

CS Brief #8



Europeanised Cultural Institutes: Innovation and Adaptation in EUNIC

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Since 2006, EU Member States' external cultural institutes and agencies are united in the EUNIC network¹. EUNIC has been one of the architects of the current EU international cultural relations policy framework. Through the network, Member States intend to cooperate among themselves, to obtain EU funding and implement joint projects with external partners. Since the adoption of the 2016 Joint Communication, EUNIC increased its presence in Brussels and reinforced the development of its clusters worldwide while launching new initiatives.

For EUNIC has become an important player in EU international cultural relations, this Brief gives an overview of the network's involvement and positioning. It first looks at what makes EUNIC particularly relevant, before analysing the network's efforts to implement EU policies. The last part explores possible measures EUNIC could take to adapt and innovate further in the field of EU international cultural relations.

Member States' cultural arm abroad

A sum of strengths

Even though EUNIC is a heterogeneous network, it is the main instrument for Member States' physical presence in the cultural sector worldwide. Given their budget², staff size and worldwide presence, three institutes have traditionally taken a leading role in EUNIC: British Council, Goethe Institute together with Institut Français, (holding the presidency of the network in 2018-2019)³. This will probably change after Brexit. Beyond the big three, EUNIC's relevance relates to staff competences, the network's size, scope and power⁴. EUNIC members' role of intermediation is also a specific asset.

Because they (more or less closely) are linked with national foreign affairs ministries and embassies, EUNIC members also have indirect power. They are supported by diplomatic staff for certain initiatives/démarches, procedures and negotiations. This relationship is both an asset (it gives EUNIC more power) and a liability (when diplomatic relations are strained), yet it is part and parcel of EUNIC's indirect power and influence.

The other side of this power is EUNIC members' autonomy or independence from their governments' diplomacy. The 'arm's length' principle that guarantees their autonomy from government is sacrosanct for certain EUNIC members (Goethe Institut, British Council). It is the condition of their freedom of speech and action that are indispensable in cultural affairs⁵.

1. EUNIC, "Members List", EUNIC Global, <https://www.eunicglobal.eu/members>. See also Gemma Riggs' documentary commissioned by EUNIC: <https://www.youtube.com/watch?v=4rOSaJXcPZA>

2. See our CS Brief #3 on financing EU international cultural relations.

3. This has been confirmed by field observations, interviews and conversations with EUNIC members staff.

4. For instance, in 2020, largest EUNIC members contributions came from British Council, Goethe Institute, French Ministry of Foreign Affairs and Italian Institute (€ 46 000 each, more than half of EUNIC Members contributions to EUNIC Global, not including the Cluster Funds which receives separate contributions), followed by AECID, Cervantes Institute, Camoes and Polish Institute (€ 23 000 each).

5. Interview with Gottfried Wagner, Freelance Cultural Consultant for public and civil cultural organization, via telephone, 12 November 2019.

In terms of competences, all EUNIC staff has significant experience and expertise in cultural matters. A large part of EUNIC staff's expertise is mostly in the field of language teaching, an aspect that is not core to this report. EUNIC's staff expertise covers other facets of EU international cultural relations: culture and the arts, heritage, culture and creative industries (less frequently), intercultural dialogue, at times scientific cooperation.

EUNIC is an important player because it is present worldwide through more than 120 clusters usually established in large cities⁶. Each cluster comprises at least three members who relay the network's initiatives and communicate them to local partners and other European organisations present in the country. This presence is a great asset for EU institutions when they need intermediaries to reach out to cultural professionals worldwide.

The scope of EUNIC's activities is also very large, since it includes not only the arts but also all forms of humanities, educational, vocational training and 'people to people' dialogue and cooperation. EUNIC members are also connected to other Member States' agencies specialised in some of these cooperation realms (for instance Goethe Institut can cooperate with DAAD, BMZ or GIZ, the Italian Institute with the Italian Chamber of commerce, Dutch culture with Prince Claus Fund, Instituto Cervantes with AECID -both are members of EUNIC- and ACE, etc.).

Still in the making

Since 2016 EUNIC has been so present in EU international cultural relations that it has revealed some its weaknesses.

The first weakness is context-related. There is a gap between reality and a narrative (of seve-

ral EU documents) according to which EUNIC has been designated as the main implementing partner of the EU in international cultural relations. According to this narrative, the network has to live up to such expectation. In reality, many other organisations implement the 2016 Joint Communication agenda (such as European and non-European cultural organisations, NGOs, networks, sub-granting funds and institutions leading on specific projects, research consortia, consultancy companies, ERASMUS Mundus implementing agencies etc.). EUNIC is far from being the main implementing partner of EU international cultural relations.

Second, the role of EUNIC in partner countries still needs to be clarified in light of the interpretation of EU and Member States' competences on culture. There is no clear line and because of the blurriness of EU competences on culture, the nature of EUNIC cooperation with EU Delegations has become unclear⁷.

Third, because EUNIC is presented by the EEAS as the main interlocutor of the EU institutions (to reassure Member States that the EU is not trespassing their competences⁸), the value of cooperating directly with other cultural professionals (besides EUNIC) is underlooked or even ignored by EU staff.

EUNIC is also facing internal criticism from some of its small members regarding the difficulty to manage the network's diversity (a well-known challenge in networks). Some EUNIC members' representatives speak of "the self-centeredness of German and French cultural diplomats" that jeopardises common actions in certain regions (for instance Eastern and Southern neighbourhood)⁹. Other complain that funding mechanisms favour large members over smaller ones¹⁰.

EUNIC clusters' presence is a great asset for EU institutions when they need intermediaries to reach out to cultural professionals worldwide

6. EUNIC, "Cluster List", <https://www.eunicglobal.eu/clusters>.

7. EUNIC "Neighbourhood East Meeting Report, 4-6 April 2016", Kiev, Ukraine, 10 Pages, Page 7.

8. Statement made by an EU official in an internal EU seminar, 2019.

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

10. Conversation with a EUNIC member staff following the publication of the 2019 Cluster Fund results.

The new and most spectacular EU-funded external cultural action implemented by EUNIC is the European Houses/ Spaces of Culture project

Finally, EUNIC, like the EU as a whole, has to reconcile some of its strategic priorities: on the one hand internal European priorities (because of cultural divisions inside Europe) and on the other priorities outside Europe. The duality of this approach was reflected in the idea put forward in 2016 of having two funding streams of the Cluster Fund, one inside the EU and the other outside the EU. In 2017, half of the projects funded by the Cluster fund were to take place inside the EU¹¹.

2016-2019: results, impact, debates

In the last three years, EUNIC has strived to contribute to the implementation of EU international cultural relations: as a lobbying force on EU level, by seeking more impact overseas and by strengthening its members' diverse capacities.

A growing lobbying force in Brussels

Brussels lobbying is usually led by EUNIC Board members together with large institutes' representations in Brussels and EUNIC Global secretariat¹².

With the adoption of joint EU-EUNIC guidelines in 2019¹³, at first glance EUNIC has achieved one of its main lobbying objectives: to become the

“partner of choice” of EU institutions in international cultural relations. (see Focus in this Brief). Yet the implementation of the guidelines will require more efforts from within the network to communicate internally about them. EUNIC Global has started awareness-raising activities in that regard¹⁴.

Brussels lobbying has borne fruits on other occasions: EUNIC is mentioned in recent important policy documents¹⁵. For some experts, EU Council politics and EUNIC members' behaviours in this context have shown a Europeanisation process with a “stronger and more transparent commitment”¹⁶. EUNIC Global has also become partner in several EU-funded consortia (Ilucidare, the CREW project, Crossroads for Culture, etc.).

Experimental europeanisation

Aside Brussels-based lobbying, EUNIC Global has encouraged EUNIC members to implement joint European projects in line with EU priorities. By doing so, clusters experiment the europeanisation of their work, put EUNIC-EU guidelines in practice and develop working relationships with EU Delegations.

The first two largest projects managed in consortium by EUNIC members are located in Tunisia (Tfanen) and Ukraine (European House).

Tfanen¹⁷ is a € 9.7 million programme managed by British Council on behalf of EUNIC supporting the Tunisian cultural sector. Tfanen's main objectives are: enhanced access to culture, strengthened independent cultural sector, professionalisation of cultural workers and support to cultural policy reform.

11. Interview with a French Ministry of Foreign Affairs official, 12 August 2018. It would be useful to compare this data with updated figures for 2019 and 2020.

12. EUNIC Global, The history of EUNIC Board including presidents and vice-presidents, EUNIC Global Website, https://uploads-ssl.webflow.com/580cd32ba6f74f8a0e214914/5dbc0745c1525d5a47e45f80_History%20of%20EUNIC%20Presidents%20and%20Board%20of%20Directors.pdf.

13. European Commission, Joint Guidelines: EUNIC - EEAS - EC Partnership, Brussels, June 2019 (first edition), 20 pages.

14. EUNIC organises regular webinars.

15. General Secretariat of the Council of the EU, “Cultural Affairs Committee, Draft Council Conclusions on an EU Strategic Approach to International Cultural Relations”, 7935/17, Brussels 5 April 2017, 5 pages.

General Secretariat of the Council, “Draft Council conclusions on an EU strategic approach to international cultural relations and a framework for action”, 7045/19, Brussels, 21 March 2019.

16. Interview with Gottfried Wagner, Freelance Cultural Consultant for public and civil cultural organization, via telephone, 12 November 2019.

17. Tfanen-Tunisie Creative, A propos, <http://www.tfanen.org>

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The EUNIC-EEAS-EC partnership

In June 2019, EUNIC alongside the Commission and the EEAS, published a practical framework to strengthen their partnership, established some guidelines for the action undertaken by their agents worldwide. The EUNIC-EEAS-EC partnership includes the following guidelines¹⁸:

1. Developing a strategic vision of cultural relations, which follows the basis established in the 2016 Joint-Communication.

- Engaging in dialogue, mutual listening and learning.
- People-to-people approach and partnering with local stakeholders.
- Bottom-up approach, based on partners' needs.
- Co-creation and joint capacity-building.
- Broader definition of culture beyond arts.
 - > Consulting with local stakeholders to ensure a broad coordinated approach
 - > Identifying common goals and prioritizing actions.
 - > Continuing promoting a cross cutting approach on EU international cultural relations

2. Developing a joint cultural relations training framework and tackle the lack of awareness of the new strategic approach to EU international cultural relations.

- Pooling together the resources and existing trainings frameworks.
- Launching a joint training programme.

3. Professionalising the partnership

- Designating "cultural focal points" in EU Delegation.
- Setting up permanent coordinator within EUNIC clusters.
- Establishing Memoranda of Understanding between EU Delegations and EUNIC clusters.
- Institutionalizing joint working sessions during regional seminars.
- Share information and resources on a single platform for EU Delegations and clusters.

4. Designing and Launching joint projects

- Defining roles and governance of the partnership.
- Relying on a principle of variable geometry.
- Ensuring variable co-financing models.
- Enabling a clear financial framework.
- Sharing communication guidelines.

5. Defining joint monitoring and evaluation processes

The € 11,6 million House of Europe¹⁹ programme in Ukraine follows from a first joint project called Cultural Bridges. The programme is located in one single building and led by the Goethe Institut with three other partners: British Council, Institut Français and České Centrum, yet not formally on behalf of EUNIC (There is no EUNIC logo on the website). It will contribute to "the advancement of Ukrainian reforms in culture and cultural and

creative industries, education, health, media, social enterprises, and youth"²⁰. House of Europe will fund capacity-building activities, people-to-people relations, intercultural dialogue for mutual understanding and a TV programme.

The new and most spectacular EU-funded (initially from the European Parliament) programme of EUNIC is the European Houses/Spaces of Culture project.²¹

18. European Commission, Joint Guidelines: EUNIC - EEAS - EC Partnership, Brussels, June 2019 (first edition), 20 pages.

19. House of Europe, About Us, <https://houseofeurope.org.ua/en/about-us>.

20. Delegation of the European Union to Ukraine, "House of Europe Program, European External Action Service", 1st August 2019, https://eeas.europa.eu/delegations/ukraine_my/66078/House%20of%20Europe.

21. Evaluation of 44 applications coming from all corners of the world, involving 30 EUNIC members, 39 EU delegations and 121 local partners. Proposed ideas covered 51 countries in total.

Between 2016 and 2019 EUNIC Global also run a short project on international cultural relations in the Southern Mediterranean (CreW - Cultural Relations at Work²²) with the University of Siena (Italy) consisting of three conferences. CreW was co-funded by Erasmus Plus.

Other EUNIC implementation experiments have taken place in the EUNIC Global Cluster Fund which, will amount to € 337 000 in 2020.

2016 Evaluation of the Cluster Fund reveals that by 2015 almost 90% of clusters suggested that they aligned with EU policies.

The 2017 Cluster Fund guidelines show that EUNIC is getting more strategic. It requires its clusters to have formal operations (cluster agreement) and a three year strategy, as well as an established network of local partners. Similarly, the activity they want to support has got more complex, moving beyond showcasing and one-off events to activity that will have ‘impact’ with local people. This reflects the Communication’s desire that ‘Reciprocity, mutual learning and co-creation should therefore underpin EU’s international cultural relations’.

The cluster fund supports a wide variety of activity: ‘research, feasibility studies and cluster capacity-building as well as activity-based projects in the field of culture, including not only the arts and literature, but also, among others, inter-cultural dialogue, education and research, the creative industries and tourism, heritage, sport, artisanship as well as development cooperation’. Selected projects funded by the Cluster Fund confirm that clusters are in practice embracing a wide definition of culture, at least in the framework of the presented joint projects.

The more recent European Houses/Spaces of Culture project also selected applications with a panel of independent experts. Both the selection results of Cluster Fund and European Houses/Spaces of Culture calls for funding are increasingly strategic, but they still show the need and interest of EUNIC members to cover certain geographical areas and maintain a fair balance between participating members.

EUNIC Cluster Fund 2019: 15 winning projects

- Athens - Capacity building programme on Sustainability within the 2nd European Cultures Week
- Brasília - Youth Orchestra
- Croatia - European Visions Competition
- Iran - Europe-Iran: Classical Music Exchange and Concert
- Kolkata - Indo-European residency
- Latvia - Radio Project: Voices of Europe
- Mexico - Music FemLab
- Palestine - Site Specific Performance Festival in Bethlehem, Arab Capital of Culture in 2020
- Prague - Idea’s Yard - Talking about Europe
- Pristina - Support to Manifesta 14 in Pristina
- Romania - Cinemascope - more than a film festival
- Singapore - Conference on Culture & Smart City
- Thailand - Artistic residencies and discussion panels with Thai art scene
- Uruguay - E(uropean) U(ruguayan) Comics para el futuro de nuestro medioambiente
- Warsaw - Social Design for Sustainable Cities

22. CREW Project, Cultural Relations at Work, <http://crewproject.wp.unisi.it/project/>.

EUNIC Capacity-building investment

One of the necessary conditions for EUNIC to achieve desired impact in EU international cultural relations is the enhancement of EUNIC members' staff capacities. In that regard, the Crossroads for Culture (C4C) project focusing on staff capacity building plays an important role. It has been prolonged till 2021 and is co-funded by the Creative Europe programme.

The network has started to address the opportunities and challenges of its internal diversity that often imply a balancing act between for instance Members' conflicting interests (reflecting EU Member States politics) or the variety of their working cultures and delivery systems that, because of history, are not really in tune with EU policies and mechanisms.

Capacity building activities have therefore covered several areas such staff mobility and exchange or training and know-how sharing. EUNIC Global secretariat has had limited budget to engage in such activities.

Since 2017 EUNIC webinars are held by EUNIC global. Some of them are recorded and available to all EUNIC members interested in the network's programmes, and funds, activities and working methods. EUNIC Global has held series of workshops in various regions of the world to brainstorm, consult with and raise awareness among EUNIC members of the new opportunities offered by EU international cultural relations.

The 2019-2020 job shadowing programme is the latest initiative allowing EUNIC member staff to visit and spend several days in other Members' premises. Although limited in scale (26 job shadowing offers, allocated to a variable number of participants per offer), it is an effective method of socialisation and europeanisation. Calls for interest for the next edition 2020-2021 are being launched.

Capacity building work, according to internal reports, has been bearing fruit as "an interest in structural projects is increasingly being observed."²³

EUNIC Global has announced that it will invest more in Monitoring & Evaluation techniques and know-how to develop some expertise in this area. Some specialised workshops have been planned for 2019 onwards (a webinar on "good cultural relations projects" criteria already took place in January 2020 and the first of EUNIC Talks series on 12 March 2020 on M&E in the European Houses/Spaces of Culture project).

To sum up, there is a clear dynamics since 2014 of an effectively growing EUNIC investment in EU international cultural relations on the levels of policy-making, implementation and internal capacity-building. One of the questions that arise is whether these dynamics will transform into a longer-term stronger structural Europeanisation trend. Experts and practitioners interviewed by culture Solutions still have doubts about EUNIC's real potential. For a French official, "EUNIC's challenge is to succeed in a balancing act consisting of delivering common actions without stepping on Member States competencies"²⁴. Field observers stress the key role of clusters heads in stimulating change among EUNIC members locally²⁵. The network will face persistent and structural challenges (not mentioning Brexit, which has questioned the membership of British Council): there still are real or potential tensions between large and small, Western and Central European members.

**EUNIC's
europeanisation
process is still
very much work in
progress.**

23. EUNIC, "Neighbourhood South Meeting Report", EUNIC, 27-28 October 2016, Rabat Morocco, 2016, 10 pages, Page 8.

24. Interview with a French diplomat, via phone, 12 June 2018.

25. Interview with Mr. Patricio Jeretic, Consultant in Culture and Development, Interview via Skype, 9 October 2019 and with a Brussels-based EU official, 13 December 2019.

Europeanising EUNIC further

15 years after its creation, the Member States' cultural network has become more visible and influential in Brussels. It has contributed to the EU agenda setting on international cultural relations. It has been transforming itself into a steadily more europeanised community of national interests. EUNIC's europeanisation process however is still very much work in progress. Only some of the network members (in particular the members of More Europe) have actively taken part and benefitted from the above-mentioned policy-making process. Despite its increased lobbying, EUNIC is not very visible in strategic debates (intellectual property, GDPR, digital governance, Human rights)²⁶. To contribute even more significantly to EU international cultural relations, EUNIC members will have to invest and focus on a few priorities.

The first one is to invest massively in EUNIC members' staff capacity-building (such as job shadowing) and training²⁷ to promote the added value of joined-up European action within EUNIC members' administrations. EUNIC is still seen by many of its individual members as an "add-on"²⁸ to their national agendas and priorities. The network and its cluster will have to multiply internal debates to foster dialogue in Member States and inside EUNIC members administrations, "ministries and boards"²⁹ and build a common understanding of the key concepts³⁰ and commitment to EU international cultural relations.

A very concrete measure that could be taken in that regard would be to second more systemati-

cally EUNIC staff to EU delegations as culture focal points. All this however is subject to the budgetary capacities and internal working structures and procedures of the members (only large Cultural Institutes could afford such move, especially after recent budgetary cuts in most cases).

The second measure consists of pooling³¹ individual members' resources (originated either from members' budget or from EU programmes) into joint funding and governance structures (such as 'local cluster coordinators', 'cluster secretariats' or communication officers). By strengthening such functions, EUNIC clusters will be in a better position to take innovative actions.

In that respect, all opportunities for EUNIC members to manage EU-funded programmes are welcome as they create new conditions for joint europeanised action on behalf of the network. Only three EUNIC members so far (British Council, AECID and Camoes³²) have the so-called PAGODA status (a pillar-assessed status that allow them to manage large-scale EU funded programmes according to their own management systems).

The Goethe Institute will acquire PAGODA status foreseeably in 2020 after internal restructuring of some of its procedures and organisational co-ordination units. This will probably be a game changer for EUNIC and EU international cultural relations. It will open up many opportunities for the Goethe to be in the lead of many more programmes and to gather other EUNIC members around it. In the future it is not impossible that other EUNIC members access the PAGODA status. This would allow the network to scale up its role in EU international cultural relations.

26. "EUNIC is a lovely niche player that will never amount to more than that. And they are hemmed in by a lack of consensus and opportunity. And lack of money. Money is not where power is." Interview with an independent expert, 25 November 2019.

27. Interview with a French Ministry of Foreign Affairs official, 12 August 2018.

28. EUNIC EU Neighbourhood, "East Meeting Report", EUNIC 4-6 April 2016, Kiev, Ukraine, 10 Pages, page 7.

29. Interview with Gottfried Wagner, Freelance Cultural Consultant for public and civil cultural organization, via telephone, 12 November 2019.

30. For instance in 2015 still more than half (52%) of respondents of a EUNIC staff survey said they operated primarily in terms of "national projection through traditional arts, language education and exchange programmes". EUNIC EU Neighbourhood East Meeting Report, 4-6 April 2016, Kiev, Ukraine, 10 Pages, page 7.

31. Interview with Gottfried Wagner, Freelance Cultural Consultant for public and civil cultural organisations, via telephone, 12 November 2019.

32. AECID and Camoes have the PAGODA status only referring to their development cooperation portfolio, while British Council's PAGODA status covers the entirety of its activities. Email exchange with a EUNIC member staff.

The future of British Council EUNIC membership will also have notable and long lasting consequences for the network. Since 2016 EUNIC members have debated at length Brexit impact and consequences. One option to deal with Brexit, still under discussion, is to grant British Council the status of associate member. These debates will be influenced by the course of EU-UK negotiations on their future relationship.

In parallel, and equally important with the first two priorities, EUNIC will have to adopt a far more inclusive approach towards independent civil society and private cultural networks. One of the six main messages of the EU Preparatory Action on culture in EU external relations was that a new strategy will have to be implemented mainly by cultural professionals.

There is still a lot of room for EUNIC Global (with enhanced resources to do so) to increase the intensity and the quality of its collaboration with European independent civil society cultural networks. At the moment, Member States' cultural agencies in EUNIC have dominated the EU international cultural relations agenda, despite statements reminding the value of an independent cultural sector. As a consequence, cultural networks have been neglected and not included enough in policy-making and implementation.

The fourth priority relates to the maximisation of pioneering initiatives and in particular the 'European Houses/spaces of Culture' programme that will continue after January 2021 (with a second call foreseen then). The European Houses/Spaces of Culture is becoming a flagship initiative that EUNIC should promote as a prototyping approach of the future ways of implementing EU international cultural relations. One could imagine in the future a diverse network of European Houses/Spaces of Culture managed by a variety of coalitions (led by EUNIC members or other cultural organisations) yet gathered under the same label.

Finally, EUNIC will make real progress only if it invests more significantly in the monitoring and evaluation of the network's performance

and delivery. Some first efforts are made early 2020 with a first workshop but it will have to be followed by a full-fledged M&E strategy and initiative that will capture and feed learning, knowledge management, reform and innovation. If EUNIC Members themselves are unable or unwilling to make this investment, EUNIC Global will have to find adequate resources at EU level through dedicated programmes.

Several initiatives will require thorough evaluation: the European Spaces/Houses of culture³³, the EUNIC clusters 3-year strategies, the EU-EUNIC implementation guidelines and specific large-scale programmes such as Tfanen (Tunisia) or the European House (Ukraine).

Conclusions & way forward

EUNIC is a promising growing network because it represents the interests of EU Member States in EU international cultural relations. Like all networks, its growth will depend on the virtuous interactive dynamics created between its members and its secretariat, as well as among its members. EUNIC's relevance and growth will also depend on its capacity to develop partnerships with external partners in a variety of fields: implementation of cultural projects, Brussels lobbying towards policy-making, participation in strategic policy debates beyond the cultural bubble, joined-up initiatives with civil society and private networks and organisations, development of robust M&E and knowledge management systems.

EUNIC potential assets, added-value and weaknesses have already been well identified by the 2016 KEA study. Some of the required measures to address them have been suggested in this Brief. They are summarised in the table below.

33. Although one can already see that these projects are tiny pilot initiatives and that much more substantive investment is needed to reach a critical mass of impact and create a real dynamic, they are unprecedented europeanisation experiments.

Maximising EUNIC strengths

Items identified in past studies and cS Composing Trust 2019/2020 report	Ways to maximise EUNIC strengths	Ways to address EUNIC weaknesses through research /advisory work
Budgetary constraints on the financial and human resources of the Cultural Institutes	Increased contributions to EUNIC global	
Increased access to EU funding	Increased access to EU funding	
Lack of capacity and experience in carrying out EU-funded projects among some of the smaller Cultural Institutes	Tap into internal EUNIC expertise and skills to circulate know-how	Investments in training & targeted research on skills needs. A more precise assessment of EUNIC staff expertise and its breakdown by fields of expertise ³⁴ would help the network to identify in which area EUNIC staff members require training or if the network should partner with other organisations to deliver certain activities or services
Risk of monopolising EU cultural resources and funds for cooperation with the Cultural Institutes to the detriment of other cultural stakeholders	Development pilot projects with new partners to test complementarity	Search for new & sustainable partnerships Research on complementarity between EUNIC and other cultural professionals
Access to a wide network of offices and skilled staff around the world	Maximise the impact of the European Houses of Culture Project	Invest in M&E of the European Houses of Culture Project Develop specific communications campaigns on the European Houses of Culture Project Commission specific research on the European Houses of Culture concept
Strategic awareness of the heads of the Cultural Institutes operating in third countries	EUNIC initiative on EU national and regional cultural strategies	Commission research and studies on global, regional and national cultural contexts to inform strategy design
Brexit-related uncertainty about British Council membership and its impact on EUNIC	Clarify the status of British Council in EUNIC	Commission research on connections between EUNIC internal dynamics and EU-UK relations at large

34. General expertise in cultural matters, cross-cutting managerial skills, performing arts, culture and creative industries, heritage, etc.



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Trust



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