustainable ways of transfer and travel (public transport, incl. trains, longer stays, combining travels) and minimising the distances, which may raise the costs of operation. The culture sector has a responsibility to be accessible, including geographical accessibility, however, remote locations might have limited availability of public transport and the necessary infrastructure. Public funding could support the cultural sector by increasing financial incentives for sustainable travel, as is done in Culture Moves Europe through the green top-up option.

Recommendations

- Encourage smart travel (environmentally friendly transport, longer stays, co-operation between different CCSI) while guaranteeing the availability and accessibility of culture in all locations.
- Provide financial incentives or subsidies for sustainable travel, e.g. as a green top-up option.
- Encourage CCSI clients and partners (audiences, visitors, users etc) to use sustainable travel by cooperating with the public and private sectors (the use of public transport, parking, car charging etc).
- Encourage sustainable planning for corporations within CCSI by giving additional funding to projects that make better use of a stay in a region than one event.

Implementing Sustainable Design Models

Sustainable design principles should be followed in all aspects of CCSI including building, digital and non-digital services, activities, production, transport and logistics etc. Sustainable design includes the use of lifecycle assessment methodologies and circular economy approaches which can guide cultural organisations in making sustainable choices throughout the lifecycle of their activities and infrastructure. This includes considering the environmental impact of materials and equipment, minimising waste generation, and promoting reuse and recycling. However, it calls for the availability and transparency of comparable data from other industries (material, construction, logistics, waste management etc). Furthermore, it needs competence building and resources to adapt the data and models to the field. Cultural organisations

should prioritise green procurement practices by sourcing environmentally friendly materials and products, and implement sustainable supply chain management strategies, such as partnering with suppliers who are committed to carbon emission reduction.

Recommendation

- Foster the transparency of the environmental impact of other industries necessary to CCSI activities (material, construction, logistics, ICT etc) to facilitate greater intersectoral emissions reductions.
- Initiate competence building programs to adopt and adapt sustainable design models and to assess the life cycle of CCSI practices and products.

Conclusion

This chapter has highlighted the importance of climate emissions reduction in cultural activities and CCSI. It has identified key challenges to achieving this goal, and has explored various tools and support mechanisms that can accelerate and enhance the reduction of climate emissions. The key recommendations, when implemented collectively, can enable the European CCSI to fulfil the goals of the Paris Agreement and contribute significantly to a sustainable and low-carbon future.

46. Julie's Bicycle
https://juliesbicycle.com/

47. Climate Heritage Network
https://www.climateheritage.org/

48. The eTranslation-tool requires registering but is free to use for EU institutions, public administrations, universities, EU freelance translators, SMEs, European NGOs and projects financed by the Digital Europe Programme, located in an EU country, Iceland, Norway, Liechtenstein or Ukraine. Anything uploaded in it is kept inside the EC firewalls and used by developers to improve the tool. The tool is not widely known or used on a national level throughout Europe, and languages such as Finnish and Polish are more complicated for automatic translation.

49. Hazan, Susan 2022. The Cultural Heritage Sector takes on the Climate Action Challenge.
https://www.academia.edu/91186491/The_Cultural_Heritage_Sector_takes_on_the_Climate_Action_Challenge

50. Paschalidou, Evangelia; Fafet, Charlotte and Milios, Leonidas 2022. A Strong Sustainability Framework for Digital Preservation of Cultural Heritage: Introducing the Eco-Sufficiency Perspective, Heritage 2022, 5(2), 1066-1088
https://doi.org/10.3390/heritage5020058

AI generated image (Adobe Firefly)

Conclusions

CCSI is always ready to work hard for all that is beautiful and beneficial for society. The ‘greening’ of funding programs such as Creative Europe will, without any doubt, spread rapidly and professionals in the cultural sector will respond. They will create imaginaries and narratives, and they will contribute to the creation of a green vision. What remains to be seen is what will happen to the other industries, and the decision makers and politicians, all sharing a great part of the responsibility towards our planet. The creation of intersectoral synergies, the courageous, sustainable funding for courageous, sustainable actions, the use of existing endeavors, such as the Structured Dialogue, and their further development into permanent channels of communication, the demand for transparency and equal rights and obligations, as the core of this cultural project named the European Union, will be an excellent starting point. When Jean Monnet was asked if he was optimistic or pessimistic about the creation of the European Union he answered: I am determined.

Closing Reflection
The Structured Dialogue

Following the Structured Dialogue and the three platforms created in the context of the 2007 ‘European agenda for culture in a globalising world’ (Access to Culture, Cultural and Creative Industries and Platform for Intercultural Dialogue)[51], The Voices of Culture process has reached a new turning point and will now come to an end, as we know it.

We would like to share some thoughts on its development.

We are encouraged by the 2030 Agenda for Sustainable Development and the fact that the EU Consensus on Development “reiterates this commitment, calling for stronger and more inclusive multi-stakeholder partnerships”. In the DG NEAR Guidelines for EU Support to Civil Society in the Enlargement Region, an important recommendation is also encouraging: “Structures and mechanisms for cooperation between public authorities and CSOs should enable meaningful involvement and genuine consultation and consideration of CSOs’ contributions in the decision-making process”[52].

However, the OMC intergovernmental groups never met with the Structured Dialogue groups on EU level nor on national grounds. The OMC groups meet at intervals and publish their reports, and the Structured Dialogue groups meet and publish their own.

We recommend that, in the next phase of this process, the OMC groups will meet the Structured Dialogue Groups related to a specific theme. In addition, we recommend to Member States that they create Structured Dialogues on a national level, shadowing the themes of the Structured Dialogues at EU level. The groups of OMC and the ones of civil society should also meet on a national level. In this way, a web of channels of communication will be created and a holistic approach will be implemented. These channels of communication can move both ways: top to bottom via the meetings, discussions, and communication of results to the public but also bottom-up, with the participants of the Structured Dialogue conveying the voice of the local areas and regions to the discussions. To enable this, civil society must create circles of communication within communities. These circles and channels, once established, can be used for the communication of the Green messages as described in this paper.

Courageous funding is needed for the enlargement of this process that has given so much to the public discussions on EU level. The work done should not be viewed as voluntary, but as a systematic contribution to the efforts of EU, consisting of substantial work done by members of civil society and all involved.

51. The structured dialogue process, briefing, September 2009, https://www.ne-mo.org/fileadmin/Dateien/public/Civil_Society_Platform/Structured_20Dialogue_20briefing_20CAE_20for_20Access_20to_20Culture_20Platform.pdf

52. DG NEAR Guidelines for EU support to Civil Society in the Enlargement Regions 2021-2027, https://neighbourhood-enlargement.ec.europa.eu/system/files/2022-10/EU-Guidelines-for-Support-to-Civil-Society-in-the-Enlargement-region-2021-2027.pdf

Appendix:
Case studies and best practices

References/guidelines for Green ICT (coding, procurement etc.) and sustainable web design

- Green ICT project
  https://greenict.fi/en/etusivu-english

  This knowledge bank, created by the Finnish Green ICT Ecosystem, provides tools and guidelines for making greener digital procurements and for ICT service providers for climate conscious digital service development. The ecosystem was developed by the Finnish NGOs TIEKE and TIVIA and the LUT University as part of the project A Green ICT ecosystem – building sustainability and competitiveness for businesses in the Uusimaa region. The project was funded by the REACT-EU-call from the European structural fund.

- Janne Kalliola, Exove 2023: Green code
  https://www.exove.com/green-code/

  A book about the energy consumption of and solutions for more environmentally friendly IT services.

- Tom Greenwood 2021: Sustainable web design
  https://sustainablewww.org/principles/sustainable-web-design-by-tom-greenwood

  A book about designing more carbon-efficient and more usable websites.

- SustainableWWW
  https://sustainablewww.org/our-cause

  SustainableWWW is a small volunteer-based organization actively promoting a more sustainable and environmentally friendly internet.

Collaboration initiatives

- Julie's Bicycle
  https://juliesbicycle.com/

  Julie's Bicycle mobilises the arts and culture sector to take action on the climate, nature and justice crisis. It focuses on high-impact programmes and policy change.

- Climate Heritage Network
  https://www.climateheritage.org/

  The Climate Heritage Network is a voluntary network of government agencies, NGOs, universities, businesses, and other organizations committed to tackling climate change and achieving the ambitions of the Paris Agreement.

- The European Heritage Hub
  https://www.europanostra.org/european-heritage-hub-inaugurated-in-brussels-to-support-europe-green-social-and-digital-transformation/

  Launch by Europa Nostra and 19 partners including Europeana and Eurocities, the new EU-funded European Heritage Hub aims to build the resilience of the European heritage sector and its capacity for action and advocacy on Europe's "Triple Transformation" - green, social, and digital.

- Green Library by Finnish public libraries (National level)
  https://www.libraries.fi/greenlibrary

  The Finnish initiative promotes sustainable development and environmental work in Finnish public libraries, and shares environmental information, environmental tools and training materials.

- SHIFT eco-certificate
  https://mailchi.mp/emc-imc/shift-eco-certificate-announcement

  16 international cultural networks launched the SHIFT eco-certification pilot phase. The aim of this process is to co-develop a bespoke eco-certification for cultural networks, taking into account their specific needs and working methods. Such a certification, established in partnership with Creative Carbon Scotland and Green Leisure Group, environmental sustainability specialists from Scotland and the Netherlands, will provide a scheme to improve, measure, monitor and evaluate efforts towards sustainability. Participating networks aim to get eco-certified by the end of 2023.

Guidelines for buildings, production, operation, travel

- Stockholm:
  https://culturalheritageinaction.eu/material-storehouse/

- Lille:
  https://culturalheritageinaction.eu/museum-in-transition/

- Amsterdam:
  https://culturalheritageinaction.eu/counter-for-heritage-and-sustainability/

- Dresden:
  https://www.dresden.de/de/kultur/culture-for-future.php

- The Ultimate Cookbook: The European Green Deal and Live Performance Organisations
  https://www.pearle.eu/publication/the-ultimate-cookbook-for-cultural-managers-the-eu-green-deal-and-live-performance-organisations

  The EU Green Deal and Live Performance Organisations is the first edition of a new cookbook series launched in the context of the Revealing the Alliance project led by EFA in cooperation with Pearle*. The brochure explains the principles of EU Climate Goals and helps the reader identify Green Deal initiatives that are relevant to the live performance sector. In this way, it will allow organisations to gear day-to-day activities towards European climate targets. The publication covers all fields of the EU Green Deal impacting the live performance sector, from the circular economy to energy-related questions, sustainable mobility schemes and green funding strategies.

- Theatre Green Book
  https://theatregreenbook.com/, available in multiple languages

- SHIFT eco-guidelines for networks
  https://shift-culture.eu/wp-content/uploads/2022/02/SHIFT_Eco-Guidelines_Environmental-Sustainability.pdf

  The SHIFT Eco-Guidelines for Networks are tailor made for cultural network-organisations, taking into consideration their unique characteristics and the contexts within which they operate. Their aim is to cover all major areas of their environmental impact, including operations, policies, activities, and governance with special attention given to travel and events, which are the main sources of carbon emissions for network-organisations.
  The SHIFT Eco-guidelines were developed as part of the Erasmus+ co-funded project SHIFT.

Charters

- https://eurocities.eu/wp-content/uploads/2023/05/EUROCITIES-Lille-Call-to-Action.pdf
- https://www.dresden.de/en/05/dresden-charta.php

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Culture & Creative Sectors & Industries driving Green Transition and facing the Energy Crisis

Brainstorming Report

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