

REIMAGINING THE UN 2030 AGENDA BY CONNECTING THE SDG TO CULTURE, ART AND COMMUNICATION

REIMAGINAR LA AGENDA 2030 DE LA ONU CONECTANDO LOS ODS CON
CULTURA, ARTE Y COMUNICACIÓN

REIMAGINAR A AGENDA 2030 DA ONU CONECTANDO OS ODS COM
CULTURA, ARTE E COMUNICAÇÃO

Raquel Cabral

■ Universidade Estadual Paulista (Unesp). Docente do curso de Relações Públicas e da Pós-graduação em Comunicação da Unesp. Doutora em Comunicação pela Universitat Jaume I (Espanha). Pós-doutora em Ciências da Comunicação pela Universidade de São Paulo (USP).

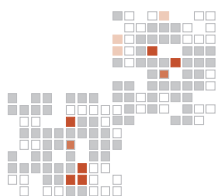
■ Email: raquel.cabral@unesp.br

Thiago Gehre Galvão

■ Universidade de Brasília (UnB). Docente do curso de Relações Internacionais e Coordenador do Programa UnB 2030. Doutor em Relações Internacionais pela UnB.

■ Email: gehre.unb@gmail.com

44



ABSTRACT

The 2030 Agenda is a global governance plan based on 17 sustainable development goals (SDG). It was designed to guide States, national and international organizations, private companies and civil society to guarantee the viability of life for future generations. This article aims to debate the fundamental role of culture to the SDG implementation in Brazil. It is grounded on qualitative content analysis of local experiences of SDG incorporation into university teaching, researching and outreach activities. It is innovative on focus on culture, arts and communication as strategy for rethinking the 2030 Agenda global mandate.

KEYWORDS: 2030 AGENDA; SUSTAINABLE DEVELOPMENT GOALS (SDGS); CULTURE; COMMUNICATION.

RESUMEN

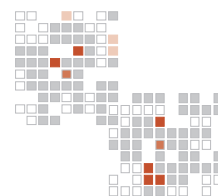
La Agenda 2030 es un plan de gobernanza global basado en 17 objetivos de desarrollo sostenible (ODS). Orienta a los Estados, organismos nacionales e internacionales, empresas privadas y sociedad civil para garantizar la vida de las generaciones futuras. Este artículo debate el rol de la cultura para la implementación de los ODS en Brasil. Se basa en el análisis de contenido cualitativo de experiencias locales de incorporación de los ODS en las actividades de docencia, investigación y extensión universitaria. Es innovador al centrarse en la cultura, las artes y la comunicación como estrategia para repensar el mandato global de la Agenda 2030.

PALABRAS CLAVE: AGENDA 2030; OBJETIVOS DE DESARROLLO SOSTENIBLE (ODS); CULTURA; COMUNICACIÓN.

RESUMO

A Agenda 2030 é um plano de governança global baseado em 17 objetivos de desenvolvimento sustentável (ODS). Orienta Estados, organizações nacionais e internacionais, empresas privadas e sociedade civil para garantir a vida das gerações futuras. Este artigo debate o papel fundamental da cultura na implementação dos ODS no Brasil. Baseia-se na análise de conteúdo qualitativo de experiências locais de incorporação dos ODS na pesquisa, ensino e extensão universitários. É inovador no foco em cultura, artes e comunicação como estratégia para repensar o mandato global da Agenda 2030.

PALAVRAS-CHAVE: AGENDA 2030; OBJETIVOS DE DESENVOLVIMENTO SUSTENTÁVEL (ODS); CULTURA; ARTE; COMUNICAÇÃO.



1. Introduction

Communicating the UN 2030 Agenda and the Sustainable Development Goals (SDG) (UN, 2015) has become a fundamental issue worldwide, especially as we enter the Decade of Action (2021-2030) which requires increased visibility and the engagement of societies and institutions around the planet to implement it. This intrinsic relationship between circulating ideas, the visibility of discourse and the engagement in actions is demanding more political attention from companies, organizations, and many other actors responsible for devising and implementing actions and strategies aligned with Sustainable Development Goals (SDGs).

Furthermore, it seems clear that the role that the 2030 Agenda (FINNEMORE; JURKOVICHHALL, 2020), depends on accessing and encouraging culture in general and the fields of communication and arts as a means of raising awareness, educating, reporting, and inspiring social transformation based on the SDGs. Therefore, the connection between culture, art and communication is particularly important so that the 2030 Agenda can be re-imagined, opening space for invisible themes, such as racial equality and rights of indigenous people and traditional communities, which are globally relevant and which is an urgent matter for different territories and regions on the planet (CABRAL; GEHRE, 2020).

As such, a partnership was forged between the University of Brasília (UnB) and the São Paulo State University (Unesp), to develop a research program on structuring a specific SDG that connects Culture, Art and Communication. The central argument in this article¹ is that a “cultural SDG” is an indispensable strategy in the process

of implementing the 2030 Agenda, specifically public policies based on cultural indicators; social actions driven by cultural demonstrations connecting human rights, art, education and development; and improving social and political engagement to transform institutional spaces, such as organizations and higher-educational institutions, on regional, national, and local levels.

The methodology of this study is based on a qualitative content analysis –gathering and evaluating primary and secondary sources – which aims to define the nexus between culture, art, and communication, as well as to build a proposal for a *cultural SDG* based on goals and indicators related to the 2030 Agenda. In this sense, we shed light on the discussion between the intersectoral effects and transversal links of culture in the 17 SDGs as well as on the need to reimagine the 2030 Agenda by adding a new specific “cultural SDG”.

Firstly, a discussion on how to connect culture, art, and communication with the 2030 Agenda is laid out. Secondly, a normative foundation of a Cultural SDG is established by understanding the nexus between social design, creativity, and critical thinking. The basis of the study was formed on the following questions: how does the *Cultural SDG* impact our everyday life? If the SDGs are an aspirational force that allow us to think about the future, what is the vision of the future that the *cultural SDG* presents to us? Also, what is the science (theories, methodologies, and concepts) behind the *cultural SDG*? And finally, on what basis is the *cultural SDG* constructed?

2. Connecting culture, art and communication with the 2030 Agenda

On a regional level, Brazilian society is immersed in integration which is using the 2030 Agenda and the SDGs to discuss development with social justice and to preserve acquired

¹ This article was translated with PROAP/CAPES founding by the Postgraduate Program in Communication of FAAC of the São Paulo State University (Unesp).

rights. At a historic moment like this, where there are overwhelming setbacks in all social public policies, given the political wave of conservatism, thinking about the nexus between culture, art and communication is essential to following the paths to overcome the immense inequalities we face in our region (GALVÃO; LUCENA, 2020).

2.1. *The ambivalence of culture and the SDG*

The conceptual framework of a *cultural SDG* – based on the nexus between culture, art, and communication – is based on the principled belief (GOLDSTEIN; KEOHANE, 1993) of “ensuring cultural plurality and freedom, the democratization of art and inclusive communication for all”. By broadening the concept of cultural rights as a part of human rights, in the sense of directly promoting and protecting the cultural principles, values and interests of individuals and communities, it would increase the capacity to ensure a culturally develop identity vis-à-vis social oriented identifications.

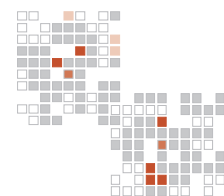
According to Homi Bhabha (1998), we can understand culture as the bearer of rights and capable of empowering subjects from the “periphery of power and privilege” by enabling the (re)inscription of traditions (thoughts, ideas, values), as in adverse situations of “contingency and contradiction” that persist in the lives of minorities. In fact, the “minorized majorities” (SANTOS, 2020) access culture as an instrument to make their struggles visible, to resonate their silenced voices and to value (or rescue) their precarious bodies (BUTLER, 2015). A specific *cultural SDG*, visually designed and structured around goals and indicators, would materialize as an important reference for global and local policies.

The context of globalization (economic, political, cultural, social) and technological advances (internet, social media, and powerful

cell phones) have created a “global cultural bazaar”, a repository, not only of goods and services, but also of ideas and practices accessible to people, businesses, and governments. Our global cultural bazaar allows political principles, values, and practices to be emulated, imitated, adapted, and recreated according to specific geohistorical contexts. In this case, the proposal of an SDG based on the nexus of culture, art, and communication, would allow cultural manifestations of all kinds to question the existing power structures, of domination and hegemony. A *cultural SDG* would be a strong political beacon in the set of actions of resistance of local identities (HALL, 2003, p. 69), rising from the social, political, and ideational struggles into the Global South and defying the hegemony of Westernized thinking (SANTOS, 2000)

As Czarniawska and Sevón (1996) remind us, ideas travel continually “*being materialized into organizational actions in local space*”. New ideas about the 2030 Agenda are traveling around the world – through governmental and non-governmental agents – coming to life in actions and projects in different regions worldwide, engendering the development of a science less marked by the cognitive empire (SOUSA SANTOS, 2019), stimulating changes in organizational routines and making room for civil society to act in the implementation of the SDGs from a different cultural standpoint.

Proposals like these for imagining new SDGs, such as “*animal health, welfare and rights*” (VISSEREN-HAMAKERS, 2020), make sense when we assume that a supposedly global culture, conceived as part of social practices of negotiations and struggles, end up being imposed in all parts of the planet without considering the specific identities of localities. The main justification of a specific *cultural SDG* is about the recognition that human rights encompass and imply cultural rights. Also, that



non-cultural processes, such as climate change, in fact have profound effects on cultural practices (CLAMMER 2019, 26) by affecting conceptions of the world in which such practices can flourish. At the same time, cultural manifestations, from Hollywood blockbuster movies to Sebastião Salgado's stunning photographs, is a defining part of global politics (BLEIKER, 2018).

We could approach this debate from two perspectives, dealing with an *SDG culture* as well as thinking of a *cultural SDG*. On one hand, an *SDG culture* flourishes from the connection of principled beliefs of security, sustainability, inclusivity, equity, and adaptability (GALVÃO; CECCATO, 2021). An *SDG culture* is a road map to a decision-making process by generating political guidance and modulating expectations related to improve the access to basic rights and resources, as well as to preserve and recovery the environment for future generations.

At this point in time, the lack of knowledge about the 2030 Agenda still seems to be an obstacle for institutions and organizations to use the SDGs as an instrument of innovation. Therefore, a precise organizational strategy must be composed of both capacity building and training workshops on the 2030 Agenda, as well as parts in the communication process to disseminate actions aligned with the SDGs. At the same time, this *SDG culture* brings together the three sectors (government, market, and civil society) more closely. In fact, it acts as a bridge between academics, business and policy makers naturally to implement the 2030 Agenda, and to strengthen the culture of the SDGs.

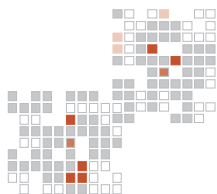
An *SDG culture* can also induce commonalities in fighting for equal opportunities for all people in all social fields, trying to include and caring for those who have been left behind for a long time (SPOTLIGHT REPORT, 2021). Moreover, an *SDG culture* is stimulating the resilience of people and institutions to face human challenges

and their tendency to trespass the planetary boundaries (STEFFEN, 2015). In summary, an *SDG culture* is guiding the institutionalization of ideas that connect global scientific beliefs (mirrored in the 2030 Agenda goals) with local demands and interests. This ideational framework is leading actors to fit into this process that we call territorialization – a set of positive and concerted work, discussed between multiple stakeholders and according to the local multidimensional dynamics connected to the 17 SDGs

On the other hand, a *cultural SDG* would be this set of ideas, beliefs and values functioning as a referent for organizations, institutions, governments, and individuals to work towards the major issues of global development. A specific *cultural SDG* would improve the capacity of organizations to navigate the globalized world, both on negotiations and the implementation of sectorial public policies, where culture could be accessed to calibrate interests and promote opportunities. In fact, an *SDG culture* translates itself into a specific *cultural SDG* by the synergies between culture, art, communication, and different fields such as sustainability, gender and work, health, inequalities, and poverty, for example. Building a *cultural SDG* allows intellectual, scientific and non-scientific connections to be established between political drivers and social needs.

2.2. Art, education and the SDG

A *cultural SDG* could be this avenue for social transformation and development by linking the global goals and targets of the 2030 Agenda to art, and communication. According to Pierre Bourdieu (CATANI, 2017, 66-68), we can understand the field of art as a space structured with rules, which determines the position occupied by its agents struggling for power and defining their behavior by some level of authority. The field of art is socially and



functionally inscribed for producing legitimacy around objects, manifestations, expressions, pleasures – which are connected to ethical and aesthetic values and beliefs.

Art connects to education for sustainable development insofar as artistic production and experimentation, capable of involving educators and students in collective construction, can develop not only aptitudes and abilities in young people – based on experimentation and contact with the varied forms and artistic expressions – but particularly to create conditions for them to access different types of affections and emotions. The role of education in promoting and internalizing basilar rights induces types of cultural activism based on artistic manifestations. An ever-wider circle of cultural rights empower art to shape ethical cognitive structures (CLAMER, 2019, p. 7), such as sustainable development principles. It is evident, then, that art is essential to recognize the creative potential in the subjects involved in the implementation of artistic actions – arising from the discussion of ideas, panoramas and sharing techniques – capable of shedding light on other perspectives of understanding the 2030 Agenda.

Art and education serve the purpose of connecting university teaching, research, and outreach activities, while combining the grassroots performance of artistic movements, social groups, educators, and students. Art allows the creation of other learning ecosystems and innovative teaching tools characterized by the young person's leadership and the student as co-responsible for learning. Furthermore, art as a mechanism for questioning and social criticism, in fact, breaking with the traditional models of classical art, it is fundamental to provoke a restless, critical student who takes part, aiming at an education that crosses social, political, economic boundaries, cultural, scientific and others. Recognizing that art and education go

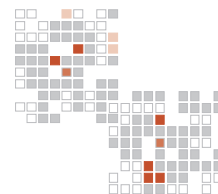
hand in hand, making it possible to facilitate encounters that educate people who are more sensitive to the causes and struggles of social justice.

The inspiration of the principle that governs *a cultural SDG* seems to come from the field of arts, whereby the rights of all cultures to be recognized fairly and evaluated in terms of what might be called “polycentric aesthetics” – the equally valid range of cultural expressions that collectively make up the cultural diversity of the world's “cultural sphere”. Furthermore, it is about making the concept of cultural rights an expanded perspective of social justice (CLAMER, 2019, 14).

Culture, art, and education are closely related to the ways in which we perceive and conceive development. The current debate on development models – degrowth, happiness and post-developmentalism – is constraining the ability of capitalism to deal with our current dilemmas (climate emergency and inequalities for instance) (RISK REPORT, 2022). Once capitalism has released and constrained multiculturalism, impacting the global process of integrating population groups around the world, the connection between culture and art – mobilized by educational projects – seems to be a sensible path to deal with the global coexistence of many cultural identities. A *cultural SDG* would be an important reference in bringing another perspective of planetary humanism to the realm of education, nurtured by new forms of urban coexistence and transnational human rights movements (GILROY, 2004, p. 28).

2.3. *Communication and the SDG*

Communication is the third piece of this social engine to implement the 2030 Agenda as a global collective project. We ask, therefore, why communicate the SDGs? In this last part of this first section, we move forward to see the



2030 Agenda as a global project that depends on the engagement of individuals, institutions, and others for its achievement. Therefore, communication is a form of power (CASTELLS, 2009), therefore, essential to produce quality information that can generate visibility, awareness, and engagement.

The implementation of the 2030 Agenda in the territories is path dependent on fostering an “SDG culture”, based on the preservation of local cultures and the dissemination of art and artistic movements from different parts of the world. In this sense, communication become a transformative vector capable of generating structural modifications on the overall cultural base of a society or civilization. This idea is based on the understanding that any change in social, economic, or political paradigms requires a change in the vision of reality. The SDG is, in fact, this emerging paradigm that advocates a change in culture, enabling transformations through new imaginaries of society (SOUZA SANTOS, 2019).

The projection of new imaginaries of a culture of peace can be based on the power of *images of the future*, which allow us to evaluate past experiences to make decisions in the present (Polak 1961, 1973; Boulding 1961). The images of the future that some nations and societies have projected of themselves defines their level of success as a nation (CHRISPINO, 2001, p. 46). Also, sharing self-images of a society is a decision-making tool to make a *dream* to become a *vision stage* (POLAK, 1973; CHRISPINO, 2001). Visions are, then, related to social perceptions of pessimism or optimism about the future, which shall be decisive for important structural changes, such as the implementation of the SDG and the 2030 Agenda.

The media has acquired this social role of educating and, therefore, defining a different vision on a particular society. Communication would be the path to an *SDG culture* to transform

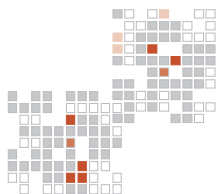
“our convictions, values, beliefs, policies, goals and ideologies [in] dialogue through the use of language” (VARONA, 2004, p. 18). The SDG is a new language that could be use as part of a social map to “affirm the emerging paradigm of non-violence and peace” (SOUZA SANTOS, 20019; GUIMARÃES, 2009, p. 170). In fact, an *SDG culture* would be deeply rooted in the culture of peace, “a hidden culture, kept alive in the cracks of a violent society” (BOULDING, 2000, p. 28).

An *SDG culture* engulfs narratives, discourses and imaginaries disseminated by communication as a process of social representation of reality (FAIRCLOUGH, 1989; CASTELLS, 2009). The language of the SDG is powerful in its content and aspirations, both in international politics, but also in educational terms (NOS ALDÁS, 2019), enhancing collective interaction, and affecting our creative capacity to learn, overcoming problems, making decisions and judging with optimism (VARONA, 2004, p. 26).

Based on these reflections, the relationship between culture and communication indicates the need to produce media content and cultural goods that enhance the subjects highlighted by Agenda 2030. These strengthen the culture of the SDGs through education and communication actions to project discourse and narratives that are implied in consequences and commitments (NOS ALDÁS, 2019; AUSTIN, 1976) by the individuals and institutions that produce them. Therefore, communicating is designing possibilities, at the same time as taking responsibility for what is projected as the future.

2.4. Implications on the ambivalence culture and SDGs

Firstly, Brazil itself was considered a country of the future. It makes sense therefore to understand how the 2030 Agenda is affecting Brazilian images of the future and why the SDG are offering the potential for projecting and designing possible



future scenarios. Furthermore, tautologically, given Brazil is considered a violent country (MASQUIETTO et al., 2022), one should understand why it is in the global *avant-garde* of setbacks related to social and environmental indicators (SPOTLIGHT REPORT, 2022). Embraced by a haze of uncertainty that could have potentially been created by the weakening of democratic processes, in which speeches of hate and political polarization have been accentuated through disinformation strategies (CAROTHERS; O'DONOHUE, 2020; UN, 2019; UNESCO, 2020; ARUGUETE; CALVO, 2020), Brazilian society has turned to the 2030 Agenda to use it as a beacon to redesign our collective mentalities, decisions, and actions in the present.

Other implications on the ambivalence culture and the SDGs relate to institutional adaptation. Initiatives such as the Global Media Compact coordinated by the UN are trying to incorporate the SDG into their institutional strategies. Also, the Global Compact is struggling to mobilize the media for a peace agenda around the SDGs. Launched in 2018 and bringing together more than 100 media and entertainment ventures, and reaching an audience of more than 80 countries, the initiative makes advances in the articulation of media groups to promote an *SDG culture* by demanding accountability from governments in relation to the advancement of the 2030 Agenda. According to Alison Samel, the UN Under-Secretary-General for Global Communications, "Achieving goals by 2030 will require a coordinated action by everyone. When telling stories, informative and entertainment media plays a crucial role in multiplying messages and propagating new forms of behavior" (ESTRATEGIA, 2018).

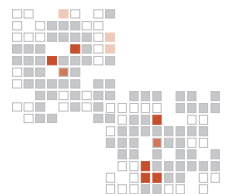
Another relevant implication refers to how an *SDG culture* leads to an ethical use of the 2030 Agenda. The phenomenon known as

"green washing" and "pink washing" – when organizations use socio-environmental and LGBTQIA+ rights guidelines to conquer their respective audiences, posing as supporters of these struggles, when, in reality, they only use them as tools to increase profits, for example – gains echo in the discussion on the 2030 Agenda. The phenomenon known as "SDG washing" has been increasingly used more frequently to qualify the use of the SDGs as a cynical tool or political instrument of organizations that use vague language, generalizations, jargon from the marketing to make the colourful icons of the SDG part of their organization's own brand or identity. This supposedly absolves or exempts that organization from actually engaging in socially and environmentally sound practices.

To face this phenomenon of *SDG washing*, it is necessary to improve our understanding of the 2030 Agenda implementation, giving visibility to a *Cultural SDG* that comprises art as a mechanism of social criticism and transformation, and to consolidate communication for peace and a culture of diversity and sustainability. To reimagine the 2030 Agenda by thinking about a *Cultural SDG* that paves the way to connecting the dots between political, economic, and social needs with an intersectional approach on race and gender equality for educational purposes (CABRAL; GEHRE, 2020).

3. Building a Cultural SDG: social design, creativity and critical thinking

As we seek to overcome the challenges of a pandemic, the consequential implications of incorporating the SDG into institutions in the Global South are to imagine a Cultural SDG as part of local development efforts that would take in account a global, pre-existing social design, but also creative and critical thinking on that matter.



3.1. Socially designing a Cultural SDG

UNESCO's 2030 Culture Framework (UNESCO, 2019) recognizes the multiple ways in which culture contributes to the economic, social, environmental, and institutional dimensions of development. UNESCO understands the transversal role of culture for sustainable development, in its relationship with heritage, creative industries, products derived from local culture, creativity and innovation, local communities, local materials and cultural diversity. In addition, UNESCO sought to build the 2030 Culture framework to guide countries and cities in the production of national and local policies and actions for sustainable development. The 2030 Culture framework should act as a platform to generate evidence-based results, informing policies and actions, assisting in monitoring the progress of its contribution, and making it possible to see culture trends for the 2030 Agenda.

The Culture 2030 Indicators are supported by a conceptual framework of four cross-cutting thematic dimensions: (i) environment and resilience, (ii) prosperity and livelihoods, (iii) knowledge and skills, and (iv) inclusion and participation. Each dimension combines multiple SDG goals and targets to capture the multifaceted and cross-cutting contribution of culture to sustainable development, echoing the purpose of 2030 Agenda's thematic indicators (UNESCO, 2019, p. 26-27).

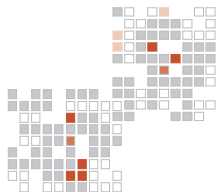
The "environment and resilience" dimension provides a framework for assessing the role and contribution of culture in sustainable places with a focus on culture and natural heritage and urban environments echoing the pillar of

the *Planet*² in the SDGs. This dimension deals with tangible and intangible heritage, as well as natural heritage, as a lever for sustainable development and as an end in itself. It seeks to assess the level of commitment of countries to safeguard cultural and natural heritage, looking at evidence of sustainable heritage management and the inclusion of traditional knowledge in culturally sensitive planning. It also assesses the physical and spatial aspects of the quality of the urban environment, including public spaces and cultural infrastructure.

The "prosperity and livelihoods" dimension focuses on the contribution of culture to drive and enable more inclusive and sustainable economies, through the generation of income and employment, as well as stimulating income through goods, services and cultural enterprises. It seeks to assess the contribution of culture in the main aspects of the economy (GDP, commerce, employment, companies, household expenses). Since the institutional structures that govern cultural sector activities in each country are different and play an important role in contributing culture to inclusive economic development, an indicator of governance of culture is also included in this dimension. This indicator provides evidence of the governance structures in place to support a thriving role for culture in local and national economic development along with livelihood generation.

The "knowledge and skills" dimension aims to assess the contribution of culture to the local

² The pillars that support the proposal of the 2030 Agenda SDGs are based on five major dimensions: People, Peace, Prosperity, Planet and Partnerships. This is part of the SDG culture to be disseminated worldwide.



transmission of cultural values, knowledge and skills and the promotion of empowerment through education, training, processes, policies and materials. It emphasizes the role of cultural diversity in primary, secondary and higher education, as well as vocational training, and approaches to in-depth curriculum development to integrate cultural knowledge. It focuses on the level of commitment of authorities and public institutions to integrate and use cultural knowledge to promote respect and appreciate cultural diversity, understand sustainable development and transmit cultural values, as well as prioritizing cultural training (including advanced training in heritage conservation) and

to promote skills and expertise in creative areas.

In the “Inclusion and Participation” dimension, the aim is to evaluate the contribution of culture in the construction of social cohesion through the promotion of inclusion and participation. It focuses on people’s abilities to access culture, the right of all people to participate in cultural life, and their freedom of cultural expression, including artistic and creative freedom. This dimension also explores ways in which cultural practices, websites and expressions convey values and skills that lead to social inclusion. Finally, the proposed indicators assess the culture’s ability to stimulate and effectively engage local communities in public life.

Table 1 – Synthesis of indicators for Culture in the 2030 Agenda

Dimension	Culture Indicator2030	SDG considered in C2030
Environment and Resilience	Expenses with heritage	11.4 Cultural and natural heritage
	Sustainable heritage Management (heritage and natural)	6.6 Water-related ecosystems 12.b Sustainable tourism management 14.5 Conservation of marine areas 15.1 Sustainable terrestrial ecosystems 16.4 Recovery of stolen property
	Adaptation to Climate and Resilience	2.4 Sustainable food and agriculture 13.1 Climate and disaster resilience
	Cultural Facilities	9.1 Quality infrastructure
	Open space for culture	11.7 Inclusive public spaces

Prosperity and livelihoods	Culture in GDP	8.3 Job creation, Entrepreneurship and Innovation
	Cultural work	11.4 Cultural and natural heritage
	Cultural business	8.3 Job creation, Entrepreneurship and Innovation
	Household expenses	
	Commerce of cultural properties and services	8.9 Policies for sustainable tourism 8.a Increase Aid for Commerce
	Public Finance for Culture	8.9 Policies for sustainable tourism
	Culture Governance	8.a Increase Aid for Commerce 10.a Differential treatment in commerce
Knowledges and Skills	Education for Sustainable Development	13.3 Climate adaptation education
	Cultural knowledge	
	Multilingual education	4.7 Education for sustainable development
	Cultural and artistic education	12.a Sustainable consumption
	Cultural training	8.3 Job creation, Entrepreneurship and Innovation 9.c Access to information technologies

Inclusion and Participation	Culture for social cohesion	10.2 Social inclusion 16.a Violence prevention
	Artistic liberty	11.7 Inclusive Public Spaces
	Access to culture	9.1 Quality infrastructure / inclusive access
		9.c Access to information technologies
	Cultural participation	16.7 Representative decision-making
Participatory Processes	16.10 Fundamental Freedoms	
	16.b. Non-Discriminatory Policies	

Source: Based on UNESCO (2019) and adapted by the authors.

If the UNESCO Culture 2030 framework (UNESCO, 2019) is considered more aspirational than normative, it would be relevant to organize a specific SDG to give more visibility and strengthen the role of culture in this process. Another relevant consideration is the fact that the UNESCO reference document leaves out another fundamental dimension of the 2030 Agenda, which is the institutional one. Although we can consider culture as transversal to several goals of the SDGs, the visibility in a specific SDG enhances the transforming capacity of culture in all its possible manifestations.

3.2. Creatively thinking about a Cultural SDG

The main thought behind a cultural SDG is creativity or a creative thinking, a *force profound* intimately related to the fields of Culture, Art and Communication. In that sense, one could assume that a transversal approach is used to identify how culture is present at the 2030 Agenda and creativity should not suppress to think of an SDG structured culture. This is an intellectual effort to reimagine the 2030 Agenda and SDGs, by shifting the axis of knowledge production from the Global North to the Global South.

The initiative to produce the *2030 Agenda Guide: integrating SDGs, education, and society*

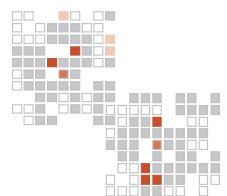
(CABRAL; GEHRE, 2020) stands out as a communication and education proposal aiming to present guidelines to educators, researchers, outreach activity workers and managers on the possibilities for implementing and territorializing the SDGs. In the Guide, the design and detailing of the creation of the representative visual identity of the *cultural SDG* dialogues with the need to understand the ancestral plural knowledge that enrich human culture, as can be seen in Figure 1.

Figure 1. Visual identity of the Cultural SDG



Source: CABRAL; GEHRE (2020); CABRAL; GEHRE GALVÃO et al (2021)

The challenge of thinking about the graphic design and communicational representation of a *cultural SDG* from a global perspective, but also from a Global South standpoint, was built on steps of open discussions: 1) literature review of books and papers relating culture, art and communication; 2) the evaluation of official



reports regarding culture and the SDG; 3) a broad debate between Brazilian academics and a team of researchers in the areas of communication and design at Unesp³ and UnB; 4) dialogue with civil society organizations on how to deal with this strangeness of having culture as a part of the analysis in the 2030 Agenda.

The graphic design and communicational representation of a *cultural SDG* was based on a more plural understanding of culture, consolidating the artistic and communication artifacts as relevant tools to comprehend our reality (CABRAL; GEHRE GALVÃO et al., 2021). Also, it was guided by the conceptual approach of “living well”, as described by several contemporary thinkers (ACOSTA, 2016; SÓLON, 2019; KRENAK, 2020), in which assumptions of coexistence and multipolarity create the groundwork for more inclusive relationships between people.

The main goal of a *cultural SDG* is to “ensure cultural plurality and freedom, the democratization of art and inclusive communication for all” (CABRAL; GEHRE, 2020, p. 173). For that it should be defined to monitor and evaluate the social impact of artistic movements at an individual and collective level, in the mobilization of different social groups and new perceptions of the world, in the construction of knowledge about social dynamics and apprehensions of the reality that surrounds us. Art, as a mechanism of social criticism, crosses political, economic, cultural, scientific, race, gender, and class boundaries, among others, constituting one of the essential elements in the consolidation of communication for peace and culture of diversity and sustainability and, consequently, acts in an intersectional manner with the 2030 Agenda and its principles,

permeating all the SDGs directly or indirectly.

We know that each cultural system encompasses a complex set of knowledge, beliefs, customs, symbols, meanings, and any skills acquired in society and, therefore, acts as the main element in the establishment of the subject. Both communication and art integrate human cultural practices, ways of sharing experiences and feelings with the collective to impact and be impacted by the environment. In addition, the cultural industry is increasingly decisive for income and innovative potential in countries and, in the context of a pandemic, information and communication technologies have come to occupy an even greater privileged space in this market.

As a result, the discussions about the democratization in the access of information and knowledge is relevant to SDG implementation in the territories. It engulfs multiple meanings, from the appreciation of the impact of artistic expression in the consolidation of a sustainable perspective, as well as being an actor of social transformation in the area; to promote visibility of ideas and principles encapsulated into the SDG in a language and format that is accessible. With this, it is possible to try to ensure public access to quality information, adapted to different needs and contexts.

Another set of aspects related to the transformation of our reality is related to the fight against misinformation (*fake news*) (TUCKER et al., 2018; UNESCO, 2018; UN, 2019) and strategies to monitor digital media in order to limit the dissemination of fake news and hate speech; the promotion of principles of *Peace Journalism* (GALTUNG; RUDGE, 1965; CABRAL; SALHANI, 2017; LYNCH; MCGOLDRICK, 2005) or Citizen Journalism to promote alternative ways of approaching news that can enable the contextualization of various events. In this regard, to pursue quality,

³ The professional designer responsible for the design of ODS 19 was Lucas Melara from Unesp Bauru.

inclusive and liberating education, which trains individuals to think critically, including through media-education or *media-literacy*. Likewise, it is essential to consolidate communication for peace (NOS ALDÁS, 2019), promoting a deconstructed view of conflicts, seeing them from the point of view of dialogue and mutual growth, in addition to the deconstruction of violence naturalized by language itself. Likewise, very connected to all of this – and one that reflects a global drama of the 21st century – is the promotion of mental health and well-being through art therapy. Finally, to ensure a culture of diversity and plurality, respecting and observing the value of the multiplicity of being and the traditions of different peoples.

Final considerations

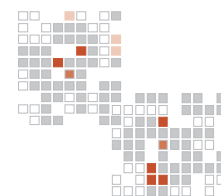
Connecting culture, art and communication is a challenging task, but it is necessary for the creative reimagination of the 2030 Agenda. Culture is the basis for the dissemination of beliefs and ideas that give life to institutions and social roles. Art is this means of expression of human creativity, of permanent and revolutionary creation. And, on the other hand, communication is the channel through which we disseminate fundamental values and principles of our societies. By connecting culture, art and communication, an instrument is created for the reverberation of competing ideas that serve social transformation and overcoming challenges in times of crisis.

Culture is embedded in the different dimensions of society (environmental, economic, social, and institutional). Even so, this article decided to highlight culture, art, and communication as a constitutive part of the global agenda of development. The proposal for a *cultural SDG* is inspired by the very idea that culture encourages thinking about the 2030 Agenda beyond a 'silo thinking' – that

only look at each global goal individually – to take in account of the extensive linkages between different themes (poverty, hungry, health, education, water, energy, land) with the multidimensionality of culture. The proposal of a specific SDG related to culture, art and communication should not be thought of as impossible in terms of UN visual politics. Otherwise, it must be considered part of a Global South stand to contest and transform our practical and imagined world. The *cultural SDG* is powerful in promoting a culture of diversity, valuing the nexus between art and education for sustainability, and to improve the roll of communication for peace in a society affected by violence and polarization.

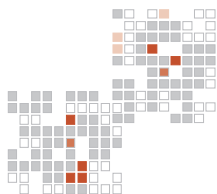
Although the complication of the new coronavirus pandemic has affected the implementation of the SDG worldwide, artistic, and communicational actions related to the SDGs have become an interesting teaching strategy to be replicated in other contexts and countries. Also, the innovative thinking of a *cultural SDG* is placing the University as the epicenter for discussions on the 2030 Agenda given the Federal Government of Brazil virtually abandoned it in 2018.

The culture of SDGs seems to be a very interesting and viable alternative for institutions and organizations of all kinds. The power of resistance and the power of collaboration – two cultural dimensions of our reality in the Global South – fuel a virtuous cycle of social transformation that unites our world with the local reality. A cultural-driven location of the SDGs tends to have a double effect. A spillover effect to other less traditional terrains such as the spread of well-living and good practices; and a steering-effect to nurture bonds of solidarity between communities in different territories and creating bridges via international cooperation (South-South).



References

- ARUGUETE, Natalia y Calvo, ERNESTO. *Fake news, trolls y otros encantos: Cómo funcionan (para bien y para mal) las redes sociales*. Siglo XXI Editores. Edición de Kindle, 2020.
- AUSTIN, John L. *How to do things with words*. Oxford: University Press, 1976.
- BERGSON, Henri. *O riso: ensaio sobre a significação da comicidade*. São Paulo: Martins Fontes, 2001. Original: Revue de Paris, 1899.
- BHABHA, Homi. *O local da cultura*. Belo Horizonte: Editora UFMG, 1998.
- BLEIKER, R. *Visual Global Politics*. New York: Routledge, 2018.
- BOULDING, Elise. *The image of the future*. Vols I and II by Frederik Polak. Translated. New York: Sythoff, Leyden & Oceana, 1961.
- BOULDING, Elise. *Cultures of peace: the hidden side of history*. New York: Syracuse University Press, 2000.
- BOURDIEU, Pierre. *O poder simbólico*. Rio de Janeiro: Bertrand Brasil, 1992.
- BUTLER, Judith. *A reivindicação da não violência*. Quadros de Guerra: quando a vida é passível de luto. Rio de Janeiro: Civilização Brasileira, 2015.
- CABRAL, Raquel.; SALHANI, J. A. S. Jornalismo para a paz: conceitos e reflexões. *E-COMPÓS (BRASÍLIA)*, v. 20, p. 1, 2017.
- CABRAL, Raquel.; GEHRE, Thiago. (Orgs.) *Guia Agenda 2030: Integrando ODS, Educação e Sociedade*. São Paulo: LM, 2020. Available in: www.guiaagenda2030.org Accessed on Sept. 02. 2022.
- CABRAL, R.; GEHRE GALVÃO, T.; XAVIER, J. T. P.; et al. Agenda 2030 e comunicação para a paz: estratégias de visibilidade e territorialização dos ODS na realidade brasileira a partir de uma perspectiva crítica. In: Larissa Pelúcio; Raquel Cabral. (Orgs.). *Comunicação, contradições narrativas e desinformação em contextos contemporâneos*. 1ed. São Paulo: Cultura Acadêmica, 2021, v. 1, p. 67-88. Available in: <https://www.culturaacademica.com.br/catalogo/comunicacao-contradicoes-narrativas-e-desinformacao/> Accessed on Oct. 20. 2022.
- CAROTHERS, T.; O'DONOHUE, A. *Democracies Divided*. Massachusetts: Carnegie Endowment for International Peace, 2020.
- CASTELLS, M. *Comunicación y poder*. Madrid: Alianza Editorial, 2009.
- CHRISPINO, Álvaro. Os cenários futuros como consenso social: do contrato social ao universo educacional. *Revista Brasileira de Estudos Pedagógicos*, v. 82 n. 200-01-02, 2001.
- CZARNIAWSKA, B; SEVÓN, G. (Eds.). *Translating Organizational Change*. Walter de Gruyter. Berlin · New York 1996.
- ESTRATEGIA ODS. *ONU anuncia Pacto Global de Mídia para conscientizar sobre os Objetivos de Desenvolvimento Sustentável*. Posted on Sept. 26. 2018. Available in: <https://www.estrategiaods.org.br/onu-anuncia-pacto-global-de-midia-para-conscientizar-sobre-os-objetivos-de-desenvolvimento-sustentavel/> Accessed on April 21. 2021.
- FAIRCLOUGH, Norman. *Language and power*. London: Longman, 1989
- FINNEMORE, Martha; JURKOVICHMICHHELL Michelle. The Politics of Aspiration. *International Studies Quarterly* 64, p. 759–769, 2020.
- FREIRE, Paulo. *Pedagogia do oprimido*. Rio de Janeiro: Paz e Terra, 1974.
- GALVÃO, Thiago Gehre; LUCENA, Cintia. *Brasil y América Latina en el horizonte 2030: la encrucijada en la implementación de los ODS*. In BRANT, Leonardo N. C.; DINIZ, Pedro Ivo R. (Org.). *Agenda 2030 y el desarrollo sostenible en el contexto latinoamericano*. Belo Horizonte, EKLA - Programa Regional de Segurança Energética e Mudanças Climáticas – Konrad-Adenauer-Stiftung, 2020.
- GALVÃO, Thiago Gehre; CECCATO, Izabela. Por uma Cultura dos ODS como Fator de Inovação Organizacional para Implementação da Agenda 2030. In *Comunicação, inovação e organização* /Adriano Sampaio, Daniel Reis Silva, Maria Eugênia Porém, organizadores. – Salvador : EDUFBA ; São Paulo : ABRAPCORP, 2021.
- GILROY, Paul. *After Empire: Melancholia or Convivial Culture?* London and New York: Routledge, 2004.
- GUIMARÃES, Irineu Rezende. Educação para paz e novas tecnologias. *Conjectura*, Caxias do Sul, v. 14, n. 3, p. 167-188, set./dez. 2009.
- KUHLMANN, Paulo; RAMOS, Luiz; ARAÚJO, Suerda. Experiências práticas na utilização da Arte (Palhaço, Teatro e Fantoche) para a diminuição da violência e construção de Cultura de Paz. Available in: <https://uepb.academia.edu/PauloKuhlmann>. Accessed in July 27. 2018.
- LIVEIRA, Gilberto C.; SILVA, Luan N; KUHLMANN, Paulo R. L. A confluência entre virada local e virada estética nos estudos para a paz: uma abordagem heterodoxa para a consolidação da paz. *Revista Carta Internacional*. Belo Horizonte, v. 16, n. 1, 2021.
- MASCHIETTO, Roberta Holanda; Marcos Alan Ferreira; Juliano da Silva Cortinhas. Exploring subjectivities of peace, violence, and



- power among the youth in Brazil. *Peace & Change*. 2022; 00:1–21.
- NOS ALDÁS, Eloisa. *Comunicación transgresora de cambio social*. Castellón de la Plana: Universitat Jaume I, 2019.
- POLAK, Frederik Lodewijk. *The Image of the Future: Enlightening the Past, Orientating the Present, Forecasting the Future*. Vols I and II. New York: A. W. Sythoff, 1961.
- SANTOS, Milton. *Por uma outra globalização do pensamento único à consciência social*. São Paulo: Editora Record, 2000.
- SANTOS, Boaventura de SOUZA. *O fim do império cognitivo: A afirmação das epistemologias do Sul*. Belo Horizonte: Autêntica, 2019.
- SCHENATTO, Fernando J. A.; POLACINSKI, Édio.; ABREU, Aline F.; ABREU, Pedro F. Análise crítica dos estudos do futuro: uma abordagem a partir do resgate histórico e conceitual do tema. *Gestão & Produção*. São Carlos, v. 18, n. 4, p. 739-754, 2011.
- SCHECH, Susanne; HAGGIS, Jane. *Culture and Development: A Critical Introduction*. By. Oxford, U.K., and Malden, Mass.: Blackwell Publishers, 2000.
- TUCKER, Joshua et al. *Social Media, Political Polarization, and Political Disinformation: A Review of the Scientific Literature*, 2018 Available in: <https://www.hewlett.org/wp-content/uploads/2018/03/Social-Media-Political-Polarization-and-Political-Disinformation-Literature-Review.pdf> Accessed on Sept. 01. 2022.
- VARONA, Federico. Todavía es posible soñar - Teoría Apiciativa y Comunicación Organizacional. *Revista Organicom*, Ano 1, n. 1, 2004.
- VISEREN-HAMAKERS, Ingrid J. The 18th Sustainable Development Goal. *Earth System Governance* 3, 2020.
- UNITED NATIONS (UN) (2015). *Transforming our world: the 2030 Agenda for Sustainable Development*. Nova Iorque, UN, 2015.
- UNITED NATIONS (UN) (2019). *United Nations Strategy and Plan of Action on Hate Speech*. Ginebra: Naciones Unidas, 2019. 7 p. (Informe). Available in: <https://www.un.org/en/genocideprevention/hate-speech-strategy.shtml> Accessed on Sept. 01 2022.
- UNESCO (2019). Culture 2030 Indicators. Available in: <http://polobs.pt/wp-content/uploads/2019/09/Culture-Indicators-2030-Unesco-2019.pdf>
- UNESCO (2020). *World trends in freedom of expression and media development: global report 2017/2018*. Paris: Unesco, 2018. Available in: <https://unesdoc.unesco.org/ark:/48223/pf0000261065> Accessed on Sept. 01 2022.

