



# *SDGs Alignment HANDBOOK*

---

*for Cultural and Creative industries*

Project 101100007 - SDGCultheritage - CREA-CULT-2022-COOP



**Co-funded by  
the European Union**

*The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein*

# CONTENTS

<b>Why a SDGs alignment handbook.....</b>	<b>2</b>
<b>What this SDGs alignment handbook is about.....</b>	<b>4</b>
<b>Stage 1: understanding the SDGs within the cultural &amp; creative industry .....</b>	<b>5</b>
A SDGs perspective according to the project's culture-based methodology.....	5
Capacity Building and Training: how to plan SDGs creative training events .....	6
Case study n° 1: Training & networking event in Ascoli Piceno (Italy) in July 2023 .....	6
Case study n° 2: Training & networking event in Warsaw (Poland) in January 2024 .....	7
<b>Stage 2: setting a relevance framework and defining goals.....</b>	<b>9</b>
<b>Stage 3: alignment to the SDGs and strategical Integration.....</b>	<b>13</b>
Strategies for integrating SDGs into organizational missions and strategies.....	13
Case study n° 3: international creative event in Larnaca (Cyprus) in April 2024 .....	13
<b>Stage 4: communication and reporting .....</b>	<b>15</b>
Communicating SDG alignment efforts to stakeholders and the public.....	15
Reporting frameworks.....	16
Emotional communication and storytelling.....	16

Project 101100007 - SDGCultheritage - CREA-CULT-2022-COOP

**Disclaimer:** this project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein. This publication is accessible under Creative Commons License Attribution 4.0, which allows:  
adaptation, remix, but not commercial use of the products, under the following specific conditions:  
- the creator (the project Partnership) has to be explicitly mentioned whenever the work or a derivative is used or shared;  
- any derivatives have to be shared under the same license or licensing terms.

# Why a SDGs alignment handbook?

The present SDGs alignment handbook is intended as the legacy to project “Let’s create an SDGs heritage – SDGCultheritage”, a tangible outcome, resulting from the implementation of the project’s training activities, of the analytical works and creative events, based on the original culture-based underlying methodology, summing-up in an accessible way, the theoretical knowledge and the practical steps, serving as a roadmap to align strategies and operations of organizations within the Cultural & Creative Industries to the Sustainable Development Goals, depending on where they are on the journey of ensuring that Sustainable Development is an outcome of their strategy.

While our planet is facing massive economic, social and environmental challenges, the Partners, active within the Cultural & Creative Industries (CCIs), as a growing global economic sector with impacts in the society, economy and environment, have become more and more aware of their social responsibility to reduce its impacts and raise awareness as regards the sustainable development in all its dimensions. In this perspective, they are getting aware of the direct and indirect impacts of their provisions on the natural environment on one side, of the positive impact they can have in inspiring people’s engagement and lifestyles transformation on the other, hence developing strategies over two different and complementary directions: to reduce the ecological footprint of operations while raising awareness of their targeted audiences on Sustainable Development, through cultural activities and values.

# Why a SDGs alignment handbook?

If culture has been recognized across the board as the fourth pillar of sustainable development, and by the same token it's being observed how organizations within the cultural and creative industries are pro-actively and increasingly involved in the process of integrating environmental sustainability issues within their business models and management structures, it is equally clear how existing barriers in terms of sufficient and stable financial resources or adequate technical expertise within the staff are preventing the complete realization of the very relevant potential impact of CCIs as regards alignment to the Sustainable Development Goals.

The theoretical model underlying the project design and implementation, has been conceived itself upon Target 4.7 of the SDG 4, which calls for “education to promote a culture of peace and non-violence, an appreciation of cultural diversity, and of culture’s contribution to sustainable development”. In fact, even though culture has not a specific stand-alone SDG, it’s a transversal, intrinsic component and key enabler to accelerate sustainable development processes and it is reflected across many of the goals and targets including for instance those on sustainable cities (SDG 11), decent work (SDG 8), reduced inequalities (SDG 10), climate action (SDG 13), gender equality (SDG 5), innovation (SDG 9), and peaceful and inclusive societies (SDG 16). Toward the implementation of sustainable development practices, organization in the CCIs are trusted by people, are spread through-out countries and that are the reasons why they can serve as conveyors of sustainability.

# What this handbook is about

This handbook is intended as a user-friendly and useful tool to overcome existing barriers:

- by supporting awareness raising as regards the 17 Sustainable Development Goals, especially helping to identify those Goals which are more meaningful to cultural organizations strategies and operations in specific sub-sectors;
- by providing hints and simple methods to assess the benefits of aligning with the SDGs, for instance in terms of increased positive impacts on communities, increased quality of activities provided, increased participation of audience, decreased environmental footprint and improved financial metrics, while accounting transparently and precisely the eventual extra costs due to the SDGs alignment efforts.

The handbook, intended of general value and use across the Cultural & Creative Industries, has been conceived and designed thanks to the different activities carried out within the project's scope in the following sub-sectors of the CCIs, characterizing the activities carried out by the Partners: "events and experiences design", "Heritage services", "Tourism and urban/rural reactivation", "Literature, publishing, libraries", "Museums, galleries". In analogy to how the implementation of project's activities have guided the Partners towards the alignment of their strategies and operations, this handbook conceives the SDGs alignment journey as based upon the following five different stages:

**Stage 1:** understanding the SDGs and familiarizing with them to get started in identifying and harvesting the opportunities represented by sustainable development;

**Stage 2:** discovering and defining the priorities to benefit the most through SDGs alignment, based on a genuine assessment of positive and negative, short and medium-long term potential impacts on operations, since not all 17 SDGs are equally relevant to Organizations in different sub-sectors in a given moment of their journey; setting goals in order to favor shared priorities, aligning the organizations' core goals to the SDGs, building on the outcomes from the impact assessment and prioritization as of the previous stage, having in mind how setting specific, measurable and time-bound goals helps foster shared priorities and drive performance;

**Stage 3:** integrating sustainable development into the core operations and governance, embedding sustainable development targets across all possible levels of activities, taking into consideration all possible synergies with existing or future partners has an outstanding transformative;

**Stage 4:** reporting and communicating information on sustainable development alignment and performance using common indicators and a shared set of priorities, building the SDGs into their communication and reporting with targeted audiences and stakeholders.

# STAGE 1

## understanding the SDGs within the cultural & creative industries

The Partners have framed the overall project's methodology as well as the stance towards the SDGs on the observation that resilience, like art, permeates and shapes our cultures and constitutes a responsive and generative field that enlivens individuals, communities, institutions, and societies. If it is an evidence that resilient human ecosystems (be them cities, organizations, communities, to name a few) adapt rapidly and creatively to constantly changing conditions, reinforcing the conviction that the process of achieving resiliency is an art as well as a science. After all, culture and art are the backbone of communities and societies, being every generation's right and responsibility to enjoy them while providing for civilization's long-term survival and identity shaping. Throughout history it has been demonstrated how resilient societies were able to generate adaptive arrangements, addressing known and unanticipated change. As agents of cultural shift, art and artists can help spot the changing waves and consequently raise the alarm, helping raising consciousness, and spirits, bringing people to their senses, helping to feel, think, and frame things differently: cultural and art have the power to portray the possible, to provoke and imagine what can lay beyond present conditions, helping to foretell and the potential of transformation. By the same token, over the last decades at global level, unprecedented meaningful efforts have been carried out to promote sustainable development and to tackle challenges such as that of climate change, which have resulted in 2015 in the UN Resolution on the 2030 Agenda for Sustainable Development along with its 17 Sustainable Development Goals (SDGs), defining global priorities and aspirations to guide the signing states and society as a whole towards a Sustainable future. In Europe, the most recent

Development along with its 17 Sustainable Development Goals (SDGs), defining global priorities and aspirations to guide the signing states and society as a whole towards a Sustainable future. In Europe, the most recent development has been the definition and launch of the so-called European Green Deal, setting the ambitious goal of making Europe the first climate neutral continent by 2050, while boosting economy, improving people's health and quality of life, taking care of natural ecosystems, and leaving no one behind, putting Europe, thanks to the alignment with the Sustainable Development Goals on its sustainable path. CCI has proven to have a high potential in terms of promoting peace and development objectives and it is also an important enabler of sustainable development, in the promotion of tolerance and respect, in the empowerment of women and young people, individuals and communities as well as to health, education and social inclusion objectives. Culture, in fact, should not be considered in isolation, but rather as a cross-cutting dimension that may foster a paradigm shift towards an inclusive, people-centered and context-relevant approach, providing the necessary transformative dimension to ensure the sustainability of recovering and resilience processes. Although none of the 17 SDGs focuses exclusively on culture, several explicit references are referred to culture such as for instance: Target 4.7 mentioning the acquisition of knowledge needed to promote sustainable development, Target 8.3 mentioning the promotion of development-oriented policies that support productive activities as well as, among others, creativity and innovation, Targets 8.9 and 12.b referring to the promotion of sustainable tourism also through local culture and products, and Target 11.4 highlighting the need to strengthen efforts to protect and safeguard the world's cultural and natural heritage.

Given the outstanding availability of open educational resources, both at international level in English [such as for instance the official UN's website on the 2030 Agenda: <https://sdgs.un.org/goals>] and at national levels in EU countries, in national languages, describing in details the SDGs, and detailing the national and sectoral strategies toward the achievement of the Sustainable Development Goals, no specific sections of this handbook has been dedicated to this purpose, since it would be redundant, having preferred instead to focus on original contents, deriving from the direct experience of Partners, through out real activities in connection to the project's implementation.

This handbook has been prepared building on the following project deliverables, available for download on the library section of the official project website [<https://www.sdgheritage.eu/SDGcultHeritageLibrary.html>]:

- D2.1 SDGs State of the art Report
- D2.2 SDGs policy framework and alignment Report
- D2.3 SDGs Relevance Report
- D2.4 Training and networking event n°1, Italy, July 2023
- D2.5 Training and networking event n°2, Poland, January 2024
- D3.1 Relevance framework of the SDGs in the CCIs

# Capacity Building and Training: how to plan SDGs creative training events

The transnational training and networking events were conceived to provide opportunities, resources and above all a methodological matrix to cultural professionals profane with regard to specific technical-scientific-regulatory knowledge and skills related to sustainability and sustainable development. That's why the design of an effective learning environment was based leveraging the following features:

- the contents and conduction style should be able to involve people besides the cognitive level also in their emotional and behavioural dimensions, unifying people beyond their professional, educational, cultural or linguistic background;

- **when lacking the proper expertise within our organizations a successful strategy is exactly to building partnerships with like-minded organizations and/or diverse stakeholders around us who are ahead in their sustainability journey and can help us acquire the needed competences and learn by example**

- in order to make the sustainability journey possible and successful, not seen as a burden, a distraction of focus and resources from core activities innovation and creativity in SDG-aligned initiatives has to be promoted and encouraged, also within cultural organization, favoring co-creation of solutions to complex challenges.

## Case study n° 1: Training & networking event, Italy, July 2023

*“How to master the use of intangible and tangible heritage of universal value to engage people in training and create a lasting SDGs heritage”*

The training session has been titled: **“Getting started with the training based on the project original methodology of how culture can enable environmental sustainability and sustainable development: walking along the ancient town to acquire knowledge and competence in relation to the 2030 Agenda for Sustainable Development and SDGs, inspired by Dante Alighieri’s works”**. The methodology and contents chosen and prepared for this training were suggested by the project’s original methodology of how culture can enable environmental sustainability and sustainable development at various levels, also in the perspective of favoring retention of the new knowledge acquired by the participants, **being involved not just in their cognitive but also in their emotional and behavioural dimensions.**

The training session has been conceived as a walk, itinerant in the narrow streets of the ancient Ascoli Piceno to convey the basic learning outcomes connected to the 2030 Agenda and SDGs through a unique, original blend of intangible cultural heritage (excerpts from Dante Alighieri’s opera summa “Divina Commedia” and an immersion in Dante’s perspective to nature and sustainability) and tangible cultural heritage consisting on Ascoli Piceno architectural symbols such as the romanic church of San Tommaso (1st stage of the itinerant training), the ancient Roman theatre (2nd stage of the itinerant training), the medieval promenade along the Tronto river (3rd and final stage of the itinerant training). During the 1st stage of the itinerant training, the opening verses, from HELL, CHANT 1 (INFERNO CANTO 1) have been declaimed, paraphrased and commented; these first verses of Dante’s Inferno were connected to the discovery of the two sub-groups of Sustainable Development Goals relating to the PERSON (SDGs n° 1, 2, 3, 4, 5) and the PLANET EARTH (SDGs n° 6, 12, 13, 14, 15).

During the 2nd stage of the itinerant training, the verses, from the HELL’s chant where Dante encounters Virgil who comes to help him (representing his reason) from many difficulties and ferocious beasts that frighten him, have been declaimed, paraphrased and commented; these verses of Dante’s Inferno were connected to the discovery of the sub-group of Sustainable Development Goals relating to PROSPERITY (SDGs n° 7, 8, 9, 10, 11).

During the 3RD stage of the itinerant training, the verses, from the HELL’s CHANT 26 (INFERNO CANTO 26) have been declaimed,



paraphrased and commented; these verses of Dante’s Inferno were connected to the discovery of the sub-group of Sustainable Development Goals relating to PROSPERITY (SDGs n° 7, 8, 9, 10, 11). During the 3RD stage of the itinerant training, the verses, from the HELL’s CHANT 26 (INFERNO CANTO 26) have been declaimed, paraphrased and commented; these verses of Dante’s Inferno were connected to the discovery of the sub-groups of Sustainable Development Goals relating to PEACE (SDGs n° 16) and PARTNERSHIPS (SDGs n° 17).

The training methodology intended to recall and mirror how the 2030 Agenda and SDGs balance the different dimensions of sustainability: economy, environment, society, governance and culture, which is better and more effectively translated into a framework focused on “people, planet, prosperity, peace and partnerships” (the so-called 5 Ps), stimulating cross-sectorial thinking, multi-stakeholder partnerships.

## Case study n°2: Training & networking event, Poland, January 2024

*“How to build partnerships with diverse stakeholders who are far ahead along their sustainability journey, spurring innovation and creativity, while favoring co-creation of solutions to complex challenges”*

The first session of training has been conducted interactively by a psychologist and expert of sustainable transformation of organizations in the cultural & creative fields, in such a manner to grant involvement of each and every participant while helping to share the different participants' perspectives on sustainability and culture. Interaction was activated through the simple passing of a green ball; when receiving the green ball a participant described to others a sustainable practices already implemented in their everyday life, either personally or professionally, with the rule that the same practice can be told only by one participant, so that every participant had to tell an original practice; **the following sustainable habits and practices resulted:**

*“I compost the organic share of home waste and drop it in backyard garden at home; why is this relevant: because trucks collecting waste can be lighter and use less fuel”*

*“I walk instead of using my car whenever possible; why is this relevant: a lot of benefit: less cars means less traffic and improved public transportation with a reinforcing positive loop and it means saving fuel and reducing GHGs emissions and improving health condition”,*

*“at restaurant I order only tap water; why is this relevant: less plastic use means less plastic pollution, fuel saved for transportation of bottled water”*

*“let's keep in mind the 3 dimensions of the 2023 Agenda for Sustainable Development and the 17 Sustainable Development Goals: environmental, social, economic sustainability; the practices highlighted by the other partners are relevant for instance to the following SDGs: 8 (economic growth and decent job), 12 (responsible production and consumption) besides SDG 13 (climate action), 14 (life below water) and 15 (life on land)”*

*“I buy food from local producers and offer local products during the events we organize; why is this relevant: from the field to the table food reduces fuel consumption and GHGs emissions, support local economy, seasonal food reduces needs for transportation of food globally”*

*“I use bicycle in everyday mobility, when I have to meet friends, buy groceries also despite the fact that in my city there're no bike lanes and cycling can be dangerous; why is this relevant: less cars means less traffic and improved public transportation with a reinforcing positive loop and it means saving fuel and reducing GHGs emissions and improving health condition”*

*“I'd like to assess which is the total ecological burden/load a city can bear; personally I'm a land owner and I implement sustainable farming, for instance with no chemicals; why is this relevant: reduced soli/water pollution to impact terrestrial and coastal eco-systems”*

*“I like to shop very much, especially clothes, now I've learnt to give back my old clothes for recycling; why is this relevant: reduced need for natural resources; we've to pay attention though to avoid “green washing practices”;*

*Participant: how much information can we process and retain? How much upstream/downstream can we go in connection to our consumption/production habits? This is relevant to the Culture & Creative Organizations because they can culturally and creatively inspire people on sustainable development, leading by example. When adequately motivated, people are more inclined to gain new knowledge, to retain it profitably and longer, to take action also transforming lifestyle and consumption habits: which is, as a matter of fact, the conceptual framework, the working methodology proposed by the SDGCultHeritage project”*

*“for my children I use to buy locally produced toys, especially made by local wood; why is this relevant: reduced need for plastic; reduced waste production and plastic pollution, reduced use of chemicals”*

*“I've developed an habit to think to the consequences of my actions before acting; for instance I think if it necessary to print something, or to buy something with plastic and got used to not let the easiest thing/habit prevail”*

*“I do not make use of air conditioning during summer, despite the fact that summers are becoming hotter and hotter; why is this relevant: reduced use of electricity and as a consequence of GHGs emissions and depletion of natural resources;*

*“as a restaurant owner, I've decided not to sell bottled water to my customers; why is this relevant: reduced use of electricity and as a consequence of GHGs emissions and depletion of natural*



*resources; why is this relevant: less plastic use means less plastic pollution, fuel saved for transportation of bottled water”*

*“I reduced my consumption of meat; why is this relevant: reduced water consumption; for instance when organizing event a good practice is to propose a good mix of local and seasonal, from local producers”*

*“I'm having my old clothes and shoes repaired; why is this relevant: reduced use/depletion of natural resources, saved energy in production and also transportation of goods; as an existing creative good practices, a Polish artist is highlighting the repaired spots in clothes by using highly visible red thread, to highlight how out of something broken you can pull out a work of art”.*

**Organizations in the Cultural and Creative Industries are especially appropriate to embrace sustainable development principles and practices:**



Research carried out in the field of social-behavioral psychology have highlighted how some lifestyles and consumption habits are very difficult to change because they stimulate the production of dopamine, also in connection to how goods/services are sold through advertising, use of testimonials and influencer; by the same token, it's as clear how people tend to adapt to the so-called "social pressure": this same attitude can be used to propose sustainable lifestyles and practices; for instance, within cultural organizations the greater the number of members adopting sustainable practices, the more "pressured" to follow the same practices also the others will be.

Learning by example has been the focus of the last training session, dedicated to an on-site visit to a renowned cultural institution in Warsaw, which has committed in sustainability to the point of adopting an **environmental declaration** to reduce its negative impact on the natural environment and engage in actions for Culture for Climate. The interactive training has been creatively based on **story-telling** towards the discovery of the so-called "Ecological Manifesto" and the process from which the manifesto was originated. The



session was enlightening also because it was conducted by the members of the so-called **green team** created within the Organization to develop and implement sustainable practices. The story-telling started from the "plastic umbrella" (which does not exist in reality), because umbrella is a lot of different meanings in Polish culture. The **plastic umbrella** which does not exist is used to represent the "green team" which did not exist until few months ago: *"A group of green enthusiasts came from the bottom-up of our centre; we're creators, we're producers, as such we've a special kind of sensitivity and despite not having a technical-economic, scientific background, we decided to embrace an education journey to discover the scientific-technical knowledge behind sustainable development. Having acquired specific knowledge and competences, we proposed the establishment of a specific operational framework for the Green Team, which has been created*

*with the official signature by the director and ever since we've got started with the implementation of sustainable practices to align to sustainability the operations and strategies of our Cultural Centre, for instance on water (reducing the use of plastic bottles), on waste and on recycling. The practices were started after a thorough sustainability audit was performed by external experts, which raised more questions than answers; however following the audit, specific procedures were drafted and implemented to involve all the department (for instance setting minimum green standards for procurement) as well as the recipients of our activities, doing what was possible, without looking for perfection. As a good practice we're also creating networking with other institutions to help advance sustainable development according to SDGs 17 (creation of partnerships). We'd like to highlight how we faced and addressed the issue related to waste production and management; in fact, we wondered what we had to do with waste as a cultural organization and the reason why we actually recycle; so decided to start our own journey to follow the route made daily by garbage, also in order to smell it and discover what actually happens to the share which is not recycled. This really inspired our imagination and finally brought us to write and release our ecological Manifesto along with ecological check-list adopted by all the departments, not just in Warsaw's headquarter offices but also in all the branches spread in the Masovian region. We highlighted those concrete actions for everyday life such as: using public transport or walking/biking whenever possible; prepare our own food and bring our own cutlery to avoid food waste, single use plastic and reduce packaging; regenerate and rest (we created our room of silence); we discovered digital ecology and try to reduce the production of digital waste; set standard to organize sustainable events; set guidelines for green procurement; we leased land from the municipality where we realized our "secret garden" with permaculture, involvement of local communities and other urban agricultural entities and networks, we propose exchange markets and the production of compost, to the point we actually created new soil where there was not soil before".*



# STAGE 2

## setting a relevance framework and defining goals

Plenty of open access resources have been developed and are accessible to support organizations in different fields of activities in defining priorities as well as setting goals towards integrating sustainability into the core activities/provisions and embedding targets across specific operations all along the “value chain”. Such process is aimed at **mapping those high impact areas in which an organization would rather concentrate its efforts and resources**, while for each of the identified areas of potential high impact, indicators can be selected, able to adequately express the relationship between operations and corresponding impacts on sustainable development, also to track and benchmark performance over time. Seemingly, inventories of activities and/or business indicators mapped against the 17 SDGs and their targets have been developed and made available on-line, detailing indicators from widely-recognized sources and/or standards, that can be selected by organizations in different fields, for each of the identified high impact area or simply be used as an inspiration to define their own set of indicators. This process will help to have a picture of how operations are impacting the SDGs, and consequently how activities are translating into economic, environmental and social impacts, tracing the path from inputs through activities, outputs and finally actual impacts. We are persuaded that said process, as detailed above, requires a very specific expertise, for instance that of an environmental auditor, in terms of education and qualification, relevant work experience, continuous training and practical experience, that has to be outsourced, acquired on the market, being highly unlikely that personnel with such a profile is currently part of a cultural organization’s roster, with relevant investment of (already scarce) financial resources.

**This handbook has been conceived for this very reason to bypass this “outsourcing barrier”, proposing a creative and flexible approach, thanks to which talent and creativity inherent to organizations in the CCIs can be leveraged to drive innovation towards sustainability**, in a re-generative dynamic that will benefit organizations’ strategies and provisions across the board. In this perspective,

the process of defining priorities and setting corresponding goals has been thought as “art” rather than being only “science”, shifting the focus towards a qualitative assessment rather than a quantitative one, comforted by the conviction that at the end of this sustainability journey to integrate the SDGs into strategies and operations the impact on sustainable development will be meaningful nonetheless. **The qualitative process for defining priorities and setting goals, as proposed by our project “Let’s create a SDGs heritage – SDGCultHeritage” has been developed through the concept and design, in particular, of the following deliverables/reports, available for download on the “Library” page of the project’s official website:**

### -D2.3 SDGs Relevance Report

### -D3.1 Relevance framework of SDGs in CCIs



Said intertwined deliverables are the outcomes of the work carried out to identify, from a qualitative standpoint, and map high impact areas where to concentrate efforts to benefit from the opportunities and challenges presented by the alignment to the SDGs, having assessed, through a strategic approach, the relevance of current and potential positive and negative impacts that Partners’ activities - to be extrapolated to other players in their specific sub-sector within the CCIs - have on each of the SDGs throughout the value chain, helping to single out where positive impacts can be scaled up and where negative impacts can be reduced, avoided or off-set. In fact, not all 17 SDGs have been found to be equally relevant for Partners’ strategies and operations, depending on many factors, including local and national contexts as well as on their specific sub-sectors within the CCIs; as such, the relevance of the 17 Sustainable Development Goals have been conducted for the following sub-sectors of the Cultural & Creative Industries: **“events and experiences design”, “Heritage services”, “Tourism and urban/rural reactivation”, “Literature, publishing, libraries”, “Museums, galleries”,** yet having clear in mind how the nature itself of the players in the Cultural & Creative Industries is inherently boarder crossing, meaning that the field of activities can cover in reality more than a single sub-sector; for instance an organization can have as main business area “events and experiences design” while being also active in “Heritage services” or “Tourism and urban/rural reactivation”, which is the case for one of the Partners. For every country, the criteria used to single out the most relevant SDGs was to score at least three “highly” with regard to the relevance to any specific identified sub-sector.



To get started in defining priorities and setting goals in order to focus the effort of aligning to the SDGs the following results of the relevance framework assessment can be used, according to the specific sub-sectors:

Sub-sector: **“events and experiences design”**

- 

**SDG 3:** Good Health and Well-being: Events can promote health and well-being by organizing wellness and fitness activities, providing medical services during large gatherings, and creating environments that prioritize the safety and well-being of attendees
- 

**SDG 4:** Quality Education: Events play a role in education and knowledge sharing. Conferences, seminars, and workshops organized within events can contribute to SDG 4 by providing platforms for learning, skill development, and knowledge exchange.
- 

**SDG 5:** Gender Equality: Events design can promote gender equality by ensuring diverse representation in speakers and attendees, creating inclusive environments, and addressing gender-related issues through the themes and topics covered in events.
- 

**SDG 8:** Decent Work and Economic Growth: The events sector generates employment opportunities, contributing to SDG 8. From event planning to logistics, the industry supports economic growth and job creation.
- 

**SDG 9:** Industry, Innovation, and Infrastructure: Events often involve innovative technologies and infrastructure. The sector contributes to SDG 9 by fostering technological advancements, supporting infrastructure development, and promoting innovation in event management.
- 

**SDG 11:** Sustainable Cities and Communities: Events influence urban sustainability by attracting people to cities, impacting local infrastructure, and shaping community dynamics. Events design can contribute to sustainable urbanization, considering factors like transportation, waste management, and community engagement.
- 

**SDG 12:** Responsible Consumption and Production: Sustainable event management practices can reduce waste, promote responsible consumption, and minimize environmental impact. Events design can contribute to SDG 12 by adopting eco-friendly practices and promoting sustainability in the supply chain.
- 

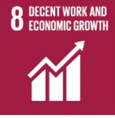
**SDG 13:** Climate Action: Events contribute to carbon footprints, primarily through transportation and energy usage. The sector can address climate action by adopting green practices, offsetting emissions, and promoting environmentally friendly event options.
- 

**SDG 14:** Partnerships for the Goals: Collaboration is essential for successful events. SDG 17 is particularly relevant as it encourages partnerships and cooperation among various stakeholders, government bodies, businesses, and civil society, to achieve common sustainability goals.

**Cross-cutting Goals:** Several other SDGs, such as SDG 6 (Clean Water and Sanitation), SDG 7 (Affordable and Clean Energy), and SDG 15 (Life on Land), can also be relevant depending on the nature and scale of events. For example, large outdoor festivals may consider their impact on natural habitats and water resources.

Sub-sector: **“Heritage services”**

- SDG 3:** Good Health and Well-being: Cultural heritage and engagement with heritage sites can contribute positively to mental health and well-being. Providing spaces for cultural activities and promoting cultural understanding can support SDG 3
- SDG 4:** Quality Education: Heritage services play a role in educating the public about cultural history. Collaborations with educational institutions, guided tours, and interpretive programs contribute to achieving SDG 4 by promoting quality education.
- SDG 5:** Gender Equality: Achieving gender equality in the heritage sector is important, both in terms of representation in leadership roles and in ensuring that cultural heritage is interpreted and preserved from diverse perspectives.
- SDG 8:** Decent Work and Economic Growth: heritage sector provides employment opportunities in areas such as museum management, conservation, cultural tourism. Supporting decent work and fostering economic growth are integral to sustainable heritage services.
- SDG 9:** Industry, Innovation, and Infrastructure: Heritage services often involve the use of innovative technologies for conservation, digitization, and public engagement. Investing in infrastructure and fostering innovation in the heritage sector can contribute to SDG 9
- SDG 10:** Reduced Inequalities: The heritage sector can contribute to reducing inequalities by ensuring that cultural heritage is accessible and relevant to diverse communities. This involves inclusive representation and community engagement in heritage preservation efforts.
- SDG 11:** Sustainable Cities and Communities: This goal is particularly relevant as heritage services often contribute to the preservation and promotion of cultural heritage within urban areas. It emphasizes making cities inclusive, safe, resilient, and sustainable, which aligns with the objectives of many heritage services.
- SDG 12:** Responsible Consumption and Production: Heritage services can promote responsible tourism and consumption by advocating for sustainable practices and raising awareness about the impact of tourism on cultural heritage sites.
- SDG 13:** Climate Action: Heritage services need to address the impact of climate change on cultural heritage sites. SDG 13 calls for urgent action to combat climate change and its impacts, aligning with the need for sustainable conservation practices.
- SDG 16:** Peace, Justice, and Strong Institutions: Preserving cultural heritage can contribute to building peaceful and just societies. SDG 16 emphasizes the importance of strong institutions, and heritage services often collaborate with governmental and non-governmental entities to achieve these goals.



Determining priorities, setting goals are not just scientific processes, requiring also creativity, intuition, subjective judgments. Transparent documentation of said process, reassessment can be mitigation measures

## Sub-sector: "Tourism and urban/rural reactivation"



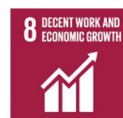
**SDG 1:** No Poverty and SDG 2: Zero Hunger: Tourism has the potential to alleviate poverty, enhance food security, especially in rural areas. SDG 1, SDG 2 address these issues, responsible tourism can contribute to poverty reduction and support local economies.



**SDG 4:** Tourism provides opportunities for cultural exchange and learning experiences. SDG 4 emphasizes inclusive and quality education for all, and the tourism sector can contribute to educational opportunities in both urban and rural areas.



**SDG 7:** Affordable and Clean Energy: Tourism facilities and transportation require significant energy consumption. SDG 7 emphasizes access to affordable, reliable, sustainable, modern energy. Sustainable tourism include adopting clean energy solutions



**SDG 8:** Decent Work and Economic Growth: Tourism is a significant contributor to job creation and economic growth. SDG 8 emphasizes the importance of inclusive, sustainable economic growth, full and productive employment, and decent work for all.



**SDG 9:** Industry, Innovation, and Infrastructure: Tourism relies on well-developed infrastructure and innovations to enhance the visitor experience. SDG 9 promotes resilient infrastructure, inclusive and sustainable industrialization and innovation.



**SDG 11:** Sustainable Cities and Communities: Urban and rural areas are often key destinations for tourism. SDG 11 aims to make cities and human settlements inclusive, safe, resilient, and sustainable. Sustainable tourism practices contribute to the development of infrastructure, preservation of cultural heritage, and the well-being of local communities.



**SDG 12:** Responsible Consumption and Production: Tourism has a substantial impact on consumption patterns and resource use. SDG 12 promotes sustainable consumption and production patterns. Sustainable tourism practices, including reduced resource consumption and waste generation, align with this goal.



**SDG 13:** Climate Action: Tourism contributes to both climate change and is affected by it. SDG 13 emphasizes urgent action to combat climate change and its impacts. Sustainable tourism involves measures to mitigate the industry's carbon footprint and adapt to climate-related challenges.



**SDG 15:** Life on Land: Tourism activities can impact ecosystems and biodiversity, particularly in rural areas. SDG 15 focuses on protecting, restoring, and promoting sustainable use of terrestrial ecosystems. Sustainable tourism practices can contribute to the conservation of natural habitats.



**SDG 16:** Peace, Justice, and Strong Institutions: Tourism can play a role in promoting peace and understanding among different cultures. SDG 16 focuses on promoting peaceful and inclusive societies and building effective, accountable, and inclusive institutions at all levels.

## Sub-sector: "Literature, publishing, libraries"



**SDG 3:** Good Health and Well-being: Literature, including health-related materials and resources available in libraries, contributes to public awareness, education about health issues. This aligns with the objectives of SDG 3 by promoting good health and well-being.



**SDG 4:** Quality Education: The literature and library sectors play a critical role in promoting literacy and education. They contribute to SDG 4 by providing access to educational materials, supporting literacy programs, and fostering a culture of reading and learning.

**SDG 5:** Gender Equality: Literature and publishing contribute to gender equality, promoting diverse voices, perspectives, challenging stereotypes, addressing gender issues through storytelling, serving as inclusive spaces that provide equal access to information for all.

**SDG 8:** Decent Work and Economic Growth: The publishing industry is a source of employment, and the literature sector contributes to economic growth through book sales, cultural events, and related activities.

**SDG 9:** Industry, Innovation, and Infrastructure: The publishing industry is impacted by technological advancements. SDG 9 emphasizes the importance of innovation and infrastructure development, aligning with efforts to embrace digital publishing, e-books, and other technological advancements within the sector.

**SDG 10:** Reduced Inequality: Literature has the power to amplify diverse voices and reduce inequalities by representing a wide range of perspectives. Libraries, as inclusive spaces, can contribute to reducing information inequalities by providing access to a diverse range of resources.

**SDG 11:** Sustainable Cities and Communities: Libraries are essential components of communities, contributing to the cultural and social life of cities. They play a role in achieving SDG 11 by fostering community engagement, providing spaces for cultural activities, and supporting local heritage.

**SDG 13:** Climate Action: Sustainability efforts within the publishing industry, such as eco-friendly printing and responsible resource management in libraries, contribute to climate action and environmental sustainability.

**SDG 16:** Peace, Justice, and Strong Institutions: Literature, particularly through storytelling, can contribute to peacebuilding and understanding among communities. Libraries, as institutions, play a role in promoting justice through access to information and cultural exchange.

**SDG 17:** Partnerships for the Goals: Collaboration is crucial for the literature, publishing, and library sectors to thrive. Partnerships between governments, publishers, libraries, and cultural organizations can enhance access to literature, promote cultural diversity, and support educational initiatives.

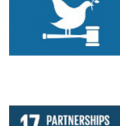
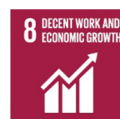
## Sub-sector: "Museums, galleries"

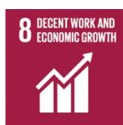
**SDG 3:** Good Health and Well-being: Museums and galleries contribute to well-being providing spaces for relaxation, inspiration, mental stimulation. Cultural engagement has been linked to positive mental health outcomes and can contribute to overall well-being.

**SDG 4:** Quality Education: Museums and galleries are crucial educational resources. They contribute to quality education by providing accessible learning environments, educational programs, exhibitions enhancing knowledge, critical thinking, cultural awareness.

**SDG 5:** Gender Equality: The museum sector can promote gender equality through inclusive representation in exhibitions, leadership roles, and educational programs. Efforts to highlight women's contributions to culture and history contribute to this goal.

**SDG 7:** Affordable and Clean Energy: Museums can contribute to clean energy initiatives adopting energy-efficient practices and technologies in operations, for the transition toward sustainable energy sources.





**SDG 8:** Decent Work and Economic Growth: Museums contribute to decent work by providing employment opportunities in various roles, including curators, educators, and administrative staff. Cultural institutions also support economic growth through tourism and cultural activities.



**SDG 10:** Reduced Inequalities: Museums and galleries can contribute to reducing inequalities by ensuring access to cultural resources for diverse communities. Inclusivity in programming, exhibitions, and educational initiatives can address disparities in cultural participation.



**SDG 11:** Sustainable Cities and Communities: Museums and galleries contribute to creating sustainable and inclusive cities. They enhance cultural infrastructure, contribute to urban regeneration, and foster community engagement, aligning with the goals of sustainable and resilient urban development.



**SDG 12:** Responsible Consumption and Production: Museums can promote responsible consumption by raising awareness about sustainable practices, ethical sourcing, and the environmental impact of consumer choices. They can also model sustainable practices in their operations.



**SDG 13:** Climate Action: Museums and galleries can address climate action by adopting sustainable practices in their operations, minimizing environmental impact, and using their platforms to raise awareness about climate change and environmental conservation.



**SDG 16:** Peace, Justice, and Strong Institutions: Museums play a role in preserving cultural heritage and fostering understanding among diverse communities. They contribute to building peaceful and just societies by promoting dialogue, inclusivity, and cultural diplomacy.



**SDG 17:** Partnerships for the Goals: Collaboration is key for museums and galleries. Partnerships with governments, NGOs, and private sectors can amplify the impact of cultural initiatives, enhance resource mobilization, and contribute to achieving broader sustainable development goals.

### 1. Drawing the boundaries to set the goals and select the appropriate key performance indicators (if any):

the scope of organization's sustainability goals has to be driven by the priorities identified beforehand, ensuring that the goals might include opportunities to make positive contributions to the SDGs while reducing current and future negative impacts, with an eye, to create opportunities to make improvements across the entire value chain (also outside the organization's own operations).

### 2. Identifying the baseline:

in order to monitor progress accurately, it is essential to take as reference for a given KPI either specific point in time or specific period of time to be measured against, having in mind that how the baseline is defined can significantly impact the likelihood of reaching any given goal. Overall, we can consider the following two categories of goals: absolute goals, which take into account just the selected KPI; relative goals, which compare a given KPI to a unit of output [for energy it could be consumption per m<sup>2</sup>, or energy consumed per EUR of turnover.

### 3. Defining level of effort in relation to the baseline:

the level of ambition in goals setting can be proportionate to the level of achieved impacts and performance: the more ambitious the goals, than greatest the impacts and the level of performance potentially, since this can trigger innovation and incentivize creativity. This could resonate with existing theories and practices of process innovation where radical innovation processes have the potential to greatly outperform incremental innovation, magnifying transformative processes, helping to off-set higher upfront efforts with more than proportional higher benefit.

**Setting goals springs directly off the outcomes of the impact assessment, prioritization detailed within present stage, in a further process made up of 4 main actions**

## 4.Planning and launching commitment:

making some of the goals known to the public have the following double benefit: it is an effective communication strategy to express in practical terms an organization's commitment on sustainable development, driving inspiration and engagement of staff members, managers, volunteers, targeted audiences and business partners, providing basis for dialogue also with external stakeholders; it help raise also awareness on the Sustainable Development Goals and Agenda, with a multiplying (and emulation) effect on like-minded organizations and individuals.

# STAGE 3

## alignment to the SDGs and strategical Integration

Aligning to the SDGs for any given organization, even in the CCIs, means re-designing strategies and operations taking into account business models, procurement and R&D processes, all along the supply chain, in order to achieve both the organization's core goals while also achieving the Sustainable Development Goals. Strategical integration of the SDGs has the potential to transform (also radically) all spheres of our organization's core activities and/or business models, including services and products, targeted audience and customer satisfaction, supply chain management and procurement, means of transportation and product end-of-life, just to mention a few. The SDGs alignment approach proposed within the present handbook, taking into consideration the reality of most of small and micro sized organization within the CCIs, lacking the financial resources and needed corporate governance structures, is bottom-up, which may be easier to access and implement by like-minded organizations pragmatically turning limits and barriers into opportunities. As such, **the alignment of Organizations' operations and strategies to the SDGs has been conceived and implemented through the planning and design of a creative event, based on the combination of culture, art, creativity, inspired by the SDGs and inspiring the targeted audience to raise their awareness in relation to the SDGs, with the following characteristic:**

- a concrete synthesis of knowledge acquired and practices exchanged, multi-disciplinary, entailing dance and music, poetry, visual arts, theatre, involving local artists/organizations;
- based on sustainable tourism, combining protection and valorization of natural heritage, with the potential to improve the social-economic conditions of marginalized communities;
- based on the places where classical Greek philosophy was born: Platonos Academy, Aristotle High School, Pnyx hill, Areopagus, Philopappos Park and Socrates' prison;
- based on a creative synergy with the undergoing regeneration activities of ex-mining areas combining leisure, tourism, culture and entrepreneurship.

## What's an event aligned to the SDGs like?

It's an event for which, at each stage, organizers not only strive to minimize the ecological footprint (i.e. the environmental negative impacts associated to the event), both on the organizers' side and on the recipients' side, but also to achieve some of the targets associated to the SDGs; moreover, since not all the SDGs will be equally relevant to the organization of the event, some of them might be simply brought to the attention of the audience as well as the stakeholders. In order to attain a successful event aligned to the SDGs, the approach to the planning and implementation of the event has to be transformed since the very beginning, orienting all necessary actions consequently. Within this perspective, the

### “Case study n° 3: international creative event in Cyprus of April 2024”

detailed in the coming section, will give a practical roadmap and inspiration to design and organize an event aligned to the SDGs.



Having acquired the needed knowledge and skills, during the **STAGE 1**, events have allowed to field-test at a smaller scale the different stages needed to align to the SDGs, as follows: **STAGE 2**: setting a relevance framework and defining goals

The process of setting a relevance framework was guided by the project's deliverable “D3.1 Relevance framework of the SDGs in the CCIs”, highlighting the

following **Sustainable Development Goals intersecting with events and experiences design** (as described in detail in Page 10), consequently reflecting its potential to contribute positively to social, economic, and environmental sustainability:



**Cross-cutting Goals:** Several other SDGs, such as SDG 6 (Clean Water and Sanitation), SDG 7 (Affordable and Clean Energy), and SDG 15 (Life on Land), can also be relevant depending on the nature and scale of events. For example, large outdoor festivals may consider their impact on natural habitats and water resources.

## STAGE 3: alignment to the SDGs and strategical Integration.

Let's get started saying that **actions speak louder than words**, because we really would like our actions to inspire others and make our organizations and communities as aligned as possible to the SDGs, as thriving and as resilient as possible along the way of planning an SDGs-aligned event. Thanks to the acquired new knowledge and exchanged practices in previous stages of the project "Let's create an SDG Heritage" we knew exactly in which directions to move, although most of us were not environmental professionals or auditors; in fact, in addition to the SDGs singled out as intersecting with events planning and organizations, which set a theoretical framework to move in, we were aware that minimizing the ecological footprint of the creative event would drive us to achieve the identified SDGs. In order to minimize the ecological footprint all along the event lifecycle we've undertaken the following measures:

*-We planned and organized a **paperless, plastic free, zero waste event!** Invitations and registration forms were only in digital format; recycling bins were located in the event location: impact on SDG 11, SDG 12, SDG 13.*



*-we chose to use a **water station** for the participants that provided cold and filtered water **instead of using plastic bottles**, providing the guests with **steel reusable water bottle** as a welcome pack and reduce drastically the use of single-use plastic bottles, both during the event and afterwards in the daily lives of participants. Moreover, when the steel flask has completed its life cycle, it can be recycled at large metal recycling facilities: **impact on SDG 12, SDG 14, SDG 15.***

*-the selection of **catering services for food** was made avoided the use plastic items for either serving food or drinks, deciding to serve local foods and products and leftover food was offered to charities so that there was no food waste: **impact on SDG 1, SDG 3, SDG 5, SDG 8, SDG 10, SDG 12***

*-For the panel were **used upcycling chairs**. Each is chair made from 25 kg of recyclable plastic. A total of 175 kg of recyclable plastic was used, plastic that might have ended up in our seas: **impact on SDG 14, SDG 15***

*-**shared transportation** was selected to bring the international participants to the event venues to lower the corresponding emissions and pollution, while encouraging the rest of local participants to share their cars on the way to the conference in to reduce emissions from individual car use: **impact on SDG 11, SDG 13, SDG 15.***

*The cherry on the cake was when the lady responsible for the*



*cleaning of the conference centre said: "I'd like to thank you, this is the first time ever that the centre was so clean after an event".*

*Having decided since the beginning to pursue an event aligned to the SDGs and having a clear roadmap to follow did not impacted the organization process and **did not result in meaningful extra-costs**: providing reusable steel bottles and positioning a water station off-set the cost associated to the procurement of single-use plastic water bottles; as per the transportation, the fuel consumption and costs for the shuttle bus was lower than cars, producing cost savings.*

*STAGE 4: communication and reporting will be detailed in the following chapter, specific on the topic.*

# STAGE 4

## communication and reporting

If communication related to the SDGs is paramount in raising and building awareness towards a successful implementation of the 2030 Agenda for Sustainable and SDGs while making it possible that the “Leave no one behind” transformative promise might become a reality, organizations in the Culture and Creative Industries (CCIs) have an essential role to play in this regard.

### Communicating SDG alignment efforts to stakeholders and the public

In fact, organization in the CCIs are trusted by people, are spread through-out countries, usually reaching also small towns and villages and are close to different sectors of the population, including often the most marginalized, having built experience in communicating with them through the years.

### Why organizations in the CCIs should communicate their SDGs alignment strategies and commitment?

Beyond their **social commitment and responsibility**, cultural organizations' role in communicating the SDGs is essential to present a clear understanding of the **benefits of aligning with the SDGs** especially linking them to local concerns and contexts, bringing the SDGs closer to the actual needs



of communities and individuals, thus contributing to substantiate the universality of the 2030 Agenda for Sustainable Development along with the integrated nature of the SDGs in promoting human rights and gender equality, while addressing economic, social and environmental sustainability. **Plenty of resources, guidelines, toolkits and free to use material for communicating the SDGs are publicly available, for instance on the UN Agencies' websites**; our attempt is to provide within this handbook concrete and easy to apply practices to communicate our SDGs alignment strategies and commitment, **without the need of sophisticated communication plans and technologies and unaffordable financial investments**. By the same token, all along the implementation of the project “Let’s create an SDGs heritage” activities our conviction has grown stronger and stronger that communicating our SDGs alignment strategies and commitment, brings substantial benefit also to our core activities, as follows:

- **it helps to attract new audiences** interested in sustainable development, sustainability and ecology.
- attracting new experts and professionals to the cultural sector (for instance ecologists, biologists, environment professionals), **we can settle up new spaces for action and interaction**, increasing our creative potential as cultural establishments by expanding the area of fields within which you can create valuable projects and provisions.
- we can strengthen inter-institutional relations in sharing knowledge and resources.
- we can **increase our potential to influence stakeholders and sponsors** to support cultural institutions, spurring the mobilization of public and private funds, incentives aimed to the achievement of the SDGs.
- it can help our organizations in a **more efficient management of expenditures** associated for instance to gas and electricity bills, water consumption, garbage collection, institutional and promotional prints, purchase of disposable dishes and cutlery, single-use plastic bottled water, procurement practices in general.
- the inherently **high promotional potential of sustainable development can further support the promotion of a positive image of our organizations**, with a positive feedback loop: the more positive the image, the greater the social trust, the highest the influencing potential and impacts of our actions.

**It gives incredible satisfaction and a sense of making the effort to change!!!**



# Reporting frameworks

Over the last decades, the practice of **corporate sustainability disclosure** has increased dramatically in line with stakeholders' demand for information and reporting and communicating the progress as regards the alignment to the SDGs continuously has become a standard practices, especially for large private and public corporations and institutions. **Optimal reporting and communicating information on SDGs alignment and performance** over time entails the selection of measurable indicators and the development of systems to integrate the management of sustainable development reporting into everyday core business/provisions decision-making for the process to be efficient and cost-effective, tailoring the reporting and communication to specific targeted audiences and stakeholders. Moreover, since spring of 2016, the United Nations have identified and made available a set of global, universal indicators to measure and monitor progress against the SDGs, bringing about a data revolution for sustainable development, in terms of providing high-quality data on the right things at the right time to enable better decision-making.

*As such, the planning of a communication strategy requires a thorough analytical reporting work to be performed, consisting of the following steps:*

selection of recognized standards for sustainability reporting, opting for existing reporting formats and communications, or tailor-made stand-alone reports/communications.

Describing how core competencies, technologies and solutions, aimed to further contributing to the achievement of the SDGs, are used.

Focusing the reports and communications on material issues, defined as those issues, that reflect the company's significant economic, environmental and social impacts.

Selection and adoption of the following principles for sustainability reporting: stakeholder inclusiveness, sustainability context, completeness, comparability, accuracy, timeliness, clarity and reliability.



For each SDG identified as relevant, companies can disclose, in connection to specific events/provisions/projects, the following:

- **Why** the SDG has been identified as relevant and how (for example, describe the process for defining SDG priorities and any stakeholder engagement used);
- The **significant impacts**, whether positive or negative, related to the relevant SDGs;
- Their goals for the relevant SDG and **progress made** in achieving them;
- Their **strategies and practices to manage impacts** related to the SDGs and achieve goals through integration across the business;
- **Visual solutions**, such as icons for each of the relevant SDGs, can be displayed in reporting and communication materials, to highlight the relevant SDG information.



## Emotional communication and storytelling

A communication based **more on emotions and less on analytics** could very well serve the needs and interests of organizations in the **Cultural and Creative Industries**, opting for a qualitative rather than quantitative reporting in relation to the alignment to the SDGs and corresponding integration strategy undertaken.

**Behavioral science** approaches to promoting sustainable action have mainly focused on cognitive processes, whereas the role of emotions has received comparably little attention. However, in the last years, debate has been sparked on the not yet fully exploited potential of **emotions to contribute to a sustainable behavior change**, despite results of recent research emphasizing the central and indispensable role of emotion in human thinking and judgment, to motivate action and improve emotional climate change communication and intervention strategies, to promote a stronger integration of emotional strategies into the toolbox of policy makers. Authenticity and **emotions can become key dimensions of sustainability communication**, which match with strategic storytelling elements, as a powerful mechanism to bring about the desired change in individuals, communities, organizations. Storytelling is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listeners' imagination, involving a two-way interaction between a storyteller and listeners. **We refer to the following case studies, described in previous sections as regards adoption of storytelling:**

- Case study n° 1 (Page 6): based on life and works of Dante Alighieri and on the photographic works of a local photographer.
- Case study n° 2 (Page 7): based on the "plastic umbrella", as symbol of the Polish culture.
- Case study n° 3 (Page 13): based on traditional poetry and dance.



# SDG\_Cult\_Heritage



## PROJECT PARTNERS



Antroposervice Sas  
Project Applicant/Coordinator (Italy)  
[www.antroposervice.it](http://www.antroposervice.it)



Institute of Greek Philosophy  
Partner Organization (Greece)  
[www.facebook.com/profile.php?id=100094747093002](https://www.facebook.com/profile.php?id=100094747093002)



Foundation for Landscape Protection  
Partner Organization (Poland)  
[www.krajobraz.edu.pl](http://www.krajobraz.edu.pl)



Espacio Tormaleo S.L.  
Partner Organization (Spain)  
[espaciotormaleo.es](http://espaciotormaleo.es)



Cyprus Sustainable Tourism Initiative  
Partner Organization (Cyprus)  
[csti-cyprus.org](http://csti-cyprus.org)



The project “Let’s create an SDGs heritage - SDGCultHeritage” aims to paving the way to the benefit of Partners’ and other organizations in the field of Culture & Creative Industries (CCIs) to align their strategies and operations to the 2030 Agenda for Sustainable Development and 17 (SDGs) and raising awareness through communication and mainstreaming of the Sustainable Development Goals.



Co-funded by  
the European Union

**Disclaimer:** this project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein. This publication is accessible under Creative Commons License Attribution 4.0, which allows: adaptation, remix, but not commercial use of the products, under the following specific conditions:  
- the creator (the project Partnership) has to be explicitly mentioned whenever the work or a derivative is used or shared;  
- any derivatives have to be shared under the same license or licensing terms.