Sustainability
in focus

editorial

Sustainable development is a global challenge that must be addressed collectively. Before this common challenge, the European Commission has the commitment to address sustainable development and ensure the environmental health and the well-being of citizens. Through several key documents and resolutions, such as the New European Agenda for Culture, the Commission emphasizes the need of all EU actions and policies to contribute to this aim, and this includes cultural policies and actions.

The cultural and creative industries (CCI) will play a key role in the European transformation towards a sustainable development. The cultural sector has a tradition of facilitating change and scholarly work confirms that cultural policies are a driver for achieving the Sustainable Development Goals (SDGs).

Despite a lack of specific SDGs on culture, many initiatives from the cultural and creative ecosystem are working towards the sustainability of culture and on demonstrating to policymakers how culture can act as a driving force for sustainable development. Among these actors, ENCATC is actively involved in the shaping of a cultural policy that builds a sustainable future.

In this framework, the *Cultural Policy Tracker* is a quarterly publication gathering contributions from experts, scholars, and practitioners on the cultural and creative sector that is widely disseminated to policy makers.

In this second issue, a total of four articles are presented. The first article introduces a case study of a sustainable cultural management practice. Ian King, visiting professor at Instituto Marangoni and at Parsons, presents an initiative aiming to raise awareness and incite change towards a more responsible approach to fashion. The second article is an analysis of recent policy developments regarding culture and sustainability in Europe by Maria-
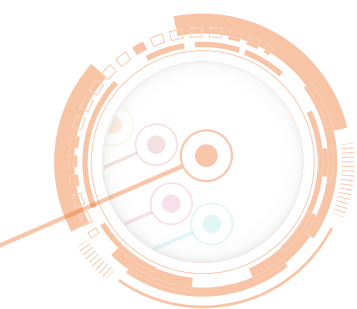
editorial

chiara Esposito, Policy Officer DG EAC at the European Commission. The third article presents culture and sustainability from the perspective of cultural observatories and the academia. Antonio González Rueda, researcher at the Research Institute for Social and Sustainable Development (INDESS) of the University of Cádiz, explains the linkages of culture with sustainability through the Sustainable Development Goals (SDGs). Finally, the fourth article sums up the main findings from the report "Culture and sustainability. Implementation guidelines" (*"Cultura y sostenibilidad. Guía práctica para la implementación"*). Xavier Fina, Aintzane Larrabeiti and Julia Marcè, from ICC Consultors, present an article on the contribution of the cultural and creative sectors to the great global challenge of sustainability and the climate emergency.

Additionally, this issue contains a collection of sources that ENCATC has gathered about culture and sustainability, and on culture and environment in order to support and guide researchers, practitioners and students in their work in this field.

We would like to recognize and appreciate the valuable contributions of the authors to this publication. Their insights will provide evidence-based guidance for policy makers regarding the shift toward a more sustainable cultural policy.

Yours truly,

Cristina Ortega Nuere
Guest Editor

editorial

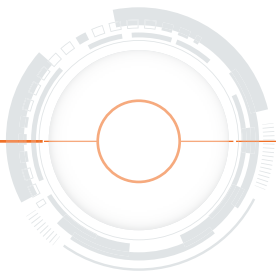# Research perspective on sustainable cultural management

Ian King

Visiting professor at Istituto Marangoni and at Parsons School of Design (New York).
Former Full Research Professor, University of Arts London, United Kingdom

The Arts and cultural sector possess a rich and wide collection of contributors - but there is one segment that does not often receive similar accolades and this is the fashion industry. Some readers might also question here whether the fashion industry should be included in this sector, because it is seen much more as an industry rather than as part of the creative sector. because it is much more seen as an industry than as part of the creative sector? The specific question posed might be, **is the fashion sector more concerned with profit at the expense of everything else?**

Certainly, certain segments of the fashion industry have attracted considerable criticism in recent years, not least, accusations regarding hyper-consumerism (multi-trillion dollar turnover, with over 100 billion garments being produced each year, and 92 billions of these finishing their lives on waste landfills), exploitation (the ave-

rage garment worker in Bangladesh is paid less than a half euro per hour), and environmental damage (the fashion industry uses 342 million barrels of petroleum to produce plastic-based fibres, such as polyester, nylon or acrylic, and those not finding their way to landfills pollute our oceans).

100 billion garments being produced each year

92 billions of these finishing their lives on waste landfills

fashion industry uses **342** million barrels of petroleum to produce plastic-based fibres

There are now 5.25 trillion macro and micro pieces of plastic in our ocean, which adds up to 46,000 pieces across every square mile of ocean – its density representing almost 40% of the world ocean surface.

Therefore, in addition to these and a whole host of other complaints, this produces a poor assessment regarding the contribution of fashion. Back in 2020, in the midst of the Covid-19 pandemic, a group representing the fashion industry (calling themselves the fashion pact) presented to the G7 summit in Biarritz a commitment to a common core of key environmental goals in three areas: stopping global warming, restoring biodiversity and protecting the oceans. Many thought this was the start of a revolution of change for the fashion industry, but the evidence suggests since then that progress has been slow.

We could all say at this point, that the answer is a turn away from 'fast fashion' (the global retailers and luxury brands that are on almost every main street). People are becoming aware of alternatives and are now asking questions regarding how the garment was made, or whether they can repair or re-cycle unwanted clothing.
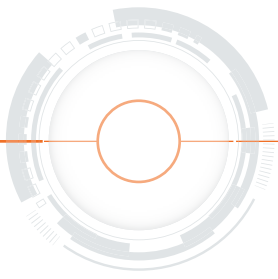
> These are positive steps forward, but in a 3 trillion euro industry employing almost 1 in every 10 possible working employees, we should not be surprised that there is a reluctance to give up this level of profit.

However, the fashion industry is neither one size or without values, what we can observe today is that

many parts of the fashion industry are at a tipping point, between, on the one hand, balancing of profit against, on the other, a more responsible future

and this ENCATC tracker essay aims to introduce a network of fashion education people, creative designers and industry people in different locations who advocate tipping the balance towards the latter through a series of global events entitled 'The Responsible Fashion Series'.

Since 2012, when I created this initiative we have been looking to raise awareness and incite change towards a more responsible approach to fashion. We understand that any call for people to turn away from fashion is not realistic in the type of world that we live in – our societies are media-dominated (both formal and social), in these settings we are all pressured to conform to certain societal norms and amongst these is to present ourselves in the best way that we can: and indisputably fashion plays a pivotal role in this. For those of us involved in the responsible Fashion series, we feel

it is still possible to be fashionable

and not fall into the traps of being unsustainable, of being unethical or contributing frivolously to the ever-increasing size of waste mountains.
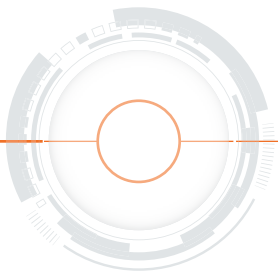
We do not dispute the negative charges against the fashion industry, but we also need to remember that there are also many 'positives'. Positives that make some aspects very important to our societies across the globe.

For example, ——— what is immediately attractive about fashion is its low barriers to entry.

That is, anyone can join this industry, we all possess the capacity to design, we all can make or repair things, and accordingly, we can do all of these things regardless of location.

Furthermore, ——— in many parts of the world we can witness traditional heritage often being preserved through its clothing, accessories and crafts.

If we look closer then we can identify other aspects of fashion that do not deserve this critique. Many of these are small independent designers are trying to act responsibly and they are often forgoing profit in favour of supporting responsible values. In addition, across different locations we note that some of their practice emerges from traditions that can be traced back thousands of years, that indeed are environmentally friendly, provide support to families and preserve local identity.

> In other words, there are other stories related to fashion beyond the critical headlines, that make a substantial positive contribution.

Consequently, **we have held a series of events in different countries around the globe for the past twelve years.** Certainly, we started with the big fashion locations: Paris, London, New York and Milan but since then we have extended our network outwards to other locations, including Shanghai, Amsterdam, Rome, Arnhem, Sao Paulo, Ho Chi Minh city, Jaipur, Skopje, Antwerp. Our approach is to work and develop a unique event with local partners that meets their specific needs and encourages international collaboration both physically and increasingly in recent years, digitally and hybrid.

> What makes this series unique is that each event is free (subject to registration), and we try to make all of the events both informative and based upon 'sharing' practice and transfer of knowledge.

The rationale for this is to encourage interested people to attend without the barrier of cost (for in many of our locations, we recognise that it is not reasonable to expect local people to pay western prices) and to subscribe to the principles of 'a more responsible approach to fashion'. Of course, this does place considerable pressure on our local partners in finding local sponsorship to meet local costs – and it is a credit to each of them that our series continues – because without their support and commitment to this series we would have finished many years ago. We receive no funding and rely only on one main supporter (which is now the University of Antwerp). The interest in the series has grown and now we also possess a book series (published by Routledge) that looks to share our academic values and content as widely as possible.

The next event in the responsible Fashion series is very ambitious and unlike any of the others that we have organised before.
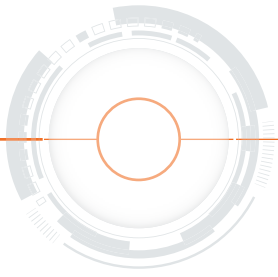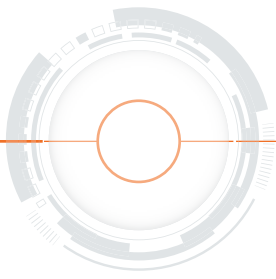
From 10-20th March 2023 we are organising a travelling event that follows the old silk road starting in Tashkent in Uzbekistan.

We will visit Bazaars, set up a travelling exhibition, share practices with local designers and artisans, and examine local production. And then after two days we will travel by bus up to Turkistan in Kazakhstan (here the content will focus more on the academic side where we will discuss heritage, customs and again visit various local artisans and crafts people, erect again our travelling exhibition and hold panel discussions – including one as part of a televised discussion on culture and social justice). Again, after two days we will then travel onwards via Shymkent to Taraz in Kazakhstan to examine and discuss the impact of history and its impact on crafts. We finish our 800km journey in the city of Almaty (possibly the most important cultural centre in Central Asia), where, in addition to again erecting our travelling exhibition, we follow a different theme examining: innovation, business and technology. We will base ourselves in a local university known for its film production and specialism in technology.

In 2024 we change it again and this time will organise a completely different type of event in Silicon Valley in the USA. Our theme for that event will be (and this may read odd for some readers …but it is deliberate!!)

"How fashion enables technology"

Recently, I have received a European award for being a visionary for the fashion industry. I want to sincerely stress that it was not only me who received the award, but the project as a whole. Therefore, I want to thank and acknowledge the collective efforts of so many people across all of our locations over the last ten years. People who believe in our aims and objectives and are prepared to go that extra distance in securing attention to our message. Therefore, a special thank you to all of these collaborators over the last ten years and a further special thanks and acknowledgement to my current working collaborators (Aika, Stefanie, Ioana and Shannon) who are working with me in liaising with each of our current locations.

We hope to continue our series for a few more years (well until the message has been received and acted on widely) so if you know of any places interested in these principles or want to get involved yourself then contact us at: silk-road@responsible-fashion-series.com

Ian King is currently visiting professor at Istituto Marangoni and also at Parsons (New York) part of New School. Previously he held the position of full research Professor at the University of the Arts, London and the London College of Fashion where he was Chair of the Research Degree Committee.

His background originates in theatre and the music business, His PhD was in Strategic Decision-Making in the Popular Theatre. King has published widely both in journals and books in the fields of art, philosophy, organization studies and fashion. He is an experienced PhD supervisor and has been involved in over 60 research students to successful completion. His present research looks at the relationship of the body to aesthetics and some of his thoughts can be found in his book entitled, "The Aesthetics of Dress" (published by Springer in 2017).

Ian King is also responsible for the International Responsible Fashion series that emerged from the highly successful Fashion Colloquia series that explored the relationship between academia, media and industry. He has held fashion events in London, Milan, Paris, New York, São Paulo, Antwerp, Amsterdam, Ho Chi Minh, Shanghai, Rome, and India. He is also series editor for books in this area for Routledge.

Finally, he recently completed the first stage of an international research study for ICOM (International Council for Museums) in developing an international code for Cultural Governance that is being developed from his experience co-leading the first international empirical research project entitled: "Cultural Governance in a Global Context: An International Perspective on Art Organizations" (published by Palgrave in 2019).

Commission acknowledges the role of culture for sustainable development: new report published on the cultural dimension of sustainable development in EU actions

Mariachiara Esposito

European Commission, DG EAC

On 9 December the Commission published a report on the cultural dimension of sustainable development in several present and upcoming EU policies, programmes and initiatives, such as sustainable cultural tourism, the protection of our cultural heritage, or the New European Bauhaus and its cross-cutting objectives. This report follows an invitation in the Council's Work Plan for Culture 2019-2022 for an action plan in this field. The report builds upon the results from UNESCO's MONDIACULT 2022 conference, which called for culture to be included as a specific objective in its own right among the next United Nations Development Goals.

> The report emphasises the role of the cultural and creative sectors as one of the most powerful engines of sustainable development worldwide.

CULTURAL POLICY **TRACKER**
Commission acknowledges the role of culture for sustainable development: new report
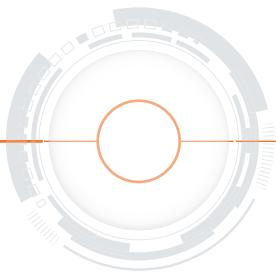published on the cultural dimension of sustainable development in EU actions

The cultural dimension and its powerful potential for achieving the SDGs should be fully recognised and supported in all policies and actions of the institutions if they want to make their sustainable development strategies more successful.
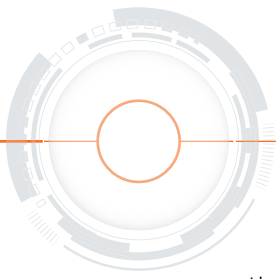

The report reconsiders the current role of cultural policies in the EU, and how aligned they are with the Union's commitment to deliver on the United Nations' 2030 Agenda for Sustainable Development

A core message affirms the need for greater policy coherence between cultural policies and sustainable development strategies at different levels of policy making in Europe for the EU to face the key challenges linked to sustainability, from the Green Deal goals to fighting against inequalities, from the educational challenges to the targets of growth and jobs. The report suggests therefore that a common approach, in the form of an EU strategic framework for culture, would strengthen the effectiveness of public policies on culture.

This argument is firstly reiterated in the Resolution on the EU Work Plan for Culture 2023-2026, adopted just a few days earlier - on 29 November - by the Council of Culture Ministers of the EU.

It sets out priorities to address the main challenges facing the cultural and creative sectors today and corresponding actions to address them. The implementa-

CULTURAL POLICY **TRACKER**
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tion will involve the close cooperation between the Member States, the Commission and the Presidencies of the Council. Specific actions will be carried out in relation to the priorities identified, in the form of conferences, workshops, peer-learning activities, ad hoc expert groups, to name just a few.

Besides proposing 4 priorities and 21 concrete actions, to be mainly implemented by the Commission, the resolution also invites the Commission, in cooperation with the High Representative of the Union for Foreign Affairs and Security Policy, to prepare an EU strategic framework for culture that will reflect the main principles for cooperation on culture at the EU level and to strategically mainstream the cultural policy perspective and the assets of culture into all relevant EU policies, programmes and initiatives. Such a framework would contribute to clarifying the main principles and objectives guiding cultural policy cooperation at EU level as well as to the following specific aims:
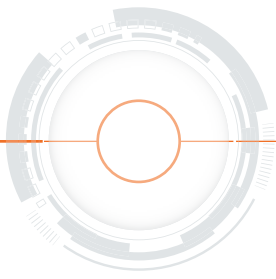
Strategically integrating the cultural policy perspective and the assets of culture into all relevant EU policies, ensuring **greater coherence with EU funds and programmes and maximising synergies** with key initiatives;	Strengthening coherence between the multiple tools of cultural policy, allowing **EU Member States and the Commission to speak with one voice** and respond in a more concerted way to existing and new challenges;	Improving the **visibility of European cooperation in culture**, while fully respecting subsidiarity and national and regional diversity.

This new jointly agreed policy instrument owned by all institutional actors would improve the accessibility, visibility, impact and added value of cultural policy at EU level, bringing more tangible benefits to the cultural and creative sectors.

In line with this considerations, the report of the Commission on the cultural dimension of sustainable development in EU actions paves the way to such a proposal where the Commission would develop an umbrella framework creating a stronger policy coherence to intertwine culture and sustainability overall, as well

CULTURAL POLICY **TRACKER**
Commission acknowledges the role of culture for sustainable development: new report
published on the cultural dimension of sustainable development in EU actions

as a guiding strategic principle. It is therefore also worth noticing that the new Work Plan for Culture 2023-2026 identifies a number of specific priorities related to cultural heritage that would reinforce the understanding and the place of our heritage for its core meaning and driving force towards a stronger European sense of identity and better cohesion, which are also core values for enhancing the Agenda of Sustainable Development in the future.

Among the priorities related to cultural heritage are:

→ Enhancing participation in culture and cultural heritage, creativity and the arts;

→ Preparing cultural heritage and the cultural and creative sectors for future challenges, including climate change;

→ Supporting innovation in the cultural and creative sectors, digital transformation and the accessibility of culture and cultural heritage in the digital space, in order to contribute to the sustainability transformation needed to meet the objectives of the European Green Deal and the 2030 Agenda;

→ Cultural co-creation in order to underpin and communicate our European values, including artistic liberties and cultural rights, in large parts of the world.

CULTURAL POLICY **TRACKER**
Commission acknowledges the role of culture for sustainable development: new report
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Following these developments, strongly recalling some of the discussions and conclusions which were inspiring the works and final Declaration of MONDIACULT - the UNESCO Conference on culture and sustainable development held in Mexico earlier this year, from 28 to 30 September, forty years after the first ever event on the theme - a path has been designed: culture and sustainable development are two faces of the same coin.

In this perspective, the report from the Commission also complements the recommendations of EU Member States' experts on the cultural dimension of sustainable development of 20 September 2022, which summarised in a final report the work of the Open Method of Coordination (OMC) group since January 2021, linked to the important priority of "Culture as a driver of sustainable development" undertaken under the previous Work Plan for Culture 2019-2022.

This spirit of continuity emerges clearly from the EC report on the cultural dimension of sustainable development, which shows the large extent of interconnection between culture and many other policy fields when it comes to leveraging the SDGs.

The report thus outlines examples in the following policy areas: cultural policy per se; regional and urban policy; home affairs and internal security; employment, social affairs and inclusion; justice, consumer rights and gender equality; the New European Bauhaus and its horizontal dimension for culture-driven sustainability; EU international partnership and development policy; meighbourhood and enlargement policy; education and youth policies; single market and industrial policies; research and innovation; digital economy and society; climate action and environmental policy; agricultural policy; defence industry and space policies; Union civil protection mechanism.

Last but not least, the report should also represent a key milestone to inspire the upcoming EU voluntary review on the implementation of the 2030 Agenda for sustainable development, which will have to be submitted in spring 2023 to the UN high-level political forum. This will be a crucial 'test' to see whether the lesson has been finally learnt...

Read the full report in all EU languages at the following link:

EUR-Lex - 52022DC0709 - EN - EUR-Lex (europa.eu)
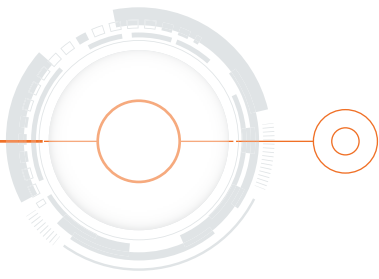
Culture, heritage and the arts as a new-old pillar of sustainability: the reactive case of reds (sdsn) in Spain

Antonio Javier González Rueda

INDESS. Cultural Observatory of the Atalaya Project (University of Cádiz. Spain)

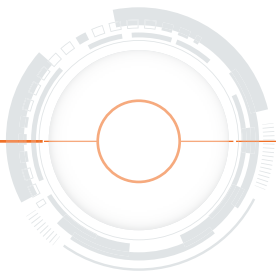*Alfons Martinell Sempere*

Cultural Consultant

1. MAIN PROBLEM DETECTED

On the 25th September, 2015, representatives of 193 countries approved the Sustainable Development Goals (SDG) at the United Nations headquarters, as a response to the challenges of humanity through a strategy of 17 Sustainable Development Goals (SDGs), broken down in 169 Goals.

None of the 17 SDGs focuses exclusively on culture, although the resulting agenda includes several minor references to cultural and heritage aspects.

The SDGs break with a well-founded tradition of the United Nations and UNESCO of protecting the so-called cultural rights and the main right expressed by the Declaration of Human Rights "the right to cultural life" which is expressed as follows:
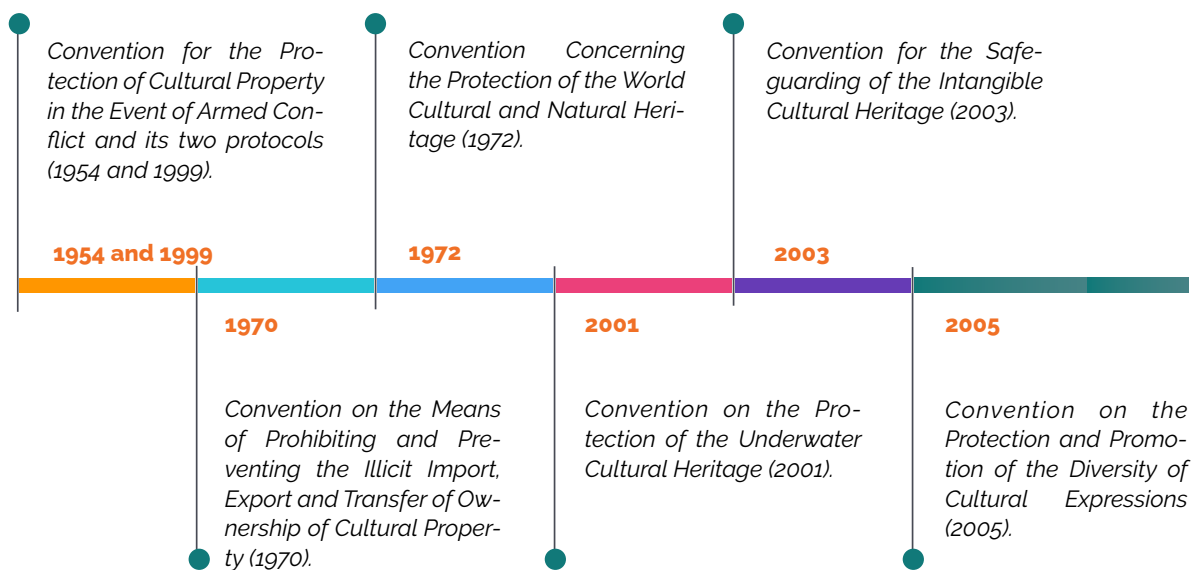
Art. 27.1 : Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.
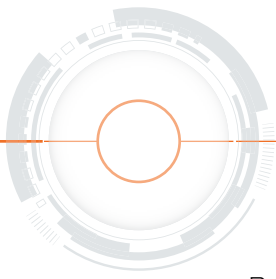
The Universal Declaration of Human Rights (UDHR)
https://www.un.org/en/about-us/universal-declaration-of-human-rights

This trend we mention is embodied in the following milestones:

Convention for the Protection of Cultural Property in the Event of Armed Conflict and its two protocols (1954 and 1999).

1954 and 1999

Convention Concerning the Protection of the World Cultural and Natural Heritage (1972).

1972

Convention for the Safeguarding of the Intangible Cultural Heritage (2003).

2003

1970

Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970).

2001

Convention on the Protection of the Underwater Cultural Heritage (2001).

2005

Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).

But what is this indirect presence? Here is its brief representation:

| **TARGET 4.7**	**TARGET 8.3**	**TARGET 8.9 and TARGET 12.B**	**TARGET 11.4**
refers to the objective of ensuring that all students acquire the theoretical and practical knowledge necessary to promote sustainable development, through global citizenship education and the appreciation of cultural diversity and the contribution of culture to sustainable development.	*addresses the promotion of development-oriented policies that support productive activities, as well as, among others, creativity, and innovation.*	*refer to the need to develop and implement policies aimed at promoting sustainable tourism, also through culture and local products, and the need to develop appropriate instruments for this purpose.*	*highlights the need to double efforts to protect and safeguard the world's cultural and natural heritage.*

https://sdgs.un.org/2030agenda
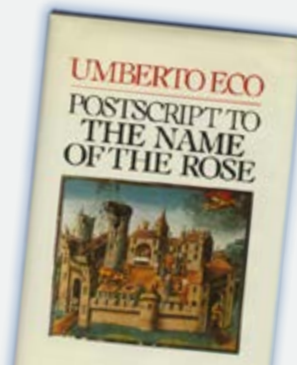
As when Umberto Eco wrote The Name of the Rose, academics and cultural, heritage and creativity managers launched ourselves to write our particular Apostilles to the cultural name of… the SDGs:

⤮ For example, in May 2018, United Cities and Local Governments (UCLG) published "Culture in the sustainable development goals: a practical guide for local action" (www.agenda21culture.net/sites/default/files/culturaods_web_es.pdf)

⤮ Or also, with the same idea of repair, despite the fact that the SDGs do not integrate cultural life and culture directly into sustainability, UNESCO contemplates thematic indicators for culture in the 2030 Agenda (November 2019)

THEMATIC INDICATORS FOR CULTURE IN THE 2030 AGENDA
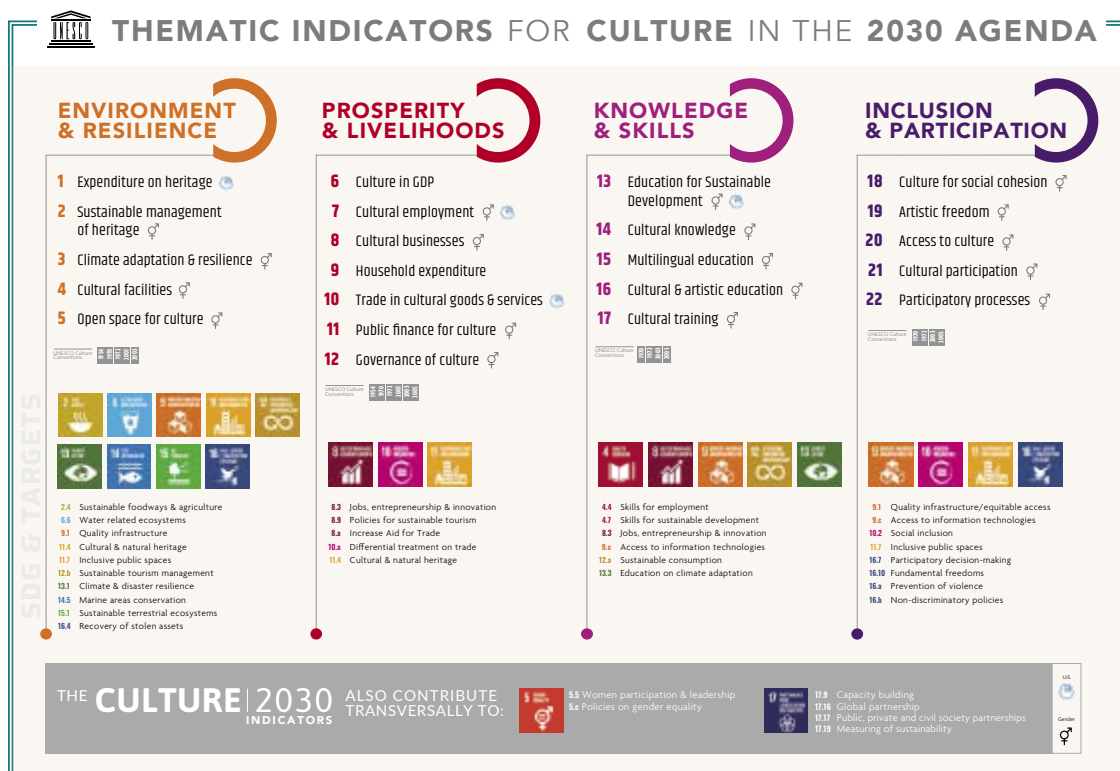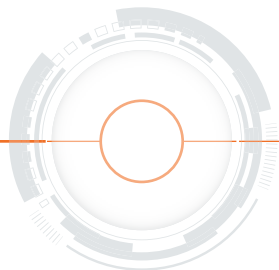
2. WHO IS AFFECTED (SCOPE)?

We have detected that this elision of culture in the SDGs is a global concern for organizations and interest groups related to heritage, culture, and creativity, but that this concern does not permeate at the managerial levels of high-level policy.

In Europe, for instance, the New European Agenda for Culture within its three actions (The promotion of cultural diversity and intercultural dialogue / The promotion of culture as a catalyst for creativity within the framework of the Lisbon Strategy for growth, employment, innovation and competitiveness / The promotion of culture as a fundamental element of the Union's international relations) does not link culture to planet sustainability nor does it include the concept of sustainable culture.

We think that the avant-garde policies, which in many fields are represented by European policies, deserve a reflection on the absence of the cultural, the heritage or the creative as nuclear elements and pillars of our sustainability.
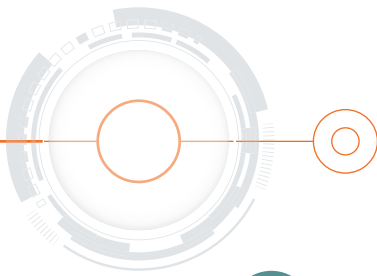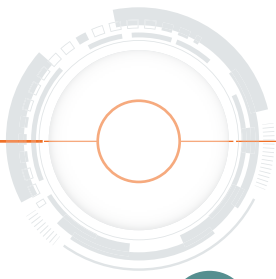
3. WHAT HAS BEEN DONE?

In the absence of a cultural/heritage-related SDG, different instances of global civil society for culture promoted various strategies aimed at demonstrating that the 2030 Agenda cannot be achieved without culture.

In this context, the Spanish Network for Sustainable Development (REDS), as a node of the Sustainable Development Solutions Network (SDSN), committed to finding solutions to improve the possibilities of applying the SDGs, organized different meetings of experts and arranged a **community of knowledge** which has reached the following milestones:

Diagnosis	Verify that since the Millennium Summit (2000) and its Millennium Development Goals, much progress has been made in the configuration of a conceptual corpus on the cultural dimension in sustainable development. Additionally, there are significant practices in place at different levels (from local to national) that respond to the challenge of placing culture in sustainable development.
Step 1	Identify those different goals and SDGs where culture is considered to have a significant contribution, to highlight its effects and to ensure they are considered in progress reports at the country or city level.
Step 2	Create guidelines or protocols to influence cultural management practices from sustainable development approaches.
Step 3	Open a debate to address sustainability, coming from the conceptual frameworks of environmentalism, in broader approaches that include culture and heritage, to lead us to a new concept of cultural sustainability.
Step 4	Deepen the approaches that emerge from UNESCO (for example the thematic think piece entitled Culture: a driver and an enabler of sustainable development) on the double dimension of culture: • As an asset and as a driving force for development with important impacts and results. • As a facilitator element of development processes. This reading allows us to appreciate culture as a transversal axis in the 2030 Agenda and to have an interpretation of culture in all the SDGs, in line with a better systemic reading of sustainable development, overcoming the exclusion of culture in these formulations. https://www.un.org/millenniumgoals/pdf/Think%20Pieces/2_culture.pdf

4. WHAT WERE THE TANGIBLE RESULTS?

Dissemination website	https://culturasostenible.org/
Awareness sessions	REDS Sessions: Culture and sustainable development (five editions)
Workshops	Multi-stakeholder workshop "The impact of culture on the SDGs"
Publications	Guideline: Sustainable development goals and their targets from a cultural perspective (https://cultura-sostenible.org/wp/wp-content/uploads/2022/02/Objetivos-de-desarrollo-sostenible-y-sus-metas-desde-the-cultural-perspective-REDS_SDSN-Spain.pdf).
Newsletters	Newsletter #sustainableculture (#culturasostenible)

5. WHAT IS THE SUMMARY?

Cultural aspects play an essential role in the success of the 2030 Agenda. Cultural rights, heritage, diversity, and creativity are central components of human and sustainable development.

6. HOW CAN THE POLITICAL LEVEL CONTRIBUT ON THIS ISSUE?
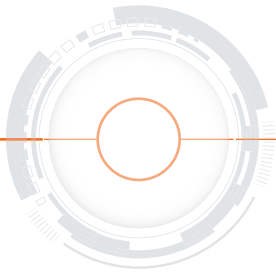
➤ It can provide a "culture, heritage and arts proofing" approach in their direct areas of competence.

➤ It can help to introduce this topic in the agendas of working groups, calls and regulations.

➤ It can bring visibility to an oversight so that the next European strategic documents and, perhaps, the future new wave of SDG include cultural sustainability as a vector.

Antonio González Rueda

Graduate Degree in Library Sciences and Documentation (1990) and BA in History by the University of Granada (1995) and PhD in Arts and Humanities by the University of Cadiz (2018). University Expert in Cultural Management Programs. University of Cádiz (1996)

Scientific Director of the several processes of institutional evaluation and Director of PERIFéRICA Journal (2000-). Guest Professor of University of Cordoba in Master's Degree in Local Heritage Management (2008-) Belongs as evaluator to Expert Panel of SEPIE (calls 2019, 2020 and 2021). Director of the Cultural Activities Service of the University of Cádiz (1996-2014). Commissioner of the University of Cádiz for the Bicentennial of the Constitution of 1812 (from November 2011 to February 2013). Commissioner of the 2nd Strategic Plan of the University of Cádiz (From May 2014 to September 2020). Director of the Secretariat for Planning and Monitoring of SEA-EU (European University of the Seas) (from September 2020 -)

His three current research interests are literary heritage and cultural management; rural cultural studies and cultural observatories.
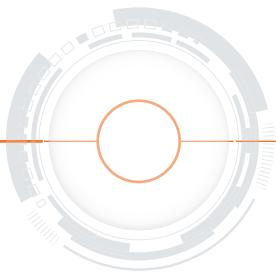
Sustainability and climate emergency: the contribution of the cultural and creative sectors to the great global challenge

Xavier Fina Ribó, Júlia Marcè Hernández, Aintzane Larrabeiti San Román, ICC Consultors

For decades the cultural sector has taken concepts of ecology for its analysis and projection. Within this conceptual relationship we might find concepts such as cultural diversity, Agenda21 or cultural ecosystem. This relationship of semantic contagion has become a much closer relationship as the rising concern about the climate crisis in international public opinion is indisputable. Droughts, heat waves, climatic migrations, or the pandemic itself ensure that it is present both on the agendas and in our day to day. In this context, **the search for solutions that make it possible to provide sustainable responses to current development needs is one of the great challenges to be explored worldwide, and culture becomes one of the booming areas of response.**

Sustainable development is a broad concept that defines the approach taken to act within all the aspects that influence the development of our societies. In this line, there are multiple approaches to foster development in a sustainable way: the social, economic, territorial, heritage or the environmental perspective, etc. Also, it can influence poverty, economic growth, social progress, equality, protection of individual and collective fundamental rights, respect for the environment, and so on.

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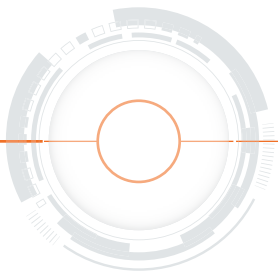to the great global challenge

However, the breadth of the concept and the wide debate make it difficult to adopt specific measures aimed at concrete progress. The problem with these "umbrella" concepts is that if everything comes up, there is a danger that nobody will feel worried. If everything is "sustainability" the concept is no longer useful.

SUSTAINABLE DEVELOPMENT APPROACHES	AREA OF INFLUENCE
Social	Poverty
Economic	Economic growth
Territorial	Social progress
Heritage	Equality
Environmental	Protection of individual and collective fundamental rights
	Respect for the environment
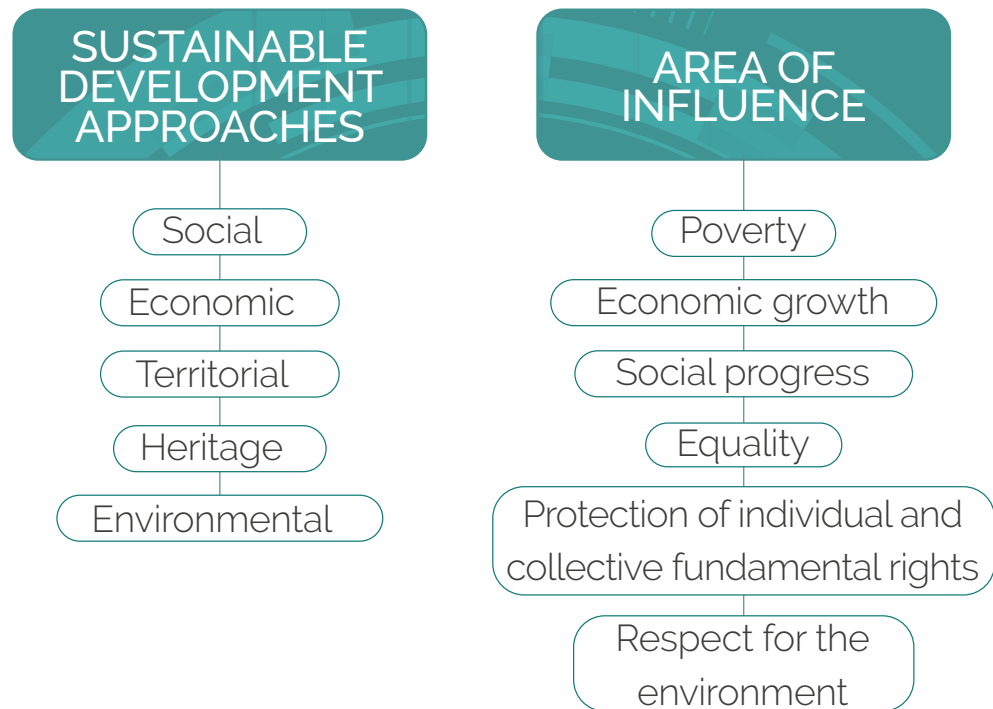
Reality shows that multiple sustainability solutions can be applied in the cultural field, but the will to delimit requires concretion for the concept of sustainability to be viable. In this sense, it is particularly necessary to focus on the environmental perspective of sustainability, contributing to the evident need to act urgently in the face of the current climate crisis.

Culture and sustainable development have always had a two-fold interdependence. In the first place,

culture is a key area that promotes sustainable development and facilitates the emergence of creative and innovative solutions to global sustainability.

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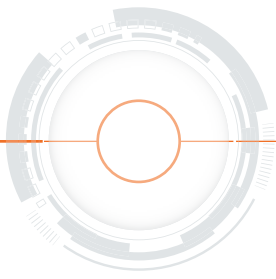to the great global challenge

Secondly, culture is a sector of economic activity that must bet on introducing sustainability as an essential axis of its professional development.

However, despite the evident link between culture, progress and development, and the attempts of the cultural sector to configure itself as a basic pillar of sustainable development, no explicit international recognition has been achieved that recognizes the fundamental role of culture in the sustainable evolution of today's world.

During the process of debating the 2030 Agenda, the cultural sector promoted very notable initiatives that justify the leading role of culture. Despite this, the result, in sectoral terms, is disappointing. However, at a time when the Sustainable Development Goals and the 2030 Agenda have gone from being abstract concepts to being part of our daily lives, the efforts of the sector must focus on moving from theoretical debate to the presentation of specific proposals and commitments towards a sustainable direction.

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The shift from theory to action also means delimiting the concept to make it operational and this implies, as has already been pointed out, acting at the heart of the idea of sustainability: the environment. The natural framework of action of cultural policies includes social, economic, and territorial views and, therefore, the challenge lies in assuming urgent commitments in matters of environmental sustainability.

The cultural and creative field is a highly diverse sector of economic activity in which companies, organizations, institutions, and individuals come together with highly varied proposals and activities. This particularity makes it difficult to propose generic and affordable measures for the sector, since the dynamics and challenges faced by each subsector of activity are very different.

In general, the environmental perspective of sustainable development can be prioritized by acting on three axes considered key: gases and emissions, waste generation and resource consumption.
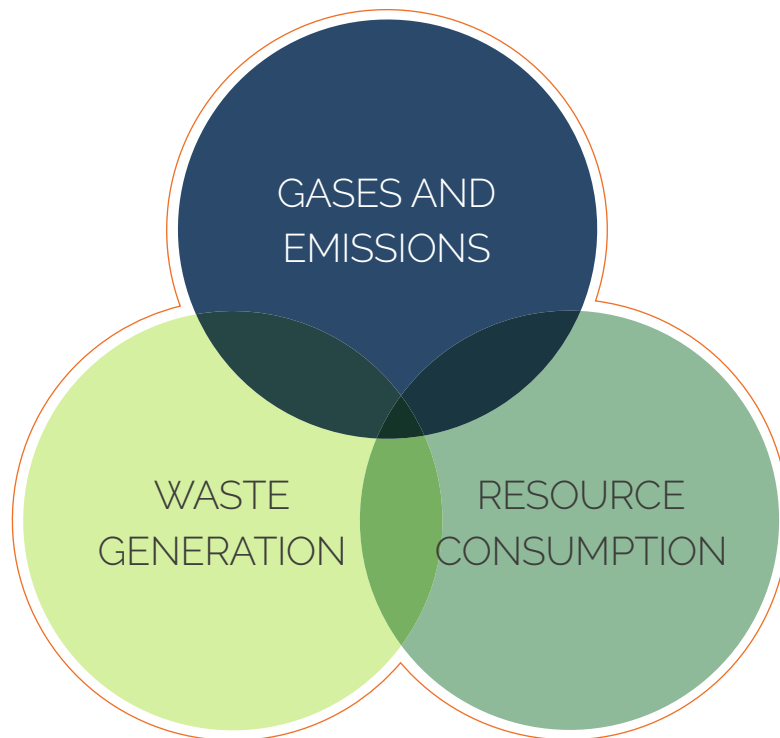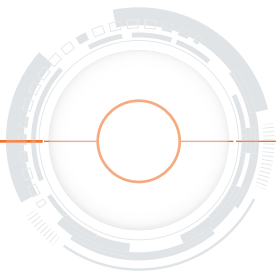

Figure 1: Key acting prioritized axes

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To achieve the reduction and responsible management of these three axes, action can be taken mainly on six major areas that affect the cultural sector as a whole: mobility, the use of raw materials, the energy consumed, waste treatment, the use of water and purchases and consumption.
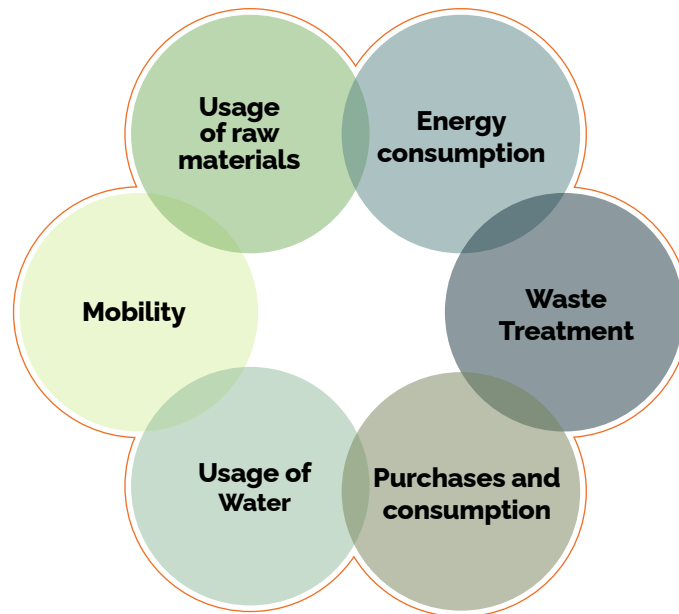

Figure 2: Major areas of action

The different companies and organizations in the cultural sphere will act on these five spheres depending on the characteristics of the activity in which they are engaged. In this sense, the temporality (if they carry out ephemeral or stable activities), the space (if the activity is linked to specific facilities and equipment or to a broader environment), the audience (if they are massive or small-format activities) and the nature of activity (if they make live proposals or develop an activity of a more industrial nature), will affect the sustainability measures that can be adopted from different areas. In a sector where the weight of the public is notable, especially in the ownership of facilities, there is more chance of intervening quickly (alternative energies) and well (water, waste...). In any case, **it is necessary to go beyond any type of a priori demonstrating that the commitments are genuine and not mere marketing campaigns.**

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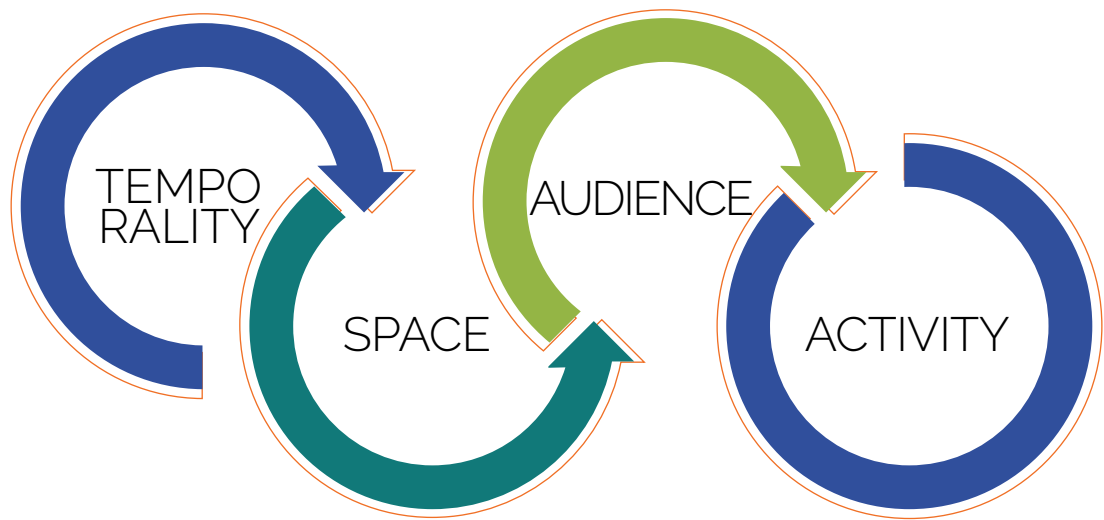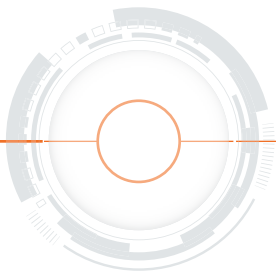to the great global challenge

Figure 3: Elements affecting sustainability measures

Paradoxically, it is the most polluting sectors that are working the hardest to adopt sustainability measures. The celebration of events of a massive nature, cultural tourism, the publishing industry, and the fashion industry are areas that are making intense progress in the inclusion of sustainability criteria, but they are also the ones that most require rethinking and questioning of their production processes and business models, and shift towards production models conceived in a more sustainable way from their conceptualization to their evaluation. In addition to challenges, from the creative sector and especially from design thinking, essential innovative solutions are also presented to adopt sustainability in any activity or production process.

Given the current emergency, it is necessary for all sectors of economic activity to bet on adopting sustainability strategies.

The cultural cannot be left out and must provide solutions and be consistent with its intrinsic values.

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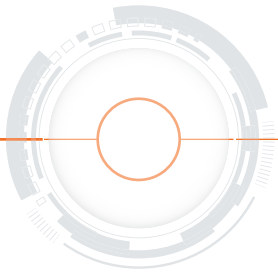
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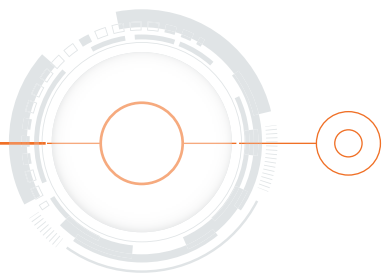
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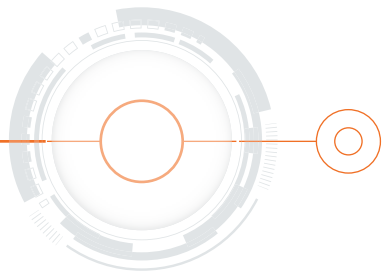
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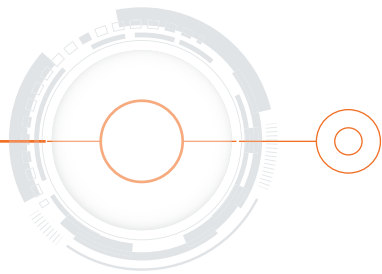
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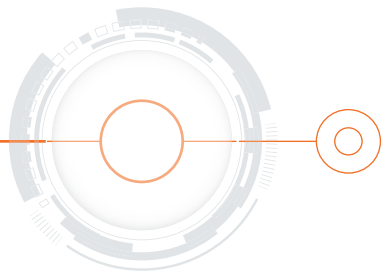
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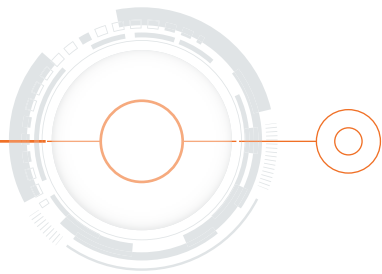
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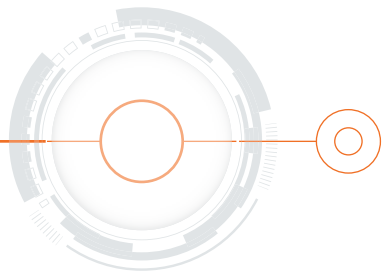
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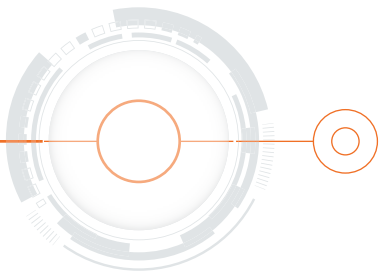
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ENCATC Newsletter

Feeling too much is happening too fast? Our members can be at ease as we do the work to find and compile key policy developments from the EU and other world regions, calls, publications, events, conferences and more. Gain access to what you and your institution need to stay on top of progress and opportunities in our field.

THREE TIMES-YEARLY

ENCATC Tracker

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JOIN US! JOIN US!

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Together we have the power to make the education and cultural sectors stronger and more sustainable!

By joining ENCATC you will have the opportunity to:

1. Influence the international, European, national and regional culture and education policy by engaging in our policy statements and publications

2. Connect with a global network of HEI and cultural institutions to find project partners and collaborators

3. Enhance your organisation's visibility outside your own country by joining our labelling programme and publishing in our newsletters, flashes, and magazine

4. Have exclusive access to the ENCATC Breakfast Webinars and Members Talks

5. Receive a 30% discount to attend the ENCATC Annual Congress, Education and Research Session, Academy, and International Study Tour

6. Be eligible for a mobility grant to attend our events (Thomassen Fund)

7. Access the Members Area with teaching materials, resources, and the ENCATC online international bibliography including at date more than 2,000 references

8. Receive one-year subscription to our monthly newsletter for members and our monthly PRAXIS newsletter for your students and young professionals

9. Receive weekly ENCATC Flash update in the field of cultural policy and management

10. Link education with placement opportunities thanks to the ENCATC Marie Claire Ricome Programme now offering virtual traineeships for 2020

FULL MEMBER

Higher education institutions and training centres providing recognised education and training programmes on cultural management and policy

500 EUR — JOIN!

ASSOCIATE MEMBER

Organisations, institutions and networks playing a major role in the field of education and culture

330 EUR — JOIN!

SUPPORTING MEMBER

Member states, associations, companies, etc. willing to support our organisation, activities or events

550+ EUR — JOIN!

INDIVIDUAL MEMBER

Is accepted on ad hoc basis for former ENCATC members, artists, researchers, trainers and cultural managers not currently affiliated to any institution or organisation. Students are also eligible under this category

330 EUR / STUDENT 50 EUR — JOIN!

ENCATC IS THE LEADING EUROPEAN NETWORK ON CULTURAL MANAGEMENT AND POLICY.

It is an independent membership organisation gathering over 100 higher education institutions and cultural organisations in over 40 countries. ENCATC was founded in 1992 to represent, advocate and promote cultural management and cultural policy education, professionalise the cultural sector to make it sustainable, and to create a platform of discussion and exchange at the European and international level.

ENCATC holds the status of an NGO in official partnership with UNESCO, of observer to the Steering Committee for Culture of the Council of Europe, and is co-funded by the Creative Europe programme of the European Union.

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Co-funded by
the European Union