

CS Brief #5



“ The digital revolution enables new and innovative forms of artistic creation; broader, more democratic access to culture and heritage; and new ways to access, consume and monetise cultural content ”

New Agenda for Culture (2018)

Digital change & EU international cultural relations

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The area of digital in external cultural relations remains underexplored. The digital revolution offers opportunities for culture to make a difference in a changing world, paving the way to increasingly sophisticated forms of cultural co-creation and distribution. Global digital cultural platforms, archives, public libraries and museums are all (potential) digital repositories of cultural diversity and heritage¹.

This Brief focuses on if and how the EU has adjusted its international cultural relations policy to the digital revolution and future priorities to be considered in this area².

In the context of digital change, we identify various types of consequences for EU international cultural relations, namely: 1) The digitisation of cultural contents, 2) The digitalisation of cultural management, 3) New forms of digital cultural engagement, 4) Digital media and culture, 5) The regulation of the digital cultural sector.

Digitisation of cultural contents

Even those artworks that are initially produced through non-digital means can become accessible through digital media: this can be seen in performing arts shows, literature, sculpture, comic strips, Another example is offered by visual arts collections available in museums and galleries and archives and fragile artefacts or handcraft specimen. Immersiveness³ (augmented reality, mixed reality, virtual reality) methods allow creatives to produce new digital content based on originally non-digital artistic and cultural material or pieces of arts. For instance, the digiti-

sation of an architectural building or site allows web users to visit it virtually. When a specific 3 dimensional programme is created on the basis of such a site, a new cultural product is created. In that case, digitisation of certain pieces of arts leads to the creation of new digital cultural products that live their own virtual life.

The digitisation of non-digital cultural contents outside Europe is an important potential cooperation area in EU international cultural relations. Digitisation of fragile cultural content is also a form of cultural heritage protection and promotion. Furthermore, digitisation is a way to promote the commercialisation of cultural products that until then could not reach wide audiences.

1. European Commission, Culture For Future Manifesto, European Commission, Directorat General, DEVCO, Culture4Future Website, August 2019, <https://culture4future.eu/wp-content/uploads/2019/08/CoC-ManifestoEN-20190821.pdf> p. 3

2. Bjola C., Digital diplomacy – the state of the art, Global Affairs, 2016, DOI: 10.1080/23340460.2016.1239372.

3. Morganti L., Ranaivoson H., Mazzoli E.M., The Future of Media Innovation European Research Agenda Beyond 2020, Media Road, September 2018, 24 pages.

Digital change & cultural action: some definitions

Terms	Definitions
Digitisation	It is the process of converting from analog to digital signals without any different-in-kind changes to the process itself. It is also known as digital enablement ⁴ .
Digitalisation	Refers to the way in which many spheres of social life are restructured around digital communications and media infrastructures. Also applied to the use of digital technologies to change a business model ⁵ .
Digital revolution	A historical era (1980s - present) of digital electronic equipment inaugurates the Information Age. It is the manifestation and result of the information & communication technologies, characterised by mass production of digital communication technology, digital logic circuits and its derived technology. It is described as a revolution due to its important technological, social, economic and political consequences. Its power of transformation has been recognized by the European Institutions ⁶ .
Digital culture	Use of social media and digital technology for social interaction. It includes mobile communications technologies, gaming and technological bodies, and the like ⁷ .
Digital media	Digitized content that can be transmitted over the internet or computer networks. This can include text, audio, video, and graphics. News from a TV network, newspaper, magazine, etc. via websites also fall within this category. Most digital media are based on translating analog data into digital data ⁸ .
Digital diplomacy	Methods and modes of conducting diplomacy with the help of the Internet and ICTs ⁹ .
Digital regulation	Set of legal measures to control digital markets - "Essential step to strengthen individuals' fundamental rights in the digital age and facilitate business by clarifying rules for companies and public bodies in the digital single market" EU Commission - measures to guarantee the "processing of personal data and on the free movement of such data" ¹⁰ .

Much attention has also been paid to the audiovisual sector in recent years (see the Focus below). For example, in the recent and ostensibly successful 'A Season of Classic Films' initiative, audiences had both a local experience as 'part of a globally-connected experience across Europe'¹¹. KEA's 2014 report on the feasibility of EU Film Festivals estimated that EU film festival at-

tendance (organised by EU delegations) reaches over 400,000 people each year across the world. In comparison, an online initiative reached 17 million viewers in China in 2012. The same report found that 52% of EU delegations are 'interested in organising a digital film festival in the near future'. Scale through digital, then, is significant.

4. Gartner Glossary, "Digitization", <https://www.gartner.com/en/information-technology/glossary/digitization>
 5. Bloomberg J., "Digitalization and Digital Transformation: Confuse Them At Your Peril", Forbes, 29 April 2018, <https://www.forbes.com/sites/jasonbloomberg/2018/04/29/digitization-digitalization-and-digital-transformation-confuse-them-at-your-peril/#4027f5f42f2c>
 6. IGI Global, "What is Digital Revolution", <https://www.igi-global.com/dictionary/ransomware/7696>
 European Parliament, European Parliamentary Research Service, Negreiro Mar, Madiaga Tambiana, "Digital Transformation", Brief, PE 633.171, June 2019, [https://www.europarl.europa.eu/RegData/etudes/BRIE/2019/633171/EPRS_BRI\(2019\)633171_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/BRIE/2019/633171/EPRS_BRI(2019)633171_EN.pdf)
 7. V. Miller, Understanding digital culture. London: Sage, 2011
 8. IGI Global, Dictionary, <https://www.igi-global.com/dictionary/new-communication-technologies/7668>
 9. Diplo, Digital Diplomacy, <https://www.diplomacy.edu/e-diplomacy>
 10. European Commission, Information, Data Protection, European Commission Website, https://ec.europa.eu/info/law/law-topic/data-protection/data-protection-eu_en
 11. European Commission News, "Creative Europe: bringing citizens together around classics and heritage", European Commission Website, 31 October 2019, https://ec.europa.eu/digital-single-market/en/news/creative-europe-bringing-citizens-together-around-classics-and-heritageinfo/law/law-topic/data-protection/data-protection-eu_en

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#Digital4culture: an international dimension?

The European Commission's #Digital4culture strategy was announced in 2018 and is expected to be published by 2020. The strategy is a call for digital to amplify culture's contribution to the social, economic and innovation agenda of Europe.

The strategy, although not published as one distinct document, covers several digital aspects of culture:

Innovative financing in the cultural sector, cultural big data management, digital repositories, digital literacy support.

The cinema sector, the audiovisual and cultural heritage¹² feature prominently in speeches made about the #Digital4culture strategy¹³.

It is not clear how the broader agenda of #Digital4culture will project onto external relations.

As part of the strategy, several initiatives were announced in the new Creative Europe programme¹⁴ and more are expected to follow after 2021:

- Create a network of centres across the EU to safeguard knowledge of endangered heritage monuments through large-scale digitalisation (2019);
- Create an online directory of European films and launch the first EU Film Week to make European films available to schools across Europe (2019);
- Set a pan-European network of Digital Creative and Innovation Hubs to support digital transformation (2020);
- Propose next steps for Europeana (2018)
- Launch pilot mentoring schemes for audiovisual professionals (2019)
- Call for proposals on Bridging culture and audiovisual content through digital (2019)
- Stimulate cross-overs and collaboration between art and technology for sustainable innovation on industrial and societal levels (2018).

Digitalisation of cultural engagement

The digital revolution implies that most human activities become increasingly digitalised. The cultural sector, in that respect, is being transformed as much as other social and economic segments of societies (see Focus above).

Working on the digitalisation of the cultural sector and its consequences in partner countries' societies (both in terms of opportunities and

challenges) will therefore become part and parcel of EU international cultural relations.

Digitalisation will cover the transformation of both artistic creation (the use of new digital tools to create digital or non-digital artistic contents) and changes in the non-cultural activities of the cultural and creative sector. This includes for instance business and administration management, ticketing, marketing, artistic mobility management, human resources management, communication, contracts and procurement, public cultural policy-making, monitoring and evaluation, etc.

12. European Commission News, "EU Member States sign up to cooperate on digitising cultural heritage", European Commission Website, 9 April 2019, <https://ec.europa.eu/digital-single-market/en/news/eu-member-states-sign-cooperate-digitising-cultural-heritage>.

European Commission News, "Fifth Meeting of the European Commission's Expert Group on Digital Cultural Heritage and Europeana (DCHE)", European Commission Website, 13 May 2019, <https://ec.europa.eu/digital-single-market/en/news/fifth-meeting-european-commissions-expert-group-digital-cultural-heritage-and-europeana-dche>

13. Relais Culture Europe, "Europe Créative: nouvel appel "Rapprocher la culture et le contenu audiovisuel à l'aide du numérique", Relais Culture Website, <https://relais-culture-europe.eu/fr/news/europe-creative-nouvel-appel-rapprocher-la-culture-et-le-contenu-audiovisuel-laide-du-numerique>

14. European Commission, A New European Agenda for Culture, op. cit.

The European Commission and the Member States have started to cooperate on the question of digital audience management in the EU and “a Commission-led expert group will examine innovative tools and develop guidelines for collecting and managing data on digital audiences”¹⁵. Progress made by this group will have to be explored in future research.

What is at stake is to ensure successful management of the cross-cutting area where artistic and creative activities meet with technology so as to ensure high human well-being and sustainability standards (see section on regulation)¹⁶.

EUNIC has started some work on digitalisation and held a workshop in Paris in 2019 discussing the digitalisation of cultural institutes’ communication and mediation role (mainly via social media). A few European Houses of Culture projects also have an explicitly central digital dimension¹⁷.

Value-based digital cultural engagement

“Because when art is GOOD, it affects! Even decision makers. When art is bad, at worst it can act as propaganda and at best as a sleeping pill”¹⁸.

European international cultural digital engagement is distinct from digital diplomacy, public diplomacy or strategic communication - see Focus below. It is aligned with European engagement values, EU treaties principles and allow diverse aesthetic references, aspirations and

The digitisation of non-digital cultural contents outside Europe is an important potential cooperation area.

paradigms. The meaning of EU international digital engagement in the cultural field will require permanent and flexible strategic thinking to fit in with the moving realities of the digital revolution.

In fact, digital scale may not automatically bring along the desired quality cultural relations outcomes and societal change (see our chapter on culture and societal change). Rather than a panacea to the problem of small budgets and large audience targets, a lack of physical engagement or meeting space for the exchange of views and perspectives is a reason why digital events (such as online film festivals) lack the effectiveness of face-to-face initiatives. Online events should then be coupled with physical “side events to engage with the local population, policy makers and film professionals”¹⁹.

Digital meeting spaces could - and perhaps should - be created and trialled. In either case, in BOP Consulting’s causal chain of cultural relations activities and impacts, we see engagement presented as the natural precursor to a reaction. Thus, engagement is understood as a change in perception or opinion²⁰. We can assume that the greater the engagement, the higher the opportunity for such a change.

Examples above illustrate the need for EU international cultural relations to develop proactively adaptive digital strategies that are context-sensitive and in tune with contemporary trends.

15. Council of the EU, Conclusions on access to culture via digital means with a focus on audience development, (2017/C 425/03), 12 December 2017, 3 pages.

16. De Rosa S., Nicolai A., Mazzoli E.M., Morganti L., Renaud Ranaivoson H., Boi M. S., Carusso G., I3’s, MediaRoad’s and Vital Media’s Policy: Recommendations for the Next Multiannual Financial Framework, September 2018.

17. Among the projects selected in 2019, two had an explicit digital dimension: “The Grid” (US cluster) and European Houses in Vietnam. EUNIC, European “Houses” of Culture - 10 ideas selected, 4 July 2019. <https://www.eunicglobal.eu/news/european-houses-of-culture-10-ideas-selected>

18. Creative Force, Promoting democracy through the arts and media - Lessons and recommendations after 10 years of Creative Force, May 2019. https://si.se/app/uploads/2019/11/si_rapport_eng_creative_force.pdf

19. KEA, BFI Film Forever, “Film Festivals at EU Delegations”, Study for the European Commission, 2014, 158 pages. <https://op.europa.eu/en/publication-detail/-/publication/8f421a2f-cbd3-11e5-a4b5-01aa75ed71a1>

20. BOP Consulting, “Global Cultural Networks: The Value and Impact of British Council International Showcasing”, British Council Website, April 2019, 38 pages, p. 30,

“Culture & development” in a digital era

While new technologies contribute to tackle inequalities and sustainability challenges, they can also exacerbate socio-economic divides between and within societies²¹.

The meaning of EU international digital engagement in the cultural field will require permanent and flexible strategic thinking

UNCTAD recent estimates of international aid flows suggest that only a small fraction of ODA is explicitly addressing the development implications of digital transformations. This may reflect the fact that digitalization for development is a relatively new domain for ODA²². The same report suggests that digital technologies have the potential to both enable and hamper the achievement of the SDGs²³.

And yet, when explored in one report, a dichotomy appears to emerge, namely, that funding from a cultural relations or dialogue perspective removes the likelihood of a project containing skills or professionalisation development for operators in the digital media sector²⁴. Perhaps, then, what should be explored further are models that deliver both dialogue and sectoral development in the digital field.

While there has been much enthusiasm about innovation and creative hubs, the 2019 UNCTAD report on digital economy underlines that only a few experiments became sustainable success stories. In the long run, actions for culture and development will have to factor in digital dimensions more systematically. At 2018 OECD Forum sessions on digital change, participants stated that ‘overall education systems are not fit for the challenges we will be facing’. Digital skills enhancement will be a

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From digital diplomacy to digitalised cultural relations

Digital diplomacy is “the use of digital technologies (social media networks, mobile devices, multimedia) for diplomatic purposes”. It “resides in the field of public diplomacy, but consular services, policy management and international negotiations are increasingly seen by ministries of foreign affairs (MFAs) as suitable areas for digitization”²⁵.

As demand for ‘exchanges and inter-cultural cooperation has increased in pace with the digital revolution’²⁶, the context has shifted away from a purely state-orient-

ated paradigm of diplomacy. There are more diverse actors - from the individual to the city to the region - operating on multiple levels that ‘shape and redefine how we conceive diplomacy today’²⁷. Definitions are emerging to incorporate this but as yet, this multi-actor context is rarely reflected in project activity²⁸. From the perspective of digital, this is important.

culture Solutions will remain attentive to the ways EU digital diplomacy efforts and initiatives interact with digitalised cultural relations.

21. UNCTAD, Digital Economy Report 2019. Value Creation and Capture: Implications for Developing Countries, United Nations, 2019, 194 pages, p. 147 https://unctad.org/en/PublicationsLibrary/der2019_en.pdf

22. Ibid, p. 147

23. Ibid, p. 148

24. KEA, Kern P., Le Gall A., Airaghi E., Pletosu T., “Towards an integrated vision for the European Digital Media Sector” European Commission, 31 October 2019, 51 pages, p. 24-25, <https://keanet.eu/wp-content/uploads/KEA-Mapping-of-AV-support-in-existing-and-future-EU-programmes.pdf>

25. Bjola C., Digital diplomacy – the state of the art, Global Affairs, 2016, DOI: 10.1080/23340460.2016.1239372.

26. European Commission & High Representative, “Towards an EU strategy for international cultural relations”, JOIN(2016) 29 final, Brussels, 8 June 2016.

27. Canali S., “European Union diplomats: an emerging epistemic community?”, CEPOB # 8.19, Bruges, December 2019.

28. Interview with an expert working in the Ilucidare project, 12 December 2019.

permanent priority²⁹ with the needed integration of tech and arts facilities in traditional university and schools structures. In external action, specialised international education policy cooperation at the crossroads of digital, arts and development will have to be promoted, as well as dialogue and know-how sharing, on digitalisation, digitisation and the regulation of the digital cultural field.

Towards European digital intercultural sensitivity

The 2005 UNESCO Convention recognizes that the “enhanced interaction between cultures,” due to the development of information and communication technologies, “also represent a challenge for cultural diversity, namely in view of risks of imbalances between rich and poor countries”³⁰.

Digital divides in the cultural sector and between societies is a serious challenge for fair international cultural relations.

Digital technologies have the potential to enhance cultural diversity as they have the power to let certain cultures dominate others. Linguistic diversity in digital media and on the Internet is an obvious example. While artificial intelligence can help with automatic translation, the practice of multilingualism and translation itself is not a given and it will have to be explicitly promoted in the digital sphere. The same goes with other dimensions of cultural diversity and cultural expressions: for the time being not all cultural production and expression can be effectively shared digitally.

For Europeans, the challenge will be to develop interculturally-aware digital cultural spaces and markets.

Digital media and the cultural sector

With systemic digital transformations, the border between what used to be called “the media”, “the audiovisual sector” and the “cultural sector” is becoming blurred. They have entered an era of media convergence in which digital media and the cultural sector depend and nurture each other.

However, as underlined by IETM, under Creative Europe the MEDIA sub-programme could still deal with a considerable higher budget, compared to the Culture programme. “Hybrid projects and programmes also ask for hybrid funding”³¹.

Digital media responsibility

Global research, public and private broadcasters remain the main agenda-setters for public communication in most regions³². Watching TV and listening to radio, are the two leading forms of cultural consumption across the world³³.

There is an opportunity to leverage on the strategic importance of the digital media sector as a tool for international cultural relations to help make the EU more engaged (beyond film festivals) and to provide opportunities for the internationalisation of EU companies in this field. As a matter of fact, the two largest national external audio-visual broadcasting agencies in Europe (Deutsche Welle and France Média Mondes) have already integrated digital contents and methods.³⁴

Media have a role to play in solving global challenges. According to the authors of The Future of Media Innovation European Research Agenda Beyond 2020 such a vision ‘can only be implemented if the media sector is transparent,

29. European Commission, Digital Skills and Jobs. <https://ec.europa.eu/digital-single-market/en/policies/digital-skills>.

30. Richieri Hanania L., “Cultural Diversity and Regional Trade Agreements – The European Union Experience with Cultural Cooperation Framework”, Asian Journal of WTO & International Health Law and Policy, Volume 7, Number 2, Society of International Economic Law (SIEL), Working Paper 2012/08, 20 November 2012, 35 pages, https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2087639

31. IETM and European Dancehouse Network (EDN), Position paper on the mid-term evaluation of Creative Europe and recommendations regarding its post-2020 successor, Brussels, July 2017, https://www.ietm.org/sites/default/files/attachements/news/position_paper_eu_final_with_edn.pdf

32. Merkel C. M., Enlarging choices: cultural content and public service media, in UNESCO, Reshaping cultural policies, 2018, p. 56. <http://uis.unesco.org/sites/default/files/documents/reshaping-cultural-policies-2018-en.pdf>

33. Ibid, p. 56.

34. “Digital content is now around ¼ of our budget” and “the budget for the digital part of our work is increasing each year” - Peter Limbourg, Director General of Deutsche Welle, the German external audiovisual broadcaster, 31 January 2019

“In France Média Monde, any content is integrated into a digital way of broadcasting. In budgetary terms, it is hard to say which is digital and what is not. The digital is the new frontier.” (Marie-Christine Saragosse, Head of France Media Monde).

http://videos.senat.fr/video.1009375_5c50e2e604895.audiovisuel-exterieur-en-europe---audition-de-mme-marie-christine-saragosse-et-m-peter-limbourg?timecode=7456590

sustainable, values based (public and economic values), as well as being cohesive and accountable. Policies and action steps should keep such fundamental values in their scope.”³⁵

Initiatives can help meet the demand for digital literacy skills³⁶ and support media plurality and a diverse digital cultural market (i.e. Thematic Indicators for Culture in the 2030 Agenda). DG DEVCO is recognised as supporting a programme (ACPCultures+) that is most relevant for the digital media sector and that acknowledges the role of culture in digital media sector³⁷.

European access and position in the digital media market is also relevant. The same report argued that “it is key that national and EU policy and regulatory frameworks enable and support public-private partnerships in providing content and platforms or developing new policies, allowing EU companies to compete on a level playing field with competitors from outside the EU”³⁸. Cultural products themselves should nevertheless be free from such regulation³⁹.

Regulating the digital cultural sector: three levels

One may distinguish various levels of EU regulation in EU international cultural relations. The first level is the regulation of the Internet as a cultural ecosystem. The second level is digitalised international cultural trade (or digital culture trade) and the interconnections between EU Trade policy and EU international cultural re-

lations. The third level relates to EU international cooperation in the particular field of regulation of the digital cultural sector.

Regulation of the Internet as a cultural ecosystem

With the digital revolution, the Internet is offering new opportunities and space for cultural exchange and consumption through new trends such as “platformization”⁴⁰ and e-commerce⁴¹.

As an EU official observed, “If we consider the Internet as a cultural space, and not only a commercial space, then we have to choose the right rules to regulate it”⁴². In that regard, European Member States may benefit from a common position on the Internet governance in global arenas and on the regulation of global private digital platforms. There seems to be consensus on the idea that a) more EU regulation (for instance on competition in the EU) of private American and Chinese digital “giants” is to be expected in the next decade and that b) there won’t be any European digital giant able to compete with current digital leaders in the world⁴³.

Regulation will follow a set of principles and values adapted from pre-digital forms of economy such as “diversity of content” and “fair competition”.

Internet regulation will also have to address new challenges related to technological transformation. Artificial intelligence⁴⁴, data privacy,

For Europeans, the challenge will be to develop interculturally-aware digital cultural spaces and markets.

35. Morganti L., Ranaivoson H., Mazzoli E.M., The Future of Media Innovation European Research Agenda Beyond 2020, Media Road, September 2018, 24 pages.

36. Point made by a member of staff of European House, Kyiv, December 2019.

37. KEA, P. Kern, A. Le Gall, E. Airaghi, T. Pletosu, “Towards an integrated vision for the European Digital Media Sector”, European Commission, 31 October 2019, 51 pages, p. 24-25, https://keanet.eu/wp-content/uploads/KEA_Mapping-of-AV-support-in-existing-and-future-EU-programmes.pdf

38. Morganti L., Ranaivoson H., Mazzoli E.M., op. cit., p. 20.

39. Richieri Hanania L., op. cit.

40. Platformisation can be defined as ‘the extension of social media platforms into the rest of the web and their drive to make external web data platform ready’ (Helmond, 2015, <https://journals.sagepub.com/doi/full/10.1177/2056305115603080>).

41. UNCTAD, op. cit.

42. Interview with an EU official for the culture Solutions feasibility study, 12 June 2018.

43. Notes taken at the 2018 OECD Forum by culture Solutions.

44. The European Commission published a White Paper on artificial intelligence in February 2020 (COM(2020) 65 final), and a staff working document on liability for digital technology in 2018 (SWD(2018) 137 final).

algorithms regulation⁴⁵, fight against disinformation and fake news, democracy protection have become new good governance standards priorities⁴⁶. These standards can be imposed unilaterally by the EU and made applicable to all digital operators. They also can be negotiated on regional and global levels as part of multilateral governance regimes.

Regulating international cultural trade

Because digital culture is more than mere commercial content (as stated by positions on the “cultural exception” in trade), it requires sound regulation anchored in well communicated principles and values. As an EU official stated in 2019, “because markets are a creation of regulations, the question is: what type of markets do we want?”

A smart embrace of new technologies, enhanced partnerships and greater intellectual

In an era of media convergence, digital media and the cultural sector depend and nurture each other

leadership are needed to (re)define digital development strategies and the future contours of globalization⁴⁷. The EU way of regulating digital cultural relations and digital culture is a way to express EU values and norms, such as data protection and intellectual property rights, in cultural trade. It is also about the place and role of artists and cultural creators in sustainable societies.

Because Trade relations are about norms negotiations: common European positions in cultural trade relations may strengthen the feeling of EU belonging along European values communality⁴⁸. The 2016 Joint Communication has already asserted values related to digital cultural interactions: ‘Since people frequently engage across borders using digital tools, communication between peoples should be encouraged to take place under conditions of respect and equality and in a spirit of partnership’⁴⁹.

45. European Commission, Algorithmic Awareness-Building, 19 September 2019, <https://ec.europa.eu/digital-single-market/en/algorithmic-awareness-building>

46. Nautilus, Interview of Hannah Fry: “There is a need for an algorithm safety agency”, Courriel International, 12 April 2019, <https://www.courrierinternational.com/article/entretien-hannah-fry-il-faut-une-agence-de-surete-des-algorithmes>

47. UNCTAD, op. cit. p. V, https://unctad.org/en/PublicationsLibrary/der2019_en.pdf

48. Interview with a high-level Polish cultural diplomat, Warsaw, 27 November 2019.

49. European Commission & High Representative, “Towards an EU strategy for international cultural relations”, JOIN(2016) 29 final, Brussels, 8 June 2016, p.4. <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=JOIN%3A2016%3A29%3AFIN>

Conclusion

An overview of the impact of digital transformations in EU international cultural relations leads us to four outstanding questions and a few pointers for action and future research.

- How can the EU #digital4culture agenda, mirroring initiatives aiming at embracing the cultural dimensions of the digital age, be embedded into the EU's activity on culture in external relations? What objectives might this action have and how could it be meaningfully evaluated?
- How can digital and in-person programming, cultural exchange and participation be best utilised to contribute to societal change and sustainable development?
- To what extent will EU digital media policy and initiatives within the EU contribute to a more strategic approach to EU international cultural relations?

Artificial intelligence and algorithms regulation, data privacy, reliable information, democracy protection are new good governance standards priorities

- How to make value-based and (inter) culturally-aware future EU regulations of digital economy (Internet governance, international trade and international cooperation in that field)? To what extent will they value and take into account its culturally diverse, creative and artistic dimensions?

Importantly, these questions are relevant to all national cultural institutes in Europe but go far beyond their remit. In that respect, culture So-

lutions will engage with a variety of European and international stakeholders and cultural organisations. Several ideas for future research and common productions have emerged from our research:

EU regulations of cultural digital economy

Latest trends indicate that the EU will continue to invest massively in the regulation of digital culture / digitalised cultural economy. EU regulatory changes will have long-lasting business and cooperation implications. culture Solutions could contribute through research, monitoring and evaluation as well as multi-stakeholders dialogue and policy co-construction activities.

Digital tools and human resources shortage

It is clear that models for hybrid digital and physical engagement should be trialled, both to achieve scale and cost-efficiency. Digital tools might provide part of the response to the current challenge of under staff in EU international cultural relations (see our cS Brief #7 on EU Delegations)⁵⁰. If done properly, digital tools provide an efficient response to this challenge. The recent Covid-19 crisis has forced European international cultural workers to speed-up their digital offer and working methods⁵¹ (see our cS Brief #7 on EU Delegations).

Digital literacy – culture and education

Digital divides in the cultural sector and between societies is a serious challenge for fair international cultural relations. The EU has already identified the need to invest in EU citizens' digital literacy⁵². This should also be

50. KEA, Kern P., Le Gall A., Pletosu T., "Study requested by the CULT Committee, Creative Europe: Towards the Next Programme Generation, European Parliament, 2018, 108 pages, p. 55. [http://www.europarl.europa.eu/RegData/etudes/STUD/2018/617479/IPOL_STU\(2018\)617479_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/STUD/2018/617479/IPOL_STU(2018)617479_EN.pdf)

51. EUNIC Global, Newsletter Special Edition, 19 March 2020. The network has decided to expand its webinar offerings.

52. European Commission, Strengthening European Identity through Education and Culture, The European Commission's contribution to the Leaders' meeting in Gothenburg, 17 November 2017, COM (2017) 673 final, Strasbourg, 14 November 2017, 14 pages - The document states that 44% of Europeans between 16 and 74 years (169 million people) do not have sufficient digital skills; the highest share of the population is in Bulgaria (74%) and the lowest share is in Luxembourg. 90% of jobs in the future will require some level of digital skills. 40% of European businesses seeking to recruit ICT specialists struggle finding them. It also refers to the fact that few students choose to study sciences and technology and that there are few opportunities to combine it with arts which hold backs innovation and competitiveness.

done through support programmes in its international cooperation and launch of EU's own digital literacy programmes to non-EU partners⁵³. Culture Solutions could explore the international cultural and educational dimensions of digital literacy in EU external action.

Specialised international education policy cooperation at the crossroads of digital, arts and development will have to be promoted

ment and digital skills enhancement. It would be useful to identify potential international implications or extensions of such initiative.

The 2017 Council Conclusions on access to culture via digital means⁵⁴ invite EU Member States to share experience and knowledge on digital audience develop-

53. This was recommended in the case of EU-Latin American Countries relations. Bonet L., Calvano G., Schargorodsky H., García M., "Cultural Relations : main findings and conclusions", EULAC Focus, Final Conference, 5 November 2019. http://eulac-focus.net/assets/dms/S5-WP3_Final%20conference_%20Brussels_nov%2711%20Morning.pdf

54. Council of the European Union, 2017, op. cit.





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.

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