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# Manifesto

## CULTURE FOR THE FUTURE



*A vision on creativity, innovation and dialogue for sustainable development by the culture professionals and artists from Africa, Asia, European Union and Latin America participating to the "Culture for the Future" international Colloquium (Brussels 16 -17 June 2019)*



**CULTURE  
POUR LE  
FOR THE FUTURE**  
an initiative of the  
European Commission

# Culture has intrinsic value and is a driver for transformation and social innovation

Culture has been acknowledged as a pillar of sustainable development. As an enabler, culture is a powerful vehicle for communication as well as for the promotion of behavioural change. It should thus bring major contribution to the progress made on reaching the Sustainable Development Goals and targets.

As such, culture is a fundamental human right, promoting and depending on freedom of expression, respect for cultural diversity and gender equality. The cultural sector can reduce inequalities by building bridges between different communities.

Cultural cooperation and intercultural dialogue contribute to building trust,

and foster a shared sense of belonging. This is increasingly important in an uncertain world, with attacks on human rights, freedom and democracy.

Culture can be a powerful platform for tackling today's key societal challenges, due to its capacity to elicit powerful cognitive and emotional responses. To this purpose, we need to experiment, build vision and confidence, and develop a repertoire of core practices and methodologies, including through education programmes.

Culture has proven to be an effective tool in the promotion of conflict prevention and resolution. Cultural actions create safe spaces for free expression, exchange and mutual

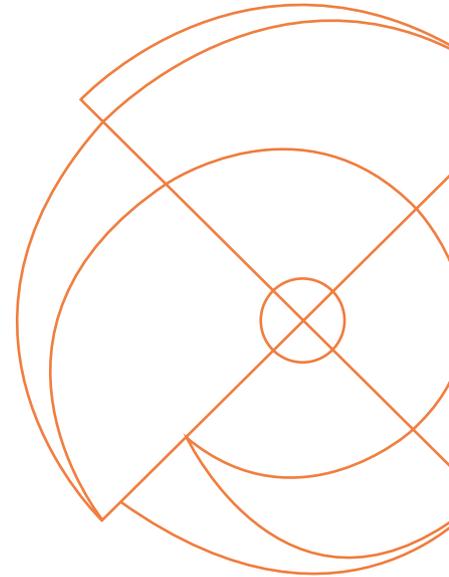


understanding, contributing to social cohesion. Such spaces are constructive in settings of potential conflict. By opening public and private spaces for coexistence and mutual exchange, culture becomes a laboratory for social innovation.

Beyond its role in the pursuit of sustainable human development, culture is increasingly a driver for economic growth. The safeguarding, preservation and valorisation of cultural heritage and the cultural and creative industries stimulate jobs, empower youth and women and contribute to resilient and tolerant communities that respect cultural differences.

At the same time, culture helps people to familiarise with new, unexpected and challenging ideas, setting the ground

for innovative societies and economies. The digital revolution offers opportunities for culture to make a difference in a changing world, paving the way to increasingly sophisticated forms of cultural co-creation and distribution. Archives, public libraries and museums are all depositories of cultural diversity and heritage, yet all too often receiving insufficient attention and resources.



# A world of opportunities to seize

Empowering cultural operators and artists as change-makers, creators of jobs and advocates of human rights, contributes to a fairer, peaceful, and more sustainable world.

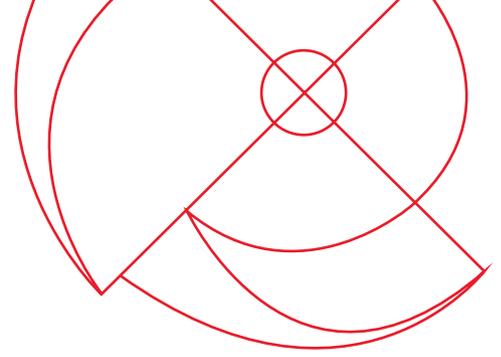
Access to culture as a right and basic component of development is all too often hindered. There are economic and legal barriers to cultural participation and to the full recognition of cultural and ethnic diversity.

The unequal distribution of cultural infrastructure limits active participation, especially among economically, socially and politically vulnerable groups. Recognising the power of culture, international organisations, donors, governments, civil society and

foundations as well as the private sector have increasingly provided funding and support to cultural operators and heritage initiatives. Yet, the sector still faces significant obstacles in achieving its full potential. Weak institutions, fragile and uncertain environments thwart investors from engaging in long term cultural and heritage projects.

Present support to cultural and creative industries is fragmented. The sector is characterised by precarious jobs and uncertain incomes. Inappropriate regulatory frameworks of cultural markets make them too risky for investors. There is limited access to predictable funding for small enterprises, incubators, hubs and start-ups.





Co-production, especially across borders, is restricted. People-to-people exchanges are key to building peaceful relations and successful business opportunities. Yet, the mobility of artists and artworks is hampered by administrative issues and limited funding. Another obstacle to access international, regional and local markets is the lack of professionalization. Digital technologies are an enabler of growth and development when

everyone can fully benefit from digitalisation. Digitalisation raises concerns among cultural and creative professionals related to cultural diversity, copyright, fair remuneration of creatives, and global access to culture. Education – including digital literacy and digital skills– plays a key role in facilitating access to culture and new technologies. Still, young people risk not embracing cultural heritage and artistic products, if they are not being exposed to them from an early age, in the educational system.



# ENHANCED COMMITMENT

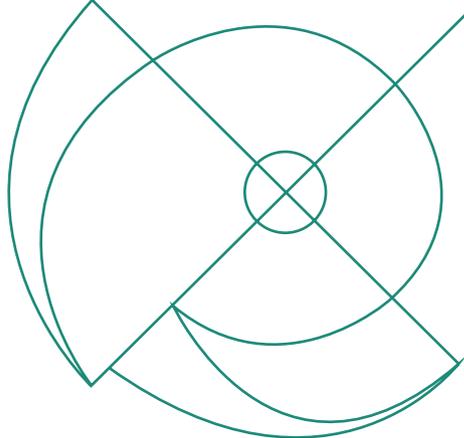
## 10 RECOMMENDATIONS FOR CULTURE FOR THE FUTURE

Artists, private sector, civil society, financial institutions, governments, international organisations and donors, including the European Union institutions and the EU Member States, should:

- 1. Create an enabling environment for culture and creative sectors**
- 2. Strengthen professionalisation and knowledge management**
- 3. Access to financing for the culture and creative sectors**
- 4. Increase access to markets**
- 5. Support the mobility of artists and cultural entrepreneurs**
- 6. Promote culture and cultural heritage as the foundation for dialogue, mutual respect and peace**
- 7. Leave no one behind**
- 8. Create an enabling environment for culture in the digital era**
- 9. Invest in education for culture for all ages**
- 10. Integrate culture in funding for sustainable development**



"Rebirth Ribbon" – Third Paradise performance by Pistoletto Foundation and Patzaikin Experience



Gala event "Din Kabul la Bamako" - Concept & art director: Clara Bauer - Musical director: Saïd Assadi - Costumes: Ethical Fashion Initiative

## 1. Create an enabling environment for culture and creative sectors

Acknowledge and actively support artistic freedom, freedom of expression and cultural diversity

Promote, build or modernise the enabling environment and governance for cultural and creative industries, including through cultural policies at all levels

Empower and include civil society, cultural and creative industries in policy development and develop innovative ways of cooperation, such as thematic clusters

Promote fair and equitable remuneration for cultural operators, professionals and artists

Set-up, harmonise and enforce copyrights regimes

## 2. Strengthen professionalisation and knowledge management

Invest in capacity building and in the professionalisation and training of cultural and creative sectors, cultural institutions and public officials

Improve collection, analysis and management of data and impact measurement of funding and investment in culture

Promote market intelligence among others in targeted niche markets for cultural actors in developing countries

Organise biannual gatherings, like the Colloquium, as a method to share knowledge and assess progress

### **3. Access to financing for the culture and creative sectors**

Establish comprehensive multilateral investment initiatives, taking into account the full value chain and clusters of the cultural industries in accordance with the principles of objectivity and transparency

Support the development of diverse tax incentive models and policies to stimulate investments from private sector and philanthropy

Ensure differentiated finance such as blended finance, impact investment and outcome funds

Promote financial innovation that addresses inclusion, gender, and removes social and cultural barriers

Strengthen domestic resource mobilisation that builds ownership, self-esteem and dignity

Improve financial, entrepreneurship and managerial literacy in the cultural sector and cultural literacy in the business sector

### **4. Increase access to markets**

Promote the exchange and dissemination of cultural and creative products and services across continents and countries

Improve participation in crowdfunding campaigns to finance cultural and creative products or enterprises, including by diasporas

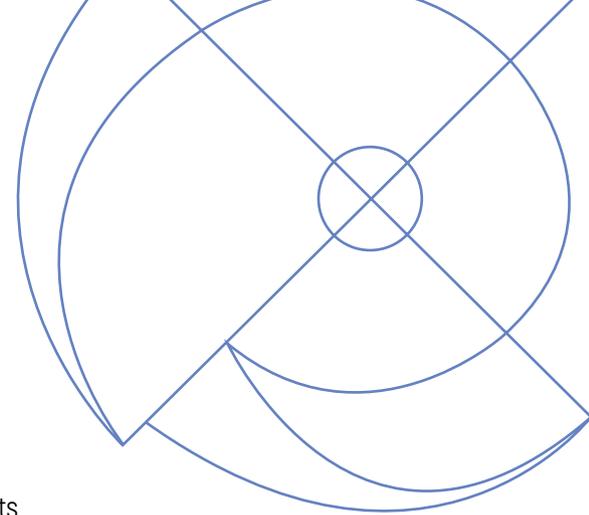
Enhance the fight against trafficking of cultural heritage and improve international cooperation on this topic

Cooperate with the cultural and creative industries and other private sectors to find market opportunities for their products (e.g. organise markets and fairs; education of audiences)

Promote international entrepreneurial, creative and artistic cooperation, co-production and co-creation

Promote the cultural sector in trade and cooperation policies to facilitate market access

Give priority to the development of local infrastructures for the production and distribution of cultural and creative products



### **5. Support the mobility of artists and cultural entrepreneurs**

Support the mobility of students, cultural and creative professionals for long-term and short-term exchanges, co-production, distribution, both South-North and South-South

Improve visa applications process to culture professionals (e.g. "Schengen" for artists)

Engage in peer-to-peer learning and cooperation, including through twinning activities and triangular cooperation as well as by taking advantages of networks such as the European Capitals of Culture or other existing networks for creative hubs and cultural entrepreneurs

## **6. Promote culture and cultural heritage as the foundation for dialogue, mutual respect and peace**

Promote culture and cultural heritage as the foundation for dialogue and peaceful inter-community relations and international relations

Promote intercultural and interfaith dialogue and cultural diversity, to support peacebuilding and conflict prevention, as well as cohesive and resilient communities

Foster local, national, regional ownership of cultural heritage while fighting against deliberate destruction of cultural heritage and illicit trafficking of cultural goods

Strengthen sustainable cultural tourism supporting, safeguarding, promoting and valorising cultural heritage

## **7. Leave no one behind**

Adopt participatory and inclusive approaches that involve vulnerable communities, women and youth

Include local communities and ensure the availability and access to public spaces for co-creation, exchange, and encounters among diverse groups with special attention to south-south cooperation and exchange of best practices

Support culture as a tool for urban regeneration

Create and strengthen local, national and regional cultural infrastructures adapted to the needs of the various cultural actors and ensure access to a greater number of cultural assets

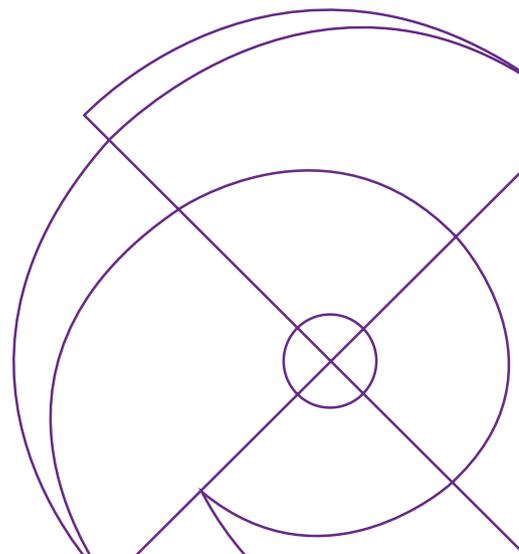
## **8. Create an enabling environment for culture in the digital era**

Make digital technology an asset for all cultural sectors and ensure access to cultural diversity and visibility of diverse cultural content in the digital environment

Ensure balanced flows of digital cultural goods and services and recognise their public value and specific nature, based on their cultural, social and economic dimensions

Improve the collective bargaining position of creators for the rights of their works and promote dialogue between online content sharing service providers and right holders

Raise awareness about the functioning of the digital cultural environment by investing in research and knowledge institutions and networks



## 9. Invest in education for culture for all ages

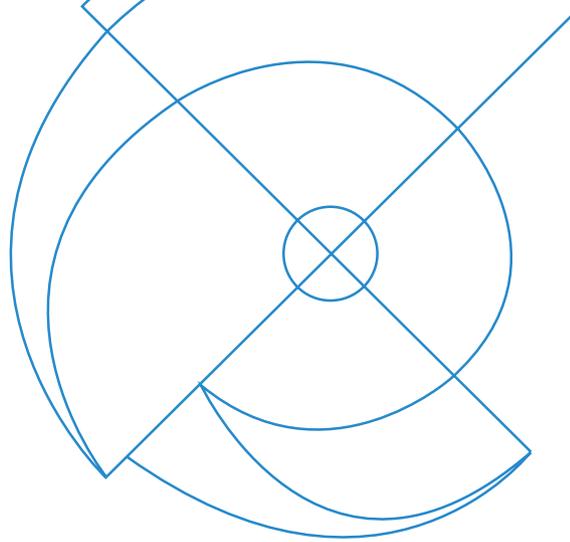
Develop specific digital skills needed for creators, cultural professionals and citizens in general, with special attention to women and youth, in order to deal with the accelerated changes in the cultural value chain

Ensure that the arts and culture are part of education curricula, together with digital literacy and digital skills

Support multilingualism as a way to create bridges among communities and promote cultural diversity

Strengthen national research capability on history, tangible and intangible cultural heritage and cultural expressions

Support curricula development and training of teachers



## 10. Integrate culture in funding for sustainable development

Integrate culture in all national and regional development programmes

Promote national and local ownership in the design and decision making of programmes

Make administrative processes easier for cultural and creative actors

Use donor funding to leverage private financing through instruments such as the European External Investment Plan (EIP)





# Annexes



## MANIFESTO CULTURE FOR THE FUTURE



**CULTURE**  
POUR LE  
FOR THE **FUTURE**

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European Commission

The **Manifesto** “Culture for the Future” is one of the main outcomes of the international Colloquium held in Brussels, at the initiative of the European Commission, on the 16th and 17th June 2019. Its **ten main recommendations** express a collective agreement, by more than 400 culture professionals, artists, policy makers and financial specialists from the EU, Africa, Asia, Latin America and the Caribbean, on a visionary mandate to enhance the place of culture and creativity in international cooperation and sustainable development.

The results of the exchanges and discussions within the Colloquium’s working groups go beyond the recommendations of the Manifesto. Therefore, the Manifesto is completed by **eleven annexes** – one for each main recommendation, and an additional one encompassing the cross-cutting issues related to the interactions between culture, urban development and youth. These annexes provide further material resulting from the working groups, completed by feedbacks from the participants, and reviewed by the thematic experts contributing to the Colloquium’s contents. The Manifesto and its annexes are accessible and downloadable on the ‘CultureXchange’ platform, also

launched at the Colloquium<sup>1</sup>.

As the ten Manifesto’s recommendations are by definition closely intertwined, the annexes should not be considered independently one from the other, but **as a logical set of inter-related contents**. Without pretending to be exhaustive, they offer an additional insight - comments, ideas and recommendations - proposing practical ways on how to proceed further.

Despite having been collected before the onset of the COVID-19 pandemic, which affected harshly the cultural and creative sectors, the annexes provide useful entry points to support culture for sustainable development. Indeed the crisis showed the importance of **public policies** and regulatory frameworks, for instance to ensure **artists are fairly remunerated** from the digital exploitation of their works and benefit from **social protection schemes**. Furthermore, digital markets and mobility proved to be essential to ensure livelihoods for cultural workers but at the same time local

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<sup>1</sup> *The CultureXchange platform is a knowledge and skills sharing web-based platform and a match-making tool developed by the European Commission, supporting the professional community dedicated to culture and creative industries in the EU partner countries. The platform and its services can be accessed on [www.culturexchange.eu](http://www.culturexchange.eu) further to a simple registration procedure.*

cultural productions have to compete with a huge international offer online. Hence the need to ensure the **digital ecosystem promotes cultural diversity** and that cultural professionals have the right skills to benefit from the digital world. Lastly, the crisis showed that **culture is a powerful tool to foster resilience in communities and societies**. This is also why it is crucial not to leave anyone behind and make sure that all groups and minorities have **access to cultural life**.

In this context, the international community can make efforts to **document the contribution of culture** to sustainable development, to ensure culture receives a fair share of support in the post-COVID-19 measures. International and regional organisations, states, donors, can **integrate more systematically cultural cooperation** in their external relations and development policies and actions. At the same time, finance institutions and investors can contribute to the relaunch of the creative economy by proposing **innovative financing alternatives** such as angel investment funds, seed funding and venture capital initiatives, and also blended finance mechanisms in cooperation with the public sector.

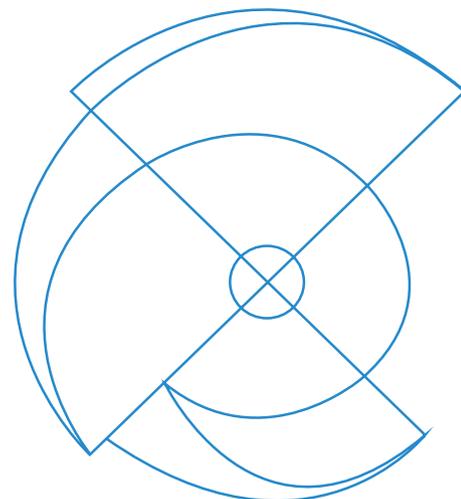
The recommendations are also relevant in light of the **geopolitical priorities of the European Commission**. Cultural heritage, tangible and intangible, and intercultural dialogue have an educational role and can foster responsible and creative citizens and **peaceful and tolerant societies**. Those are also the foundations for peaceful coexistence of migrants, refugees, and host communities. Cultural actors can promote behavior changes and therefore have a strong role to play to support the **transition to greener economies and societies**. Cultural and creative industries can provide **jobs and incomes in particular to youth** and contribute to sustainable growth, which need however to be strengthened for instance by ensuring social protection of artists. Moreover, as indicated above, it is important that culture thrives in the **digital space** and this can be achieved by training cultural workers but also by promoting a culturally diverse and fair digital ecosystem that supports dialogue and contributes to job creation. Lastly, due attention needs to be given to the role culture and creativity are called on to play in making **today's fast-growing cities smarter, greener and more cohesive**, and in **designing a better future for young people**, the citizens of tomorrow.

# 1. Create an enabling environment for culture and creative sectors

Worldwide, the culture and creative sectors show an unquestioned potential for human development, contributing to its economic, social, environmental and cultural dimensions. Nevertheless, in many world regions, these sectors rely on heavily informal systems, on extremely fragile regulatory and financial environments while there is a need to increase the professional capacities of cultural operators and entrepreneurs. In the latter years, international organisations and private donors have acknowledged the strategic importance of the culture and creative sectors also as a means to support the achievement of the Sustainable Development Goals. Systematic funding from such international donors has, over the years, generated many positive outcomes. Indeed, it has raised awareness both

at national and local levels as to the importance of designing and implementing targeted public cultural policies and funding instruments. Also, it has created an enabling environment for new initiatives and partnerships, for the emergence of new talents, for quality job creation and income generation, also in the form of export revenue.

However still many efforts need to be done to nurture this enabling environment.



**Public policies, at all levels, are the necessary instrument to provide for enabling environments that strengthen cultural and creative ecosystems by, inter alia, encouraging an integrated approach to the global value chains, including distribution networks and circuits.**

**Foster public-private, multi-stakeholder and multilevel participatory procedures in the design of cultural policies, ensuring that they respond to the real needs of the cultural and creative sectors.**

**S**upport sustainable creative economies in urban and rural areas based on local cultural contents to increase those territories' resilience and connectivity, including through the support of decentralized cooperation.

**P**romote participatory monitoring mechanisms, with an active part played by civil society, and transparent and effective governance systems.

**F**acilitate the sharing of best practices and exchange of skills and knowledge among cultural actors from different regions (peer-to-peer).

**E**stablish binding legal frameworks for freedom of expression, authors' rights and fair remuneration, protecting individual fundamental human rights.

**S**upport the development of collective rights management bodies to help the cultural and creative sectors' players collect royalties from the exploitation of their intellectual property rights on various analog and digital platforms.

**S**et structured regulatory frameworks for cultural and creative entrepreneurship, implemented jointly by local and national administrations, to support local resources, retain talent and technological enablers.

**E**ncourage targeted public and private investments, also through innovative financial mechanisms, for new creative businesses but also the replication of initiatives that have successfully tested innovative approaches.

**S**upport systematic research initiatives in academia, including the collection of quantitative data and statistics to better measure and understand the contribution of cultural and creative sectors to human development.

**E**ncourage lobbying and advocacy activities, with the involvement of established artists, cultural entrepreneurs and professional organisations, to promote the visibility as well as the social and economic relevance of the culture and creative sectors, not only towards policy makers but also towards business deciders.

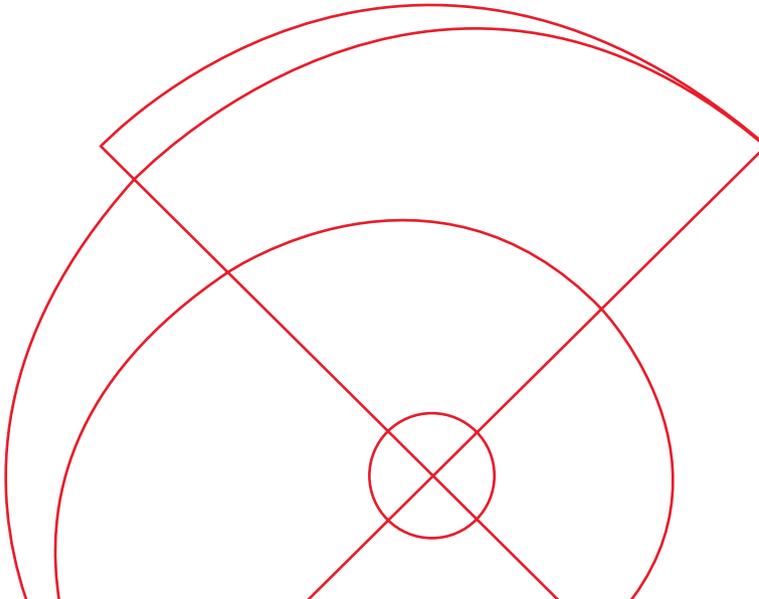
## 2. Strengthen professionalisation and knowledge management

Quality higher education, vocational and continuous training programmes are key in fostering professional development in the cultural and creative sectors. Indeed, cultural and creative entrepreneurship is often

hindered by low levels of professional artistic, technical and managerial capacities as well as by a generalized lack of capacity for knowledge and market intelligence management.

**P**romote targeted higher education and continuous training, tailored to the needs of specific sectors and communities, for all those intending to pursue a professional career in the cultural and creative sector.

**S**upport creative hubs, technology parks, entrepreneurial incubators and accelerators enabling synergies and complementary dynamics.



**D**evelop online platforms for common and shared knowledge management to facilitate collecting and disseminating systematized information and data on opportunities for cultural actors.

**C**arry out surveys, mappings, statistics, quantitative and qualitative impact assessments on the contribution of the cultural and creative sectors to local development. These are essential advocacy tools but also contribute to fight against the loss of traditional cultural knowledge and know-how.

**S**hare knowledge on existing systems for data collection on the cultural sector at national, regional and international level to ensure a greater coherence and pooling of efforts among different public and private stakeholders, research centers and universities.

**S**upport and promote the development of indicators for culture at local levels, in relation to the Sustainable Development Goals, the Urban Agenda and other relevant documents within the international community. These indicators should be as universal as possible to facilitate comparative data analysis while considering the need to adapt them to specific needs and contexts.

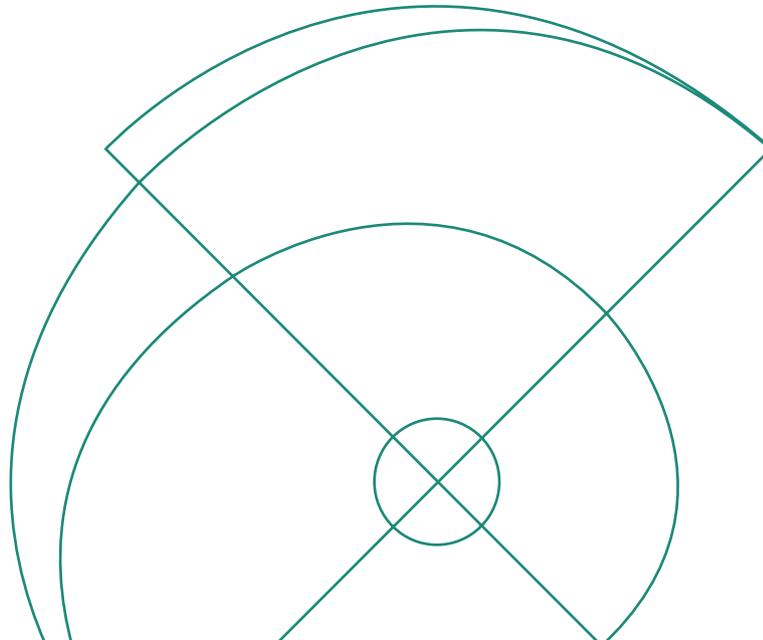
**E**ncourage international networking and exchange opportunities. Such activities help share knowledge and experience and increase professional competences, including for cooperation and advocacy initiatives.

**R**aise the awareness of public officials about the added value provided by the cultural and creative sectors for local and national development, and the relevance and need for participative processes involving civil society in the design of effective public policies.

### 3. Access to financing for the culture and creative sectors

Culture and creativity are a dynamic sector with a high potential to grow, and one that proved to be a generator of quality jobs for youth and women and more resilient to crises than many other sectors. However, the sector still faces many barriers to growth. One of its main challenges is the difficulty, especially for micro, small and medium-sized enterprises and organisations, in accessing funds needed to finance their activities, to scale-up, and to maintain and increase their competitiveness or internationalise their activities. This situation is due mainly to the intangible

nature of their assets, the lack of market intelligence and business skills related to culture and creative sectors among both micro, small and medium-sized enterprises and financial intermediaries, and the difficult access to markets, also due to language and mobility barriers. The specific nature and the great variety of business models, informal market conditions, weak regulatory frameworks - notably regarding the respect of intellectual property rights - and the lack of reliable data and statistics, constitute additional obstacles for culture and creative sectors.



**D**evelop public policies to help the formalization of the sector through better regulatory frameworks, the professionalization of cultural management and concrete facilities to create small businesses and to access funding.

**C**arry out economic impact studies for specific priority sectors in culture and creativity following regions and countries.

**E**nhance the financial ecosystem and incentivise innovative funding alternatives such as angel investment funds, seed funding and venture capital initiatives while facilitating measures such as guarantee schemes adapted to the needs of the industry.

**P**rovide adequate training of culture and creative sectors' entrepreneurs and technical assistance as accompanying measures to improve access for calls for proposals and funding schemes.

**E**ducate and train local and national financial institutions on cultural and creative sectors' business models and value chains to improve their understanding of the sector. This includes helping financial intermediaries support in risk assessment or the valuation of intangible assets such as intellectual property rights, trademarks and patents, facilitating the collection and payment of royalties for culture and creative sectors.

**D**evelop hybrid or blended finance mechanisms adaptable and accessible to diverse creative models (both public and private sectors funding), and providing seed funding for prototyping and iteration, and foster partnerships that include endowments for sustainability.

**E**ncourage actions and programmes promoting long-term growth and stability. Many funding schemes are project-oriented, with considerable grants and very ambitious activity programmes, but too short implementation periods which do not allow durable impacts and the sustainability of the outcomes.

**F**oster international and intersectoral collaboration through better and more focused information on existing funding mechanisms and the promotion of co-production and co-creation of cultural goods and services.

**A**cknowledge the fundamental role of the informal economy in all projections about the economic weight of cultural and creative industries and establish relevant actions oriented frameworks to support actors' growth by securing incomes and livelihood while developing support for formalisation.

**E**stablish more channels of communication and interaction between the business sector and the culture and creative sectors to foster a better dialogue, understanding of their respective needs, and change mindsets.

**P**romote greater involvement of the private sector and investors in the culture and creative sectors activities such as conferences, seminars or forums, to stimulate and reinforce partnerships and better communication.

**S**upport the de-risking of diaspora markets for culture and creative sectors products and services and develop new opportunities for crowd-funding.

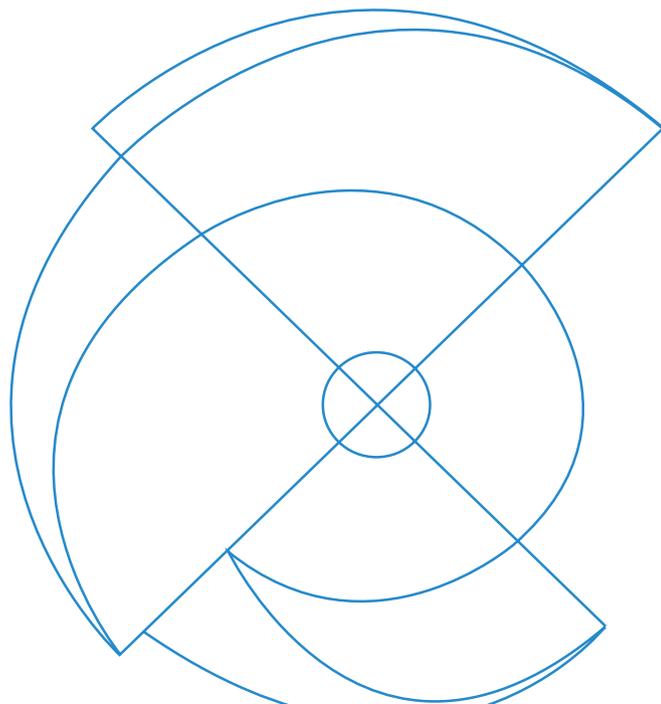
**S**upport integrated business2business partnerships and circular economy models.

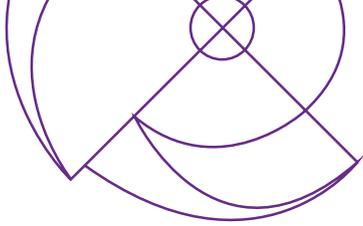
**I**mprove the value of non-financial resources in the culture and creative sectors – such as infrastructure – at local, national and regional levels.

## 4. Increase access to markets

Access to markets of cultural and creative goods and services is not sufficiently supported. A number of factors, from dissuasive tax and regulatory environments and inappropriate legal frameworks, to weak distribution networks, quality standards challenges, rather nascent information technology infrastructures in some regions, the limited mobility of artists and culture professionals, still hinder proper access of culture and creative sectors to local, regional and international markets. The discussion about access to markets in the cultural sector requires a multi-layered approach which takes into account the trade of cultural goods as such but embraces also the free circulation of creativity in a broader sense. Instruments such as the 2005 UNESCO Convention on the Protection and the Promotion of the Diversity of Cultural Expressions, as well as adequate institutional frameworks and funding structures, need to be thoroughly implemented in order for cultural expressions, goods and services

to be protected and promoted in the global market. New kinds of policies and measures, based on the collaboration between the public sector, the private sector and civil society, are urgently needed to help reinforce capacities, access to information and communication technologies and promote the mobility of artists and the circulation of cultural productions. Moreover, the implementation of trade agreements must be accompanied by trade facilitation measures with a view to enabling a real market access for cultural goods and services in target markets.





**C**onsider “market” and “access to market” from multiple viewpoints, to create models adapted to the context and to the cultural sector.

**C**arry out mappings of various international, regional, national and local eco-systems, including digital actors.

**I**dentify, train and support culture “ambassadors”, to help spreading the right message in favor of the sustainable development of the sector.

**I**mprove the legal framework on intellectual property rights at national and regional levels while ensuring its effective implementation.

**F**oster the use of protection mechanisms of intellectual property by cultural entrepreneurs, among others by facilitating training, technical and legal advice, but also by promoting the use of trademarks, patents, national and company brands, geographical indicators and denominations of origin.

**A**dvocate and promote a better consideration of the specificities and needs of the cultural and creative sectors in international trade agreements.

**F**oster regional value-added chains for fashion and handicraft by promoting the possibility of cumulating the rules of origin included in trade agreements.

**I**mprove the capacity of artists, creators and cultural entrepreneurs to link, network and collaborate at the local, national and international levels.

**I**mprove, through constructive cooperation between relevant authorities and countries, the conditions for regional and international mobility of artists, creators and culture entrepreneurs, a critical condition for access to markets.

**P**romote dedicated tools and initiatives, such as national, regional and international exchange platforms, associations, clusters, accelerators and incubators to support the development of small entities and micro-entrepreneurs from the cultural industries sector, the exchange of best practices and updated information, as well as market intelligence for targeted niches.

**E**nsure in-market presence in exchange spaces such as festivals and biennales, while distribution channels, exposure and visibility should be fostered, with a particular focus on new artists and creators.

**E**nsure that representatives of culture and creative sectors are included in trade missions and participate in trade fairs.

**S**upport greater links between the culture and tourism industries, strengthening the relevance of both sectors.

**E**ncourage better cooperation between cultural institutions and artists by further supporting and funding initiatives that promote mobility, distribution, co-production and cooperation (North-South, South-North and South-South) while ensuring the adaptation of models and proposals to local, national and regional realities and needs.

**R**esearch investment needs, marketing, knowledge management, alternative distribution channels and business ecosystems.

**S**upport the mainstreaming of cultural and creative sectors as vectors of economic development in decentralized cooperation, favoring access to other partner territories' markets, publics, and business peers.

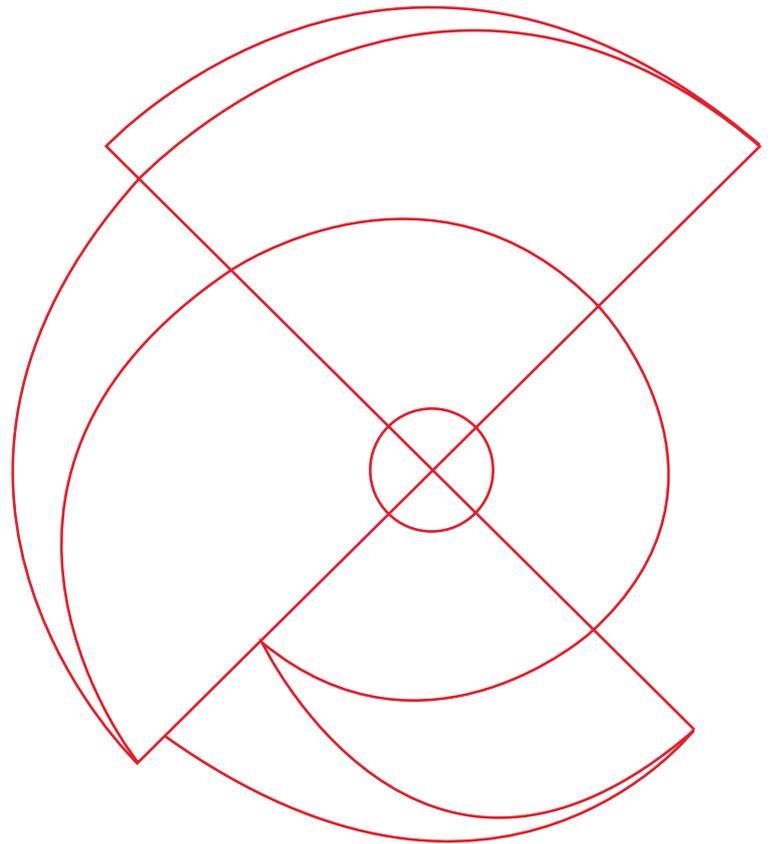
**I**mprove the capacity of artists, creators and cultural entrepreneurs to link, network and collaborate at the local, national and international levels.

**S**upport the development of national, regional and continental platforms to connect cultural and creative sectors players with diaspora markets and develop new opportunities for trading goods and services.

## 5. Support the mobility of artists and cultural professionals

The 2005 UNESCO Convention on the Protection and the Promotion of the Diversity of Cultural Expressions calls on parties from developed countries to implement preferential treatment for artists and cultural goods and services from developing countries. This clause simultaneously involves cultural, trade and environmental provisions to ensure the coordination of public policies regarding cultural industries, cultural goods and services and artists at the national level. However, the reality on the ground is very different. Whereas mobility is a critical condition for access to markets, the unprecedented increase in travel restrictions for citizens of developing and/or emerging countries points out, beyond security restrictions to counter terrorism and the rise of anti-migration sentiments,

a lack of coordination between the organisations promoting culture and the authorities creating and implementing visa procedures, as well as the insufficient mobilisation of developing countries in support policies and advocacy actions.



**I**mprove visa applications procedures for artists and culture professionals by accelerating the adoption and facilitating the implementation of the EU visa code.

**P**rovide advice to artists and culture professionals, including through intermediate bodies acquainted with mobility administrative and legal challenges, while supporting visa applications process with technical assistance, information and/or capacity building in both departure and destination countries.

**D**esign and promote adequate training of consulates staff and administrators, for a better consideration of the specific needs and work conditions of artists and culture professionals in mobility.

**C**onnect, inform, and act on a regular basis with ministries of interior affairs, foreign affairs, culture but also civil society organisations on visa matters.

**C**ollect, share and support best practices about providing visas related information to artists and cultural operators. In this regard collaborate with and /or support organisations that inform for free and provide tailor-made services for artists and culture professionals not only on visas issues but also on social protection, taxation, work contracts etc.

**S**upport and strengthen organisations that provide mobility grants, encourage connections between various stakeholders involved in artists' and culture professionals' mobility issues, and promote better sharing of expertise, resources as well as data about trends related to artists' and culture professionals' mobility.

**S**trengthen the capacities of public administrations at all levels, including the local one, to design mobility instruments and grants for the cultural and creative sectors while fostering international cooperation.

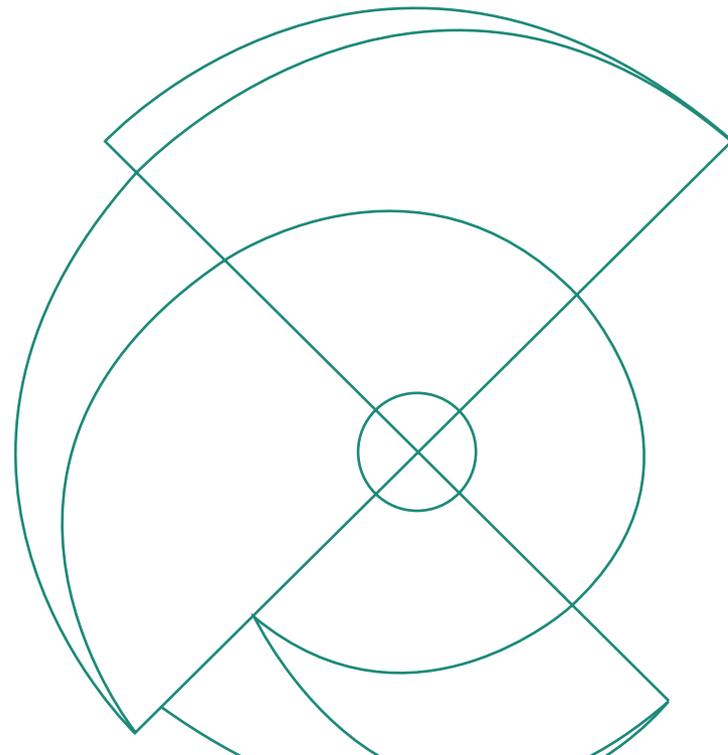
**E**nsure digital mobility of cultural goods and services by improving telecommunication policies, infrastructures and networks and easing the access to opportunities in this sector.

**F**ocus on enabling, supporting and facilitating the trade and cultural exchanges of production and distribution of local content to support the diversity of cultural expression. This includes the mobility of artists, creative professionals and cultural entrepreneurs.

## 6. Promote culture and cultural heritage as the foundation for dialogue, mutual respect and peace

In both tangible and intangible forms, cultural and natural heritage are an essential component of societies and of sustainable development. They play a key role as vectors of cultural diversity and of identity for societies, local communities and individuals. Cultural heritage nurtures contemporary creative processes, whereas creative industries support the protection and the promotion of cultural heritage and its diversity. Cultural heritage also contributes to strengthen humanist values, intercultural dialogue and tolerance. It improves local living conditions by providing jobs and other income generating activities - notably related to cultural tourism - while fostering the quality of life in the urban environment and other human settlements. Moreover, the promotion of local cultures, traditions, common cultural values foster a sense of belonging and favors integration, pride, unity and social cohesion, better preparing the individuals and the communities to cope with the influences resulting from a globalized world and develop resilience strategies.

Nevertheless, both cultural and natural heritage are fragile and non-renewable resources, threatened by fast-changing social patterns, unsustainable tourism, neglect and deterioration, armed conflicts, illicit trafficking, natural disasters and climate change, lack of inter-generational dialogue and knowledge transfer.



**R**ecognise the need for a more integrated, holistic and cross-sectorial approach towards cultural heritage acknowledging its contribution to a wide range of policy areas such as research and innovation, regional and urban/rural development, environment, education, foreign policy.

**A**cknowledge and reinforce the role of heritage in trade and foreign policies as an important factor to foster international cultural relations and as a driver for mutual understanding and intercultural dialogue.

**P**romote participatory approaches to heritage governance with a view to involve local communities in the recognition, conservation, management and valorisation of cultural and natural heritage resources.

**C**all for continuous advocacy, awareness-raising and concrete actions to preserve and promote cultural and natural heritage at local, regional and international level, notably through cooperation. The valorisation of heritage serves social and economic goals notably with a view to build identities, regenerate urban and rural areas, increase their attractiveness and support sustainable tourism.

**D**evelop, fund and regularly assess cultural and natural heritage preservation and promotion policies to facilitate access to heritage to all, starting with the youth, and a participatory governance of cultural and natural heritage.

**T**ake into account, for heritage policies and facilities such as museums, sites or historical landscapes, the multiple and sometimes conflicting values and viewpoints underpinning tangible and intangible cultural heritage, including those expressed by members of particular social, ethnic, cultural or geographical communities.

**P**romote gender equality and diversity in cultural heritage. The safeguarding, protection and transmission of cultural heritage is incomplete if the contribution of women's, minorities', vulnerable groups' narratives, symbolic places, practices and voices is not visible, involved and properly recognised. A people-centered and rights-based approach involve the participation of all parties in determining and interpreting cultural heritage, including their ability to modify or discard cultural traditions, values and practices.

**H**ighlight the social role of museums, libraries and heritage sites as "community hubs" and place of encounters, where local community members are actively involved as hosts and interpreters.

**R**ecognise the educational role of tangible and intangible cultural heritage as well as natural heritage by promoting cultural participation and expression, as these contribute to train enlightened, responsible and creative citizens with critical thinking.

**P**romote international networks of heritage practitioners to raise awareness, improve communication and mutual understanding between different stakeholders as well as to share knowledge and skills for the common purpose of safeguarding heritage.

**S**upport cross-sectorial and transdisciplinary collaborations between cultural heritage institutions and professionals with artists and cultural and creative entrepreneurs to develop innovative approaches to the conservation, management and dissemination of cultural heritage resources, and new ways to educate and share knowledge with citizens, including the youth.

**M**odernise curricula and non-formal trainings to support the acquisition of state-of-the-art professional skills in cultural heritage preservation and promotion by cultural heritage professionals and cultural operators (including volunteers).

**A**s a vehicle for progress and social advancement, develop regulatory frameworks to value alternative systems of knowledge transfer on heritage-related practices and know-how within local, indigenous and traditional communities and establish relevant recognitions and equivalence of professional qualifications with the formal education system.

**S**upport the preservation, enhancement and promotion of traditional knowledge and know-how, as the expression of the values and creativity, factors of social recognition and self-esteem of a community and, when relevant, as tools to guide more sustainable behaviors and consumption patterns.

**D**evelop expertise, policies and funding to protect cultural and natural heritage from climate change-related damages and develop resilience strategies against threats, based on relevant traditional knowledge, skills and sustainable production processes.

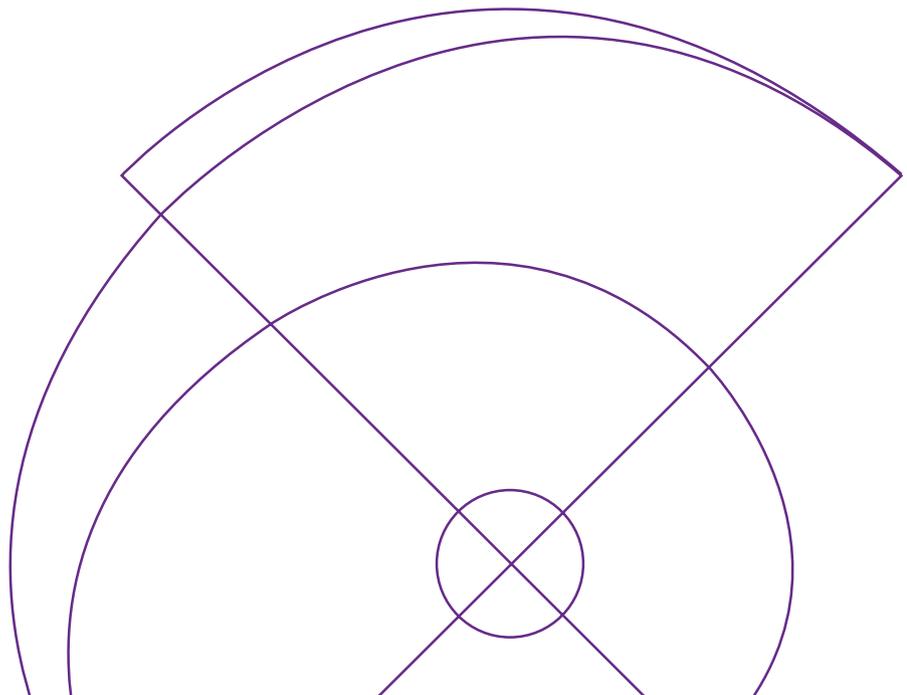
**I**mprove the collection and analysis of qualitative and quantitative data, including statistics, on cultural heritage, including its impact on the economy (employment, value added) and society (contribution to wellbeing).

**W**hen responsibilities on cultural heritage preservation and promotion are assumed by local authorities, highlight and promote good practices of knowledge transfer and co-creation with citizens through decentralized cooperation, favoring people-to-people exchanges and international solidarity.

**S**upport the development of international initiatives to establish common legislations, standards and practices to prevent the illicit trafficking of cultural heritage.

**F**oster participatory action, research, information sharing and academic international cooperation in the field of cultural and natural heritage.

**I**ncrease the use of digital technologies to classify, document, safeguard and transmit heritage as well as to increase participation and access (through online portals).



## 7. Leave no one behind

Gender equality, a human rights-based approach and policies as well as the fight against inequalities are key aspects of sustainable and inclusive development. In many countries some groups and individuals suffer from social or economic discrimination and exclusion: women, as well as other vulnerable groups (youth, disabled people, LGBT, indigenous communities and minorities) cannot fulfill completely their social, economic, political and

cultural rights nor have access to essential services and public goods. Raising extremism, fundamentalism, cyber-racism and bullying are identified among the current threats to social cohesion and peaceful societies. Guaranteeing full access and participation of all in cultural life must be a commitment for all, thus contributing to peace, social inclusion and intercultural awareness.



**Public and private programmes need to take into account and value the social effects of cultural participation for human development as main pillars of sustainable development.**

**Take into consideration the gender dimension of inequalities in relation to young girls' and women's participation in all phases of the creative value chains, tangible and intangible heritage preservation and promotion, and access to a diversity of cultural expressions.**

**Foster information sharing and research on factors, including cultural ones, which may lead to discrimination and inequality, following a human rights-based approach. Attention also needs to be paid to the intersections between gender and other categories (race, ethnicity, religion, age, disability, marital status, class, educational level, etc.) which may reinforce gender stereotypes and patterns of inequalities and discrimination.**

**Support funding and/or technical facilities allowing artists and cultural organisations to give voice to disadvantaged and vulnerable groups and raise awareness about social and gender inequalities.**

**Invest in infrastructures and professional equipment in cities and rural communities to provide safe spaces for cultural expressions to all categories of citizens and connecting with others.**

**Focus on creating decent jobs, in particular at the local level and through grassroots initiatives.**

**F**acilitate participatory processes in policy-making and policy evaluation, programmes and projects design and implementation in the cultural field, allowing the active involvement of disadvantaged and vulnerable groups, including minorities.

**B**uild partnerships between public authorities and civil society organisations active in the field of women's rights, representing other vulnerable groups and cultural stakeholders, to explore the potential of inclusive cultural practices and processes, to advocate for equality, to improve policies development, and to broaden rights and freedoms.

**S**ystematically include culture in development, social and gender policies, as well as clear reference to the implementation of the cultural rights of all groups in the design and evaluation of policies and programmes.

**F**acilitate access and participation to culture for the youth, vulnerable individuals and groups, such as disabled people, LGBT, minorities and indigenous communities, thus contributing to more inclusive and cohesive societies as well as to cultural diversity and inclusive growth.

**P**romote a culture of peace, social inclusion and intercultural skills through international cooperation and education for development programmes.

**C**reate a conducive environment for the independent and not for profit sector to continue create, produce, disseminate, facilitate access to a diversity of cultural expressions at grassroots levels.

**S**upport instruments and projects to monitor and raise awareness on censorship and digital surveillance mechanisms, as well as to promote freedom of thought, expression and information, media and linguistic diversity.

**F**oster developing countries stakeholders' participation in the digital creative industries revolution by investing and cooperating in order to reduce the digital divide.

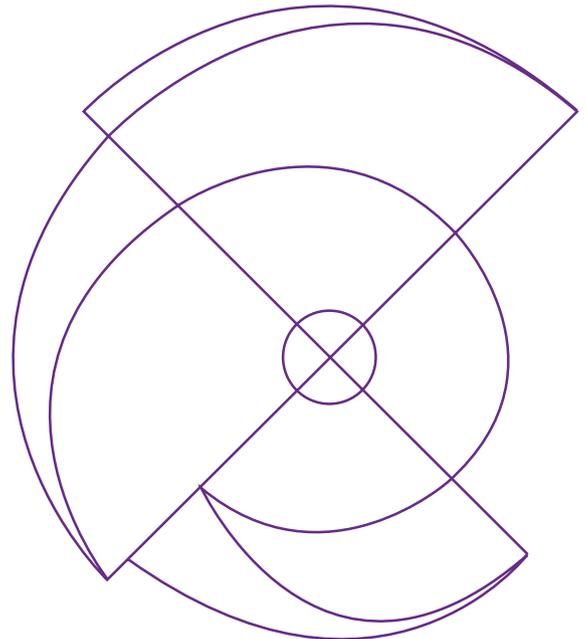
**I**nvest both in platforms and applications that contribute to the visibility of local artists – with special attention to women and youth - and in training activities that help them experiment and create with digital technologies.

**S**upport and monitor artistic freedom, freedom of expressions and media diversity, including from a gender perspective.

## 8. Create an enabling environment for culture in the digital era

The digital revolution has profound impacts on all aspects of the cultural value chain. It represents an unprecedented change in creation, production, distribution, broadcasting and consumption of cultural goods and services while it also impacts the redistribution of profits and the remuneration balance among the players of the value chain, notably creators. Recent developments, such as the dematerialization of cultural products, the possibility for more direct connections between creators, producers and consumers, the blurring of boundaries between cultural production, distribution and consumption and the increased cross-national connectivity, but also the impact of digital revolution on cultural behaviour and identity, raise a number of challenges and opportunities. The digital divide is still a barrier preventing access to culture in many countries. The globalised cultural offer and access increases the quantity and availability of cultural works, but not necessarily their quality, visibility and diversity. The over-concentration of data on a small

number of privately-owned global platforms implies that investment in cultural and digital infrastructure is driven mainly by economic interests and market optimization. Moreover, the issue of intellectual property protection is crucial insofar as copyright legislation is strongly affected by the transnational and intangible nature of online companies and the lack of updated norms. Finally the huge creative possibilities offered to artists by machine learning and artificial intelligence remain still largely untapped.



**Implement** the operational guidelines of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in the digital environment, including through strengthened international cooperation.

**Promote** collaboration between international institutions to deal with challenges such as: imbalanced flows of digitized cultural goods and services; economic and social conditions of artists, creators, and culture professionals in the digital environment; and public access to global big data.

**Promote** an open dialogue between public authorities, the private sector - including digital platforms - and civil society on transparency in algorithms, on data collection and use of the criteria for referencing, ranking, processing, prioritizing and recommending cultural content as well as on their co-responsibility in protecting and promoting cultural diversity in the digital environment.

**Ensure** that large online platforms contribute to the sustainability of cultural ecosystems, through data collecting and sharing, prominence of local cultural contents, as well as financial contribution to production and distribution of diversified cultural content, respecting the principle of digital neutrality.

**Create** a cultural diversity label for online platforms and foster awards that acknowledge best practices in this field.

**Promote** fair, equitable and proportionate remuneration for creators of cultural contents in the digital environment, including through measures that protect copyright.

**Improve** the collective bargaining position of creators for the digital rights of their works and promote dialogue between online content sharing service providers and right holders.

**Foster** open data and open source for cultural content, avoiding dependencies on monopolies and oligopolies.

**Keep** ensuring balanced flows of digital cultural goods and services and recognize their public value and specific nature, based on their cultural, social and economic dimensions.

**I**ntroduce cultural exception clauses in international trade agreements that take into account the specificity of cultural goods and services in the digital environment, with particular attention to the status of e-commerce.

**R**aise awareness about the functioning of the digital environment, by investing in research and knowledge institutions and networks, clarifying the role of different stakeholders, ensuring that cultural and technology sectors cooperate closely, and promoting the capacities of creators in discussing challenges and impacts of the digital revolution.

**D**evelop and support professional training courses and programs in order to strengthen skills of creative talents and entrepreneurs in using digital tools, including artificial intelligence.

**F**oster multi-stakeholder debate and human-centred approach on ownership of cultural works and related ethical issues of works produced through artificial intelligence and other emerging technologies.

**E**ncourage cooperation between private and public sectors to ensure equal and fair access to digital tools and technologies, digital skills training and to address the digital gap including through knowledge centres and digital hubs.

**P**romote fair, equitable and proportionate remuneration for creators of cultural contents in the digital environment, including through measures that protect copyright.

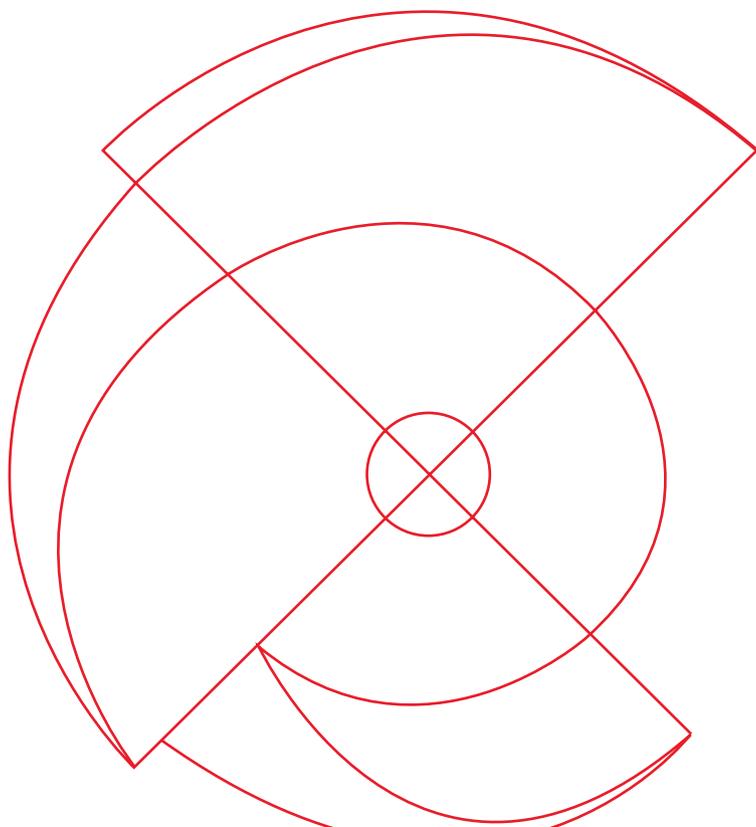
**M**ake existing infrastructure of digital tools and assets available and reachable for creators at the local level, or create new ones when needed, therefore allowing creators to remain in control all along the artistic process.

**S**upport local authorities and civil society efforts in digital skills development of citizens and services provided, notably for the most fragile social groups.

## 9. Invest in education for culture for all ages

Education is a fundamental human right. An educated, active and participative citizenship not only ensures the basis for sustainable development in all its social, economic and environmental dimensions; it also provides the prerequisite for governance systems based on trust, security and the full respect of individual human rights. Access to and participation in culture and the arts are fundamental in shaping creative,

responsible and committed individuals but are not actively and systematically supported. A rights-based approach to education through culture helps young generations to learn about themselves and others, to challenge negative cultural norms or stereotypes, to engage in dialogue and raises their awareness as to the existence of alternative models. Moreover, it not only contributes to the shaping of tomorrow's citizens but also to train tomorrow's future professionals able to find decent jobs and contribute to the development of society and the world. However, the structural link that exists between education and culture is not fully acknowledged.



**S**hare information between cultural and education policymakers and stakeholders, and disseminate best practices to be transferred and/or adapted, contributing to developing integrated long-term policies for education and culture.

**S**trengthen the role of arts and culture throughout all formal education levels, including vocational and technical training, shaping not only future users and consumers, but also creative citizens capable of critical choices and of interacting with both public administration and private businesses.

**E**ncourage art education as part of the development of a creative ecosystem that nurtures artistic/creative disciplines and practices as well as supports the democratisation of access to works of art, stimulating curiosity and open mindedness.

**E**ncourage collaboration and agreements between Ministries of Culture and Ministries of Education to integrate art practice and learning in the school curricula.

**D**evelop infrastructure to enable future professionals to be trained in artistic disciplines, design and fashion or technical skills required in fast-growing culture and creative industries (audiovisual, digital and video games notably).

**S**upport the clustering of art/design schools with business and technical schools to foster innovation and cross-sectorial collaboration.

**D**evelop digital skills needed for creators, cultural professionals and users, with special attention to women and youth, in order to deal with the accelerated changes to the cultural value chain in the digital environment.

**I**nvest in digital skills in formal and informal education places, schools, universities, youth centers, cultural centers/clusters/hubs, and upskilling places.

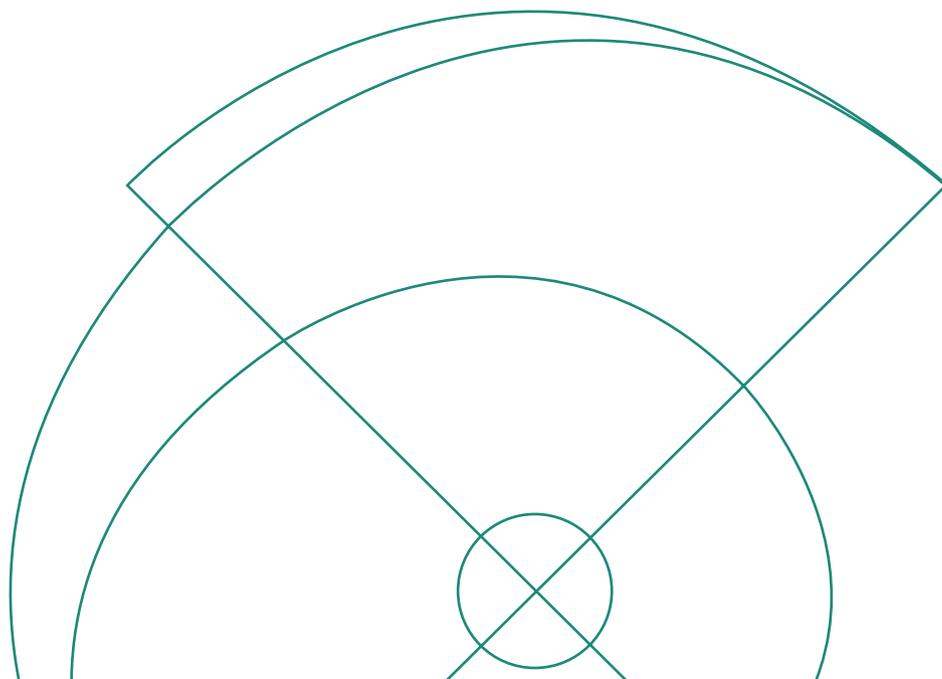
**D**evelop and support higher education programmes for arts and culture managers, providing the labour market with qualified professionals able to link the arts and business sectors.

**P**romote fair local, regional and national territorial development and access to education services and infrastructures, notably favoring culture and creative sectors activities and trainings.

## 10. Integrate culture in funding sustainable development

Building on culture is the best way to ensure a human-centered, inclusive and equitable development. Culture contributes directly to a large number of sustainable development goals - livable and sustainable cities, economic growth, gender equality and inclusive societies respectful of the diversity of cultures and freedom of expression. The idea of culture as 'a driver and enabler of sustainable development', with a direct impact on human development complementing its economic, social and environmental dimensions, is acknowledged in international agendas. The UNESCO Universal Declaration on Cultural Diversity (2001), the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), the United Nations' 2030 Agenda for Sustainable

Development (2015), the Joint Communication "Towards an EU strategy for international cultural relations" (2016) and the European Consensus on Development (2017), all acknowledge the role of the cultural and creative sectors in fostering sustainable development and inclusive growth. With the Agenda 21 for culture (2004), local authorities worldwide have also acknowledged culture and its different components, such as cultural rights, heritage, diversity and creativity as core components of human and sustainable development.



**T**he international community (international organisations, public bodies, NGOs, the private sector...) should make further efforts to better document the contribution of culture to sustainable development through international statistical standards that capture the multidimensional economic and social impact.

**I**ntegrate more systematically cultural cooperation in external relations and development policies of States and regional or international organisations.

**C**reate conditions for the cultural sector to influence policy making related to the development and implementation of sustainability goals. Cultural stakeholders should be more systematically associated in developing actions for sustainable development.

**P**rovide training to public bodies and administrations with a view to develop capacity in designing and implementing cultural policies adapted to the local needs and vision that foster sustainable and inclusive growth.

**P**rioritise strengthening of trade in cultural goods and services to increase employment opportunities in the cultural and creative sectors.

**P**romote inclusive cultural partnerships including North-South cooperation and South-South cooperation for mutual reinforcement.

**R**eview tendering procedures to support local empowerment and leadership targeting specifically local artists, creative professionals and cultural entrepreneurs with a view to achieve a sustainable structural impact.

**F**urther recognise, promote and support the role and efforts of local authorities and civil society to localise Sustainable Development Goals.

**E**nsure that application procedures for training, mobility or funding are "user friendly" and available in multiple languages.

**I**dentify and promote examples of good practices to be shared with the international community. This requires the setting up of cultural observatories capable of collecting and monitoring the various initiatives that are exemplary for sustainability and inclusive growth at local, national, regional and international level.

**I**nternational funding schemes for culture should respect the creativity and integrity of artists and creators, without pretending immediate tangible and measurable results, or economic profitability.

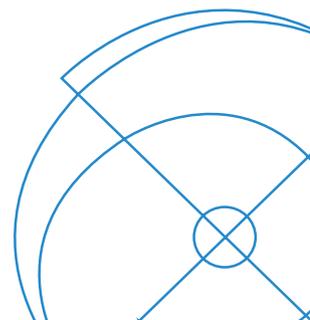
# 11. Tomorrow's citizens and cities.

## Culture and creativity for a more cohesive, smarter and greener living together

Urban development is becoming one of the most critical issues on the international agenda. It is estimated that two-thirds of world population will live in cities by 2050. Along with China and India, Africa will see its cities double in population by then and count among the largest human settlements in the world.

Fast-growing cities have an increasing role in tackling global challenges such as climate change, rising inequalities, emerging patterns of exclusion and intolerance and difficult access to basic services, health and education. Excessive concentration comes also with high environmental costs and loss of quality of life due to poor urban planning and infrastructure. Understanding the main trends in urbanisation over the coming years is crucial to the implementation of the 2030 Agenda for Sustainable Development. Culture and creativity have a key role to play to help cities become more human-centered, smart, inclusive, safe, resilient, green and sustainable. But they can also contribute to more balanced interactions and exchanges between cities, suburban and rural areas and between different age and socio-

economic groups. Often the fruits of long histories, fueled by immigration and rural exodus, cities are crossroads of diversity, and the ideal platforms for cultural experimentation and social innovation, but also the main drivers of the cultural and creative economy. In outlining new paradigms for urban development, the views of the citizens of tomorrow, today's youth, are especially relevant, as the next generations will face vital urban challenges. As a transformative power and agent of social change, youth is among the main actors of cultural and creative industries in urban areas, but also one of the most vulnerable. Young women and men working in culture are particularly affected by development challenges at all levels, frequently faced with high levels of unemployment, precarious jobs, insufficient access to education and professional training, intolerance and exclusion. This is all the more important in cities where increased urbanization has further accentuated social inequalities and professional competition.



**H**ighlight the contribution of culture to urban regeneration and to make cities more inclusive, safe, resilient and sustainable. Culture is essential in order to ensure that sustainable development strategies are human-centered, rights-based and focused towards social equality and the enhancement of the quality of life for all citizens.

**P**romote culture as a means to achieve community building in cities. Intercultural city strategies – including the active consultation, co-creation and participation of citizens and communities - are needed to adapt governance approaches and urban policies in all relevant fields to the needs of a diverse population, with the aim of building an inclusive society and guarantee equal access to rights, duties and opportunities.

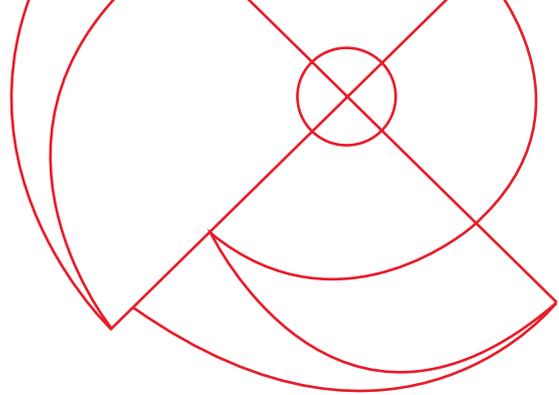
**S**upport 'city-to-city' cooperation or networks of cities at regional and international level that are concerned with the integration of culture in sustainable development in a structural approach and with a view to contributing to the SDGs. This should enable decentralized cooperation, sharing of experience and networking of cultural operators, creators and entrepreneurs.

**P**romote exchanges and international cooperation around the European Capitals of Culture programme to include non-European cities. This experience shows culture can be used as a tool for urban regeneration, creation of jobs and livelihoods, and to boost social inclusion.

**E**nhance and support the role of cities and local authorities in fostering multi-stakeholder partnerships and projects with a view to promote the cultural dimension of urban development, to design instruments in support of the informal economy sector and innovative funding and technical assistance mechanisms for profit and not for profit organisations active in the culture and creative sectors.

**P**romote creativity and innovation in cities, including by boosting digital technologies and infrastructures, and invest in emerging cultural and creative industries, support start-ups and creative hubs active in research and experimentation, providing job opportunities for young professionals.

**V**alorise the cultural dimension in the transition to greener and more livable cities. Culture is a key resource for resilience strategies based on the respect of the natural and human environment and can promote behavioral changes and awareness raising in citizens.



**R**einforce the role of culture in territorial planning to better ensure the cooperation and exchanges between urban, suburban and rural areas.

**F**oster opportunities for the engagement of all citizens – including the youth and disadvantaged groups – in public debates around cultural affairs, including the design, implementation and evaluation of cultural policies and related cultural initiatives.

**V**alue the role of tangible and intangible heritage in the sustainable regeneration of urban and rural areas as a key factor to improve territorial image and branding, attract investment and human capital, promote tourism and job creation, strengthen local memories and traditions, common understanding and social cohesion.

**I**mplement a ‘cultural impact assessment’ mechanism in urban planning policies and develop related training and awareness-raising initiatives to ensure a rights-based approach in operations and avoid potentially damaging phenomena for cultural diversity and social cohesion, such as gentrification.

**P**romote local tourism models based on sustainability, ensuring a good distribution of tourism flows in cities, peri-urban and rural areas, involving the local communities and in a way compatible with the cultural ecosystems.

**E**nsure the availability and accessibility for the largest possible number of citizens – with a special focus on young people – to cultural facilities, spaces and venues dedicated to training, creation and production of culture.

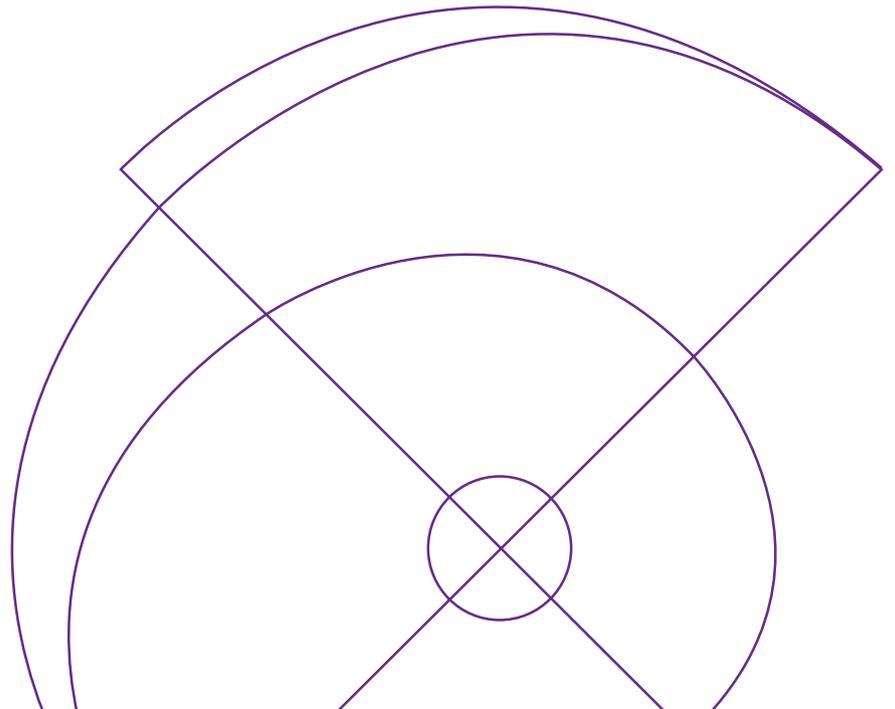
**V**alorise, preserve and enhance urban public spaces – squares, parks, streets... – as a common good accessible to all citizens and key resources for co-creation, cultural interaction and participation, in particular for the youth.

**E**ncourage cultural institutions – especially if they benefit from public support – to work for and with disadvantaged groups, and develop focused cultural activities in urban neighbourhoods with high levels of poverty and exclusion to prevent marginalization and radicalisation.

**U**rban development policies and programmes need to include specific provisions and incentives for young people aiming to actively participate in cultural life of their cities, targeting on the one side their social and political empowerment and civic participation in decision processes, but also insisting on strengthening the education and skills-gaining opportunities as the gateway for their successful participation in the job market and creative economy.

**A**longside culture, promote sports to support education and skills development of young people, a more healthy lifestyle, violence and conflict prevention, democratic participation, and empowerment, inclusion, and gender equality.

**P**romote digital and media literacy as a motor of cultural participation. Creativity and innovation, related to the life and the future of young people – in particular in urban areas – are strongly connected to information technologies, the creative use of Internet, and the way young people accumulate, analyse and disseminate information and knowledge.





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*Cultural and creative industries are one of the most rapidly expanding sectors of the global economy, they can help to improve the lives of citizens and address several of the UN Sustainable Development Goals.*

**Audrey Azoulay**

*Director General  
UNESCO*

*Job creation in cultural and creative industries is a real alternative to youth migration. African governments should therefore adopt cultural policies as soon as possible.*

**Youssou n'Dour**

*Singer and composer  
Senegal*

*Culture may be one of the most powerful drivers of social change and social impact in the coming years. We are starting to understand why and how, but it's time to experiment, build vision and confidence, and pull culture away from the far corners of the policy map towards the centre.*

**Professor Pierluigi Sacco**

*Professor of Cultural Economics  
IULM University Milan, Italy*

*Culture is at the heart of social cohesion. Through culture, we can help fight inequality. Culture comes from and belongs to the people.*

**Stefano Manservigi**

*Director General  
International Cooperation & Development  
European Commission*

*We can conceive culture as an instrument for community inclusion, a vehicle for dialogue and understanding or as an instrument of gentrification and exclusion. It is therefore urgent to act and make the right choice.*

**Sylvie Durán**

*Minister of Culture  
Costa Rica*

*We are a mixture of different communities, our identity is based on this diversity.*

**H.E. Jorge Carlos Fonseca**

*President  
Republic of Cabo Verde*

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