cS proposal #1:

# How can EU cultural actors contribute to Creative Climate Action?

"Whether it's art, architecture, or memorials, I realise now that all my work is intrinsically tied to the natural landscape around us."

Maya Lin, Land Art artist

culture Solutions

August 2024

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# GOAL

This proposal was developed by culture Solutions in November 2023 to respond to an open call by EUNIC to help the network develop its global creative climate action.

Although our proposal was not selected by EUNIC, we believe our approach is a valuable contribution to EUNIC members (EU National Institutes of Culture) and partners, cultural actors, and to EU international cultural relations at large, and should be shared as commons with a wider audience.

This proposal is intended to support EU international cultural actors, such as National Institutes of Culture, embassies or agencies working on cultural diplomacy and cooperation, to boost their creative climate action, going for mainstreaming sustainability on International Cultural Relations.

culture Solutions is still ready to collaborate with EUNIC and its members and with other partners on Creative Climate Action. We will also be happy to present this work in relevant events.

The cS group that developed the proposal was composed of (in alphabetical order):
- Elise Cuny
- Christophe Debauve (graphic design)
- Damien Helly
- Johanna Leissner
- Isabelle Van de Gejuchte
- Celia Zayas

# Our proposal



culture Solutions was created with the ambition to contribute independently to the excellence of EU international cultural relations through the opening of creative trust-building spaces, the production of commons and the brokerage of know-how. In these times where the climate and eco-social crisis demands our urgent action, culture has an essential role to play, and contributing to articulate creative climate solutions from and within the EU is a priority for us.

Our team, in liaison with an international advisory board, sets here a proposal for an overall interactive platform for EU cultural actors to develop a common working culture on climate action and tools to engage with advocacy movements world-wide.

The interactive platform/document will contain four simultaneously accessible deliverables, designed as a user-friendly navigating space comprising:
#1: a baseline research report;
#2: a monitoring, evaluation and learning plan;
#3: a training programme;
#4: an advocacy and partnership approach.

Each of these deliverables is described in this proposal and illustrated through diagrammes.

# Summary: What will you find in this proposal?



Putting into practice the proposal would benefit from our team's collaboration with an international advisory group (Annex #1). In this document, we set the pace for a common understanding and language on creative climate action through a glossary (Annex #2) and nurture a living bibliography (Annex #3).

Our proposal looks at practical answers for building a solid and coherent EU contribution to creative climate action: How can EU and its actors, specially EUNIC and its members, take collective action and further mainstream climate action in the community of cultural relations practitioners? What ambitious criteria and tools for environmental sustainability should be applied to the specific nature of cultural relations work? When are the key global advocacy moments when culture and cultural relations need to be more present in terms of the post 2030 Development agenda? What role must we play in enabling the global creative climate movement to thrive?

# #1
# A baseline report

"For nothing is fixed, forever and
forever and forever, it is not fixed;
the earth is always shifting, the light
is always changing,
the sea does not cease to grind down
rock.
Generations do not cease to be born,
and we are responsible to them
because we are the only witnesses
they have.
The sea rises, the light fails, lovers
cling
to each other, and children cling to
us. The moment we cease to hold
each other, the sea engulfs us and
the light goes out."

Poem by James Baldwin

Establishing the baseline research report will rely on an overall conceptual and research framework that will serve as a reference to all the deliverables of the mission.

# Research Framework
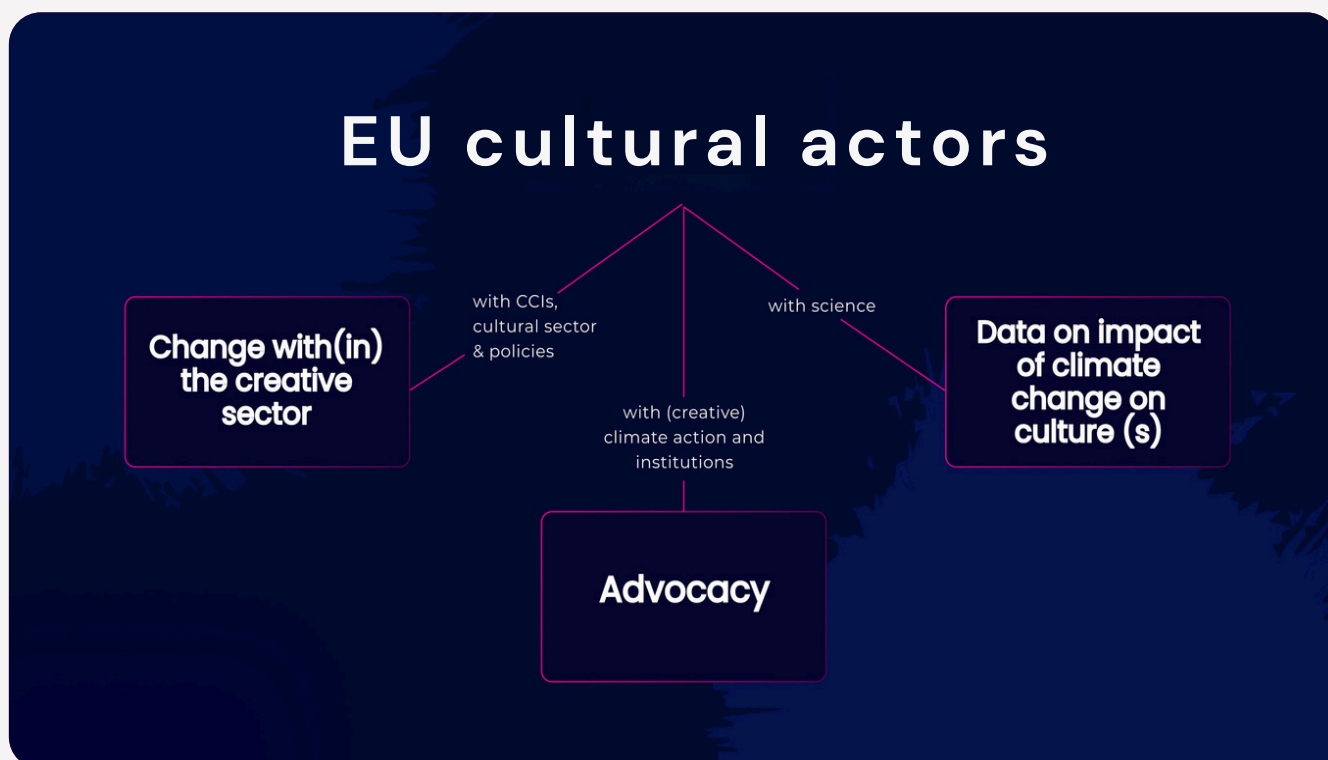


The scope of this research will be extensive and multifaceted. It will explore the reciprocities between culture and climate change, shedding lights to the mutual connections between climate and key areas of the work on culture (i.e. cultural heritage, orange economy, cultural policy or cultural cooperation), and identifying key entry points from the cultural sector to drive climate action.

The research will also look at the current work undertaken by EUNIC and other EU cultural actors at global, regional and local level and the opportunities for further developments on creative climate action. We will formulate guiding research questions reflecting the priority knowledge objectives of EUNIC as formulated in the call:

- What is creative climate action? How to define it and unpack it? Is it the best fit for purpose?
- Who are the main stakeholders of creative climate movements to partner with? How to categorise and differentiate them?
- What are the key issues and the main sources of knowledge from relevant scientific organisations?
- What are the main moments of global climate action in relation (or not) to culture?
- How to make the difference as a network and with global advocacy partners?
- How to measure our impact at global, national and local levels?
- How to best enhance our skills, knowledge and leadership in this field in the long-term? What should be the focus of our future research on creative climate action?

The research framework will present the key concepts and stakeholders at play (see glossary in Annex #2) and the nature and implications of their interactions at global, regional and national levels. It will show how EU cultural actors can position themselves both as a broker between culture and climate stakeholders, and as a partner to some of them.

The research will identify opportunities for the activation of the climate-culture nexus at HQ and branches level, e.g. with special attention to EUNIC Spaces of Culture initiatives. It will also mainstream inclusive, decolonising approaches, understanding that shifting our paradigms and building a creative climate movement <u>from</u> all, and <u>for</u> all, is a must for succeeding in climate actions.
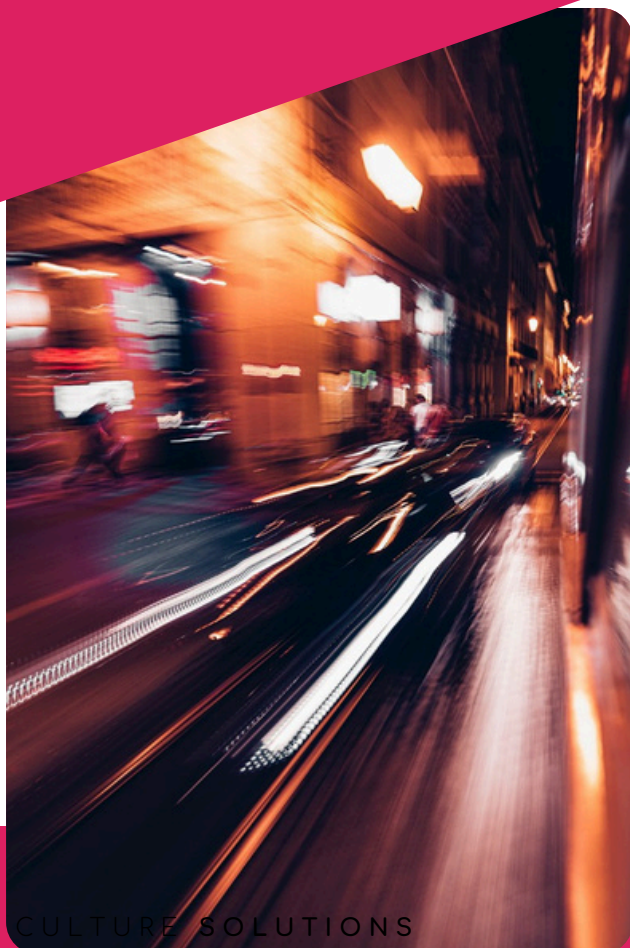
Our research will aim at presenting in clear terms the ongoing trends and influences at play in the area of climate and culture. It will be designed so as to underline the potential for cognitive and behavioural change contained in these different approaches that can inspire EU cultural actors as organisations and as networks, and guide them in this complex field.

Based on its research findings, the baseline report will suggest directions for a research agenda on creative climate action over the next five years.

# Our Methodology

The envisioned research will build on the results of the EUNIC June 2023 Berlin Climate Culture Creative Lab report, among other sources.

The report will map:

- 50 key stakeholders in the field of global creative climate action, and identify their main engagement positions, roles and strategies;
- the key upcoming advocacy moments in the next five years.

The team proposes to start the research by conducting an initial baseline survey on the state of play of climate action within EUNIC and National Institutes of Culture staff members and partners. The survey would look at knowledge and skills needs as well as existing best practices within the network.

The report will sketch out the main parameters of a vision for a creative climate action strategy, to be further elaborated as a Monitoring, Evaluation and Learning (MEL) approach with a set of measurable criteria for change, in light of existing and ongoing advocacy campaigns and movements (Deliverable #2). The priorities of the MEL approach will also serve as a foundation to structure a first Training Tool on creative climate action (Deliverable #3).

Initiatives at headquarters and on-field level, with special attention to initiatives developed by EUNIC and by its members. EUNIC Spaces of Culture initiatives will be studied and reported on. The report will also mainstream inclusive and decolonising approaches (which will be explained in detail and in the glossary), as well as climate justice, since paradigms shifts are a must for succeeding in climate actions.

The data collection process will take place at several levels and use a variety of tools:

- Gathering of documentation provided by the networks and our team's advisers and by desk research. An overview of the documentation can be found in the bibliography in the Annex #3.

- Conducting around 15 focused interviews with key resource persons from the creative climate movements and organisations, from relevant cultural actors, from specific cultural sub sectors, ensuring a geographic and cultural diversity and balance.

- Gathering of audio-recorded testimonies and quotes that could serve as initial material for a first scoping and framing of 2 podcast episodes. Podcasts will be used as research products as well as learning tools for Communities of Practices (see other Deliverables).

# Research outline

The baseline report will structure the research around four key thematic areas that aim at providing an answer to the following questions:

- What can the cultural relations work do for climate sustainability?

- Who is doing what?

- How can EU cultural actors further mainstream climate action in the community of cultural relations?

# 1. Conceptualising: the culture-climate nexus

This first part will be an introduction to climate science and its relations to culture, understood both as a way of living and as a sector of cultural expressions (art). This theoretical chapter will have two sections:

- Climate and culture:
  - Cultural diversity as a result of diverse ecosystems.
  - The power of culture: culture as a driving factor for changing ecosystems and for addressing global challenges (to adapt, to embrace nature, to raise awareness).
  - The culture-nature-justice triangle.
  - Effects of climate change on culture: Cultural diversity, culture and SDGs, cultural heritage, Cultural and creative industries (including sustainable tourism).

- Towards new solutions:
  - Local and traditional knowledge for sustainable ecologies.
  - Other theoretical approaches of ecology: social ecology, profound ecology, responsibility.
  - Cultural shifts for the climate emergency: Culture for behaviour-change and community-led efforts. Climate justice, climate finance, climate change mitigation.
  - Cultural practices to foster adaptation in various sectors and sub-sectors.

## 2. The international climate policy ecosystem. ICR and Climate Change

This chapter will underline the key policy strategies and trends at global and EU levels that are shaping the intersection of climate action and cultural relations, and will review EUNIC's and other key stakeholders' current work and opportunities at global, regional and local level.

- The global scene: SDGs, Paris Agreement, UNESCO framework and the post-SDGs scenario. From the agreements to their implementation by 2023.

- EU Cultural Relations and Climate:
    - Understanding EU Climate Diplomacy and EU Cultural Relations: policies and action.
    - Perspectives for a Creative Climate Diplomacy.
    - Mainstreaming climate in EU ICR.

- EUNIC's work on Creative Climate Relations:
    - Global policies and guidelines.
    - Working at regional and local level: challenges and opportunities for EUNIC's internal organisation and the network (based on interviews).
    - Sustainability for cultural project and programme management.
    - Perspectives from EUNIC Climate Culture(s) Creative Lab and beyond.
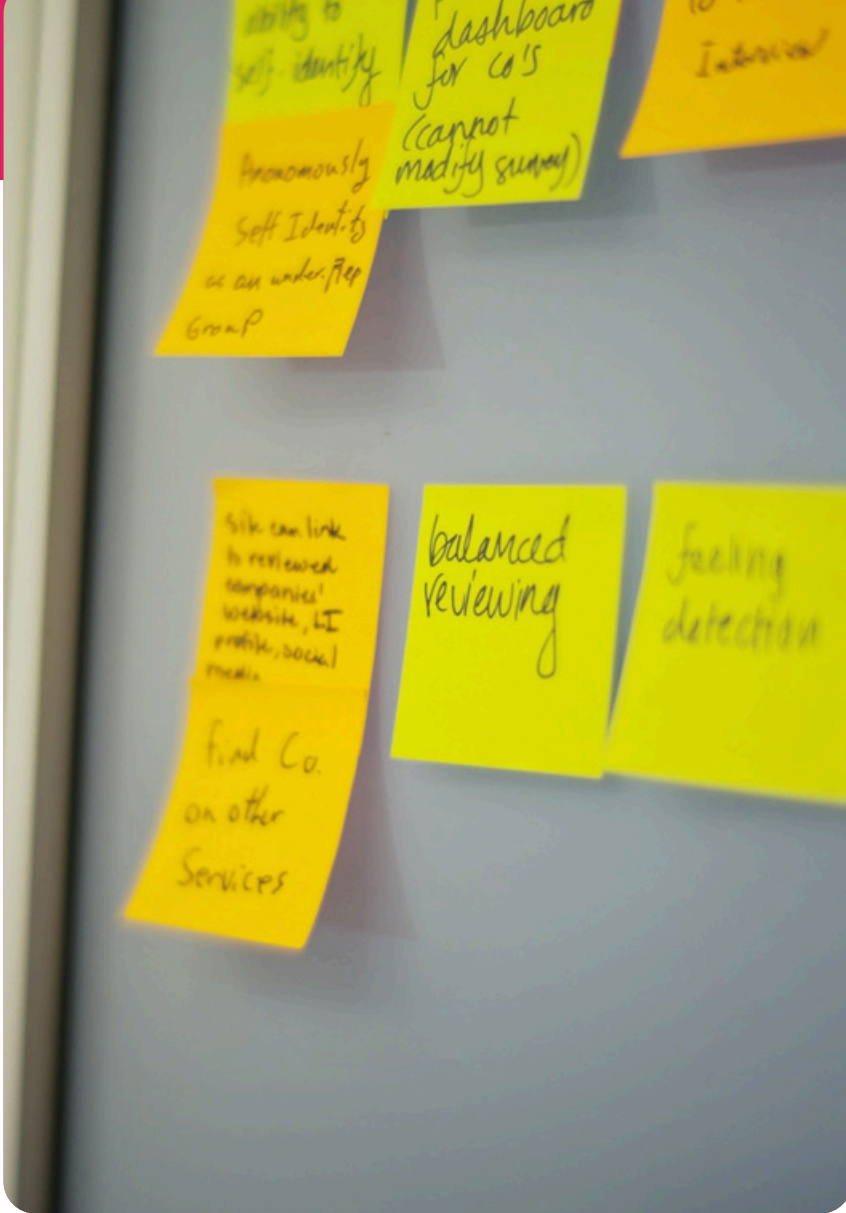
## 3. The actors and the calendar: identifying key moments and stakeholders

This mapping chapter will zoom on stakeholders acting within the creative climate movement and key moments for action:

- The Climate Action Movement
- The Creative Climate Action Movement: artivism for the future
- Finding momentum: 2023-2030

Under each category, stakeholders will be elected following criteria that help to ensure fair and diverse representation, being it a geographical criteria, by topic of action (mitigation/ biodiversity loss/ awareness), by sector (public actors, private sector, CSO, artists) and by population (women, young people, indigenous people,...).

## 4. 10 best practices: from the organisation and beyond

The report will collect a first relatively wide list of best practices and select 10 of them through the lenses of a dedicated monitoring and evaluation approach, developed as a specific deliverable of the mission (see Deliverable #2). Best practices will then feature in the learning tools for staff (see #3).

## 5. Key results, lessons learnt recommendations for fostering action on climate change

This chapter of the baseline report will summarise key research findings. Recommendations will lay the ground for other mission's deliverables to foster EU cultural actor's role as a key contributor to global creative climate action: a MEL approach, a training approach, and an advocacy approach.

# #2
# Monitoring, Evaluation and Learning Approach

"Whether it's art, architecture, or memorials, I realise now that all my work is intrinsically tied to the natural landscape around us"

Maya Lin, Land Art artist

The objectives of the Monitoring, Evaluation and Learning (MEL) approach on creative climate action will be to guide EU cultural actors in three domains:

- as a guiding framework for internal transformation;
- as a compass to engage with partners in joint advocacy globally and locally;
- as a guiding tool for EU cultural actors willing to mainstream climate action in their grant making, and any kind of project delivery with beneficiaries and other project implementing partners.

Once the baseline report has identified and proposed options for a shared vision on climate action, it will be easier to prioritise key transformation and impact objectives. The team will then work to unpack these objectives in an overall Monitoring, Evaluation and Learning framework for climate action. This sequencing will ensure that any advocacy and learning initiative will be coherent with conceptual, organisational and behaviour transformations that may be sought by EU cultural actors. The MEL approach will thus contribute to and feed learning groups and learning Communities of Practice in the field of creative climate action.

The aim here is to provide a framework that EU cultural actors can decide to implement, fully or partly, within their own organisation, and that is of relevance, pertinence and utility to their work.

# Theory of Change

The Theory of Change will be an internal document driving the network's approach in climate action. It will comprise 4 levels of action (matching the four deliverables of the mission): 1) Research; 2) M&E; 3) Learning and 4) Advocacy.

Change and shifts (cognitive, behavioural and organisational), as well as partnerships with the creative climate movement will be cross-cutting elements of the Theory of Change.

# Principles

We will guide our action with a set of cross-cutting principles supporting EU cultural actors in their learning processes, transformation as a network and relations with actors from the global creative climate movement.

Adopting a holistic and coherent approach, these principles will foster the network role in strengthening its community, adapting to the challenges faced by the sector and preparing for a necessary transition towards sustainability and inclusivity.

They will serve as guiding criteria in the assessment of best practices during the learning sessions and in their daily work to promote new lines of projects strengthening the climate culture nexus.

As the delivering organisation, we will rely on these principles to build our training plan and in our understanding of the cultural actors' needs.

These principles also embrace the guiding objectives put forward by EUNIC at the Pfefferberg Convention, namely: responsibility, ability, and reach.

- **Participation**: the participation principle will guide culture Solutions in the training approach encouraging the network to tap into their own expertise and experience. It will also encourage EU cultural actors to connect with their wider networks, ask them for feedback and to share their impressions. It will be linked with the mechanisms of co-creation and foster interconnectedness.

- **Symmetry of attention**: to support EU cultural actors in their efforts to raise awareness as well as take a coordination role, the principle of symmetry of attention is fundamental, encouraging EU cultural actors to apply the call for transformation to themselves. The guides and tools will help them to do so. It has a fundamental compassion component to it, making EU cultural actors capable of understanding the difficulties and challenges represented by the sector's transformation.

- **Learning organisation**: being part of the global creative climate movement implies a high level of reception of new information and capacity to integrate these changes internally. By supporting and fostering this ambition, our research framework will help EU cultural actors understand the richness and evolution of the climate-culture nexus to understand that they are also part of a bigger and longer learning momentum.

- **Transmission**: the principle of transmission will be inherent to this process, implying the role of outreach but also of dialogue between the network and the wider creative climate community.

- **Solidarity**: eventually, these efforts will be supported by and will reinforce in return the overarching principle of solidarity with the global creative climate movement, between actors and organisations from different locations and different perspectives, and from the world of climate science and culture.

# 4 areas of change

Available literature on ecological and green transformations usually look at the same broad categories of factors that have a strong impact on climate change, i.e., carbon emissions, biodiversity loss, and related adaptation (and mitigation) measures.

At global level, issues related to the governance of climate action have arisen: loss and damage as well as justice-focused approaches (based on compensation, negotiation, specific financing, etc.) are also essential transformation factors that can then have an effect on practice at local level.

Taking into account all the facets of climate action, the team has identified four main categories of transformation relevant for EU cultural actors and on which the mission will focus (see diagram attached): Green strategic partnerships with scientific and advocacy movements of the creative climate galaxy will need

to be feasible, effective, efficient, coherent with the organisation's vision and mandate as well as with the post-2030 SDG agenda, and bring clear added value to both climate action and cultural actors.

The thematic focus on climate as a topic addressed by cultural relations programmes and actions will guide staff to tackle climate change through cultural expressions. Criteria will be about mainstreaming climate-related themes in cultural projects.

Concrete actions leading to effective transformations in the non-cultural areas of the cultural sector (including cultural institutes themselves), for improving sustainable management of buildings and events, IT, mobility, etc.

EU cultural actors' knowledge management plans will have to dedicate significant space for the circulation of data, facts and for the understanding of trends in creative climate action. This will enhance staff knowledge and capacity to better deliver on climate action objectives.

# Indicators

For each of these four domains, the mission will develop sets of SMART (Specific, Measurable, Achievable, Realistic, Time-bound) indicators to guide EU cultural actors in their transformation plans and discuss indicators that would be common to the whole network, and other indicators targeted to only some of those members that already have a climate action system in place.

Indicators will include quantitative targets (carbon emissions estimates from carbon emission simulators) as well as qualitative ones available from existing tools and documentation (see bibliography and references in Annex #3).

Indicators will also match various levels of stakeholders: indicators for programme/project managers; indicators for senior staff management on overall performance; indicators for strategy and organisational management (HQ). Geographical and contextual differences will be considered. For this, an annex on Guidelines for building Creative Climate Action indicators will help on-field branches to create their own indicators.

The indicators will be developed along a logframe comprising evaluation and performance criteria, indicators and sources of verification (data collection).

# Evaluation criteria for effective advocacy partnerships

Based on the mapping of key stakeholders in the Section III of the baseline report, "The actors and the calendar: identifying key moments and stakeholders", the MEL approach will identify indicators to be developed to achieve successful partnerships for meaningful, effective and sustainable creative action in the next five years. This approach will then guide advocacy strategies and plans.

This part will thus include:
- A methodology to develop a typology of key stakeholders.
- The typology of stakeholders in an excel format (or equivalent) with the possibility to filter stakeholders by theme, approach, geographical focus, etc. (see themes in the research framework, structure of this MEL approach and the structure of the bibliography and references in the Annex #3).

## Evaluation criteria to select best practices

Our research report will include a relatively wide repository of around 25 best practices that explore the connections between climate and culture. Those will be narrowed down to ten selected best practices that match all key success criteria identified by the MEL frameworks developed in the course of this mission. If available resources allow the production of the research and MEL criteria simultaneously, the selected best practices will feature in the baseline report.

For instance, they may encompass EUNIC HQ initiatives, e.g. Creative Lab, or initiatives belonging to EUNIC Spaces of Culture, such as the

- An interactive visual mapping of key stakeholders in the creative climate action ecosystem showcasing 25 best practices of connections between climate and culture respecting a global cultural and geographical perspective to put forward diversities of practices.
- An advocacy calendar identifying key advocacy moments up to 2030.



the project Moving Kolkata – Kolkata Moving on sustaina- ble urbanism in India or PoN! - A Ilha dos Tatus in Brazil, that aims at engaging young people in the protection of biodiversity and environment.

It will also explore best practices from other local organisations, National Institutes of Culture, governments or private sector, especially those rooted in indigenous and/or local communities' knowledge and cultures (e.g. LABVERDE (Brazil), Aïda Muluneh – "Water Life" (Ethiopia)).

The best practices will represent different geographical zones (6 from the African continent, 6 from North and South America, 6 from Asia, 6 from Europe, 2 from Oceania).

# culture Solutions

## Climate & Culture Vision

The MEL approach will develop measurable criteria and indicators of cognitive, behavioural and organisational change

**01**

**Green partnerships**

**Mainstream climate in cultural programmes**

**02**

**03**

**Non-cultural greening**

**Knowledge management**

**04**

# #3
# Training approach

"How lucky we are. We have the scientific data, and as Art of Change 21 shows, we have the creativity of the world in our hands. We are lucky because we still have time to change."

Olafur Eliasson, artist and patron of Art of Change

The training approach aims at equipping EU cultural actors' Directors, staff, members and partners with conceptual and operational knowledge that allows for:
- increasing knowledge on the culture-climate nexus;
- providing effective tools for operationalising conceptual knowledge into cultural programming and policy-making;
- raising awareness on the ability, responsibility and potential reach for the organisation and its partners for fostering climate action through culture;
- providing relevant examples and actors within the Creative Climate Movement to inspire and boost possible collaborations.

The training approach will take the shape of a Learning Tool on Creative Climate Action, composed of a four-modules course and a set of practical tools (checklist, indicators, tips, etc.) for project management. With the current budget, the team could develop an outline for the four envisaged training modules. Our team will be happy to discuss the conditions under which such a Learning Tool could be fully developed.



# Links between the Theory of Change and the Learning Tool

The Learning Tool will be consistent with the findings of the research report and with the priorities identified in the MEL approach:

- **Concepts:** The Learning Tool will summarise and explain concepts with an interactive, didactic, practical and informative approach.

- **ICR and daily work:** The daily reality of the cultural actor will be the context in which the Learning Tool will be developed.

- **Partners, moments and case studies:** Key partners, key moments, and best practices will populate the Learning Tool, enabling a hands-on grasp on the content.

# Users

The learning is directed primarily to:
- Project managers and officers in branches abroad;
- Staff in headquarters.

It may also be of interest for senior managers, Directors of Institutes and partners.



# Methodology

The Learning Tool will be composed by two elements:

- a crash course on Creative Climate Action, composed by four modules, and the "Interactive guide to Creative Climate Action";
- a set of documents to help mainstream a creative climate action approach to project and programme management, to collaboration with partners and to strategy and organisational activities.

## Crash Course on Creative Climate Action (6h)

The crash course will be tailored to online platforms, ensuring accessibility and flexibility, but its content will be suitable for a short on-site training course. The proposed modules are:

**Module 1.** Climate crisis and culture(s): What's happening? (1h)
**Module 2.** Creative Climate Action: Why does it matter to cultural actors? (1h)
**Module 3.** How can you take action? From strategy, to projects... to Partnerships (1h)
**Module 4.** Hands-on: The interactive guide to creative climate action (practical module) (3h)

All theoretical modules (1-3) will include theoretical content, a set of concrete examples and best practices related to illustrate them and a 5-minutes quiz that enables continuing to the following module.

Module 4 of the Crash Course, The interactive guide to Creative Climate Action, will provide participants with a set of documents to be used on daily work for creative climate projects, creative climate strategies and for mainstreaming creative climate action in both.

The concrete documents will be established after the needs assessment done by the research report, but on a general note, it will consist of checklists, a set of tips, a key stakeholders map, a key events calendar and a MEL template. These documents will take into account geo-graphical specificities to the widest possible extent.

In Module 4, participants will be asked, depending on the profile of the learner, to create a small project or internal strategy using these documents.

# Learning objectives

Each module has concrete learning objectives to reach the overall goal of the Learning Tool as mentioned above. They are the following:

**Module 1. Climate crisis and culture(s): What's happening?**

Learners will be able to understand key concepts and data of climate science and climate action, the bidirectional influence of culture and climate change, and the potential of the cultural sector to drive behaviour and political change that result in climate restoration.

**Module 2. Creative Climate Action: Why does it matter to cultural actors?**

Learners will grasp a general understanding of Climate Action initiatives and trends at political and citizen's level. They will also gain knowledge on the international and EU's cultural framework for climate.

**Module 3. How can you take action? From strategy, to projects... to Partnerships.**

This module will be centered on the cultural actors. Learners will increase their understanding of its work on Creative and Climate relations, and an analysis of strengths, challenges and opportunities will be presented, tailored for project/programme management and for strategic/organisational/political areas, and keeping in geographical differences. Concrete, operational recommendations will be provided.

**Module 4. Hands-on: The interactive guide to creative climate action (practical module).**

Learners will be able to identify concrete, operational ways in which they can work for advancing climate action through culture, being inspired by others and provided with instruments that will be of use in their daily work. The exercise may serve as a seed for a future, real project.

# Evaluation

Learners will be evaluated after each module through a mini quiz, and will be required to submit their final project for receiving a completion certificate.

A tutored modality of the course would enable for the evaluation of the proposed projects, but an online course with ongoing enrollment will only allow for self and peer evaluation, on the basis of examples of projects that correctly respond to the exercise(s) proposed.

# Recommendations for follow-up and how to use the Learning Tool

Aiming at ensuring the daily applicability and long-term impact of the Learning Tool, we propose mechanisms for keeping the engagement of beneficiaries of the training:

- A Community of Practice that allows for knowledge-sharing and project cooperation.
- Availability of the interactive guide after the training, for daily use.
- A set of podcasts that covers project and strategic work on the Creative Climate Action.
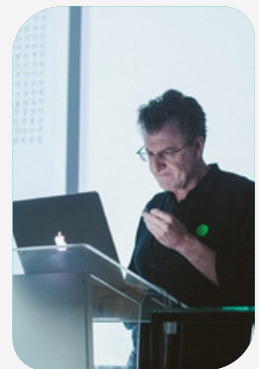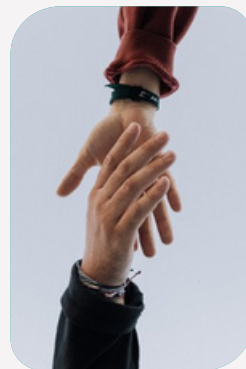
# Podcasts: conversations with Communities of Practice

Podcasts are an inclusive media accessible to people with visual impairment, slow internet and all those who can listen to them while doing other things.

Drawing on the experience of culture Solutions in the production of the podcast entitled "Composing trust", committed to opening the floor to diverse voices on the ground, we will support EU cultural actors in the production of 2 podcast episodes.

The episodes will be thought of as conversations between staff from at least two different offices and experts operating directly with end-users and partners in various contexts, from different cultural backgrounds and geographical zones precisely to draw on different culture's best practices.

Actors will be able to share their understanding of the global climate creative movement and engage with various views from different contexts. They will have the opportunity to mobilise the best practices and principles learned during the training

programme to question local actors on their appropriation and interpretation of the climate-culture nexus.

These podcasts will help develop a global community of practice. The community will be open to a wider range of actors who will in turn be able to share that resource with their communities. Such role will place the EU cultural actors as learning organisations and leading force to raise awareness on climate and culture and on the strengthening of a global creative climate movement.

For inspiration, check out culture Solutions' podcast mini-series "Composing Green", shedding light on the various facets of the climate-culture nexus with voices from local practitioners.

**culture Solutions**

Learning approach on creative climate action

**What**

Understanding key concepts in the climate and culture nexus

**Why**

Why climate action matters to cultural actors

**How**

Best practices & management tools

**Where & When**

Interactive guide to creative climate action

# #4
# Advocacy and partnership strategy

"For the New European Bauhaus to complement EU green diplomacy on the global stage, its intercultural dimension needs to be more emphasised."

Gabrielle Bernoville and Damien Helly, culture Solutions

The advocacy strategy will ensure a coherent voice of EU cultural actors to promote the role and responsibilities of culture and cultural relations within the context of the SDGs review and post-2030 development agenda. This strategy outlines the opportunities of advocacy moments and of partnerships with actors of the global creative climate movement. It will be fed by the baseline research and will be consistent with the MEL approach. It will have to relate to internal learning and training efforts. Because the advocacy strategy will be nurtured by the first three deliverables, it is not possible at this stage to prejudge what would be the best strategy. This part of the proposal is therefore less developed than others, and will be enriched along the way.

# Advocacy approach

The advocacy approach will build on the MEL strategy and focus on four components main areas:

- **Transformational change criteria**: Those will build on SDG 13 (climate action) and other criteria (such as UNESCO culture 2030 indicators), including those already identified in the MEL approach.

- **Advocacy partners and communities of practice**: The approach will identify and reach out to key allies in the creative climate action movement. It will produce a comparative typology identifying the main differences between key stakeholders and their levels of advocacy influence.

- **Advocacy moments to target**: Those will be mapped in an interactive timeline, looking at UNFCC and global advocacy movements' events and platforms, EU-related events, other continental and key national events.

- **Engagement modalities and strategies**: The approach will compare the value-added and complementarity of the following advocacy tools and modalities:
  - world-wide communication campaigns;
  - direct policy influence;
  - evidenced-based research;
  - contribution to large-scale events;
  - peer-to-peer learning through engaging communities of practice;
  - best-practice encouragement.

## Users of the advocacy approach

The learning is directed primarily to:
- Project managers and officers' in branches abroad;
- Staff in headquarters.

It may also be of interest for senior managers, Directors of Institutes and partners.

## Advocacy tools

Tools will include:

- Narratives and messaging;
- Partnership-building and alliances at global, regional and local levels;
- Campaigns and advocacy tactics as a network.

culture Solutions

Creative Climate Advocacy

## EU cultural actors

### Design
Build your messages, communication, advocacy strategies from the communities' experience

### Outreach
New sectors / actors / allies:
private sector, artists, youth movements, NGOs, philanthropy
New moments: COP, finance summits, business summits...

### Build up
Incorporate new messages, best practices, new challenges

### Connect
build community of practice: podcasts, events, dialogue, cross sectoral opportunities, culture as medium

### Generate
More events, more contacts, more synergies, more finance opportunities for cultural sector

# Advocacy timeline

The advocacy approach will include a timeline of key opportunities for policy influence. This will imply a monitoring of relevant learning and connecting opportunities in locations where the EU cultural actors are present. The timeline will feature, among other moments:

**UNFCC meetings:**
- 2025: Global Stocktake: Comprehensive review foreseen by the Paris Agreement.
- 2028: Review of Nationally Determined Contributions (NDCs): regular revisions and updates produced by key countries.
- 2030: COP36: Will set new targets and commitments to align with the Paris Agreement's long-term goals.

**European Union key moments:**
- 2024 Parliamentary elections
- National elections in France, Germany, Italy, the Netherlands
- Monitoring and assessments of Green Deal and other green transitions and their implementation in external (cultural) action
- New European Bauhaus Festival - April 2024
- New European Commission's work programme 2025-2029

**SDG related moments until 2035:**
- 2025: Decade of action mid-point
- 2030: Review and assessment of SDG progress
- 2028 onwards: post-2030 discussions

**Awareness-Raising International Days:**
- Earth Hour: 8h30 pm (local time) - Next one on 23 March 2024
- World Wildlife Day - 03/03
- International Day of Action for Rivers - 17/03
- Global Recycling Day - 18/3
- International Day of Forests - 21/03
- Earth Day - 22/04
- Endangered Species Day - 3rd Friday of May
- World Biodiversity Day - 22/03
- European Day of Parks - 24/05
- World Environment Day - 05/06
- World Oceans Day - 08/06
- World Day to Combat Desertification and Drought - 17/06
- World Nature Conservation Day - 28/07
- World Cleanup Day - 3rd Saturday of September
- Car Free Day - 22/09
- Ecological Debt Day - different each year
- World Environmental Health Day - 26/09
- International Day for Natural Disaster Reduction - 13/10
- International Day of Climate Action - 24/10

# Annexes

# Annex #1:
## International advisory board

culture Solutions has already set up a list of more than 50 international experts and practitioners from various backgrounds (gender, age, cultural) operating across the five continents who have the authority and experience in advocating for the climate and culture nexus.

These resource persons will be consulted all along the project to match its ambitions with their feedback.

The list will include profiles such as:
- experts of the European climate sector policies;
- artists and communities who live and raise awareness at their local level on the impact of climate change;
- actors of sustainable change at local, national and global level;
- pioneers of the global creative climate movement;
- ecologists;
- representatives of key cultural organisations at the forefront of the culture for climate nexus.

# Annex #2:

## Glossary

The glossary will comprise around 30 key terms providing a common language to the cultural relations community on creative climate action. These terms will help EU cultural actors navigate the ecological concerns and forms of artistic engagement for climate and environment. A few examples of the definitions inspired by reference organisations are given below.

- Activism
- Anthropocene
- Biodiversity loss
- Capitalocene
- Climate crisis
- Climate diplomacy
- Climate disasters
- Climate fiction
- Climate finance
- Climate justice
- Climate in cultural policies
- Climate in EU international cultural relations
- Creative Climate Movement
- Cognitive change
- Decarbonisation
- Degrowth
- Design fiction
- Ecocide
- Ecological art

- Green Deal
- Greenwashing
- Integrated approaches
- Land Art
- Loss and damage
- Minimalism
- Net zero
- New European Bauhaus
- Indigenous People
- Plantatiocene
- Political ecology
- Resilience
- Social and behaviour change
- Social responsibility
- Sustainability
- Sustainable digitisation
- Sustainable tourism
- Systemic change
- Terra nullius
- Theory of Change

# Annex #3:

## Bibliography

To keep our proposal short, we only have kept the headlines of our bibliography, a selection of advocacy statements and stakeholders, and examples of available audiovisual material. Our team will be happy to share the full reference list upon request.

## I. Support to MEL

**A. Institutional framework**
UNESCO, European Commission, IPCC, UNEP.

**B. Scope**
Arts about climate and nature
Examples of climate fiction pieces of art
Cultural heritage
Tourism
Architecture

## II. Support to advocacy

**A. Actors**
Art of Change21 connecting contemporary art and major environmental issues and highlights the role of artists and creativity in the ecological transition.
British Council, on the forefront of the global creative climate movement, in opening the discussion to wider audiences and connecting people. The Climate Connection born before COP26 as global initiative is continuing its efforts for the COP28.
Climate Heritage Network
Climate Just Collective
Climate Leadership Initiative
Climate Outreach

Culture Declares
Creative Carbon Scotland
Décarbonons la culture, that emerged from the association The Shifters, dedicated to sustainable change. Since 2021, they open a cultural cluster who recently produced its report on Culture Decarbonisation.
Europa Nostra
Gallery Climate Coalition
Europeana Climate Community
Heritage Research Hub
International Council on Monuments and Sites (ICOMOS)
If Not Us Then Who?
Institut des Futurs Souhaitables (Institute of Desirable Futures)
International Co-Sponsored Mee- ting on Culture, Heritage, and Climate Change
Julie's Bicycle
Ki Culture
New Climate Institute
Sipa. Setting the Stage for a Better Future
The Green Room

**B. Moments**
From Rio to recent COPs.

## C. Advocacy reports and statements

Hollo, Tim. Key Change: The role of the creative industries in climate change action. Intellectual Pro- perty and Clean Energy: The Paris Agreement and Climate Justice, 2018, p. 341-372.

International Council on Monuments and Sites (ICOMOS) Climate Change and Cultural Heritage Working Group (2019), The Future of Our Pasts: Engaging cultural heritage in climate action, ICO-MOS, Paris.

Julie's Bicycle (2019). The Seven Creative Climate Trends.

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Lewis, Rosanna, Louis, Thom, Thomas, Ian and Wilson, Christine at British Council (2020). The Missing Pillar, Culture's Contribution to the UN Sustainable Development Goals.

Europeana (2021). Climate Action Manifesto.

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Bottrill, Catherine, Tickell, Alison (2021). The Art of Zero. Julie's Bicy- cle.

Europa Nostra (2021), European Cultural Heritage Green paper.

ICOMOS (2019), The Future of Our Pasts: Engaging cultural heritage in climate action Outline of Clima- te Change and Cultural Heritage.

Kononenko, Vadim (2021). 'Gree- ning' the EU's cultural diplomacy: Uncovering the potential of the culture-climate nexus, Egmont Security Brief.

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Potts, A. (2021), European Cultu- ral Heritage Green Paper, Europa Nostra, The Hague and Brussels.

Tickell, Alison and Director, Julie's Bicycle (2021). Closing Keynote Address.

EUNIC (2023). The report of the Climate Culture Creative Lab of Berlin.

Julie's Bicycle: An Approach to the Climate and Ecological Crisis in the Arts and Culture, in Rushfield, Rebecca (2021). Stemming the Tide: Global Strategies for Sustaining Cultural Heritage through Climate Change. Open Monographs. Book. https://doi.org/10.5479/si.14750727

Climate Heritage Network (2022). The Climate Heritage Manifesto for COP27. Imagining and Realising Climate Resilient Futures: The Power of Arts, Culture and Heritage to Accelerate Climate Action.

Brennert, K., Gesuri, D.I., Giliberto, F., Hodgkinson, K. and Ivo Franco, P.A. (2023). The Missing Foundation: Culture's Place Within and Beyond the UN Sustainable Development Goals. British Council. DOI:10.57884/455w-7623

# III. Support to change

## A. Climate Justice

## B. Decarbonisation

## C. Finance

# IV. Support to contextuali- sing

A. Nature and culture

B. Road to impact

C. Paradigm shifts

D. Online resources:

IFA events series (2023). Totally Glocally: On climate justice, decolonisation and the role of cultural relations On culture, climate change and communication

British Council (2022). The Climate Connection Global Knowledge Exchange Series. Exchange on "A cultural relations approach to climate action".

IETM (2023). Keynote Climate Justice speech by Aili Keskitalo, former Sápmi president from Sápmi Land/Norway during Aarhus IETM Plenary meeting, June 2023.

Julie's Bicycle (2021). Culture: the missing link.

Cultural Sanctuaries (2021). Why culture matters.
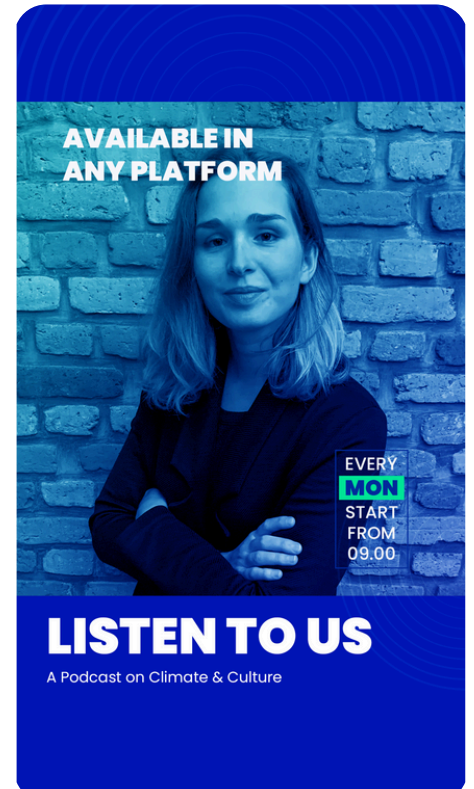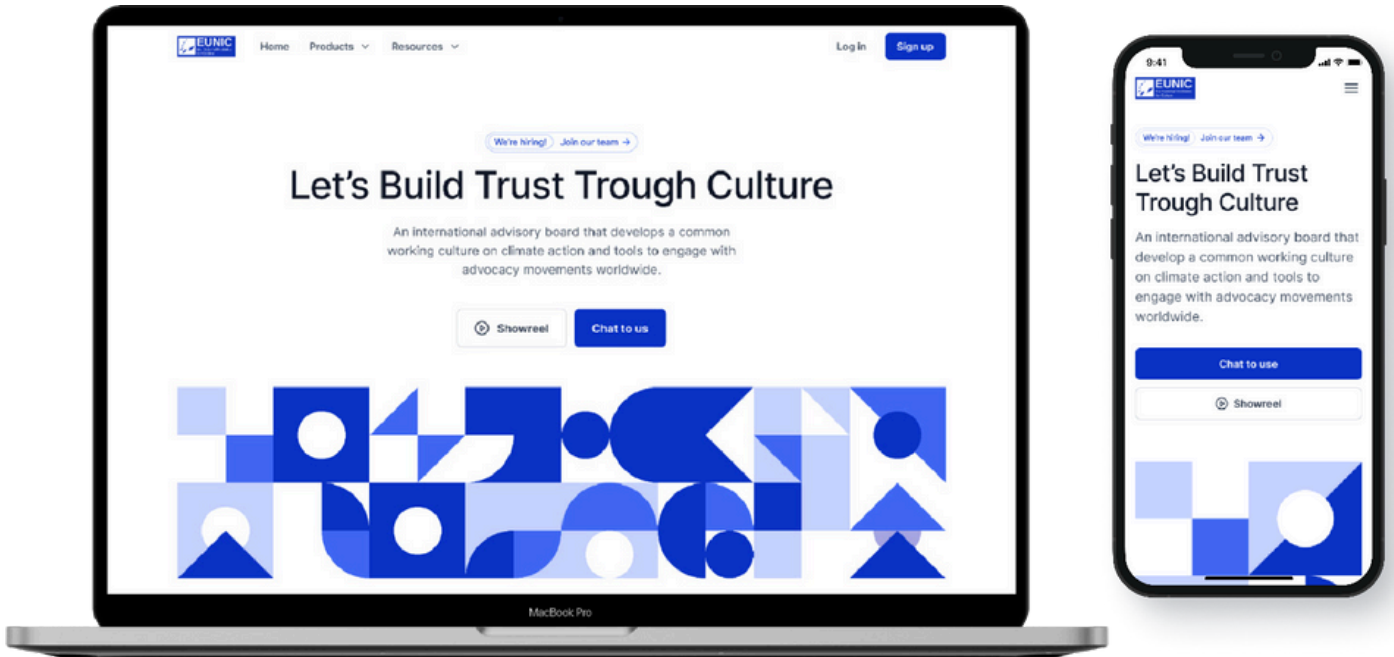
Green Arts Conference (2019). Opening Plenary, Simon Gall

Global Environmental Justice Documentaries, If Not Us Then Who? (2023)

Leissner, J. (ed.), Strengthening cultural heritage resilience for climate change, EU Official publication, 2022.

# Annex #4:
## Platform mock design

culture Solutions

**culture Solutions** is an independent and non-profit social innovation group serving all those involved in EU international cultural relations.

We contribute independently to the excellence of EU international cultural relations with the opening of creative trust-building spaces, the production of commons and the brokerage of know-how.

We follow a specific Theory of Change.

www.culturesolutions.eu