

culture
Solutions

Composing Trust

RESEARCH REPORT 2019/2020



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culture Solutions
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Foreword

We launched culture Solutions Europe (cS) in a context of uncertainty and questioning of the European integration project, while technological change is affecting the ways Humanity deals with an ecologically threatened planet. And here comes Covid-19.

Post-WWII European societal models are being shaken up and transformed by globalisation, climate change, political, economic and technological innovations as well as demographic dynamics leading to increased migration flows. Technological change and robotization lead to value chains increasingly dependent on creativity: the cultural components of production are becoming essential factors in the economy. Despite scientific knowledge and capacities, governments (including the European Union) and societies are struggling to live up to the challenges of environmental destruction. Adequate responses require imagination, innovation and cultural change.

We live in a world where social media are used to amplify cultural confrontation. At the same time, climate change and threats against the planet by humanity as a whole have opened a new phase in history. People and societies have never been so interconnected due to globalisation, migration flows and communications technology. The Covid-19 pandemic is here to prove it. Yet this does not mean that societies are culturally converging everywhere. On the contrary, cultural differences might actually deepen in certain cases. The need for intercultural sensitivity and trust-building among people and communities seems to be at a peak.

The EU integration project is facing resistance from euroskeptic and eurosceptic forces usually on the basis of identity, cultural and social arguments. All this has an impact on the ways Europeans perceive their place in the world and how they are perceived. Some even say Europeans need new myths to renew their self-identification.



The ways Europeans are dealing with artistic creation, creativity and cultural diversity will determine the level of trust they will build among themselves on the continent and with the rest of the world. Cultural relations shape human, political, security, economic, social, sanitary and environmental relations.

In recent years, the European Union and its Member States have started to reconsider the role and value of cultural policies and creative sectors both internally and internationally. At culture Solutions, we plan to monitor, analyse and contribute to the renewed interest for culture in the European Union's external action.

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Culture Solutions is developing a new type of social innovation focused on aesthetic value, creative approaches to strategic matters and interculturality. Our goal is to engage artists and creatives to develop commons, innovative products and services that are meaningful for tomorrow's Europe.

We also plan to cooperate further with national governments in Europe, EU Delegations, Brussels-based institutions and the EUNIC network.

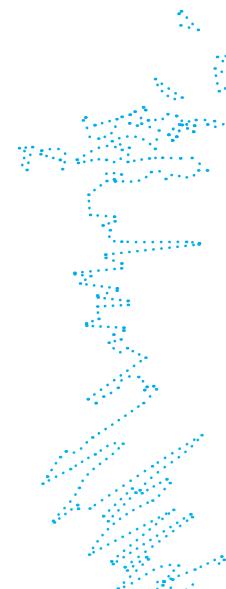
This first annual research report is the result of a 10 month-long pro bono journey made by our culture Solutions research team. The team did it by the book without any financial resources: literature reviews, more than 20 interviews, drafting, peer-review, editing. We hope that, despite inevitable imperfections, it will demonstrate the potential of our new organisation and convince future partners to join in and support us in our endeavour.

.....
*Damien Helly &
 Felipe Basabe Llorens
 Founders of culture Solutions*

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Acronyms

AAIC – International Association of Conference Interpreters	DG – Directorate General
ACE – Acción Cultural Española	EAC – Directorate General for Education, Youth, Sport and Culture
ACP – African, Caribbean and Pacific Group of States	EC – European Communities
AECID – Agencia Española de Cooperación Internacional para el Desarrollo (Spanish Agency for International Cooperation and Development)	ECDPM – European Centre for Development Policy Management
AFD – Agence Française de Développement (French Development Agency)	EDF – European Development Fund
CBC – Cross-Border Cooperation	EDN – European Dancehouse Network
CBHE – Capacity Building in Higher Education	EEAS – European External Action Service
CCI – Cultural and Creative Industries	EENCA – European Expert Network on Culture and Audiovisual
CNECT – Directorate General for Communications Network, Content and Technology, European Commission.	EESC – European Economic and Social Committee
COP20 – Conference of the Parties 20	EIDHR – European Instrument for Human Rights and Democracy
COREPER – Comité des Représentants Permanents (Committee of Permanent Representatives)	EL-CSID – European Leadership in Cultural, Science and Innovation Diplomacy
CreW – Cultural Relations at Work	ENI – European Neighbourhood Instruments
cS – culture Solutions	ENPI – European Neighbourhood and Partnership Instrument
CSO – Civil Society Organization	ERICarts – European Association of Cultural Researchers
CULT – Committee on Culture and Education	EU – European Union
DAAD – Deutscher Akademischer Austauschdienst (German Academic Exchange Service)	EUCO – European Council of Head of States and Governments
DCI – Development Cooperation Instrument	EUD – European Union Delegation
DEVCO – Directorate General for Development Cooperation, European Commission	EULAC – European Union - Latin America and Caribbean Foundation
	EUNIC – European Union National Institutes for Culture

EUR – Euro	PAGoDA – Pillar Assessed Grant or Delegation Agreement
FPI – Foreign Policy Instruments	PEARLE* – Performing Arts Employers Associations League Europe
GBP – British Pound Sterling	PI – Partnership Instrument
GDPR - General Data Protection Regulation	SDG – Sustainable Development Goals
GIZ – Deutsche Gesellschaft für Internationale Zusammenarbeit (German Agency for International Cooperation)	SME – Small and Medium Enterprise
GPGC – Global Public Goods and Challenges	TAIEX – Technical Assistance and Information Exchange
HQ – Headquarters	TCF – Technical Cooperation Facility
HR/VP – High Representative and Vice-President	TFEU – Treaty on the Functioning of the European Union
ICR – International Cultural Relations	UK – United Kingdom
IETM – International Network for Contemporary Performing Arts	UNCTAD – United Nations Conference of Trade and Development
IFA – Institut für Auslandsbeziehungen (Institute for External Cultural Relations)	UNDP – United Nations Development Programme
IPA – Instrument of Pre-Accession Assistance	UNESCO – United Nations Educational, Scientific and Cultural Organisation
ISCP – Instrument Contributing to Stability and Peace	UNIDO – United Nations Industrial Development Organisation
JC – Joint Communication	US – United States of America
KEA – European Affairs	WWII – World War II
KfW – Kreditanstalt für Wiederaufbau (Credit Institute for Reconstruction)	
M&E – Monitoring and Evaluation	
MEP – Member of the European Parliament	
MFA – Ministry of Foreign Affairs	
MFF – Multiannual Financial Framework	
MoU – Memorandum of Understanding	
MS – Member States (of the European Union)	
NDICI – Neighbourhood Development and International Cooperation Instrument	
NEAR – Directorate General for Neighbourhood Policy and Enlargement Negotiations	
NGO – Non-Governmental Organisation	
ODA – Official Development Assistance	
OECD – Organisation for Economic Cooperation and Development	

Introduction

Background: Cultural awareness strengthens our policies

In the last decade the scope of people and governments' social and political engagement in Europe and the world, has expanded in light of an increasingly clear scientific assertion on threats induced by climate change. Civil and policy agendas increasingly encompass climate-related challenges and long term prospects for survival.

The EU is the only global power still officially making the case for a global rule-based democracy-oriented multilateral system functioning for the good of humanity as a community. As such this stance is fundamentally cultural without being ethnocentric: it is based on core values and behaviours that respect and promote the diversity of expressions and worldviews while cherishing the notion of humankind.

Yet the EU policy and societal project itself (a mix of regulated capitalism and political liberalism) is in crisis, as recently illustrated by Brexit or EU member states' difficulty to manage migration, economic or foreign policy governance collectively. Cultural divides amongst and within societies and member states are widening: the old EU way to build consensus and convergence

Against undemocratic, threatening and climate-blind dominance, European unity should be nourished by an (imagined) feeling of belonging

around the smallest common denominators and common values is less effective. Since 2008, numerous books and articles have been published to analyse multi-faceted EU crises, and many of them actually end-up using cultural lexicon to imagine European futures.

That scholars have recourse to cultural lenses to understand and rethink European integration seems in tune with opinion trends. According to the 2017 Eurobarometer on cultural heritage run in 28 countries with over 26 000 respondents, "more than six in ten (62%) say their view corresponds well to the idea that through globalisation,

European culture will become more dynamic and widespread in the world, with 17% saying this idea corresponds very well to their views". Yet Europeans' optimism on the future of the EU has dramatically decreased since 2007¹ (the year of a special Eurobarometer on cultural values).

If European unity is the only powerful enough force against undemocratic, threatening and climate-blind dominance, it should be maintained, cherished and nourished by the (imagined) feeling of belonging to some sorts of culturally vibrant European groups or communities, the political expressions of which are embedded in the European Union. Our assumption is that cultural awareness and dynamism ultimately strengthens our societies and our policies.

1. European Commission, Special Eurobarometer 486, The Europeans, Europeans' opinion of the future of the EU, Survey requested by the European Commission DG for Communications March 2019, p. 159.

Our culture Solutions' annual research report therefore focuses on the meaning and impact of the European integration project's cultural dimensions worldwide: in other words, EU international cultural relations.

2019 was an interesting year in many respects for the EU: for the 40th anniversary of European elections, the European Parliament hosts the highest number of eurosceptic MEPs while the UK was leaving the Union. Many commentators and experts have been writing thinking and debating the end of the EU for some years already, but 2019 was certainly a peak.

In such context, to what extent will new teams in EU institutions consider that the cultural dimensions of the European project actually matter? A lot (creativity - a fashionable word- is everybody's responsibility) and at the same time not really (there is no clear leadership on the cultural side of things)². In 2017 EU Heads of state and governments announced they will work to strengthen a European identity. There have been some signs in the last years that European Union societies, institutions and governments are now engaging culturally in the world to address global challenges as Europeans. This report aims to understand what is really happening, if anything.

Our assumption is that cultural awareness and dynamism ultimately strengthens our societies and our policies.

Culture in the broad sense and EU external action

Debates on the meaning of culture might discourage or annoy both those who are reassured by what they deem clear and stable definitions as well as those who want to rush into action. In that regard, the concept of culture is not so different from "Europe", "security", "development", "justice", "nature" or "migration". Different people and organisations use the term in different contexts. Definitions evolve over time along fashion waves. Legal decisions and statements codify but also discuss the meaning of key cultural concepts.

The same goes with the notions of "European culture" (a term used by some Eurobarometers to compare opinions in the EU on the European cultural distinctiveness) and European identities (measured regularly since 1986 with the "Moreno" question in EU surveys).³

In the case of international cultural relations, there is a constructive ambiguity around the meaning of a number of terms that are used differently by key organisations and people: cultural diplomacy, cultural relations, public diplomacy, cultural cooperation, cultural exchange, aesthetic encounters, foreign cultural policy, etc. There is a lot of literature on this issue⁴.

2. De Vries, G., Cultural freedom in European Foreign Policy, Stuttgart, Institut für Auslandsbeziehungen, 2019, 111 pages. <https://publikationen.ifa.de/en/Periodicals/ifa-Edition-Culture-and-Foreign-Policy/Cultural-Freedom-in-European-Foreign-Policy.html> "The EU's current policies contain some welcome innovations but the EU is still a long way from realising the potential of cultural diplomacy. The EU should upgrade its policies for international cultural relations and integrate them with its other policies to defend and promote the rights and liberties that are at the core of Europe's identity, at home and abroad."

3. European Commission, Special Eurobarometer 466, Cultural Heritage, Survey Requested by the European Commission DG for Education, Youth, Sport and Culture, December 2017, Wave EB881, 125 pages. Moreno question: "In the near future, do you see yourself as (1) European only, (2) European and [nationality], (3) [nationality] and European, or (4) [nationality] only". PERCEIVE project, https://www.perceiveproject.eu/wp-content/uploads/2018/04/How-to-measure-European-Identity_.pdf

4. EL-CSID, European Leadership in Culture, Science and Innovation Diplomacy, "Final Report", EL-CSID, Institute for European Studies, VUB, Requested from the European Union's Horizon 2020 research and innovation programme, February 2019, 56p. The report mentions the definition question and advise to consider cultural diplomacy and cultural relations along a continuum. https://5ec1837c-88ac-4ca1-b478-8bfae7f7f027.filesusr.com/ugd/7dd3ca_b8033aaafca8f400db4886eeec0002079.pdf European Parliament, "Resolution of 12 May 2011 on the cultural dimensions of the EU's external relations", 2010/2161 (INI), European Parliament, pp.8

FOCUS 1

How cultural metaphors have infiltrated analyses of the EU project

Since the 2008 financial crisis, numerous scholars have analysed the crisis of the EU integration project, including EU external action.

Interestingly, many of these texts refer – consciously or not, that is to be checked – to artistic and cultural lexicon and metaphors. As if the only way to rethink the EU integration project had to go through a deep creative and artistic reinvention, reinterpretation or metamorphosis. To some extent, these analyses in their own limitations, are an indirect call to (re)inject a cultural dimension in EU external action. They resonate with the “cultural electroshock” called for by Camille de Toledo in an interview with culture Solutions. Below is a short selection of writings or statements having recourse to cultural language to analyse the EU.

“The Union has not put down emotional roots anywhere among its citizens (...) The EU is a project “driven by results rather than affection, let alone passion”.⁵

“If European identity is the result of a long process of autonomous and anonymous maturation, the construction of myths is rather based on cultural initiatives led

by credible social actors (...) European myths do not need to be entirely invented. They can draw inspiration from pre-existing national myths and even borrow parties from their symbolic device (stories, etc.)”⁶

“EUphony has become a synonym of cacophony”. “Integration will continue in polyphony (...) “Polyphony is sound and voice with a complex texture, music with parts written against other parts, with several simultaneous voices and melodies. Polyphony does not assume unity and hierarchy, but draws strength from functionality from numerous sets of loose and contrapuntal relationships. So the aim of polyphonic integration would be for Europe’s parts to work in greater harmony without losing Europe’s greatest treasure: its diversity and pluralism.”⁷

“On enlargement towards the Balkans, we need to improvise like a musician”⁸

“Europe is an international actor that has lost its strategic creativity”⁹

This report’s approach is to acknowledge the variety of definitions and terms used by those dealing with EU international cultural relations and identity as much as possible who uses which terms, in which context and for which reasons and which effects those practices produce.

What is very clear is that terms matter a lot to professionals, activists and scholars. Sometimes (not) using certain words do create gaps

or conflicts. There are undeniable tensions or distance between those who promote cultural diplomacy, those who are advocating for ‘cultural relations’ and those in charge of public diplomacy or cultural cooperation. What is also clear is that these tensions or distances apparently rooted in linguistic differences reflect or mirror as well various philosophical, aesthetic and political paradigms.

5. Giddens A., *Turbulent and Mighty Continent : What Future for Europe ?*, 2014, p. 5.

6. Bouchard G., *L'Europe à la recherche des Européens. La voie de l'identité et du mythe*, Notre Europe Institut Jacques Delors, Novembre 2016, p. 38. <https://institutdelors.eu/wp-content/uploads/2018/01/europeidentitemythes-bouchard-ijd-dec16.pdf>

7. Zielonka J., *Is the EU Doomed?*, Polity Press, 2014, p. xii.

8. Foucher M., *Des élargissements au Brexit : l'Europe a-t-elle atteint sa taille adulte ?* France Culture, Culture Mondes, 24 January 2019, min. 34. <https://www.franceculture.fr/emissions/cultures-monde/europe-inventaire-avant-elections-44-l'europe-a-taille-adultequelle-dimension>

9. Laidi Z., *Le reflux de l'Europe*, 2013, p.114.



Our focus this year: identify a baseline for EU international cultural relations

This first annual research report revolves around 4 main research questions:

First, what can we know about the state of play of and trends in EU international cultural relations in 2020? What are the key facts & figures, their evolution, who are the main players, what is at stake?

Our second question is about the results and the impact of EU international cultural relations as well as about the debates about this policy field. Strategic cohesion (consensus on culture as creation of value), degree of inclusiveness, coherence of instruments, efficiency of the existing policy system, adaptation & innovation (has the system proved to be adaptable and flexible enough to innovate and adjust to new realities).

The third question that guided our research on EU international cultural relations was about the priorities and hot topics of the year. Cultural expert Gottfried Wagner points that “the complexity of nowadays political context is not very present in EU international cultural relations programmes, there is a need to identify the major external challenges and the corresponding actors in culture to respond”¹⁰.

We tried to understand if and how contemporary challenges would require specific adjustments or actions; and why they would justify the design of new research, cultural artistic and policy agendas next year.

When we had to select the 2019 topics of the year, we had internal debates in the culture Solutions research group and we picked up five main the-

mes but we were aware there were many other valuable and urgent topics to focus one. For instance we decided not to write specific chapters on “culture and development”, “culture and migration”, “culture and security”, “culture and cities” although we acknowledge their relevance and we dealt with them as cross-cutting matters. We may decide to focus on some of them again more specifically in the future if we see demand for it. Obviously in April 2020, we would think of writing a chapter on ‘culture and health’.

Structure of the report

This culture Solution 2019/2020 research report is available in two formats: i) one standing alone version that can be downloaded as one single document and ii) individual chapters published as short briefs do be downloaded individually and separately from each other.

The first chapter provides background information on the EU international cultural relations ecosystem as we see it at culture Solutions: the rules of the game; the main actors, organisations and institutions involved. This chapter is a useful tool for readers who discover the field of EU international cultural relations. It might also be a suitable reminder to those who are part of it.

The second chapter reports on the implementation of EU international relations policies since 2016. It identifies main trends and debates. It also provides a first general assessment of past and ongoing policies through the lenses of strategic cohesion, inclusiveness and policy coherence. Worth a read for EU experts and cultural and foreign policy professionals in particular.

Chapter 3 focuses on the money, budgets and efficiency in EU international cultural relations. It opens up the financing box of external cultu-

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

ral action, maps out various available financial instruments to support cultural initiatives and attempts to make first comparisons between national and EU-level policy pots, between EU institutions and Member States' cultural organisations. Analyses and data will most likely interest strategic advisors, advocates, cultural cooperation managers and Parliamentarians.

Chapters 4 to 8 are dedicated to 2019 hot topics and priorities identified by our researchers.

Chapter 4 sheds some light on the EU power of societal change in a highly contested world. It shows that if in the long term only human communities and coalitions (possibly supported by the EU) are able to foster societal change to tackle global challenges, such change will strongly rely on cultural participation. The chapter could be useful to those in search for arguments and points to substantiate their advocacy and engagement with the EU about the intrinsic value of culture.

The next chapter (number 5) looks at the digital technical revolution and its implications for EU international cultural relations.

Chapter 7 zooms on the role of EU Delegations in the advancement of EU international cultural relations policies.

Chapter 8 analyses the role played by EUNIC and the evolution of its engagement in EU international cultural relations.

The report's conclusion summarises the findings of the various chapters, selects 10 key findings, sheds some light on the question of monitoring & evaluation (M&E) and sketches out culture Solutions' research, training and facilitation priorities for the years to come.



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Chapter 1

The EU external cultural action ecosystem in 2019/2020

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 chapter 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 chapters of this 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 Article 6 of the Treaty of Functioning of the European Union. Moreover, it should be pointed out that Article 3 of the Treaty of the European Union establishes respect for the "rich cultural and linguistic diversity" and the ensuing 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".

The EU contributes to the flowering of the cultures of the Member States, while respecting their diversity and bringing the common cultural heritage to the fore.

Article 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 dissemina-

tion 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 this 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 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 Europe¹¹.

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

11. 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 chapter¹².

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.

All these audiences and people are part of the EU international cultural relations ecosystem¹³. They need to know how to

make the best used of EU cultural services, policies and programmes. They may want to engage in a dialogue with others about it.

Outside the EU, cultural professionals also have a stake in what the EU is doing in the cultural field.

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 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 European cultural.

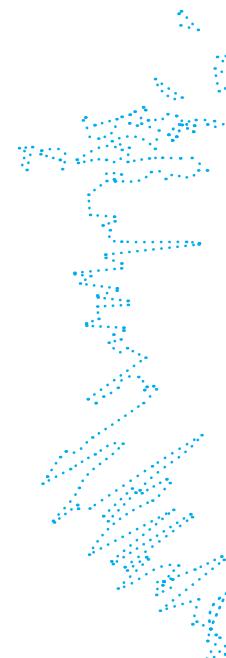
The stance they take in their collective statements in the European Council of heads of states and governments (EUCO) and more frequently in various Council configurations¹⁴ (Council conclusions and regulations) sets the tone of EU international cultural relations and gives the direction of travel to all EU institutions in charge of policy design and implementation.

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

13. This report 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.

14. 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://ecer.minbuza.nl/documents/2014/1066448/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 COREPER¹⁵. 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 Culture¹⁶ – 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 chapter 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 Committees¹⁷.

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 action¹⁸.

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

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

17. 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

18. 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 2

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)¹⁹.

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 Programme²⁰.
- 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

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

20. European Commission, "Candidate and potential candidate countries", Culture, European Comission Website, https://ec.europa.eu/culture/policy/international-cooperation/candidate_en

cultural cooperation under the multilateral Platform 4 “Contacts between people”²¹.

- Developing countries: notably through the geographical instruments, including the European Development Fund (supporting three ACP programmes) and the thematic instrument “Investing in People”²².
- Strategic partners: the Commission has signed joint declarations on further cultural cooperation and dialogue with Brazil, China, India and Mexico²³.
- International organisations²⁴.

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.²⁵.

- 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 Development²⁶, and it supports EU external cultural action through geographical instruments and a thematic programme, notably encouraging activities in the EU neighbourhood and the ACP countries²⁷.

- 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 programme²⁸.

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

21. European Commission, "European Neighbourhood countries", Culture, European Commission https://ec.europa.eu/culture/policy/international-cooperation/neighbourhood_en

22. European Commission, "Developing countries", Culture, European Commission, https://ec.europa.eu/culture/policy/international-cooperation/developing_en

23. European Commission, "Strategic partners", Culture, European Commission website https://ec.europa.eu/culture/policy/international-cooperation/strategic-partners_en

24. 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

25. European Commission, Creative Europe, European Commission Website https://ec.europa.eu/programmes/creative-europe/node_en

26. 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

27. 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

28. 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

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 chapter 2 on policy trends and progress made):

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 world²⁹. 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 Chapter 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 above³⁰.

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 affairs³¹. 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 sector³². The Committee's opinion on the 2016 Joint Communication on EU international cultural relations similarly emphasised the role of local governments.

29. 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

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

31. 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

32. 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=CDR-3890-2018>

The European Economic and Social Committee

The European Economic and Social Committee issued an Opinion in 2017 on the Joint Communication³³. In 2019, the President of the EESC has made culture one of his priorities, which has led to activities such as the “rEUnaissance - 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 relations³⁴.

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 implicated³⁵.

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 Change³⁶, 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 the present report, and other training, facilitation and know-how sharing initiatives, all available on the culturesolutions.eu website.

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

33. 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

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

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

36. 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>



Chapter 2

EU international cultural relations since 2016: Progress report

The 2016 Joint Communication on EU international cultural relations has been a milestone in the history of EU external cultural action. Many reforms have taken place in the last decade³⁷.

This chapter analyses main policy trends at play in the implementation of the Joint Communication since its publication. Firstly, the chapter looks at the effect of ongoing global transformations onto the EU international cultural relations ecosystem in the last 4 years. Secondly, it shows how policy decisions since 2016 have a) translated into the implementation of concrete new EU international cultural initiatives; b) fostered adaptive attitudes from EU policy makers; and c) encouraged policy-makers to innovate in their policy design and priorities.

Global trends impacting the EU external cultural action ecosystem

The last four years have seen the weakening of multilateral governance structures in the fields of climate management (from COP20 to COP22), trade (regional or bilateral mega deals between trade blocs replace global agreements), culture (US withdrawal from UNESCO) and security (loosening of arms control regimes, conflicts by proxy). This has come along with the weakening of democratic practices and the rise of nationalistic and personalized political agendas in foreign affairs (China, Brazil, Russia, Saudi Arabia, Turkey, United States). A new wave of competition has affected bilateral relations between major powers (see US-China relations).

The continued digitalisation of the economy has profoundly affected public organisations, media and the private sphere. Emerging technologies (i.e. artificial intelligence, human-machine

relationship, generalized use of algorithms, data protection, Internet of things, sudden growth of global digital platforms) are creating further opportunities and challenges and reshaping international affairs, leading to increased competition between major international players. As an example, the rise of China's strategic autonomy in this and other areas has left an already divided EU further isolated or absent from major global trends.

Worldwide dynamics have been impacting EU international cultural relations: the centrality of web-based platforms and digitalised contents and data is rapidly reshaping cultural affairs, markets and habits (see our chapter 5 on digital change and culture). The sphere of digital entertainment has gained momentum and its increasingly wider public provides opportunity to touch on political issues (look at Obamas' deal with Netflix to produce seven films and shows).

The 2016 EU Global Strategy described an interconnected world. However, the reappearance of barriers between regional blocks or at the

37. To compare today's situation, see Helly D., More Cultural Europe in the World, Study for More Europe, 2012. <http://moreeurope.org/project/more-cultural-europe-in-the-world-presentation/>

entrance of global powers (such as trade tariffs or harsher migration policies) is challenging the assumption of an ever expanding globalization. Our supposedly increasingly interconnected world might have become more divided since 2016.

Furthermore, each Member State has specific geographic priorities³⁸.

European continent's cultural cohesion is at stake, questioning cultural diversity management and the challenge of European integration. In the East of Europe, the question of cultural borders, cultural crossroads and cultural gray areas is acute (Ukrainian conflict, Caucasus).

In Neighbourhood South/Middle East, the threats of radical islam & terrorism raise questions of how to approach them as a cultural phenomenon and raise inter-culturality challenges³⁹.

The rise of culturally influential global cultural streaming platforms displays new forms of influence and soft power. The cultural dimension of migration policies and the future of demographics (Africa/Middle East) have pushed the EU to design specific new approaches to the youth (through the Anna Lindh Foundation and other implementing organisations).

In this context, the EU doctrine of effective multilateralism that once suited an opening world is also weakened⁴⁰ and being replaced, in the Global Strategy, by the concept of societal resilience. However, the EU itself has entered a phase of division and confrontation with the rise of Europhobic (Brexit) and EUseptic forces.

If "Europe, above all, is a vision of the world"⁴¹, what has been the role of international cultural relations to address above-mentioned global trends?

The variety of European (working) cultures and persistent unanimous policy-making are now hampering EU integration. In external relations, there is almost no EU foreign policy as such. National European foreign policies have the upper hand, with Germany & France trying to play an international or regional role.

Our supposedly increasingly interconnected world might have become more divided since 2016

The European Commission has sketched out its main priorities for the next five years: they include a new green deal and, a renewed approach to digital challenges. Prominence will be given to anticipatory policy and investment in foresight. The new Commission will be fully aligned with the Sustainable Development Goals and operate along matrix management structures. In the

SDG approach to transformative change, culture as a set of worldviews and values will play a key role. The strategic priorities of the 2020 German Presidency of the EU will be a good indicator of continuity or change in the course taken by EU foreign affairs.

Main trends in EU international cultural relations

Political leadership and the 2016 mo- mentum

The 2016 Joint Communication was the result of two years of negotiations and advocacy following the 2014 finalization of the Preparatory Action on culture in external relations. This policy making process had been pushed by a coalition of institutions and people convinced by the

38. ERICarts Institute, Compendium on cultural policies and trends, Comparative table of European international cultural cooperation systems, based on country profiles, 19th edition, 2017, <https://www.culturalpolicies.net/themes/cultural-policy-system/tables/#1558516517013-6cebadd0-3914>

39. Anna Lindh Foundation, "Intercultural trends and social change report", 2018, 139 pages, <https://www.annalindhfoundation.org/intercultural-trends-report>.

40. Youngs R., Europe Reset, IB Tauris, 2018. "The EU should replace its existing modus operandi of basing foreign policy on the supposed allure of the Union's own model of cooperation with a more flexible, participative and multi-actor model of geopolitics."

41. Statement by Michel Magnier, DG Culture and Creativity at DG EAC, 11 October 2018.

role of culture in European affairs⁴². The document benefited from an ambiguous momentum: the 2016 Global Strategy was issued the same year immediately after the Brexit referendum, which served as a wakeup call for some reinvestment in the cultural dimensions of European integration⁴³. The 2016 Bratislava process reaffirmed the need to rethink Europe's future, the 2017 Goteborg summit⁴⁴ made a statement on the strengthening of European identity through education and culture.

Between 2016 and 2019, the Council issued several conclusions on EU international cultural relations.

In 2017, the Conclusions that "culture forms part of a strategic and cross-cutting approach to the Union's international relations", and emphasised the role of culture in development cooperation⁴⁵. In its 2018 "Draft Conclusions on the Work Plan for Culture 2019-2022", the Council recognizes culture as key to building inclusive and cohesive societies and to sustain Europe's competitiveness; it sees culture as an opportunity to deal with ongoing developments such as the digital shift, globalization, growing societal diversity and changing work environments⁴⁶.

Implementation of concrete new EU international cultural initiatives

The 2016 Joint Communication experience confirmed that high level political leadership is required to give a strong role to culture and cultu-

ral sensitivity in foreign affairs. The political leadership that had shaped a new EU international cultural relations agenda remained strong till the end of the Juncker Commission in 2019.

Between June 2017 and June 2018, the Council set up a special "group of friends" to design a "strategic work plan or guidance" to identify where joint action would be most relevant. The group's report (prepared under the three consecutive presidencies of Malta, Estonia and Bulgaria) published in 2018 repeated the same priorities already present in previous Council conclusions and the Joint Communication. It confirmed the need to have an implementation "roadmap" that "could include progress assessment". It also added a few noticeable tasks. In particular, the report recommended some work on "the governance of the strategic approach and the respective role of the Council, the Member States, the Commission and the European External Action Service". This point reflected the fear of some Member States to see their national sovereignty bypassed by EU initiatives⁴⁷. The April 2019 Council conclusions supposedly clarified the respective roles of institutions and actors in the governance of EU international cultural relations.

The report also stressed out the need to work on "coherence in interventions by Member States", "coherence among EU funding programmes and instruments" and "the role of culture in migration".

The implementation of the international cultural relations agenda since 2016 has been managed by a group of policy-makers (many of

42. HRVP Mogherini, her head of cabinet Stefano Manservisi, some member states gathered in the More Europe advocacy coalition (the UK, France, Germany, Spain to name but a few), some foundations (European Culture Foundation, Mercator), key policy makers in DG EAC, the European Parliament (Culture Committee), academics and researchers. Isar, Y.R., "Culture in EU external relations: an idea whose time has come?", International Journal of Cultural Policy, 2015, Vol. 21, No. 4, 494–508, <http://dx.doi.org/10.1080/10286632.2015.1042472>

43. In this process, the European Commission's DG for development cooperation (DEVCO) initially was limitedly involved under previous Commissioner Piebalgs. Yet some staff in charge of intercultural approach to development were involved in the preparation of the Joint Communication, ensuring that intercultural sensitivity would be part of the agenda. DEVCO caught up later after 2016 on the theme of "culture and development" once DEVCO Management decided to reengage with new dedicated staff.

44. European Council, "Bratislava Declaration and Roadmap", 16 September 2016, 6 pages. <https://www.consilium.europa.eu/media/21250/160916-bratislava-declaration-and-roadmapen16.pdf>.

European Commission, "Strengthening European Identity through Education and Culture. The European Commission's contribution to the Leaders' meeting in Gothenburg", 17 November 2017, 14 pages. https://ec.europa.eu/commission/sites/beta-political/files/communication-strengthening-european-identity-education-culture_en.pdf

45. 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, 5 April 2017, 5 pages

46. European Council, "Draft Council conclusions on the Work Plan for Culture 2019-2022, 13948/18 CULT 137", 15 November 2018, 25 pages.

47. Interview with a Member State representative to the Council's education and culture preparatory working group, March 2019.

whom are Italian⁴⁸⁾ based in various EU institutions who ran a series of concrete initiatives under the umbrella of the Joint Communication's and Council conclusions' mandates.

One of these initiatives has been the international dimension of the European Year of Cultural Heritage, which was prolonged in a multi-year action plan. Another one was dedicated to the fight against the trafficking of cultural goods and terrorism financing. Policies have focused on a wide approach to culture and creative industries (European Parliament report in 2016) beyond the traditional non digitalised cultural sector. This political drive has had notable consequences in external action programming. On the diplomatic side, under the coordination of the European External Action Service, each EU Delegation appointed a cultural focal point.

Strategic cohesion on external cultural action: a mixed record

Since 2016, the EU has been decisively bridging the gap between EU foreign policy on one side and an independent cultural sphere restricted to "the Arts" or cultural heritage on the other. All EU documents now address cultural life in an encompassing anthropological perspective while recognising the specificity of the arts and creative professionals. The Joint Communication

EU documents now address cultural life in an encompassing anthropological perspective while recognising the specificity of the arts

promotes the mainstreaming of culture in all EU external policies mentioning it in fields such as tourism, education, research, promotion of new technologies or artisanship.

The international dimension of the European Year of Cultural Heritage is a good example of European common denominator. Heritage, because it connects past, present and future, has been a smart choice of political consensus that could attract and be used by nationalists, populists and liberals at the same time. In this exercise, Lorena Aldana, heritage professional who was involved in the design and implementation of the European Year of Cultural Heritage 2018, witnesses

that "it was really the fruit of sixteen DGs sitting together and discussing this political priority"⁴⁹.

In other areas of intervention, DGs and staff are still overall lacking shared vision on what culture in external relations means. An EEAS diplomat indeed specifies that the Commission interservice group on culture includes officials from DEVCO, EAC, NEAR and the FPI but is more used for information sharing than upstream strategic policy-making purposes. Many EU Delegations staff who took part in DEVCO annual culture seminars do not know from which funding source they could finance cultural initiatives.

Cristina Farinha's experience with the Commission as an independent expert also points at limited strategic cohesion: according to her, some staff are still not grasping the cross-cutting potential of culture, beyond entertainment, in their

48. The presence of many Italian nationals in EU external cultural affairs was publicly acknowledged, with a note of humour, on 23 March 2018 at the Cultural Diplomacy Platform workshop, International Cultural Relations in practice: Workshop, 23 March 2018.

Former DEVCO Director General and HRVP Mogherini's chief of staff Stefano Manservisi, former EEAS Director for public diplomacy Silvio Gonzato, EEAS officer in charge of cultural diplomacy and cultural relations Diego Marani, former DG EAC Head of Cultural policy unit Walter Zampieri, former Chair of the European Parliament culture committee Silvia Costa, DEVCO advisor and then advisor on interreligious affairs Virginia Manzitti, DEVCO Head of sector on culture Giorgio Ficcarrelli, DG EAC Special advisor to the European Year of Cultural Heritage Ermina Sciacchitano, EEAS advisor on public and cultural diplomacy Pietro de Matteis, FPI officer in charge of the Cultural Diplomacy Platform Laura Fiore, DEVCO officer formerly in charge of intercultural approach to development Mariarosa di Nubila.

49. Interview with Lorena Aldana-Ortega, European Policy Coordinator at Europa Nostra, Brussels, 26 November 2019.

FOCUS 3

Culture and development in EU external action

Culture and, in, as development⁵⁰

Since 2016, the European Commission's DG for development cooperation (DEVCO) has made the case for culture as a driver of profound transformation and social innovation. The role of culture has already been detailed in global and UN policy documents such as the Sustainable Development Goals and the various UNESCO conventions and reports. Under the impulsion of its former Director-General Stefano Manservisi, DEVCO injected wording on culture in the "New European Consensus for Development" and the cultural component, Treated as a "negative priority" under previous Commissioner Piebalgs, culture has from this moment on been depicted by DEVCO as central to EU development programmes⁵¹.

In practice, available data reveal a decrease in EU (EU institutions + Member states) spending for culture in aid policies (from € 562 M in 2007 to around € 24 M in 2019)⁵². However, over that same period, spending on culture by EU institutions in developing countries was increased, staying in the range of € 26-34 M for

seven years in a row⁵³. Further increase can be expected from the next phases of the ACP Culture+ and the MED Culture Programmes and from recently signed initiatives which will involve important amounts (e.g. Silk Roads project with UNESCO, Identity Building and Sharing Initiative, Transcultura, etc.⁵⁴

Africa is by far the top recipient continent followed by North Africa, the Eastern Partnership and Balkans countries. However, cultural action in EU cooperation for development seems to lack a coherent strategy as pointed out by Patricio Jeretic, evaluator of the ACP Culture + Programme. Countries like Burkina Faso might receive more attention because of personal sensitivities from EU decision-makers, while others with a tremendous potential are overlooked⁵⁵. Similarly, Anita Debaere directing PEARLE* observes that the intercultural objective of the Creative Europe programme has been deepened in the neighbourhood countries through networks of cultural exchange, while with the rest of third countries, cultural relations are conducted more in a trade perspective⁵⁶.

large projects. Many still see it as a niche within a restricted definition of culture⁵⁷. They still work in silos with "use different languages"⁵⁸.

In the 2018 "New Agenda for Culture" of the Commission it can be noted how the 2016 Joint Communication has had an impact in terms of strategic vision, as international cultural relations are the third strategic policy objective of

the Agenda. However, it could be pointed out that international cultural relations seem to be considered as a separate strand or category, lacking mainstreaming into the cultural action of the EU (as cultural heritage and digital are considered), and therefore not broadly developed in relation and synergy with the other two strategic objectives (social and economic).

50. COST project, <http://www.culturalsustainability.eu/>. Galeazzi G., Helly D., Culture in EU development policies and external action: Reframing the discussion, Maastricht, ECDPM, Briefing Note 92, 2016. <https://ecdpm.org/publications/culture-eu-development-policies-external-action/>

51. Interview with Mr. Patricio Jeretic, Consultant in Culture and Development, Interview via Skype, 9 October 2019.

52. EU aid explorer. <https://euaidexplorer.ec.europa.eu/> See also the graph in chapter 3 on financing.

53. Ibid.

54. Ibid. See our chapter 3 on budgets and financing.

55. Interview with Mr. Patricio Jeretic, Consultant in Culture and Development, Interview via Skype, 9 October 2019.

56. Interview with Anita Debaere, Director of the Performing Arts Employers Associations League Europe (PEARLE*), Interview via Skype, 14 November 2019.

57. Interview with Cristina Farinha, Independent cultural policy expert, via Skype, 25 November 2019.

58. Ibid.

What comes out of this first implementation phase since 2016 is the impression of a decentralized if not piecemeal approach, the sum of small initiatives⁵⁹ that, when added all together, do actually make a new policy and implementation trend. However, the scope of change envisaged in the 2016 document and following Council Conclusions appears very wide and ambitious in comparison with the actual leadership supposed to steer it.

Its effective implementation will require time, persistence, tight monitoring and regular transparent reporting. There are risks that political leadership behind the 2016 momentum will vanish. It is not clear if the networks that pushed for the external cultural agenda will remain active and how they will evolve. Debates about the conceptual and political underpinning of EU external cultural action and its connections with global climate and transformative agendas have emerged and there might be no consensus on the future priorities that the EU should pursue. In times of rapid global and technological transformation, the 2016 Joint Communication may also require some refresh to match the world and European new realities. In other words, EU strategic cohesion around international cultural relations is still work in progress.

“Faster than the cultural sector”: Inclusiveness in EU international cultural relations policies 2016-2019

The preparation of the 2016 Joint Communication has consisted mostly of consultations with non-European interlocutors as part of the preparatory action on culture in external relations. Although the approach was sensible, it was carried out with limited resources and with very little time (each consultation workshop lasted not more than two days at best). The preparatory action therefore provided only a snapshot of perceptions from a narrow spectrum of cultural

professionals mixed with fast document collection. As commendable process it might be, that was yet far from the deep and regular research exercise that the stakes now require. This reality led the former MEP Silvia Costa to call for instance for a proper European Observatory of EU international cultural relations.

The drafting of the Joint Communication itself did involve external stakeholders but to a limited extent. As a matter of fact, Commission officials who led the process acknowledge that “this time (they) went faster than the sector”. An impression shared by some civil society cultural networks

leaders who, in 2018, were still feeling quite alien to the whole idea of EU international cultural relations.

The same coalition of actors that advocated for the Joint Communication has mainly gathered cultural institutes, foundations and parliamentarians. In a way, they did

not really build a widely representative front of advocates. As a result, the first phase of implementation between 2016 and 2020 mainly consisted of national cultural institutes (usually EUNIC members) contributing quite closely to policy-making in Brussels, while civil society networks and other independent cultural actors remained more distant (and often focused on urgent intra-EU priorities).

EU strategic cohesion around international cultural relations is still work in progress

Policy adaptation and innovation since 2016

Policy innovation here is understood as i) defining new objectives and new courses of action to match moving targets; ii) reorient the course of action to a different level, location or with different partners; or iii) test, invent, experiment new policy initiatives.

Since the adoption of the 2016 Joint Communication and as part of it, a number of innovative attitudes and initiatives have been taken by policy makers.

59. Our chapter 3 on financing estimates that since 2016, around €250 million have been committed on new international cultural initiatives. Interview with Camille de Toledo, by phone, 27 November 2019. The author considers that the existing “logic of small and shy initiatives” on culture should be replaced by a “cultural electroshock”.

In policy terms, the Joint Communication has been complemented by several documents published by other institutions: Council conclusions (2017 and 2019), the regulation on fight against trafficking of cultural goods, a Council presidency work plan on culture, the European consensus on development, the New Agenda for Culture, the Action plan on cultural heritage. In a way, these documents deepen the niche already carved by the Joint Communication.

Reorientation of action on different levels and locations or with different

partners has also happened to some extent: the European Commission launched new partnerships on culture with UNESCO and other UN agencies (UNIDO) as well as with some Member States' implementing agencies (Camoës, Goethe Institut, EUNIC Global). The Foreign Policy Instrument started the Cultural Diplomacy Platform (designed before the adoption of the Joint Communication).

Experiments took place at various levels: EU Delegations shared information with the EEAS to

Since 2016 EUNIC members have contributed closely to international cultural relations policy-making, while civil society networks remained more distant

be posted on the EEAS website, new approaches have been tested in the Balkans, consultation seminars held with EUNIC in the framework of the Joint EUNIC-EEAS-EC guidelines⁶⁰. Creative

Europe commissioned i-portunus, a pilot programme on innovative mobility⁶¹. DG Research and innovation also launched ILUCIDARE, a new Horizon 2020 programme on heritage diplomacy.

DEVCO, with the lion's share of cultural budgets, invested heavily in experiments: It launched a new web-based exchange platform (a cultur-

ral LinkedIn according to some EU official⁶²) in 2019 and several innovative programmes (ethical fashion initiative, Creatifi – on innovative financing). A religious relations platform was in preparation at the end of 2019.

For Gottfried Wagner, the EU however missed several opportunities to invest more in culture in the last few years. He gives the example of the "opening of Iran-EU negotiations when the appetite for intercultural dialogue among the countries civil society was not echoed by the institutions"⁶³.

Examples of EU international cultural relations innovations 2016-2019

- > Religious relations platform
- > Ethical Fashion initiative
- > ILUCIDARE
- > i-portunus
- > Creatifi
- > Culture X-Change platform
- > Global cultural leadership training and alumni network
- > Eu alumni engagement initiative

60. European Commission, Joint Guidelines: EUNIC - EEAS - EC Partnership, Brussels, June 2019 (first edition), 20 pages.
 61. <https://www.i-portunus.eu/wp-content/uploads/2019/04/OS-final.pdf>.

62. European Commission-DG DEVCO, Statements made during the 2019 DEVCO annual seminar on culture, Brussels, October 2019.

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

Conclusion: will culture stay on the EU international agenda?

In 2018 DG EAC Director Michel Magnier finished one of his speeches by stating that “culture is back on the European agenda”. Our research certainly can confirm this for the 2016-2019 period.

There has been some sort of strategic cohesion (despite a variety of views and priorities) in the EU and some consensus on culture as creation of value and relevance in today’s world.

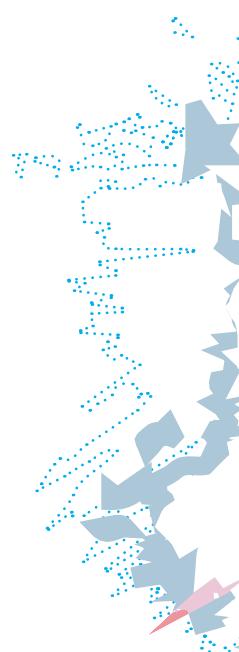
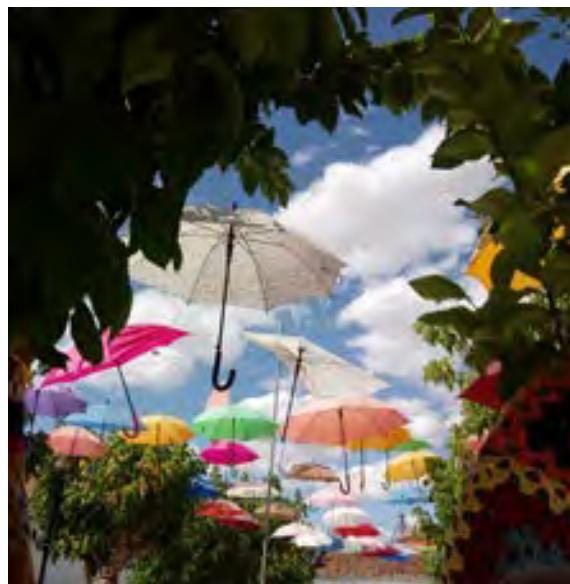
In this regard, the 2016 Joint Communication on international cultural relations has helped concentrate the focus and has become a reference point for policies.

The principle of culture mainstreaming in EU’s external action and multilateral engagement is now acknowledged and encouraged by the EU leadership. Yet, much more action will be required to “pull culture away from the far corners of the international relations policy map towards the centre”⁶⁴.

Cultural mainstreaming is a core principle for the “integration of European societies”⁶⁵ and for Patricio Jeretic, it should be applied in “all external relations with our partners”⁶⁶. An EEAS official dealing with EU-Africa relations considers that culture is a leverage in EU’s relations with Africa to promote societal models. Bilateral post-colonial relations with Europeans are being replaced by multilateral relations wherein various social models promoted by Africa’s external partners are competing⁶⁷.

The teams leading EU institutions from 2019 onwards are inheriting a growing external cultural agenda. While culture seems to be mainstreamed in various Commission’s portfolios⁶⁸, the international cultural relations agenda still has to be fully unfolded and combined with the new Commission and Parliament’s priorities. For instance, the connections between international cultural relations and the Green Deal (see chapter 6 on international cultural relations and climate), the digital agenda and the promotion of a European way of life need to be explored and unpacked⁶⁹.

In a rapidly transforming global environment where digital power sharing and climate justice will increasingly matter, the EU will soon have to refresh and update the Joint Communication and its policy toolbox on a strategic approach to international cultural relations.



64. Sacco P., Professor of Cultural Economics IULM University Milan, Italy quoted in “Manifesto Culture4future”, op. cit.

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

66. Interview with Patricio Jeretic, Consultant in Culture and Development, Interview via Skype, 9 October 2019.

67. Interview with an EEAS Advisor, Brussels, 12 November 2019.

68. KEA, “Culture: nowhere or everywhere?”, 23 September 2019, <https://keanet.eu/culture-nowhere-or-everywhere/>.

69. European Commission, A Union that strives for more, My agenda for Europe, by candidates for President of the European Commission Ursula Von der Leyen, Six priorities for 2019-2024, European Commission, 16 July 2019, https://ec.europa.eu/info-strategy/priorities-2019-2024_en.

Chapter 3

Financing EU international cultural relations

Culture is usually the first sector to suffer budget cuts when political authorities decide to make savings in times of economic constraints, as seen for instance in Flanders in 2019⁷⁰. This is why it is important to clarify the level of amounts dedicated to EU international cultural relations. Future research could then compare them with other spending sectors and priorities.

This chapter is divided into four parts. The first section details the methodology we followed and the various sources of information on the budgetary dimensions of EU international cultural relations. The second part provides a comparative analysis of EU and Member States' international cultural relations budgets. The third section is an attempt to analyse the evolution of financing in EU international cultural relations. The fourth and last section draws some preliminary conclusions of this estimating exercise.

Methodology & sources of information

It is difficult to calculate exact amounts dedicated to specific EU policies, given the multitude of funding lines, and this is even more the case with regard to culture in EU external relations.

Large national cultural organisations in Europe could develop more joined up Europeanised international action

Furthermore, since EU international cultural relations is a relatively new policy field encompassing various policies (Cultural policy, education cooperation, Foreign policy, development cooperation, public diplomacy, security and defence, research & development, youth & sport, audiovisual & media policy) and various geographic areas

and continents (Neighbourhood South and East, etc.), there is no centralised information on funding for culture in EU external action

This chapter has several objectives:

- to identify the various sources of information on funding for culture in EU external action;
- to make a first estimation of past and present budgets for EU international cultural relations⁷¹;
- to map the variety of EU funding sources for culture in external action;
- to provide a first (evolving) list of all new initiatives with a significant financial weight (beyond € 500 000) that have been launched since 2016;
- to identify priorities for future research on budgets and funding for culture in EU external action.

70. VRT NWS, "Cultural sector concerned about proposed funding cuts", 10 November 2019, <https://www.vrt.be/vrtnws/en/2019/11/10/cultural-sector-concerned-about-proposed-funding-cuts/>

71. Estimations are based on available figures from OECD-DAC, EU Aid Explorer, and European Commission's documents and website.

Methodology

This chapter focuses mainly on EU institutions' common budgets for culture in external action⁷². Although some comparisons are made below between EU budgets and Member States national budgets, this chapter does not deal with the national level specifically, which would require extensive access to detailed information.

Data collection was done on the basis of existing literature and publicly available data sets (EU and OECD). The online EU Aid Explorer⁷³ provides some data about culture: culture features in the purpose code "16061" for "Culture and Recreation". However one may assume that other projects that involve cultural and creative actors are filed under different codes (e.g. civil society, democracy, tourism, etc). This means that the analysis done on the basis of the code 16061 will not necessarily be exhaustive.

Calculations and estimates have also been done on the basis of scattered information and data gathered during interviews or meetings.

Sources of information on budgets for culture in EU external action

Information on large envelopes of funds can be found in the EU budget⁷⁴ and the various policy funding instruments, but this is not detailed enough.

Each EU institution has budget departments that are supposed to manage and analyse budgetary and economic data but to our knowledge and as a result of our consultations with the EEAS, it seems that no encompassing budget calculations have been yet produced by EU institutions on the emerging topic of 'EU international cultural relations'. Other Units and departments not directly specialised in culture also have and manage budget data: DG EAC; DG Research, the EEAS, DG DEVCO, DG NEAR, the EEAS and other EU agencies dea-

ling with culture are supposed to have access to available data. EU staff can consult internal EU databases to extract relevant information on budgets. Some databases (such as <https://euaidexplorer.ec.europa.eu>) are also accessible to external users.

Figures clearly show the potential added-value of EU funding for the 18 smallest European Cultural Institutes

Comparing EU budgets for culture in external action with Member States' national budgets

Member States' external cultural action

National external cultural action that is run outside cultural institutes includes audiovisual broadcasting and digital platforms run with their own budgets⁷⁵, bilateral or multilateral programmes of cultural ministries, public autonomous cultural institutions (museums, dance and music centres, operas, companies and theatres, festivals etc.) and other national cultural institutes (officially in charge of national external cultural action but not necessarily those that have the largest budgets - see Focus below). The market of European private cultural operators working internationally is also to be taken into account when comparing budgets.

The external dimension of national cultural policies is therefore significant and extremely fragmented and it would be useful to conduct more detailed research on it.

The 2013-2014 EU Preparatory Action on culture in external relations commissioned reports on each Member State's external cultural

72. Public Policy.ie, "The European Union Budget: Member State Contributions and Expenditures", 22 May 2019. <http://publicpolicy.ie/papers/the-european-union-budget-member-state-contributions-and-expenditures/>
For general information on the EU budget, see European Commission, "Fast check on the EU budget", https://ec.europa.eu/info/strategy/eu-budget/how-it-works/fact-check_en

73. EU Aid Explorer, Website, <https://euaidexplorer.ec.europa.eu/>

74. European Commission, "EU budget", https://ec.europa.eu/info/strategy/eu-budget_en

75. For instance Deutsche Welle's annual budget in 2018 was € 326 million, funded by the German state tax revenues, see Deutsche Welle, "Who finances DW?", 26 February 2019. <https://www.dw.com/en/who-finances-dw/a-36767785>

The German-French 2018 budget of Arte TV (broadcasting in 6 European languages but not explicitly dedicated to external cultural relations) was € 135 million, see Arte, "Financement", <https://www.arte.tv/sites/corporate/financement/>

FOCUS 4

Comparing international cultural relations budgets in Europe

Largest Member States' 2020 budget for EUNIC Global: British Council, Goethe Institute, French Ministry of Foreign Affairs and Italian Institute contribute €46 000 each. (see chapter on EUNIC) Edinburgh International Festival received around £ 2 million in 2019 and generated £ 3,8 million of ticket sales⁷⁶.

The Cannes Festival's budget amounted to € 20 million in 2018, half of which came from public subsidies. The Berlin film festival (Berlinale) had a budget of € 25 million, with 31% of public funds⁷⁷.

The French Louvre Museum annual income in 2018 was € 247 million, of which 100 million came from state funds.

The Dutch Rijksmuseum's income was around € 63 million in 2018, of which 26% came from subsidies⁷⁸.

In comparison, the Dutch triennial plan for international cultural policy 2017-2020 foresaw an overall budget of around € 18 million (on average 6 million per year). The 2021-2024 plan (€ 22 million) slightly increased this yearly average⁷⁹.

Deutsche Welle has a budget of € 350 million annually and it is expected to grow further⁸⁰.

BBC World Service - (Radio, digital and 2 TV channels in Arab & Persian) (€ 431 million in 2019)

BBC World News is separated from BBC World News and has a different budget

The French external audio visual company France Média Monde had a budget of € 267 million in 2019 (+TV5 Monde = € 332 million in 2019)⁸¹.

action system to better understand the situation in each European country. These reports have not been officially published but they comprised some data on budget that would be useful to share for the sake of comparison and to establish a baseline for further research.

In comparison with recent (since 2016) EU budgets (around € 250 million for several years) for international cultural relations presented later in this chapter, main national cultural organi-

sations endowed with international strategies, exposure and connections have far larger budgets than EU international programmes. In that respect it is worth working on the European dimension of their work. Further research and dialogue with large national cultural organisations in Europe on their contribution to EU international cultural relations will open interesting avenues for joined up initiatives and various forms of Europeanised action.

76. Edinburgh News, "Edinburgh Festival funding slashed by city council", 13 June 2019. <https://www.edinburghnews.scotsman.com/whats-on/arts-and-entertainment/edinburgh-festival-funding-slashed-city-council-545549>

77. RFI, "Festival de Cannes, un budget en or", 15 May 2018.

<http://www.rfi.fr/fr/culture/20180515-infographie-festival-cannes-budget-or>

78. Rijksmuseum, "Jaarverslagen van het Rijksmuseum 2018", <https://www.rijksmuseum.nl/nl/organisatie/jaarverslagen>

79. Dutch Culture, "International Cultural Policy Framework 2017-2020", 19 pages. <https://dutchculture.nl/sites/default/files/atoms/files/International%20Cultural%20Policy%20Framework%202017-2020%20-%20eng.pdf>.

"International Cultural Policy 2021-2024", 18 pages. <https://www.government.nl/documents/parliamentary-documents/2020/02/20/international-cultural-policy-2021-2024>

80. Sénat.fr, "Commission de la culture, de l'éducation et de la communication", Video, 31 January 2019.

http://videos.senat.fr/video.1009375_5c50e2e604895.audiovisuel-exterieur-en-europe---audition-de-mme-marie-christine-sara-gosse-et-m-peter-limbourg?timecode=2840000

81. La Lettre.Pro, "Le CA de Médias Monde Approuve un Budget 2019 à l'équilibre", 14 February 2019, https://www.lalettre.pro/Le-CA-de-France-Medias-Monde-approuve-un-budget-2019-a-l-equilibre_a18694.html

The case of external audiovisual national broadcasters is a bit different. In comparison to domestic national or regional TV and audiovisual budgets, their size is actually quite small.

Member States' Official Development Assistance (ODA) focusing on culture

A part of national development cooperation budgets of Member States may be used for culture-related cooperation activities in complement of other sources (Ministries of Culture, Foreign Affairs, etc.) of national financing. Spending in culture varies greatly depending on Member States governments' priorities.

Spanish development cooperation agency AECID has played a leading role in the promotion of the value of culture in development for several decades via its Directorate General for Cultural and Scientific Relations. However, it is not sure AECID has been the largest European donor in this area. Germany has also been among the largest donors in the cultural field, according to EU-OECD data.

German KfW apparently has no clear work strand on culture but it has been funding culture-created programmes - The KfW Foundation has a curator's residency programme with Ifa and DAAD. Culture is not part of the main pillars presented on GIZ website in 2019. Goethe Institut seems to remain the go-to German organisation for culture, together with Ifa and DAAD.

French AFD has a new mandate in 2017 in which culture and creative industries feature more pro-

minently than in the past. Expertise France is now managing cultural programmes as well.

An exploration of EU-OECD data between 2007 and 2019 shows that only three EU Member States (France, Germany and Spain) have spent more ODA on culture individually than the European Commission, yet the scope of this funding would require more detailed analysis (see Focus below)⁸².

Member States' cultural institutes

The 2016 KEA study on European cultural institutes estimates their global turnover at more than 2.3 billion per year (with 1.2 billion for British Council only)⁸³. Language courses are the lion's share of cultural institutes' activities (particularly in the case of the British Council, Goethe Institut, Instituto Cervantes, Institut Français & Alliances françaises). If we assume that language-related activities amount to around 70 to 80% of their activities and budget (an assumption that should of course be refined and evidenced by future research) and if we exclude British Council (as future non-member of the EU), then other aspects of national external cultural action through Member States' cultural institutes could be estimated at between € 220 and € 330 million a year⁸⁴.

Among cultural institutes, according to the 2016 KEA study⁸⁵,

- 10 operate with a budget of less than € 5 million a year for their actions in the entire world⁸⁶.

82. In some cases, the lion's share of budget figures goes to staff and infrastructures' functioning costs. Whether this should be included in the calculation is a matter for methodological debate.

83. This does not include Bulgaria, Czech Republic, Greece and Slovakia.

84. The 2016 KEA study also shows that although most cultural institutes are funded by the state, at least half of them have hybrid business models that include income generation and sponsorship.

85. See also the comparative study by Fundacion Alternativas – Observatory on culture and communication on national external cultural policies of EU Member States, 2015. www.fundacionalternativas.org/public/storage/cultura_documentos_archivos/d4eb3a4b3ddbb0de98de5d36b5bb4d42.pdf

86. Balassi Institute, Danish Cultural Institute, Dutch Culture, Culture Ireland, Eesti Institute, Latvian Institute, Lithuanian Culture Institute, Österreich Institut and Swedish Institute.

- 8 have a budget between 10 and 40 million a year⁸⁷.
- 7 operate with budgets beyond 110 million⁸⁸ (with the “big three” British Council, Goethe Institute, Alliance Française, operating with far larger number of staff - and budget - Goethe Institute’s budget in 2019 is close to 400 million⁸⁹)

This variety in budgetary capacity gives an idea of the size of budgets national cultural agencies

handle in their external cultural action. It is useful to compare with existing EU budgets.

These figures also clearly show the potential added-value of EU funding for the 18 smallest Cultural Institutes handling limited budgets (one group under 5 million and the other under 40 million respectively) in their efforts to develop an external European approach together with, among others, their national cultural professionals.

Evolution of budgets for EU international cultural relations

FOCUS 5

The example of EU aid explorer

While there is currently not a one-stop shop to obtain cumulated data on EU funding for international cultural relations, data on international development aid give some indication of the trends in this policy field.

We used EU-OECD data from the EU Aid Explorer about “culture and recreation” as a statistical “sector”. These tests brought results that should be taken with care.

According to this data, overall EU (EU institutions and EU Member States) spending for culture has dropped from € 562 million in 2007 to around € 24 million in 2019. This results at first glance seems non-logical and very difficult to explain⁹⁰.

In that same period however, according to the same database, the EU institutions maintained their spending on culture in developing countries. It reached around € 34 million in 2014 and stayed in the range of € 26-34 million for seven years in a row. The lower amounts of payments in 2013 are explained by the end of a financial cycle and the opening of a new one, from 2014 to 2020⁹¹.

87. Adam Mickiewicz Institute, Polish Institute, Finnish Cultural and Academic, Institutes, ifa, Institutul Cultural Român, Istituto Italiano di Cultura, KulturKontakt, Österreichische Kulturforen, and Società Dante Alighieri.

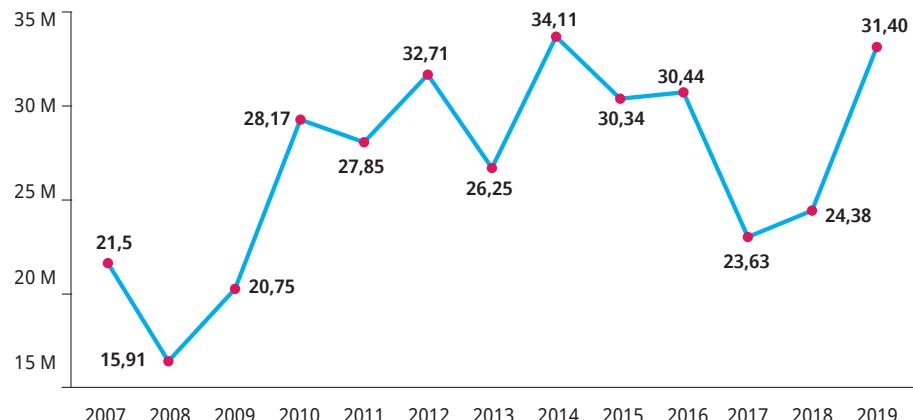
88. Alliance française, British Council, Goethe-Institut, Institut français (Paris office and its network worldwide), Instituto Camões and Instituto Cervantes.

89. Deutsche Welle, “Goethe-Institut: looking back on a turbulent year, while planning for 2018”, 13 December 2017. <https://www.dw.com/en/goethe-institut-looking-back-on-a-turbulent-year-while-planning-for-2018/a-41775465>

90. The decrease is so dramatic that these figures should be taken with great caution. One assumption shared by an EU official is that data coding in the first years was different in scope than in recent years, or carried out with some degree of error (yet quite unlikely given the size of the amounts in question). Another important point is that available data does not include 2018 and 2019 data during which great efforts were made to increase culture-related budgets. Email exchanges with EU staff, January 2020.

91. The even lower amounts seen as of 2017 are likely due to two factors. First, data for 2018 and 2019 is still incomplete as payments are ongoing. Second, 2017 saw the end of the main EC-funded initiative for culture in developing countries, the ACP-Culture+ Programme.

Evolution of EU Official Development Assistance in the "culture and recreation" sector 2007-2019



(M = € million). The completeness of information depends on the OECD publications (usually last 2 years incomplete)

2014-2020 funding instruments (from which funds are still flowing)

Cultural funds:

- Creative Europe
- Erasmus Mundus / Erasmus + / Jean Monnet actions
- Capacity Building in Higher Education (CBHE) / International Credit Mobility

Geographic funds:

- Development Cooperation Instrument (DCI)
- European Development Fund (EDF)
- Global Allocation of the Development Cooperation
- Instrument (DCI), and global allocation of other external funding instruments (ENI etc.)
- European Neighbourhood Instrument (ENI) including Cross-Border Cooperation (CBC) programmes
- Instrument for Pre-Accession (IPA II)
- Partnership Instrument (PI) - 2017 Action Fiche for Public and Cultural Diplomacy
- Budget of the Press and Information Office (EU Delegations)
- (Horizon 2020 Research projects)

Thematic funds:

- Human Development and Global Public Goods and Challenges (GPGC) that also includes a culture programme (€ 30 million for 2014-2020)
- Civil society and Local authorities (CSO-LA)
- European Instrument for Human Rights and Democracy (EIDHR)
- Instrument contributing to stability and peace (ISCP)

2021-2027 funding instruments

It was expected (before the Covid-19 crisis) that, based on the 2018 European Commission proposal, external action in the financial period 2021-2027 budget will be funded from one single instrument called NDICI (Neighbourhood Development and International Cooperation Instrument). The financial weight of NDICI, according to the European Parliament, could reach € 93 billion for the next 7 years.

Culture is mentioned in the 2018 Commission's proposal: "Funding from this Regulation should also be used to finance actions related to learning mobility to, from or between third countries under the Erasmus programme,

as well as cooperation and policy dialogue with those countries, in education and in culture in a way that is consistent with the Erasmus Regulation and the Creative Europe Regulation."

Culture is also mentioned in the thematic component that "focuses on global challenges, notably through dedicated thematic programmes on Human Rights and Democracy, Civil Society Organisations,

Stability and Peace, and Global Challenges, covering matters such as health, education and training, women and children, decent work and social protection, culture, migration, environment and climate change, sustainable energy, sustainable and inclusive growth, private sector and local authorities."

These short references to culture, if maintained in the final version of the Regulation, will become the legal basis to fund culture in EU bilateral and multilateral relations.

The Annex I of the Regulation references culture as a sector for cooperation:

- Poverty eradication, fight against inequalities and human development
 - > (2.q) Promoting intercultural dialogue and cultural diversity in all its forms, and preserve

and promote cultural heritage, and unlocking the potential of creative industries for sustainable, social and economic development;

- Inclusive and sustainable economic growth and decent employment
 - > (5.p) Promoting intercultural dialogue and cultural diversity in all its forms, and preserve and promote cultural heritage;
- Partnership
 - > (7.b) Deepening political, economic, social, environmental and cultural dialogue between the Union and third countries and regional organisations, and supporting implementation of bilateral and international commitments;
 - > (7.f) Engaging more effectively with citizens in third countries, including by making full use of economic, cultural and public diplomacy;
- Areas of intervention for human rights and democracy (thematic programmes)
 - > The scope of the programme includes civil, political, economic, social and cultural rights.
- Areas of intervention for global challenges
 - > (6). Culture
 - (a) Promoting initiatives for cultural diversity and intercultural dialogue for peaceful inter-community relations;
 - (b) Supporting culture as an engine for sustainable social and economic development and reinforcing cooperation on cultural heritage.
- Areas of intervention for rapid response actions
 - > (3). Actions addressing foreign policy needs and priorities
 - promotion of widespread understanding and visibility of the Union and of its role on the world scene, by means of strategic communication, public diplomacy, people-to people contacts, cultural diplomacy, cooperation in educational and academic matters, and outreach activities to promote the Union's values and interests

As in the previous financial period (2014-2020), culture will be funded either from geographic envelopes or from global thematic ones(article 4 of the Regulation proposal).

A few examples of (new) initiatives for culture in EU's external action since 2016*

- ACP-EU Culture Programme (€40 million)
- Intercultural and interfaith dialogue (five programmes in Africa and the Middle East, €10 million)
- Procultura (Lusophone countries, €18 million)
- Transcultura (Cuba and Caribbean, €15 million)
- EU Identity Building and Sharing Business Initiative (Africa and central Asia)
- EU Alumni Engagement Initiative
- Creatifi (innovative financing, €20 million)
- Innovative financing initiative for Culture (East and West Africa, €1.5 million)
- Anna Lindh Foundation (Mediterranean)
- iportunus (experimental mobility , €1 million)

*Amounts are commitments

A first assessment of recent initiatives in the field of culture between 2016 and 2021 estimates their amount to approximately 250 million euros⁹². Information is however hard to collect as there is not a single hub on EU international cultural relations on the EU institutions' website.

Conclusions

There are ongoing debates on the scope of EU international cultural relations and therefore budgetary figures will vary depending on what is deemed part or nor of this policy field.

Some data indicate a general decrease of overall EU institutions and Member States' spending for culture in development cooperation but figures should be double checked by alternative modes of calculation and filtering.

There is an evident need for regular financial monitoring of EU international cultural relations budgets, together with other monitoring and evaluation methods, so as to have a clearer idea of their impact and efficiency.

- There is a need to increase transparency about new EU initiatives for culture in third countries. A starting point could be a single landing page on EU international cultural relations on the EU institutions' website, collecting all information now scattered on different websites.

- More disaggregated data about funding for cultural initiatives in EU external action should be provided by the EU institutions.

- In the medium term, a database of initiatives, by the EU institutions and the EU Member States, on international cultural relations (including support to culture in developing countries) should be made available.

- Last but not least, the Covid-19 crisis that is striking while this report is being edited, is likely to have a serious financial impact on international relations and it is to be expected that budgets for cultural affairs will probably be the first ones to be decreased.

92. This comprises around 40 new cultural programmes and projects launched since 2016 under all available funding instruments as well as an estimate, by culture Solutions, of average amounts - € 20 000 - spent by EU Delegations' Press and Information offices. These figures will need to be checked by further research.

Chapter 4

The power of culture in societal change: including cultural professionals

With an overall decrease in public funding for cultural activities, EU institutions are increasingly forced to justify the value of international cultural relations. This chapter is a toolbox for policy-makers who need to argue for the intrinsic value of cultural experience. It looks at the existing rights-based EU policy framework already acknowledging culture's contribution to well-being, democracy and positive mutual perceptions.

The unique value of culture people's well-being

Cultural work enables individual behaviour change

Cultural action (and practice) helps people to “discover new forms of social development, which prioritise interdependence over independence, participation over exclusion, and creativity over consumption”⁹³. Intercultural relations as well as creative and artistic relations thereby are at the centre of global debates and cultural agents play a vital role to reinvent diverse expressions of human action toward “deep listening, humility, patience, and hospitality” and “attitudes of curiosity, creativity and care”⁹⁴. In this promotion of alternative societal models, performing arts as live experience and experiment bear strong potential to build empathetic relations.

Culture fostering societies' resilience

Various EU policy documents on a strategic approach to international cultural relations have acknowledged the intrinsic value of culture to set the ground for resilient societies facing “rapidly changing scenarios”⁹⁵: social and economic inequalities, climate change, violent radicalisation, fake news, the integration of newly arrived migrants, the digital technological revolution, the protection of cultural heritage in situations of natural or man-made disasters, conflict settlements challenges, to name but a few.

The EU Global Strategy (2016), Council Conclusions (2017 and 2019), the New Agenda for Culture (2018), and the “European Framework of Action on Cultural Heritage” (2018) all in their own perspective substantiate this approach in their call to seize the opportunity that culture represents to help bridge the divide of growing social inequalities and challenge populism⁹⁶.

93. Arroyo K. (ed.), *Mobile Minds: Culture, Knowledge and Change*, Kuala Lumpur, Malaysia, March 2019, pp. 20-21

94. Arroyo K. et al., *Artists, Displacement and Belonging*, Surry Hills, Australia, February 2019, p.2.

95. European Council, “Draft Council Conclusions on an EU Strategic Approach to International Cultural Relations”, 7935/17, 5 April 2017, 5 pages, p.3, <https://data.consilium.europa.eu/doc/document/ST-7749-2019-INIT/en/pdf>

96. European Commission, “A New European Agenda for Culture”, COM(2018) 267 final, Brussels, 22 May 2018, 11 pages, p. 1, https://ec.europa.eu/culture/sites/culture/files/commission_communication_-_a_new_european_agenda_for_culture_2018.pdf

The Joint Communication on EU international cultural relations (2016) invites the EU to “help partner countries incorporate culture in national policies”, underlining the centrality of respect for diversity and freedom of expression for their democratisation processes and socio-economic development⁹⁷.

The 2018 DG NEAR publication “Building Bridges Through Culture”, identifying culture “as a generator of new ideas and imagination” presents it as a priority resource for EU’s cooperation in the Southern Neighbourhood⁹⁸. In their Manifesto “Culture4future”, DEVCO (and the cultural professionals who took part in the Brussels June 2019 colloquium) regard culture as a powerful tool, helping people to “familiarise with new, unexpected and challenging ideas”⁹⁹.

The Council (i.e. EU Member States) encourages cultural professionals to contribute their share in resilience-building when stating that “culture is an essential part of EU’s international relations”¹⁰⁰. International cultural engagement relies on the participation of cultural professionals in a “bottom-up perspective” “while respecting the independence of the cultural sector”.

For the Council, international cultural relations also have an internal impact inside the EU “thereby empowering citizens to broaden their cultural appreciation, stimulate their creativity and encourage mutual learning”¹⁰¹.

Various EU policy documents have already acknowledged the intrinsic value of culture

Cultural action and democracy promotion

Cultural action contributes to democracy in various ways. First, individual and collective cultural experience is a recognised right : the EU has endorsed the cultural rights-based approach defined in the 2007 Fribourg Declaration¹⁰² and the 2009 UN human rights Council Resolution¹⁰³. This policy framework refers to the fundamental right of individual experience in three main areas helping to shape “reflective” and engaged individuals¹⁰⁴: I) identity and heritage - participation in cultural life-, II) creativity and III) expression.

Second, the implementation of cultural rights broadens individuals’ desire to access knowledge and to personal reinterpretation hence increasing their participation to the public space (a central factor in democratic practice¹⁰⁵. See our Focus below on culture as a long-term investment).

Third, by linking internal and external cultural policies, the EU promotes inclusive participation to cultural life to foster “individual empowerment, democratic consciousness and social cohesion through exchanges with other people and civic engagement” on the local, national, European and global levels. A culturally sensitive strategic and transversal approach to external action therefore encourages citizens’ participation in tackling common global challenges¹⁰⁶ which in return contributes to the implemen-

97. European Commission & High Representative, “Towards an EU strategy for international cultural relations”, JOIN(2016) 29 final, Brussels, 8 June 2016, 16 pages, p. 6, <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=JOIN%3A2016%3A29%3AFIN>

98. European Commission, “EU Engagement in the Southern Neighbourhood, Building Bridges Through Culture”, DG NEAR, Brussels, 2018, p. 4.

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

100. European Council, “Draft Council Conclusions on an EU Strategic Approach to International Cultural Relations”, op. cit.

101. Ibid.

102. Fribourg Declaration, Cultural Rights, 2007, 12 pages, <http://hrlibrary.umn.edu/instore/Fribourg%20Declaration.pdf>.

103. UN Human Rights Council, Resolution 10/23, Independent expert on cultural rights, 26 March 2009. Report of the independent expert in the field of cultural rights, Ms. Farida Shaheed, submitted pursuant to resolution 10/23 of the Human Rights Council, 22 March 2010.

104. Crossick G., Kaszynska P., Understanding the value of arts and culture, Cultural Value Project, Arts and Humanities Research Council, 2016, <https://ahrc.ukri.org/documents/publications/cultural-value-project-final-report/>.

105. Meyer-Bisch P., “Pour une vraie démocratie culturelle” (Revue Projet n° 372, La culture, c’est pas du luxe!), November 2019, pp. 67-75.

106. Council of the EU, “Council Conclusions on the Work Plan for Culture 2019-2022” 2018/C460/10, Brussels, 21 December 2018, op. cit.

The EU still has a long way to go to become “loved” (if not ignored) by the world and by European citizens themselves

international cultural relations allow them to build more coherent and potentially more influential coalitions¹⁰⁷.

Culture enables positive mutual perceptions beyond a technocratic EU

As a technocratic giant usually associated with regulatory standards in trade, finance, agriculture and other technically complex policies, the EU still has a long way to go to become “loved” (if not ignored) by the world and by European citizens themselves¹⁰⁸. The proclamation of the EU as a

tation of cultural rights: by (re)connecting distinct and scattered political and social movements addressing common challenges (e.g. ecological transition,

cultural superpower by former High Representative Federica Mogherini was probably wishful thinking and it was criticised as such, yet it had the advantage of flagging out the cultural deficit in the EU’s external image.

Cultural action, when it helps people to discover, interact and understand other worldviews and ways of life, contributes to mutual understanding and therefore to potentially more positive mutual perceptions.

When culture is seen as artistic and creative expressions, “empathy, imagination and beauty are mobilised” through external cultural action in a joint reflection on the future of society. Culture and the arts have the value to positively influence perceptions of the EU, internally and among external audiences, by reconciling “the creation of wealth with sustainability and transcend[ing] purely economic or utilitarian constraints” as noted by KEA on the next Creative Europe Programme¹⁰⁹.

FOCUS 6

Culture: a long-term investment for the European Parliament

More than an idealistic move, supporting the positive power of emotions in culture and the arts to draw attention on global and domestic challenges is a long-term investment. It is a serious alternative to remobilise European publics on the four freedoms of the European common space in times of crisis of the EU integration project¹¹⁰.

While awarding the 2019 LUX film Prize, European Parliament President Sassoli highlighted that this prize allowed MEPs to escape from the technicalities of their

daily activities by addressing emotions: “We must seize the opportunity to examine issues such as immigration, the right to healthcare, feminism and political ethics through the films showcased by the LUX Prize”¹¹¹. For MEP Julie Ward, integrating the cultural perspective within the Parliament’s new mandate is imperative: “We know it can help resolve and prevent conflict, bring people together for dialogue and create the space where we meet the ‘other’ and challenge xenophobia, racism and other negative traits.”¹¹².

107. Meyer-Bisch P., “Pour une vraie démocratie culturelle” (Revue Projet n° 372, La culture, c'est pas du luxe!), November 2019, pp. 67-75.

108. Delors J., “Speech at the European Parliament”, Strasbourg, 17 January 1989.

109. Kern P., Le Gall A., Pletosu T., “Research for CULT Committee - Creative Europe: Towards the Next Programme Generation”, KEA, Brussels, June 2018, p. 8.

110. Interview with a high-level Polish cultural diplomat, Warsaw, 27 November 2019.. European Cultural Foundation, Democracy Needs Imagination, campaign on the 2019 European elections. <https://www.culturalfoundation.eu/democracy-action-grants-eu-ropean-elections>

111. News European Parliament, “God Exists, Her Name Is Petrunya” wins the Parliament’s 2019 Lux Film Prize”, 27 November 2019, <https://www.europarl.europa.eu/news/en/press-room/20191121IPR67112/god-exists-her-name-is-petrunya-wins-the-parliament-s-2019-lux-film-prize>

112. Interview with Julie Ward, Member of the European Parliament (ALDE), Brussels, 29 November 2019.

EU international cultural relations: time to include cultural professionals

Implementation beyond “usual suspects”

The Joint Communication and 2017 European Council Conclusions have encouraged a bottom-up approach in EU international cultural relations, acknowledging that local citizens and cultural professionals largely hold relevant expertise to address local and global challenges. So far, the results are mixed. Gottfried Wagner considers that cultural actors are under represented in EU external relations in comparison with their crucial and strategic role in negotiating the future of the world and serving peoples' well-being¹¹³. Participants to the first 2019 culture Solutions workshop addressing ways to bridge the gap between cultural practitioners and EU international cultural relations expressed a similar feeling of participation deficit at all levels¹¹⁴. They stressed the need to open new participation channels other than national traditional EU stop shops that sometimes play more of a filtering role than a supportive one.

The EU politically stated objective of inclusive participation in cultural relations seems particularly well applied to cultural heritage with the choice of an “integrated and participatory approach” and the set-up of “the Cultural Heritage Forum” for consultation with local stakeholders¹¹⁵. Cultural heritage, thanks to the organisation of the 2018 European Year for Cultural Heritage, is most probably the cultural sub-sector in which inclusive and bottom-up participation in international cultural relations has been the most developed.

However, the same cannot be said as for other sub-sectors on which more detailed research should be carried out. For instance Anita Debaere, Director at the Performing Arts Employers Associations League Europe (PEARLE*), has not perceived any significant direct impact of the new EU international cultural relations policy framework on the performing arts sector that would share any similarities with the experience of the cultural heritage sector¹¹⁶.

In the EEAS, a clear priority has been given to EUNIC as the partner of choice. Since EUNIC is primarily the network of Member States' cultural agencies (that have a varying degree of autonomy from government), its members' practice is usually more the result of administrative and hierarchical decisions in partnership with the cultural organisations they fund than of systematic bottom-up and inclusive participatory policy-making processes.

In the first three years of the Cultural Diplomacy Platform, the design of the projects was largely kept in the hands of EU institutions and the Goethe Institute with little room for bottom-up strategy-making processes involving cultural networks. Yet a few attempts (such as conferences with participatory workshops and collaboration initiatives, Global Cultural Leaders training) have been made to involve networks more deeply. In 2019, new consortiums were formed to reply to the FPI call for tenders aimed at renewing the Cultural Diplomacy Platform after 3 years of existence. This time, the Goethe Institute partnered with IETM, one of the major and most influential performing arts European cultural networks. The consortium won the Cultural Relations Platform contract (the Cultural Diplomacy Platform was renamed on this occasion to reflect the focus on relations rather than on diplomacy), and one could expect the development

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

114. culture Solutions Workshop at the European Lab, Lyon, 30 May 2019, https://www.culturesolutions.eu/events/bottom-up-workshop_lyon/

115. European Commission, “European Framework for Action on Cultural Heritage”, SWD(2018) 491 final, Brussels, 5 December 2018, p. 1, <https://ec.europa.eu/culture/sites/culture/files/library/documents/staff-working-document-european-agenda-culture-2018.pdf>

116. Interview with Anita Debaere, Director of the Performing Arts Employers Associations League Europe (PEARLE*), Interview via Skype, 14 November 2019.

of new working methods in the field of international cultural relations, due to the participation of IETM.

While the Creative Europe programme strives to fund bottom-up heritage projects, its mid-term evaluation also established that future success would, to a large extent, be based on its capacity to connect culturally diverse contents with audiences¹¹⁷. To apply this condition, the programme will have to find ways to facilitate or transform application procedures so as to contract larger sets of cultural operators.

So far, the complexity of the EU financial and administrative machine and its high-level eligibility criteria have prevented smaller scale local actors from accessing EU's support. From the civil society perspective, Relja Bobić observes (co-financing) capacity issues for small organisations to apply while "many organisations that are not directly involved in the ecosystem and do not do much groundwork, are very often having access to large grants and project funding opportunities"¹¹⁸. Although there is awareness among DGs of this situation, Cristina Farinha speaks of their difficulty to identify the right partners for certain projects "because they really need the trust and guarantee for the services that only the well established ones can actually grant"¹¹⁹. Such situation has led a number of civil society organisations and private companies to call EU institutions for more "transparency, fairness and solidarity" in the allocation of funds for EU inter-

national cultural relations¹²⁰. The 2018 European Dancehouse Network reviewing Creative Europe invited the Commission to "introduce a special strand for smaller organisations and a two-stage application process" in order to "valu[e] research, experimentation, innovation and risk-taking"¹²¹. Favouring them for sub-granting would involve a wider spectrum of cultural organisations as well as broader audiences among remote areas and marginalised groups.

Opening up the EU external cultural policy-making kitchen

For EU international cultural relations to succeed and become legitimate in the eyes of the cultural sector, it will be essential to ensure increased transparency and inclusiveness in policy design and programming, the selection of implementing partners and implementation monitoring. To be more credible, Brussels headquarters and Member States agencies will have to cooperate more openly and engage more collaboratively with cultural professionals, while respecting their independence¹²².

Performing arts as live experience and experiment bear strong potential to build empathetic relations.

The Council has acknowledged the need for a specific attention to female artists and cultural professionals who "are under-represented in leadership and other decision-making positions as well as on the art market"¹²³. In her cultural advocacy toward the Parliament, MEP Julie Ward's confirms the importance of getting the women's perspective, rare in this space¹²⁴.

117. European Commission, "Mid-term evaluation of the Creative Europe programme (2014-2020)" SWD(2018) 159 final, Brussels, 30 April 2018, p. 8, <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=COM%3A2018%3A248%3AFIN>

118. Interview with Relja Bobić, Co-founder of the architect and design coworking space Nova Iskra in Belgrade, via Skype, 8 November 2019.

119. Interview with Cristina Farinha, Independent cultural policy expert, via Skype, 25 November 2019.

120. Exchange of emails and interviews with a civil society organisation representative, March 2019.

121. IETM and European Dancehouse Network, "Position paper on the mid-term evaluation of Creative Europe and recommendations regarding its post-2020 successor", Brussels, July 2017, p.6, https://www.ietm.org/sites/default/files/attachements/news/position_paper_eu_final_with_edn.pdf

122. This is in line with the 2017 Council conclusions on EU international cultural relations and the results of the EU preparatory action on culture in external relations. It also echoes the views of several interviewees working for cultural networks (Culture Action Europe, IETM) and met in 2018 and 2019.

123. European Commission, "Draft Council conclusions on the Work Plan for Culture 2019-2022", op. cit.

124. Interview with Julie Ward, op. cit.

The younger generation has so far been poorly addressed in EU efforts to increase cultural participation according to Lorena Aldana, heritage professional who was involved in the design and implementation of the European Year of Cultural Heritage 2018¹²⁵. Recent efforts (especially in the Mediterranean region under the leadership of Federica Mogherini but also under the Romanian Presidency) have been made in EU programming to address the Youth and young creatives¹²⁶. Aldana-Ortega views the Cultural Diplomacy Platform's Global Cultural Leadership Programme as a successful initiative training and launching a community of cultural leaders from the EU and from strategic partner countries. She suggests replicating this to put International cultural relations into practice via other existing strands such as the European Solidarity Corps. Digital culture (see our chapter on digital challenges and opportunities) is a crucial medium "arousing keen interest among young people and engaging them as active audiences"¹²⁷.

Cultural mobility in times of migratory restrictions

Mobility is a central vehicle for cultural participation, creation and audience development. Yet, it is a challenge constantly mentioned in international cultural gatherings and fora, which shows that it largely remains an unsolved issue that contradict the very logics of cultural rights¹²⁸. Cultural mobility from developing and conflict-prone countries is increasingly under the pressure of EU and Member States' migra-

tion policies. Mobility from and to middle-income and industrialised countries is much less of an issue.

EU institutions are working on the pilot phase of a cultural Erasmus Programme, "i-portunus", that provides mobility grants for artists and culture professionals. So far, it has allowed few mobility opportunities (350 to 500 in 2019) with more than half concentrated in five to eight countries due to a capacity gap among Creative Europe countries¹²⁹. The first evaluations recommend a new operational and more decentralised framework with a selection process imposing quota per region. The beneficiaries scheme should also be more encompassing granting support for all creative and cultural sub-sectors and allowing self-initiated forms of mobility¹³⁰.

Such forms of mobility exist as pointed out by MEP Julie Ward, like "Musicians without Borders" who promote singing and music for peacebuilding and social change, and who run a rock festival in divided cities of Northern Kosovo. "I am not even sure if they have EU money, they are just doing it"¹³¹.

An official from the EEAS identifies opportunities in programmes such as Erasmus+ or Horizon 2020 to foster cultural mobility¹³². Attention should also be drawn on helping displaced and/or migrant artists in migration sustain their practice. Agencies responsible for economic and social services should be enticed to work with cultural partners in co-creating integrated solutions together with displaced artists who are at the vanguard of integration narratives¹³³.

125. Interview with Lorena Aldana-Ortega, European Policy Coordinator at Europa Nostra, Brussels, 26 November 2019..

126. culture Solutions presentation at the Romanian Presidency conference on European belonging among young people, Brussels, 26 April 2019.

127. European Commission, "Draft Council conclusions on the Work Plan for Culture 2019-2022", op. cit.

128. Arroyo K. et al., op. cit.

129. On the Move, "Operational study Mobility Scheme for Artists and Culture Professionals in Creative Europe countries" (Executive Summary), 31 March 2019, p. 7.

130. Ibid., p. 8.

131. Interview with Julie Ward, op. cit.

132. Interview with an EEAS Advisor, Brussels, 12 November 2019.

133. Arroyo K. et al., op. cit.

Conclusion

Culture is not only a tool for socio-economic development. It has its own intrinsic value: it triggers emotion through aesthetical impact, it feeds a virtuous democratic participation circle, it strengthens individual and societal resilience and enhances positive mutual perceptions.

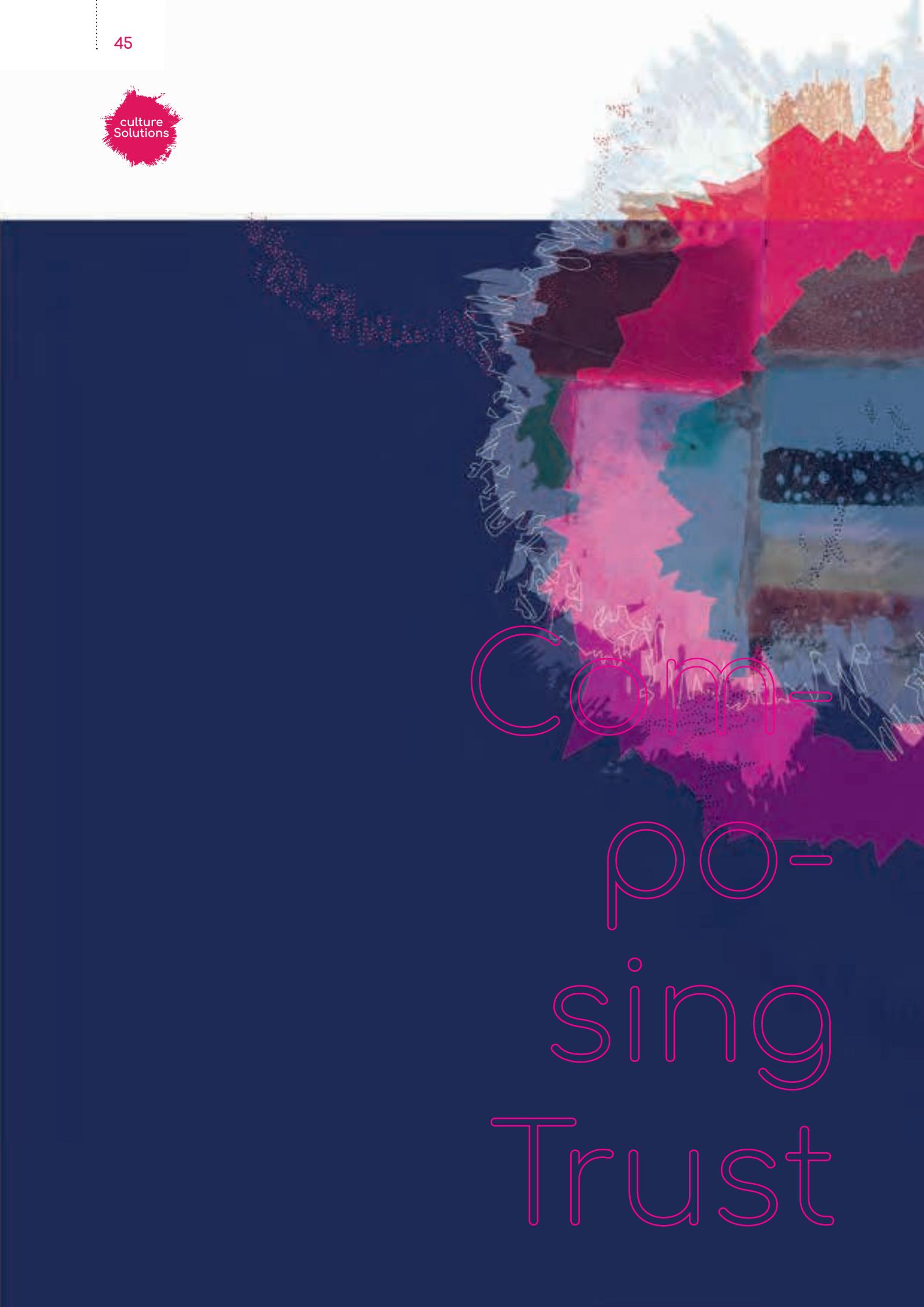
EU official policy documents on EU international cultural relations have already partly acknowledged culture's added value and 'value for money'. Now that a policy framework is in place, the challenge lies with implementation and the direct inclusion of independent cultu-

ral professionals and artists in EU international cultural relations programmes and projects. Various evaluation toolkits and methodologies "captur[ing] the audience's feelings and reflections" have been developed to measure this impact of exposure and participation to arts and culture¹³⁴. More work on impact measurement methods is necessary to produce evidence on the intrinsic value of EU external cultural action¹³⁵.

This will contribute to the improvement of EU-Monitoring and Evaluation frameworks in international cultural relations. (see our M&E box in the conclusion of this report).

134. Carnwath J.D., Brown A.S., Understanding the value and impacts of cultural experience - A literature review, Arts Council England/The Hive, 2014. <http://gesculcyl.org/wp-content/uploads/2015/06/Understanding.pdf>

135. The UK has created the Policy and Evidence Centre on creative industries. <https://pec.ac.uk/>

A vertical collage of various images, including a blue-toned landscape, a red and yellow patterned fabric, and a close-up of a person's face.

Com-
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Trust

Chapter 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

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 heritage¹³⁶.

This chapter 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 area¹³⁷.

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. Immersiveness¹³⁸ (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.

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

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

138. 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 ¹³⁹ .
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 ¹⁴⁰ .
Digital revolution	A historical era (1980s - present) of digital electronic equipment inaugures 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 ¹⁴¹ .
Digital culture	Use of social media and digital technology for social interaction. It includes mobile communications technologies, gaming and technological bodies, and the like ¹⁴² .
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 ¹⁴³ .
Digital diplomacy	Methods and modes of conducting diplomacy with the help of the Internet and ICTs ¹⁴⁴ .
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" ¹⁴⁵ .

Much attention has also been paid to the audio-visual 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'¹⁴⁶. KEA's 2014 report on the feasibility of EU Film Festivals estimated that EU film festi-



val attendance (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.

139. Gartner Glossary, "Digitization", <https://www.gartner.com/en/information-technology/glossary/digitization>

140. Bloomberg J., "Digitalization and Digital Transformation: Confuse Them At Your Peril", Forbes, 29 April 2018, <https://www.forbes.com/sites/jasonbloomberg/2018/04/29/digitalization-digitalization-and-digital-transformation-confuse-them-at-your-peril/#4027f5f42f2c>

141. IGI Global, "What is Digital Revolution", <https://www.igi-global.com/dictionary/ransomware/7696>
European Parliament, European Parliamentary Research Service, Negrinho Mar, Madiega 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)

142. V. Miller, Understanding digital culture. London: Sage, 2011

143. IGI Global, Dictionary, <https://www.igi-global.com/dictionary/new-communication-technologies/7668>

144. Diplo, Digital Diplomacy, <https://www.diplomacy.edu/e-diplomacy>

145. European Commission, Information, Data Protection, European commission Website, https://ec.europa.eu/info/law/law-topic/data-protection/data-protection-eu_en

146. 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

FOCUS 7

#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 heritage¹⁴⁷ feature prominently in speeches made about the #Digital4culture strategy¹⁴⁸.

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 programme¹⁴⁹ 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.

147. 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>

148. 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>

149. 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”¹⁵⁰. 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)¹⁵¹.

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 dimension¹⁵².

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”¹⁵³.

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 aesthetical references, aspirations and

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”¹⁵⁴.

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 opinion¹⁵⁵. 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.

150. 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.

151. 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.

152. 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>

153. 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

154. 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>

155. 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 societies¹⁵⁶.

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 ODA¹⁵⁷. The same report suggests that digital technologies have the potential to both enable and hamper the achievement of the SDGs¹⁵⁸.

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 sector¹⁵⁹. 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

FOCUS 8

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”¹⁶⁰.

As demand for ‘exchanges and inter-cultural cooperation has increased in pace with the digital revolution’¹⁶¹, the context has shifted away from a purely state-ori-

tated 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’¹⁶². Definitions are emerging to incorporate this but as yet, this multi-actor context is rarely reflected in project activity¹⁶³. 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.

156. 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

157. Ibid, p. 147

158. Ibid, p. 148

159. 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

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

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

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

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

permanent priority¹⁶⁴ 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”¹⁶⁵.

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

Digital media and the cultural sector

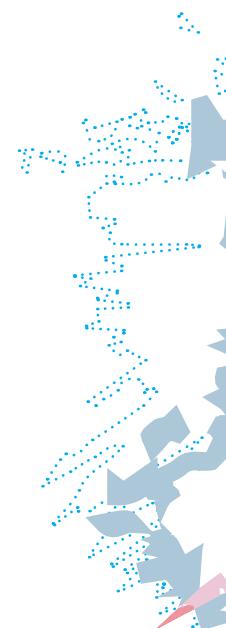
With systemic digital transformations, the border between what used to be called “the media”, “the audiovisual sector” and the “cultural sector” is becoming blurred. They have entered an era of media convergence in which digital media and the cultural sector depend and nurture each other.

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”¹⁶⁶.

Digital media responsibility

Global research, public and private broadcasters remain the main agenda-setters for public communication in most regions¹⁶⁷. Watching TV and listening to radio, are the two leading forms of cultural consumption across the world¹⁶⁸.

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.¹⁶⁹



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

165. 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?abs-tract_id=2087639

166. 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

167. 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>

168. Ibid, p. 56.

169. “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

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, 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.’¹⁷⁰

Initiatives can help meet the demand for digital literacy skills¹⁷¹ 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 sector¹⁷².

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”¹⁷³. Cultural products themselves should nevertheless be free from such regulation¹⁷⁴.

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 relations. 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”¹⁷⁵ and e-commerce¹⁷⁶.

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”¹⁷⁷. 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 world¹⁷⁸.

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

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

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

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

172. 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>

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

174. Richieri Hanania L., op. cit.

175. 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>).

176. UNCTAD, op. cit.

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

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

Internet regulation will also have to address new challenges related to technological transformation. Artificial intelligence¹⁷⁹, data privacy, algorithms regulation¹⁸⁰, fight against disinformation and fake news, democracy protection have become new good governance standards priorities¹⁸¹. 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?”

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

A smart embrace of new technologies, enhanced partnerships and greater intellectual leadership are needed to (re)define digital development strategies and the future contours of globalization¹⁸². 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 communality¹⁸³. 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’¹⁸⁴.

179. 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).

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

181. Nautilus, Interview of Hannay 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>

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

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

184. 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

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 chapter on EU Delegations)¹⁸⁵. 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 methods¹⁸⁶ (see our chapter 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 literacy¹⁸⁷. This should also be done through support

185. 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)

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

187. 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.

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

literacy programmes to non-EU partners¹⁸⁸. Culture Solutions could explore the international cultural and educational dimensions of digital literacy in EU external action.

programmes in its international cooperation and launch of EU's own digital literacy

The 2017 Council Conclusions on access to culture via digital means¹⁸⁹ invite EU Member States to share experience and knowledge on digital audience development and digital skills enhancement. It would be useful to identify potential international implications or extensions of such initiative.

188. 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

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

Chapter 6

"The old ways of addressing burning issues (such as climate change) have proved insufficient to instigate a deep behavioural change; therefore, new strategies to convey urgent messages are on demand"¹⁹¹

Culture & climate change: the future of EU international cultural relations

The awareness that humanity has entered anthropocene (a geological phase wherein human's behaviours are at the source of complex pressures on the environment¹⁹²) is fundamentally transforming the ways we live: value, meaning, beliefs and engagement will never be the same and are being rethought worldwide and across all sectors and societies. The climate crisis and its environmental facets are questioning the roots of human culture and creativity. They also require paradigmatic shifts in government policies and thereby EU policies.

This short chapter aims to identify policy priorities for an "EU global culture and climate change initiative" and opportunities for future action and research on the transforming relationship between EU (international) cultural policies and environment.

An EU intercultural approach to climate change

The climate crisis is an emergency that is transforming the relationship between culture (worldviews and aesthetical creation) and nature, between EU policies and environment. The new Commission's President seems very aware of this transformation as she made climate change and the environment a top priority with the

new Green Deal¹⁹³. This is already being taken forward by the EU institutions although the Covid 19 crisis will likely delay the process.

Our relationship with the environment and nature is culturally-rooted and follows a range of social representations and habits that vary from one group or society to another¹⁹⁴. We therefore have diverse views and understanding of the ways humans should interact with nature (this term itself being understood and used – if

191. 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

192. Oxford Dictionary, 2014. <https://public.oed.com/blog/june-2014-update-new-words-notes/>

193. European Commission, "The European Green Deal", Communication, COM (2019) 640, 11 December 2019, https://ec.europa.eu/info/sites/info/files/european-green-deal-communication_en.pdf

194. Van der Wurff R., Climate Change Policy of Germany, UK and USA, in Boersema, J. J., Reijnders L., Principles of Environmental Sciences, Springer, 2019, pp 459-471. Arnold, A., Böhm, G., Corner, A., Mays, C., Pidgeon, N., Poortinga, W., Poumadère, M., Scheer, D., Sonnberger, M., Steentjes, K., Tsvinnereim, E. (2016). European Perceptions of Climate Change. Socio-political profiles to inform a cross-national survey in France, Germany, Norway and the UK. Oxford: Climate Outreach.

at all – differently). In numerous cases, societies have maintained very strong links with their environment and nature according to their beliefs and ways of life. Harmonious relationship with nature is actually part of their intangible cultural heritage. “Protecting the environment” in that case equals to protect cultural heritage. Understanding and managing this diversity thus requires a multidisciplinary and intercultural approach of some EU environmental and climate-related policies.

This also has a lot to do with what government leaders consider as priorities and their belief or not in the reality of the climate crisis. The scientific evidence of climate transformation is not enough to convince some developing countries’ leaders that it is likely their societies will not become ‘developed’ in the way rich nations became ‘wealthy’ in the nineteenth and twentieth centuries.

In other words, while EU leaders call for “green growth”, this narrative is not attractive to partners whose demographically growing societies still suffer from widespread poverty and inequality.

Western countries were able to de-pollute themselves by outsourcing pollution (e.g. car manufacturing, textile, waste disposal) to developing countries. This creates dilemmas about i) what paths developing countries should take ii) the direction taken by developed countries to make sure we live all well within the means of the planet (to quote Kate Raworth)¹⁹⁵.

Between rich (this includes the EU) and less rich nations, further - interculturally aware - dialogue will be necessary and inevitable. Intercultural literacy will have to be mobilised to help overcome misunderstanding and mistrust. And cultural production will also have a role to play.

The arts and the climate change crisis

The artistic and creative side of culture also has many roles to play in climate-related action: the arts are an endless source of imagination and invention of new approaches to complex changes, they are a powerful mobilisation and awareness-raising tool, they provide us with ideological instruments that help to think of potential futures¹⁹⁶.

Cultural and creative industries themselves have started to go through climate change adaptation and mitigation processes. The digitalisation of cultural production and consumption on smartphones rely on “two heavily polluting activities: the storage of data and the manufacturing of devices”¹⁹⁷.

CCIs are now taking measures to become more climate-sensitive. They are looking for more ethical and climate-aware businesses¹⁹⁸. Practices and design in architecture are increasingly influenced by environmental constraints. Some artists and creative companies or social businesses are now taking some distance from polluting or anti-climate sponsors such as oil and gas partners¹⁹⁹. Cultural mobility in general is being rethought²⁰⁰. The potential of environment-friendly cultural tourism has become a new trend.

A multidisciplinary intercultural approach to EU environmental and climate-related policies.

195. Monbiot G., Finally a breakthrough alternative to growth economics - the doughnut, <https://www.theguardian.com/commentisfree/2017/apr/12/doughnut-growth-economics-book-economic-model>.

196. Lavery C., Performance and Ecology: What can Performan Do, 2019.

197. De Beukelaere C. and Spence, Global Cultural Economy, 2019, p. 171.

198. See The Guardian ‘Culture and Climate Change’ pages. <https://www.theguardian.com/culture/culture+environment/climate-change>

199. Gayle, D., Climate Activists Bring Trojan Horse to British Museum in BP Protest, The Guardian, 7 February 2020.

200. Janssen J., Kunstenpocket #2, (Re)framing the International, Flanders Arts Institute, 2019.

EU initiatives in the field of “culture and environment”

In Europe, the EU has for long supported climate-related initiatives and actions that rely on or have specific cultural components. The Urbact network has started to develop a platform on cultural cities and climate change²⁰¹. The European Commission has also funded research programmes on heritage protection and climate change. The European Commission has promoted knowledge sharing on sustainable cultural tourism²⁰² and certification schemes targeted to the European tourism sector²⁰³.

Making (fast) fashion sustainable has been a specific area of work. Voluntary measures such as the EU Ecolabel and Green Public Procurement aim to incentivise sustainable and circular design and production of textiles through the application of a range of criteria, covering environmental and social concerns and the full life cycle of a product²⁰⁴.

At the international level, DEVCO has funded the International Trade Center's Ethical Fashion Initiative which aims at providing a fair remuneration of textile workers, thus going against the predominant practices of the fashion industry which rely on low paid workers in unsafe working conditions and are often polluting²⁰⁵. However the question of consumerism remains untouched.

Some culture and creative industries are now taking measures to become more climate-sensitive.

More recently, as part of European Houses/ Spaces of Culture initiative, some EUNIC projects focused on the culture and environment nexus, such as the Eco-Art Festival Nogoonbaatar Mongolia. Three of the fifteen selected projects of the 2019 EUNIC Cluster Fund deal with environment-related topics and sustainability: a capacity building programme on sustainability within the 2nd European Cultures Week in Athens, a comics project on the future of environment in Uruguay²⁰⁶ and an initiative on social design for Sustainable Cities in Warsaw²⁰⁷.

On the global stage, EU climate policies have been at the forefront of successive carbon reduction negotiations, yet reaching mixed results in the last COP conferences. One notable experience mixing the arts and policy-making has been philosopher Bruno Latour's theatre play experiment organised back to back with Paris COP21 (see Focus box below).

In Europe, the EU has for long supported climate-related initiatives and actions that rely on or have specific cultural components.

201. Programmes CLIMA, E-RHIS, HEAT, HERAKLES, PROTEGO, SMARTS, STORM, summarised in a booklet presented at a policy seminar in Brussels on 7 December 2016. https://europa.eu/sinapse/webservices/dsp_export_attachment.cfm?CMTY_ID=0C46BEEC-C689-9F80-54C7DD45358D29FB&OBJECT_ID=0AFB78EA-D0F2-C50B-CC7D053E985B0D5A&DOC_ID=4621E608-F3FA-FDB0-71FB55AEA69D0693&type=CMTY_CAL

202. European Expert Network on Culture and Audiovisual (EENCA), "Sustainable Cultural Tourism: A mapping document for the OMC", 2017 <http://www.eenca.com/index.cfm/publications/sustainable-cultural-tourism-a-mapping-document-for-the-omc/>

203. European Parliament, European Parliamentary Research Service, Halleux V., " Sustainable tourism: the environmental dimension", March 2017, [http://www.europarl.europa.eu/RegData/etudes/BRIE/2017/599327/EPRS_BRI\(2017\)599327_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/BRIE/2017/599327/EPRS_BRI(2017)599327_EN.pdf)

204. <https://www.sustaineurope.com/the-transition-from-fast-fashion-to-sustainable-fashion-20181008.html>

205. International trade centre. <http://www.intracen.org/itc/projects/ethical-fashion/>

206. EUNIC Global , "European Uruguayan Comics para el futuro de nuestro medioambiente", Projects, 2020, Accesible Online, <https://www.eunicglobal.eu/projects/eunic-uruguay-e-uropean-u-uruguayan-comics-para-el-futuro-de-nuestro-medioambiente>

207. See also our chapter 8 on EUNIC in this report.

FOCUS 9

Bruno Latour's culture & environment policy experiments A source of inspiration for culture Solutions Europe

Bruno Latour is a contemporary French philosopher and anthropologist who has inspired numerous scholars, academics and cultural professionals in addressing today's world's complexity

Theoretical background on culture & environment

Latour has elaborated on concepts originating from philosophy (the modern),²⁰⁸ geology (anthropocene), ecology (Gaia, terrestrial), mythology and the arts (composition) to propose new approaches to complexity and the climate crisis.

Culture & environment

According to Latour, the new political rift of today's world is between those who have realised that the climate crisis requires to be "down to earth" in support of the earth (he calls it "the Terrestrial") and those who still see the world through the lens of global modernisation in denial of new environmental realities²⁰⁹. "The modern world is just not possible. Either you have a world—and it will not be modern. Or you are modern, but without a real world."

Latour has explored optimal interrelations between the arts, culture, science and the environment. He launched several groundbreaking initiatives that have become a source of reference for future work on the culture and environment nexus:

- SPEAP²¹⁰, a masters on political arts experiments at Sciences Po, Paris.
- CLIMAT²¹¹, a theatrical simulation by students of Paris COP21 climate negotiations
- Moving Earths²¹², a theatre play on climate politics

Europe and the EU

Latour carefully distinguishes the EU (an institutional machinery) from Europe (the land where Europeans live and work). He uses the term "European motherland". He considers that under Trump the US have left Europeans alone and that it is up to Europeans to defend themselves in a world where a) global modernisation has become a utopia and b) the return to nationalism is equally illusory.

208. Sciences Po Médialab, "How do we compose a common world?", AIME: An Inquiry Into Modes of Existence, 2015, <https://medialab.sciencespo.fr/en/activities/aime-an-inquiry-into-modes-of-existence/>

209. Latour B., "Europe alone - only Europe", 2017, <http://www.bruno-latour.fr/sites/default/files/P-178-EUROPE-GB.pdf>.

210. Sciences Po, Master d'Experimentation en Arts Politiques, <http://blogs.sciences-po.fr/speap/>

211. CLIMAT, "Le théâtre des négociations", 2016 (video), <https://vimeo.com/143874181>.

212. Théâtre des Amandiers, Latour B., Ait Touati F., "Moving Earths", Nanterre Amandiers, 2019, <https://nanterre-amandiers.com/evenement/moving-earth-bruno-latour-frederique-ait-touati-2019/>.



6 ideas to prepare for a future “EU global culture and climate change initiative”

Towards a future “EU global culture and climate change initiative”

This short chapter gave a very superficial overview of the “culture and environment nexus” and its implications for EU international cultural relations policies. Culture Solutions will invest, if resources allow it, in deeper research and collaborations initiatives to inform and co-design future EU external policies in that realm.

To do so, we have identified the following suggestions that could inspire work towards a future “EU global culture and climate change initiative”:

1. A mapping of existing “culture and environment/climate change” initiatives in the EU that could be a source of inspiration for future EU external policies in that realm.

2. A mapping of initiatives worldwide with which the EU could connect to develop synergies with partners outside Europe.

3. A policy-making analysis of EU institutions on the potential for an “EU global culture and environment initiative”.

4. Develop training and multidisciplinary workshops gathering environmental experts/professionals and artists/cultural workers to enhance EU staff skills in this field.

5. Produce knowledge and information material to inform future EU programming on “culture and environment” in Brussels as well as in EU Delegations.

6. Collaborate with organisations already working on the culture and environment nexus (such as Julie’s Bicycle, Sciences Po SPEAP, etc.) to develop synergies and joint initiatives with EU institutions and policies.



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Trust

Chapter 7

EU Delegations and international cultural relations

The European Union is a party to the 2005 UNESCO Convention and therefore the 139 EU Delegations have a mandate in this realm. The 2016 Joint Communication on EU international cultural relations explicitly acknowledges this legal obligation and is an expression of it²¹³. EU Delegations therefore combine international cultural relations priorities and approach (independence of cultural professionals, culture for socio-economic development, cultural and creative industries, cultural heritage, intercultural dialogue) with country-specific thematic priorities (youth, employment, etc.).

EU Delegations' cultural mandate

EU Delegations are expected to put their expertise in project management to implement the Joint Communication and deliver on its objectives, identifying opportunities and tailoring it to the reality of the local cultural contexts.

Identify opportunities

As representatives of the EU and its citizens globally, EU Delegations staff are serving EU's strategic objectives in cultural relations through communication and visibility. In this regard, they have their share in the perceived success of the 2018 European Year of Cultural Heritage²¹⁴. More than half of them are involved in the organisation of film festivals, which are major exponents of EU cultural diplomacy. While some EEAS officials believe that EU Film Festivals represent more than cultural diplomacy tools as they involve local populations in a two way intercultural dialogue, a KEA report still ranks them as showcasing European culture²¹⁵. The lat-

ter notes that these initiatives are organised on a tight budget, "giving a wrong image on the quality of EU's creative industries"²¹⁶. Other reports indicate the strong potential of digitalisation in this field (see our chapter on digital change). According to another EEAS Advisor working on developing countries, the superficial showcasing practice of film festivals can also be explained by the fact that extremely limited means are earmarked for public diplomacy. As a consequence diplomacy does not come up as a priority. He suggests to merge DEVCO funds used for EU visibility with the EEAS public diplomacy envelope so as to allow EUD to design more strategic and significant communication projects²¹⁷.

In countries where cultural rights are threatened, EUD are expected to advocate for the ratification and implementation of the 2005 UNESCO Convention and to empower cultural actors to challenge the status quo. It was EUD West Bank and Gaza Strip's objective to foster social cohesion and diversity in supporting a street arts festival. It initially met reluctance from de facto Gaza authorities and radical religious leaders²¹⁸.

213. European Commission & High Representative, "Towards an EU strategy for international cultural relations", JOIN(2016) 29 final, Brussels, 8 June 2016, 16 pages.

214. Observations made at internal EC training seminar on culture, October 2019.

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

216. Kern P., Le Gall A., Pletosu T., "Creative Europe: Towards the Next Programme Generation", Brussels, KEA, June 2018, p. 57.

217. Interview with an EEAS Advisor, Brussels, 12 November 2019.

218. Example presented in Brussels at an internal European Commission training seminar, October 2019.

Support local cultural sectors

In EUD's mandate to develop the conditions allowing the cultural sector to contribute to socioeconomic development, culture is regarded both as a mean and an end in itself²¹⁹. EUD's leverage rests on the equation: (infra)structure–human capital development–creation of a conducive environment. In the case of Burundi or Central African Republic for instance, their set of actions target cultural operators' increased contribution to the formal cultural economy through professionalisation. EUD technical assistance supports the diffusion of diverse local cultural goods and services by increasing their market access. In EU "Southern Neighbourhood", according to some officials, strengthening the governance of the sector by guaranteeing a conducive legal and administrative environment and fostering peer-to-peer activities with governmental institutions has proved overambitious²²⁰. Another priority for EU Delegations in this region is to identify "local, European or other organisations that are able to manage sub-granting, cascade granting, re-granting so as to reach cultural end-users on the ground", especially remoted or marginalised populations²²¹.

For some of its implementers, lessons learned from the European Year of Cultural Heritage show that "what works best is capacity building of the sector and civil society"²²². Cultural cooperation indeed takes place and has impact locally ("auf Augenhöhe") and EU Delegations are potentially direct interfaces with local stakeholders, provided they have enough human capacity to engage in cultural action. Their mandate

encompasses the safeguard and promotion of diverse cultural expressions and their legacy. Effective cultural programmes require upstream mappings & context analyses encompassing the diversity and complexity of the local cultural sector and its local, regional and global environment as well as transnational cultural phenomena such as artists displacements, climate change and other types of disasters. This phase is best designed when it is run in close consultation with the main partners and beneficiaries but it is not always the case (or easy) in practice. A Polish ambassador, for instance regrets that the EU is preparing the strategies towards the Eastern Europe countries "without consulting much the stakeholders"²²³.

EUDs and the diplomacy of cultural relations

EUD cultural focal points are specifically entitled to foster a shared understanding of the JC's vision among EU staff, to mainstream EU international cultural relations in all possible frameworks along the hierarchical chain (from Head of Delegation down to devoted programme implementation managers) and to "include these aspects in job descriptions and staff trainings"²²⁴. EUD focal points, according to joint EU-EUNIC guidelines are expected to be involved in extensive communication and information gathering among EU partners (staff in headquarter, diplomatic or consular representations of EU Member States) on cultural activities and opportunities²²⁵.

"A good EU diplomat should be able to engage simultaneously with the EU member states and the host government to build sustainable rela-

219. European Commission, "Termes de références : Programme Culture Burundi", Ares(2019)2053466, 24 March 2019, p.5.

220. Interview with a DG NEAR Task Manager, via telephone, 11 December 2019.

221. European Commission-DG DEVCO, "Top 20 questions for culture work in EU Delegations", DEVCO Seminar on culture, Brussels, 2018-2019, 1 page.

222. Interview with Lorena Aldana-Ortega, European Policy Coordinator at Europa Nostra, Brussels, 26 November 2019.

223. Interview with a high-level Polish cultural diplomat, Warsaw, 27 November 2019. In Tunisia, the Tfafen programme started thorough mapping and studies with local experts only very gradually.

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

225. Ibid., p.6.

tionships”²²⁶. Cultural cooperation is not a given in many countries marked by high centralisation of cultural policies. In those contexts EUD could play a central intermediary role to ensure local government’s buy-in of EU cultural programmes. The latter, by supporting endogenous solutions to jointly identified sector’s challenges may contribute to a climate of trust for current and future consultations with partner countries officials²²⁷.

EU Delegations also have to play an intermediary and advocacy role with EU institutions in Brussels. The five-year major cultural heritage programme in Algeria initially struggled to receive the European Parliament’s buy-in and its implementation suffered from a high degree of decision-making centralisation. However, as Algiers-based EU Delegation staff explained, the EU Delegation’s long-standing cooperation with the Ministry of Education and the technical assistance to the Ministry of Culture were successful in mobilising students and in the production of a catalogue on heritage.

Cultural leadership in EU Delegations

Although a clear and ambitious policy framework (Council conclusions, 2016 Joint Communication, New Agenda for culture, new cultural heritage policy, guidelines to EU Delegations etc. See our chapter on the policy ecosystem of EU international cultural relations) is in place, there is still a long way to go develop cultural leadership among EU Delegations staff worldwide.

Headquarters-EUDs: a policy still to explain and implement

EUD are EU’s “service active abroad” tied to the EEAS, Relex and thematic Commission DGs²²⁸ and have, as most important partners for cooperation on cultural relations, DEVCO and NEAR²²⁹. Collaboration around cultural projects with these DGs has started and there is ample room for more coherent programming. An EEAS official recalls that when he was in position abroad, his proposals to put culture on the EUD agenda for conflict prevention were consistently rejected by Brussels HQs²³⁰. The Council Conclusions on the Work Plan for Culture, the EU Global Strategy and other policy documents produced in Brussels now provide a policy-base for EU Delegations to launch and implement activities linking more consciously culture with peace-building and development²³¹. The same official however notes that with the change in political terms, HQs’ follow up on international cultural relations is not secured among the HQs: “in the preliminary phase of the MFF, culture is not coming up strongly.”

Overall, EUD still need to absorb and take ownership of the general strategy and guidelines on how to implement their cultural mandate. The positive side of the story is that there is a strong and clear precedent for EUD to build on (in addition to the many past EU cultural programmes), with their involvement in the implementation of the international dimension of the European Year of Cultural Heritage, including a mid-term follow-up action plan.

226. Canali S., “European Union diplomats: an emerging epistemic community?”, CEPOB # 8.19, Bruges, December 2019, p.4.

227. Interarts, “Programme Culture Burundi, États des lieux du secteur et formulation d’une proposition d’action: Rapport final (projet)”, FED/2019/405-892, Juin 2019, p. 36. “Le travail de recherche, approfondi, a été accompagné par un travail de terrain de fonds servant à compenser l’absence de données agrégées et mises à jour sur le secteur au niveau national et des organisations faîtières des filières culturelles et créatives. Cela (...) a également permis d’établir un dialogue constructif avec les opérateurs culturels burundais de la société civile et des instances publiques, et de résiter la culture au centre des débats entre ces opérateurs, la DUE et les États membres de l’Union européenne présents au Burundi ainsi que d’autres États qui y poursuivent des programmes de coopération culturelle.”

228. Helly D., Herrero A., Knoll A., Galeazzi G., Sherriff A., “A closer look into EU’s external action frontline: Framing the challenges ahead for EU Delegations”, Briefing Note 62, ECDPM, Maastricht, March 2014, 16 pages. <https://ecdpm.org/wp-content/uploads/BN-62-EU-External-Action-Challenges-EU-Delegations-2014.pdf>

229. European Commission, Joint Guidelines: EUNIC - EEAS - EC Partnership, Brussels, June 2019 (first edition), 20 pages, page 16.

230. Interview with an EEAS Advisor, Brussels, 12 November 2019.

231. European Council, “Draft Council Conclusions on the Work Plan for Culture 2019-2022”, 13948/18 CULT 137, Brussels, 15 November 2018.

EUDs-Member States: towards mutual recognition

According to the treaties, the EU has a supportive role in cultural policies which remain Member States' competence. EU's cultural competence is "complementary". In practice though, and with the quiet blessing of Member States that suffer from cultural budgets cuts, the EU has already taken the lead in the implementation of full-fledged cultural programmes with partner countries and organisations. The question is therefore less a competence matter than a need for optimal division of labour and subsidiarity in partner countries between Member States representations (or agencies) and EU Delegations. Such optimisation that could and should be reached by the systematic extension of country and regional joint programming and implementation to the cultural sector.

Even when Member States do not have an explicit strategy for international cultural cooperation, they intervene through many other mechanisms (development agencies supporting creative industries, financial support to SMEs, democratic dialogue, education) in which synergies and complementarity with EUD projects are crucial. However, as EUNIC points in its 2016 Neighbourhood meeting report, since "EUDs' involvement in this field is not clearly defined", it adds confusion about respective roles and responsibilities. Interviewees from national institutions confirm that improving the communication between EU Delegations and Member States is a priority²³².

Research shows that EU Delegations have a "capacity to listen and empathise and to build relationships of trust – both inside the EU and with non-EU partners"²³³. In other words, EU Delegations have a strong potential to assist and lead in the implementation of EU international cultural relations. In an EU diplomacy marked by increasing complexity, EUD diplomats and EUD senior

staff indeed hold "a 'layered' knowledge in EU procedures as well as in EU partners" and an "authoritative claim to policy-relevant knowledge". However, "some scholars and policy-makers alike still seem to believe that EU diplomats are mere coordinators of Member States' positions" thereby denying the existence of an EUD expertise community. For the field of EU international cultural relations is relatively new, EU Delegations are still building up their thematic expertise in this area. Maximised synergies between EU Delegations and Member States (including EUNIC) are thus likely to emerge from mutual exchange, joint learning and shared experience in the management of cultural programmes.

Mutual learning and sharing with EUNIC

The 2016 Joint Communication highlights "the many benefits of close cooperation for the EU delegations, cultural institutes and EUNIC clusters" and the subsequent "Joint Guidelines" aim to provide a framework for this cooperation²³⁴. Where clusters exist, EUNIC and EUD are to embrace a joint approach on EU-funded projects with signing of a Memorandum of Understanding (MoU) referring to the Joint Communication "as a policy framework guiding the joint work"²³⁵. Professionalisation of the partnership is fostered by the appointment of permanent coordinators within EUNIC clusters and EUD cultural focal points, both convening regular meetings for information and knowledge sharing "vital to the success of the partnership"²³⁶.

Despite the "Joint Guidelines" effort to clarify the distribution of tasks in international cultural relations, the role of EUNIC clusters' as regular implementing partners of EUD still have to become a reality. There might be appetite for collaboration but working cultures are still very different: EUNIC staff is usually very unaware and inexperienced in the management of large

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

233. Canali S., "European Union diplomats: an emerging epistemic community?", CEPOB # 8.19, Bruges, December 2019, quoting Haas, P. "Knowledge, Power and International Policy Coordination", International Organisation, vol. 46, no. 1, 1992, pp. 1-35.

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

235. Ibid, p. 8.

236. Ibid.

EU funds. The vision on projects may diverge substantively and “there is still room for improvement of both parties’ understanding of cultural relations”²³⁷. Some officials in the French MFA even see a competition between EUNIC and EU Delegations²³⁸. Some EU Delegations find it difficult to activate the partnership with EUNIC while other (usual) partnerships seem easier to launch. For them, it still looks more convenient and relevant to partner with other international implementing agencies (UNESCO, UNIDO) or large Member States pillar-assessed cooperation agencies that are not EUNIC members (such as GIZ, Expertise France). Aware of this reality, EUNIC is going through an internal learning and capacity-building process. (See our chapter 8 on EUNIC in this report).

Human resources gap

EUD have been required to appoint a cultural focal point “receiving training on the cultural dimension of development and external relations”²³⁹. These focal points have been tasked to ensure “broad internal ownership” of international cultural relations by making the case for culture among EU Delegations teams. EU-EUNIC guidelines suggest focal points to develop training on international cultural relations within EU Delegations and to refer to their economic and trade rationales²⁴⁰.

However, these objectives suffer from a human capacity gap: cultural portfolios were awarded to already overwhelmed EUD staff. A significant number of EUD cultural focal points are usually officers from the Press and Information Section which tends to restrict their action to showcasing and does not encourage peer-to-peer dialogue, as

noted by EU headquarters²⁴¹. Faced with limited funds and limited legitimacy and power (they usually are young and low-grade staff), they also struggle to upgrade culture in the Delegation’s agenda, confessing a sense of apology when asking for budget for cultural projects yet addressing topics such as gender equality and social inclusion²⁴².

EU Delegations need two cultural focal points: one in the political section to ensure strategic guidance and another with direct access to EU cooperation funds

Other EUD staff appointed as cultural focal points may occupy more influential positions. In industrialised countries, some of them are deputy heads of delegation and/or heads of the political section, reflecting a tendency to prioritise cultural and public diplomacy over cultural relations. This set-up yet bears more potential for culture mainstreaming in EUD activities than the ownership of cultural cooperation by press and information sections. The optimal scenario would probably to have two cultural focal points in each EUD: one located in the political section to ensure strategic guidance and direct access to the Head of the Delegation, and another in the cooperation section or at least a section having direct access to EU cooperation funds. Such combination would help communication with HQs when it comes to include cultural areas in programming and in various EU calls for proposal. It would also help cultural focal points to be more legitimate and not viewed only as Public Relations officers dealing with culture as a hobby.

237. Ibid.

238. Interview with an official in the French Ministry of Foreign Affairs-Culture, Education, Research and Networks Directorate, via telephone, 4 October 2019.

239. European Commission, “A New European Agenda for Culture”, COM(2018) 267 final, Brussels, 22 May 2018, p. 14.

240. European Commission, Joint Guidelines: EUNIC - EEAS - EC Partnership, Brussels, June 2019 (first edition), 20 pages, p.7.

241. Interview with an EEAS officer, Brussels, 13 June 2018.

242. Remarks made by several cultural focal points participating in an EU annual training seminar on culture, Brussels, 2018 and 2019.

EU Delegations & culture: where to start?

Mainstreaming culture in international cooperation

There are many ways to foster cultural relations in EU's international cooperation and it does not always require to label programmes as cultural ones. Cultural and artistic approaches to change (might it be social, economic or political and taking place on an individual, group or societal level) can be developed and used in all kinds of international cooperation programmes: from technological innovation to climate change, from agricultural transformation to gender, hu-

man rights and civil society engagement. A DG NEAR Task manager even recommends the existing "Guidelines for EU support to civil society in enlargement countries" as a potential source of inspiration for the cultural sector²⁴³.

In other words, the existing EU cultural policy frameworks encourage EU Delegations to invest in the support of cultural expressions (arts as much as world views and creative industries) as potential vehicles for behavioural and value transformation in all sectors. Mainstreaming culture in external action writ large and designing EU-funded specific cultural programmes are not mutually exclusive actions, although some still make the opposite assumption²⁴⁴.

FOCUS 10

Stepping up cultural joint programming

Both Member States and the EU are now legitimately and actually involved in EU international cultural relations despite legalistic arguments about Member States' competences in the field of culture. The reality is that most Member States will increasingly need EU funds to continue their international cultural cooperation. Member States need EUD to exert more leadership in the coordination and the steering of country and regional cultural strategies. This can only be achieved if EUD cultural focal points are senior EUD staff members having both political and financial management responsibilities.

The best way to ensure coherence and efficiency in European (both EU and Member States) cultural programming abroad is to invest more systematically in joint programming, a priority already stated by Council Conclusions on Joint Programming and the EU Global Strategy²⁴⁵. This requires i) to extend locally managed EU joint programming agendas to culture and ii) that EUNIC is involved in local joint programming meetings coordinated and steered by EUD

243. Interview with a DG NEAR Task Manager for Cultural and Civil Society, op. cit.

244. Cultural Diplomacy Platform, International Cultural Relations in practice: Workshop, 23 March 2018. "Arm's length vs. centralised" <https://www.cultureinexternalrelations.eu/2018/04/09/workshop-international-cultural-relations-in-practice/>

245. European Council, "Shared Vision, Common Action: A Stronger Europe - A Global Strategy for the EU's Foreign and Security Policy", Brussels, June 2016, 57 pages. Council of the EU, "Council Conclusions on stepping-up Joint Programming", DEVGEN 89-ACP 67-RELEX 378, Brussels, 12 May 2016.

Strengthen EUD's involvement in regional cultural actions

“There is an utmost need to continue to sensitise people for cultural issues, especially through regional programmes”²⁴⁶. This call from an EEAS officer, in line with the view of some DEVCO high officials is echoed by the Council and the New Agenda for Culture which identify regional strategies as a model for cultural cooperation in the future. Together with the definition of a Regional Culture Strategy for the Western Balkans, the recent EU-UNESCO-Cuba joint initiative Transcultura represents an emblematic move towards regional cultural programming²⁴⁷. It foresees further professionalisation of the cultural heritage and CCI sectors and new opportunities for cultural cooperation within the Caribbean and between the region and the EU.

Regional cultural projects facilitate EUD's work by streamlining the procurement process, easing access to regional envelopes and, as revealed by the multi-country MED Culture Programme, allowing to bypass the sometimes difficult agreement of the national government²⁴⁸. The “EU-EUNIC Joint Guidelines” strive to institutionalise the regional approach by convening joint EUD-EUNIC clusters working sessions during EUNIC regional seminars²⁴⁹ (see also chapter 8 on EUNIC). Since 2016 EUNIC has already organised 11 such regional seminars²⁵⁰. Regional activities such as EU Film Festivals, roadshows similar to the EU Magic Tour in Ivory Coast²⁵¹ or initiatives connecting the European Capitals of Culture may use EU regional funds to create opportunities on the regional level. Other measures could include: adding an item on joint cultural regional strategies in the Heads of Delegations/Heads of Coop-

eration annual meetings agenda and increase funds dedicated to cultural programmes in Regional Indicative Programmes.

Indeed, EUD cultural projects are characterised by a very high return on investment potential. In that regard, those who have launched the Western Balkans Cultural Heritage Route consider that it has left a deep mark in the region, giving visibility Member States and being continued with spin-off activities.

However, regional approaches are not a one-size-fits all recipe: In the Southern Neighbourhood for instance, gradually more funds are committed to bilateral rather than regional envelopes. The multi-country MED Culture Programme was cut by half²⁵². In principle and in practice, there is no reason to oppose the objective of developing regional strategies to the principle of independence of cultural organisations. The key to reconcile both is to ensure that EU regional strategies are the result of genuine consultative and participatory policy-making processes in which cultural professionals are fully included and listened to.

Exploring new financial resources and contracting partners

Before 2016, most of EU Delegations projects were financed under the Press & Communication budgets and the ‘global allocation’ budget line for external action, which represent only small amounts²⁵³. Another way for EU Delegations to find internal funds for culture is to use the Technical Cooperation Facility, like in Senegal²⁵⁴. In other cases, culture focal points have also used existing framework contracts and service contracts to finance cultural activi-

246. Interview with an EEAS Advisor, 12 November 2019.

247. “UNESCO, EU, UNESCO and Cuba join hands for new major culture initiative Transcultura”, 1st October 2019, retrieved 19 December 2019, <https://en.unesco.org/news/eu-unesco-and-cuba-join-hands-new-major-culture-initiative-transcultura>

248. Interview with a DG NEAR Task Manager for Cultural and Civil Society, via telephone, 11 December 2019.

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

250. Chronologically: Belgrade, Tunis Rabat, Addis Ababa, Prague, Cairo, Skopje, Bogotà, Accra, Sarajevo, Bangkok. EUNIC, Cluster List, EUNIC Global, <https://www.eunicglobal.eu/clusters> (Regional seminars).

251. https://eeas.europa.eu/headquarters/headquarters-homepage/70831/lue-magic-tour-une-tourn%C3%A9e-dun-mois-%C3%A0-travers-la-%C3%BAivoire-pour-parler-des-valeurs-que-lue_be

252. Interview with a DG NEAR Task Manager for Cultural and Civil Society.

253. In 2014, 83% of EUD film festivals were funded through the global allocation. See KEA, BFI, “EU Film Festivals at EU Delegations”, 2015, p. 119, https://www.europacreativamedia.cat/rccs_auth/convocatories/SMART20150095G6StudyFilmFestivals.pdf

254. Example shared by a participant at the DEVCO annual seminar on culture, October 2019.

**EU Delegations
need an independent
community
management
mechanism ensuring
know-how circulation
and institutional
memory in EU
international
cultural relations**

ties. EU Delegations can also make the case for the partner country's access to certain Creative Europe MEDIA Programmes so as to maximise their international dimension.

Against this background and experience, until there are no dedicated lines for cultural action per se, cultural focal points would be well advised to "check if there are opportunities to find funds in EUD remaining budgets to kick-start small cultural initiatives"²⁵⁵.

That being said, EUD staff develop most of the above-mentioned funding tactics to navigate financing frameworks that have not dedicated specific budget lines for culture. Overall, EUD staff is asking for more financial flexibility. Under the next MFF, external action instruments will be packaged under the Neighbourhood, Development and International Cooperation Instrument (NDICI) labelled by EC officials as a very promising tool to increase the budget for cultural programmes. (See our chapter on budgets in this report). Officials are aware of internal capacity gaps in EUDs to access such programmes and they say some training activities on that matter are under preparation²⁵⁶.

EUDs often struggle to find the right intermediaries between the EU funding level and the local one. Contracting International Organisations such as UNESCO, UNICEF, UNDP via Pillar Assessed Grants or Delegation Agreements (PA-GoDA) implies indirect management and the risk of losing ownership of the action.

Innovative financing and partnerships with private operators

Innovative financing encompasses private-public-partnerships, blending, loans, start-ups financing, crowd-funding and technology-based financing methods. Specialised Trust-Funds are also sometimes considered as innovative financing modalities that can be managed at the EU Delegation level.

EUD have also started to make use of innovative funding for cultural projects: the Bekou Trust Fund has financed the EUD Central African Republic FabLab incubating 13 cultural entrepreneurs.

Creatifi is a recent innovating funding initiative aiming at gathering multi-donor development banks around the financing of culture and creative industries programmes.

Private operators are important potential partners to finance CCIs projects and improve market access in partner countries. Since January 2019, an EEAS arrangement allows EUD to receive sponsoring in nature from private funds and foundations²⁵⁷. This option is not so clear among them and KEA invites EU HQs to "develop tools and guidelines for EU Delegations to team up with European companies²⁵⁸."

Towards a community of practice on EU international cultural relations

EU Delegations need specialised staff in cultural matters to implement the EU international cultural relations policy framework. Results and impact will depend on the strengthening of human resources in the cultural field. Observers note uneven levels of skills and experience with generally no expertise in the cultural field at the Delegations level²⁵⁹.

EU HQs moved from theoretical training seminars to more practice-oriented training methods addressing the needs of both EUD staff and (Deputy) Heads of Delegation²⁶⁰. Since 2017, Culture Focal Points from developing countries meet for a multiday seminar in Brussels aimed at enhancing their knowledge and practice of

255. European Commission-DG DEVCO, "Top 20 questions for culture work in EU Delegations", Brussels, Shared at the DEVCO annual seminar on culture, October 2018 and 2019.

256. European Commission-DG DEVCO, Statements made during the 2019 DEVCO annual seminar on culture, Brussels, October 2019.

257. Interview with an EEAS officer, 13 June 2018.

258. KEA, op. cit, p. 83.

259. Interview with Cristina Farinha, Independent cultural policy expert, via Skype, 25 November 2019.

260. Interview with EEAS staff, 13 June 2018.

policy frameworks, financial instruments, and future programming trends. These seminars also grant them opportunity to interact with HQs staff members. These seminars have disclosed the need to foster a community of practice composed of engaged EU institutions' staff and external experts. The community's objective would be to enhance EU staff skills through a continuous learning and sharing cycle. Such community would still need to be nurtured by (more) frequent full-fledged tailored training sessions at regional level and within individual EU Delegations themselves. An external community management structure providing permanent services to EU institutions and EU Delegations could be set up to this end. It would ensure continuous know-how circulation as well as institutional memory in the field of EU international cultural relations.

It is also fundamental to promote knowledge sharing about cultural cooperation among EUD by promoting peer-to-peer support and exchanges of information and best practices on projects. According to an EEAS official, "there is a need for a more digestive knowledge sharing in terms of good practices [than the Capacity4Dev, the European Commission's knowledge sharing platform for development cooperation since 2009 containing thousands of projects] so each Delegation does not have to reinvent the wheel"²⁶¹. EUD staff taking part in training seminars so far have expressed their interest in sharing lessons learned and best practices. However they are aware they have very spare time and capacity to engage voluntarily in such mechanism. The newly created CultureXchange Platform open to all stakeholders contributing to EU cultural action might feed the new platform from the CSO side if cultural professionals see its added value. Its real usage by EUD staff will have to be monitored and evaluated in the future.

Conclusion

EU Delegations have a clear mandate to implement the new EU policy framework for international cultural relations. They need more human resources (internally and externally) to deliver on this new strategic agenda.

To understand more clearly their new mandate and engage substantively in joint cultural programming for the next multiannual financial framework, they need more training, coaching and tailored mentorship.

They will also need support to ensure effective and impactful delivery of new and innovative cultural programmes.

To deliver effectively, each EU Delegation should appoint two focal points: one with a strategic and overarching mandate able to connect culture with other thematic priorities (political dialogue, climate change, digitalisation, development, public diplomacy) and another located in an operational section with direct access to cooperation funding.

EU Delegations and Brussels headquarters would be well advised to support the development of an independent multi-layered and multi-stakeholder community of practice in the field of EU international cultural relations. Such mechanism would ensure EU staff skills enhancement as well as institutional memory, to compensate staff regular turn-over.

261. Interview with an EEAS Advisor, Brussels, 12 November 2019.



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Chapter 8

Europeanised Cultural Institutes: the EUNIC model

Since 2006, EU Member States' external cultural institutes and agencies are united in the EUNIC network²⁶². 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 chapter 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 budget²⁶³, 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)²⁶⁴. This will probably change after Brexit. Beyond the big three, EUNIC's relevance relates to staff competences, the network's size, scope and power²⁶⁵. 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 affairs²⁶⁶.

262. 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>

263. See our chapter 3 on budgets.

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

265. 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, Camões and Polish Institute (€ 23 000 each).

266. 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 cities²⁶⁷. 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 sev-

eral 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 unclear²⁶⁸.

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 competences²⁶⁹), the value of cooperating directly with other cultural professionals (besides EUNIC) is overlooked 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)²⁷⁰. Other complain that funding mechanisms favour large members over smaller ones²⁷¹.

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

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

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

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

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

271. 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

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 EU²⁷².

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 secretariat²⁷³.

With the adoption of joint EU-EUNIC guidelines in 2019²⁷⁴, at first glance EUNIC has achieved one of its main lobbying objectives: to become

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

the "partner of choice" of EU institutions in international cultural relations. (see Focus 11 in this chapter). 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 regard²⁷⁵.

Brussels lobbying has borne fruits on other occasions: EUNIC is mentioned in recent important policy documents²⁷⁶. 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"²⁷⁷. 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).

Tfanen²⁷⁸ 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.

272. 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.

273. 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.

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

275. EUNIC organises regular webinars.

276. 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.

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

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

FOCUS 11

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 guidelines²⁷⁹:

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 Europe²⁸⁰ 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"²⁸¹. 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.²⁸²

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

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

281. 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.

282. 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 Work²⁸³) 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 the EU's international cultural relations' (Communication).

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, craftsmanship 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 - Cinemascop - more than a film festival
- Singapore - Conference on Culture & Smart City
- Thailand - Artistic residencies and discussion panels with Thai art scene
- Uruguay - E(european) U(ruguayan) Comics para el futuro de nuestro medioambiente
- Warsaw - Social Design for Sustainable Cities

283. 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."²⁸⁴

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).

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

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"²⁸⁵. Field observers stress the key role of clusters heads in stimulating change among EUNIC members locally²⁸⁶. 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.

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

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

286. 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)²⁸⁷. 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 training²⁸⁸ 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"²⁸⁹ 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"²⁹⁰ and build a common understanding of the key concepts²⁹¹ 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 pooling²⁹² 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 Camoes²⁹³) 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.

287. "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, 19 November 2019.

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

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

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

291. 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.

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

293. 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 culture²⁹⁴, the EUNIC clusters 3-year strategies, the EU-EU-NIC 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 chapter. They are summarised in the table below.

²⁹⁴. 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 this 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 ²⁹⁵ 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

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



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Summary conclusions way forward

At the end of this 2019/2020 culture Solutions report, a first conclusion comes immediately to mind: more research is needed to better understand and more importantly to further monitor the growing field of EU international cultural relations. This, while the report is going to press early April 2020, includes new challenges and priorities linked to the Covid-19 crisis.

For this edition we have followed an economical approach: our team of pro bono collaborators restrained the scope and the ambition of the research to ensure it would produce a realistic, synthetic and focused overview.

Our first annual research report is available in various formats:

- A full version of the report as one single downloadable document
- Six short briefs that are stand-alone downloadable versions of the report's chapters.

Lessons learned from our pro bono research journey

We identified six main cross-cutting themes for our first 2019 edition that emerged from our first literature review and they became the core of the report's thematic chapters covering debates on the value of culture in societal change, digital transformations, culture and climate change, EU Delegations and EUNIC. Cross-cutting themes such as heritage development or monitoring and evaluation appear in all of them. When drafting time came, we decided to prioritise certain topics over others.

For this first edition of our report, we focus on a description of the EU international cultural relations ecosystem as such (institutions and policies, on which a lot had already been written on, but also other relevant cultural organisations). Our approach here has also been to highlight key trends, to identify instrumental forces and to raise essential questions for future research.

In academia, what used to be an anomaly (culture in EU external action) has now become a theme in masters courses and a topic of specialisation for young researchers or students writing a graduation thesis. Among practitioners, some individuals are becoming experts in the field and work as policy-officers, culture focal points, researchers, mappers, evaluators, policy analysts and advocates. EU staff are offered regular training and culture in external action is mentioned at all levels of the EU institutions' hierarchy.

It is not clear if this trend is here to stay, but given the inertia of EU institutions, what has been initiated with the adoption of the 2016 Joint Communication on EU international cultural relations will inevitably have some effect along at least the next decade.

To capture the kind of change that may happen in our field, a research horizon running down to 2030 is therefore perfectly reasonable.

10 key findings from our cS 2019/2020 report

1. Culture is now recognised officially by EU Member States and institutions as a serious item of the EU external agenda. It is an essential ingredient in all top EU priorities (climate, democracy, societal resilience, digital, security, migration, development). The European Year for Cultural Heritage led to an increase in budgets, more participatory policy-making processes and the development of an international component in cultural heritage policies.

2. An unstable and fragile coalition of Europeans (comprising governments, EU institutions, civil society organisations and individuals), is working on the implementation of an EU international cultural relations agenda and has made significant progress since 2014. The future of this coalition is uncertain and relies very much on a few key individuals and policy entrepreneurs. So far, cultural organisations from civil society and large national cultural organisations have had only limited opportunities and access to contribute to the EU international cultural relations agenda and its implementation.

3. Political Leadership will be key to keep culture high on the EU agenda and the 2020 the German Presidency of the EU is an opportunity to seize. Germany's choices on EU international cultural relations will have a lasting impact. So far the new High Representative for foreign policy Josep Borrel has demonstrated only limited interest for cultural matters.

4. Europeanising nation-based international cultural relations. Most of European international cultural relations are for the moment led by national or local organisations (international festivals, museums, libraries, concert halls, etc.) yet there is a strong potential for injecting a stronger European dimension in their own existing international relations. Pooling resources is often the only way to remain relevant internationally. Numerous cultural productions in Europe that have an international dimension are already jointly created, financed,

**Our 10 findings
confirm that international
cultural action is what the EU
needs to address the global
challenges of climate and
digital change**

managed by or staffed by people or organisations originating from several European countries.

5. The climate crisis implies transformational cultural shifts in the ways Europeans imagine the world's future and their role and place in it. EU policies will have to reflect these transformations on an intercultural, aesthetic, artistic and creative level. To do so, culture Solutions will work on the conditions to be met for the launch of an "EU global culture and climate change initiative".

6. Digital transformations are deeply affecting cultural action, and cultural work contributes to the core of digital economy and digital media. Finding the right balance between tech and values in an era of convergence between culture and the media will depend on EU regulatory ambitions, intercultural sensitivity and support to digital literacy.

7. Culture contributes to positive societal change because it has intrinsic value. It is an extremely powerful tool for societal change in an era of climate uncertainty and digital transformation.

8. At the level of EU Delegations, a lot can be done to boost EU international cultural relations: systematic joint programming on culture, the secondment of more EUNIC staff in EU Delegations as cultural focal points; strengthen the role of EUDs in the design of EU regional and national cultural strategies and actions; developing a dedicated community of practice.

9. European cultural relations and diplomacy are strong when they empower; they are dangerous when they seek to dominate Europe's partners. Europeans and the EU should make the effort to apply intercultural methods to their international relations and to listen more to others.

10. In an era of media convergence, climate uncertainty and post-truth, Monitoring and Evaluation will be more and more essential in demonstrating the added value of cultural creation and cultural relations and the power of culture in societal change in the long term. (see below box on the cS M&E toolbox project).

Priorities for future artistic, research and policy agendas in EU international cultural relations

The more we searched for new knowledge, the wider the scope of our research approach became. As fascinating as it can be, it is also becoming a methodological challenge.

Our first finding is that research on EU international cultural relations will be most fruitful if it is run through projects and methods that are:

- multi-level (EU but also global and community),
- multi-faceted (heritage, security, climate, cultural policies, development),
- multi-disciplinary (including science, the arts, and policy studies)
- multi-stakeholders (including or targetting artists, cultural professionals, policymakers, media, scientists, audiences)
- and multi-cultural and intercultural (mixing Europeans and non-Europeans and applying an intercultural approach).

Secondly, the only all-encompassing dimension of this research work on EU external cultural action, and one that we could not really develop in the current edition, is perhaps the question of perceptions of what Europeans and the EU (not to be confused) do in the world. Only by studying perceptions more systematically, more precisely and in the longer term (taking into account decades-long studies on cultural values), will we be able to assess the impact of the initia-

A research horizon down to 2030 will help us to capture new trends in EU international cultural relations

tives reviewed in the present report. The various chapters of the report have mentioned perceptions on different occasions and there is already a lot of (but scattered) knowledge on perceptions.

Investing more strategically in the international dimension of specific cultural sub-sectors (music, literature, gaming, architecture, etc.) as part of a comprehensive plan is one of the ways forward for EU international cultural relations. The experience of the European Year for Cultural Heritage in 2018 has demonstrated added value and its impact, at least in terms of increased budgets and participatory policy-making processes.

The educational aspect of cultural relations - see the focus in chapter 1- and cultural diplomacy (with the project to create 20 European universities²⁹⁶) will need to be better understood and connected with our knowledge of the policy field. It emerged as an obvious priority in chapters on digital transformations (the digital skills challenge), climate change (climate-awareness education) and societal change.

Connections between culture and other thematic policy fields could be explored more systematically and even develop, if our group grows strong enough, as stand-alone programmes: we have the ambition to write, research and collaborate more with partners on “culture and development”²⁹⁷, “culture and migration”, “culture and security”, “culture and cities”.

Implications for culture Solutions work priorities

Engage and co-create with artists, curators, cultural and festival managers

With this first edition of the culture Solutions annual research report, our group has enough knowledge and ideas to seek collaborations

296. The European Union has set itself the objective of creating at least 20 European universities by 2024, in order to enable academic institutions to create close partnerships for student mobility and excellence in education, research and innovation. The Commission launched the first call for projects (with €60 million for 12 projects) in autumn 2018 to implement the first European universities as of the next academic year. Many French universities are taking part in the candidate projects and the Government has earmarked additional funding to amplify these projects.

297. Even though a one-off study was commissioned in January 2020 by the German Presidency on culture and the SDGs, knowledge management and research on “culture and development” will require specialised, innovative (beyond traditional ‘development think tanks’) and permanent collective organisational resources and engagement.

Examples of studies, reports and research analysing perceptions of the EU/Europe by non-Europeans

- **Academic work:**

- > Natalia Chaban, Martin Holland, Sonia Lucarelli²⁹⁸.
- > The Outside-In/decentring perspectives (Stephan Keukeleire) and mutual recognition (Kalypso Nicolaïdis) approach/publications²⁹⁹
- > Foreign Policy Instrument 2015 perceptions study³⁰⁰ (to be followed up in 2020)

- **Case studies:**

- > Anna Lindh Foundation Mediterranean intercultural trends reports³⁰¹
- > El Csid case studies on Africa, Egypt, Tunisia, Turkey, USA (focus on science diplomacy and values)³⁰²
- > Arab trans (FP7 Research project)³⁰³
- > EU's Eastern Neighbourhood perception studies³⁰⁴

and partnerships with a variety of like-minded cultural organisations. culture Solutions will design “The Engage Artists projects” aiming at enhancing artistic engagement in cS core themes and Theory of Change. This will include: identification of like-minded partners, engaging them through interaction and exchange, awareness-raising and knowledge sharing on societal change, cultural power and European affairs, co-design of joint initiatives³⁰⁵.

Information circulation and knowledge management

As a follow-up of our chapter on policy trends and dynamics and with a view to ensuring institutional and citizens' memory, we will consider the relevance and feasibility of a collaborative wiki-type of tool that would encompass the history of EU international cultural relations.

The knowledge produced in cS first annual report will also serve as material for future blog posts and topical and timely cS op-Eds. These could take the shape of a culture Solutions Magazine.

Research/policy analysis

Future research work could focus on interrelations between culture and other themes that were not elaborated in this first annual report. (see topics mentioned in the introduction: revisiting and refreshing the ‘culture & development’ approach, ‘culture & security’, ‘culture & migration”, “culture and cities”, etc.).

cS work will be multi-disciplinary and multi-stakeholders in nature

298. Lucarelli S., "Seen from the Outside: The State of the Art on the External Image of the EU", Journal of European Integration, vol. 36, n° 1, 2014, pp. 1-16. Chaban N., and Holland M., eds. Communicating Europe in Times of Crisis: External Perceptions of the European Union, Palgrave Macmillan, 2014.

299. Nicolaïdis K., Mutual Recognition: Promise and Denial, from Sapiens to Brexit, Current Legal Problems, Vol. 70, No. 1 (2017), pp. 1-40. Kalypso Nicolaïdis: <http://kalypsonicolaïdis.com/managed-mutual-recognition/>. Stephan Keukeleire: <https://soc.kuleuven.be/lines/staff/00016737>

300. Barcevičius E. et al., "Analysis of the Perceptions of the EU and EU's Policies Abroad", PPMI, NRCE, NFG Research group, 2015 (Funded by the Foreign Policy Instrument FPI).

http://ec.europa.eu/dgs/fpi/documents/showcases/eu_perceptions_study_final_report.pdf

301. <https://www.annalindhfoundation.org/intercultural-trends-report>

302. EL Csid - Horizon 2020 project on EU science and cultural diplomacy. <https://www.el-csid.eu/working-papers>

303. <https://www.arabtrans.eu/publications-and-reports-/arabtrans-working-papers/>

304. <https://www.euneighbours.eu/en/east/stay-informed/publications/opinion-survey-2018-regional-overview>

305. This initiative could be inspired of and build on several concepts and experiences: European cultural ambassadors, We Are Europe project, Global Cultural Leadership Programme.

FOCUS 12

The cS Monitoring and Evaluation toolbox project

1. Where do we stand (who has been done what so far?)

Since EU international cultural relations is an emerging professional field there is no specific monitoring and evaluation framework to understand their impact. There is a recognised (including in the EUNIC network which is putting an increasing emphasis on M&E) need to adapt existing M&E methodologies to this field and to raise awareness among cultural professionals about the added value of M&E.

2. Why do we need to evaluate / Why M&E matters

M&E in EU international cultural relations matters because it is an efficient way to demonstrate the power of culture as a value in itself, and the power of collective EU external cultural action in societal change, climate awareness, digital transformation, etc.

3. What do we evaluate (various levels and M&E objectives & priorities)

The evaluation of impact and success (and failure) can be done at various levels, depending on the nature of EU international cultural relations: on the individual level, in groups or communities, in countries, professional sectors/value chains or regions/subregions, cities.

What is evaluated depends on the objective sought by EU international relations and the value given to specific cultural actions: it ranges from aesthetic emotions and encounters to economic growth, from ethical awareness-raising to technological innovations, from effectiveness to coherence and relevance.

4. How do we evaluate

M&E is run along strategies and plans, following specific methodologies, applying best practice and using

tailored indicators to measure impact and effectiveness. M&E can be done by anyone, yet it has become a specialised field and it is recommended to build mixed teams composed of M&E experts together with cultural experts. Their collaboration is usually fruitful when it comes to design M&E plans for international cultural relations.

5. Way forward: Defining specific evaluation criteria for EU international cultural relations

Various international cooperation institutions such as the EU or the OECD as well as specialised organisations and companies (in particular consultancy companies) have developed a variety of M&E frameworks and methods. UNESCO has worked on specific cultural indicators and tested pilot methodologies in limited groups of countries.

The cS Evaluation toolbox project will experiment innovative Monitoring and Evaluation conceptual approaches and methodologies tailored to EU international cultural relations.

For instance, the cS Evaluation toolbox project will identify and test innovative M&E indicators and impact criteria taken out from this first cS annual research report: interculturality, digital literacy, fair regulation, climate awareness, aesthetic encounters, etc.

The project will also test and adapt various evaluation tools that are already being used by a variety of organisations in the cultural field: Storytelling, logframes, case studies, dashboards, audiovisual evaluations, other tools.

One initiative could revolve around the inter-relations between cultural action, identity building and European integration³⁰⁶.

Research on perceptions of the EU and Europeans in the world will have to be developed in partnerships with already well-established

organisations and institutions (Eurobarometer, opinion polls professionals, Anna Lindh Foundation, etc.). Where relevant, quantitative research (for instance on budget as well as perceptions, soft power and level of trust measurements) will complement qualitative analysis.

306. This could include multidisciplinary approaches mixing legal approaches (as Olivier Roy's analyses of the European Court on Human Rights rulings in the religious field) with policy (for instance on the implications of the audiovisual directive or copyright) and intercultural analyses. Gérard Bouchard's suggestion to reinvent European myths could also be factored in and mixed with creative artistic practice.

Know-How sharing & training

cS will continue to hold internal know-how sharing webinars and will steadily engage partners and EU institutions (including DG's culture and training departments) in a conversation on dedicated training (DEVCO B4 unit with Unit 04 on knowledge sharing, EEAS Unit on career, learning and development BA.HR.4, etc.).

Lessons learned webinars could be held on specific European cultural cooperation projects in partnership with those in charge of their implementation.

The experts, networks managers, artists, scholars, academics, local government representatives and policy-makers identified in our first cS Annual Report could also be contacted for interviews and future collaborations.

culture Solutions will also explore the feasibility of setting up and coordinating, as a team of community managers, specialised communities of practice in the field of EU international cultural relations.

Dialogue, linguistic justice and diversity

It would be worthwhile exploring more in depth the linguistic dimensions of EU international cultural relations: linguistic diversity is at the core of the EU integration project, and one of its assets in international relations. The present report has its limitations in terms of the linguistic diversity of its sources. culture Solutions, if resources allow it, hopes to develop its work using linguistically more diverse references. Questions around the historical meaning of linguistic proximity (linked to colonialism) and of linguistic dominance (primacy of English language) could be captured in projects focusing on linguistic justice (a concept developed by philosopher Philippe van Parijs³⁰⁷). culture Solutions could provide exploratory thinking on the concept of a European

Cultural Translation Lab serving as a specialised platform providing linguistic and translation resources to cultural professionals cooperating in various European languages. Partnerships with the EU interpreters association (Eulita) and the international conferences interpretation association (AAIC) could be envisaged to develop some thinking on the role and the potential of language in EU international cultural relations.

Project implementation support and co-design

With the new EU Multiannual Financial Framework opening, cS is keeping an eye on the financing of EU international cultural relations at the level of EU institutions as well as in Member States' public and private sectors. cS will also research on innovative financing opportunities for European international cultural relations and will be looking for partnerships in this realm.

The concept of European spaces of culture, beyond the pilot projects implemented by EUNIC with EU funding, is worth being explored further. It could be explored and become the core of future European collaborative initiatives touching upon various³⁰⁸ spatial dimensions (spaces for cultural events, museums, outdoor spaces, physical and virtual spaces, festivals, urban and rural spaces, shopping malls and natural sites).

cS will look for partners in digital literacy, climate awareness, interculturality, research, know-how sharing & training, M&E and linguistic justice.

307. Van Parijs P., *Linguistic justice for Europe and for the world*, Oxford & New York: Oxford University Press ("Oxford Political Theory"), 2011, 299 pages.

308. Intercultural approach experiments have been tested in Brussels EU headquarters in 2016 as well as in several EU Delegations (Laos, Mauritania). See Capacity4Dev article <https://europa.eu/capacity4dev/articles/intercultural-approach-development-cooperation-and-partnership-and-videos> i) <https://www.youtube.com/watch?v=dqtoZYfCAFw> ii) <https://www.youtube.com/watch?v=7DGsOvI2QU> iii) <https://www.youtube.com/watch?v=suslqy5XvkQ> iv) <https://www.youtube.com/watch?v=RQp61ZpLxo>

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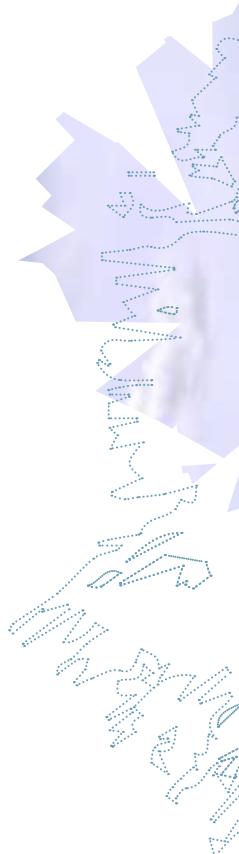
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