

# Proposal for a cultural dimension of the European Neighbourhood Policy

This Position Paper has been commissioned by *MORE EUROPE – external cultural relations* in order to contribute to the public consultation ‘Towards a new European Neighbourhood Policy’ launched by the European Commission in March 2015. The document aims at highlighting the vital cultural dimension of the EU-Neighbourhood relations.

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## List of abbreviations

<b>BBC</b>	British Broadcasting Corporation
<b>CCIs</b>	Cultural and Creative Industries
<b>CDIS</b>	Culture for Development Indicators
<b>CoE</b>	Council of Europe
<b>COMUS</b>	Community-led Urban Strategies in Historic Towns
<b>DG</b>	Directorate-General
<b>DG DEVCO</b>	Directorate-General for International Development and Cooperation
<b>DG EAC</b>	Directorate-General for Education and Culture
<b>DG ENTR</b>	Directorate-General for Enterprise and Industry
<b>DG NEAR</b>	Directorate-General for Neighbourhood and Enlargement Negotiations
<b>EaP</b>	Eastern Partnership (Armenia, Azerbaijan, Belarus, Georgia, the Republic of Moldova, and Ukraine)
<b>EC</b>	European Commission
<b>ECF</b>	European Cultural Foundation
<b>ENP</b>	European Neighbourhood Policy
<b>EU</b>	European Union
<b>EUNIC</b>	European Union National Institutes for Culture
<b>GIZ</b>	Deutsche Gesellschaft für Internationale Zusammenarbeit
<b>ICOMOS</b>	International Council on Monuments and Sites
<b>ICOM</b>	International Council of Museums
<b>IDP</b>	Internally Displaced People
<b>IRPP/SAAH</b>	Integrated Rehabilitation Project Plan/Survey of the Architectural and Archaeological Heritage
<b>ISESCO</b>	Islamic Educational, Scientific, and Cultural Organisation
<b>MENA</b>	Middle East and North Africa
<b>NGO</b>	Non-governmental Organisation
<b>PNA</b>	Palestinian National Authority
<b>RMCBU</b>	Regional Monitoring and Capacity Building Unit
<b>SADA</b>	Stockholm Academy of Dramatic Arts
<b>SIDA</b>	Swedish Agency for International Development
<b>TA</b>	Technical Assistance
<b>TAIEX</b>	Technical Assistance and Information Exchange Instrument
<b>TFEU</b>	Treaty on the Functioning of the European Union
<b>UNESCO</b>	United Nations Educational, Scientific, and Cultural Organisation
<b>UNDP</b>	United Nations Development Programme

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## EXECUTIVE SUMMARY

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This Position Paper has been commissioned by *MORE EUROPE – external cultural relations* in order to contribute to the public consultation ‘Towards a new European Neighbourhood Policy’ launched by the European Commission in March 2015. This document aims at highlighting **the vital role a cultural dimension within the European Neighbourhood Policy (ENP) agenda, toward the achievement of dynamic and fruitful relations with the Neighbourhood countries**, aimed at safeguarding the fundamental values of democracy, human rights, and equality between men and women, and at fostering peace, security, and prosperity.

The new ENP is a major opportunity to propel a change of behaviour towards EU external relations, and push forward the European Union (EU) as an attractive **key partner** for the Neighbourhood countries thanks to its capacity to engender **cooperation** by integrating the value-based principles of **mutuality and reciprocity**. In order to meet the different challenges identified by the public consultation, the new ENP agenda should integrate a **multicultural approach** that will support interactions (between the EU, the neighbours, and the neighbours of neighbours) as a key input for policy making.

Without such an approach, the risk is that the overall objectives of the ENP will neither be achieved nor sustainable in the long run. Indeed, as mentioned by the United Nations Educational, Scientific, and Cultural Organisation (UNESCO), “**no development can be sustainable without Culture**”.<sup>1</sup>

Culture plays a key role in the relations between the EU and its Neighbourhood countries. Indeed, culture relations have an important impact on, among many other areas, conflict prevention and peace-building, the development of cultural and creative industries (CCIs), the reinforcement of dialogue between societies, the strengthening of freedom of expression, and the support of social, human, and economic development, which are all objectives of the EU external policies. Hence, **a new ENP should establish a clear framework for cultural relations between the EU and its Neighbours**, allowing for the development of a more balanced and sustainable cooperation leading to the creation of an area of peace and stability.

The new ENP should take advantage of the ability of culture to **increase people-to-people contacts**, to **promote cultural diversity** in today’s globalised context, and to simultaneously address several challenges, including the priorities areas identified afore. Its **cross-sectoral impact** is an asset for deepening cooperation as it creates inter-relations between different issues and aspects of development.

A **comprehensive strategic approach** is however required, based on an **in-depth multicultural approach** that encompasses also inter-religious issues. This approach can act as a tool for structuring constructive dialogue, towards long-term, inclusive transformation processes with public authorities and civil society participation.

The **research methodology behind this Position Paper** combined desk research as well as interviews and consultations. Interviews with cultural actors from both the EU Member States and partner countries were conducted in May and June 2015. Interviewees represented public and private institutions, the civil society, think tanks and academia, independent cultural actors and activists, as well as national and local authorities. Another input to the research and Position Paper was provided by the outcomes of the workshop ‘Future of

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<sup>1</sup> UNESCO. *The Power of Culture for Development*. [online] Retrieved from: <http://en.unesco.org/post2015/power-culture-development>. [Accessed 30 Jun. 2015].

the EU-Neighbourhood Cultural Relations’ organized by *More Europe* in Brussels on 22 May 2015 (See annex II). The workshop gathered experts from non-governmental organisations (NGOs), private foundations, and representatives of international organisations, to discuss the future of the European Neighbourhood Policy and the inclusion of the cultural dimension.

The recommendations and conclusions are based also on the professional experience of three experts who conducted the research and contributed to this Position Paper: **Ms. Laurence Rondoni**, expert on cultural management and culture and development, acting as expert on the South Mediterranean region; **Ms. Tetiana Biletska**, independent consultant on technical assistance projects and capacity building, acting as expert on the Eastern Partnership region (EaP), and; **Mr. Gijs de Vries**, academic and former politician.

**Chapter A ‘Political context’** briefly addresses the current political, social, and economic transformations in both the Neighbourhood countries and the EU Member States.

**Chapter B ‘Cultural dimension the European Neighbourhood Policy’** offers an overview of the current state of play of the EU cultural relations with the Neighbourhood countries, as well as of EU-funded programmes for culture in the region.

**Chapter C ‘Importance of the culture dimension in the European Neighbourhood Policy’** focuses on the contribution of culture to foreign policy and development.

**Chapter D ‘Lessons learnt and recommendations’** describes the key principles of and formulates operational recommendations for an efficient EU cultural cooperation with the Neighbourhood countries.

## Key objectives

To be effective, cultural cooperation between the EU and the ENP countries must meet the interests of both sides and aim at sustainable results. The key objectives of such cooperation should be the following:

1. **An equal-based partnership**, focused on mutual exchange and cooperation.
2. **A change of perception** in cooperation with the Neighbourhood is needed. Expectations of partner countries and different stakeholders must be taken further into account.
3. **The identification of common interests** between the EU and the partner countries.
4. **The adoption of a long-term approach**, which proved its value in both areas, and **a focus on sustainable development processes**, rather than quick fixes.
5. **A balance between regional approach** and **diversity** among and within the ENP countries.
6. **The adoption of a tailor-made approach** for specific cases.
7. **A specific focus on Youth**.
8. **Reaching out to civil society organisations and the private sector, as well as to local governments**.

## Main recommendations

- **Mainstream culture across other EU policy areas, from development to trade and foreign policy.** Culture should be integrated in all relevant organisational structures, from the European Commission's Directorates-General (DG-EAC, DG-DEVCO, DG-NEAR, and DG-ENTR) to the European External Action Service, and from Brussels to the EU Delegations in third countries.
- **Strengthen knowledge transfer and mutual learning** within the European Commission between the Eastern and Southern ENP desk officers, among the EU Member States, and between them and the European Commission.
- **Address the challenge of mobility** in order to open channels for people-to-people exchange and circulation of individuals and projects, including **visa facilitation** for artists and culture operators.
- **Improve communication.** Better communication will improve the coordination and cohesion of EU cultural intervention strategies, in order to avoid overlapping of actions and projects.
- **Provide translation** through a web-based **multi-lingual information platform** on cultural relations and programmes.
- **Support long-term development champions and pilot projects**, while increasing also **ownership and visibility**.
- **Coordinate as much as possible the efforts of all donors active in the region**, and within EU-funded programmes involved in policy reform and capacity building relating to the cultural sector.
- **Stimulate and support cultural policy development** in the ENP countries.

- **Support the creation of a positive context and climate** for cultural activity, including **improving the legal conditions and mechanisms** and addressing (*inter alia*) the issue of Intellectual Property Rights.
- **Foster dynamics that develop networking** as a rhizome, with the ability to spread to other sectors beyond culture.
- **Support institutional, personal and professional capacity building** aimed at learning and developing cultural management skills.
- **Support actions involving highly skilled professional organisations** that can serve as incubators and accompany the development process of entrepreneurship skills in the young generation.
- **Involve national and local expertise**, and use best practices and learning materials.
- **Pay attention to the relationship with the neighbours of the neighbours**, in the East as well as the South.
- **Develop a specific communication strategy** for each country's Ministry of Culture and national and local authorities.

#### With regard to key foreign policy areas:

- **Defend fundamental rights** and support **artistic freedom and freedom of cultural expression** as the heart of the ENP and especially of its cultural cooperation programmes.
- **Support cultural programmes and initiatives in conflict areas** to help reduce barriers in understanding and foster cooperation among different communities.
- The **protection of cultural heritage** against conflicts and natural disasters is crucial. Greater efforts in terms of both **rapid reaction** as well as **prevention** are needed.
- Make it a common foreign policy goal to **campaign for the universal ratification of the international legal instruments to protect cultural heritage from conflict**.
- In the area of **migration** where cultural dynamics are profound, **additional funds should be devoted and synergies should be sought** with other actors active in the field **to document and promote the human stories behind the statistics**.
- **Promote the contribution** of culture to various domains of sustainable development, including good governance.
- **EU cultural cooperation programmes should focus on impacts, taking into consideration the spill-over effect of culture** on other sectors of the society, and **on projects with a structuring scope and with potential impact on the micro-economic system**.

#### With regard to various stakeholders:

- **EU Delegations should collaborate closely with arm's-length organisations as well as private and independent actors** to facilitate access to local civil society and promote information exchange and common initiatives.



- **European national institutes of culture**, preferably acting together through **EUNIC Clusters**, can play a major role in building effective cultural relations with the host country and/or within the region.
- **The EU Delegation staff needs to be adequately trained** about the potential of culture to facilitate change in society, contribute to development, and promote fundamental values.
- The European External Action Service and the Commission should hence **set up a cultural relations awareness raising programme for EU diplomatic staff**. A sustained training – not crash courses for quick fixes.
- **Increase civil society participation and support to independent cultural professionals** to accompany Neighbourhood countries in their transitional phase.
- **Promote public-private-civic dialogue and partnerships** as one of the major forces for social change.
- Further **engage with the private sector** and **explore different forms of social entrepreneurship**, in order to foster the development of a creative economy.
- **Invest time to build close relationships with local and national authorities** in the Neighbourhood countries.
- **Emphasise collaborative, collective practices and participatory development projects where local civil society and public institutions work together** to address common challenges.

### With regard to instruments:

- **Consider adopting more flexible instruments** that do not exclude smaller organisations that usually lack capacities and resources.
- **Use local ‘umbrella organisations’** that could channel the funding through more flexible procedures, and **integrate both the long- and short-term perspectives**.
- **Consider adopting an equitable investment distribution** that may have a positive impact on the micro-economy. EU grant distribution should respect the economic level of the country and not be based on European standards.
- **Ease access to information on opportunities and requirements** on the websites of EU Delegations, adopting user-friendly formats and language.
- **Tailor the financial support to the needs and possibilities of the actors on the ground**. Priority must be placed on **reaching out to young people**, particularly in the Southern countries of the ENP.
- **Travel grants and other instruments to promote dialogue and mobility** must be accessible with a minimum of red tape.
- **Set up a multi-annual and multi-stage targeted culture programme** that includes calls for proposals to support concrete projects and long-term initiatives in the region.
- **Facilitate the participation of the ENP countries in the Creative Europe programme** by ensuring the necessary information and communication about requirements for participation, and, if necessary, co-financing their participation.

## A. Political context

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Both the Southern and Eastern Neighbourhoods of the EU are currently undergoing major political, social, and economic transformations. The EU is also affected by transitional times and crises, as European civil societies are also calling for a more decent life, echoing others across the world. Cities and societies are answering one another with speed and synchronicity, thus moving forward towards a shared destiny.

What characterises the political context within which the EU needs to rearticulate its Neighbourhood Policy is the necessity to reposition the EU itself within a multipolar world, where growingly connected citizens are re-designing their relations, and adapt to extremely contrasted national realities.

**Southern Mediterranean** countries face deep transformations and rapid change. The transition processes of these countries are confirming a shift in their international relationships, despite the acute tensions and regional instability (due to the situation in Libya and in Syria, the unresolved Israeli-Palestinian conflict, the continuous terrorist attacks, and threats across the whole region, etc.). This dynamic is mainly based on the potential of a young generation that has been keen to take hold of its future, and constitutes a driving force for social change and development. Even if the whole region is stressed by a precarious stability, by dramatic humanitarian crises, economic crisis, and unemployment, this young generation is moving forward, with a strong motivation and power of emancipation, similar to those existing in other so-called 'developing' countries of the world.

In the **EaP region**, political aspirations and intentions towards integration with the EU are different from country to country. The political changes that have taken place in the EaP region over the recent three to four years need to be carefully considered and correspondingly reflected both in the agendas of the EU technical assistance in the cultural domain and in respect to cultural relations as such. The political environment and socio-cultural climate in some of the EaP countries have changed dramatically. The political leadership of Armenia has taken its decision to move towards closer to Russia by joining its Customs Union. Azerbaijan reconfirmed its position of slowing down democratic developments, and is imposing limitations on its civil society. At the same time, the country is also trying to promote itself as a mediator between East and West, and is interested in cooperation with EU, but still on a rather formal level. Both countries suffer from the on-going conflict about the Nagorno-Karabakh. After the 2010 crackdown on civil society, Belarus' national policies remain far from democratic. Cooperation with the EU, specifically on engaging civil society, has nonetheless continued in certain areas of mutual interest, such as the environment, regional development, and people-to-people exchange, including culture and education. Georgia, Moldova, and Ukraine have all signed association agreements with the EU, which define their perspectives for the years to come. Georgia and Moldova keep up their attempts at democratisation and reform in a relatively systematic way. Ukraine's intentions on European integration, on the other hand, have radically transformed in recent years, as it had to cope with a major political crisis, economic failure, and socio-cultural turmoil.

Against this background, **opening channels for exchange and circulation of individuals and projects** can represent a major impulse to regenerate a democratic space through the participation of all stakeholders. It will ensure a special relationship between the EU and the Neighbourhood, safeguarding fundamental values of democracy, human rights, and equality between men and women, and fostering peace, security, and prosperity.

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## B. Cultural dimension the European Neighbourhood Policy

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### I. EU cultural relations with the Neighbourhood Countries

Cultural policy is an area of supporting competence of the EU. In such areas, the EU can support, coordinate or complement the action of Member States, but it is not allowed to harmonise national laws.<sup>2</sup> In the field of culture, action by the EU must be aimed at encouraging cooperation between Member States. The EU and its Member States must also foster cooperation with third countries.<sup>3</sup>

Several Member States (though not all) pursue policies known as public diplomacy, cultural diplomacy, or external cultural relations. These policies aim primarily at promoting a positive image of the country abroad, and encouraging the use of the national language. Traditional instruments include travelling exhibitions, writers in foreign residence, and tours of leading artists and orchestras. While such showcasing of ‘national’ culture is still being practiced, many countries have sought to respond to demands from foreign partners for **more equal and reciprocal cultural relations**, and for the inclusion of a wider range of participants. National cultural institutes of some EU Member States have developed innovative programmes of cultural dialogue and exchange, some of which focus on social issues, youth, and aspects of migration or climate change.

Other players, independent non-state actors such as foundations, culture operators and networks, have also developed sustainable links and cooperation between EU citizens and their counterparts in the ENP countries, as well as between cultural and other organisations in the wider European cultural space. These transnational connections are conducive to transformation, and bear potential for democratic reform for the EU to build on.

In contrary, such programmes, devised by national institutions, most often include as participants only the countries concerned, and focus on national experience. Participation from other EU Member States is rare, as is the inclusion of a European perspective. Where film, literature, and food festivals abroad are given a ‘European’ dimension, this usually consists of parallel presentations of national products. Crosscutting influences within Europe are rarely explored.

And yet ‘national’ cultures in Europe do not exist in isolation. Cross-border exchanges have marked them for centuries, and continue to do so. In today’s globalised world, **Europe’s unique experience in cultural sharing across borders could be a source of inspiration to others** – an asset that Europe should be exploiting with pride and humility. This is where **the EU could bring significant added value in the framework of the ENP**.

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<sup>2</sup> *Treaty on the Functioning of the European Union* (TFEU), opened for signature 7 February 1992, [2009], OJ C 115/199, entered into force 1 November 1993, Art. 6.

<sup>3</sup> *Ibid.*, Art. 167.

## Southern Mediterranean

EU cooperation through culture has helped forging strong ties between the EU and the MENA countries, between their cultural sectors and intellectuals, fostering human rights, democratic values, and economic, human, and social development. These ties encompass several domains beyond arts and heritage, such as humanities and higher education.

Transfer of knowledge between artists and cultural organisations on both sides of the Mediterranean has contributed to **structure various cultural sectors**, and have contributed to innovative micro-entrepreneurship development. In addition, cultural exchanges between the EU and Southern Neighbourhood contributed to **stimulating aspirations for social change**. Social media and digital tools have played a major role in connecting people as members of a larger community, sharing calls for social change and establishing cultural networks.

Increased exchanges were possible thanks to the support to artists' mobility provided by committed individuals, artists, as well as European and non-European foundations, which offered considerable assistance to overcome existing mobility obstacles still faced by artists of the South Mediterranean.<sup>4</sup>

On a local level, actions embedded within civil society increased awareness about the benefits of cultural education for children and youth. This has proved successful in fostering an interest in the arts among younger people and the integration of artistic activities for school children, in addition to the entertainment dimension with its potential to increase income generation. Last but not least, such actions had a **leverage effect in empowering stakeholders to meet and address major socio-cultural issues**, as artistic education, social inclusion, displaced people and refugees, illiteracy, empowerment of women, the promotion of cultural diversity, and reflection about the basic rights of artists.<sup>5</sup>

However, cultural exchanges have had positive outcomes only in cases where the value-based principle has relied on the **appropriation of tools rather than models**, which means that the transfer of knowledge has been adapted to the cultural context and to the cultural specificities and needs of each country. Moreover, positive outcomes relied on the capacity of all stakeholders to remain committed to move forward together and establish long-term relationships, which strengthened professional ties and consolidated the network building.

<sup>4</sup> Roberto Cimetta Fund. *Presentation of the RCF*. [online] Retrieved from:

<http://www.cimettafund.org/article/index/rubrique/1/lang/en/fm/1> [Accessed 17 Jun. 2015];

European Culture Foundation. *STEP Beyond Travel Grant*. [online]. Retrieved from: <http://www.culturalfoundation.eu/step-beyond/> [Accessed 17 Jun. 2015];

Safar Fund. (2015). *About Safar*. [online] Retrieved from:

<http://www.safarfund.org/ShowContentE.aspx?ContentId=80> [Accessed 17 Jun. 2015].

<sup>5</sup> Ezzat Ezzat Contemporary Dance Studio (EECDs). (2013). *Basic Rights for Egyptian Dance Artists. A Manifesto*. [online]

Retrieved from: <http://www.eedancestudio.com/assets/BREDA/Basic%20Rights%20for%20Egyptian%20Dance%20Artists%20-%20a%20Manifesto.pdf> [Accessed 17 Jun. 2015]. Association Racines. *Les Actions de l'Association Racines*. [online] Retrieved from:

<http://www.racines.ma/node/14> [Accessed 17 Jun. 2015].

## Eastern Partnership

Since gaining independence, EaP countries keep making substantial steps to meet recognised international standards appropriate to their new statehood. EaP countries are active members of UNESCO and of the Council of Europe (CoE) (only Belarus has special Guest Status in the CoE). The ratification of relevant conventions and introduction of a legislation related to culture, generally based on European models, reflects good intentions and a genuine aspiration to be earnest members of the international and European cultural community. EU-funded programmes contributed to the promotion of the role of culture as a vector of democracy and human rights, mutual understanding through intercultural dialogue and exchanges, and collaboration on the preservation of cultural heritage. They also highlighted the access to culture for all as an essential right and a means to understand and address fundamental challenges that modern societies face throughout their current profound transformation.

Most international and EaP local experts would agree that **EU cooperation in the field of culture has a great but not fully explored potential to foster societal transformation in the Eastern Partnership countries.** There is a lack of evidence-based systems of evaluation of the progress of the cultural sectors and policies common to all the EaP countries and also systems allowing assessing the contribution of the EU-funded programmes and projects to positive changes happening in the region. Therefore, it is difficult to say whether these changes are resulted, till a great extent, by the cultural cooperation with the EU, or the ENP programmes successfully support natural processes happening in the Eastern Partnership countries.

The transition to a new phase of socio-political and cultural transformations, that is taking place in all the EaP countries and in the whole post-Soviet space within the last three years needs to be considered by the EU in line with **elaboration of concise and clear strategic approach of the cultural relations within the ENP.** Such transition can be illustrated, for instance, by the example of Ukraine. The recent political and social changes in the country are undoubtedly related to the context of culture, but also to radical developments of the general situation and society. In cases of some EaP countries, such changes could potentially entail a return to out-dated forms of governance and social structures, but also the transition to fundamentally new models. These new models of governance and social structures are most likely to be built on a strategic approach to reform and change, and on a new type of relationship between the state and civil society. This invariably entails a revision of the role of different actors in all spheres of society, including the cultural sector. Indeed, recent political and social conflicts pose sharp questions for 'culture' in regard of its values, its role in society, its influence, and its place in the democratic development process. The current situation in Ukraine and the development of national, regional, and local cultural policies and strategies, taking place despite the economic and political crises, and the military conflict on the Eastern border of the country, can fulfil the role of a 'laboratory of changes' for other EaP countries and, possibly, other countries in transition.

## II. EU Programmes and Instruments for Culture

Culture is an area of cooperation under several distinct instruments (ENP Action plan, Association Agreements, Euro-Mediterranean Agreement, etc.), and is covered by programmes and projects launched by

the European Commission (EC) under various bodies (DG-DEVCO, DG-NEAR, DG-EAC/Creative Europe),<sup>6</sup> each with priorities ranging from presenting the European culture outside EU borders and supporting intercultural dialogue, to contributing to development, education, etc. (Additional information in Annex IV)

Such programmes and projects emphasise the role of culture as a vector of democracy and human rights, the promotion of mutual understanding through intercultural dialogue and cultural exchanges, and the collaboration on the preservation of cultural heritage. They also highlight the access to culture for all as an essential right and a means to understand and address fundamental matters that modern societies face throughout their profound mutation.

This extensive range of funding possibilities with different priorities makes it possible to support a variety of actions in diverse sectors. Yet, it also reflects **a certain lack of strategic approach** for external culture relations as well as the **irregular character of EU actions in the field**, which are **most often not clearly coordinated** neither between different entities of the EC, nor with the programmes and projects of other European donors.

**Southern Mediterranean regional programmes**, covering all 10 countries of the Southern Neighbourhood, support the cultural, media, and heritage sectors as drivers of democratisation and economic and social development (Euromed Heritage, Euromed Audio-visual, etc.). They contributed to a progressive structuring of the cultural sector in the Neighbourhood countries, while providing accompanying measures. They also supported noticeable changes in the practices of the cultural sector at regional level. Still, the evaluation of past programmes from 2007 to 2013 highlighted **a gap between the objectives of the actions implemented and the needs and reality on the ground**. In some cases, this mismatching has been **source of discontinuity, incoherency, and discrepancy**. **Media and culture for development in the Southern Mediterranean region** (2014-2018) is the current programme covering the region (See Annex IV).

**Bilateral programmes in the Southern Neighbourhood** focus on a closer cooperation between the EU and individual MENA countries, with targeted actions according to the countries' cultural dynamism. The scope of these actions encompasses: education, creativity and economic development, cultural heritage, access to culture, culture and governance including the promotion of cultural diversity and intercultural dialogue, and the role of culture as a core element of human development and social cohesion. Bilateral programmes can however be **an effective means for successful cooperation only if they nurture a constant dialogue with all stakeholders**, including public authorities and EU Member States.

**Regional funding opportunities for culture in the EaP countries** started in 2009 and 2010 under the Special Action of the EU Culture Programme, with a clear political conditionality linked to the ratification of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Ongoing regional support for cooperation projects involving the EaP countries is also provided through the **Cross Border Cooperation Programme** and **Investing in People** actions.

There has been only one EU-funded special regional programme for culture in the EaP region – the **Eastern Partnership Culture Programme**. The first edition of this programme was implemented from 2011 to 2015, and had two main components: 1) support to civil society and reinforcement of CCIIs through regional

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<sup>6</sup> Directorate-General for International Cooperation and Development (DG-DEVCO), Directorate-General for Neighbourhood and Enlargement Negotiations (DG-NEAR), and Directorate-General for Education and Culture (DG-EAC).



cooperation grant projects, and; 2) technical assistance in preparation for cultural policy reform. The lack of a national focus in the programme has led to low ownership of its results.

The second phase of the programme – ‘**EU-EaP Culture and Creativity Programme**’ – is ongoing from 2015 till 2018. It involves all EaP countries, but has a much stronger national focus for each one of them. This programme is dedicated to research and mapping, to CCIs and cultural policy development, and to fostering cross-sectoral collaboration in the cultural sector. The programme does not involve however any grants to support regional cooperation projects.

There are no special **EU-funded bilateral programmes for culture in the EaP** region, but the needs of the arts and culture sector are often addressed through bilateral programmes dedicated to territorial development and strengthening the civil society, education, youth, etc.<sup>7</sup> Bilateral cooperation special tools like TWINNING and TAEIX (Technical Assistance and Information Exchange Instrument) are available for culture as well as for other sectors. Several TWINNING projects in the field of museum management, tourism, and heritage conservation have been in the phase of implementation or are planned to be launched in the near future in Georgia and Azerbaijan (see Annex IV).

**EU Delegations** in the MENA and EaP countries are also individually implementing programmes and activities at bilateral level. These programmes are designed on an *ad hoc* basis by the delegations, responding to the needs of the cultural sector in the countries where they are established. Though successful, few programmes actually focus on cultural reform, capacity building, and empowerment of culture actors. Major actions do not focus on culture cooperation and co-creation, but rather on traditional cultural activities and stand-alone events showcasing European “high” culture such as film or literature festivals.

Since its launch in 2014, the **Creative Europe Programme** is open for full participation by ENP countries, with a view to strongly encouraging artists and cultural and audio-visual operators to cooperate in a broad cultural space around Europe.<sup>8</sup> At the moment, only Georgia and Moldova signed agreements with the EU on joining the programme. Negotiations are currently ongoing with other ENP countries, such as Morocco and Tunisia. The programme, however, is perceived by ENP stakeholders as “open but not accessible” because of the strict conditions underpinning the participation (so-called “entry ticket”, signature of a Memorandum of Understanding with national governments, procedures for co-financing, etc.).

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<sup>7</sup> Although the ‘EU-EaP Culture and Creativity Programme’ (EaP Culture Programme II) is formally a EU regional programme for its Eastern Neighbours, it should nonetheless be mentioned in the context of bilateral cooperation due to its ‘national’ focus, its attention to the peculiarities of the situation in the arts and cultural sectors in each of the EaP countries, and its presence in the countries through individual focal points.

<sup>8</sup> European Commission. *Creative Europe*. [online] Retrieved from: <http://ec.europa.eu/programmes/creative-europe> [Accessed 17 Jun. 2015].

## C. Importance of the culture dimension in the European Neighbourhood Policy

### I. Contribution to foreign policy values and goals

Building cultural relations is first and foremost about building trust between people. It concerns civil society actors, individuals, and organisations working in the cultural sector and related fields (such as the media, education, research, youth, and sport). **Building trust requires a long-term approach characterised by mutual respect and cooperation.** It requires patience, commitment, consistency, and a willingness to listen as well as speak. Cultural relations rarely produce ‘quick wins’, and are best pursued at an arm’s length from national governments and by independent, non-state actors on the ground.

Cultural relations, however, cannot ignore international political developments, nor can they operate in total isolation from foreign policy. European cultural relations policy will have to take account, for example, of the increasingly overt use of cultural relations by Russia and China as instruments of foreign policy competition, including with Europe. The blatant pro-Russian propaganda broadcasted by television network Russia Today (RT) is a case in point. China’s assertive worldwide promotion of its networks of cultural institutes is another. Outside the ENP region, Russia is striving to increase its influence in (*inter alia*) Serbia, Bosnia-Herzegovina, and the Former Yugoslav Republic of Macedonia. The EU and its Member States need to reflect on how to respond, jointly as well as individually, to these efforts. It is not enough for European countries to state they hold values and interests in common; they need to be seen promoting them together. What does Europe stand for, in addition to ‘*l’exception française*’, ‘*la cultura española*’, ‘*Standort Deutschland*’, and ‘British values’? For example, what could be the European dimension on European international broadcast channels, such as Euronews, Deutsche Welle, France 24, or the BBC World Service?

### Human rights

Human rights are integral to the EU foreign policy and an area to which the EU external cultural relations can and must contribute to. **Artistic freedom and freedom of cultural expression are essential to Europe’s and to the international understanding of culture.** Yet, in many countries this freedom is under constant threat from repressive authorities or intolerant actors in the society. The EU’s voice in standing up for the rights of writers, broadcasters, journalists, and others struggling to express their opinions must sound loud and clear, including in the 16 countries of the European Neighbourhood. Too often the EU has preferred to speak softly – and not wield a stick. However, values such as freedom of expression cannot be left to defend themselves. For the EU to gain trust and retain credibility, EU officials must demonstrate the courage of their convictions and **campaign**, where necessary audibly and visibly, **against censorship and harassment of journalists, artists, researchers, and civil society organisations** in the Neighbourhood countries.

### Culture and crisis

Diplomacy can contribute to cultural relations; likewise, there is potential for cultural projects to contribute to foreign policy. **In conflict-prone regions, cultural projects can help to reduce barriers in understanding**



**and foster cooperation among different communities.** This is particularly relevant in regions where ‘frozen conflicts’ can be as much about (cultural) identity as about economic and political differences. With an appropriate design, cultural cooperation initiatives can help reduce these tensions. The EU is already engaged in certain efforts along these lines. In Cyprus, for example, the EU supports the bi-communal Technical Committee on Cultural Heritage, which funds projects on both sides of the Green Line. Similar projects could perhaps bring partners together across the border between Armenia and Azerbaijan (including Nagorno-Karabakh), or across the border between Abkhazia and Georgia, or South Ossetia and Georgia.<sup>9</sup> Special attention should be paid to the current situation in Ukraine and to on-going and future cooperation projects aimed at reconciliation inside Ukrainian society and between Ukraine and Russian Federation.<sup>10</sup> Reconciliation involves the acknowledgement of common values and a common space and **Culture is a major asset for actions aimed at fostering reconciliation.**

**In on-going conflict areas, culture can also represent a space for mediation and transformation, a space of interaction, interconnection, and communication.** Artists and local and regional cultural organisations in the Southern Mediterranean are providing cultural relief to communities in crisis, with a focus on refugees and impoverished communities.

While rapid interventions responding to political, economic, cultural, and environmental urgencies are at this time crucial (e.g. to help artists, writers, and activists under pressure and to safeguard cultural heritage from destruction), for cultural cooperation projects to be effective, they need to fulfil certain conditions. They must, for example, have **a medium- to long-term time horizon.** Cultural projects indeed hardly ever provide ‘quick fixes’, least of all in pre- and post-conflict contexts. And yet, **cultural cooperation projects should not be undertaken as an alternative to diplomatic engagements.** For instance, EU-funded cultural cooperation projects can help bring closer Palestinians and Israelis, but only if designed and run against a background of credible and consistent diplomatic efforts to foster peace in the region. Similarly, efforts to support artists in Libya and other conflict-ridden countries will require parallel international diplomatic initiatives aimed at an effective conflict resolution.

## Challenges posed by migration

Conflict, political instability and injustice, economic hardship, and environmental pressures have all contributed to raising the number of migrants seeking access to Europe. Migratory policy as such is beyond the scope of this paper; however, the cultural dynamics of migration are profound. The consequences of migration are deeply felt by all concerned; whether in the countries of origin, transit countries, or countries of destination. The human stories behind the statistics are stories of cultural struggle and adaptation, stories of hope and despair. They can be divisive, but also hold potential to inspire and foster mutual understanding. **Their potential for cultural dialogue and understanding should be explored, including by Europe’s national cultural institutes and independent non-state actors.** Certain projects by the members of the network of the network of European Union National Institutes for Culture (EUNIC) notwithstanding, the consequences

<sup>9</sup> Burlyuk, O. (2014). *The power of culture in the Ukraine crisis*, More Europe – external cultural relations. Retrieved from: <http://moreeurope.org/?q=content/power-culture-reconciliation-ukraine-crisis>.

<sup>10</sup> *Joint Conference Position Statement of the Second Regional Conference of the Eastern Partnership Culture Programme ‘Facets of Culture in the Eastern Partnership: Achievements & Challenges’*, held on 5-7 November, 2014 in Kyiv, Ukraine. [online] Retrieved from: <http://www.euroeastculture.eu/en/second-regional-conference.html>. [Accessed 30 Jun. 2015]

of migration for EU cultural relations have not received much attention. For centuries, waves of migration – ethnic, religious, economic – have affected European societies. In many ways, the story of Europe is (also) the story of migrants. Europe’s historic experience may have much to “teach” to today’s societies and newcomers alike. **These questions deserve more reflection by cultural operators (filmmakers, video artists, theatre directors, authors, etc.) and by policy-makers, nationally and at European level.**

## **Preservation, enhancement, promotion, and management of the cultural heritage**

One area where common action by the EU and its Member States could visibly make a significant difference is the protection of cultural heritage against conflicts and natural disasters. Ever more frequently, cultural heritage is being instrumentalised as a target of war. From the destruction of the Sarajevo library by the Serbian artillery in 1992, to the dynamiting of the Banyam Buddha statues by the Taliban in 2001 and the ransacking of the Mosul museum by Islamist fighters in 2015, the list is depressingly long and, if anything, lengthening. The EU and its Member States need to reflect on common initiatives to tackle this challenge, in terms of rapid reaction as well as prevention.

In terms of prevention, **the EU must make it a common foreign policy objective to campaign for the universal ratification of the international legal instruments to protect cultural heritage from conflict**, notably the 1954 Convention for the Protection of Cultural Property in the Event of an Armed Conflict. Numerous ENP partner countries have still to join this Convention, as well as several other important UNESCO and CoE conventions (see annex IV).

EU foreign ministers should use every opportunity at their disposal to call on ENP governments to join these key legal instruments. Of course, **ratification alone does not suffice – what matters is implementation**. Here, the EU should **make a priority of awareness raising, training, and technical assistance**, building on the experience gained in Euromed Heritage, as well as the efforts of Europa Nostra (‘Heritage at risk’) and Prince Claus Fund (‘Cultural Emergency Response’), and in close cooperation with UNESCO, ICOMOS, ICOM, the International Committee of the Blue Shield, and similar networks of expertise.

Europe’s preventative strategy should extend also to the risks of natural disasters and the consequences of climate change. Collectively, the EU and its Member States are the largest contributor to climate finance for developing countries. **Some of these funds (from the EU budget and from the European Development Fund financed by Member States) could be earmarked for the protection of heritage**. This means synergies should be explored between EU climate finance instruments and its external cultural policies. Here, as elsewhere, Europe’s cultural relations stand to gain from a multi-sectoral, joined up approach.

## **II. Contribution to sustainable development**

**Fostering the role of culture** in the EU external relations with the Neighbourhood not only is **in line with the global development agenda focusing on poverty reduction and economic growth**, but **represents also a tool to promote inclusive societies**. Poverty reduction includes the dimension of human development, and culture has a major role to play in today’s globalised context, where societies face rapid changes and development strategies are keen to find new sources of dynamism and innovation. Indeed, as mentioned in

the 2014 United Nations Development Programme (UNDP) Human Development Report, culture contributes to reduce vulnerability and to build resilience.<sup>11</sup>

The **promotion of cultural liberty and diversity**, and the **preservation of the tangible and intangible cultural heritage**, in addition to the **development of creative and artistic sectors**, all contribute to the achievement of development objectives. UNESCO has provided an **in-depth accessible methodology** in order to measure the positive impact of culture on seven dimensions identified by the global development goals, such as social participation that includes social challenges, social resilience, education, economy, governance, gender issues, communication, and heritage.<sup>12</sup> This aims at raising awareness in all governmental sectors on the importance to invest in culture in order to reach development objectives. Also, UNESCO aims at placing culture at the forefront of the post-2015 development agenda.

Because many EU stakeholders and partners are not always aware of these overall objectives related to the Development Agenda, confusion over communication and convergence of programmes might occur. On that basis, it should be clearly stated that **the cultural dimension of the new ENP should contribute to achieve the objectives of a more secure, stable, and proper environment for the EU and its partners** in line with the Post-2015 Development Agenda.<sup>13</sup>

In the **Southern Mediterranean**, many independent stakeholders insist on the need to mainstream the value of culture *per se* and as driver for development, and most of their work is converging in that field. **Culture is indeed perceived as a key for stability and development in the region.**<sup>14</sup>

The understanding of the role of culture for sustainable development in the **EaP countries** has been fostered by the Eastern Partnership Culture Programme I (2011-2015). These changes happened not only in the independent sector or among limited cultural professionals, but also on the level of national and local authorities of the partner countries. Different programmes and projects in the cultural field by organisations and institutions such as the CoE (cultural policy review and the *Kyiv Initiative* Regional Programme), the EU national institutes of culture, the European Cultural Foundation (ECF), and others cited before contributed to the change.

The change of perception of culture and its role in society is often accompanied by positive developments **in the strengthening of civil society organisations** in the cultural sector, and development of **public-private-civic dialogue and partnership**.

In partnering with ENP countries, the EU should get a better knowledge of the contribution of culture **to social, human, and economic development** as well as of its potential **for addressing major cross-cutting**

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<sup>11</sup> UNDP. (2014). *Human Development Report 2014. Sustaining Human Progress: Reducing Vulnerabilities and Building Resilience*. [online] Retrieved from: <http://hdr.undp.org/sites/default/files/hdr14-report-en-1.pdf> [Accessed 17 Jun. 2015].

<sup>12</sup> UNESCO. *Culture for Development Indicators (CDIS)*. [online] Retrieved from: <http://en.unesco.org/creativity/cdis> [Accessed 17 Jun. 2015].

<sup>13</sup> UNESCO. *UNESCO's contribution to post-2015*. [online] Retrieved from: <http://en.unesco.org/post2015/> [Accessed 17 Jun. 2015].

<sup>14</sup> MedCulture. *Med Culture Regional Conference*. [online] Retrieved from: <http://www.medculture.eu/information/events/med-culture-regional-conference> [Accessed 17 Jun. 2015].

**social issues.** Using existing instruments as those already developed by UNESCO could contribute to this purpose.

In this sense, **EU cultural cooperation programmes should focus on impacts taking into consideration the spill-over effect of culture** on other sectors of the society and **focus on strengthening projects with a structuring scope and with potential impact on the micro-economic system.**

## D. Lessons learnt and recommendations

The Southern and Eastern Neighbourhood countries face common challenges, at the core of which is an on-going transitional phase embedded in highly politicised contexts. International cooperation mechanisms dedicated to accompanying the transition of societies with specific support for culture should pay attention not to use a vision and values that merely serve EU strategic political goals, and that could be inappropriate to the complexity of sensitive contexts.

Focusing on **balanced partnerships and more equal cooperation** will foster an open and inclusive dialogue and a more democratic approach. Visions and models generated by the EU are not always in line with the aspirations of partner countries, nor are they connected to the realities of their development processes. The EU should provide a long-term commitment to the development process of its neighbours. If not tackled, the tendency of euro-centrism represents a serious obstacle to the integration of the partnership principle.

### Key objectives

- **For the EU to be effective, it needs to be much more joined up.** From the perspective of the ENP partners – governments as well as civil society –, the EU often appears to operate as a conglomerate of states and institutions, rather than a Union. **It is time for the EU and the Member States to work in parallel**, to identify and promote common interests with ENP countries. The cultural dimension of the ENP would be a smart and timely starting point.
- **An equal-based partnership with the Neighbourhood region**, focused on mutual exchange and cooperation. From the EU side, this would require to change its perception of the Neighbourhood, paying more attention to its cultural, ethnic, and religious diversity background. Similarly, attention should be paid at involving new stakeholders from the EU and Neighbouring countries on the same level, for instance by giving the possibility to local organisations from ENP countries to lead European projects as well.
- **The identification of common interests between the EU and the ENP partner countries** should be the central point of the approach of the cultural dimension of the new ENP – with a pragmatic aspect of circulation and consumption of cultural products as well as value based aspect. National actors are interested in common projects based on two-way exchanges of experience.
- **Emphasising long-term approaches that proved their value in both areas** and focus on sustainable development processes, rather than on quick fixes.
- **A balance between regional approach and attention to the diversity among and within ENP countries** (in terms of past history, culture, religion, different levels of political, economic, and social development, etc.). They also have different aspirations in their relations to the EU; all this should be carefully taken into consideration.
- Many arts and cultural operators from the ENP countries stress the **need to bridge the gap between generations and to focus on youth**. Youth account for more than half of the population in neighbourhood countries and culture policies and programs should address them in priority. Besides, cultural projects can be indeed an important tool for developing intergenerational understanding, as well as for supporting reconciliation within countries, enabling exchange of

experience among people of different age and often with different worldviews, political sympathies, and ideologies.

- **Reaching out to civil society organisations and the private sector as well as to local governments.** In developing its cultural relations with the 16 ENP countries, the EU needs to take into account its partners' aspirations and perspectives. To be sustainable, international aid and cooperation must seek, wherever possible, to build on national policies. However, in some partner countries, national cultural policies are still at the stage of inception, and some countries suffer from a lack of financial capacity or expertise. In others, cultural actors may not perceive the central government on the ground as a fair and reliable interlocutor.
- Attention should be paid as far as possible to the relationship with the so-called '**neighbours of the neighbours**'. For instance, the majority of the EaP countries are interested in developing relations with other post-Soviet countries, including through the exchange of best practices and experiences, and the implementation of common pilot projects addressing common or similar needs. Topics as culture and migration, culture for reconciliation, or culture and national identity of post-colonial countries could be a subject of such cooperation projects.

## Operational recommendations

- **Mainstreaming culture in other policy areas.** Just as national governments, the EU often designs and implements policies without due account for synergies with other policy areas. Policies often tend to reflect bureaucratic structures as much as substantive logic. Cultural policy is a case in point. But culture not only has high intrinsic value, it can also be a contributor to other policy areas. In Europe and elsewhere, it took a long time before the economic importance of cultural industries was widely recognised. Culture's potential as a vector of foreign policy is still far from being realised. For the EU external cultural relations policy to realise its potential, **it needs to be mainstreamed across other EU policy areas, from development to trade and foreign policy**. It also should be integrated in all relevant organisational structures, from the EC's DGs (DG-EAC, DG-DEVCO, DG-NEAR, DG-ENTR) to the EEAS, and from Brussels to the EU Delegations in third countries.
- Each country is unique and **requires a tailor-made approach**. Still, like other policy fields, cultural relations tend to benefit from **knowledge transfer and learning across borders**. The EU has thus far under-exploited this potential. There is little evidence of knowledge transfer within the EC between the Eastern and Southern ENP desk officers. Nor has much effort been placed on mutual learning between EU Member States or between them and the EC across the European Neighbourhood. Knowledge transfer and capacity-building between culture professionals from the two ENP regions would also greatly contribute to strengthening civil society and supporting actors of change.<sup>15</sup>

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<sup>15</sup> The multiannual ECF-funded TANDEM experiences could serve as a good example of 'partnership-style' capacity building activity with a stress on knowledge transfer in the ENP countries. Creating peer-to-peer knowledge exchanges among equally based individuals or organisations generates new knowledge, and puts the partners on an equal footing by placing them out of their context and providing them with fertile ground to develop new projects together. The format gives an opportunity also to share responsibilities in project design and implementation, and capacities for developing further transnational



- Particular attention must be paid to **improving communication**. Existing cultural programmes, events, and cooperation are still not easily identified. **Better communication will improve coordination and cohesion of EU cultural intervention strategies**, in order to avoid overlapping of actions and projects. Comprehensive cultural mediation should be accessible for all and built on a more direct dialogue on cultural issues with high-level EU policy-makers.
- Greater efforts should be made in the field of **translation** through a **web-based multi-lingual information platform** on cultural relations and programmes. At present, too many stakeholders are excluded and too many ‘grant-eating’ institutions are privileged. Offering information in local languages would encourage exchanges and networking between artists, cultural operators, and civil society by at-large. In this respect, embracing the local cultural and linguistic diversity will improve consideration for the multiculturalism of societies.
- Stakeholders from the Neighbourhood Countries stress **the key importance of coordinating of efforts of all donors active in the region**, and within EU-funded programmes involved in policy reform and capacity building relating to the cultural sector. This would help avoid duplication of activities, pooling of resources, tools, and facilities in support of cultural reform and ultimately achieving tangible results. Indeed, donors’ cooperation in the field of cultural relations remains fragmentary and underdeveloped. While successful initiatives have been launched in some countries by local members of the network of EUNIC, this cooperation has remained *ad hoc*.
- **Fostering dynamics that develop networking** as a rhizome, with the ability **to spread to other areas beyond culture**. Culture cuts across all other fields. Combining actions that target artistic excellence and capacity-building, and that simultaneously foster job creation across a range of socio-cultural contexts and territories through a wide network of partners.
- **Multi-stakeholder platforms and round tables** could encourage information exchange and reduce barriers to cooperation with the EU. In some cases, bilateral approaches for cultural projects have proved successful in reaching objectives where the Association Agreement framework failed.
- **Supporting actions involving highly skilled professional organisations, which can play the role of incubators** and accompany the development process and entrepreneurship skills of the young generation. These organisations often need investment in the structural and operational costs, rather than on one-off projects.
- **Involvement of national and local expertise, best practices and learning materials**, as well as the invitation of experts and practitioners from countries that have recently experienced transitioning to democratic society (e.g. the Baltic countries, Poland, Bulgaria, etc. in the case of the EaP countries) should be considered.
- **A special communication strategy for the Ministries of Culture and each country’s national and local authorities** shall be developed, taking into account that each of the ENP countries has its own specific situation in regard to the level of democratisation and advancement in cooperation with the EU.

collaborations. Relatively short-term investment (e.g. 2-year investment) can support a long-term outcome: investment in individuals, but also in organisations, indeed enables them to have a stronger impact on their communities.

### With regard to key foreign policy areas:

- **Defending fundamental rights** from repressive authorities or intolerant actors in the society, and supporting **artistic freedom and freedom of cultural expression** must be at the heart of the ENP, especially of its cultural cooperation programmes.
- The EU **should not only stand up publicly and speak loudly** as a single actor, but also **campaign audibly and visibly** against censorship and harassment of artists, researchers, journalists, and civil society organisations, in neighbouring countries.
- In **conflict-prone regions**, cultural programmes can help reduce barriers in understanding and foster cooperation among different communities. Hence, in addition to the **much-needed establishment of rapid intervention tools** responding to political, economic, cultural, and environmental urgencies, **more funding should be dedicated to support artists and cultural organisations** trying to bring moral and physical relief to distressed people in challenging hostile environments.
- The EU **should also join efforts and pool resources with other actors** on the field (national institutes of culture, networks, and foundations), which have a crucial role to play in acting as interlocutors and channels between local civil society and authorities.
- In the area of **migration** where dynamics are profound, **additional funds should be dedicated and synergies should be sought** with other actors active in the field of culture **to document and promote the human stories behind the statistics**, stories talking of cultural struggle and adaptation, of hope and despair. These have a **huge potential to inspire dialogue and understanding**.
- The protection of **cultural heritage** against conflicts and natural disasters is crucial. Greater efforts in terms of both **rapid reaction** as well as **prevention** are needed. The EU should **make it a common foreign policy goal to campaign for the universal ratification of the international legal instruments to protect cultural heritage from conflict** as well as many other important conventions relating to heritage preservation, and **prioritise awareness raising, training, and technical assistance** in close cooperation with international organisations and networks of expertise.

### With regard to various stakeholders:

- In many ENP countries, there is little communication between state institutions and civil society, including cultural actors. Lack of contact between the state and local cultural entrepreneurs in some EaP countries, for example, inhibits the understanding of the needs of small, but vibrant cultural enterprises, including opportunities to join EU programmes. **EU Delegations** as well as culture institutions and independent actors can play an important role by initiating conversations between counterparts.
- The lack of cultural expertise of the EU Delegations is affecting possible synergies with public authorities and other international donors active in the field, such as UNESCO, EU cultural institutes, and the EUNIC Clusters. **EU Delegations should collaborate closely with arm's-length organisations, private and independent actors**, to facilitate access to civil society and promote information exchange and common initiatives. In this regard, cultural Institutes, preferably acting together



through EUNIC Clusters, can play a major role in building effective cultural relations with the host country and/or within the region.

- It is essential that **the EU Delegation staff is adequately trained about the potential of culture to facilitate change in society, contribute to development, and promote fundamental values**. Few diplomats, whether national or European, tend to have experience in cultural relations, and fewer understand its economic and political potential, including as an instrument for pre- or post-conflict management.
- There is a pressing need for the EEAS and the EC **to set up a cultural relations awareness raising programme for EU diplomatic staff**. Sustained training – not crash courses for quick fixes – should be extended to the Head of Mission (answerable to the EEAS) and to the Deputy Head Mission (who signs off on financial contracts and is answerable to the EC).
- **Increasing civil society participation** and support to **independent cultural professionals** is crucial to support Neighbourhood countries in their transitional phase. This requires greater engagement **with the private sector** and the exploration of different forms of social entrepreneurship in order to foster the development of a creative economy. Considering the weak economic situation of the cultural sector in both regions, and the lack of consistent public subsidies for culture, more flexible instruments should be adopted to **stimulate public-private civic partnerships**.
- EU cultural programmes are still drawn-up independently from a mutual and inclusive dialogue with all partners including civil society members and local authorities. It is important **to invest time and structure close relationships with local and national authorities** in the Neighbouring countries, and consequently fostering dialogue involving authorities and independent stakeholders.
- **Emphasising collaborative, collective practices and participatory development projects where local civil society and public institutions work together** to address common challenges. An in-depth evaluation of the needs through information and data-sharing, along with the contribution of all stakeholders, is fostering the development of a critical discourse, in order to come up with proposals for cultural policies. In this view, support to the setup of advisory committees could be sought.
- Another challenge will be to **find an appropriate format and methodology to work with diverse audiences** in training and other capacity development activities. These should include representatives of: a) several or all countries in the region; b) public and private cultural institutions, and commercial and non-profit entities, including the civil society; c) different sub-domains of culture sector and related areas, and; d) professionals of different age and at different stages of career. The solution could be linked to the appropriate balance between theoretical input and practical application of the knowledge and skills of the participants of such training, within practical field exercises (that include, for example, consulting for local cultural institutions), and the work on topics or projects addressing priority needs of the participants of the training or their institutions.

### With regard to instruments:

- **Considering adopting more flexible instruments** that do not exclude smaller organisations, which usually lack capacities and resources. Using local **‘umbrella organisations’** could channel the funding through more flexible procedures and integrate both the long- and short-term perspectives.

- **Considering adopting an equitable investment distribution that may have a positive impact on the micro-economy.** EU grant distribution should respect the economic level of the country, and should not be based on European standards. Laying the groundwork for economic sustainability at a local level by fostering innovative micro-entrepreneurship via cultural actions and by initiating the long-life training principle for professionals of the field. Enhancing collaboration with the private sector could also (*inter alia*) balance the relationship with public authorities.
- Civil society actors often perceive EU rules and procedures as excessively complex. Citizens in ENP countries should not be expected to devote hours to compare the terms and conditions of different funding instruments. **Information on opportunities and requirements should be made accessible, in user-friendly formats and language, on the websites of the EU Delegations.** Information should reflect user needs, not bureaucratic logic. In presenting information on financial support clearly and accessibly, EU Delegations should be encouraged to learn also from each other.
- The EU must tailor its financial support to reflect needs and possibilities of the actors on the ground. Priority must be placed **on reaching out to young people**, particularly in the Southern countries of the ENP, where demographic trends must be taken into account. Across the ENP, **travel grants and other instruments to promote dialogue and mobility must be accessible with a minimum of red tape.** Artists and other cultural actors from the EaP countries often mention their interest in artistic exchange and possibility to travel not only to the EU Member States, but also to the Mediterranean countries and to other EaP countries.
- In developing its financial instruments the EC (*inter alia*, DG-NEAR) is already trying to be more flexible and attentive to the often-limited capacity of cultural actors to meet the EU administrative requirements. Use is being made of the new Financial Regulation, which allows the EU **to subsidise intermediate organisations that can re-grant, with less onerous obligations, to actors on the ground.** Nonetheless, many cultural actors remain unfamiliar with these more flexible options, and traditional images of complex, time-consuming, and risk-prone EU subsidy requirements persist. EU subsidies for culture, youth, sport, and related fields are seen as ‘open but not accessible’.
- Some existing EU contractual tools have proved their long-term effectiveness. The ‘**Framework Partnership Agreement**’, for instance, could be used both at the level of the region as well at the level of the sector. It enables public or independent organisations to enter into a medium- to long-term agreement, allowing adjusting funds upon the development process of activities. It combines long- and short-term objectives, with flexible mechanisms enabling follow-up actions and financial adjustment. However, a sustainable financial envelope must be allowed; it may indeed have a leverage effect for fundraising as a complement to the EU grants.
- Unlike in the Southern Mediterranean region with its variety of multi-phase programmes (*e.g.* Euromed Heritage, Euromed Audiovisual and Euromed Culture), there is only one special regional programme to support culture in the EaP region. Many cultural operators in the EaP region stress the serious need for a **multi-annual and multi-stage targeted culture programme that includes calls for proposals to support concrete projects and long-term initiatives in the region** as an important component allowing the partners to work on democratic transition together.
- The methodological approach of the capacity building for the cultural actors of the ENP countries shall consist in the **appropriation of international standards and best practices through the**

**concrete experience of the single ENP countries, and led to regional recommendations**, which suit several or all the partner countries.

- Facilitation of the participation of the ENP countries in the Creative Europe programme by ensuring the **necessary information and communication** about the requirements for participation, and, if necessary, to co-finance their participation.<sup>16</sup>

Besides, some areas of common interest in respect to exchange of best practices within the ENP cultural cooperation between both sub-regions (South Mediterranean and Eastern Partnership) in spite of their differences and specificities were identified within the research.

Exchange of experience on **art trafficking and heritage protection** in occupied territories and in the zone of conflict between Afghanistan, Syria, and Iraq, on one side, and Armenia, Georgia, Azerbaijan, Moldova, and Ukraine, on the other side, would be only one of such areas. Culture has the power to build on positive grounds and export of creative ideas. The respondents of the research also proposed such areas for exchanging best practices and share experiences, **as creative industries development, cultural management programmes, capacity building and education issues, democracy building and engagement of civil society**. Experience of Azerbaijan in the area of culture and tourism culture-based development was mentioned as an interesting case for Tunisia.

In order to strengthen regional cooperation within the both ENP sub-regions and between themselves and with the EU, the recommendation formulated by the participants of the *More Europe* conference 'Challenges and perspectives for culture. Views from Eastern Europe and the Southern Mediterranean' organized in July 2013 in Marseilles, France should be considered. The conference participants recommended to include culture to the EU foreign policy by re-launching a '**ministerial conference on culture**'.<sup>17</sup> Such a can be an efficient instrument to enhance cultural cooperation between the EU and its Neighbourhood.

To conclude, **culture is a key resource for both economic and social development**, and has a **positive input on stability**. **Investing in culture and supporting the cultural sector in both sub-regions is essential** to help countries facing critical situations, to accompany countries through delicate transitional phases, to bolster relations with countries trying to improve their cultural policies and international cultural cooperation, and to partner with countries seeking mutual exchanges with EU and non-EU countries.

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<sup>16</sup> *Declaration of the Ministers and Heads of delegations of the First Eastern Partnership Ministerial Conference on Culture*, held on 28 June 2013 in Tbilisi, Georgia. [online] Retrieved from: <http://www.euroeastculture.eu/en/eap-ministerial-conference.html>. [Accessed on 30 Jun. 2015]

<sup>17</sup> *Conclusions of the Conference 'Challenges and perspectives for culture Views from Eastern Europe and the Southern Mediterranean'*, organised by More Europe on 11 July 2013 in Marseille. [online] Retrieved from: [http://www.moreeurope.org/sites/default/files/conclusions\\_marseille\\_final\\_en.pdf](http://www.moreeurope.org/sites/default/files/conclusions_marseille_final_en.pdf). [Accessed 25 June 2015].

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## Annex II. Participants to the workshop “Future of the EU Neighbourhood Cultural Relations” (Brussels, 22 May 2015)

COUNTRY	TITLE	FIRST NAME	LAST NAME	ORGANISATION	POSITION
Bulgaria	Ms.	<b>Tsveta</b>	<b>Andreeva</b>	European Cultural Foundation	Policy Officer
	Ms.	<b>Anne</b>	<b>Ballauf</b>	European Commission, DG-EAC	Policy Officer
Italy	Ms.	<b>Valentina</b>	<b>Cefalú</b>	European Parliament	Parliamentary Assistant to MEP Maura-Barandiarán
Denmark	Ms.	<b>Else</b>	<b>Christensen-Redzepovic</b>	Danish Cultural Institute	Director
France	Ms.	<b>Angie</b>	<b>Cotte</b>	Roberto Cimetta Fund	Secretary General
	Ms.	<b>Christiane</b>	<b>Dabdoub-Nasser</b>	MedCulture	Team Leader
UK	Ms.	<b>Caroline</b>	<b>Delan</b>	British Council Brussels	Business Development Manager
Netherlands	Ms.	<b>Joumana</b>	<b>El Zein Khoury</b>	Luftia Rabbani Foundation	Director
France	Ms.	<b>Anaïs</b>	<b>Fontanel</b>	Institut français	Head of ‘Europe’ Department
Spain	M.	<b>Oriol</b>	<b>Freixa</b>	Interarts	Expert in International Cultural Cooperation
Germany	Ms.	<b>Susanne</b>	<b>Höhn</b>	Goethe-Institut Brüssel	Director
Syria	Ms.	<b>Laila</b>	<b>Hourani</b>	Ford Foundation Middle East	Programme Officer
Italy	Ms.	<b>Greta</b>	<b>Galeazzi</b>	European Centre for Development Policy Management	Junior Policy Officer, EU External Action Programme
Hungary	M.	<b>Péter</b>	<b>Inkei</b>	Budapest Observatory	Director
France	Ms.	<b>Marie</b>	<b>Le Sourd</b>	OnTheMove.org	Secretary General
	Ms.	<b>Chrystelle</b>	<b>Lucas</b>	European Commission, DG-NEAR	Regional Programmes Culture, Education, Media Neighbourhood South
Belgium	Ms.	<b>Jacqueline</b>	<b>Meido Madiot</b>	Culture et Développement	Board Administrator
Germany	Ms.	<b>Christine</b>	<b>Merkel</b>	German Commission for UNESCO	Head
UK	Mr.	<b>Andrew</b>	<b>Murray</b>	British Council Brussels	Director
UK	M.	<b>Martin</b>	<b>Rose</b>	British Council	Consultant
Georgia	M.	<b>Zaza</b>	<b>Rusadze</b>		Film Director and Screenwriter
UK	M.	<b>Terry</b>	<b>Sandell</b>	Eastern Partnership Culture Programme II	Team Leader
Ukraine	M.	<b>Ihor</b>	<b>Savchak</b>	Centre for Cultural Management Lviv	Director
UK	M.	<b>Andrew</b>	<b>Senior</b>	Andrew Senior Associates	Expert
	M.	<b>Rob</b>	<b>van Iersel</b>	European Commission, DG-EAC	Programme Manager, Creative Europe programme



## Annex III. Additional information on current situation in the culture sector and policies of the Neighbourhood Countries

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### Southern Mediterranean<sup>18</sup>

#### Algeria

Algeria's cultural sector is still very much dependent on government structures. There are few organisations and cultural infrastructures able to support training or creative work in the arts and culture on a significant scale. In recent years, more emphasis seems to have been placed on the role of culture through the promotion of heritage, CCIs, and the use of culture to build bridges with the rest of the world. Algeria is the Neighbourhood country where the EU has launched its largest bilateral cultural programmes, focusing on heritage protection and the promotion and whole-of-government coordination with implications for tourism, capacity building, development, and civil society. The programme involves EU Member States cultural and heritage operators.

Algeria is not party to the 1954 Convention for the Protection of Cultural property in the Event of an Armed Conflict.

#### Egypt

Historically, Egypt has long been the epicenter of Arab popular culture. For many years, Egypt has conducted an ambitious range of cultural diplomacy efforts at various levels: in multilateral organisations, through bilateral cooperation channels and through a systematic tourism policy that includes heritage as a key component. The EU has supported civil society organisations and the cultural sector as part of its support to governance in the framework of its development cooperation programmes. Since 2009, the EU Delegation has been working actively on strengthening the vibrant cultural and media sector with a recent focus on CCIs.

Egypt is not party to the 2001 UNESCO Convention on the Protection of the Underwater Cultural Heritage.

#### Israel

Israel's prioritisation of other policy areas, such as defence, limits the funding for the arts and culture in external relations. Ministries and government agencies responsible for this domain, along with private actors, depend on funding from outside – mainly from Jewish organisations in the United States, but also from the cultural institutes of individual Member States of the EU, and from the EU itself. In consequence, not only individual artists and non-governmental organisations, but also the cultural programmes of the government depend on foreign support. The fact that Israel has not yet ratified the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions represents an obstacle to deepen EU-Israeli dialogue on cultural policy. The ratification of this Convention, however, does not figure as a political conditionality under the new Creative Europe programme.

Israel is not party to the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property, the 2001 UNESCO Convention on the Protection of the Underwater Cultural Heritage, the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural

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<sup>18</sup> All excerpts are from: *Preparatory Action 'Culture in EU External Relations'. Engaging the World: Towards Global Cultural Citizenship.*

Heritage, and the 2005 UNESCO Convention on the Promotion and Protection of the Diversity of Cultural Expressions.

### **Jordan**

Jordan's cultural policy landscape is very heterogeneous and composed of top class private creative companies targeting international digital audiences as well as fragile communities of unemployed people, refugees, religious movements, very few grass-root organisations operating according to Western civil society standards, and several public bodies functioning under the aegis of the Royal family. Within the cultural sector, Jordanian CCIs have been encouraged to grow and develop abroad. Yet, civil society organisations working in the cultural field still have to find their space between the market and the Monarchy. For more than a decade now, foreign representations, including the EU Delegation, have supported a number of festival activities. In the last few years, thanks to very effective synergies between Jordan's CCIs, the EU, EUNIC, and some public authorities, a new dynamic was launched to enhance the cultural sector, including its international dimension. In 2012, the EUNIC Cluster received financial support from the EU Delegation in Jordan.

### **Lebanon**

The artistic scene in Lebanon is so developed that it even has its own independent magazine, which has become a reference in terms of cultural life and an unprecedented instance in the Arab world. The international dimension of the Lebanese cultural sector is highly dependent on the funding it gets from private philanthropy and sponsorship. In the framework of EU programmes for culture, several regional funds include Lebanon. The Anna Lindh Euro-Mediterranean Foundation for Dialogue between Cultures is also active in the country. The EU Delegation in Lebanon has launched a number of projects in 2014, and the country will be included in the new EU Creative Europe programme 2014-2020.

Lebanon has not a party to the UNESCO Convention on the Promotion and Protection of the Diversity of Cultural Expressions.

### **Libya**

In the initial period after the revolution, the culture and arts scene in Libya was marked by a phase of euphoria. A number of initiatives, big and small, sprung up in the span of a few years. Culture and the arts represented a way of 'reinstalling' trust among people and counteracting the negative emotions and state of mind that have built up after the political developments of previous years. Cultural actors now see the need to 'open up' Libya to Europe, Africa, and the world. They expressed the desire to learn from the experiences of European cultural organisations and artists. The EU funds media and cultural heritage projects, and is discussing the possibility of supporting cultural heritage conservation and restoration. The EU is also complementing some Member States' initiatives by providing funding and working in partnership with the Member States' national institutes of culture.

Libya has not joined the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, nor the 2005 UNESCO Convention on the Promotion and Protection of the Diversity of Cultural Expressions.

### **Morocco**

Moroccan external cultural relations are very diverse and involve a wide spectrum of public and private stakeholders with a long history of increasingly close relations with the EU and Europeans. While the state engages in cultural diplomacy mainly through international festivals, the cultural sector has developed numerous partnerships with corporate sponsors and foundations as well as international cultural professionals. The EU's



cultural action with Morocco has mostly been conducted at regional level within the framework of the Euromed heritage and audio-visual programmes (including networks and twinning with European regions, or involving the Ministry of Culture). At bilateral level, the EU Delegation focuses on the organisation of a European jazz festival and a European film festival.

### **Palestine**

The culture sector in Palestine operates within a very challenging geo-political context that still incorporates the ills of the Israeli occupation, marked by incremental confiscation of lands for settlement activities, control of borders and limitations on mobility of persons and goods, sanctions and economic strangulation, and infringement upon the human rights of the Palestinian population. Culture is widely considered to be an important ‘tool in the liberation battle’, and as such is spelt out in the current Palestinian National Plan. In this view, every manner of cultural expression serves the purpose of achieving an independent Palestinian State. Palestinian cultural NGOs are almost completely dependent on foreign financial support. Main donors are the European national cultural institutes with their local offices, and the EU, mostly within the framework of the ENP programmes. Since the signature of the Barcelona Declaration in 1995, the Palestinian National Authority (PNA) has been a full and equal partner in the Euromed and the ENP. The EU-PNA ENP Action Plan was approved in 2005.

### **Syria**

Prior to the crisis, relations with Europe had mostly been tense. Donors and external cultural organisations had signed cultural agreements and started projects in Syria, and the EU was the most important external funder for culture. Since the start of the uprising, culture and the arts have played a role first as tools to promote peaceful change, then as means to denounce violence and repression. The EU cultural field supported the voices of change showcasing arts abroad and donating artworks for charity auctions to raise funds for the Syrian refugees. Syrian artists take part in international and European exchanges, for instance, in theatre.

Syria is not party to the 1954 Convention for the Protection of Cultural property in the Event of an Armed Conflict.

### **Tunisia**

The Tunisian Ministry of Culture is the official body dealing with bilateral and multilateral cultural relations with international partners. Under the Culture Programme of the EU, Tunisia benefitted from the Special Actions 2009 and 2010, but did not participate in the programme itself. Tunisia has also long been included in regional Euromed programmes in the audio-visual and heritage sectors. Since the revolution, the EU has extensively funded projects and programmes supporting Tunisian civil society in the field of social policies, democratisation, and culture, through a variety of instruments. The EU Delegation launched initiatives to implement the communication on supporting closer cooperation and regional integration in the Maghreb, as well as in the spirit of the intercultural dialogue promoted by the Barcelona Declaration of 1995. Tunisia has the opportunity to participate in the Creative Europe programme 2014-2020.

## Eastern Partnership<sup>19</sup>

The specific situation in each country of the EaP is described according to recent interviews, the outcomes of the Comparative Studies and Diagnostics on the Culture Sector and Cultural Policies of the Eastern Partnership Countries undertaken within the Eastern Partnership Culture Programme I, the country profiles of the CoE's Compendium of Cultural Policies and Trends, information collected within the Preparatory Action 'Culture in EU external relations', and information provided by the official websites of the ministries of culture of the partner countries.

The 1995 European Cultural Convention, the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property, the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, and the 2005 UNESCO Convention on the Promotion and Protection of the Diversity of Cultural Expressions have all been signed and ratified by all EaP countries.

### Armenia

In the context of traditionally intensive cultural relations between Armenia and Europe, the following three facts should be mentioned. Within the EaP Cultural Programme I, Armenia can be considered to have had the biggest impact from the grant projects supported by the EU: it had the biggest number of participating partners compared to all other EaP countries – 13 projects out of overall 15. A comprehensive programme to establish the *Brand Armenia* has been recently launched by the Armenian. It aims to build a distinctive brand image through a far-reaching identity programme for the country providing a platform to promote tourism via Armenian culture, history and a set of national values. The country experiences the new wave of the world-wide-spread Armenian diaspora repatriates that bring new culture of living in general. Repatriates set up new businesses, got engaged in social, cultural and even political life of the country and most importantly have a clear vision of being a part of the successful future of this small country.

Despite the U-turn in the official external relations of the Armenian government – the shift from the plans to associate with the EU to signing in to the Russia-led Customs Union, authorities of Armenia expressed the interest to join the Creative Europe programme.

### Azerbaijan

Culture and cultural diplomacy have been at the forefront of Azerbaijan's increasingly confident international self-projection strategy. The country joined relevant international and regional organizations as the CoE, UNESCO, and ISESCO, and Baku was declared Islamic Cultural Capital in 2009. It has also been strongly identifying itself with the 'intercultural dialogue' agenda, establishing in 2011, in partnership with UNESCO, the UN Alliance of Civilizations, the UN World Tourism Organization, the CoE, and ISESCO, a major international biennial World Forum as a bridge between Europe and Asia. In recent times, concrete efforts have been made to promote contemporary culture both domestically and as part of the national cultural diplomacy strategy. Support is provided to traditional activities like the representation of the country at the Venice Biennale since 2007, but also to 'special' one-time

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<sup>19</sup> For further details and more recent information about cultural policy matters in the EaP countries, please see: Sandell, T., Gloor, L., and Biletska, T. (2012); and Eastern Partnership Culture Programme Regional Monitoring and Capacity Building Unit (RMCBU) of the Eastern Partnership Culture Programme. (2015). *Addendum to the Analytical Base-line Report on the Culture Sector and Cultural Policy of Georgia: Studies and Diagnostics on Cultural Policies of the Eastern Partnership Countries*. Available online at: [http://www.euroeastculture.eu/struct\\_file.php?id\\_a=878](http://www.euroeastculture.eu/struct_file.php?id_a=878).

international events abroad.<sup>20</sup>

In 2013-2014, the TWINNING project 'Strengthening the capacity of the Department of Tourism in the Ministry of Culture and Tourism of the Republic of Azerbaijan' was implemented in the country. Its overall objective was to strengthen the institutional and technical capacity of the Department of Tourism, and improve the legal framework in order to enable the administration to exercise its political, regulatory and technical functions in the line with the EU norms, standards, and best practices.<sup>21</sup> Another TWINNING project to support the Ministry of Culture and Tourism for the modernisation of its policy and management system in the cultural sector is under preparation.

The evolution of the cultural relations between Azerbaijan and Europe is directly connected to the evolution of Azerbaijan's internal governance and situation with human rights and censorship, and the extent to which the Azerbaijani government will open itself to European cultural practices and to free exchanges and initiatives with the civil society. Authorities of Azerbaijan expressed the intention to participate to the Creative Europe programme as soon as possible.

### **Belarus**

After the 2010 crackdown on civil society, national policies of Belarus remain far from democratic. Nevertheless, cooperation with the EU, specifically focused on engaging the civil society, has developed in certain areas focusing on non-sensitive fields of mutual interest, such as the environment, regional development, and people-to-people exchange including in culture and education. Belarus has been engaged in the international cultural scene through two projects funded by the EU under the EaP Culture Programme I: 'SAY CHEESE: Eastern Family Album. Capacity Building, Networking and Promotion of Thematic Eastern Partnership Photography' with participants from Armenia, Belarus, Georgia, Moldova, and Ukraine and the Belarus-Ukrainian project 'Sustainable Development of Local Communities through Actualisation of Cultural Heritage'. The Ministry of Culture has shown openness and willingness for cooperation within the programme in its capacity building component, especially since the second half of 2013.

### **Georgia**

Culture has traditionally played an extremely important role in Georgia, and the Georgian culture has enjoyed a fairly long period of success internationally, given the country's modest size. Museum reform and development has focused on the creation and consolidation of the National Museum of Georgia. This process was supported by a TWINNING project aimed at establishing an 'umbrella' for 11 museums, in order to facilitate the development of a sub-sector whose situation before 2004 was completely bleak. The National Agency for Cultural Heritage Preservation has also been implementing a TWINNING project on institutional development (on-going 2013-2015) aimed at strengthening the capacities of the agency, enhancing the legal framework regulating the sector, introducing internationally recognised best practices in the national heritage sector, and improving heritage conservation and management in Georgia. The project will also improve governance in the field of cultural heritage protection and contribute to economic and social development. This project is expected to improve also coordination between the state and the church with regard to the safeguarding of ecclesiastical cultural heritage.

Cultural relations between cultural actors from Georgia and the EU have intensified in the last years, in particular since the launch in 2010 of the negotiations on the Association Agreement with the EU, which was eventually

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<sup>20</sup> For example, a performance of an experimental theatre production in Paris involving children with Down syndrome and the State Pantomime Theatre.

<sup>21</sup> A 10-year draft national strategy for tourism and a 3-year marketing strategy for tourism were elaborated within this project.

signed in 2014. The Association Agreement states the fields of cooperation: cultural cooperation and cultural exchanges; mobility of art and artists, and strengthening of the capacity of the cultural sector; intercultural dialogue; dialogue on cultural policy, and; cooperation in international fora, such as UNESCO and the CoE, in order to foster cultural diversity and preserve and promote cultural and historical heritage. In 2015, the country joined the Creative Europe programme.

### **Moldova**

External cultural relations of Moldova are strongly influenced by the path of European integration chosen by the country that signed the Association Agreement with the EU in 2014. As far as cultural relations are concerned, and in a view of any future EU strategies on culture, the role of Romania in Moldova's cultural relations should be taken into account. The two countries share a language and a significant historical heritage, but Romania is in many aspects further developed than its neighbour, and already a member of the EU. Romania has supported Moldova's emancipation from the Russian influence, but has also been keen to exercise its own. Relations between the two countries have now become even more ambiguous, with Romanian officials openly referring to the hypothetical possibility of Romanian-Moldovan unification. Moldova's cultural sector is entering a new phase, during which the attitude of cultural stakeholders is likely to be divided between enthusiasm about potential opportunities opened up by a closer relationship with the EU – including joining the Creative Europe programme – and scepticism generated by missed opportunities, previous EU-funded initiatives, and often complicated procedures.

### **Ukraine**

Cultural relations between Ukraine and the EU have comparably long tradition, but Ukrainian culture is generally not well known in the countries of Western Europe and this is a gap to be overcome, confronting inter alia the stereotype of Ukraine as a country in the cultural shadow of Russia. Moreover, there is a widespread feeling that Ukraine is not treated by the EU as an equal partner or as a representative of European culture. Nevertheless, Ukrainian cultural actors actively participated both components of the EaP Culture Programme I – technical assistance in institutional strengthening of the arts and culture sector and capacity building with a view of preparation for cultural policy reform, as well grants for cooperation projects.

In June 2014, Ukraine completed the signing procedure of the Association Agreement with the EU. At present, the country is in the process of adjustment and preparation to sign the agreement with the EC on joining the Creative Europe programme.

## Annex IV. Additional information on cultural cooperation programmes and projects

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### Southern Neighbourhood

#### EU regional programmes in the Southern Mediterranean

- **Euromed Heritage** (closed)<sup>22</sup>

In the case of the implementation in Egypt, the programme had a limited impact due to some institutional resistance towards the setting of EU procedures, not always appropriate to the administrative and bureaucratic system of Egyptian public institutions, or else not in line with their cultural policy and aspirations. In this particular case, bilateral actions had better impact embedded in a deeper dialogue between the EU and the Egyptian public institutions about heritage issues, such as the fight against illicit trafficking with the support of multi-country cooperation instruments.

The programme held in Morocco was better received and in accordance with the expectations and objectives of the Moroccan policies for culture and urban development with Marrakesh as a model. It had a positive impact also in creating long-term cooperation with Algeria, whose civil society is more dependent on cultural decisions of the public authorities.

Discontinuity and incoherence was mentioned by Palestinian stakeholders and institutions, pointing out the lack of coordination of EU-supported NGOs, for instance, in avoiding abandonment of projects and sites from team to team or overlapping of EU projects. This resulted in a loss of investments, and reflected the lack of a holistic view of the EU presence in Palestine (EU, EUNIC, and Member States) about the Palestinian artistic field. Building inclusive dialogue with all parties is important and may have facilitated efficient investment on priority areas related to the Palestinian context, along with challenges such as visa agreements. It could have made a significant contribution to tourism growth as well as to the increase of productive back-and-forth exchanges between people.<sup>23</sup>

- **Euromed Audiovisual** (closed)<sup>24</sup>

This programme had a positive impact on rallying stakeholders of the Mediterranean countries and bringing them together through a wide range of encounters, fostering networking among professionals. Outcomes were mainly individual successes (few persons succeeded in reaching international platforms, such as the Cannes International Film Festival), rather than a structuring impact on the sector. Bilateral, focused actions, such as the Panorama of the European Film Festival, have an efficient input on the vibrant cinema sector of some countries, and benefit from the strong interest of the audience for cinema and the film industry.

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<sup>22</sup> *Euromed Heritage*. [online] Retrieved from: <http://www.euromedheritage.net>. [Accessed 25 June 2015].

<sup>23</sup> Schneider, M. (2014). Palestine Country Report. In Raj Isar, Y., Fisher R., Helly D., and Wagner G. (Eds.) (on behalf of the European Commission). *Preparatory Action 'Culture in EU External Relations'. Engaging the World: Towards Global Cultural Citizenship*. [online]. Retrieved from: <http://cultureinexternalrelations.eu/wp-content/uploads/2014/02/country-report-Palestine-26.02.2014.pdf>. [Accessed 25 June 2015].

<sup>24</sup> *Euromed Audiovisual*. [online] Retrieved from: <http://www.euromedaudiovisuel.net>. [Accessed 25 June 2015].

- **Media and culture for development in the Southern Mediterranean region** (ongoing 2013-2017)

This programme builds on the work of Euromed Audiovisual and Euromed Heritage. The programme seeks to reinforce the role of media and culture as vectors for democratisation and economic and social development in the Southern Mediterranean. It supports activities fostering cultural policy reform and reinforcing the capacity of cultural policy makers, as well as promoting investment and the development of business capabilities of cultural operators. In the context of the programme, culture covers core arts areas (performing arts, visual arts, cultural and architectural heritage, and literature), cultural industries (film, DVD and video, television and radio, video games, new media, music, books, and press), and creative industries (industries that use culture as an input, but whose outputs are mainly functional, including architecture, advertising, design, and fashion).<sup>25</sup>

Both the Media and Culture programmes were conceived for awarding sub-grants and reaching local cultural organisations. The downside is that the role of EU cultural intervention is not immediately identifiable, hence increasing the gap between the beneficiaries and the EU. **Shaping programmes according to the demands of the countries, and involving local partners as co-designers in the planning and inception phases of projects** could be a solution. This requires to remain aware of the realities on the ground, invest where needed, and plan impacts by taking into account the multiplier effects of actions. In addition, programmes should take into account the different cultural policies of the countries, and target areas of actions in line with national capacities;

- **Development of clusters in cultural and creative industries in the Southern Mediterranean** (ongoing 2013-2017)<sup>26</sup>

This programme aims at strengthening clusters and cluster initiatives in the CCIs sector in the Southern Mediterranean that have the potential to develop into promising pilot cluster initiatives. After a selection of clusters via a competitive call for proposals, the project started its implementation phase in February 2015, and began to train cluster development agents, meet stakeholders, organise field visits for cluster and design experts, all of which seek to develop cluster business plans and organise necessary capacity-building activities for both selected and non-selected clusters;

### Other international programmes:

EU national institutes of culture have also contributed strongly to the structuring of the independent cultural sector. For instance, the Swedish Dramatiska Institutet has worked as institutional partner of the Swedish International Development Cooperation Agency (SIDA) since 1998, and has adopted in 2010 a regional policy for the MENA region.<sup>27</sup>

Supporting a cultural organisation for children in Gaza represented the starting point of a broader cultural programme initiated by the Stockholm Academy of Dramatic Arts (SADA) in the MENA region, focusing on the promotion of individual rights, freedom of expression, and the right to exercise cultural and creative

<sup>25</sup> ENPI-info. *Media and culture for development in the Southern Mediterranean region*. [online] Retrieved from: [http://www.enpi-info.eu/mainmed.php?id=486&id\\_type=10](http://www.enpi-info.eu/mainmed.php?id=486&id_type=10) [Accessed 17 Jun. 2015].

<sup>26</sup> *Development of clusters in cultural and creative industries in the Southern Mediterranean*.

<sup>27</sup> Swedish International Development Cooperation Agency. *Our work in the Middle East and North Africa*. [online] Retrieved from: <http://www.sida.se/English/where-we-work/Asia/the-Middle-East/Our-work-in/>. [Accessed 23 Jun. 2015].



activities.<sup>28</sup> Since 2002, SADA has been a prominent partner of the independent cultural scene in Jordan, Lebanon, Palestine, Egypt, and Syria, and has supported the empowerment of artists and independent organisations. Based on a long-run partnership principle, SADA's project 'Tamasi Performing Arts Collective' is today an independent network of 11 cultural organisations based in Egypt, Jordan, Palestine, and Lebanon, working locally, regionally, and internationally.<sup>29</sup> The Tamasi Collective became one of the most influential organisations in the MENA region, gathering prominent cultural organisations deeply involved in performing art development and structuring for more than 20 years. Built as a hub, it aims to play the role of incubator for smaller organisations, from where they can go back and regroup, thus enhancing a spirit of community and belonging among all of them. The Tamasi Collective provides opportunities and 'spaces', as platforms for change, challenge, and dialogue at the level of social discourse.

The Goethe-Institut and the British Council are also providing substantial support to capacity building for young local cultural entrepreneurs, along with the activities and programmes of the Institut français and of the embassies of the Netherlands.<sup>30</sup> Together, they are contributing to the sustainability of cultural sectors, and are enabling the mobility of artists. Besides, bilateral cultural cooperation is also carried out by a range of private foundations, such as the René Seydoux Foundation, which seeks to promote cooperation and solidarity between Mediterranean countries, and the Anna Lindh Foundation, aiming at bringing together civil society across the Mediterranean in order to foster intercultural dialogue and mutual understanding.<sup>31</sup>

## Eastern Partnership

### EU Regional programmes in EaP countries

- **Special Actions of the EU Culture Programme (2009-2010)** (closed)  
In the Eastern Neighbourhood Armenia, Belarus, Georgia, and Moldova were eligible for funding under the Special Actions since 2009, and Ukraine and Azerbaijan joined the programme in 2010, after ratification of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Projects with duration up to 24 months covered fields such as performing arts, cultural heritage, multimedia and new technologies, architecture, visual arts, design, and applied arts. In total, 16 projects out of 30 had partners from the EaP countries: 5 in 2009 and 11 in 2010.

<sup>28</sup> Stockholm Academy of Dramatic Arts. *Sida project – Tamasi*. [online] Retrieved from: [http://www.sada.se/about-sada/international-projects/sida-project-tamasi\\_1](http://www.sada.se/about-sada/international-projects/sida-project-tamasi_1). [Accessed 23 Jun. 2015].

<sup>29</sup> *Tamasi Performing Arts Collective*. [online] Retrieved from: [http://tamasicollective.org/Contents/About\\_Tamasi.aspx](http://tamasicollective.org/Contents/About_Tamasi.aspx). [Accessed 23 Jun. 2015]

<sup>30</sup> On-The-Move. *Goethe-Institut Cairo > Moving MENA*. [online] Retrieved from: <http://on-the-move.org/news/topic/article/17094/goethe-institut-cairo-moving-mena/?category=74>. [Accessed 23 Jun. 2015]; and British Council Egypt. *Our work in arts*. [online] Retrieved from: <http://www.britishcouncil.org.eg/en/programmes/arts>. [Accessed 23 Jun. 2015].

<sup>31</sup> *René Seydoux Foundation*. [online] Retrieved from: <http://www.fondation-seydoux.org>. [Accessed 23 Jun. 2015]; and *Anna Lindh Foundation*. [online] Retrieved from: <http://www.annalindhfoundation.org/fr>. [Accessed 23 Jun. 2015].

- **The Eastern Partnership Culture Programme I (April 2011-March 2015) (closed)**<sup>32</sup>

Phase I of the programme was implemented by a consortium led by the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH, in partnership with HYDEA S.p.A. (Italy) and the RWTH Aachen University (Germany). The base of operations was Kyiv, Ukraine. It involved all six EaP countries, and had the overall objective to strengthen the role of culture for the region's sustainable development and to promote regional cooperation among national and local public institutions, profit and non-profit civil society organisations and foundations, and academic institutions in the EaP region and the EU.

The programme encompassed the entire cultural sector, and had three specific objectives:

- Support policy reform and modernisation of the cultural sector, provide capacity building and improve professionalism of cultural operators in the EaP region;
- Strengthen regional links and dialogue within the EaP region and with the EU countries, in respect to cultural networks and actors;
- Support awareness raising and cultural initiatives having a regional impact on sustainable economic and social development, democratisation, and enhanced intercultural dialogue.

The two main components of the programme were:

1. Support to civil society and reinforcement of CCI through 15 regional grant projects with a budget of 9 million €;
2. Capacity building for national and local authorities, and civil society cultural actors to address specific priority needs of cultural institutions and the cultural sector with a budget of 3 million €.

In line with grant support, 15 regional cooperation projects were given for profit and non-profit civil society cultural organisations and national and local, public and private institutions from the EaP and EU countries, to support the cinema and audio-visual sector, contemporary arts, and tangible and intangible heritage conservation projects.

The technical assistance component of the programme addressed specific priority needs of public and private institutions and the region's cultural sector. It mainly consisted of:

- Conducting study and diagnostics of the cultural sector and policies of the EaP countries in line with European and international standards, and with a view to identifying the priority needs of the cultural sector and setting a system of evaluation of the progress in the cultural sphere;
- Organising capacity-building training to national and local authorities, and cultural actors from the six countries, with the main aim of encouraging and motivating cultural policy reforms at both national and local level, as well as improving professional competences and skills of cultural actors;
- Providing technical assistance to national and local authorities of Georgia and Ukraine on elaboration of national and local cultural strategies.

## Other international programmes

- **UNESCO** is involved in a number of initiatives in the EaP countries, such as the organisation of conferences to foster regional cooperation on the promotion of creativity, diversity of cultural expressions, and intercultural dialogue as drivers and enablers of sustainable development; awareness-raising and capacity-building activities for the effective implementation of international conventions against illicit trafficking of cultural property; research, training, and policy advice on the role of museums in preservation of cultural heritage, education, and cultural tourism development; strengthening institutional capacities and legal instruments for

<sup>32</sup> Further information on the programme, including learning material of the capacity building activities and data base serving as a platform for search of partner cultural institutions, are available online at: [www.euroeastculture.eu](http://www.euroeastculture.eu).



the safeguarding of intangible cultural heritage; supporting research, capacity-building, and policy development for the improvement of arts and cultural education, based on relevant international standards and exchange of knowledge and good practices.

- **Council of Europe**

Five of the EaP countries are member states of the CoE and Belarus has the status of observer. The CoE has an outstanding experience in the fields of cultural policy and heritage, gained through several programmes:

- The **Kyiv Initiative** Regional Programme brought together Armenia, Azerbaijan, Georgia, Moldova and Ukraine through a series of projects designed to encourage cross-border collaboration. The initiative enabled the sharing of expertise and the development of competence and skills in both towns and the countryside. Effective tools for regional, bilateral and multilateral cooperation with EU Member States that supported different *Kyiv Initiative* projects and activities (e.g. Greece, France, Romania) were elaborated.
- The Pilot Project '**Rehabilitation of Cultural Heritage in Historic Towns**'<sup>33</sup> implemented in 2009-2011 with an EU contribution of 200.000€<sup>34</sup> for the project activities of 2009-2010, focused on institutional capacity building in relation to the rehabilitation of cultural heritage sites. The project linked together efforts of the CoE, the EC, some individual Member States including France and Romania, and beneficiary countries. National, regional, and local authorities in Armenia, Azerbaijan, Georgia, Moldova, and Ukraine were assisted in implementing a 'Strategic Intervention Plan' for the revitalisation and social and economic sustainable development of small and medium-sized historic towns and their surrounding environments through the rehabilitation and re-use of monuments and sites. The project referred to the successful EU-CoE joint programme 'Integrated Rehabilitation Project Plan/Survey of the Architectural and Archaeological Heritage (IRPP/SAAH)' implemented from 2003 to 2010 in South-East Europe. The innovative approach to the value of the cultural heritage and its role for social and economic development experimented in South-East Europe was adapted in order to be applicable in the specific context of the Black Sea and to allow transfer of experiences between the two regions. In line with the achievements of the Pilot Project 'Rehabilitation of Cultural Heritage in Historic Towns', and upon request of the EaP countries, the EaP Culture Programme II has foreseen a continuation of this initiative through the programme 'Community-led Urban Strategies in Historic Towns (COMUS)'.<sup>35</sup>
- The '**Creating Capacity in sustainable tourism**' training programme, the product of joint cooperation between the CoE, the Association of Culture and Tourism Exchange, the Central European Initiative, and the Austrian Development Cooperation. The training of trainers supported development of skills and knowledge for sustainable alternative tourism projects to stimulate the competitiveness of European tourism, while at the same time ensuring cultural, social, and ecological sustainability. The training programme empowered local participants to participate actively in this process.
- The **Cultural policy review programme**: all countries of the EaP region except Belarus have carried out their cultural policy reviews in the period 2001-2007, and continue working in this.

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<sup>33</sup> Council of Europe. Kyiv Initiative: Pilot Project on the Rehabilitation of Cultural Heritage in Historic Towns. [online] Retrieved from: [http://www.coe.int/t/dg4/cultureheritage/cooperation/Kyiv/urbanrehab\\_en.asp](http://www.coe.int/t/dg4/cultureheritage/cooperation/Kyiv/urbanrehab_en.asp). [Accessed 25 June 2015].

<sup>34</sup> In 2009 and 2010, the activities were supported by DG-EAC as part of the EU Culture Programme 2007-2013.

<sup>35</sup> Council of Europe. *Community-led Urban Strategies in Historic Towns (COMUS)*. [online] Retrieved from: [https://www.coe.int/t/dg4/cultureheritage/cooperation/COMUS/default\\_en.asp](https://www.coe.int/t/dg4/cultureheritage/cooperation/COMUS/default_en.asp). [Accessed 17 Jun. 2015].

- The **Compendium of Cultural Policies and Trends in Europe** project provides descriptive information on cultural policy measures and instruments across a range of European countries, including Armenia, Azerbaijan, Georgia, Moldova, and Ukraine. This detailed, definitive, and up-to-date cultural policy database can be used to generate tailored comparative reports.
- The following CoE's projects also should be considered in the context of the cultural dimension of the ENP: **Review of film support policies, Intercultural cities, Cultural routes, and Artists for dialogue.**