



# cS Brief #1



## The EU external cultural action ecosystem in 2019/2020

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The term EU international cultural relations covers the space occupied by the variety of actors contributing to and participating in cultural contacts, cooperation and relationship between the EU territory and the rest of the world. What is new in this space since 2016 is that it is becoming crowded with new rules and resources that may affect and potentially transform the ways Europeans culturally engage others in the world.

This space of relationships and interactions is regulated by formal rules that are described below. The second part of this brief provides a description of the various actors involved in EU international cultural relations. Informal rules and policy trends in the EU international cultural relations ecosystem are analysed in other culture Solutions Briefs and our 2019/2020 Composing Trust report.

### Rules of the game

The role of the European Union in international cultural relations is codified in the EU Treaties in provisions dealing with two main policy domains: culture on the one hand and external action on the other.

#### Culture in the treaties

Culture was not present in European integration treaties until the Maastricht Treaty, which established it as a supplementary competence. It has been consolidated in the Article 6 of the Treaty of Functioning of the European Union. Moreover, it should be pointed out that the Art. 3 of the Treaty of the European Union establishes respect for the “rich cultural and linguistic diversity” and the ensuring of the cultural heritage.

In this line, the Title XIII of the Treaty of Functioning of the European Union is dedicated to culture. Within it, Article 167. 1 TFEU starts by determining that the EU “shall contribute to the flowering of the cultures of the Member States,

while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore”.

Art. 167. 2 TFEU states that the EU should encourage cooperation among its Member States, and if necessary, supporting and supplementing their action in the following areas: improvement of the knowledge and dissemination of the culture and history of the European peoples; conservation and safeguarding of cultural heritage of European significance; non-commercial cultural

exchanges; artistic and literary creation, including in the audio-visual sector.

Article 167. 3 TFEU goes on by stating that the EU “shall foster cooperation with third countries and the competent international organizations in the sphere of culture, in particular the Council of Europe”, and thus explicitly referring to the EU external cultural action.

EU external cultural action is also referred to more implicitly in Article 167. 4 TFEU, which

provides that the EU “shall take cultural aspects into account in its action under other provisions of the Treaties, in particular in order to respect and to promote the diversity of its cultures”.

Finally, Article 167. 5 TFEU contains the provisions regarding the legislative procedure to contribute to the achievement of the objectives that have been laid down in the previous parts of the Article:

- the European Parliament and the Council, acting in accordance with the ordinary legislative procedure and after consulting the Committee of the Regions, shall adopt incentive measures excluding any harmonisation of the laws and regulations of the Member States,
- the Council, on a proposal from the Commission, shall adopt recommendations.

Article 300 TFEU states that the European Economic and Social Committee shall be composed of representatives of civil society, notably in socio-economic, civic, professional and cultural areas, alongside with representatives or organisations of employers and the employed.

### External action and culture in the treaties

The legal bases of EU external action are covered by articles 2, 3, 6 and 21 of the TFEU on the principles, objectives and values of the EU.

Articles 205 on general provisions on external action is led by principles mentioned in article 21.

Article 207 establishing common commercial policy that encompasses cultural trade and exchanges of cultural goods.

Article 21(1) of the TFEU gives an overall mandate and guiding principles in the field of EU development cooperation.

Articles 4(4) and 208 to 211 of the TFEU cover economic and financial cooperation, technical assistance and other types of interventions in countries that are not developing countries.

## The culture and creative sector

The first concerned with international cultural relations are those producing and working on cultural content. They are artists, creative designers, producers and commercial professionals, curators, cultural managers as well as journalists, academics and students specialising in cultural affairs. All of them are part of the ecosystem studied in our 2019/2020 cS Briefs and Composing Trust report as much as they are engaged in professional international cultural connections and relationship.

### Cultural sector in Europe

In the EU, cultural organisations, institutions and companies are usually organised in networks and advocacy platforms representing their interests in Brussels-based policy making. Representatives of these professional networks, associations and federations may play a key role in ensuring that the cultural sector (including the powerful audio-visual sector) has a say in EU international cultural policy initiatives. Cultural markets, Cultural and Creative Industries are of paramount importance in terms of European and global value chains and transborder value creation.

There are also many European civil society cultural networks interested and involved in EU international cultural relations. Culture Action Europe is today the major European network of cultural networks, organisations, artists, activists, academics and policymakers. It advocates for access to culture and the arts and the participation in culture as a fundamental right of every citizen, operating across Europe and beyond. In our 2019/2020 Composing Trust report, we only mention IETM and PEARLE\* but there are many more. They lobby for public investment in culture as a driver of the development of a sustainable and more cohesive Europe<sup>1</sup>.

Apart from Culture Action Europe, dozens of other networks are engaged in international cooperation, exchanges and professional interac-

1. Culture Action Europe, “About us”, Website: <https://cultureactioneurope.org/about-us/>

tions. They often are members of Culture Action Europe and are potentially part of the ecosystem covered by this Brief<sup>2</sup>.

Large companies and cultural institutions also play a role on their own outside professional interest groups. When they have access to high level policy makers and politicians, they also can be very influential. This is for instance the case of global digital platforms that produce and sell huge amounts of cultural content.

### Cultural actors outside Europe

Outside the EU, cultural professionals in foreign countries also have a stake in what the EU is doing in the cultural field. EU trade policies and tariffs, EU data protection regulations, technological standards and visa policies may impact on cultural traders and producers. The EU also funds cultural, scientific and educational exchange programmes open to non-EU nationals who are keen to have a European cultural experience. Foreign cities, local governments and cultural networks develop cultural cooperation with their counterparts in the EU.

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All these audiences and people are part of the EU international cultural relations ecosystem<sup>3</sup>. They need to know how to make the best use of EU cultural services, policies and programmes. They may want to engage in a dialogue with others about it.

## EU institutions & Member States

### EU Member States governments and the Council

Member States' national external cultural action goes far EU international cultural relations. The 2014 EU Preparatory Action on culture in external relations mapped Member States' external cultural relations in 27 unpublished reports. National governments fund and support their national audiovisual broadcasting companies. Large national cultural organisations and institutions have their own cultural diplomacy led by autonomous international relations departments and teams. EU Member States develop their own national educative and scientific external action and cooperation, with network of schools, universities, artistic residencies abroad, etc.

Member States' governments are the main political authority involved in EU international cultural relations. On the basis of the subsidiarity principle and the treaties (culture is a supplementary competence of the EU, Member States have the primacy in cultural affairs), Member States are supposedly entitled to draw a line between what is nationally cultural and what is Europeanly cultural.

The stance they take in their collective statements in the European Council of heads of states and governments (EUCO) and more frequently in various Council configurations<sup>4</sup> (Council conclusions and regulations) sets the tone of EU international cultural relations and gives the direction of travel to all EU institutions in charge of policy design and implementation.

2. Creative Europe Desk UK List of European cultural networks in twenty different fields, Creative Europe Desk UK, Website, <http://www.creativeeuropeuk.eu/european-networks>

3. This Brief does not include foreign tourists who want to discover European cultural heritage and diversity, attend festivals and visit museums. They might contribute directly or indirectly to the ecosystem as cultural consumers and potentially end users.

4. Council configurations that may cover cultural affairs include Competitiveness (Internal Market, Industry, Research and Space, including tourism), Education, Youth, Culture and Sport (including audio-visual affairs), Economic and Financial Affairs (including the budget), General Affairs, Foreign Affairs, Justice and Home Affairs (including customs cooperation).

Council meetings are prepared by Council preparatory working groups (the highest ones being the Committee of Permanent Representatives – COREPER) that may meet several times a week. See General Secretariat of the Council of the European Union, Handbook of the Presidency of the Council of the European Union, Brussels, 2015, 120 pages, p.81, <https://ecr.minbuza.nl/documents/20142/1066448/Presidencyhandbook+en.pdf/ca923b28-8553-33cd-1d97-f7b1e854356e?t=1545240508252>

Each Member State takes the six-monthly Presidency of the Council according to a rotation plan. The Presidency Agenda is a rolling-on agenda that passes from one Presidency to the other and each Presidency holder has to continue its implementation. A special configuration attached to the Presidency is the 'friends of the Presidency group'. It is a flexible configuration meeting at the level of the COREPER<sup>5</sup>. The 2018 Luxembourg Presidency of the EU set up a specific 'Friends of the Presidency group' dedicated to EU international cultural relations.

Member States are also active in EU international cultural relations outside the Council. Individually, Member States may want to intervene in EU institutions' work. This can be done through bilateral diplomatic negotiations and cooperation or the secondment of national staff to EU institutions.

Collectively, Member States often chose to act as informal like-minded groups to exert more regular influence on the Commission or the Parliament. Several of these groupings have appeared or been particularly active in the last few years.

The European Union Network of Institutes for Culture<sup>6</sup> – EUNIC gathers most of EU Member States-funded national agencies with a mandate in external cultural affairs. The network has a secretariat, EUNIC Global, based in Brussels, and more than 100 clusters in the world. EUNIC is playing both a lobbying role in Brussels and an implementation role (usually contracting implementation to external partners through grants or service contracts) outside the EU (see our cS Brief #8 on EUNIC).

More Europe is a lobbying platform created by a select group of EUNIC members (British Council, Goethe Institute, Institut Français) together with a few philanthropic foundations (European

Cultural Foundation, Mercator) to foster the EU international cultural relations agenda. It has been particularly active prior to the adoption of the 2016 Joint Communication.

The Practitioners' Network for European Development Cooperation is the network of several Member States' development cooperation agencies. A number of them deal with cultural cooperation and cultural relations as part of their development cooperation mandate. The Practitioners' Network is a relevant actor for EU international cultural relations, especially regarding the culture and development nexus.

## The European Parliament

In its 2011 resolution on the cultural dimensions of the EU external actions the European Parliament and that called for the development of a common EU strategy on culture in EU external relations. The Parliament voted also for a budget of € 500,000 for a "preparatory action" in this field, which was presented on 2015 at a joint meeting of European Parliament Culture & Foreign Affairs Committees<sup>7</sup>.

To understand the actorness of the European Parliament most recently, it should be highlighted the Opinion of the Committee on Culture and Education for the Committee on Foreign Affairs and the Committee on Development on the proposal for a regulation of the European Parliament and the Council establishing the Neighbourhood, Development and International Cooperation

Instrument, which was published in 2019 and that has a thematic component in which culture is included. Thus, this Opinion shows how the European Parliament and several of its components -the Committees on Culture and Education, on Foreign Affairs and Development- are involved in EU external cultural action<sup>8</sup>.

**The House of European History is the largest EU museum ever built**

5. General Secretariat of the Council of the European Union, Handbook of the Presidency of the Council of the European Union, op. cit.

6. EUNIC, "About us", European Union National Institute for Culture, Website, <https://www.eunicglobal.eu/contacts>

7. European Commission, News: "Culture in External Relations at the European Parliament", 24 th February 2016, European Commission Website, [https://ec.europa.eu/culture/news/2015/0331-culture-external-relations\\_en](https://ec.europa.eu/culture/news/2015/0331-culture-external-relations_en)

8. Committee on Culture and Education, "Opinion of the Committee on Culture and Education for the Committee on Foreign Affairs and the Committee on Development on the proposal for a regulation of the European Parliament and of the Council establishing the Neighbourhood, Development and International Cooperation Instrument", 2018/0243 (COD), 24 January 2019, 35 pages.



## FOCUS

## The educational side of EU international cultural relations

The European Commission DG for Education and culture has funded numerous international cooperation programmes in the field of cultural education. More detailed research and monitoring of the results and potential of that cooperation could help develop future EU initiatives aligned with the strategic approach to international cultural relations. Amongst cultural networks in the field of cultural education, ENCATC has started to engage in international relations outside the EU.

### Erasmus + worldwide

The Erasmus+ programme finances international education cooperation globally. It produces online fact-sheets on mobility and joint projects. It is to be hoped

that a specific culture-related component of Erasmus + worldwide will be developed and the related data made explicitly public. Erasmus + has 27 offices outside the EU.

### Erasmus Mundus Joint Masters Degrees

Out of the 49 European Joint Masters Degrees in humanities and social sciences running in 2020-2021, almost half of them cover culture-related topics yet only 10 involve non-EU partners in their cooperation (Argentina, Canada, Georgia, Japan, Kazakhstan, Mexico, India, Russian Federation, Ukraine, Senegal, Singapore, Tunisia, USA).

A recently open component of the European Parliament having a strong potential role in EU international cultural relations is the House of European History. Located at the core of the Brussels European quarters, it is the largest EU museum ever built, with large facilities and budgets allowing public events and multi-stakeholder collaborations and partnerships in and outside the EU. The Jean Monnet house near Paris, also managed by the European Parliament and with recently built new infrastructure, is another EU cultural property that has a strong potential for EU international cultural relations.

Moreover, as Julie Ward, MEP (UK) and former Vice-President of the CULT Committee, explained, it should be pointed out that there are inter-groups in the European Parliament which are cross-party and issued based for topics that are not receiving enough attention in the committees. Among these inter-groups, there has been one dedicated to culture and creative industries, and also there are others which have culture in their remit or where culture can be mainstreamed (such as the ones in anti-discrimination, human rights, gender)<sup>9</sup>.

## The European Commission

The European Commission fosters cultural cooperation and policy dialogue with individual countries, regional organisations and non-state cultural organisations outside the EU, with regional groupings and with international organisations, specifically:

- Candidate and potential candidate countries: through Creative Europe, the Instrument for Pre-Accession Assistance (IPA), as well as the Technical Assistance Information Exchange (TAIEX) instrument and the Twinning Programme<sup>10</sup>.
- Neighbouring countries: under the European Neighbourhood and Partnership Instrument (ENPI), including through cross-border cooperation programmes, the Technical Assistance and Information Exchange (TAIEX) Instrument, and Twinning programme; under the Creative Europe Programme; through the EuroMed Audiovisual and Heritage programmes, the Anna Lindh Foundation and the Med-Culture programme; a framework for

9. Interview with Julie Ward, MEP, via telephone, 29th November 2019.

10. European Commission, "Candidate and potential candidate countries", Culture, European Commission Website, [https://ec.europa.eu/culture/policy/international-cooperation/candidate\\_en](https://ec.europa.eu/culture/policy/international-cooperation/candidate_en)

cultural cooperation under the multilateral Platform 4 “Contacts between people”<sup>11</sup>.

- Developing countries: notably through the geographical instruments, including the European Development Fund (supporting three ACP programmes) and the thematic instrument “Investing in People”<sup>12</sup>.
- Strategic partners: the Commission has signed joint declarations on further cultural cooperation and dialogue with Brazil, China, India and Mexico<sup>13</sup>.
- International organisations<sup>14</sup>.

Furthermore, among its main activities in this regard, it ensures that cultural aspects are taken into account when negotiating trade, cooperation or association agreements.

Several Directorate-Generals and other components have been active in EU external cultural action, both in terms of policy formulation, instruments and implementation in relation to their particular policy domain, the following should be highlighted:

- The Directorate-General for Education, Youth, Sport and Culture (DG EAC), notably through the support of projects with non-EU countries through the 2014-20 Creative Europe Programme as well as other international cooperation programmes and initiatives such as Erasmus Plus, Europe for Citizens, Jean Monnet Centres, etc.<sup>15</sup>
- The Directorate-General for digital and connectivity (DG CNECT).

- The Directorate-General for International Cooperation and Development (DG DEVCO): its self-recognized actorness has been recently restated in the European Consensus on Development<sup>16</sup>, and it supports EU external cultural action through geographical instruments and a thematic programme, notably encouraging activities in the EU neighbourhood and the ACP countries<sup>17</sup>.

- and the Directorate-General for Neighbourhood and Enlargement Negotiations (DG NEAR): in the same line, DG NEAR supports EU external cultural action through several regional and bilateral programs (notably MEDCULTURE in the south and...)

- as well as the Service for Foreign Policy Instruments (FPI), notably in relation to the launching in 2016 of the Cultural Diplomacy Platform as a service contract of the Commission, which has since provided support and advice to the institutions and it has set up a global cultural leadership programme<sup>18</sup>.

The Commission (jointly with the EEAS) laid down its strategic vision of a strategic approach to EU international cultural relations in the 2016 Joint Communication (see our cS Brief #2 on policy trends and progress made):

There is a Commission and EEAS interservice group, led by DEVCO, for information sharing on culture

11. European Commission, “European Neighbourhood countries”, Culture, European Commission [https://ec.europa.eu/culture/policy/international-cooperation/neighbourhood\\_en](https://ec.europa.eu/culture/policy/international-cooperation/neighbourhood_en)

12. European Commission, “Developing countries”, Culture, European Commission, [https://ec.europa.eu/culture/policy/international-cooperation/developing\\_en](https://ec.europa.eu/culture/policy/international-cooperation/developing_en)

13. European Commission, “Strategic partners”, Culture, European Commission website [https://ec.europa.eu/culture/policy/international-cooperation/strategic-partners\\_en](https://ec.europa.eu/culture/policy/international-cooperation/strategic-partners_en)

14. In this regard, there have not been major developments after 2016, but an overview of previous developments can be found in here: European Commission, “International Organisations and Trade”, Culture, [https://ec.europa.eu/culture/policy/international-cooperation/international-organisations\\_en](https://ec.europa.eu/culture/policy/international-cooperation/international-organisations_en)

15. European Commission, Creative Europe, European Commission Website [https://ec.europa.eu/programmes/creative-europe/node\\_en](https://ec.europa.eu/programmes/creative-europe/node_en)

16. European Commission, “New European Consensus on Development – ‘Our world, our dignity, our future’”, 8th June 2017, 57 pages, [https://webgate.ec.europa.eu/multisite/devco/sites/devco/files/european-consensus-on-development-final-20170626\\_en.pdf](https://webgate.ec.europa.eu/multisite/devco/sites/devco/files/european-consensus-on-development-final-20170626_en.pdf)

17. For an overview of projects in this domain, see: European Commission, “International Cooperation and Development”, Culture, [https://ec.europa.eu/europeaid/sectors/human-development/culture\\_en](https://ec.europa.eu/europeaid/sectors/human-development/culture_en)

18. European Commission, “New European Cultural Diplomacy Platform launched”, Service for Foreign Policy Instruments (FPI), 31st March 2016, [https://ec.europa.eu/fpi/news/new-european-cultural-diplomacy-platform-launched\\_en](https://ec.europa.eu/fpi/news/new-european-cultural-diplomacy-platform-launched_en)

I- the first part refers to the guiding principles for EU action: promotion of human rights, diversity and inter-cultural dialogue while respecting subsidiarity and complementarity and retaining policy coherence by promoting culture within existing partnership frameworks.

II- the second one, the document encourages the EU to advance cultural cooperation through three work strands: supporting culture as an engine for sustainable, social and economic development; promoting culture and intercultural dialogue for peaceful inter-community relations; reinforcing cooperation on cultural heritage.

III- the third part proposes an strategic EU approach to international cultural diplomacy relations: including enhanced European cooperation (notably between EU Member States and EU Delegations) and inter-cultural exchanges to promote the diverse cultures of the EU.

In this regard, it must be noted that the EEAS is the joint author and owner of the 2016 communication on international cultural relations. .

## The European External Action Service (EEAS)

The European External Action Service (EEAS) is a sui generis EU body that was created by the Lisbon Treaty. Its staff come from the Council, the Commission and Member States' administrations. The EEAS supports the work of the Commission's Vice President and High Representative (HR/VP) for Foreign and Security Policy. It is involved in policy-formulation led by the HR/VP, as well as strategic programming and in implementation through activities carried out by the 139 EU Delegations in the world<sup>19</sup>. The EEAS manages EU Delegations and coordinates information sharing with EU Delegations culture focal

points. The EEAS is also in charge of EU public diplomacy (see cs Brief #7 for a detailed analysis of the role of EU Delegations).

Among all EU institutions there is an interservice group for information sharing in culture within the Commission in which DG DEVCO is the lead and includes officials from the other European Commission services mentioned above<sup>20</sup>.

## European regions, cities and the Committee of the Regions

According to the Treaties (see section above on the "Rules of the game") the Committee of the Regions is consulted by other institutions on new EU legislation in the field of EU international cultural relations. The Committee therefore issues opinions and suggests amendments to foreseen legislation. City and regions' representatives can lobby the Committee to take a certain stance on international cultural relations initiatives, especially when they are involved in forms of city or regions diplomacy that include cultural affairs<sup>21</sup>. For instance in February 2019 the Committee issued an opinion on the New Agenda for Culture suggesting an amendment to explicitly recognise the role of city and regions in EU international cultural relations. The opinion also called for further internationalisation of the EU cultural sector<sup>22</sup>. The Committee's opinion on the 2016 Joint Communication on EU international cultural relations similarly emphasised the role of local governments.

## The European Economic and Social Committee

The European Economic and Social Committee issued an Opinion in 2017 on the Joint Communication<sup>23</sup>. In 2019, the President of the EESC has

19. Recent examples of cultural activities organised by EU Delegations around the world can be found in here: European Commission, Strategic Framework for International Cultural Relations, European Commission Website, [https://ec.europa.eu/culture/policies/strategic-framework/strategy-international-cultural-relations\\_en](https://ec.europa.eu/culture/policies/strategic-framework/strategy-international-cultural-relations_en)

20. Interview with an EEAS official, Brussels, 4 December 2019.

21. Eurocities, "Cities' external cultural relations: trends and actions", September 2017, 26 pages, [http://nws.eurocities.eu/Media-Shell/media/EUROCITIES\\_study\\_on\\_culture\\_in\\_cities\\_external\\_relations\\_2017.pdf](http://nws.eurocities.eu/Media-Shell/media/EUROCITIES_study_on_culture_in_cities_external_relations_2017.pdf)

22. EU Committee of the Regions, "Opinion on Creative Europe and the New Agenda for Culture", Rapporteur János Ádám Karácsony, CDR 3890/2018, 6 February 2019, 18 pages, <https://cor.europa.eu/en/our-work/Pages/OpinionTimeline.aspx?opId=C-DR-3890-2018>

23. European Economic and Social Committee, Opinion 017/ C288/ 17, 31 August 2017, 9 pages, [https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv:OJ.C\\_.2017.288.01.0120.01.ENG&toc=OJ:C:2017:288:TOC](https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv:OJ.C_.2017.288.01.0120.01.ENG&toc=OJ:C:2017:288:TOC)

made culture one of his priorities, which has led to activities such as the “reUnnaissance - A cultural vision for Europe on Culture” panel, which took place on the 31 October 2019, during the EESC plenary session, and which included a section for discussion culture and international relations<sup>24</sup>.

However, it must be noted that despite the inclusion of culture in the provisions of the Art. 300 TFEU therefore being part of the areas from which the Member States can send representatives of the civil society, none of the Member States has sent for this term a representative professionally involved in culture -only some of the representatives from other sectors have manifested interest in the domain, and thus limiting the actorness of the EESC in terms of EU external cultural action. As Katherine Heid, the EESC President Cabinet Member in charge of Culture and Youth, explains, making culture a priority and thus including it in the discourse, precisely could result in Member States to get implicated<sup>25</sup>.

**culture Solutions:  
independent and  
non-for-profit, serving  
all those involved  
in EU international  
cultural relations and  
contributing to their  
excellence**

Our organisation, culture Solutions Europe (the often used name is culture Solutions or cS) was set up as an independent and non-for-profit entity with the mission of i) serving all those involved in EU international cultural relations and ii) contributing to their excellence through the opening of creative trust-building spaces, the production of commons and the brokerage of know-how.

By following cS Theory of Change<sup>26</sup>, we are working towards our mission through actions such as our Who's Who tool (which compiles the authorized profiles of individuals from public institutions involved in this domain), as

well as our Composing Trust 2019/2020 research report, and other training, facilitation and know-how sharing initiatives, all available on the [culturesolutions.eu](https://culturesolutions.eu) website.

24. European Economic and Social Committee, “reUnnaissance, A cultural vision for Europe”, 31 October 2019, 16 pages, <https://www.eesc.europa.eu/en/our-work/publications-other-work/publications/reunnaissance-cultural-vision-europe>

25. Interview with Ms. Katherine Heid, EESC President Cabinet Member in charge of Culture and the Youth, Brussels, 19th December 2019.

26. Culture Solutions, “Our Theory of Change”, 2019, C Culture Solutions Website, <https://www.culturesolutions.eu/wp-content/uploads/2019/05/CULTURE-SOLUTIONS-THEORIE-OF-CHANGE-160519.pdf>





culture Solutions Europe (cS) is an independent and non-for-profit social innovation group serving all those involved in EU international cultural relations.

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

We follow a specific **Theory of Change**.

## Support us

culture Solutions Europe was created as a French association on 23 October 2018.

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