



# VOICES OF CULTURE

Structured Dialogue between the European Commission and the cultural sector

## Culture and the UN Sustainable Development Goals: Challenges and Opportunities

*Voices of Culture - Structured Dialogue between the European Commission and Cultural Stakeholders in Europe*

Brainstorming Webinar, 2-3 December 2020

Building blocks for the discussion

*Note to readers*

The purpose of this summary paper is to provide a point of departure for the Voices of Culture Brainstorming Webinar on 2nd and 3rd December 2020.

The summary has been written on the basis of replies from the 47 participating organizations to the questions contained in the external expert's concept paper. The contributions received contained many insightful comments and observations as well as dozens of concrete, detailed, and practical proposals. These proposals have been summarized in the five main sections of the summary paper below; a number of them have been included verbatim.

In adopting Agenda 2030 and the Sustainable Development Goals the 195 member states of the United Nations promised "to leave no-one behind", whether in the Global South or in the Global North. SDG 5 focuses on gender equality; SDG 10 explicitly aims at reducing inequalities. There are cultural dimension of these and other Goals as well but with the limited time available for the upcoming Brainstorming Webinar, Voices of Culture has chosen to focus on SDG 1,8,11,13 and 17 as set out in the external expert's concept paper.

Recent Voices of Culture discussions on the themes of gender equality, social inclusion, and entrepreneurial potential mostly focused on intra-EU recommendation. They did not specifically cover the SDGs, including the wider agenda of global cooperation. The three areas are, however, very relevant to the SDGs. It would be open to the Voices of Culture group on SDGs to revisit these themes.

As is Voices of Culture's standard practice, a Brainstorming report will be written by participants on the basis of the discussions during the Brainstorming Webinar.

Gijs de Vries  
24.11.2020

## Summary report of selected VoC participants' responses to expert's questions on Culture and the UN Sustainable Development Goals.

### Horizontal aspects of participants' responses

“As the defining characteristic of humanity, cultures, in all their diversity and richness, embody values and are sources of identity, by virtue of which culture can have a transformative role as a creator of sustainability, promoting sustainable lifestyles and societies while enhancing quality of life.”<sup>1</sup>

- incorporate cultural policy explicitly into the European and national plans, instruments, and Voluntary National Reviews of progress in implementing Agenda 2030 and the SDGs;
- invite cultural institutions, organizations, and companies to participate in and contribute to the Voluntary National Reviews of policies to implement Agenda 2030;
- enable and support cultural actors to build multi-stakeholder Partnerships for the Goals (SDG 17) with partners from other communities, such as education, environmental action, and human rights;<sup>2</sup>
- initiate and organize European Cultural Years or Seasons with partners in other world regions, building on the experience of member states in organizing bilateral cultural years and seasons;
- include collaborate projects that implement the SDGs in bilateral cultural years and seasons;
- activate EU Delegations around the globe to play a more active role in developing international cultural partnerships and exchanges, and to host activities

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<sup>1</sup> Resolution of the Council of the European Union and the Representatives of the Governments of the Member States meeting within the Council on the Cultural Dimension of Sustainable Development, 22 November 2019, <https://data.consilium.europa.eu/doc/document/ST-13956-2019-INIT/en/pdf>

<sup>2</sup> SDG 17 (17) calls for efforts to “encourage and promote effective public, public-private and civil society partnerships, building on the experience and resourcing strategies of partnerships”

commemorating and celebrating Human Rights Day, World Press Freedom Day, and other United Nations Cultural Days;<sup>3</sup>

- support artists and cultural organizations to create and tell imaginative stories that connect people with the Sustainable Development Goals as humanity's common concerns, including by participating in the United Nations' Art for SDGs initiative;<sup>4</sup>
- reduce the financial and administrative barriers to EU funding by aligning the various EU financial instruments that support culture, streamlining their requirements and procedures, and simplifying application, monitoring, and reporting;
- pay more attention to promoting cultural projects and programmes in disadvantaged communities and peripheral areas throughout the EU;
- create more opportunities for participatory grant-making that foster the agency of local cultural actors;
- create durable cultural partnerships (5-10 year projects) with counterparts in other regions of the world under Erasmus+, Creative Europe, the EU's Pre-Accession Instrument, and the Neighbourhood, Development, and International Cooperation Instrument;
- facilitate access by cultural and creative organizations and enterprises to the growing number of EU financial instruments, each with its own procedures and requirements;<sup>5</sup>
- invite future applicants for the European City of Culture label to include culture as a dimension of sustainable development into their bids;
- provide long-term support to the Culture2030Goal campaign's work to raise awareness and build networks which promote culture as an integral dimension of the SDGs;
- support Italy, as incoming chair of the G20, in including culture as an integral dimension of the SDGs in the agenda and conclusions of the 2021 G20 Summit.

## Education (SDG 4)

*Education should aim at "a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development."*  
(Target 4.7)

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<sup>3</sup> <https://en.unesco.org/commemorations/international-days>

<sup>4</sup> <https://www.sdgactioncampaign.org/about/initiatives/>

<sup>5</sup> Support to mitigate Unemployment Risks in an Emergency (SURE), Coronavirus Response Investment Initiative (CRII), REACT-EU, Just Transition Fund, European Fund for Sustainable Development (EFSD+), European Guarantee Fund, InvestEU, Cohesion policy funds (ERDF, CF and ESF), European Agricultural Fund for Rural Development, Erasmus+, Horizon Europe, Cultural and Creative sectors Guarantee Facility (CCS GF), Creative Europe, Instrument for Pre-Accession Assistance; Neighbourhood, Development and International Cooperation Instrument (NDICI)

## Question 1

**What more could be done to promote arts and heritage education within the EU and internationally?**

- acknowledge that arts and heritage education nurture creative expression, critical thinking, collaboration, confidence, mutual esteem, and joy which contribute to human flourishing, social equity, economic development, and peace;
- promote awareness that, as stipulated by the UN Convention on the Rights of the Child, governments “shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity” (Art. 31);
- support capacity-building for teachers, community leaders, and artists in participatory and creative approaches in arts education across sectors and disciplines, addressing global and inclusive perspectives;
- create more opportunities for heritage education and interpretation, including in school curricula, with a special emphasis on multi-perspectiveness and on the multi-layeredness of history and heritage;<sup>6</sup>
- support UNESCO’s International Arts Education Week in the EU and world-wide;
- invite the EU STEM Coalition to create a task-force on an integral approach to arts education;<sup>7</sup>
- mainstream support for cultural organizations in the Digital Education Action Plan 2021-2027<sup>8</sup> across formal (primary, secondary, tertiary, and adult education, including Vocational Education and Training), non-formal and informal education (youth work, community-based organisations, libraries, museums, cultural and creative spaces, etc.);
- include the cultural and creative sectors in the European Digital Skills and Jobs Coalition and its 23 National Coalitions;<sup>9</sup>
- support the training of educators to include digital heritage sources into heritage education;
- step up support for multilingualism in primary, secondary, and tertiary education, and monitor the implementation of the Council Recommendation on the teaching and learning of languages;<sup>10</sup>
- promote synergies between education and culture<sup>11</sup> by strengthening cooperation between Ministries of Culture and Ministries of Education, and between the units responsible for culture and education in the European Commission, allowing for arts and heritage education to be supported by the Erasmus+ programme and the ACP Culture Programme;

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<sup>6</sup> Berlin Call to Action: Cultural heritage for the Future of Europe (2018), <https://www.europanostra.org/wp-content/uploads/2018/09/Berlin-Call-Action-Eng.pdf>

<sup>7</sup> Taskforces are the EU STEM Coalition's main instrument for providing direct support in the development of new STEM and skills strategies, platforms and programmes (<https://www.stemcoalition.eu/>)

<sup>8</sup> <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52020DC0624&rid=3>

<sup>9</sup> <https://ec.europa.eu/digital-single-market/en/digital-skills-jobs-coalition>

<sup>10</sup> Council Recommendation of 22 May 2019 on a comprehensive approach to the teaching and learning of languages, <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A32019H0605%2802%29>

<sup>11</sup> Culture Action Europe, Building synergies between education and culture (Brussels: CAE and Life-Long Learning Platform, 2013)

- set up a structured dialogue with the organizations providing formal and informal arts education as well as amateur practitioners and artists working with intangible heritage in Europe and beyond;
- establish a European platform for sharing experiences and good practices in arts and heritage education, such as the Portuguese national programme 'My school adopts a museum, a palace, a monument', Slovenia's practice to have two choirs in every school, or the Youth Theatre Casebook;<sup>12</sup>
- initiate information sharing and reflection about arts and heritage education in the OECD Programme for International Student Assessment (PISA).

## Question 2

### **How can citizenship, peace, and cultural rights education within the EU and internationally best be promoted?**

- recognize that civic education is essential to preserve and strengthen the values of human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities, on which the European Union is based;<sup>13</sup>
- recognize that education should empower people to exercise their citizenship and other fundamental rights, including the right to contribute to and take part in cultural life, while respecting the rights of others, as a foundation for dialogue, peace, and mutual respect;
- foster awareness through formal and non-formal education of the universal, indivisible and interdependent nature of all human rights;<sup>14</sup>
- recognize that cultural rights require fair remuneration and recognition for professionals and amateurs in the cultural and creative sectors;
- promote and monitor the implementation of the Council Recommendation on promoting common values, inclusive education, and the European dimension of teaching;<sup>15</sup>
- facilitate the uptake of cultural awareness and expression among the EU 8 Key Competences for Life-Long Learning with a focus on promoting creativity, critical thinking, cultural values, and ethical principles;
- strengthen resilience against disinformation through digital and information literacy;
- support implementation of the Council of Europe's Charter on Education for Democratic Citizenship and Human Rights Education and UNESCO's programme of Global Citizenship Education;
- promote the role of museums, community centres and public libraries in citizenship education and participation to achieve peace, cultural rights, and sustainable development;

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<sup>12</sup> European Theatre Convention (2020), Youth Theatre: A Casebook, <https://www.europantheatre.eu/news/new-publication-youth-theatre-a-casebook-is-released>

<sup>13</sup> Article 2, Treaty on European Union

<sup>14</sup> As recognized by the United Nations and the 1993 World Conference on Human Rights

<sup>15</sup> Council Recommendation of 22 May 2018 on promoting common values, inclusive education, and the European dimension of teaching, <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A32018H0607%2801%29>

- promote awareness and participation of UNESCO's forthcoming Framework of Education for Sustainable Development (2021);
- provide financial support to citizenship education not only via the Europe for Citizens programme but also via the EU Structural Funds, Erasmus+, the Instrument for Pre-Accession Assistance, and the Neighbourhood, Development and International Cooperation Instrument (NDICI).

## Economic growth and employment (SDG 8)

*Target 8.3 is to promote, inter alia, “job creation, entrepreneurship, creativity and innovation.”*

*Target 8.9 is to “devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products.” (Target 12. B sets a similar objective.)*

### Question 3

#### **How can working conditions, including in neighbouring and developing countries be improved?**

- recognize the direct and indirect contribution of culture to job creation, including by providing new avenues for those not in education, employment, or training (NEET), and ensure that arts and culture are part of all relevant EU programmes to address social and economic development;<sup>16</sup>
- implement the 1980 UNESCO Recommendation regarding the Status of the Artist<sup>17</sup> and heed the European Parliament's call for a European framework for working conditions in the cultural and creative sectors and industries at EU level, which would reflect the specificities of the sector and would introduce guidelines and principles with a view to improving working conditions, paying particular attention to transnational employment, and ensuring equitable remuneration and support pension and savings schemes, holiday and sick pay for freelancers and other independent cultural workers;<sup>18</sup>
- include the cultural and creative sectors in the EU Pact for Skills, the flagship programme launched under the European Skills Agenda;<sup>19</sup>
- address the digital divide, including among cultural professionals, to promote collaboration, creativity and innovation at European and international level, and include culture in the EU Digital Education Action Plan 2021-2027;
- include digital education in cultural partnership programmes with non-EU partners.

### Question 4

#### **How can the International Year of Creative Economy for Sustainable Development be supported?**

<sup>16</sup> Including those managed by DGs CONNECT, EAC, EMPL, GROW, JUST, NEAR and DEVCO

<sup>17</sup> Supported by the 2019 Report on the implementation of the 1980 Recommendation

<sup>18</sup> European Parliament (2020), Resolution on Cultural Recovery of Europe, [https://www.europarl.europa.eu/doceo/document/RC-9-2020-0246\\_EN.pdf](https://www.europarl.europa.eu/doceo/document/RC-9-2020-0246_EN.pdf)

<sup>19</sup> <https://ec.europa.eu/social/main.jsp?catId=1517&langId=en>

- invite stakeholders, including from outside the EU, to co-develop multilevel and cross-border goals to celebrate the Year, drawing inspiration from the successful European Year of Cultural Heritage;
- interpret the concept of Creative Economy as meaning Creative Society and Economy;
- create a framework for Creative Economy Industries which establishes creative clusters, develops innovative education methods, promotes the social value of Creative Economy industries, promotes a culture of peace, sustainability, and cultural diversity, protects cultural heritage, and promotes diversity and gender equality;
- acknowledge the essential contribution of cultural heritage to the creative industries as a source of inspiration, knowledge and knowhow;<sup>20</sup>
- facilitate mutual learning and exchange of good practice in Europe and internationally;
- initiate European partnerships for co-development and innovation in the creative economy with counterparts in Sub-Saharan Africa, South-East Asia and South America - regions that are driving innovation and transforming markets in the global creative economy;
- establish an EU Network of Young Creative Economy Entrepreneurs, to share ideas, experience and projects inspired by the SDGs;
- promote access by educators and entrepreneurs, including from neighbouring and partner countries, to the EU Centre of Vocational Excellence in the Cultural and Creative Industries;
- devote the 2021 European Development Days to the International Year of Creative Economy for Sustainable Development.

#### Question 5

#### **What can be done to support sustainable tourism that promotes local culture and products?**

- recognize the huge contribution of cultural and heritage-led regeneration in historic cities, villages and rural communities across the world, and encourage local and regional authorities to integrate cultural policies into their economic planning;
- promote the uptake of the World Tourism Organisation guidelines on sustainable tourism, including the UNWTO Ethics Charter;
- develop a European policy-framework for sustainable cultural tourism, from concept development to delivery;
- support local and regional initiatives that create opportunities for arts, crafts, and heritage along the 40 European Cultural Routes;
- support arts and cultural programmes focused on a sustainable approach to artistic development and heritage and on building capacity around market entry for local cultural products;

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<sup>20</sup> Heritage Alliance (2019), *Inspiring Creativity: Heritage and the Creative Industries*, [https://www.theheritagealliance.org.uk/wp-content/uploads/2019/09/InspiringCreativity\\_THAreport.pdf](https://www.theheritagealliance.org.uk/wp-content/uploads/2019/09/InspiringCreativity_THAreport.pdf)



- allocate funding, including from the EU's agricultural budget, to enable local and regional communities to produce, market, share and celebrate sustainable, climate-friendly, traditional food products, gastronomic traditions, and 'slow food travel';<sup>21</sup>
- support local and regional authorities to integrate digital cultural heritage and creation within tourism marketing and development campaigns;
- promote opportunities for museums, libraries and cultural organizations to participate in local development plans, and to learn from e.g. the Ten Essentials of Resilient Cities, ICLEI and UCLG, and from the OECD/ICOM guidelines, taking due account of environmental impacts;
- consider uniting the EU label 'European itineraries' and the Council of Europe's 'Cultural Routes' in a single label, 'Cultural Routes of Europe'.

## Sustainable communities (SDG 11)

*Goal 11 is to "Make cities and human settlements inclusive, safe, resilient and sustainable." Governments have pledged to "(s)trenghen efforts to protect and safeguard the world's cultural and natural heritage." (Target 11.4)*

### Question 6

#### **What more can be done, working with the cultural sector, to facilitate this, including through Cohesion policy and the response to COVID-19?**

- acknowledge that many public support schemes are ill-adapted to the business models of the creative and cultural sectors and their forms of employment<sup>22</sup>, and commit 2% of the national Recovery and Resilience Facility (RFF) budget, which aims at an inclusive and sustainable revival of our social and economic life, to the cultural and creative sectors;
- encourage local governments in the EU to exchange ideas, share experience, and develop joint projects that focus on culture as a driver and enabler of sustainable development, including through networks such as the UNESCO Creative Cities, UCLG; and Eurocities;<sup>23</sup>
- support transformational community outreach programmes by museums and other cultural organizations, including by developing exhibitions and other cultural activities in public spaces;
- invite local and regional authorities to place cultural rights at the centre of local and regional policies, following the guidance of UCLG's Culture 21 Actions Toolkit;<sup>24</sup>

<sup>21</sup> <https://www.fondazioneSlowFood.com/en/>

<sup>22</sup> OECD (2020), Policy Responses to Coronavirus (COVID-19) – Culture shock: COVID-19 and the cultural and creative sectors, <http://www.oecd.org/coronavirus/policy-responses/culture-shock-covid-19-and-the-cultural-and-creative-sectors-08da9e0e/>

<sup>23</sup> See, for example, the database on good practices on Culture in Sustainable Cities, <http://obs.agenda21culture.net/en/about>

<sup>24</sup> <http://agenda21culture.net/documents/culture-21-actions>

- recognize that cultural heritage is also to be understood as resources enabling the cultural identification and development processes of individuals and communities, as noted by the Human Rights Council;<sup>25</sup>
- commission an in-depth study on how a ‘cultural impact assessment’ could become a rigorous tool in local/regional planning policies, drawing inspiration, i.a., from the Joint Research Centre’s Cultural and Creative Cities Index.<sup>26</sup>

### Question 7

#### **How can hard and soft cultural infrastructure be supported by means of multilevel approaches to cultural access?**

- facilitate access to EU funding that drives investments in ‘hard’ cultural infrastructure, such as theatres, galleries, studios, production centres, museums, heritage sites, libraries and archives, as well as investments in ‘soft’ cultural infrastructure, such as information, education, knowledge networks, outreach programmes, and audience development;
- launch a long-term programme to support Cultural and Creative Spaces and Cities, and Culture for Cities and Regions, based on the current Creative Europe projects of the same name;
- act as facilitator and dialogue creator by funding and supporting multilevel and cross-sectional projects, long and short term, at local and regional level;
- activate platforms and projects to progressively remove barriers to participation in and with cultural heritage and in cultural activities, and develop cultural collections to better represent and be useful for currently under-served groups and minorities;
- foster ongoing maintenance and care of collections as cultural and research infrastructure, and digitization efforts to make collections and related information available, discoverable, and usable online as well as physically;
- allocate funding to encourage sharing of good practices and lessons learned with such projects;
- support sustainable and innovative practices, and responsible use of natural and cultural resources in non-urban areas;<sup>27</sup>
- promote sustainable tourism by building on the 2017 inventory of links between European natural heritage, such as Natura 2000 sites, and cultural heritage, such as historical and archaeological sites, cultural traditions, and performing arts;<sup>28</sup>
- create a European programme of support for partnerships between European museums and museums in other regions of the world, encouraging dialogue and shared solutions for managing collections, including of colonial art and heritage.

<sup>25</sup> <http://undocs.org/A/HRC/17?38>

<sup>26</sup> Joint Research Centre (2019), Cultural and Creative Cities Monitor, <https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor/>

<sup>27</sup> Culture Action Europe, the European Network of Cultural Centres, International Network for Contemporary Performing Arts, and Trans Europe Halles (2020), *Beyond the Urban: Contemporary arts and culture in non-urban areas as keys to a sustainable and cohesive Europe*

<sup>28</sup> European Commission (2017), Linking Natura 2000 and cultural heritage, [https://ec.europa.eu/environment/nature/natura2000/management/pdf/case\\_study\\_natura2000\\_cultural\\_heritage.pdf](https://ec.europa.eu/environment/nature/natura2000/management/pdf/case_study_natura2000_cultural_heritage.pdf)

## Climate action (SDG 13)

*Target 13.1 is to “(s)trenghen resilience and adaptive capacity to climate-related hazards and natural disasters in all countries.”*

### Question 8

#### **How should the cultural sector be supported, including heritage, in strengthening resilience and adapting to climate change?**

- acknowledge that climate change poses an existential threat to life, to human rights, and to human cultures;<sup>29</sup>
- include the cultural and creative sectors in the legal and financial instruments as well as the monitoring and reporting mechanisms of the European Green Deal;
- support the various cultural and creative sectors to mitigate and adapt to climate change, including by sustainable access to venues, sites and events, and other measures to reduce their carbon footprint;<sup>30</sup>
- support the preservation, valorisation and transmission of traditional knowledge and skills (intangible cultural heritage) as a key source to develop solutions for mitigation and adaptation to climate change;
- encourage cultural organizations and the tourism industry to co-develop models for sustainable cultural and heritage-inspired tourism;
- support training and education to strengthen the eco-design capacity among culture and heritage professionals;
- empower cultural organizations to contribute to sustainable urban and rural development, and participatory dialogue and planning around climate change and the SDGs;
- support artists and cultural organizations to raise awareness with the general public and decision-makers of the effects of climate change, and to amplify marginalised voices, including from indigenous communities and refugees;
- encourage museums, libraries and cultural organizations to support the three rights contained in the Aarhus Convention (the right to environmental information, the right to take part in environmental decision-making, and the right to access to justice where these rights are not met), particularly in relation to climate change;
- provide simple guidance on measuring greenhouse gas emissions, using a standard scheme;
- ensure transparency of publicly funded institutions and organizations and require them to publish their strategies to achieve net zero emissions, in line with the Paris Agreement and EU commitments;

<sup>29</sup> Report by the UN Special Rapporteur in the Field of Cultural Rights, Karima Bennoune (2020), Fields of human rights, A/75/298, <https://www.undocs.org/en/A/75/298>

<sup>30</sup> See, e.g., H.A. McGhie (2020), Museums and Disaster Risk Reduction: building resilience in museums, society and nature, [https://www.preventionweb.net/files/73110\\_museumsanddisasterriskreduction2020.pdf](https://www.preventionweb.net/files/73110_museumsanddisasterriskreduction2020.pdf); Julie’s Bicycle and Eurocities (2020), Leave a trace, not a footprint, <https://eurocities.eu/latest/leave-a-trace-not-a-footprint/>, and ICOMOS and Europa Nostra (2021), Heritage Green Paper (forthcoming)

- include environmental sustainability as a requirement in EU tenders;
- mainstream climate action, the re-use of cultural heritage and energy efficiency into the New European Bauhaus concept proposed by Commission President Ursula von der Leyen;
- put EU research funding programmes in place that promote energy and resource efficiency by better targeting architecture SMEs and interdisciplinary collaboration across the construction industry;<sup>31</sup>
- take measures to 'green' Erasmus+, Creative Europe, and the European Solidarity Corps, as proposed by the European Parliament;<sup>32</sup>
- integrate the arts, heritage, and the creative industries in European environmental awareness raising programmes such as the European Sustainable Development Week and the European Sustainable Energy Week;
- mobilize European technical expertise on greening arts and heritage to support the green transition of neighbouring partner countries.

## SDG 16 (Peace, justice, and strong institutions)

### Question 9

#### **What should be done to protect artists at risk, and to promote freedom of expression and the right to culture in the European Union and around the world?**

##### *a) Artists at risk*

- support initiatives such as Artists at Risk, the Committee to Protect Journalists, the Martin Roth Initiative, Scholars at Risk, and the International Cities of Refuge, including by facilitating risk analyses and early warning, information exchange, and mutual learning;
- promote synergies between the European regime to protect human rights defenders at risk (Project Defenders) and the initiatives to protect artists, journalists, and scholars;
- invite the European Union Agency for Fundamental Rights (FRA) to collect and analyse data about infringements of cultural rights in the EU's 27 member states and to publish an annual monitoring report;
- step up diplomatic efforts to protect cultural rights world-wide and be more vocal in condemning violations;
- offer training to cultural activists and advocacy organizations in how to take complaints to UN Treaty Bodies such as the Committee on Economic, Social and Cultural Rights and the Human Rights Council;

<sup>31</sup> Architects' Council of Europe (2015), A Manifesto for Responsible Architecture, [https://www.ace-cae.eu/uploads/tx\\_jidocumentsview/ProjectsMagazine\\_ACEarticle.pdf](https://www.ace-cae.eu/uploads/tx_jidocumentsview/ProjectsMagazine_ACEarticle.pdf)

<sup>32</sup> European Parliament resolution of 15 September 2020 on effective measures to 'green' Erasmus+, Creative Europe and the European Solidarity Corps (Farreng Report), 22 July 2020, [https://www.europarl.europa.eu/doceo/document/A-9-2020-0141\\_EN.pdf](https://www.europarl.europa.eu/doceo/document/A-9-2020-0141_EN.pdf)

- propose a United Nations Plan of Action for the Security of Artists and Cultural Professionals, with the objective of assisting countries to develop legislation and mechanisms favourable to artistic freedom.

*b) Freedom of expression and the right to culture*

- provide and widely disseminate supporting materials that outline the right to information, the right to privacy, and the rights to freedom of thought, belief, and expression, empowering people to counter hate speech and censorship;
- increase European support for the international networks devoted to freedom of expression, such as PEN International and Reporters Without Borders;
- act decisively against the intimidation and killing of journalists, bloggers, and artists, and combat impunity for these crimes;<sup>33</sup>
- promote the role of libraries, archives, and museums in society as a guarantee of democratic access to knowledge and information, and support their ability to widen their reach and engagement, including online;
- launch an international cooperation programme for cities on the human right to culture, focused on the achievement and localisation of the SDGs;
- include the protection of fundamental rights, such as the protection of privacy and personal data, the principle of non-discrimination, as well as freedom of expression and information, in relevant EU legislation on digital services, as proposed by the European Parliament;<sup>34</sup>
- incorporate respect for cultural rights such as artistic freedom into the forthcoming European Democracy Action Plan and EDRP-based monitoring and reporting, and include a chapter on cultural rights in the Annual Report on Human Rights;
- support the mandates of the United Nations Special Rapporteur on the Promotion and Protection of Opinion and Expression, and the UN Special Rapporteur in the Field of Cultural Rights.

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<sup>33</sup> <https://en.unesco.org/themes/safety-journalists/dgreport>

<sup>34</sup> European Parliament resolution of 20 October 2020 on the Digital Services Act and fundamental rights issues posed, [https://www.europarl.europa.eu/doceo/document/TA-9-2020-0274\\_EN.pdf](https://www.europarl.europa.eu/doceo/document/TA-9-2020-0274_EN.pdf)