



The Centre for Applied Cultural Heritage Research at The Kivik's Museum & Archives Foundation (Sweden)

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Chapeau

English (BE), French (FR) or Swedish (SE).

Chapter I. Sustainable development and financing for development

The Centre for Applied Cultural Heritage Research at The Kivik's Museum & Archives Foundation, Sweden, established in 1890, has since the 1960s conducted research on culture as a driving force for sustainable development locally in our region, nationally in cooperation with other organisations and universities, and globally in a broad collaboration with organisations, research institutes and universities in 30 countries around the world. The Kivik's Museum & Archives Foundation is the only Scandinavian museum accredited to the UNs global sustainability network, the SDSN and the SDG Academy. We also work with the UNESCO ICH NGO Forum WG on Research on sustainability, ICHs and tourism.

We define culture as both tangible (e.g. buildings, sites, objects, pictures and archives) and intangible (e.g. handicrafts, traditions, storytelling, knowledges et al.) and we document and research about both. As we have been doing this since the 1960s, we have established a wide spectrum of knowledge, experiences, good examples of and global contacts with different representatives of the cultural and creative sector actors, i.e. entrepreneurs as well as NGOs.

In accordance with the MONDIACULT 2022 declaration as well as the G20 New Delhi Leaders' declaration, the research group at The Centre for Applied Cultural Heritage Research at The Kivik's Museum & Archives Foundation agrees that culture is a driving force for sustainable development. However, for culture to become a long-term, social, economic and environmental

development, and not only a continuous projectification or a political goodwill display window, our combined and applied research shows that (at least) the following measures must be taken;

- 1. the long-term financial terms and conditions of the sector must be solved, so that the individual actor and/or organisation, cluster or NGO can make a living from his/her/its livelihood and not only pay taxes and fees;*
- 2. the knowledge and training offers from incubators and consultants must be improved and focused on the terms and conditions in the cultural and creative sectors, that often differs from the experiences of other financial structure groups. Many actors in the cultural and creative sectors have a different approach to money and economic growth, as their work is a lifestyle that in best cases provides a necessary income, not a stock-market quarterly profit margin accounting;*
- 3. networks within the sector must be strengthened, but also the contacts with and understanding of the conditions from other stakeholders such as politicians, influencers, sponsors, the “market”, etc.;*
- 4. financial structures that support cultural and creative sector initiatives must become low hanging fruits, easier to find/identify, more transparent, easier to apply from and easier to report back to – this often applies to all levels: local, regional, national and international levels of financial support. Again, both our own and global research support that the “profits” of social society’s investment in culture is not something to be counted in money as much as in increased public health, wellbeing and socialisation, and thus decreased (involuntary) loneliness and social isolation – and perhaps even increased peace, global understanding and development;*
- 5. well established public utility cultural organisations (NGOs, foundations, etc.) that work with long-term, high-qualitative and including activities on a local or regional level should automatically be supported by financial structures and help from a regional, national and perhaps international level;*
- 6. tourism must be dealt with in a structured and organised way, as tourism can both be a threat and an opportunity to actors in local cultural and creative sectors, ICHs and NGOs. Over tourism, “Disneyfication”, gentrification and the exploration of indigenous people, ICHs, etc. are all well-known examples of tourism going bad. At the same time, cultural tourism done ecologically right with the local societies at the steering wheel can be a motivating, stimulating and long-term socially and economically sustainable way to increase culture as a driving force for sustainable development.*

As we for the past 60 years have conducted research on culture as a driving force for sustainable development, we offer our continued research services, competences, knowledges, experiences and networks to the UNESCO work on culture as a pillar to reach the global sustainability goals.

Chapter II. International peace and security

Not applicable to us – however, you may see our comment in Chapter I:4 above.

Chapter III. Science, technology and innovation and digital cooperation

Science, technology and innovation and digital cooperation are all important factors of culture. However, we also see the following SWOTs in our research;

- 1. cultural, scientific and/or technological research being conducted by independent research institutions or organisations and not only by universities must be reinforced, both by financial structures and support and by being assigned relevant research questions. Often independent research institutions are closer to the public than the universities are, and thus the research goals become more transparent to the public and perhaps even more applicable to it. So called participatory research could increase by involving independent researchers and institutions, whereby the “democratisation process” and the dissemination of knowledge and research also would increase;*
- 2. the almost overwhelming trust in digital solutions to everything and all, put in by society and its technologists, suggests both a game changing gap overbridging between the problems of e.g. over tourism, climate changes or gentrification where the digitalisation of cultural heritage sites would give new opportunities for underfinanced, marginalised or long-distance groups to visit the sites at home by travelling environmentally over the Internet and paying a smaller fee to be guided in situ;*
- 3. at the same time, the ethics of the increased risks of falsification of history, the guarantees of economic outcomes to the local societies being exposed or the economic and immaterial rights of the photographer, and the increased security risks of thefts and illegal dealing with and vandalisation of historical sites or objects by having pictures of them on open databases must also be considered and dealt with;*
- 4. who owns or even controls our history, our culture, or the usage of it if we have all our pictures and memories on open databases, controlled by large media businesses?*

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Chapter IV. Youth and future generations

If younger generations are supposed to become more involved in culture as a driving force for sustainable development, our research shows that more efforts must be taken according to the following;

- 1. the long-term financial terms and conditions of the sector must be solved, so that the individual actor and/or organization, cluster or NGO can make a living from his/her/its livelihood and not only pay taxes and fees. Today, many young people are afraid of not ever becoming economically independent by their work, as they see how their parents or other older generations work harder with the legislation, taxes and rules, and just barely are making a living from what they do;*
- 2. national and/or international legislation prohibiting or making it harder to work within, or to inherit or buy a firm/business within the cultural and creative sector, must be dealt*

with once and for all. A good example is the Swedish eel fishing, where the ICH itself is a national and international accredited ICH, considered to be a sustainable, environmental and coastal near fishing in accordance with the UN global goals, but where both the Swedish national government as well as the EU bureaucracy are trying to stop the eel fishing by not listening to the experts stating that the eel as a species is not so much threatened by the small-scale fishing, as by the excavated wetlands, the turbines in hydropower plants, the predators such as seal and cormorant, the eel larvae fishing in the Atlantic and the Mediterranean, etc.;

- 3. training schools and opportunities to learn old handicrafts from older generations must be offered to younger generations – perhaps even at the very early school stages, where nationally financed workshops, training camps and try-on-opportunities for children should be offered in order to at an early stage increase young people’s interest in the cultural and creative sectors. But for it to be long-term and sustainable, and not only a continuous projectification or a political goodwill display window, the factors mentioned above in Chapters I:1 and IV:1 must also be dealt with.*

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Chapter V. Transforming global governance

Not applicable to us.