

European external cultural relations: paving new ways?

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European external cultural relations: Paving new ways?



Gaëlle Lisack



Imprint

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Abbreviations

ACP	Africa, Caribbean and Pacific
CBC	Cross Border Cooperation
CIUDAD	Cooperation In Urban Development And Dialogue
DCI	Development Cooperation Instrument
DG DEVCO	Directorate-General for Development and Cooperation - EuropeAid
DG EAC	Directorate-General for Education and Culture
DG ELARG	Directorate-General Enlargement
DG	Directorate-General
EACEA	Education, Audiovisual and Culture Executive Agency
EaP	Eastern Partnership
EaPCP	Eastern Partnership Culture Programme
EC	European Commission
EDF	European Development Fund
EEA	European Economic Area (Iceland, Liechtenstein, Norway)
EEAS	European External Action Service
EESC	European Economic and Social Committee
EFTA	European Free Trade Association (Iceland, Liechtenstein, Norway, Switzerland)
EIDHR	European Instrument for Democracy and Human Rights
ENP	European Neighbourhood Policy
ENPI	European Neighbourhood and Partnership Instrument
ESCR	Economic, Social and Cultural Rights
EU	European Union
IPA	Instrument for Pre-Accession
LLP	Lifelong Learning Programme
MDGs	Millennium Development Goals
NGO	Non-Governmental Organisation
NIPs	National Indicative Programmes
UNESCO	United Nations Educational, Scientific and Cultural Organisation
WTO	World Trade Organisation

Executive summary

This study forms part of a reflection on the future actions of the European Union (EU) in the field of external cultural relations. It begins by taking stock of the main EU mechanisms for supporting European external cultural relations since 2007 in order to ascertain which policy areas are involved in funding culture and the kinds of projects and actors that receive funding. The second part of the paper looks at the shortcomings of current EU funding possibilities and proposes some alternative models of cooperation and funding, which have been developed by other actors in the area of European external cultural relations. The review of the current situation with regard to EU support for external cultural relations is largely based on internet research into various EU programmes and on interviews with representatives of the EU. The alternative cooperation and financial models presented in the second part of the study were identified within the framework of interviews with stakeholders in European external cultural relations and in an experts' workshop held in Brussels on 20 February 2014 under the banner "New cooperation models for European external cultural relations".

The first part of the study briefly describes the general objectives of the EU with regard to external cultural relations and the entities charged with their implementation. It then gives an overview of the main programmes that have supported cultural actions in and with third countries within the 2007-2014 budget and provides information about programmes scheduled for the 2014-2020 budgetary period. This overview includes cultural funding instruments in policy areas outside of cultural policy (i.e. education, development, enlargement, European Neighbourhood and Partnership policies and instruments). On a political level, certain actions taken by the EU give the impression that the significance of the cultural dimension in EU foreign policy is increasing (a Senior Advisor on Cultural Matters was appointed to the office of the Secretary General of the European External Action Service (EEAS) in February 2014 and a preparatory action on external cultural relations was initiated by the European Parliament and implemented by the European Commission through an external consortium). EU support for external cultural relations since 2007 comes in the form of a variety of programmes and instruments and falls under the responsibility of different entities. Various bodies (DG Education and Culture, DG Development and Cooperation – EuropeAid and DG for Enlargement) have developed programmes as part of their relations with third countries. These programmes are in line with the priorities of the entity responsible (such as presenting European culture outside EU borders, supporting intercultural dialogue, contributing to Neighbourhood Policy, development, education etc.). This wide range of funding possibilities with different priorities makes it possible to support a variety of actions in diverse sectors. But it also reflects the lack of a strategic approach in the EU's cultural foreign policy and the ad hoc and sporadic character of EU action. Experts on European external cultural relations recognise the support given by the EU and most of them have observed improvements in its funding model over recent years. But they have also highlighted a number of shortcomings and weaknesses in the current EU cooperation and funding models and see a need for changes if the EU wants to assert itself as reliable partner in the field of external cultural relations.

One of the issues that cropped up repeatedly in the interviews and at the workshop is the lack of communication, coordination and cooperation that exists between the various European players. Shared know-how and expertise, along with better communication and cooperation between European actors could create synergies and avoid financial losses. Some of the experts urged the EU

to gain more self-assurance in external cultural relations by putting itself forward as a union, by recognising that culture is an integral part of external relations and by focusing on cultural understanding. They made a plea for the elaboration of a common vision for European external cultural relations that recognises the impact of culture on external relations within a broader definition of culture. Some contributors suggested that the cultural dimension still has only marginal significance. The value of culture in different political agendas (also in third countries) needs to be strengthened and consideration given to possibilities for cross-sector cooperation. The experts encouraged the EU to assert itself in the field of European external cultural relations, not only as a donor but as a coordinator between the various stakeholders (public institutions, private foundations, the cultural sector), both inside and outside the EU.

Support for external cultural relations should concentrate on empowering co-creation and co-production with non-European partners. Models need to be developed to allow “cultural fair trade”, relationships of equals based on trust and without power relations. It was repeatedly stressed by players and experts that local partners must be involved in the planning and inception phases of projects, which are crucial phases for ensuring reciprocity, building trust and thus guaranteeing the quality of the cooperation and a long-term impact. Projects should focus on empowering local actors and responding to their needs. But certain stakeholders and experts observed that the conditions currently set by EU grants do not always respond to the reality and needs of European and non-European cultural actors and international cooperation projects. The modalities also limit the range of initiatives that are eligible for funding, leading to a mainstreaming of cultural projects. According to these stakeholders and experts, it is necessary to create a flexible framework that promotes diversity with a variety of programmes that respond to the needs of local and cultural actors. The involvement of cultural players, civil society, private institutions, cities and regions in debating and conceiving EU programmes and formulating calls for proposals could help to prevent discrepancies between the programmes and reality on the ground. Moreover, funding instruments should be directed towards those who have never before received funding and support should be fostered for new and innovative projects.

With regard to financing European external cultural relations, the current challenge seems to lie not only in seeking other models and sources of funding, but also in using the available funds more effectively, as resources for European external cultural relations will not increase significantly in the coming years. For European national cultural institutes and for the EU as an entity, there are limits for allowing regranting, particularly for transnational projects. Therefore it is necessary to find ways to give independent local institutions responsibility for regranting, and also to determine how to ensure accountability. The creation of local foundations to channel funds could provide a way to avoid the bureaucratic, slow processes required by the EU and its Member States. Local funds that are independent of government influence and managed by local players could also allow decision-making bodies to be close to the field. New forms of funding are emerging, such as crowdfunding, local philanthropy and new credit models. They could be encouraged and facilitated by political and legislative instruments. Pluralistic approaches to funding involving private partners are to be welcomed, including the development of a framework to facilitate the matching of private and public funds for a long-term impact. The EU and nation states could participate by offering the guarantees needed by private donors. They could exchange knowledge and build trust by brokering platforms with the financial community so that cultural projects become part of their investment profile. A number of experts also argued for the development of co-funding between the EU and third countries.

Introduction

In 2007, in its “European agenda for culture in a globalising world”, the European Commission highlighted the role of culture in European external relations, defining objectives and setting out a strategy to achieve them. Seven years later, in February 2014, a Senior Advisor on Cultural Matters was appointed to the office of the Secretary General of the European External Action Service (EEAS) and a preparatory action on external cultural relations was initiated by the European Parliament and implemented by the European Commission through an external consortium. So although culture is still a field of competence for each Member State, the EU is active in the area of European external cultural relations and complements the activities of Member States whenever it is necessary and appropriate.

At EU level there is now a will to enhance and improve this action. But improvement should not simply mean consolidating the present system of funding and cooperation, for example by increasing the budgets of existing programmes. It should be accompanied by reflection on the objectives, strategic approach and content of Europe’s external cultural relations.

Firstly, any such reflection should include a critical analysis of the current actions of the EU and the results. If European external cultural relations are to be developed, it is necessary to take stock of the current situation and current actions in order to ascertain which policy areas are involved in funding culture and the kinds of projects and actors that receive funding. Has the EU defined a clear strategy for supporting Europe’s external cultural relations? Which EU funding instruments currently include support for cultural projects alongside traditional cultural programmes? This review is vital in order to be able to answer the question: how can European external cultural relations be improved in terms of cooperation with third countries? This reflection on the future action of the EU should continue by opening up perspectives and looking at other forms of cooperation and funding in European external cultural relations. This opening-up is necessary for the following reasons:

Firstly, a look at the landscape of European external cultural relations reveals the number and diversity of actors engaged at various levels and in various ways. Europe’s external cultural relations are not limited to the actions of the European Union and its Member States. Therefore European external cultural relations cannot be examined without considering the other players involved in their implementation, including cultural actors, civil society and other donors such as private foundations and enterprises. Should other stakeholders (European and non-European) be more involved in European external cultural relations? How could the EU cooperate more efficiently with these actors?

Secondly, foreign cultural policy falls under the competences of the Member States. As a result, it also focuses on the presentation of national culture and not only on intercultural dialogue. National cultural institutes in third countries are one of the “traditional” instruments of foreign cultural policy. Most of them – arm’s length or not – are aligned to national policy. Other stakeholders with regard to European external cultural relations, such as private foundations and NGOs, have developed their actions within a different context. They are much more independent and can adjust their actions more easily. Have these independent players developed forms of cooperation and funding that could

make transnational cultural relations between EU and non-EU countries more sustainable? Are they better at including non-European partners?

Thirdly, from a financial point of view, there is no likelihood of a significant increase in the budget for external cultural relations at both European and national level over the next years – even if the significance of culture in international relations is regularly underlined at the political level. Are there alternative ways of providing funding?

In the first part (Chapters 1 to 5) this paper reviews the current situation in terms of EU support for European external cultural relations. After presenting the background to EU activity in this field (Chapter 1), Chapters 2, 3 and 4 provide an overview of the main EU funding procedures for the promotion of culture in external relations since 2007, alongside traditional funding instruments. This overview includes cultural funding instruments in policy areas outside of cultural policy (i.e. education, development, enlargement, European Neighbourhood and Partnership policies and instruments). Chapter 5 briefly introduces the need to improve the EU’s funding system. The second part of the paper tackles some shortcomings in current EU funding and describes new cooperation models and new funding opportunities. Chapter 6 concentrates on the development of a strategic approach in European external cultural relations. This could provide a basis for cooperation among European actors (Chapter 7). Chapters 8 and 9 concentrate on cooperation between European and non-European actors. And finally Chapter 10 looks at financial models for funding European external cultural relations. In conclusion, part III sums up some recommendations for improving EU support for European external cultural relations.

Definitions

External

Within the framework of this research, we use the word “external” in relation to the European Union. Accordingly, European external cultural relations are cultural relations with all countries which are not European Union Member States.

Cultural

“Cultural” is understood in a broader sense. This study is not limited to programmes or projects that fall under the umbrella of external cultural policy. It also includes cultural projects in other policy areas such as development, neighbourhood, education, civil society, media, etc.

European

“European” is not only used to describe the actions of the European Union but also the actions of other European stakeholders. Whereas the first part of the study focuses on the actions of the European Union, the second part considers other models of cultural transnational cooperation between EU and non-EU members that have been developed by various actors (foundations, NGOs).

Third countries

“Third countries” refers to countries that are not EU Member States, therefore they may be European or non-European countries.

Methodological approach

The review of the current situation with regard to EU support for external cultural relations is largely based on internet research into various EU programmes and on interviews with representatives of the European External Action Service, the Directorate-General for Education and Culture, the Education, Audiovisual and Culture Executive Agency, the Directorate-General for Development and Co-operation – EuropeAid, the Directorate-General Enlargement and the European Parliament. All sources are indicated in the text and in Chapter 11. Only information found on official websites was used. The interviews quoted in this section mainly provide information about EU programmes rather than personal opinions. The names of the representatives interviewed are generally stated in order to increase reliability.

The alternative cooperation and financial models presented in the second part of the study were identified within the framework of interviews with stakeholders in European external cultural relations (representatives of national cultural institutes, foundations) and in an experts' workshop held in Brussels on 20 February 2014 under the banner "New cooperation models for European external cultural relations" (cf. list of participants in Chapter 13). The list of interviewees and workshop participants (cf. list of interviewed partners in Chapter 12) is of course not an exhaustive list of all players in external cultural relations, but they are considered to be some of the most active players in this field. In part II the interviews and contributions made during the workshop were anonymised (NB: numbers given to the interviewees in the text do not necessarily correspond to the order of the list of interviewed partners in Chapter 12). This allowed for a more open discussion and for criticisms to be voiced. This is necessary in order to identify shortcomings in the current EU funding models and to look for alternatives.

PART I: STATE OF PLAY OF THE EUROPEAN UNION'S EXTERNAL CULTURAL RELATIONS

The aim of this review of the state of play is – for the first time – to provide an overview of the main EU mechanisms for supporting European external cultural relations since 2007. First of all, we will briefly describe the general objectives of the EU with regard to external cultural relations and the entities charged with their implementation (Chapter 1). Chapters 2 and 3 then give an overview of the main programmes supporting cultural action in and with third countries within the 2007-2014 budget. Chapter 4 provides information about programmes scheduled for the 2014-2020 budgetary period.

1. Background

1.1. Main objectives of EU external cultural relations

In its presentation on the web, the EU defines its general aims for its action in the field of culture as follows: “The EU seeks to **preserve Europe's shared cultural heritage** – in language, literature, theatre, cinema, dance, broadcasting, art, architecture and handicrafts, to name but a few – and help **make it accessible to others.**” (EU 6.11.2013) External cultural relations are not directly mentioned in this presentation of the EU's cultural action, but indirect reference is made: one of the four measures described for supporting **the cultural and creative industries** is “support for cooperation with partners inside and outside the EU”. The webpage also states that “many **EU policies have a link to culture**: education (including language-learning), scientific research, support for IT and communications technologies, social policy and regional development.” (ibid.) This presentation makes it clear that the EU's focus is on intra-European cultural relations, but it also expresses the wish to integrate a cultural dimension into other policy areas.

The significance of external cultural relations is rarely the focus of official EU texts (legislative texts, agendas, concepts).¹ In the Treaty of Lisbon, external cultural relations are only briefly mentioned under XIII “culture”: “The Union and the Member States shall foster cooperation with third countries and the competent international organisations in the sphere of culture, in particular the Council of Europe” (§ 3 of article 167). The objectives and means of implementation are not mentioned, nor the involvement of non-public actors such as civil society and private foundations.

The most significant text concerning the role of culture in European external relation is the “European agenda for culture in a globalising world” published in 2007 by the European Commission. The agenda concentrates on the role of culture for the European project and proposes a strategy for European cultural policy. In the introduction to the “European agenda for culture in a globalising world”, the Commission underlines the importance of cultural diversity and intercultural dialogue for the European project but also “for a global order based on peace, mutual understanding and respect for shared values, such as the protection and promotion of human rights and the protection of languages.” (European Commission 2007: 2) Accordingly, cultural diversity and intercultural dialogue

¹ For an overview on the development of culture in the EU's external relations cf. Reiterer 2014

should not only be part of the inner-European agenda, but also of the agenda for European foreign policy. The Commission recommends that the EU should increasingly become an example of a “soft power” (cf. *ibid.*: 3). One of the three priorities defined in the European agenda for culture is the “promotion of culture as a vital element in the Union's international relations” (*ibid.*: 8). The Agenda sets out some general and specific objectives for EU external cultural relations (cf. Figure 1).

In the chapter on the EU’s external relations, the Commission points out the importance it accords to culture in cooperation programmes and instruments and the broadness of its cultural action outside the EU. It underlines the cultural projects and programmes it has implemented outside the EU so far, but also its current efforts to reinforce its public diplomacy and its actions to promote support for human rights. In this context, intercultural dialogue is presented as one of the main instruments of peace and conflict prevention.

So it is clear that the Commission believes external cultural relations have an impact that goes beyond the cultural field (cf. *ibid.*: 6-7). According to the Commission, this evolution of the EU’s concept of external cultural relations corresponds with the desires of the great majority of Europe’s citizens who “want Europe to be more present in the world, with an external policy which well reflects its values.” On the other hand “the rapid entry into force of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions illustrates the new role of cultural diversity at international level” (*ibid.*: 7).

The Commission defines three sets of objectives in the Agenda (cf. *ibid.*: 8):

- The promotion of cultural diversity and intercultural dialogue;
- The promotion of culture as a catalyst for creativity in the framework of the Lisbon Strategy for growth and jobs;
- The promotion of culture as a vital element in the Union’s international relations (cf. Figure 1).

With the third set of objectives, the Commission underlines its desire to introduce a cultural dimension into different areas of international relations and not limit it to the cultural field. The integration of a cultural dimension “as a vital element” in Europe’s international relations “should help promoting [sic] knowledge of and understanding for Europe’s cultures throughout the world”. But the planned actions for achieving this integration and the specific objectives do not have the sole focus of presenting and promoting European culture in third countries. The Commission also works to support the rich cultural diversity of its partners and the access to culture of local populations and serve local identities. In addition to presentations, the agenda also includes dialogue and exchange, and the economic aspect is not neglected.

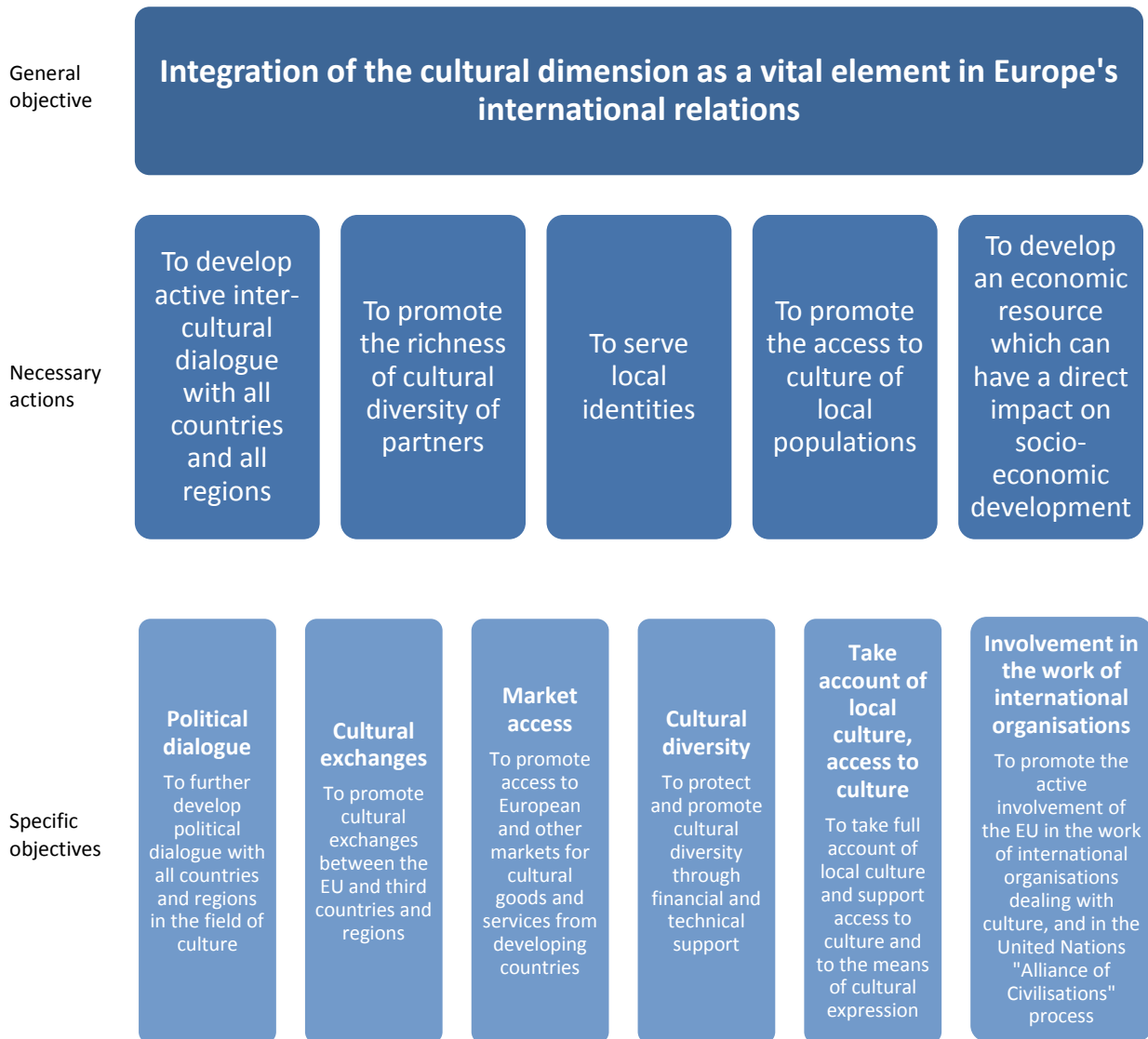


Figure 1: Set of objectives for the “Promotion of culture as a vital element in the Union’s international relations” as contained in the “European agenda for culture in a globalizing world” and the actions and specific targets that are necessary to achieve them (cf. European Commission 2007: 10-11)

To achieve the objectives, the Commission defines a “twin-track” approach:

- “the systematic integration of the cultural dimension and different components of culture in all external and development policies, projects and programmes – as a means of strengthening the quality of its diplomatic efforts, and the viability and sustainability of all EU cooperation activities; and
- support for specific cultural actions and events – Culture is a resource in its own right, and access to culture should be considered as a priority in development policies” (ibid.: 10).

With this twin-track approach, the Commission makes it clear that external cultural relations should not only mean supporting cultural exchanges but also the inclusion of a cultural dimension in other areas of external and development policy. With its “European agenda for culture in a globalising world”, the European Commission officially affirms the significance of external cultural relations, not

only as an action in the cultural sphere but also as a dimension of the EU's overall external policy. Through the "promotion of culture as a vital element in the Union's international relations", the European Commission is primarily aiming to promote European cultures outside the EU. But its actions and specific objectives also integrate elements of intercultural dialogue and support for the cultural landscapes of third countries.

The Commission calls on the various actors (Member States, stakeholders in the field of culture and the Commission) to contribute to the implementation of the Agenda. The next paragraph examines which EU bodies are responsible for the strategic development and implementation of external cultural relations.

1.2. EU institutions responsible for external cultural relations at a strategic level

External cultural relations may be considered as part of cultural policy or as part of foreign policy. In most EU Member States, the foreign ministry is responsible for external cultural policy, but in some – such as Hungary – it falls under the remit of the cultural ministry. Which system did the EU choose and which EU entity is responsible for external cultural relations? No particular department is specifically responsible for external cultural relations. The DG Education and Culture (DG EAC) is responsible for cultural policy and creates funding programmes in the fields of culture, media and education. DG EAC focuses on the intra-EU area and develops operational programmes to support cultural and audiovisual cooperation. The actions of the DG EAC and the DG for Development and Co-operation – EuropeAid (DG DEVCO) differ in terms of their geographic reach: EAC concentrates on countries that are fairly stable (Southern Neighbourhood countries such as Morocco and Israel). The actions of these two DGs also have different objectives: EAC takes an intercultural exchange approach while DG DEVCO includes its participation in external cultural relations within its development strategy. Only a few countries are covered by the objectives of both EAC and DEVCO. This is up to the DG the main difference between this programme and the programmes of other DGs, which are generally trying to include culture in other policy areas.

Certain decisions and initiatives over recent years have shown that the significance of culture for European external relations is increasing at the political level. Examples include the appointment in February 2014 of a Senior Advisor on Cultural Matters to the office of the Secretary General of the European External Action Service; the preparatory action on European external cultural relations; and policy dialogue on culture with China. However, there is no specific "culture" field among the 14 different areas of foreign policy presented on the EEAS website (cf. EEAS). The words "culture" or "cultural" do not appear among the examples given for the orientation of EU external policy and there is no allusion to the role of culture in other policy areas (conflict prevention, neighbour policy, trade etc.). Within the EEAS, each unit is responsible for a geographical area (not for a policy area). Interviews with EEAS representatives show that culture takes on a different significance in the various units. Currently, external cultural action consists in punctual actions with very limited budgets compared to other policy areas. The EEAS primarily takes on the role of a coordinator, including vis-à-vis Member States. Through the EU Delegations, it identifies the needs of third countries (for example, the need for help with the restoration of historical heritage) and then

coordinates with EU institutions and possibly Member States to identify possible actions. It also tries to prevent beneficiary countries asking different Member States or institutions for the same support. One of the tasks of the EEAS is to ensure that third countries have the means to participate in EU programmes if desired. If a third country fulfils the conditions to participate in the Creative Europe programme, the EEAS will typically help to ensure its access to the programme. In this respect, the EEAS intervenes on two levels:

- In the negotiation of the terms of accession (for example, with regard to the countries of the Eastern Partnership, a protocol has to be negotiated which modifies the Partnership and Cooperation Agreements. Where appropriate, these are superseded by the new Association Agreements, in order to allow their participation in all EU programmes).
- The EEAS tries to anticipate the funding that third countries need to participate in the programmes. It comes up with alternatives, such as financing part of the entry fee through the cooperation budget managed by the European Commission. This was introduced in 2010 for the Republic of Moldova and has been extended for 2014-2020.

(cf. interview with Rémi Dufлот, European External Action Service, 2014)

A dialogue with cultural ministries takes place within the ad hoc committees of the Partnership and Cooperation Agreements managed by the EEAS, as DG EAC does not have the necessary resources for a bilateral dialogue with all culture ministries. Regular meetings are held with cultural ministers within the framework of the political and technical dialogues, the Partnership and Cooperation Agreements and the cooperation programming exercises. Cultural questions (for example, the requirement for a third country to participate in the Creative Europe programme) are examined by the sub-committee for cooperation on people-to-people contact activities and by the cooperation committees which discusses the relevant sectorial questions.

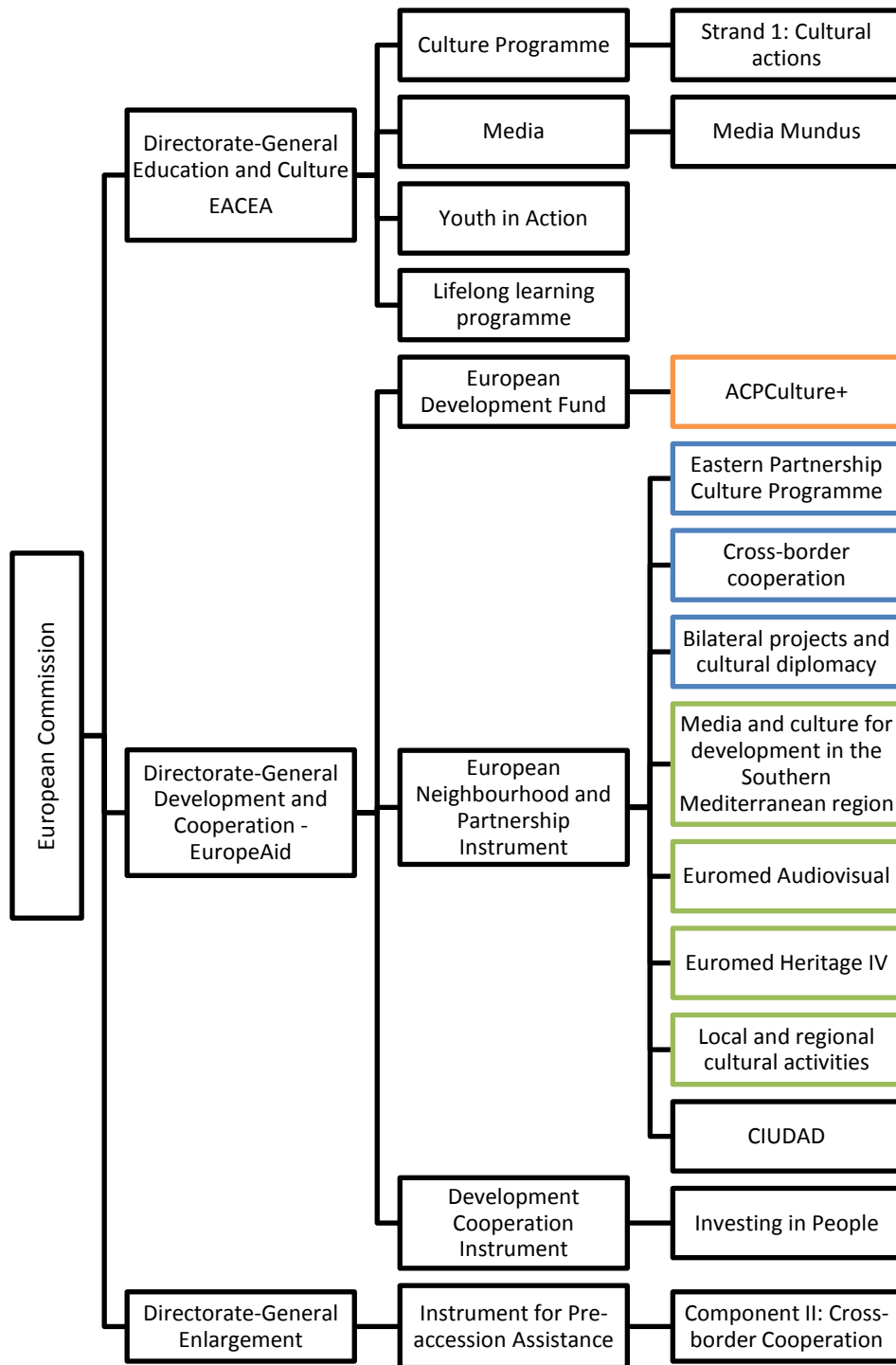
The EU Delegations, which report to the EEAS, provide local support to all DGs, manage the implementation of policies and act as an information channel between the EU, its Member States and third countries. But although the EU Delegations also officially provide local support to the DG EAC, their managing role in the cultural field is very limited; cultural attachés are in the Member States' embassies, not in the EU Delegations (cf. interview with R. Dufлот 2014).

The DGs are in charge of the financial aspect and annual planning. Two DGs basically deal with external relations: the DG for Cooperation and development – EuropeAid and the DG Enlargement (DG ELARG). Responsibility for the implementation of external cultural relations therefore has a geographical dimension: each DG is responsible for a region. The other DGs have a thematic responsibility covering both domestic and external relations (trade, human rights etc.). Accordingly, many DGs are able to include a cultural dimension in their activities, but none of them are officially responsible for the development of external cultural relations. This structure reflects the fact that the EU gained a competence in the cultural field later than in other fields – and the national competence still prevails. A cultural dimension was therefore added in different policy areas without the creation of an entity responsible for the implementation of the general cultural policy, inside and outside the EU.

The following chapters provide an overview of the main programmes that support external cultural relations developed by the DGs Education and Culture, Development and cooperation – EuropeAid and Enlargement. The presentation focuses on the parts of the programme that are open to third countries. This overview will enable us to consider the extent to which the European Union has implemented the twin-track approach since 2007 in terms of supporting specific cultural actions and events and systematically including a cultural dimension in other policy areas, especially in education, development and enlargement. The overview considers programmes independently of their objectives (support for intercultural dialogue, presentation of European culture outside the European Union, support for the local or regional cultural sector etc.) and the modalities of implementation of the programmes. Moreover, the involvement of participants from EU Member States and non EU countries is not a selective criterion for this study.

Beyond the programmes presented here, some individual EU-funded projects are carried out, for example by the EU Delegations in the framework of bilateral relations or in the framework of further programmes in other policy areas such as trade. There is no overview of these projects and making an inventory of them would require asking each DG and each EU Delegation in third countries. As there is no single EU body responsible for external cultural relations, the following overview considers the funding possibilities in the various policy fields and presents the programmes developed by the three main DGs that are active in the field of culture or foreign policy (DG EAC, DG DEVCO, DG ELARG).

Figure 2 presents the main programmes and instruments that support cultural external relations in the policy areas of culture, education, development and enlargement within the framework of the 2007-2013 budget. These mechanisms are detailed in Chapters 2 and 3 and in the annexes. Chapter 2 examines the mechanisms developed by the DG EAC to support external cultural relations, i.e. the place of external relations in cultural policy programmes. Chapter 3 considers the place of culture in external relations and examines the instruments of EU external policy that allow support to be given to cultural initiatives.



Legend:

- Specific programmes for Eastern European countries
- Specific programmes for Mediterranean countries
- Specific programmes for ACP countries

Figure 2: Main European Union funding possibilities for cultural projects open to third countries (European or non-European), 2007-2013.

Note: Only the programmes or sub-programmes which offer possibilities for funding cultural projects in third countries are presented.

2. Role of external relations in the EU's culture, media and education programmes in the 2007-2013 budget

In the cultural field, DG EAC has developed programmes with the main focus on supporting cultural and audiovisual projects. Since 2006 the Education, Audiovisual and Culture Executive Agency (EACEA) is responsible for the management of certain parts of the programmes of DG EAC, including the Culture 2007-2013, MEDIA 2007-2013 and Creative Europe 2014-2020 programmes. DG EAC gives the political orientation and the Agency is responsible for implementation. In theory, the Agency is also subordinate to DG DEVCO on aspects concerning third countries, but in practice DG EAC is the Agency's main counterpart and acts as the intermediary between the Agency and other DGs with regard to education, culture, audiovisual and other aspects (cf. interview with Barbara Gessler Education, Audiovisual and Culture Executive Agency, 2014).

2.1. Culture: Culture Programme 2007-2013

The Culture Programme 2007-2013 (cf. Table 1 to Table 8 in the annexes) follows on from the Culture 2000 programme. Most activities are managed and implemented by the EACEA.

The three main objectives of the Culture Programme 2007-2013 are:

- to promote cross-border mobility for those working in the cultural sector;
- to encourage the transnational circulation of cultural and artistic output;
- to foster intercultural dialogue.

In order to achieve these three objectives, the programme supports three strands of activities: cultural actions (strand 1), cultural bodies at European level (strand 2) and policy analysis and dissemination activities (strand 3).

The clearly international component of these three objectives ("cross-border mobility", "transnational circulation" and "intercultural dialogue") should first of all be understood at an intra-European level.

The programme is basically an internal European programme, as illustrated by Figure 3. Some European non-EU countries (European Economic Area, Albania, Bosnia-Herzegovina, Former Yugoslav Republic of Macedonia, Montenegro, Serbia and Turkey) are eligible for all strands. But the number of projects carried out by organisations in these countries is limited. In strand 2 for example, some proposals came from non-EU Member-States (Turkey, Bosnia-Herzegovina, Serbia) for the 2012 and 2013 budgets (calls for proposals 2011 and 2012) but they were not selected: the organisations and networks chosen were all based in EU Member States. Some non-European countries were included in the programme through *Strand 1.3.5: Cooperation projects with third countries* (cf. EACEA 7.5.2013): each year a specific budget was allocated to one or more countries. A total of €14 million was dedicated to this action. But this opportunity was somewhat limited, as only certain countries could participate for one or a maximum of two years. These countries were selected by the DG EAC

in line with the political priorities of the Commission (cf. interview with Rob van Iersel, Hugues Becquart, Dag Asbjornsen, Directorate-General Education and Culture 2014).

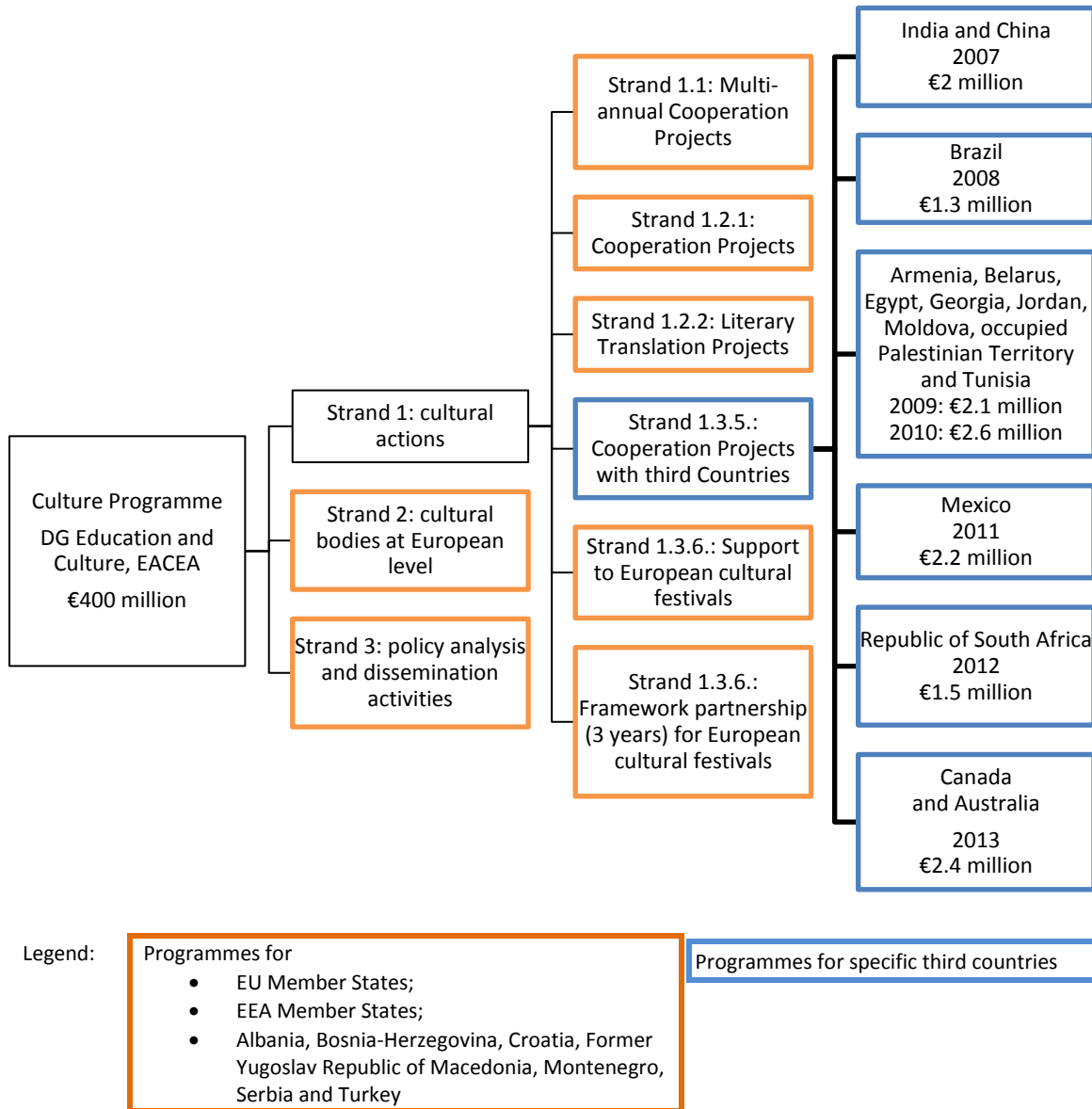


Figure 3: Overview of the Culture Programme 2007-2013 (cf. DG EAC d)

2.2. Audiovisual: MEDIA Mundus 2011-2013

MEDIA Mundus (cf. Table 9 in the annexes) was launched in 2011 as the world-wide part of the MEDIA 2007 (2007-2013) programme, which “helps the European Union film and audiovisual industries with financial support in the development, distribution and promotion of their work” (cf. European Commission). It was preceded by the preparatory action “MEDIA International” (cf. EC 2.2009).

MEDIA Mundus aims to strengthen cultural and commercial relations between Europe’s film industry and filmmakers from other countries. MEDIA Mundus has a budget of €15 million for three years. It finances training, networking and marketing events for professionals and encourages the distribution and circulation of European and international films. The programme is open to cooperation projects between European professionals and their counterparts all over the world. But the projects have to be led by professionals from an EU Member State.

2.3. Youth: Youth in Action Programme (2007-2013)

Youth in Action is a programme for young people from 13 to 30. It is the successor to the YOUTH Programme (2000-2006) and “aims to inspire a sense of active European citizenship, solidarity and tolerance among young Europeans and to involve them in shaping the Union’s future” (cf. EACEA 9.3.2010; DG EAC 3.10.2013).

One of the objectives of the programme is to promote intercultural dialogue. However, like the Culture Programme 2007-2013, “intercultural” does not necessarily mean extra-European. There is no specific call for proposals for cultural projects, but for each of the five actions the DG Culture and Education gives an example of a cultural project that is supported (cf. DG EAC 5.7.2013). The programme consists of five actions (Youth for Europe, European Voluntary Service, Youth in the World, Youth Support Systems and Support for European Cooperation in the Youth Field) and the eligibility of countries depends on the action or sub-action. The “programme’s countries” (EU Member States, Iceland, Liechtenstein, Norway and Switzerland as well as candidate countries for accession Turkey and Croatia) can participate in all the actions. Action 2 (European Voluntary Service) and sub-action 3.1 (Cooperation with the Neighbouring Countries of the EU) are open to 22 “neighbouring partner countries” from Southeast Europe, Eastern Europe and the Caucasus and Mediterranean Neighbourhood. Action 2 and sub-action 3.2 (Cooperation with Other Countries of the World) are open to many other partner countries of the world (cf. EACEA 12.12.2013a).

The lists of successful projects show that initiatives from the Balkan and Eastern Partnership countries were actually subsidised by the programme. For example, in round 3 of the 2013 budget, 79 projects from Balkan countries received grants (€1.521 million), along with 175 initiatives from the Eastern Partnership (€3.888 million) (cf. EACEA 12.12.2013b). However, projects led by organisations from Mediterranean countries do not appear in the applications selected for the years 2011, 2012 and 2013.

2.4. Education: Lifelong Learning Programme (LLP)

The Lifelong Learning Programme (LLP) (2007-2013) aims to contribute through lifelong learning to the development of the EU as an advanced knowledge society, with sustainable economic development, more and better jobs and greater social cohesion. In particular, “it aims to foster interchange, co-operation and mobility between education and training institutions and systems within the EU”. Therefore this programme pursues fundamentally intra-EU objectives.

Four sectoral programmes focus on school education (Comenius), higher education (Erasmus), vocational training (Leonardo da Vinci) and adult learning (Grundtvig). A transversal programme targets on cross-sectoral areas (policy cooperation and innovation in lifelong learning, languages, development of innovative ICT, dissemination and exploitation of results). The Jean Monnet Programme supports teaching, research and reflection on European integration and key European institutions and associations.

Going beyond the Member States and the EFTA-EEA countries, the programme offers some third countries an opportunity to participate (cf. DG EAC a). In 2011 third countries received grants totalling €5.117 million (EU Member States €100.915 million). In 2012 third countries received grants totalling €4.926 million (EU Member States €96.212 million) (cf. EACEA 12.12.2013 c).

2.5. Conclusion: EAC, a largely intra-European body

This overview shows that all DG EAC programmes under the 2007-2014 budget are fundamentally conceived as intra-European programmes. Some third countries have an opportunity to participate in certain elements, but their participation is not a priority for the DG EAC. EFTA-EEA countries and Switzerland can participate in most of the programmes. Candidate and Neighbourhood countries are involved in different programmes, whereas participation possibilities for other third countries are more limited.

3. Culture in EU foreign policy in the 2007-2014 budget

As shown in Chapter 1, the DG EAC is not the only EU entity that is active in the field of European external cultural relations. This field is also part of European foreign policy. This chapter presents the main programmes running under the remit of foreign policy that provide opportunities for financing cultural projects in third countries.

3.1. Culture in EU development policy

The DG Development and Cooperation – EuropeAid² is “responsible for designing EU development policies and delivering aid through programmes and projects across the world” (DG DEVCO 2013a). It is responsible for the definition of objectives for each country. According to the DG’s online presentation, culture is not a priority area of development policy (cf. DG DEVCO 17.2.2012). Nevertheless, the Directorate is active in the cultural area and defines its action as follows:

“Culture is an important sector of social and human development, which contributes to identity-building and self-esteem, fosters economic growth and social cohesion, and helps to promote political participation and ownership. In its mainstreaming sense it is defined by specific values, traditions and behavioural patterns that need to be considered in all sectors of development when working with partner countries. [...]

Culture has an important place in the EU’s development cooperation, which seeks to:

- give consideration to local and regional cultural specificities when designing and implementing development cooperation programmes and projects. Particular attention is given to targeting cultural aspects under specific sector programmes to accompany partners for a smooth evolution, where certain traditions and behaviours are damaging and jeopardise attempts to reduce inequalities and poverty;
- encourage its partners to include culture in their own poverty reduction strategies and national development plans;
- promote the conservation, dissemination and promotion of cultural diversity at local and national level;
- stimulate the access of local people to their own culture and to income generating activities based on the dissemination of culture and traditional heritage;
- promote intercultural dialogue at all levels and South-South cooperation;
- support the establishment of networks for exchanges of expertise and good practice, as well as training and professionalisation of the sector.” (DG DEVCO 15.11.2012)

² The organisation chart and the mission statement of the Development and Cooperation Directorate General – EuropeAid were adopted in June 2011. This DG incorporates the former Development and EuropeAid DGs.

Therefore, while DG EAC concentrates on culture and intercultural exchange as such, the presentation of European culture and support for intercultural exchange between the EU and third countries are not official priorities of DG DEVCO. DG DEVCO concentrates on helping cultural actors to structure themselves and to professionalise (IP 15). The objective is to have a structural impact on other fields such as the fight against poverty.

For the period 2007-2013 the EU’s development action is financed through two types of instruments:

- thematic programmes such as Investing in people or the European Instrument for Democracy & Human Rights
- geographical instruments: regional programmes and bilateral projects embedded in the National Indicative Programmes (NIPs)

“These activities are of an interdependent nature” (European Commission 2007: 14) and offer diverse possibilities for funding cultural projects (cf. Figure 4). The main ones are presented in the following chapters.

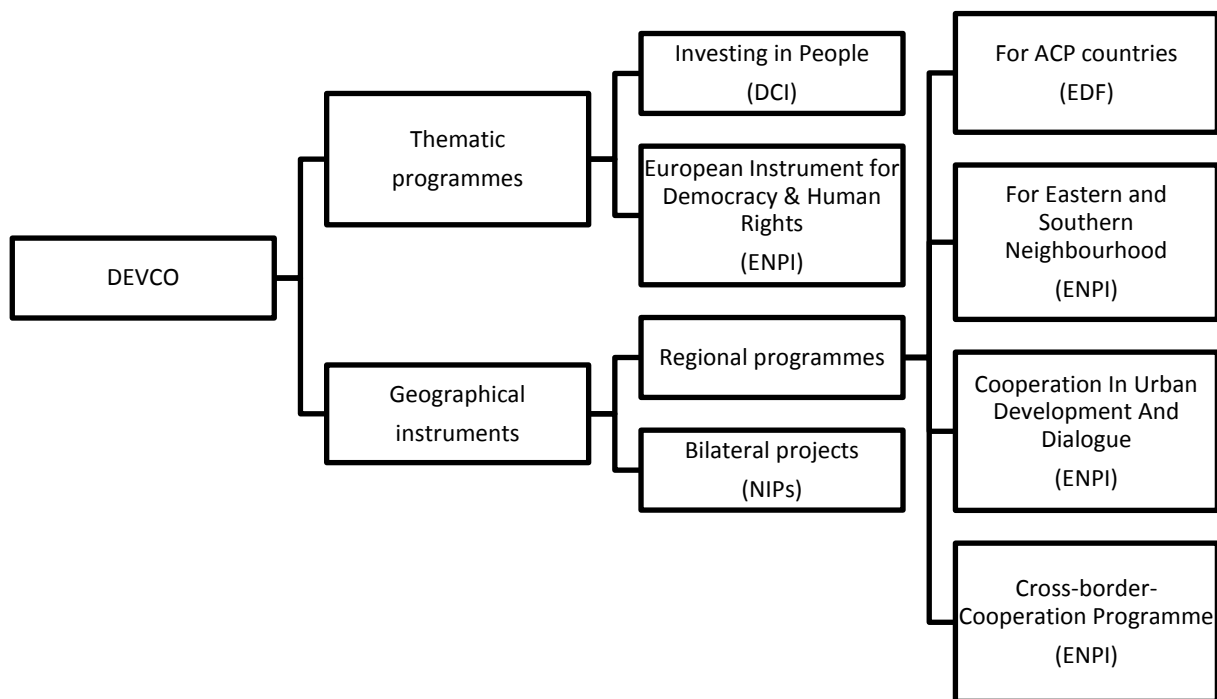


Figure 4: Main programmes supporting cultural projects run by DEVCO and their financing instruments

3.1.1. Thematic programme: Investing in People – Culture and creativity, vectors for development

The programme entitled Investing in People – Culture and creativity, vectors for development (cf. Table 20 in the annexes) supports activities under four main pillars: health, education and skills, gender equality and other aspects of human and social development. Culture belongs to this fourth aspect, which received funding of €226 million for 2007-2013 (cf. Figure 5). For this period,

€50 million was allocated to the culture strand under the heading “Access to local culture, protection and promotion of cultural diversity”. The programme “focuses on access to local culture and protection and promotion of cultural diversity and on offering opportunities for cultural exchange and strengthening contacts between cultural actors”. Only a few projects took place in Eastern Asia, with the majority of funded projects running in Africa and Latin America.

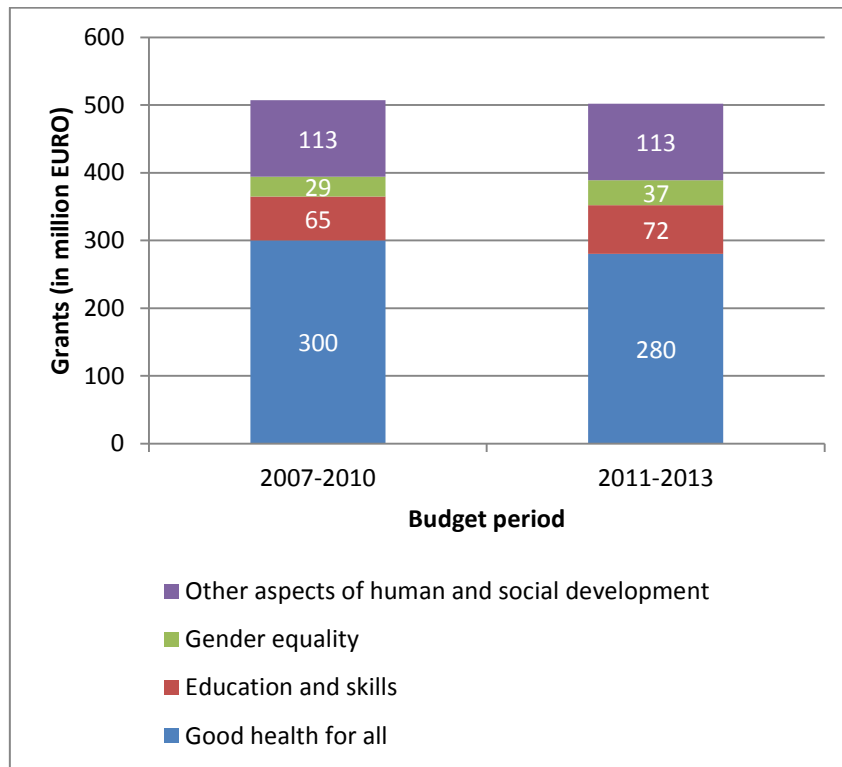


Figure 5: Distribution of grants from the “Investing in people” programme among the four main pillars

3.1.2. The European instrument for democracy and human rights (EIDHR)

The EIDHR is a financial instrument for the promotion of democracy and human rights worldwide. It replaces and builds upon the European Initiative (2000-2006). It has been granted a budget of €1.104 billion for the period 2007-2013. Most of the EU Delegations have one or two Focal Points for Democracy and Human Rights-related matters. These Focal Points are responsible for dealing with Democracy and Human Rights issues in their countries, including launching and selecting proposals through calls that are open to local civil society organisations.

In the programme for Democracy and Human Rights, one of the thematic strands is support for non-governmental action. The themes are very diverse. 98 out of the 1.239 projects that received grants between 2007 and 2010 were in the field of “economics, social and cultural rights” (cf. DG DEVCO 2011: 8). According to the European Economic and Social Committee, this field is not a priority for the EIDHR during the period 2007-2013: “An important element, however, remains underexposed: the place and value of economic, social and cultural rights (ESCRs), alongside civil and political rights. The EESC therefore strongly recommends for [sic] ESCRs to be tied in with the EIDHR's programming

priorities.” (EESC, Specialised Section for External Relations 2014). In the conclusion of the conference “European Instrument for Democracy and Human Rights: Economic, Social and Cultural Rights and the role of Civil Society” held on 3th March 2014, the EESC writes “it is still difficult to receive EIDHR financing for projects that are not geared towards civil and political rights” (EESC, 11.4.2014)

3.1.3. Regional geographical instrument for ACP countries: ACPCultures+

Specific programmes for supporting cultural actions in ACP countries were created within the European development fund (EDF). The creation of an EU-ACP Cultural Fund had been proposed by the Commission in the Agenda for Culture in a globalising word “in order to efficiently support cultural specific actions in ACP countries” (European Commission 2007: 14). The programmes are managed by the ACP Secretariat. The ACPCultures and ACPFilms (2000-2007) programmes were followed by ACPCultures+ (2011-2013) (cf. Table 10 in the annexes). While the ACPCultures and ACPFilms programmes had a total budget of €15 million, ACPCultures+ was allocated €30 million. Both programmes were put together to enhance efficiency (cf. interview with ACPCultures+ Technical Assistance 2014).

With this programme, the Commission’s announced intention was to support “the distribution and in some cases the production of ACP cultural goods” (European Commission 2007: 14). So the primary objective of the Commission was neither intercultural dialogue between European and ACP countries nor a presentation of European culture outside the EU. Its aim was to support the cultural sector in ACP countries. The objectives of ACPCultures+ are also clearly linked to a development strategy: the programme seeks to contribute to the fight against poverty through the development and consolidation of viable and sustainable cultural industries in ACP countries by reinforcing their contribution to social and economic development and through the preservation of cultural diversity. Even if intercultural dialogue is not one of the programme’s priorities, joint projects by European and non-European partners offer an opportunity for this and it is also aided by supporting the distribution of ACP cultural goods in the EU (for example by funding a European tour of the Africa Fête festival).

Following two calls for proposals within just 18 months, the ACPCultures+ programme funded 57 projects for a total of more than €23.27 million. The ACPCultures+ Technical Assistance highlights the fact that 290 proposals were received in the second call for proposals. This represents an increase of 34% over the first call. The growing success of the programme, along with a clear improvement in the geographic distribution of the projects, constitute a reward for the efforts made to simplify the guidelines and foster participation among ACP operators, in particular from regions that had been poorly represented in the previous call (namely, East Africa, Southern Africa and Caribbean). For the first time, the majority (51%) of the promoters (leaders of the applications) are ACP rather than European operators. 74% of the 158 parties involved are ACP partners. Cultural actors from ACP countries seem to have become familiar with the programme’s guidelines and they are increasingly surmounting the undeniable difficulty of making applications. However, this should be strengthened through the introduction of appropriate assistance in this respect.

3.1.4. Regional geographical instruments for the Eastern and Southern Neighbourhood

The European Neighbourhood and Partnership Instrument (ENPI) has been developed since January 2007 within the European Neighbourhood Policy (ENP). The ENPI replaces the TACIS (Technical Assistance to the Commonwealth of Independent States, for the Eastern European countries) and MEDA (*Mesures d'accompagnement financières et techniques*, for the Mediterranean countries) cooperation programmes. It is the main source of funding for the 17 partner countries.³ The main objective of the ENPI is to create an area of shared values, stability and prosperity, enhanced cooperation and deeper economic and regional integration by covering a wide range of cooperation areas. (cf. DG DEVCO 14.12.2012)

A variety of programmes have been set up to support cultural projects within the ENPI between 2007 and 2017 (cf. Figure 6).

³ Ten Mediterranean and six Eastern European countries, plus Russia

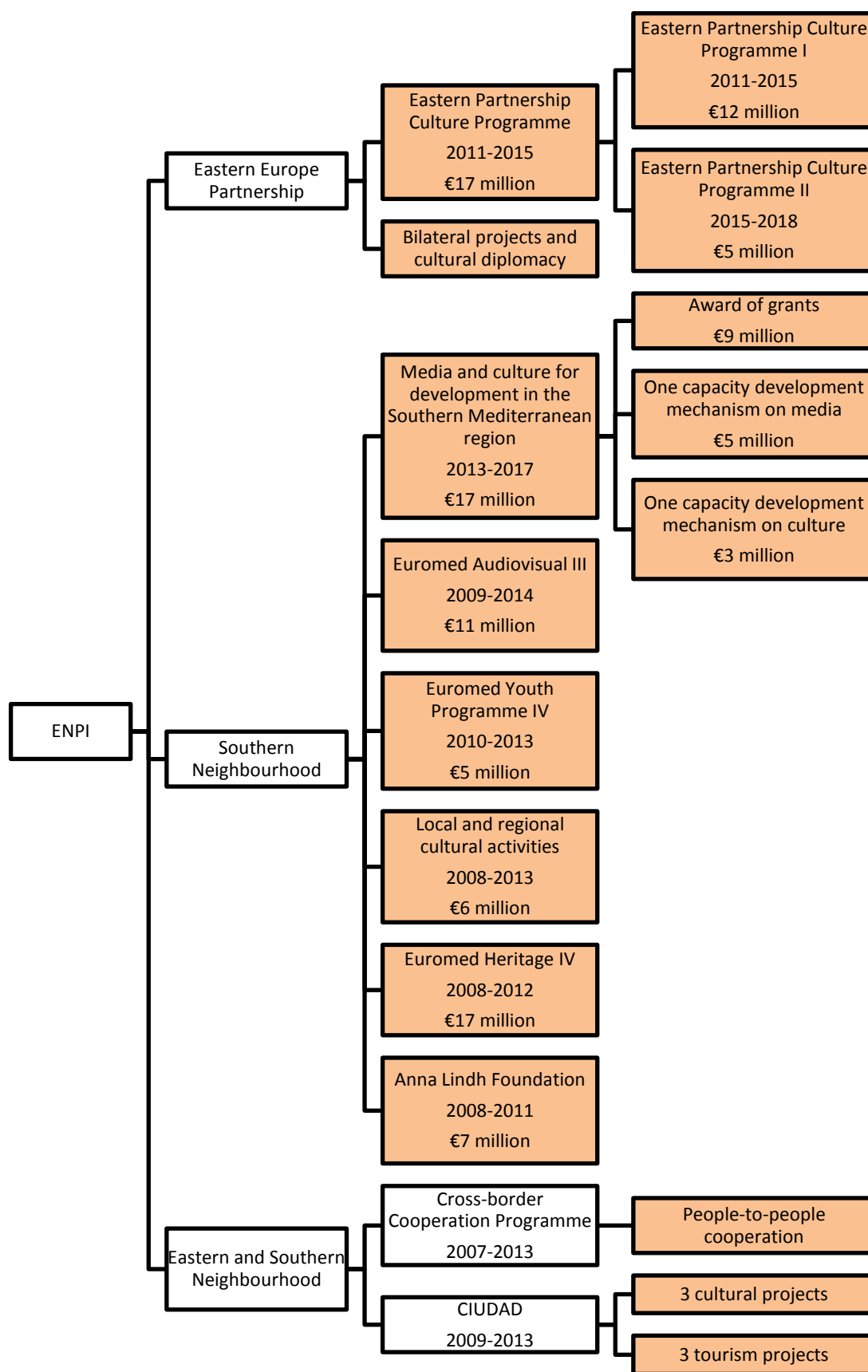


Figure 6: Main financial possibilities for cultural projects embedded in the ENPI, 2007-2013 (amount provided by the EU)

Eastern Partnership Culture Programme (cf. details in Table 11 and Table 12 in the annexes)

The aims of the programme are to support the development of the cultural sector and contribute to the exchange of information, experience and best practice among cultural operators at regional level and with the EU. The programme encompasses the entire cultural sector, including cinema and the audiovisual sector, contemporary arts, tangible and intangible heritage, as well as support for heritage conservation projects (cf. EU Neighbourhood Info Centre e).

The first phase of the programme (EaPCP I) covers the period 2011-2015. It has two components:

- 15 grant contracts were awarded to civil society cultural organisations as well as national and local institutions for regional cooperation projects, which were selected through a call for proposals (launched before the end of 2010);
- a technical assistance project (the Regional Monitoring and Capacity Building Unit) to address specific priority needs of public institutions and the region's cultural sector, as well as a monitoring and communication component dedicated to the projects funded under the call for proposals as described in the previous paragraph.

The second phase of the programme (2015-2018), also financed by the 2007-2014 budget, is a €5 million programme (the terms of reference are not finalised at this time). The principle of a regional programme will be continued, as the DG wants to keep these countries connected even if it is quite difficult to have regional projects in these six countries. The Eastern Partnership (EaP) Culture Programme II builds upon the experience of the EaP Culture Programme I and aims at further strengthening cultural policies and the capacities of the culture sector and cultural operators in the EaP countries. It also aims to increase the links between public institutions and private actors and to include civil society in the decision-making process, thus enhancing the role of culture as a driving force for reform, the promotion of inter-cultural dialogue and social cohesion. It will concentrate on capacity-building activities in order to show public institutions and the private sector how to collaborate and use for social and economic development. However, some changes have been made for this second phase. Firstly, the grants awarded to NGOs in the first phase will not be renewed because of difficulties with their administration. This was largely a logistical problem: the Regional Monitoring and Capacity Building Unit (RMCBU) was based in Ukraine, while the projects were based throughout the whole region. It was complicated for RMCBU to simultaneously manage technical assistance while coordinating the grants, partly because some partners who were awarded grants needed basic information about project management. Parallel to this, a grant for the Council of Europe (€430,000) will support the continuation of part of the “Kiev initiative” on cultural heritage.

The EaPCP falls under the responsibility of the DG DEVCO. The contracts for the grants awarded by EaPCP I were managed by the EU Delegations, but project coordination was in the hands of the RMCBU. The Eastern Partnership Culture Programme has a steering committee with a consultation role, which meets once a year and comprises 11 persons: representatives of the European Commission, the RMCBU, the European Cultural Foundation and approximately two representatives of cultural organisations/institutions from each participating country. The steering committee is informed about the second phase of the programme and sent recommendations which will be taken into account in the terms of reference (for example they recommended a greater focus on civil

society) (cf. interview with Alessandro Leone, Directorate-General for Development and Cooperation – EuropeAid, 2014).

Bilateral projects and cultural diplomacy across the Eastern Partnership

Across the Eastern Partnership, the EU also funds bilateral programmes which focus on culture as an economic resource for tourism or address human rights issues and intercultural dialogue through culture. These include:

- Bilateral cultural projects in Russia, such as the Celtic Cossack Connections project, which explores the cultural ties between Russia and Scotland, or a project targeting xenophobia called “RESPECT” – comics for tolerance.
- Cultural diplomacy initiatives see EU Delegations and EU Member States working together to showcase European culture, but also to put artists from the region in contact with each other and with European artists. Examples of such initiatives include film festivals, such as the European Cultural Week in Ukraine, the European Film Festival in Azerbaijan and the Europe Day Film Festival in Belarus.

Regional programmes for the Southern Neighbourhood (cf. details in Table 13 to Table 19 in the annexes)

Programmes have been developed for the Southern Partnership with a range of cultural focuses:

- **Euromed Heritage IV:** since 1998 the Euromed Heritage regional programme has committed a total of €57 million to fund partnerships between conservation experts and heritage institutions from the countries of the Mediterranean region. Euromed Heritage IV aims at facilitating people’s appropriation of their own national and regional cultural heritage through easier access to education and knowledge on this subject. Between 2008 and 2012 it provided a total of €17 million in grants for 12 projects.
- **Euromed Audiovisual III** aims to contribute to intercultural dialogue and cultural diversity through support for the development of cinematographic and audiovisual capacity in the Partner Countries. It promotes complementarity and integration of the region’s film and audiovisual industries, while seeking to harmonise public sector policy and legislation. Developed on the basis of the Strategy for the Development of a Euro-Mediterranean Audiovisual Cooperation, it builds on the achievements of Euromed Audiovisual I and Euromed Audiovisual II.
- **Media and culture for development in the Southern Mediterranean region:** the overall objective of the programme is to support the efforts of the Southern Mediterranean countries in building deep-rooted democracy and to contribute to their sustainable economic, social and human development, through regional co-operation in the fields of media and culture. Specifically, the programme seeks to reinforce the role of media and culture as vectors for democratisation, and economic and social development for societies in the Southern Mediterranean.
- **Anna Lindh Foundation for dialogue between cultures:** this project aims to bring people and organisations of the region together by launching actions which could impact on mutual perceptions across the Mediterranean region, including through culture education and

media. The total budget of the foundation is €13 million, co-financed by the European Commission (€7 million) and the 42 countries of the Union for the Mediterranean.

- **Local and regional cultural activities for Mediterranean countries⁴** have been funded since 1996 in the Southern Mediterranean Countries within the framework of the Euro-Mediterranean Partnership (since 2007 these activities have been funded under the European Neighbourhood Policy Instrument ENPI). The global objective of the local and regional activities is the reinforcement of regional cooperation and South-South integration through the promotion of gender-aware dialogue and exchange between cultures. Culture is seen as “a driver for sustainable development”(EC 1.2013b). “The social, culture and human affairs chapter of the Barcelona Declaration on the Euro-Mediterranean Partnership and the Ministerial conclusion of Istanbul (2006) and Marrakesh (2009) call for dialogue and exchange between cultures and promote intercultural cooperation between the EU and the Mediterranean partners” (cf. EC 1.2013a). Between 2008 and 2013 a total of some €6 million was granted to Egypt, Israel, Lebanon, Morocco, Palestine, Syria and Tunisia (cf. Figure 7).

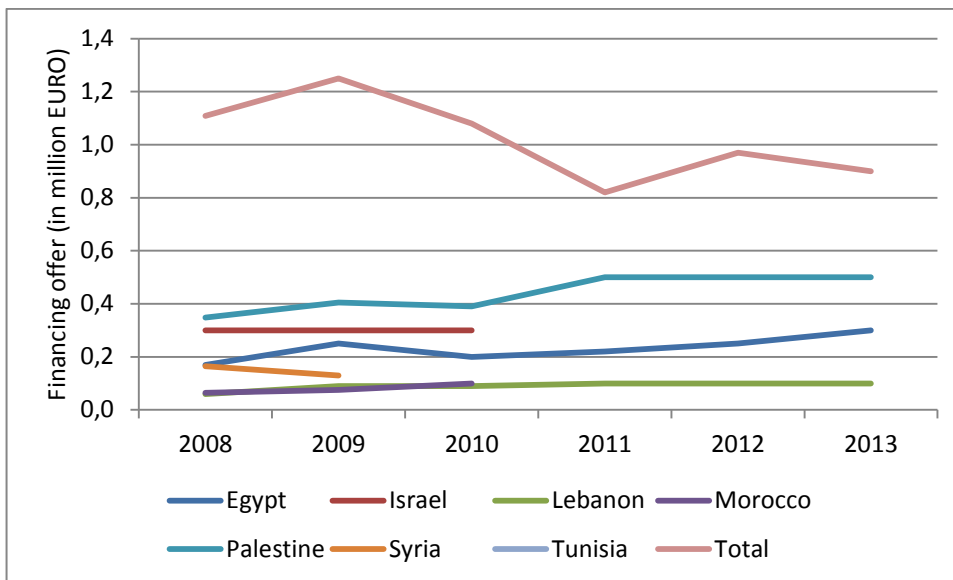


Figure 7: Overview of the financing offers for local and regional cultural activities for Mediterranean countries in the framework of the ENPI between 2007 and 2013

Cross-border cooperation (cf. DG DEVCO 4.6.2012)

Cross-Border Cooperation (CBC) aims at reinforcing cooperation between Member States and partner countries along the external border of the EU. A total of 13 CBC programmes (nine land borders, one sea crossing and three sea basin programmes) have been established along the EU's Eastern and Southern external borders with a total funding of €1.1 billion for 2007-2013. One of the four key objectives of the CBC strategy is people-to-people cooperation, which promotes actions in the cultural field (cf. EU Neighbourhood Info Centre e).

Diverse projects have cultural components, particularly focusing on sustainable tourism development, for example the establishment of a historical cultural route under the South-East

⁴ There is no general description of these funding possibilities. The descriptions are in each call for proposals.

Finland-Russia programme; a heritage trail around the castles of the Teutonic Order under the Lithuania-Poland-Russia programme; and support for the preservation of intangible heritage and craftwork skills along border areas under the Romania-Ukraine-Republic of Moldova programme (cf. EU Neighbourhood Info Centre e).

Cooperation In Urban Development And Dialogue (CIUDAD) (cf. CIUDAD)

The regional urban development programme Cooperation In Urban Development And Dialogue (CIUDAD, from 2009 to 2013) brings together partners from the Eastern and Southern Neighbourhoods, aiming to help local governments across the region enhance their capacity to plan for sustainable, integrated and long-term urban development using good governance principles. The programme had a total budget of €14 million. It provided a total of €3.3 million to fund three cultural heritage projects and three sustainable tourism projects (these projects are also assigned to the Economic Development and Social Inclusion sector and Economic Development and Employment sector). The overall aim of these projects was “to exchange experiences, know-how and best practices in the field of urban heritage preservation, introduce quality benchmarking standards to the tourism industry, foster protection of world heritage listed sites and promote shared cultural heritage.” In the framework of these projects, local authorities from Armenia, Georgia, Jordan, Lebanon, Moldova, the Russian Federation, Tunisia and Ukraine worked together with local and regional authorities from Italy and Romania. One project was led by a Lebanese institution. The five others were led by an Italian institution (cf. CIUDAD).

Other geographical programmes able to support cultural projects:

- The **Euromed Youth Programme IV** (2010-2013) promotes the mobility of young people and understanding between people. The general objective of Phase IV of the programme is to support and strengthen the participation and contribution of youth organisations and youth from the Euro-Mediterranean region towards the development of civil society and democracy. Thematic priorities focus on the fight against racism and xenophobia and the promotion of greater tolerance, active citizenship and gender equality.
- The **Regional Communication Programme** (cf. EU Neighbourhood Info Centre f) aims at boosting public awareness and understanding of the EU and its policies in the EU Neighbourhood area. It seeks in particular to improve knowledge of the European Neighbourhood Policy and EU relations with partner countries and territories.
- The **Support for Partnership, Reforms and Inclusive Growth Programme (SPRING)** (cf. EU Neighbourhood Info Centre g) aims to respond to the pressing socio-economic challenges that partner countries of the southern Mediterranean regions are facing and to support them in their transition to democracy.
- The **Support to the European Endowment for Democracy** (cf. EU Neighbourhood Info Centre h) supports journalists, bloggers, non-registered NGOs, trade unions, loosely organised or fledgling pro-democratic movements and political movements (including those in exile or from the diaspora), in particular when all of these actors operate in a very uncertain political context.
- **Twinning** (cf. DG DEVCO 30.4.2014) brings together public sector expertise from EU Member States and beneficiary countries. Twinning activities have been financed with the pre-accession region since 1998 with countries from the pre-accession region and since 2003

with the Eastern and Southern Neighbourhood. During the whole period, the majority of the projects (1.500 out of 1.700) related to the pre-accession region. In 2012, for the first time, the same number of new twinning projects was launched in the neighbourhood and pre-accession region. Twinning can also be used to support culture: in Georgia for example, two twinning projects started in 2012, one supporting the Georgian National Museum and another supporting the Georgian National Agency for the Protection of Cultural Heritage). However, culture is not one of the programme's priorities: culture and education do not appear in the 2009-2012 annual reports. These projects are presumably included in the "other" section, which constitutes 7% of the twinning projects carried out since 2004 (cf. DG DEVCO 2013b).

- The Technical Assistance and Information Exchange (**TAIEX**) was introduced in the ENP in 2006. It provides the possibility for officials of third countries to meet their counterparts in the Member States. The culture and education sectors are not specified in the 2012 activity reports. These projects are presumably included in the "others" section, which constitutes 2% of the twinning projects carried out between 2006 and 2011 (cf. European Commission) and no longer exists in 2012. (cf. DG DEVCO 2013b)
- **Multi-country cooperation instruments:** NIF (Neighbourhood Investment Facility), SIGMA (cf. EU Neighbourhood Info Centre i)

3.1.5. Bilateral projects

At bilateral level, cultural cooperation projects and activities are embedded in the National Indicative Programmes (NIPs). They can also be integrated into transversal programmes such as local development, micro-credit initiatives, vocational training, good governance, and support to non-state actors and to small and medium-sized enterprises. The projects presented by DEVCO as the most significant bilateral support projects for culture concern mostly African countries. Most of them are not covered by the ENPI.⁵

3.2. External cultural relations in the enlargement policy

The Instrument for Pre-Accession (IPA, 2007-2013) (cf. DG Enlargement; DG Enlargement 8.11.2013) replaces the 2000-2006 pre-accession financial instruments Poland and Hungary: Assistance for Restructuring their Economies (PHARE), Instrument for Structural Policies for Pre-Accession (ISPA), Special Accession Programme for Agriculture and Rural Development (SAPARD), Turkish pre-accession instrument, and the Community Assistance for Reconstruction, Development and

⁵ The following projects are presented by DEVCO as the most significant bilateral support projects for culture:

- Ongoing: Benin: civil society support programme, €3 million; Guinea Bissau: civil society support programme, €3.2 million; Mauritania: civil society support programme, €2 million; Zimbabwe: civil society support programme, €1 million; Algeria: Support for the protection and valorisation of cultural heritage, €21.5 million; Tanzania: Support for culture in Tanzania – Cultural Heritage Protection, €12 million; Georgia: Twinning and TAIEX were used.
- Upcoming: Ethiopia: Promoting Heritage for Ethiopia's Development, €10 million; Egypt: €3 million

Stabilisation (CARDS) for the Western Balkans. It has a budget of €11.5 billion. With the IPA, the EU supports reforms in the “enlargement countries” with financial and technical help. The IPA is addressed to EU candidate countries⁶ and potential candidate countries in the Western Balkans.⁷ The IPA aims at making political and economic reform easier in the beneficiary countries and at preparing them for the rights and obligations that come with EU membership: to develop the same standards like in the EU; to help the EU reach its own objectives regarding a sustainable economic recovery, energy supply, transport, the environment and climate change, etc. The IPA aims to translate the political priorities of the enlargement strategy into concrete actions. Through IPA, the EU reinforces its guidance to the aspiring countries on the priorities necessary for aligning with EU standards and legislation. A cultural dimension is not expressly named in the general objectives of the IPA.

- Programmes come under five different components, managed through different DGs:
- Component I: Transition assistance & institution building (DG Enlargement)
- Component II: Cross-Border Co-operation
 - with EU countries (DG for Regional and Urban Policy)
 - between beneficiary countries (DG Enlargement)
- Component III: Regional development (DG for Regional and Urban Policy)
- Component IV: Human resources development (DG Employment, Social Affairs & Inclusion)
- Component V: Rural development (DG Agriculture and Rural Development)

Specific focuses have been defined for beneficiary countries (cf. DG for Regional and Urban Policy 9.9.2013). “Culture” is not a priority in any of the countries. However, there is a limited cultural dimension in the IPA:

- Within the cross-border cooperation with EU countries: cultural resources and culture belong to the priorities of some of the programmes (cf. Figure 8). This component is open to all beneficiaries of the IPA.
- Within the cross-border cooperation between beneficiary countries. This action has two aspects:

Negotiation of the chapter in the talks on the accession of Montenegro and Serbia

Cultural rehabilitation in Balkan countries: this dimension concentrates on the Ljubljana process initiated by the Council of Europe and the European Commission in the 1990s. It was first conducted by the DG EAC. The management and financing were transferred to DG ELARG in 2009 as the Balkan countries became candidate countries. The first objective was to agree on a common methodology to identify a list of sites deserving rehabilitation. Each country of the region was invited to identify a "Priority Intervention List" of sites which should be rehabilitated. The second objective was to concentrate on a "consolidated project" (2 or 3 sites in each country) which should benefit from other financial resources (bilateral or other international funds). The first phase of the process ended in 2009.

⁶ Croatia, Turkey and the former Yugoslav Republic of Macedonia

⁷ Albania, Bosnia-Herzegovina, Montenegro, Serbia, and Kosovo

At the 2009 meeting of the Council of Ministers of South East Europe, the Regional Cooperation Council (RCC) together with the Council of Europe and the Commission were mandated to propose a method for pursuing this process. In 2010 the RCC created the Task Force on Culture and Society. Working with states in the region, the Council of Europe and the European Commission, the Task Force is responsible for the transition of the process until 2014, when it should transfer ownership to the countries of the region. The Task Force is financed by the IPA (€1.1 million). Furthermore, on the initiative of one of its members, the European Parliament adopted an amendment creating a special budget line for preparatory actions for the rehabilitation of cultural sites in the region for a five-year period. The Task Force was mandated to implement two grants of €500,000 for rehabilitation projects which had not been finalised during the previous period of the Ljubljana process and €2.8 million for two or three new projects. The Task Force took the proposal of the countries concerned as a starting point, along with the Council of Europe's expert analysis. On this basis, it submitted a shortlist to the European Commission, which then selected three proposals. Wenceslas de Lobkowicz, advisor for intercultural dialogue and cultural heritage at DG Enlargement, notes the challenges faced by such a process of choosing two or three projects relating to just two or three countries within the framework of a regional programme (cf. interview with Wenceslas de Lobkowicz, DG Enlargement, 2014).

Cultural rehabilitation in Balkan countries is an example of an attempt by the EU to develop a project in cooperation with the Council of Europe and then transfer the responsibility to local states. It also shows the consequences of this repartition of responsibility for external cultural relations within the EU up to the status of the third countries: the DG that was responsible changed during the programme. It is also an example of the complexity of such a regional project; the difficulty of assessing the readiness of local states to assume the project; the involvement of political institutions; and the advantages of working with experts. By involving experts, the EU avoided making the decision on the projects to be funded (particularly on the three projects funded by the European Parliament). As it was not possible to grant one project in every country in the region, a decision made by the EU could have been interpreted as political. Finally, this project also shows that despite EU financial support and the involvement of the Council of Europe and the RCC through the Task Force on Culture and Society, after more than 10 years it is still uncertain whether the project will be successfully transferred to the countries of the region.

However, culture is not the main dimension of IPA and has a very small place in the enlargement policy. It could be more efficient to have a financial instrument that is specifically dedicated to cultural rehabilitation.

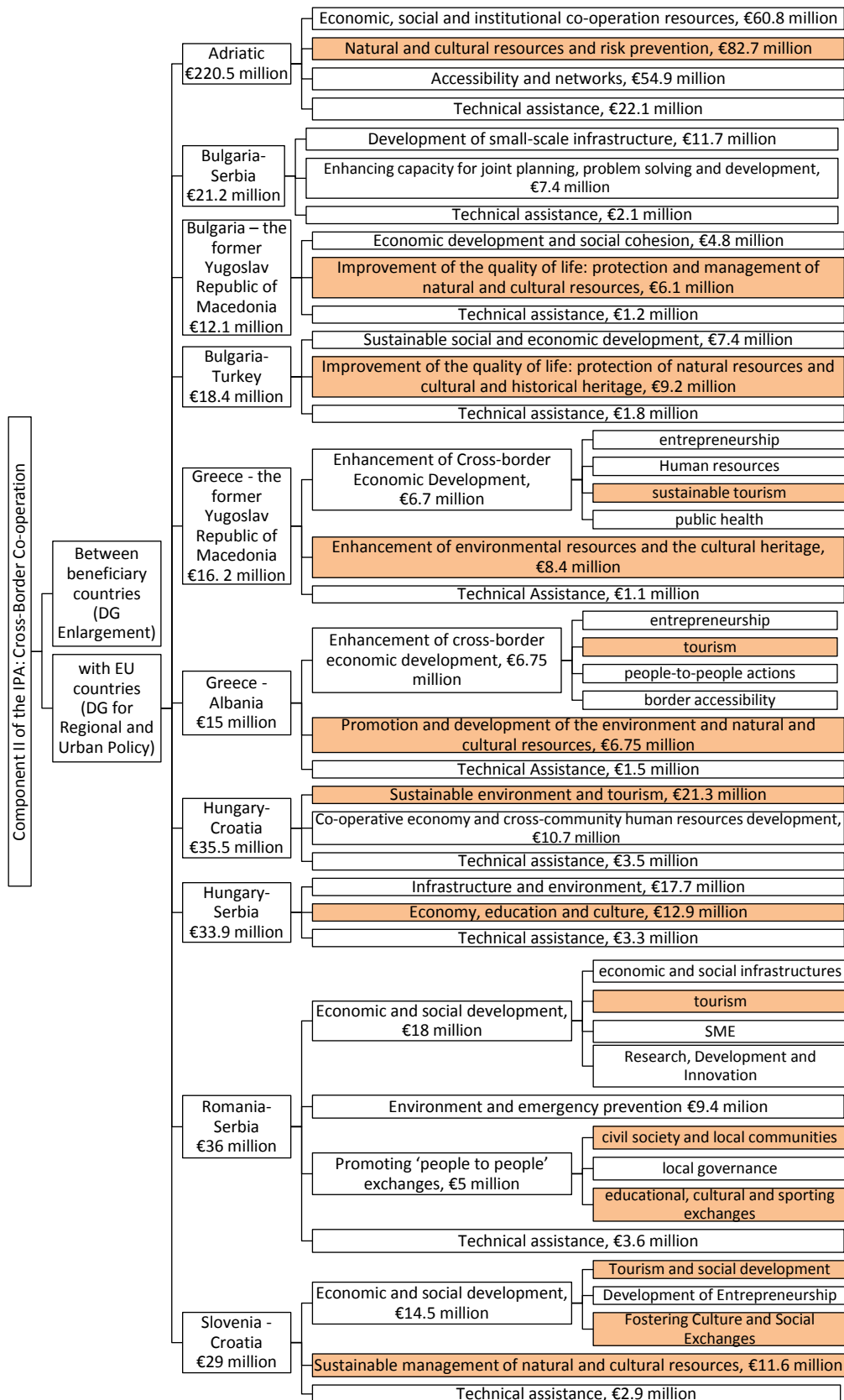


Figure 8: Component II of the IPA: funding possibilities for cultural projects with EU countries.

Note: The total amount of EU funding for the period 2007-2011 is indicated. The priorities explicitly aimed at supporting cultural projects are highlighted (cf. DG for Regional and Urban Policy 9.9.2013; Adriatic IPA CBC 2007-2013 20.11.2013).

4. Main programmes for the 2014-2020 budget

4.1. Culture and media: Creative Europe 2014-2020

The Creative Europe programme brings together the former Culture, MEDIA and MEDIA Mundus programmes 2007-2013. Similar to Culture and MEDIA 2007-2013, Creative Europe is an operational programme for supporting transnational cultural and audiovisual cooperation.

Creative Europe has a global budget of €1.46 billion for the period 2014-2020 (9% more than the Culture 2007 and MEDIA programmes combined). The programme has three strands:

- A MEDIA sub-programme, with a budget of at least 56% (€823 million) of the programme's budget (MEDIA 2007-2013 had a budget of €755 million)
- A culture sub-programme with at least 31% (€454 million) of the programme's budget (the Culture programme 2007-2013 had a budget of €400 million).
- A cross-sector strand that is allocated a maximum of 13% (€183 million) of the programme's budget.

Participation of third countries through general calls for proposals

Similar to the Culture 2007 and MEDIA 2007 programmes, the Creative Europe programme is fundamentally an intra-European programme. However, there are some opportunities for third countries to participate, but they are different from the Culture 2007 programme (cf. interview with R. van Iersel, H. Becquart, D. Asbjornsen 2014).

Firstly, for cultural cooperation projects, 30% of the eligible costs can be spent in third countries (as against 15% in Culture 2007).

Secondly, the MEDIA Sub-programme of Creative Europe integrates the former MEDIA MUNDUS programme but will not be pursuing all aspects covered by MEDIA MUNDUS. For example, training activities will be open to participants from third countries but distribution will not be continued. A new action in the MEDIA Sub-programme is aimed to stimulate co-productions by European and non-European partners. European co-production funds could apply for money. The main producer should be from a third country and the European co-producer makes the application, but the cooperation should be initiated by the non-European partner.

Thirdly the (bi)annual funding possibility offered by Culture 2007 for third countries (strand 1.3.5) is not continued. The reason given by DG EAC and EACEA is that this support did not guarantee a long-term and structural impact (cf. interview with R. van Iersel, H. Becquart, D. Asbjornsen 2014; interview with B. Gessler 2014). Projects were supported for two years but there was no possibility of systematically continuing the work with the third country after this period with EU funding. Instead, the Creative Europe programme is now open to certain third countries, which have the possibility to fully participate if they fulfil certain conditions: EEA, Switzerland, acceding and (potential) candidate

countries and the neighbourhood countries. So there is no longer a specific budget for cooperation with third countries in Creative Europe (Culture and MEDIA). Actors from third countries participate on the same level as all other participants once they have joined the programme. Under certain conditions, these non-European partners have the possibility to apply for Creative Europe and even lead the project (cf. interview with B. Gessler 2014). Some experts question whether applicants from third countries are really able to compete with European applicants (IP 17). In the cultural sub-programme, institutions always apply in a consortium of at least three operators. Representatives of the Commission recognise that it can be difficult for institutions in third countries to meet the selection conditions if they are leading the consortium. The financial and operational capacity of the lead partner is a minimum condition for being awarded a grant. Precarious initiatives in third countries are advised to find a strong partner if the solidity of their project is to be successfully assessed (cf. interview with B. Gessler 2014).

The countries were invited to participate in the programme at the end of 2013. By January 2014 the DG EAC had received some answers (cf. interview with R. van Iersel, H. Becquart, D. Asbjornsen 2014):

- For Norway and Iceland, participation is almost automatic;
- Lichtenstein has indicated that they will not be participating;
- Switzerland would like to participate. Negotiations on the conditions are ongoing;
- The Western Balkans will all participate – at least in the culture sub-programme – but two conditions have to be fulfilled for the media-sub-programme:
 - Attaining WTO most-favoured nation status
 - Aligning with the Audiovisual Media Services Directives. The only country from the Western Balkans which has aligned at this time is Bosnia-Herzegovina. The others are in the process of aligning and will initially only be able to join the culture sub-programme.
- Eastern Neighbourhood: Moldavia and Georgia would like to participate.
- Morocco, Lebanon and Israel have requested further information.

Like all participants, third countries have to pay an entry ticket. This could be an obstacle for countries from the Neighbourhood and the reason why some countries have so far not responded. In May 2014, the following countries are, according to the Commission, “likely to fulfil these conditions [of participation] in time to be eligible for the current calls for proposals”:

- Eligible to apply for the culture and the media sub-programmes: Iceland, Norway, Bosnia and Herzegovina, Georgia (culture sub-programme and only partially for the media sub-programme)
- Eligible to apply only for the culture sub-programme: Albania, Former Yugoslav Republic of Macedonia, Montenegro, Republic of Serbia, Moldova

(cf. DG EAC 14.5.2014).

EEA countries and Switzerland can participate in the guarantee facility but other third countries are precluded.

Opening for bilateral projects

The legal basis allows for opening Creative Europe to other third countries beyond the standard calls for proposals of Creative Europe. This possibility should allow the establishment of targeted and long-term bilateral relations with specific third countries. The way to implement this has not yet been determined (cf. interview with B. Gessler 2014). As there is no budget for this in Creative Europe, the implementation is conditional on extra funding coming from EU sources other than DG EAC (e.g. from EEAS or DEVCO). Discussions are underway to support cultural diplomacy activities under the Partnership Instruments (covering the ten EU strategic partners) but there will probably be no decision before summer 2014. Opportunities for cultural cooperation projects with countries not participating in Creative Europe or non-strategic partners will be limited (cf. interview with R. van Iersel, H. Becquart, D. Asbjornsen 2014).

Example of a bilateral project: implementation of the cultural strategy for China (cf. interview with Jolita Pons 2014; interview with H. Becquart 2014)

The strategic approach to cultural relations with China should enable to reinforce the cooperation with and among the Member States in China, in order to bring an EU added-value to existing bilateral cooperation, enhance the networking of EU-China cultural stakeholders and improve the visibility/image of the EU. This could also be a response to the reduction of resources, as there may be synergies between the different activities of the Member States.

A policy dialogue on culture has been ongoing with China for a number of years. It was upgraded two years ago, when a third pillar dedicated to high-level people-to-people dialogue was introduced into the strategic partnership with China. This pillar is dedicated to education, youth and culture. The policy dialogue is implemented through a series of meetings, exchanges and seminars, such as on online publishing or on the contribution of culture to local/regional development. An Expert Group on Culture and External Relations – China was set up in 2012 and a report was written with recommendations for a more strategic approach to cultural cooperation with China. EEAS, DG EAC and all the Ministries of Foreign Affairs and Culture in the Member States were involved in the elaboration of the strategy. Other stakeholders were also involved (experts, cultural institutes, etc.). Chinese partners were not involved at this time as this is an EU process. In their policy dialogue, the EU and China have agreed to focus on different sectors, such as heritage, the creative industry and contemporary art. The report proposed a range of concrete actions in various fields (e.g. museums, cultural industries) but it is still not clear how this strategy will be implemented, as there is still no instrument for funding cooperation projects. It was adopted at the end of 2012 and a pilot year (2013) was defined in order to prepare for the implementation. In 2013 a mapping was launched on the EU-China cultural creative landscape. This mapping has been financed under the Policy Dialogues Support Facility II (PDSF II). Until 2013 there was a budget for China as a developing country, and this could be used for cultural as well as economic projects. Since 2013 China is no longer considered to be a developing country so this budget is no longer available. The PDSF II is a transitory solution during the planning of the Partnership Instrument, which should support public and cultural diplomacy tools in the EU's 10 strategic partners (such as China). The Creative Europe "international window" could also allow funding for some cooperation projects. But the financing will have to come from the partnership instrument of the

EEAS/Service for Foreign Policy Instrument (FPI), as DEVCO is only responsible for developing countries and China is no longer considered to be a developing country.

4.2. Culture in the development policy for 2014-2020

Information on the funding possibilities for culture within the development policy for 2014-2020 is to date somewhat scarce. The following overview sets out the current state of play. This uncertainty about the funding possibilities for external cultural relations within the development policy for 2014-2020 reflects the fact that culture is still not a priority in cooperation policy.

Bilateral projects

The “European Agenda for change” identifies two main objectives:

- Human rights, democracy and other key elements of good governance
- Inclusive and sustainable growth for human development.

Culture does not belong to the priorities of the “Agenda for change”. As culture is not a priority sector, the inclusion of cultural actors in the implementation of the agenda will depend on the potential to include cultural actors in the achievement of the specific objectives agreed with partner countries in other sectors. Some priorities such as energy, climate change, fisheries or nuclear safety do not integrate cultural actors into their actions, so there is no possibility of a cultural dimension in countries that focus solely on these priorities. It could be possible to include cultural actors in priorities such as governance, human rights, democracy, civil society and the regional development of small and medium-sized enterprises. The action plan for each priority is defined by the EU Delegation and then validated by EEAS. Therefore the inclusion of a cultural dimension depends on the capacity to convince local governments and EU Delegations of the added value of the cultural aspect for the defined objectives. It is the role of the DG DEVCO to convince the Delegation of the significance of the cultural sector in order to achieve their objectives (IP 15). This will probably lead once again to ad hoc measures.

ACP

There is still no information on the 2013-2020 budget (interview with ACPCultures+ Technical Assistance)

Pan-African Programme

This new instrument concerns the partnership with Africa. The programme will receive some €850 million, but no decision has been made on the integration of a cultural dimension and its budget.

Eastern Partnership Programme

No activities on culture are planned. The DG hopes that, by the end of the two phases of the Eastern Partnership cultural programme, local counterparts will be able to run and fund their own projects (cf. interview with A. Leone 2014).

Thematic programmes

The Investing in People programme will not continue. Up to IP 15 this programme was too small to cover the whole world and so was not really effective. It has been replaced by the Global Public Goods and Challenges programme, embedded in the Development Co-operation Instrument (DCI). The last release of the DCI includes a mention of culture. This means that cultural actors have to be considered in the implementation of the programme – at geographical and thematic level. But there is no information at this time about how this implementation should be carried out. The orientation for the different countries will depend on the head of Delegation (IP 15).

A bilateral project with Tunisia may be developed under the civil society priority and a project with Egypt under the regional development priority (IP 15).

Other programmes

There has still been no decision about the integration of a cultural dimension into regional programmes for the Southern and Eastern Neighbourhoods, nor on thematic programmes such as CIUDAD, EIDHR and local civil society bodies.

4.3. Culture in the enlargement policy for 2014-2020

Cultural rehabilitation in Balkan countries (cf. Chapter 3.2)

The transitional period implemented by the Culture and Society task force of the Regional Cooperation Council (RCC), with the benefit of EU financial support, ends in 2014. The RCC is trying to develop an alternative model that includes culture (not only rehabilitation of heritage) in the strategy 2020 for the countries of Southeast Europe. On a political level, two questions have to be answered: Has the cultural dimension – and particularly cultural heritage – a place in the enlargement process? And are the states of the region committed to being active in this field or is their interest merely a political statement?

5. Need for alternative models

In the “European agenda for culture in a globalising world” the Commission defined a twin-track approach to achieving its objectives in the field of external cultural relations: “the systematic integration of the cultural dimension and different components of culture in all external and development policies, projects and programmes [...] and support for specific cultural actions and events” (European Commission 2007: 10). The previous mapping shows that plenty of funding already exists for many different ways of cooperation. The cultural dimension is an element in many areas outside of cultural policy. This is reflected in the structural organisation of the European Union’s cultural external action: it is not only the DG Education and Culture that is charged with supporting cultural activities. Programmes supporting specific cultural actions and events have been established by other DGs as part of their relations with third countries, especially the DG Development and Cooperation – EuropeAid and the DG for Enlargement. In addition, some initiatives were headed up by the EEAS and the DG Relex before the EEAS was set up.

However, even if other fields of foreign policy have cultural dimensions, the current situation cannot be described as a “systematic integration of the cultural dimension and different components of culture in all external and development policies, projects and programmes” as set out in the aims of the Agenda (European Commission 2007: 10). Interviews and the experts’ workshop have revealed that many experts in European external cultural relations recognise the fact that the EU is already supporting European external cultural relations and supporting successful projects. But they have also highlighted various shortcomings and weaknesses in the current EU cooperation and funding models, and these are elaborated upon in the following chapters.

From a geographical point of view, not all third countries receive equal support for cultural activities. The priority given to neighbourhood countries and strategic partners in EU external relations also applies to the cultural field. While the Euromed programmes and partnership instruments propose a range of support for cultural projects in neighbourhood and strategic partner countries, there are few funding possibilities for cultural projects in other third countries. Moreover, the modalities and criteria of EU funding programmes (for instance the necessity for the initiative to have had a legal existence for a certain period and a minimum budget) exclude some projects. The funding conditions limit the range of initiatives that are eligible for funding, leading to a mainstreaming of cultural projects. In addition, EU programmes do not fund the entire project: co-funding is always needed. The share funded by the EU depends on the programme. The project’s applicants have to finance the rest themselves or find other sources, which is not always easy. For example, in the cultural part of the ACPCultures+ programme, the EU funds up to 80% of the budget. In most cases, 10% is financed by the partners themselves and 10% from other sources. Audiovisual projects are financed up to 40% by the EU. The main donors for co-funding are French (CNC, ARTE, CANAL+, CFI, OIF, Institut français). In some countries where the audiovisual sector is developing, local private or public donors are involved (for example Dominican Republic, Burkina Faso, Chad, Ivory Coast, Mauritius), local channels (Burkina Faso, Senegal, Mauritius) or the private sector. Even if some EU representatives believe the EU’s participation guarantees the participants’ motivation, it is still necessary for them to think about alternative financing possibilities.



The next part of this paper looks at the shortcomings of current EU funding possibilities and proposes some alternative models, which have been developed by other actors in the area of European external cultural relations.

PART II: ALTERNATIVE COOPERATION MODELS FOR THE IMPROVEMENT OF EUROPEAN EXTERNAL CULTURAL RELATIONS

This part includes alternative models for cooperation and funding in European external cultural relations. It points out some shortcomings in the EU's funding models and proposes some possible ways of overcoming these in order to guarantee sustainability in external cultural relations. Much of this analysis is based on interviews with 27 experts who work at the EU and other organisations who have developed different systems of cooperation in the fields of external cultural relations (cf. list of interviewed persons in Chapter 12). It also refers to the discussion held at the experts' workshop entitled "New cooperation models for European external cultural relations" (co-organised by *MORE EUROPE* and ifa, Brussels, 20.2.2014).

Before examining ways of designing new cooperation models in European external relations, it is necessary to define some of the conditions for successful international cooperation. In "The Behavioural Dimensions of International Cooperation", Messner, Guarín and Haun identify "seven mechanisms that affect whether and how cooperation takes place: reciprocity, trust, communication, reputation, fairness, enforcement and we-identity" (cf. Messner, Guarín and Haun 2014: 14-22). The authors represent the seven elements in the form of a "cooperation hexagon". Reciprocity is in the centre of the hexagon. This reflects the fact that reciprocity is a "fundamental prerequisite for cooperation to be sustained in time" in theory and in practice. Trust is closely linked to reciprocity as it allows reciprocity. When people do not interact repeatedly, they often make a very quick assessment about whether others are trustworthy or not – and therefore whether they want to cooperate or not. These assessments mostly rely on external clues. Through repeated interaction they are able to gather more information about the behaviour of different individuals and their snap preliminary judgement about their trustworthiness changes. Communication – even anonymous communication – enhances the chances of more persistent cooperative outcomes. Communication involves talking about each other's expectations, developing joint strategies and making pledges about future behaviour. Communication increases trust between the cooperating partners as they feel bound to stick to their pledges. In small groups, people do not rely solely on external clues to judge whether or not the other is trustworthy. They rely on history; they seek information about others' past performance in an attempt to guess how they will behave in the future. Cooperation levels decrease when the actors do not know each other. Sharing information is necessary in order to build reputations. Moreover, reciprocity is not enough: it should also be perceived as fair. Enforcement (punishment or reward) can be used as a means to rein in uncooperative partners. And finally, the mechanisms of reciprocity are much more likely to emerge within groups that are physically similar or that share a common narrative—in other words, with those with which we share a we-identity. The study by Messner, Guarín and Haun is not specific to the cultural field, but the fundamental conditions identified for the success of international cooperation can also be taken into consideration for cultural cooperation projects, particularly reciprocity, trust, communication, reputation and fairness. How can they be encouraged in cooperation projects in European external cultural relations? Are there some cooperation models that support these mechanisms?

This section initially concentrates on the necessity of a strategic approach for European external cultural relations (Chapter 6) and on coordination and cooperation among European stakeholders (Chapter 7). Chapter 8 highlights the importance of a flexible funding model adapted to the needs of

the cultural sector. The following chapter (Chapter 9) deals with possible forms of cooperation between European and non-European actors. Finally, Chapter 10 looks into alternative financial models.

6. A strategic approach for European external cultural relations

The interviews and the experts' workshop make a plea for the elaboration of a common vision for European external cultural relations that recognises the impact of culture on external relations within a broader sense of culture. This common vision with a clear definition of the intended European dimension for projects could provide a basis for cooperation between European stakeholders in the field of external cultural relations.

6.1. Culture as an integral part of the EU's foreign relations

As demonstrated in Part I, EU support for external cultural relations comes in the form of a variety of programmes and instruments and falls under the responsibility of different entities. Various bodies have developed programmes in line with their own priorities (such as presenting European culture outside EU borders, supporting intercultural dialogue, contributing to Neighbourhood Policy, development, education, etc.). Interviews with EU representatives responsible for a range of EU programmes confirm this variety in their concepts and priorities.

This wide range of funding possibilities with different priorities means that a variety of actions in diverse sectors can be supported, as shown in the first part of this study. It also to a certain extent reflects a broad view of culture and cultural relations: these are not restricted to organising cultural projects outside the EU. They are also linked to other issues such as development and human rights.

But it also reflects the lack of a strategic approach in the EU's cultural foreign policy. Many experts view the EU's current activity in the field of external cultural relations as being largely ad hoc and sporadic rather than being based on a long-term vision within the Commission (IP 1, IP 3, IP 8, P 11, IP 16). The integration of a cultural dimension into policy fields or programmes does not always respond to long-term objectives, but depends on individual people. This means they do not always have a lasting effect and it seems to be often a lack of coordination between such short-term projects. There is no systematic sharing of information, experience and know-how between the different programmes.

The need to define a common vision was underlined at the experts' workshop and in many of the interviews conducted (IP 1, IP 3, IP 8, IP 16). Such a vision would avoid wasting energy and financial resources due to parallel, uncoordinated actions on the part of the various EU entities. It could also enhance the image of the EU as a reliable partner, but this requires clear communication in this respect vis-à-vis European and non-European players. Furthermore, it could increase recognition of the impact of culture in foreign policy, for: "we need to have a clear recognition that culture is a part of European external relations" (IP 1).

Similar to IP 1, some experts are calling on the EU to recognise the impact of culture in foreign policy (IP 13) and provide a wide definition of culture (experts' workshop, IP 2, IP 9, IP 10). Cultural projects are already being financed under other agendas (development, human rights, education, tourism, etc.), but this is not generally broadcast. For instance, there is no clear overview of all the funding possibilities available in the area of external cultural relations. When programmes are not conceived specifically with culture in mind, their support in the cultural field is not pointed out clearly by the EU. Making this more visible could enhance the breadth and visibility of European external cultural relations and make it easier to highlight the impact of this field. This evidence could be made instrumental for advocacy (e.g. with UNESCO), for the role of culture in other policy areas and for making culture central to other programmes. For example, the role of culture in fostering civil society structures and civil conflict resolution should also be considered in crisis-related interventions. There are many crisis and post-crisis situations where cultural aspects are taken into account inadequately or not at all (experts' workshop). The EU could consciously link political and economic objectives to the cultural field (IP 5). The economic dimension of culture cannot be denied: the circulation of cultural products, images, sound and cultural contents. The EU could help to provide a framework for this economic aspect by giving it a political dimension.

The general underestimation of the impact of cultural aspects in foreign relations is reflected by the fact that culture is marginalised or not mentioned at all in the general legal and political framework of the EU (IP 1, IP 11), e.g. in the Agenda for Change. IP1 proposes that it should be included in the remit of the EEAS. The impact of the cultural dimension in international relations could also be strengthened if a cultural dimension were systematically included in negotiations or in Association Agreements (IP 5). The EU could also set principles of conduct for cooperation partners in transnational projects. It was also stressed by some experts that the EU could "create a flexible framework for facilitating transnational cultural cooperation" (IP1) and remove barriers. For example, the issue of visa regulations should be reviewed in order to support cultural exchange (IP 2, IP 8, IP 13).

Consideration must also be given to who should be responsible for defining and implementing the strategic approach and how it should be financed. The European External Action Service (EEAS) could be the place for strategic thinking, sharing experiences and coordinating the different DGs of the Commission. The appointment of a Senior Advisor on Cultural Matters to the office of the Secretary General of the EEAS is considered to be an important step for the future role of culture in the EU's foreign cultural relations. The DGs also welcome this decision, as they will have a counterpart in the EEAS. Having said that, it was mentioned at the workshop that light coordination (if agreed upon) should not mean another layer of bureaucracy, nor should it involve any substitution or interference in the Member States' areas of competences.

So far, DG DEVCO has budgets for third countries but it has not identified which part will be dedicated to cultural actors. DG EAC has budgets for culture, but not for third countries, and it is debatable whether it has the competence and capacity to manage external cultural relations (IP 11). EU representatives and experts note the shortage of staff in the DGs and EU Delegations (IP 6, IP 8, IP 14, IP 15). A budget dedicated to cultural external relations within the Commission could facilitate better planning and avoid losing funds for the project during its implementation, as is the case for the cultural strategy for China (cf. Chapter 4.1). There is some argument about whether competences for external cultural relations should be concentrated in one DG, which would facilitate the

identification of a budget and its use, but in any case it should not restrict the diversity of projects supported.

6.2. Define and support the European dimension of projects

At the experts' workshop, some participants emphasised the non-national character of culture. They called for culture to be considered as a concept without geographical national borders but with a supra-national, European dimension. European external cultural relations could be strategically defined within a broad range, from an international mosaic partly borne by national cultural institutes (prolongation of cultural diplomacy) to a new model with a real European character, borne primarily by civil society (with a greater orientation towards cultural cooperation). The added value of European projects (for both EU and non-EU partners) should be developed and strengthened through a "European dimension" for projects. There are various conceptions of a European character for cultural projects.

Accordingly, the criteria for defining whether a project has a European dimension align on a range from the participation of different European actors to a project based on the common presentation of European values, of European creativity. Experts are keen for cooperation projects to provide a juxtaposition of different national views but also see them as a chance to discuss and exchange points of view on a common subject. For example, in order to ensure European film festivals have a European dimension, IP 11 proposed setting up a European steering committee. This committee would select the films based not on nationality but on artistic criteria alone. So it should not be a problem if eleven German films and one Polish film are shown and no films from other EU Member States (IP 11).

However, it is the EU that defines the European character of cultural projects and its criteria. Various stakeholders are currently looking for a clear definition of what could and should be the added value of European projects compared to national ones. Some actors find it difficult to identify the added value expected by the EU. Without clearly-defined criteria, it is difficult for applicants to respond to the expectations of the EU and for the EU to judge to what extent projects have a "European dimension". Clear criteria are needed on the European dimension of projects when it comes to distributing grants and evaluating projects, in order to encourage European players to cooperate and help them to develop a European dimension in their projects (IP 11, IP 12, IP 14).

7. Improve communication and coordination among European players

European external relations are not solely carried out by the European Union. Other major European actors are as follows (this list is not exhaustive):

- European Union: DGs, EEAS, Delegations
- National public institutions of the Member States: ministries, national cultural institutes
- Private foundations: these have different roles in the various EU Member States. For example, they are much more important in Northwest Europe, whereas they are little developed in France and Central Europe. The main foundations identified in the interviews were (in alphabetical order): DOEN Sichting, the European Cultural Foundation, Hivos, Mercator, the mimeta foundation and the Robert Bosch Stiftung
- International organisations such as UNESCO, the Council of Europe and the International Institute for Conservation of Historic and Artistic Works
- European local governments (regions, cities)
- Civil society actors in the cultural sector
- Businesses

One of the issues that cropped up repeatedly in the interviews and at the workshop is the lack of communication, coordination and cooperation that exists between the various European players. They are often working in parallel, with no coordination and indeed quite unaware of each other's activities. Interviews with EU representatives show a lack of knowledge at EU level about other European stakeholders who are active in the region and the projects they are working on. This is due to ineffective communication between the independent and cultural sector and the Member States (and EUNIC) or the EU (experts' workshop, IP 1, IP 3, IP 5, IP 8).

Shared know-how and expertise, and better communication and cooperation between European actors could create synergies and avoid financial losses. Insufficient cooperation in the field between public institutions such as national cultural institutes or embassies and independent foundations sometimes leads to unnecessary competition for EU grants if similar projects are planned. Joint ventures could allow them to apply as partners rather than rivals. Cooperation between European actors could also allow the image of the EU as a unit to be consolidated outside its borders (IP 4). However, cooperation does not mean a reduction in the diversity of projects. It should simultaneously maintain the diversity of European players and projects while giving the EU better visibility as a unit. Cooperation between different kinds of actors could also help to improve external cultural relations at different levels. It could enhance the quality of the support given to external cultural relations by increasing the knowledge of the various players. The EU in particular could benefit from the knowledge of other actors such as foundations. Civil society and private institutions are not involved as strategic partners in the debating and conceiving EU programmes (experts' workshop). The current involvement of independent players and the cultural sector in the form of consultation is not enough to avoid discrepancies between the programmes and local reality. IP 1 calls on the Commission to create external expertise within its institutions and to develop its actions together with knowledgeable players working in the field. Many of the experts interviewed also felt that regions and cities should be more involved (IP 2, IP 4, IP 11, IP 13, IP 15). Cities can be closer to

their citizens than national governments, and many European cities have partnerships with non-European cities, giving them direct contacts. The relationships that cities are able to develop are less conditioned by the geopolitics of nations. Cities have explored a multitude of different routes (twinning programmes, partnerships leading to cultural-economic exchanges, social programmes), and these initiatives should be strategically supported.

Cooperation between European actors should not be limited to similar players working on the same topics. Possibilities for cross-sector cooperation should also be considered. It was noted at the experts' workshop that European networks tend to specialise in one field and that actors are not always interested in or open to cross-sector projects that connect different agendas, for example culture with tourism or gastronomy. IP 2 and IP 10 expressly encourage thinking beyond the limits of the cultural sector and working with other sectors – IP 2 even proposes deleting the notion of sector. We should “try to unify people, organisations or entities which share an objective instead of entities which are similar by nature” (IP 2).

The national cultural institutes of the EU Member States have already tried to establish a structured form of cooperation in third countries in the form of the European Union National Institutes for Culture (EUNIC). However, there is no unanimity about the role of these institutions and their network as coordinators of European players in external cultural relations (Chapter 7.1). Could the EU Delegations be an alternative coordinator for the European players? This possibility is examined in Chapter 7.2.

7.1. The role of national cultural institutes

National cultural institutes belong to the “traditional” instruments of external cultural relations. But they have also come in for some criticism over the last decades. In the early 21st century, various voices emphasised the need to re-define the role of these institutions in intercultural exchange (cf. e.g. Nicoullaud 2000: 39, Roche 1998: 87-88, Peise 2003: 57). Beyond these general critics, the theme of cooperation among national cultural institutes has been specifically treated in certain publications (cf. e.g. Triesch and Deutschmann 1986, Peise 2003). These studies identify some of the difficulties involved in cooperation among national cultural institutes, including the fact that one of their aims is to stand out on their own (Peise 2003: 54). Despite these difficulties, cooperation among European national cultural institutes is recommended by academics and practitioners. But at the same time, they warn against cooperation that is based solely on financial motives, saying it also has to have a thematic motivation (Bussmann 1997, Schneider 2006, Triesch and Deutschmann 1986: 8).

In the framework of this research, the interviews with experts and the experts' workshop highlight the fact that in 2014 the national cultural institutes are still widely considered to be major players in European external cultural relations: they build a singular network, some of them have a long tradition and they have many contacts in third countries. This could make them a base for cooperation and communication between the various European players. Cooperation projects are already being carried out, either by single institutes or within the network of the European Union National Institutes for Culture (EUNIC). The level of coordination and the European character of

cooperation projects vary across the many EUNIC clusters around the world. EUNIC is a first step towards more coordination among the institutes.

But it is felt that improvements can be made to coordination and cooperation among national cultural institutes and embassies (IP 3, IP 4, IP 14, experts' workshop). One of the main obstacles to cooperation seems still to be the national character of the objectives pursued by these institutions (though a glance at the official objectives of the various Member States' national cultural institutes also shows their different concepts of their roles and priorities). "Basically the national states are still competing with one another rather than presenting a common picture" (IP 11). This national orientation makes it difficult to develop European cooperation projects that go beyond the juxtaposition of national projects and are based on common objectives and common themes (IP 4, IP 14), as required i.a. by Bussmann (Bussmann 1997) and Schneider (Schneider 2006). EUNIC should develop cooperation projects with a European character instead of projects with national perspectives. This would reinforce the image of the EU as a unit and prevent competition between European Member States in third countries (IP 15). It would also respond to voices expressed since the 1990s for national cultural institutes to become spaces for exchange and dialogue more than for presentation (cf. e.g. Harnischfeger 1999, Mumme 2006: 141-145, 165, Gnauck 1998, Sartorius 1997: 176).

Currently, the national character of these institutions raises questions about the role they can play in European external cultural relations and EU support for these institutions: "It really disturbs me that the initiatives for European external relations from a cultural perspective are often led by the British Council, Goethe-Institut, Swedish Institute, etc. We want to create an international and globalised cultural area, but instead we have given the task to Member States-oriented, nationalist-oriented organisations. The EU has to stop trusting national cultural institutes, national cultural ministries etc. as the representatives of their international relations" (IP 11). If national cultural institutes want to be recognised as key players in European external cultural relations and use the potential they have thanks to their experience and networks, they should link enhancement of collaboration and cooperation to reflection on the European dimension. Cooperation projects among national cultural institutes may lead to financial synergies and better visibility, but these should not be the only motivations.

7.2. EU Delegations: more than providers of information

National embassies and some national cultural institutes have a long tradition, while EU Delegations are young institutions. But they do not have a national character, which is an obstacle to the recognition of national cultural institutes as key players in European external relations. Can EU Delegations support European external cultural relations?

The involvement of EU Delegations in cultural matters currently depends on financial resources, but also on the individuals within them (IP 3, IP 6, IP 8). Like the EU, their actions tend to have an ad-hoc character in this respect. Up to now, the role of the EU Delegations has often been limited to providing information, but "EU Delegations are not active enough culturally" (IP 11). They could improve their role as a platform for sharing information and facilitate coordination and cooperation

between European actors in third countries – including among national European diplomacies (IP 4). Some Delegations are already trying to bring together the various national diplomacies in the European discussion. The EU Delegations could help European actors to carry out cooperation projects between European and local partners. As the Delegations often have direct contacts with local partners, they can, for example, help to find suitable local partners, support communication between European and non-European partners and in this way help to build trust between partners.

The EU Delegations are essential partners for the DG. It can be difficult for EU representatives to gain reliable information on local situations when they are sitting in Brussels, so they rely on the EU Delegations. More staff would be necessary to guarantee better knowledge of the local context and to adapt each grant to the situation (IP 8). EU Delegations could provide excellent support if they had adequate resources. For regional programmes, it would be necessary to have contacts in each country involved, not only in the leading country, as it is difficult to prove that the programme is also running well in the other countries without having a direct contact on the ground (IP 15).

In order to play the role of coordinator, the EU Delegations need to be recognised as trusted partners by the different actors – public and private, European and non-European – as trust is one of the fundamental elements of international cooperation (cf. Messner, Guarín and Haun 2014: 17-18). On a diplomatic level, one expert notes that the EU's diplomacies are still very young and national diplomacies do not always afford them a high degree of legitimacy (IP 4). In the civil societies of many third countries, there is a lack of trust in government actions, as is noted by IP 10. Messner, Guarín and Haun view communication and direct contacts as a base for building trust between partners. The significance of people-to-people mechanisms – rather than government-to-people mechanisms – was also observed by the experts (IP 6, IP 10). If external cultural relations rely on diplomats funding cultural action, the cultural attaché will be seen as a government official of the EU, which could make it more difficult to engage with civil society. The experts emphasise the necessity of non-political expert decisions (experts' workshop). Ambassadors and personnel who consider culture to be important and who have a profound knowledge of the local cultural field are needed (IP 4, IP 6, IP 8, IP 13). In this respect, the EU Delegations could appoint cultural experts within civil society who have a sound knowledge of the local area and players. The experts also encourage the EU Delegations to adapt a dialogue-based approach and ensure there is discussion with local civil society in third countries (IP 1, IP 4).

8. Flexible funding possibilities

During the workshop and in the interviews some of the experts emphasise the need to develop flexible funding possibilities that respond to the needs of local and cultural actors. They observe that the conditions currently set by EU grants do not always respond to the reality and needs of international cooperation projects. As a result, cultural actors often have to modify their projects in order to adapt them to these conditions – and have a chance of receiving a grant.

8.1. Adapt the formal modalities of funding

Current modalities and conditions of participation in EU programmes mean that some projects are excluded from EU funding (IP 13, IP 14, IP 16, experts' workshop). The main reasons for this are a lack of long-term and clear information on funding possibilities; complex modalities of applications and calls for proposals; and not meeting the needs of European and non-European cultural stakeholders.

Firstly, time and capacity are required in order to keep abreast of all the current and future EU financing possibilities (IP 13, IP 14). The programmes change with each budget period and calls for proposals are not published regularly (for example annually) in all programmes. Many experts regret the fact that information on programmes for the upcoming budget period is not announced all at once (cf. Chapter 4), (IP 1, IP 6, IP 15). So it is important to seek constant updates, but there is no central source of information about the various programmes. Transmission of information about EU programmes in third countries mostly depends on staff at the local EU Delegation and its relations to local civil society. In some cases, it is the national cultural institutes of the EU Member States which relay the information. Furthermore, the application procedure is very complex, so some applicants prepare them when the calls for proposals are announced, before their official publication. However, sometimes they are not published in the end, which leads to frustration (IP 14). The planning difficulties experienced by applicants damage the image of the EU as a reliable partner. Easier access to information and improvements in the reliability of the information would open up EU support to actors who do not have the capacity to invest a great deal of time in the search for information.

Secondly, many European and third-country stakeholders consider modalities of application for EU funding to be too complex, meaning that many actors are excluded from the process (experts' workshop, IP 16). As there are many applications for grants, the choice is not only based on the quality of the project but also on formal criteria concerning the application (IP 16). Small European and third- country cultural players generally do not have the capacity to submit an application that can compete with the applications from bigger European players who are well-versed in the procedures (IP 4 and IP 16).

Thirdly, most EU calls for proposals are drafted based on the design of EU programmes, reflecting a predominantly European perspective. They specify topics and set strict conditions of participation, such as a minimum funding limit and the kinds of costs which can be covered. These conditions are not adapted to the needs of the cultural sector outside the EU and do not always respond to the reality and needs of cultural cooperation projects (IP 1, IP 12, IP 13). In many third countries covered by DEVCO programmes, local civil society needs structural support, equipment, buildings and

infrastructure in order to gain a foothold, rather than simply support for one project. For example, programmes should not concentrate merely on restoring archaeological sites but also include investment in infrastructure improvements (IP 1). In other cases, help with paying salaries is needed (IP 5). Capacity building is also required. The Euromed programme has published calls for proposals for projects in the region of €1 million. Many independent cultural actors in the Mediterranean region cannot deal with such high grants and small European institutions or initiatives often do not have the capacity to manage such large budgets. Furthermore, if they are to receive a grant, stakeholders must have experience with former projects and generally have to have been registered as an organisation for a minimum period. This could lead to undue and inflexible standardisation of the subsidised projects and lead to it always being the same stakeholders and projects which are awarded the grants (IP 13, IP 14, IP 16).

Finally, because of legal issues linked to the way it functions, the EU has limited or no possibility for quick intervention. This excludes the EU as a partner in pre-and post-conflict situations – times when it is necessary to act quickly (the US and foundations can act much faster and therefore enjoy higher visibility).

Because of the strict modalities and conditions linked to the EU's calls for proposals, existing projects often have to change their concepts in order to meet the necessary criteria. The involvement of a partner from a third country is a criterion for some EU programmes or is encouraged, for example through the potential to increase the project's budget. This can lead to forced partnerships, which are not based on a desire to work together. Some experts observe that in order to fulfil the conditions set by the calls for applications, partners may at times be chosen because of their references or financial capacities rather than solely on the basis of common objectives (IP 12, IP 14). The aim should not be to generate some kind of artificial cooperation but to support and foster bottom-up ideas and initiatives, chosen by the stakeholders rather than by the donors (IP 1). The donors' objective should be "to reinforce local civil society in what it is doing and not for what the donors want it to do" (IP 12). The calls for proposals should adapt to the needs of the European and non-European cultural sector and not the reverse. In order to respond to the various needs of local cultural actors, some experts plead for open calls for proposals, which do not set narrow topics but allow European and local cultural actors the space to be involved in defining and choosing the themes. As far as possible, programmes should focus on the quality of interlocutors/partners in different regions/countries rather than on thematic ideas which could lead to projects being designed on a short-term, opportunistic basis. The experts also emphasise that the criteria for supporting a project should be how they meet local needs and not the visibility of the EU as the project-funding institution. They underline the need to trust the cultural actors – both European and non-European – and the projects and initiatives they have already designed (IP 1, IP 13).

"We have to place more trust in the arts organisations themselves. When an arts organisation has a relationship with another arts organisation on another continent we have to trust that they have made their choices on personal capacity, on some kind of political, cultural analysis of the situation [...] We should not instrumentalise the arts organisations to do something that the EU wants to do, we should empower the arts organisations to give the EU things it did not know it needed." (IP 11)

Open calls for proposals could allow support for existing cooperation between European and third-country players to be conceived independently of any calls for proposals. This could increase their chances of having a long-term impact. Indeed, such cooperation leads back to a real desire on the part of the partners to cooperate and not to the need for a (non-)European partner in order to be awarded a grant.

8.2. Support for innovative projects

New projects, new independent cultural actors and innovative initiatives have little chance of getting an EU grant. Many experts consider this to be a problem, particularly in regions where the cultural sector is developing but receiving no investment from local governments. Support for new and innovative projects should be fostered, even if they are linked to risks (expert's workshop, IP 5, IP 10, IP 13). Risks cannot be avoided if the objective is not merely a nice artistic creation but also social change that goes beyond the cultural sector. It is possible to reduce the risk of failure by ensuring good knowledge of the local context and cultural sector, but it is not possible to be absolutely sure of the project outcome. The experts encourage the EU to accept this risk. At the experts' workshop, the following project of HIVOS was presented as an example of support for innovative local initiatives. HIVOS is developing a programme to set up and strengthen incubators for Cultural and Creative Industries in the South-Mediterranean region. These incubators are safe places for creative entrepreneurs. This programme will combine grants for organisations with investment incentives, thus helping them to develop and establish themselves, but also giving them the means and instruments (including financial instruments) they need for their start-up. HIVOS will be engaged in facilitating new models of funding, from crowd-funding to matching funds.

8.3. Involvement of cultural players as strategic partners

One reason for the discrepancy between the support offered by the EU and reality is that cultural players (European and non-European) are not involved in conceiving the programmes and formulating the calls for proposals. The governments of third countries negotiate their participation in the programme after the main conditions have already been set by the EU. Local cultural actors are not involved as strategic partners. Direct contacts with local players are essential for ensuring good knowledge of the local situation and needs. But "the cultural sector is usually the one which is not asked [...] Nobody asks theatre people what they want and what they need. They are not consulted" (IP 1). The various foundations develop their programmes and projects after spending time in the countries concerned and in cooperation with a local partner. In this way, they adapt their programmes to local needs and implement the programme in cooperation with the local partner organisation. This means the development of the local cultural sector is supported in an appropriate way (these foundations concentrate on supporting both artistic creation and "change makers", i.e. cultural actors who largely operate in the independent field and who try to create change in their local environment, society and politics through culture or creative strategy) (IP 5, IP 6).

8.4. Support for “phasing out”

Many donors, including the EU but also certain foundations, think in terms of projects and provide funding for one or two years. The fixed duration of the grant (as is the case for EU programmes) may restrict their long-term impact. If the “phasing out” of the project is not focused and the support only concentrates on the implementation of the project, there is a risk that the project simply disappears after the end of the grant. The duration of the support should be adapted to the evolution of the project, so that it is possible to find other resources and become independent. The amount of the grant and the objectives should be regularly discussed and adapted (and the aim should not be unlimited support but the independent continuation of the project). This cannot happen if the terms of references are defined at the beginning of the project; it requires personal monitoring of the evolution of the project. It is necessary for someone to be in touch with the local reality during the programme (IP 6, IP 12).

9. Co-creation and co-production

Messner, Guarín and Haun place reciprocity in the centre of their “cooperation hexagon” (cf. Messner, Guarín and Haun 2014: 15-16) and Schneider points out that it is not only the cultural product that results from the cooperation that is significant, but also the creative process as such (cf. Schneider 2008: 16). The participants in the experts’ workshop and experts interviewed (IP 2, IP 11, IP 16) emphasise that co-production and the empowerment of local actors is necessary to build up sustainable cultural relations. “The only way that cultural relations will really create a future basis for Europe’s role in the global context is co-production and collaboration rather than showing off” (IP 11). According to IP 4, there has already been a positive evolution over recent years and co-productions have been developed. This is due to the evolution of the concept of partnership by European players and to a requirement for more parity on the part of non-European partners. Non-European stakeholders are coming onto the transnational cultural relations scene, so Europeans are losing the quasi-exclusivity they had in some regions (for example, Canada and the USA are becoming increasingly active in Morocco). But this evolution is not yet complete and must be pursued. With regard to cooperation between national cultural institutes and local partners in third countries, Schneider says that exchange has been preached but presentation is cultivated (cf. Schneider 2008: 25). Stakeholders in European external cultural relations believe the current actions of the EU and most Member States are still too oriented towards the presentation of European productions outside the EU: “I think there is a little too much bringing a group from Brazil or from Africa or sending a European group some place to show something somewhere and we have a kind of showing off to each other, but we are not really learning about each other” (IP 11). They attribute this to the lack of a strategic approach on the one hand and to the format of EU programmes on the other, as these do not set the right conditions for supporting co-production.

9.1. Include “phasing in”

EU programmes concentrate on supporting the implementation phase of projects. The projects have to have already been conceived before it is possible to apply for an EU grant. Some players do not have the administrative structure to manage a grant and are not prepared for it (IP 4, IP 12, IP 16). Many initiatives do not have the resources to ensure there is a process of cooperation during the inception of the project – and some of them are not used to it (IP 4, IP 13, IP 14). Moreover, initiatives in third countries are not always familiar with European administrative procedures for managing projects (IP 4). As non-European partners are not always deeply involved in the conception of the project, there is no guarantee that the project is adapted to their needs, objectives and capacities. Some projects are much more in line with the objectives and adapted to the structure of the European partners. A sense of reciprocity is missing in such projects. The experience also confirms that communication and the building of a we-identity (for instance common objectives) are necessary for the success of an international cooperation. Two of the main reasons for difficulties in transcultural cooperation projects are a lack of communication (including on common objectives), and a lack of clear distribution of roles between the partners. “Exchange always sounds great. But it is difficult and takes a lot of time” (IP 5). There is a need for structural support and capacity building for European and non-European actors to help them manage international cooperation projects. Kick-off meetings have been introduced and will be continued for new Creative Europe projects in order to ensure a better quality of cooperation among project partners (IP 18). This could be a first step to enhancing the quality of the projects (and particularly of cooperation projects), but these meetings will take place after the selection. They prepare for the project’s implementation stage but do not support its inception phase.

The conception and preparation of projects are crucial phases for ensuring reciprocity, building trust and thus guaranteeing the quality of the cooperation and a long-term impact. It was repeatedly stressed at the experts’ workshop and during the interviews that local partners must be involved in the planning and inception phases of projects (co-creation and co-production). This allows the objectives of all partners to be taken into account, which generally increases their motivation during implementation. And designing the project together ensures that each partner’s scheduled participation is adapted to their capacities and therefore realistic.

The question of the choice of partners in third countries is still problematic for some donors, whereas some players have already found ways of generally ensuring the quality of their cooperation. In practice (as suggested by Messner, Guarin and Haun), direct contacts with local actors in the preparatory phase seem to be a condition for finding appropriate partners and ensuring the quality of the cooperation (IP 4, IP 10, IP 12). Small grants are needed, for example to pay travel expenses during the inception of the project (IP 13).

A good preparation and inception phase could also help to make the projects more targeted and really engage communities and the local public. This direct contact could be rounded off through the use of new media. These should not only be seen as a way of reaching the right community, but also as a means of improving the knowledge of the target group before beginning implementation. It could provide a way of testing the interest and understanding of the targeted community, for example for European films or films produced in co-production aimed at local audiences (IP 1, IP 4). Research projects could also help to make projects more targeted and provide funding possibilities.

The workshop participants stated that there is a lack of small grants for cultural cooperation projects to develop ideas and carry out research. Therefore, forms of cooperation for supporting the transnational development of ideas should be developed further.

Providing support for the preparation phase involves the risk that the project will not take place after all, for example if travelling to the country led to the conclusion that it is not feasible. But it also increases the chances of success of projects that do get off the ground.

9.2. Develop peer-to-peer projects

Some EU programmes do not allow projects to be led by non-European partners. This creates a situation of “leader and led” rather than a partnership of equals. Various experts stress the need to establish a “cultural fair-trade”, a partnership of equals based on trust and without power relations (expert’s workshop, IP 6, IP 16). This kind of cooperation would provide a mutual learning experience, but it is almost impossible if one party has the money and writes the calls for proposals while the other party is the applicant (IP 6). Successful models of cooperation concentrate on building capacity and long-term sustainability. They give all partners, European and non-European, similar levels of responsibility in designing and executing the project. The principle of co-creation and co-production is based on the participants’ freedom of choice regarding the subject of their project and responsibility is shared equally. The donor functions as a mentor and facilitator; it does not design the content of the projects. Personal experience is a key factor in ensuring sustainability.

9.3. Empower local actors

Empowering local actors and responding to their needs should be the focus of co-creation projects. When it comes to managing long-term projects, Europeans can offer the expertise that is needed in some regions (IP 4, IP 12). Networks of actors with similar objectives should be developed with experts from non-European countries (IP 9) (these are already being built in some regions). They could facilitate knowledge-sharing and cooperation, be the basis for co-production initiatives and develop a series of co-productions based on their members. In this way, arts organisations would not be alone and could lean on a network (IP 11). Allowing and encouraging local actors to lead projects and to respond to call for proposals also enables them to gain project management skills (IP 12).

Some stakeholders emphasise the importance of the involvement of local governments in independent cultural projects and of supporting dialogue between local NGOs and local governments (IP 6, IP 12). In countries where civil society and the independent cultural sector are still at the teething stage, they often develop in opposition to public authorities. For instance, the first NGOs in Central and Eastern European countries were mostly created as a counterpoise to the state. IP 12 notes that some of those supported by American or Anglo-Saxon foundations developed much faster than local governments and were more connected to the priorities of their donors than to local realities. This afflicted relations with the public authorities. At the same time, the integration process with the EU, which runs at national level, reinforces the states. This increases the likelihood that the

two worlds (public bodies and civil society) will work in parallel and not communicate with each other. The integration process in the EU means that civil society and local governments have to begin a dialogue. Most private international donors who support civil society in its early stages leave the countries when they join the EU. But there are still many small local NGOs which do not have the capacity to be independent or to apply for EU grants (IP 12).

Some governments recognise the NGOs but do not support them financially as long as foundations and other international and private donors can be involved (IP 12). City governments are not always interested in supporting independent groups which may be critical of them. They have to be convinced that it is their role to support the activities of NGOs (IP 6).

The EU could advocate placing culture on the political agendas of third countries (IP 8, IP 9). European partners can help to put a topic on the local political agenda and gain the recognition of local governments. Issues such as urban development and sustainable development are global challenges and connect different agendas, offering the common goal needed for cooperation projects between European and non-European partners (IP 9, IP 10).

Cultural projects may provide an opportunity for local governments and civil society to work together on common challenges such as urban development. Local governments are directly concerned with the development of a structure for the cultural sector, as this can contribute to urban development. It is much easier to bring together actors in the field and decision-makers at local level because all the groups are keen to do something in the city and the local decision-making level is closer to the reality of the city (IP 6). For example, local governments can support cultural actors by providing them with working spaces (IP 12). However, it takes time to strengthen independent actors to the point where they can gain the recognition of the local authorities. Strong, well-educated cultural managers run stronger organisations. If strong local organisations get together at local level and build networks, they can gain recognition and exert an influence on local decision-making, or even become partners in local decisions. Then it is possible to move up from the local level to regional, national and ultimately European level. Where possible, local governments should be involved in the whole process (IP 6).

10. Financial models

For some stakeholders, the current challenge is not only how to find more money for European external cultural relations but how to use the available funds more effectively. This is also linked to an acceptance that resources for European external cultural relations will not increase over the next few years, either in the EU budget or on the part of independent foundations. So it is necessary to look for other sources and models of funding.

10.1. Regranting through independent local institutions

For European national cultural institutes and for the EU as an entity, there are limits on regranting, particularly for transnational projects. One of the reasons for this is the political aspect of these institutions and their bureaucratic processes. So local independent foundations and institutions should be supported. The work done through local organisations to implement projects rather than operating on an individual project basis could encourage regional decision-makers to set up funds to assist emerging organisations (IP 7).

The creation of local foundations to channel funds could provide a way to avoid the bureaucratic, slow processes required by the EU and its Member States. This would be particularly useful for facilitating cultural responses to crisis situations where local cultural players may not want to receive money directly from the EU or from a governmental organisation. It is necessary to find ways to give independent local institutions responsibility for regranting, and also to determine how to ensure accountability.

As European foundations will not be increasing their funding for international projects, IP 18 believes there is the potential to replicate them locally. Local funds that are independent of government influence and managed by local players could also allow decision-making bodies to be close to the field. We have already seen the growth of foundations in Africa, Asia and Latin America. Various ways of creating local foundations include the following:

- Privatising public funds, such as the Volkswagen Stiftung. The case has to be made to African, Asian and Latin American governments. They should, for example, be convinced to create a foundation to manage money from oil, gas and natural resources. The second stage is then to include the cultural field in the foundation's area of activity, as most foundations tend to focus on issues such as health or agriculture.
- Creating community foundations: communities get organised and pool their resources
- Developing philanthropy

European partners could support this process by convincing governments of third countries to invest in independent foundations and by sharing their expertise about the creation and management of foundations. According to IP 18, Europeans should firstly recognise that their own foundations have been created by privatising public funds and realise that there are different ways of creating foundations. They need to recognise that many institutions that are now foundations are the result of pooling resources.

10.2. Credit: a realistic solution for culture?

Credit is generally not an appropriate solution in the cultural field, because the idea of loans is to be repaid, whereas the aim of cultural projects is not to make profits. The need to repay the loan implies that the project has to succeed and that no risk can be taken, which could exclude the development of innovative projects.

Nevertheless, some new credit models are currently being developed, and their results should be analysed over the next few years. The Aide aux Musiques Innovatrices is currently experimenting with a scheme that offers publicly-guaranteed loans for cultural organisations and artists. The idea is that it is easier to convince a local private person who is interested in the arts and culture to make an investment rather than to simply donate money. The public guarantee is used to attract private investment. This model will allow for the sharing of private and public guarantees through matching arrangements and provide low interest rates in schemes designed to provide a return on investment that is correlated to the success of the project involved. This project will be developed first for micro-credits in France, and if it is successful, it will be rolled out internationally.

The Creative Europe programme will have “a self-standing financial instrument, the Cultural and Creative Sectors Guarantee Facility (the "Guarantee Facility"), [which] should enable the cultural and creative sectors at large to grow, and in particular should provide sufficient leverage for new actions and opportunities. Selected financial intermediaries should act in favour of cultural and creative projects to ensure a balanced loans portfolio in terms of geographical coverage and sector representation. Moreover, public and private organisations have an important role to play in that context, in order to achieve a broad approach under the Guarantee Facility.” This Guarantee Facility should enable “small cultural and creative businesses to access up to €750 million in bank loans.” The loan guarantee fund has been allocated €210 million. The guarantee fund commits to cover (part of) the losses of the bank in the event of default on the loan.

The development of credit possibilities with the European Investment Bank could also be investigated. For example, it may be possible to exempt the beneficiary country from interest payments. There could be precise objectives and an action plan, with the EU bridging the gap.

10.3. Opening up to new players

Some experts plead for the development of co-funding between the EU and third countries. The objective should be to involve local and national governments in the countries where the project is taking place in the financing of cultural projects (IP 6). The first step for this should be to strengthen the cultural actors to the point where they are recognised by the local government. Then the government have to be convinced of the benefits of investing money in independent projects rather than only in public cultural institutions. In some regions, European stakeholders could help to bring public and private stakeholders together and develop public partnerships with local partners. IP 17 observes that in the Eastern Neighbourhood “private and public in these countries [countries of the

Eastern Partnership culture programme] do not really communicate to each other for many years and culture particularly suffers from this. Culture was considered to be what the ministry of culture said it was. So all the funds were directed to established institutions or state institutions.”

One of the points which has to be taken into consideration in the search for new financing models is the involvement of the business sector. The discussion at the experts’ workshop revealed some different opinions on this point. Some actors in the cultural field are sceptical about the involvement of the business sector in cultural projects. They fear an instrumentalisation of culture and a loss of independence regarding the content of the projects. Others believe co-financing by private companies is possible if values are taken into account. The cultural choices should not be determined only by business objectives (for instance the motivation for the performance of a European ballet in a third country should not only be to get businessmen in the audience but also to support intercultural dialogue, the added value for the dancers etc.) (IP 11). IP 10 notes that many European stakeholders need to learn how to work with the business sector and big private foundations (such as the Microsoft Foundation). Such foundations are often more interested in co-creation than just donating money. A consortium of luxury branches in Paris is interested in EUNIC as a consortium of cultural institutes. They have proposed sharing their experience and thinking about possibilities of working together (IP 10).

The role of the EU could be to exchange knowledge and build trust by brokering platforms with the financial community so that cultural projects become part of their investment profile.

- Public incentives for private cultural investment (e.g. in African and Arab countries)
- Registering as a commercial organisation rather than an NGO can strengthen the attractiveness of cultural organisations for private investors and banks

A HIVOS programme supports incubators for Cultural and Creative Industries in the South-Mediterranean region and is subsidised by SIDA. At the same time, a seven-year creative investment fund is to be set up. HIVOS is coordinating the fund and is also an investor. It will pick up projects that have been developed in the incubators and convince private investors to co-invest in these initiatives. Platforms for artists and cultural operators to put forward their proposals for private funding could help improve cooperation between the private and public sectors. And the involvement of local experts could facilitate contact to local investors. European players need independent local NGOs, cultural institutions and experts as intermediaries who are trusted locally (IP 9).

New forms of funding are emerging, such as crowd funding. In some regions, like the Mediterranean and Eastern Europe, local philanthropy is less developed than in the EU (experts’ workshop, IP 12). In the Arab region for example, philanthropy is viewed as charity rather than as providing money for development. Furthermore, in some countries civil society organisations cannot regrant because they have to pay taxes on their donations (IP 12). Political and legislative instruments could encourage and facilitate local philanthropy. The EU could reinforce the civil society aspect through some chapters of the Community *acquis* in order to allow it to finance itself (IP 12). The Balkan civil society development network⁸ has created a matrix for monitoring the development of civil society and has requested the inclusion of a status for civil society organisations in the Community *acquis*. Europeans

⁸ <http://www.balkancsd.net/>

could also help to develop local philanthropy in cooperation with local institutions by sharing their expertise in this field. Potential ways of encouraging philanthropy in third countries and also in Europe should be considered, but there is no evidence that philanthropy or private investment will replace public subsidies. Pluralistic approaches to funding involving private partners are to be welcomed. A framework for facilitating the matching of private and public funds could have a long-term impact. The EU and nation states could participate by offering the guarantees needed by private donors.

Developing relationships with new players with different agendas and large funds (China and Gulf states) should be considered.

- China is not currently investing in culture for development but is present in Africa in other fields. There may be possibilities for working together on certain projects, such as the protection of cultural heritage in Egypt or against the illicit trade of cultural goods in some regions.
- Qatar and Saudi-Arabia are important donors in the field of cultural production (for example they finance film production). At present they have little interest in a development strategy, but there may be potential to involve them in certain projects.

In order to move forward with these potential collaborations, it is first of all necessary to discuss precise objectives and procedures.

PART III: CONCLUSIONS

This overview of the main EU programmes which support external cultural relations shows that the cultural dimension has been included in some areas of EU foreign policy. Some specific programmes have been developed and others include cultural actions in broader fields such as education and democracy. On a political level, certain action taken by the EU give the impression that the significance of the cultural dimension in EU foreign policy is increasing. Examples include a preparatory action and the appointment of a Senior Advisor on Cultural Matters to the office of the Secretary General of the European External Action Service. But at the same time, other elements suggest that the cultural dimension still has only marginal significance, for instance the current uncertainty about the cultural dimension in the development policy for the period 2014-2020.

Experts on European external cultural relations recognise the support given by the European Union and most of them have observed improvements in its funding model over recent years. But they also see a need for changes if the EU wants to assert itself as reliable partner in the field of external cultural relations. The experts urge the EU to gain more self-assurance in external cultural relations by putting itself forward as a union, by recognising that culture is an integral part of external relations and by focusing on cultural understanding. They encourage the EU to assert itself in the field of European external cultural relations not only as a donor but as a coordinator between the various stakeholders (public institutions, private foundations, the cultural sector), both inside and outside the EU.

EU support for European external cultural relations could be improved at two levels: at European level and with regard to cooperations with third-country partners. In any case, it seems that this support should concentrate on the empowerment of co-creation and co-production and be more oriented towards the needs of European and non-European cultural actors. Other funding institutions such as foundations have developed alternative funding models, which can serve as an inspiration for enhancing EU models. According to various players and experts in European external cultural relations, it is necessary to create a flexible framework that promotes diversity with a variety of programmes. Funding instruments should also be directed towards those who have never before received funding. Coordination and cooperation must be improved and competition between European players reduced. The value of culture in different agendas needs to be strengthened and models developed to allow “cultural fair trade”, relationships of equals with non-European partners. And finally, quality must be a criterion for selecting partners’ projects and enhancing their long-term impact.

The following recommendations summarise the main points highlighted by experts within the framework of this study:

- Recognise the significance of culture in external relations in general, for example by introducing a cultural dimension into the EU’s legal and political framework (strategy paper, political agendas etc.);
- Elaborate a common vision for a European cultural foreign policy and a strategy to implement this. The role of the various EU entities (EEAS, DGs, Delegations) in this field

should be defined and communication channels between the entities improved in order to allow knowledge-sharing and dove-tailing of the various programmes;

- Define what could and should be the European dimension, the European added value of projects carried out by a cooperation of European players in third countries (in comparison to projects carried out by national institutions). Clear criteria for evaluating this European dimension would allow concentration on projects that contain this dimension and therefore support the common approach of European external cultural relations (to be defined);
- Enhance communication between the various European stakeholders in order to improve knowledge-sharing. EU representatives seem to be very interested in learning from the experiences of other actors in the field. Other stakeholders, especially independent experts and cultural actors, should be involved in designing EU programmes and calls for proposals and their needs on the ground should be taken into consideration;
- Create a flexible framework that allows support for existing cooperation projects conceived by experts in the field and cultural actors, while being independent of the expectations and conditions of calls for proposals;
- Support co-creation and peer-to-peer-projects by allowing cooperation early on in the conception phase of the project and by giving European and non-European partners equal responsibility during projects. The elaboration of a charter or code of conduct for transnational cultural cooperation could be a basis for the establishment of equitable exchanges;
- Simplify application procedures in order to make it possible for small and non-European stakeholders to get grants;
- Improve the clarity and reliability of information about funding possibilities. The participation process would be simplified by providing one location for information about all the funding possibilities in the area of external cultural relations;
- Accept the need to take more risks by supporting new and innovative actors and projects, for example by changing the conditions of participation;
- Ensure long-term impact by supporting the structural empowerment of local actors (capacity building, equipment, cooperation with local political authorities, etc.) and support the actors by planning the phasing-out and future of the project after the grant;
- Look for new financial models involving local resources, for example by supporting the development of local foundations and crowd funding;
- Consider possible collaborations with other non-European donors (e.g. from Qatar and China);
- Think about how to make it easier for cultural actors to get loans from private banks;
- Support – for instance by sharing know-how and capacity building – the establishment of local institutions in order to manage grants locally (regranting through local institutions).

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Andreeva, Tsveta, European Cultural Foundation, Policy Officer, Advocacy (Phone interview 27.1.2014)

Asbjornsen, Dag, Directorate-General for Education and Culture, Programme Manager – EU policies – MEDIA Mundus – audiovisual policy (Brussels, 23.1.2014)

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Bergamo, Luca, Culture Action Europe, Secretary-General (Brussels, 22. 1.2014)

Berger, Christian, EEAS, Director for North Africa, Middle East, Arabian Peninsula, Iran and Iraq (Phone interview 31.1.2014)

Brunet, Pascal, *Relais Culture Europe*, Director (Paris, 24.1.2014)

de Kerchove, Fabrice, King Baudoin Foundation, Migration, Project Manager (Brussels, 23.1.2014)

de Lobkowicz, Wenceslaw, Directorate-General Enlargement, Advisor for intercultural dialogue and cultural heritage (Brussels, 20.1.2014)

Dietachmair, Philipp, European Cultural Foundation, Programme Manager, Tandem Cultural Managers Exchange, Research & Development (Brussels, 23.1.2014)

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Leone, Alessandro, Directorate-General for Development and Cooperation – EuropeAid, Programme Manager (Brussels, 21.1.2014)

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Litangen, Cato, mimeta, Executive Director (Phone interview 17.1.2014)

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Peyronnet, Cécile, *Institut français*, European Division, Head (Paris, 21.11.2013)

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van Iersel, Rob, Directorate-General Education and Culture, Programme Manager – EU policies. Creative Europe programme – culture (Brussels, 23.1.2014)

13. Participants to the experts' workshop "New cooperation-models for European external cultural relations", Brussels, 20.2.2014

Aylett, Holly, UK Coalition for Cultural Diversity, Executive Director

Chaubaud, Frédérique, European Parliament, Greens/EFA Group, Culture, Education and Media Advisor

Čopič, Vesna, Faculty for Social Sciences, University of Ljubljana, Cultural Policy Analyst and Lecturer

Dietachmair, Philipp, European Cultural Foundation, Programme Manager, Tandem Cultural Managers Exchange, Research & Development

Dodd, Diane, ART-idea, Director, Projects and Programmes

El Bennaoui, Khadija, EUNIC Global, Programme Coordinator Middle East & North Africa

Gardes, Laura, *MORE EUROPE – external cultural relations*, Assistant

Helly, Damien, European Centre for Development Policy Management, Policy Officer EU External Action

Höhn, Susanne, Goethe-Institut Brussels, Director Southwest Europe, Delegate for European Affairs

Kovarikova, Helena, EUNIC Global, Director

Kowal, Zénon, WBI (Wallonie-Bruxelles International), Director of the Department of European integration

Lagasse, Charles-Etienne, EUNIC Global, President

Leferink, Sophie, Humanist Institute for Co-operation with Developing Countries – Hivos, Advisor Arts & Culture

Lisack, Gaëlle, ifa (*Institut für Auslandsbeziehungen*) / *MORE EUROPE – external cultural relations* EUROPE, Expert of the ifa-Research Programme „Culture and Foreign Policy“

Lisbonne de Vergeron, Karine, Global Policy Institute, Senior Fellow

Litangen, Cato, mimeta, Executive Director

Madinier, Guillemette, *MORE EUROPE – external cultural relations*, Project Officer

Marcolin, Valeria, *Culture et développement*, Coordinator, Responsable for Development

Murray, Andrew, British Council Brussels, Director

Ouchtati, Sana, *MORE EUROPE – external cultural relations*, Director

Richard, Ferdinand, Roberto Cimetta Fund, President



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Rorvik, Peter, Arterial Network, Secretary General

Ruche, Alain, European External Action Service, Office of the Executive Secretary General, Senior Advisor on Cultural Matters

Salah, Racha, Arab Fund for Arts and Culture, Grants Manager

Sequeira Costa, Svetlana, Arts Cabinet, Artistic Director

Triebel, Odila, ifa (*Institut für Auslandsbeziehungen*), Head of Section. Research Programme "Culture and Foreign Policy" / Dialogue Forums

Trüpel, Helga, European Parliament, MEP, Vice-Chair of the Committee on Culture and Education

Tutunzi, Stella, European Parliament, Assistant to Helga Trüpel

Wagner, Gottfried, Austrian Ministry for Education, Arts and Culture, Special envoy for international cultural-political projects

Widmaier, Sarah, ifa (*Institut für Auslandsbeziehungen*), Scientific Coordinator. Research Programme "Culture and Foreign Policy"



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PART V: ANNEXES: INFORMATION ON SINGLE FUNDING PROGRAMMES OF THE BUDGET 2007-2014

This Part presents more details about the main programmes for the budget 2007-2014 specifically conceived for the cultural field and funding external cultural relations. It presents an overview on the programmes (DG in charge of the programme, period, eligible or concerned countries, budget and objectives). It also give some details on the last calls for proposals (mostly 2013) and concentrates on the participation of non-EU-Member States to the programmes – if the programme has not specially been conceived for third countries.

14. Culture Programme 2007-2013

14.1. Overview

CULTURE PROGRAMME (cf. EU 6.11.2013; DG EAC 7.7.2010; EACEA 12.12.2013 d)	
DG	Education and Culture
period	2007-2013
responsible entity	DG EAC and EACEA
eligible countries	<ul style="list-style-type: none"> • EU-Member States; • EEA-Member States; • Albania, Bosnia-Herzegovina, Croatia, Former Yugoslav Republic of Macedonia, Montenegro, Serbia and Turkey.
total amount	€400 million
general objectives	<ul style="list-style-type: none"> • to promote cross-border mobility of those working in the cultural sector; • to encourage the transnational circulation of cultural and artistic output; • to foster intercultural dialogue.
field of intervention	non-audiovisual cultural activities
strands (cf. DG EAC 7.7.2010, EACEA 12.12.2013 d)	<ul style="list-style-type: none"> • strand 1: cultural actions The support for cultural actions “enables a wide range of cultural organisations coming from various countries to cooperate on cultural and artistic projects.” • strand 2: cultural bodies at European level “Cultural organisations working, or wanting to work, at European level in the field of culture can receive support for their operating costs. This strand targets organisations that promote a sense of shared cultural experience with a truly European dimension.” • strand 3: policy analysis and dissemination activities This strand supports “studies to help improve understanding of European cultural co-operation and the conditions which help it to flourish”. It also supports the cultural contact points.
eligible projects	projects and initiatives to celebrate Europe’s cultural diversity and enhance the shared cultural heritage through the development of cross-border co-operation between cultural operators and institutions

Table 1: Culture Programme, 2007-2013

14.2. Strands of the Culture Programme 2007-2013

STRAND 1.1: MULTI-ANNUAL COOPERATION PROJECTS (cf. EACEA 6.12.2012)	
DG	Education and Culture
period	2007-2013
responsible entity	DG EAC or EACEA
eligible countries	<ul style="list-style-type: none"> • EU-Member States; • EEA-Member States; • Albania, Bosnia-Herzegovina, Croatia, Former Yugoslav Republic of Macedonia, Montenegro, Serbia and Turkey.
field of intervention	non-audiovisual cultural activities
eligible projects	Foster multi-annual, trans-national cultural links by encouraging a minimum of six cultural operators from at least six eligible countries to cooperate and work within and across sectors to develop joint cultural activities.
project duration	Min. 36 months to max. 60 months
budget 2013 (cf. EACEA a, EACEA b)	<ul style="list-style-type: none"> • €23.790.385 • Total: 14 projects • 2 projects in cooperation with Albania, Bosnia-Herzegovina, Croatia, Former Yugoslav Republic of Macedonia, Montenegro, Serbia or Turkey: <ul style="list-style-type: none"> ○ SharedSpace: Music, Weather, Politics <ul style="list-style-type: none"> ▪ CZ, MK, FI, LV, IT, PL, NL, UK, NO ▪ max EU-grant (50%): €1.254.261 ○ Ottoman-Europe: Promoting 500 years of cultural relations <ul style="list-style-type: none"> ▪ DE, TR, AT, PL, FR ▪ max EU-grant (50%): € 1.168.671

Table 2: Strand 1.1 of the Culture Programme, 2007-2013

STRAND 1.2.1: COOPERATION PROJECTS

(cf. EACEA 6.12.2012)

DG	Education and Culture
period	2007-2013
responsible entity	EACEA
eligible countries	<ul style="list-style-type: none"> • EU- Member States; • the countries of the EEA; • Albania, Bosnia-Herzegovina, Croatia, Former Yugoslav Republic of Macedonia, Montenegro, Serbia and Turkey.
field of intervention	non-audiovisual cultural activities
eligible projects	Actions shared by at least three cultural operators, working within and across sectors, from at least three eligible countries. Actions that explore means of long-term co-operation are especially targeted.
project duration	Max. 24 months
conditions of funding	<ul style="list-style-type: none"> • funds of between €50.000 and €200.000 • maximum 50% of the total eligible cost
budget 2013 (cf. EACEA c; EACEA d)	<ul style="list-style-type: none"> • €19.701.421 • Total: 114 projects. • 37 projects in cooperation with Albania, Bosnia-Herzegovina, Croatia, Former Yugoslav Republic of Macedonia, Montenegro, Serbia or Turkey (3 projects presented by one of this countries)

Table 3: Strand 1.2.1 of the Culture Programme, 2007-2013

STRAND 1.2.2: LITERARY TRANSLATION PROJECTS

(cf. EACEA 6.12.2012)

DG	Education and Culture
period	2007-2013
responsible entity	EACEA
eligible countries	<ul style="list-style-type: none"> • EU-Member States; • EEA-Member States; • Albania, Bosnia-Herzegovina, Croatia, Former Yugoslav Republic of Macedonia, Montenegro, Serbia and Turkey.
objective	To enhance knowledge of the literature and literary heritage of fellow Europeans by way of promoting the circulation of literary works between countries.
action	Support for translation projects. Publishing houses can be awarded grants for translations and publication of works of fiction from one European language into another European language.
project duration	Max. 24 months
conditions of funding	<ul style="list-style-type: none"> • funds of between €2.000 and €60.000 • maximum of 50% of the total eligible cost

Table 4: Strand 1.2.2 of the Culture Programme, 2007-2013

STRAND 1.3.5: COOPERATION PROJECTS WITH THIRD COUNTRIES
(cf. EACEA 6.12.2012)

DG	Education and Culture
period	2007-2013
responsible entity	EACEA
eligible countries	<ul style="list-style-type: none"> • EU-Member States; • EEA-Member States; • Albania, Bosnia-Herzegovina, Croatia, Former Yugoslav Republic of Macedonia, Montenegro, Serbia and Turkey. • 2007 India and China; • 2008 Brazil; • 2009 Armenia, Belarus, Egypt, Georgia, Jordan, Moldova, occupied Palestinian Territory and Tunisia; • 2011 Mexico; • 2012 Republic of South Africa; • 2013 Australian and Canada
objective	Cultural cooperation projects aim at cultural exchanges between the countries taking part in the programme and third countries.
eligible projects	The action must generate a concrete international cooperation dimension. The cooperation projects involve at least three cultural operators, from at least three eligible countries and cultural cooperation with at least one organisation from the selected third country and/or involve cultural activities carried out in the selected third country.
project duration	max. 24 months
conditions of funding	<ul style="list-style-type: none"> • funds of between €50.000 and €200.000 • max. 50% of the total eligible costs
budget 2012 (South Africa) (cf. EACEA e, EACEA f)	<ul style="list-style-type: none"> • €1.5 million • 8 projects

Table 5: Strand 1.3.5 of the Culture Programme, 2007-2013

STRAND 1.3.6: FRAMEWORK PARTNERSHIP (3 YEARS) FOR EUROPEAN CULTURAL FESTIVALS
(cf. EACEA 6.12.2012)

DG	Education and Culture
period	2007-2013
responsible entity	EACEA
eligible countries	<ul style="list-style-type: none"> • EU-Member States; • EEA-Member States; • Albania, Bosnia-Herzegovina, Croatia, Former Yugoslav Republic of Macedonia, Montenegro, Serbia and Turkey.
objective	To promote within the festivals the circulation of cultural works by giving access to non-national European cultural works to the largest possible audience, promoting intercultural dialogue encouraging exchanges of experience through the mobility of European professionals in the cultural field.
project duration	Max. 12 months
conditions of funding	<ul style="list-style-type: none"> • The co-financing targets within the festival only costs related to the European dimension of the action (costs related to the presentation of European non-national works, travel and accommodation costs for professionals and amateurs accompanying a European non-national work, fees for artists performing in European non-national works, costs relating to the organisation of workshops between European professionals, costs relating to the development, translation, printing and dissemination of the official catalogue and brochure, communication costs). • maximum €100.000 • maximum 60 % of the total eligible costs
budget 2013 (cf. EACEA g)	<ul style="list-style-type: none"> • €859.431 • Total: 11 projects • 1 project presented by Montenegro

Table 6: Strand 1.3.6 of the Culture Programme, 2007-2013

STRAND 1.3.6: SUPPORT TO EUROPEAN CULTURAL FESTIVALS: MULTI-ANNUAL SUPPORT
(cf. EACEA 6.12.2012)

DG	Education and Culture
period	2007-2013
responsible entity	EACEA
eligible countries	<ul style="list-style-type: none"> • EU-Member States; • EEA-Member States; • Albania, Bosnia-Herzegovina, Croatia, Former Yugoslav Republic of Macedonia, Montenegro, Serbia and Turkey.
objective	To promote within the festivals the circulation of cultural works by giving access to non-national European cultural works to the largest possible audience, promoting intercultural dialogue encouraging exchanges of experience through the mobility of European professionals in the cultural field.
project duration	3 x 12 months
conditions of funding	<ul style="list-style-type: none"> • The co-financing targets within the festival only costs related to the European dimension of the action (costs related to the presentation of European non-national works, travel and accommodation costs for professionals and amateurs accompanying a European non-national work, fees for artists performing in European non-national works, costs relating to the organisation of workshops between European professionals, costs relating to the development, translation, printing and dissemination of the official catalogue and brochure, communication costs. • maximum €100.000 per edition • maximum 60 % of the total eligible costs
budget 2013 (cf. EACEA h)	<ul style="list-style-type: none"> • €1.748.500 • Total: 18 projects • no project presented by Albania, Bosnia-Herzegovina, Croatia, Former Yugoslav Republic of Macedonia, Montenegro, Serbia and Turkey

Table 7: Strand 1.3.6 of the Culture Programme, 2007-2013

STRAND 2: CULTURAL BODIES AT EUROPEAN LEVEL (cf. EACEA 6.12.2012)	
DG	Education and Culture
period	2007-2013
responsible entity	DG EAC or agency EACEA
eligible countries	<ul style="list-style-type: none"> • EU-Member States; • EEA-Member States; • Albania, Bosnia-Herzegovina, Croatia, Former Yugoslav Republic of Macedonia, Montenegro, Serbia and Turkey.
general objective	The purpose of this strand is to co-finance expenditure relating to the long-term work programme of organisations pursuing an aim of general European interest in the field of culture or an objective forming part of the EU policy in this area.
project duration	Two types of grant: <ul style="list-style-type: none"> • annual operating grant (every year until 2012) • partnership (for three years, 2011-2013)
eligible participants	Three categories of organisations are eligible under this strand: <ul style="list-style-type: none"> • Ambassadors • Advocacy networks • Structured dialogue Platforms
budgets 2012 and 2013	For the budgets 2012 and 2013 (calls for proposals 2011 and 2012), some proposals came from non EU-member-states: <ul style="list-style-type: none"> • budget 2012: two proposals from Turkey and one from Bosnia-Herzegovina • budget 2013: two proposals from Bosnia-Herzegovina and one from Serbia These projects were not selected

Table 8: Strand 2 of the Culture Programme, 2007-2013

15. Media Mundus 2011-2013

MEDIA MUNDUS (cf. DG EAC 7.7.2010; DG EAC e; EU 6.11.2013; EC b; EC c)	
DG	Education and Culture
period	2011-2013
responsible entity	DG EAC and EACEA
eligible countries	<ul style="list-style-type: none"> • No limitation for participating countries. • The project coordinator must be resident in one of the following countries: <ul style="list-style-type: none"> ○ EU-Member States; ○ EEA-Member States; ○ countries which declare a willingness to be members of the programme and pay a contribution calculated on the same basis as their contribution to the MEDIA 2007 programme.
total amount	€15 million
general objectives	<ul style="list-style-type: none"> • explore ways of reinforcing global cooperation between EU and non-European professionals from the audiovisual industry to their mutual benefit • encouraging mobility and exchanges between European film-makers and their counterparts around the world
specific objectives	<ul style="list-style-type: none"> • to increase consumer choice, more audiences have the chance to see films from around the world in the cinema and other platforms <ul style="list-style-type: none"> ○ to improve access to foreign markets and the distribution and circulation of films worldwide (to strengthen the distribution of European films in non-European markets and vice versa) ○ to bring more culturally diverse products to European and international markets • to create new business opportunities for audiovisual professionals from Europe and around the globe • to strengthen cultural and commercial ties • to foster the exchange of information and networking
field of intervention	audiovisual
eligible projects	<p>MEDIA Mundus is not based on the participation of governments. It is open to participation of professionals from all over the world. Projects proposed must fulfil the following conditions</p> <ul style="list-style-type: none"> • be carried out jointly by European professionals and professionals from any other country; • have a minimum of three partners; • be coordinated by a European professional and include at least one partner from a third country..
funding 2013 (cf.EC c)	<ul style="list-style-type: none"> • €4.6 million • 27 projects • Four focuses: <ul style="list-style-type: none"> ○ training

-
- facilitating market access (i.e. the search for partners for co-productions and distribution)
 - Crossover
 - encouraging international sales, promotion, circulation and exposure of audiovisual works worldwide on all possible distribution platforms
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Table 9: Media Mundus, 2011-2013

16. Geographical instruments for ACP-countries

ACPCULTURES+ PROGRAMME (cf. ACPCultures+ a)	
DG	Development & Cooperation – EuropeAid
instrument	10 th European Development Fund (EDF) programme (supports actions in the ACP countries and the OCTs)
period	2008-2013
responsible entity	Secretariat of the ACP group of states
eligible countries	<ul style="list-style-type: none"> • ACP-states • EU-Member States • EU applicant states • EEA-Member States, • Overseas Countries and Territories
total amount	€30 million
background	<ul style="list-style-type: none"> • 3rd Intra-ACP Support Programme for the ACP Cultural Sector • merges the ACPCultures and ACPFilms Programmes, previously implemented under the 9th EDF, into one single support programme.
general objectives	<p>contribute to the fight against poverty through the development and consolidation of viable and sustainable cultural industries in ACP countries by reinforcing their contribution to social and economic development, as well as the preservation of cultural diversity.</p>
specific objectives	<ul style="list-style-type: none"> • Reinforcing the creation and production of cultural goods and services in the ACP States through an approach integrated with distribution networks; • Supporting an increased access to local, regional, intra-ACP, European and international markets for the cultural goods and services of the ACP States; • Building the capacities of culture sector professionals in ACP States; • Improving the regulatory environment of the culture sector in ACP States.
project duration	Between 12 and 36 months
conditions of funding	<ul style="list-style-type: none"> • Call for proposal 2011: € 15,000 to. € 800,000 • Call for proposal 2012: € 50,000 to € 500,000 • Max. 40% (film production) and 80% (other actions) of eligible costs
first call for proposals (2011) (cf. DG DEVCO 10.1.2013 a; ACPCultures+ b)	<ul style="list-style-type: none"> • Announced budget: €12 million (cf. DG DEVCO 10.1.2013 a) • Grants: €8.3 million • 20 projects selected: <ul style="list-style-type: none"> ○ Lot 1: Cinema, audiovisual sectors: 11 projects, € 3.974 million. ○ Lot 2: other cultural industries: 9 projects, € 4.279 million. • fields of intervention: <ul style="list-style-type: none"> ○ Training/professionalization: 6 projects ○ Production/creation: 7 projects

<p>Second call for proposals (2012) (cf. ACP Secretariat; ACPCulture+ b)</p>	<ul style="list-style-type: none"> ○ Distribution/dissemination/promotion: 7 projects ● Grants: € 15 million ● 290 proposals ● 37 projects selected: <ul style="list-style-type: none"> ○ Lot 1: Cinema, audiovisual sectors: 23 projects ○ Lot 2: other cultural industries: 14 projects ● Fields of intervention: <ul style="list-style-type: none"> ○ training/professionnalisation : 11 projects ○ production: 10 projects ○ distribution/promotion : 15 projects ○ regulation : 1 project
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Table 10: ACPCultures+ Programme, 2008-2013

17. Eastern Partnership Culture Programme

EASTERN PARTNERSHIP CULTURE PROGRAMME I: STRENGTHENING CAPACITIES IN THE CULTURAL SECTOR (Cf. Euroeast Culture a; EU Neighbourhood Info Centre a)	
DG	Development & Cooperation – EuropeAid
instrument	European Neighbourhood and Partnership Instrument (ENPI)
period	2011-2015
responsible entity	DG DEVCO, Regional Monitoring and Capacity Building Unit, EU-delegations
eligible countries	Armenia, Azerbaijan, Georgia, Moldova, Ukraine, Belarus, Russia
total amount	€12 million
general objectives	to support the role of culture in the region's sustainable development and promote regional cooperation among public institutions, civil society, cultural and academic organisations in the Eastern Partnership region and with the EU.
specific objectives	<ul style="list-style-type: none"> to support and promote cultural policy reforms at the governmental level, build capacities of cultural organisations and improve “professionalisation” of the culture sector in the region; to contribute to exchange of information, experience and best practices among cultural operators at the regional level and with the EU; to support regional initiatives/partnerships, which demonstrate positive cultural contributions to economic development, social inclusion, conflict resolution and intercultural dialogue.
components	<ul style="list-style-type: none"> support to civil society and reinforcement of industries in the sector with 15 grants (€9 million) awarded to NGOs to carry out projects in the countries. The contracts were managed by the EU delegations but the projects and the coordination of the projects were in the hand of the Regional Monitoring and Capacity Building Unit. technical assistance (€3 million) managed by the DG DEVCO: capacity building for national/regional authorities and civil society culture actors to address specific priority needs of public institutions and the region's cultural sector, provided by the Regional Monitoring and Capacity Building Unit. The aim is to help national governments in third countries to use culture as a tool for development.
actions	<ul style="list-style-type: none"> technical assistance to the Ministries of the region in their policy reforms in the cultural sector and helps overhaul legal and regulatory framework to foster cultural sector modernisation. establishment of a Regional monitoring and capacity building unit (RMCBU) to address some issues to the governments, to increase communication among countries and among the beneficiaries of the small grants and to increase the visibility on the programme. The RMCBU also monitors the implementation of the grants.

	<ul style="list-style-type: none"> • training to address the identified skills shortages in the cultural sector. • facilitating the increase of public access to cultural resources. • support to conservation and valorisation of regional cultural resources and heritage. • encouraging of multi-disciplinary and cross-sectoral exchanges between government, civil society and the private sector. • help to cultivate cultural operators in the region through support in developing strategic management, business planning, communications, advocacy, fundraising and other relevant capacities.
<p>granted projects</p>	<ul style="list-style-type: none"> • 15 regional projects. All the eligible countries are involved in at least one project. Seven projects are in cooperation with partners of an EU-member state. Six of these are led by the EU-partner (Austria, Bulgaria, Croatia, Czech Republic, Lithuania, Luxemburg, Netherlands, Poland and Romania). A Norwegian partner is also involved in one project but does not lead it. • conditions of funding: The projects granted have to finance at least 5% of the eligible costs by other partners

Table 11: Eastern Partnership Culture Programme I, 2011-2015

EASTERN PARTNERSHIP CULTURE PROGRAMME II: STRENGTHENING CAPACITIES IN THE CULTURAL SECTOR (Cf. Euroeast Culture a; EU Neighbourhood Info Centre a)	
DG	Development & Cooperation – EuropeAid
instrument	European Neighbourhood and Partnership Instrument (ENPI)
period	2015-2018
responsible entity	DG DEVCO, Regional Monitoring and Capacity Building Unit, EU-delegations
eligible countries	Armenia, Azerbaijan, Georgia, Moldova, Ukraine, Belarus, Russia
total amount	€5 million
general objectives	To support the role of culture in the region's sustainable development and promote regional cooperation among public institutions, civil society, cultural and academic organisations in the Eastern Partnership region and with the EU.
specific objectives	<ul style="list-style-type: none"> • Developing and further strengthening cultural and creative industries as vectors of cultural, social and economic development; • Creating synergies between public and private actors for a more efficient cultural sector; • Enhancing the contribution of civil society to cultural policy development and reform in the region by bridging the gap between state institutions and independent sector; • Strengthening the capabilities of EaP countries to facilitate their participation in international culture cooperation initiatives, including the MEDIA and the Culture strand of the EU Creative Europe programme and UNESCO activities.
components	<ul style="list-style-type: none"> • Technical assistance: aims at being the continuation of EPCP I and developing more the cultural discourse in these countries (there is at this time no term of reference for this). The aim is to develop capacity building activities in order to show public institutions and private sector how to collaborate together and use culture also for social and economic development. • A grant for the Council of Europe (€430.000) to support the continuation of part of the Kiev initiative on cultural heritage. The Council of Europe will participate to the budget with €170.000.

Table 12: Eastern Partnership Culture Programme II, 2015-2018

18. Programmes for Southern Neighbourhood

18.1. Euromed programmes

	<p>EUROMED HERITAGE IV (cf. Euromed Heritage 2013; Euromed Heritage 13.11.2007; DG DEVCO 17.6.2011 m)</p>
DG	Development & Cooperation – EuropeAid
instrument	European Neighbourhood and Partnership Instrument (ENPI) since 2007
period	2008-2012
responsible entity	Regional Monitoring and Support Unit (RMSU) in collaboration with the EuropeAid Co-operation Office
eligible countries	<ul style="list-style-type: none"> • EU-Member States • Mediterranean Partner Countries (Algeria, Egypt, Israel, Jordan, Lebanon, Morocco, Palestinian Authority, Syria and Tunisia)
total amount	€17 million
background	<p>Since 1998 the Euromed Heritage regional programme has committed a total of €57 million to fund partnerships between conservation experts and heritage institutions from the countries of the Mediterranean region. Almost 400 partners from EU-Member States and MEDA countries (Algeria, Palestinian Authority, Cyprus, Egypt, Israel, Jordan, Lebanon, Malta, Morocco, Syria, Tunisia and Turkey) have benefited from the Programme during its past phases. Euromed Heritage IV is based on the objectives defined in the “Strategy for the Development of Euro-Mediterranean Heritage: priorities for Mediterranean countries (2007-2013)”.</p>
general objectives	<p>The general objective is to facilitate the appropriation by people of their own national and regional cultural heritage through easier access to education and knowledge on this subject.</p>
components	<p>Each project brings together a leading organisation and various partners from both the European Union and Mediterranean Partner Countries (Algeria, Egypt, Israel, Jordan, Lebanon, Morocco, Palestinian Authority, Syria and Tunisia).</p> <p>The Regional Monitoring and Support Unit provides technical support to projects in order to maximise their performance and effectiveness, and achieve programme’s objectives. This includes:</p> <ul style="list-style-type: none"> • Six training modules designed to help improve project management skills, the quality of project activities as well as their visibility • Five thematic workshops aiming to improve and widen the intellectual content of projects, and to enrich their activities and outputs paying special attention to publications • Two regional conferences bringing together all project beneficiaries and partners, key actors in the field of cultural heritage, as well as representatives of the civil society and the private sector in order to increase visibility of the overall programme

<p>funded projects (cf. DG DEVCO 17.6.2011 m)</p>	<ul style="list-style-type: none"> • Six workshops particularly addressed to Mediterranean authorities to support the improvement of existing institutional and legal frameworks • specific objectives: <ul style="list-style-type: none"> ○ Contribute to awareness-raising in the Mediterranean partner Countries in particular to the importance of cultural heritage and its diversity; encourage the accessibility to and the knowledge of cultural heritage, and promote an effective and integrated management of this heritage; ○ Encourage the social and economic repercussions at regional and local levels; • duration of action: 24 to 36 months • conditions of funding: <ul style="list-style-type: none"> ○ €500.000 to € 1.5 million ○ max. 80% of eligible costs ○ at least 40 % of the total project costs must be spend for activities to be carried out in the Mediterranean partner countries and territories • 12 projects granted
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Table 13: Euromed Heritage IV, 2008-2012

MEDIA AND CULTURE FOR DEVELOPMENT IN THE SOUTHERN MEDITERRANEAN REGION

(cf. EU Neighbourhood Info Centre b)

DG	Development & Cooperation – EuropeAid
instrument	European Neighbourhood and Partnership Instrument (ENPI)
period	2013-2017
concerned countries	Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, the occupied Palestinian territory, Syria and Tunisia
total amount	€17 million
general objectives	<p>The overall objective of the programme is to support the efforts of the Southern Mediterranean countries' in building deep-rooted democracy and to contribute to their sustainable economic, social and human development, through regional co-operation in the fields of media and culture.</p> <p>Specifically, the programme seeks to reinforce the role of media and culture as vectors for democratisation, and economic and social development for societies in the Southern Mediterranean.</p>
actions	<ul style="list-style-type: none"> • Enhances the independence of the media in the region, complementing existing training sessions for journalists, enhances freedom of expression for cultural operators and for independent media (e.g. the public media sector continues its gradual shift from being a state-controlled propaganda tool to becoming a reliable source of balanced information respecting political pluralism and freedom of opinion); • Raises the levels of professionalism of both traditional and new media operators and helps them embrace a code of ethics based on principles that are commonly accepted internationally; • Promotes networking between journalism schools/faculties in the region to exchange best practices especially on issues related to freedom of expression and codes of ethics and promotes regional networking activities for media associations in the region; • Facilitates the creation of regional platforms that bring together national authorities, civil society organisations and media representatives to improve media legislation and facilitate media; • Contributes to cultural policy reforms and reinforces the capacity of cultural policymakers while promoting investment in culture and the development of cultural operators' business capabilities; • Improves the access of the wider public to both independent new media and cultural and artistic creation and heritage, helps to secure bigger audiences for independent media operators including community media and increases the audience for cultural productions at local and regional levels; • Helps potential investors gain a better knowledge/understanding of the cultural sector.
Call for proposals 2013 (cf. EU	<ul style="list-style-type: none"> • specific objectives: <ul style="list-style-type: none"> ○ lot 1: enhancement of a more independent media sector (on line and off

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Centre c; DG DEVCO
18.9.2013)

- line) in the South Mediterranean region
- lot 2: enhancement of a more diverse, professional and sustainable cultural sector in the South Mediterranean region.
- €9 million
 - lot 1 (€3 million): Enhancement of a more independent media sector (online and offline)
 - lot 2 (€6 million): Enhancement of a more diverse, professional and sustainable cultural sector
- Eligible applicants: established in a EU-member state or in an ENPI country or territory
- Location of the activities: in at least six of the concerned countries of the Southern Mediterranean region
- duration of actions: 24 to 36 months
- conditions of funding:
 - €1 million to €2 million
 - max. 80% of eligible costs

Table 14: Media and Culture for Development in the Southern Mediterranean region, 2013-2017

	<p>EUROMED AUDIOVISUAL III (cf. EU Neighbourhood Info Centre 18.2.2010; EU Neighbourhood Info Centre d; Euromed Audiovisual)</p>
DG	Development & Cooperation – EuropeAid
instrument	European Neighbourhood and Partnership Instrument (ENPI)
period	2011-2014 (cf. Euromed Audiovisual)
concerned countries	Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Occupied Palestinian Territory, Syria, Tunisia
total amount	<p>€11 million:</p> <ul style="list-style-type: none"> • €5 million for the award of grants on a co-financing basis • €6 million for a capacity building mechanism and for technical assistance on monitoring
background	Developed on the basis of the Strategy for the Development of a Euro-Mediterranean Audiovisual Cooperation, it builds on the achievements of Euromed Audiovisual I and Euromed Audiovisual II, aiming to tap into the potential of a developing audiovisual market in the region, and to assist Mediterranean films in securing a place on the global scene.
general objectives	The programme aims to contribute to intercultural dialogue and cultural diversity through support for the development of cinematographic and audiovisual capacity in the Partner Countries. It promotes complementarity and integration of the region’s film and audiovisual industries, while seeking to harmonise public sector policy and legislation.
actions	<ul style="list-style-type: none"> • Creates a network of distribution to increase the circulation of movies in the region. • Develops the training of industry professionals and encourages the creation of networks. • Three schools of the region are setting up three poles of excellence on transmedia studies. • Six public broadcasters of the region are actively working together to propose audiovisual content to their respective audiences (video on demand, satellite, etc...) • Assists the harmonization of legislative frameworks and professional practices. • Provides technical support and regional tools for financing and production systems. • More than 60 documentaries and feature films are in a development stage
granted projects (cf. DG DEVCO 10.1.2013 c)	<ul style="list-style-type: none"> • specific objectives: <ul style="list-style-type: none"> ○ to develop and reinforce cinematographic and audiovisual capacity in the Mediterranean partner countries; ○ to promote complementarity and integration of the film and audiovisual industries in the region; and ○ to promote the free movement of goods and services in the sector • €4.4 million • eligible applicants: established in a EU-Member States or one of the 10 concerned South Mediterranean countries

<ul style="list-style-type: none"> • eligible projects: <ul style="list-style-type: none"> ○ The consortium must include at least two bodies from an ENPI South country. ○ Projects must take place in at least three of the 10 concerned South Mediterranean countries. • projects duration: 30 to 36 months • conditions of funding: <ul style="list-style-type: none"> ○ €400.000 to €1 million ○ max. 80% of eligible costs • 6 projects granted, of which four presented by a participant of a Mediterranean country.
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Table 15: Audiomed Audiovisual III, 2011-2014

18.2. Local and regional cultural activities in the Southern Mediterranean region

LOCAL AND REGIONAL CULTURAL ACTIVITIES IN THE SOUTHERN MEDITERRANEAN REGION	
DG	Development & Cooperation – EuropeAid
instrument	Euro-Mediterranean Partnership
period	2007-2013
responsible entity	Proposals for local cultural activities are submitted by local organisers to the EU delegations in their country.
eligible countries	Egypt, Israel, Lebanon, Morocco, the occupied Palestinian territory, Syria and Tunisia
eligible projects	The regional cultural activities provide the participation of at least two Mediterranean partners.

Table 16: Local and regional cultural activities in the Southern Mediterranean region, 2007-2013

Following tables present the calls for proposals 2013 for local and regional cultural activities.

CULTURAL ACTIVITIES 2013 – LEBANON (cf. Delegation of the EU to Lebanon 1.2013; DG DEVCO 24.9.2013)	
DG	Development & Cooperation – EuropeAid
instrument	European Neighbourhood Policy Instrument
responsible entity	Delegation of the EU to Lebanon
eligible countries for application	<ul style="list-style-type: none"> • Lebanon • EU-member state • EU neighbouring countries
total amount	€100.000
general objectives	The reinforcement of the regional cooperation and South-South integration through the promotion of gender-aware dialogue and exchange between cultures
specific objectives	the promotion of mutual understanding and the rapprochement between peoples through cultural and artistic exchanges
eligible actions	<ul style="list-style-type: none"> • Cultural activities all over the Lebanese territory. The local associations are encouraged to find partners from the EU and/or EU neighbouring countries. The activities can also be organised in cooperation with cultural institutions from EU-Member States or EU neighbouring countries. It is highly recommended that the applicant or the co-applicant in the contract be of Lebanese nationality • Activities and events (music, dance, singing, theatre including puppets, etc.), exhibitions (sculpture, painting, photos, etc.), competitions, workshops, projects via new media (Internet, video, etc.) aimed at promoting intercultural exchange and dialogue in particular between youths from different nationalities and Lebanese communities and capacity building in the cultural field. • Actions aimed at boosting contacts and at networking between Lebanese artists on one side, and European artists and organisers of international fairs, biennales or cultural festivals on the other side, and/or enhancing knowledge about Lebanese cultural actors abroad through meetings and trainings organised in Lebanon.
duration of the action	max 12 months
conditions of funding	<ul style="list-style-type: none"> • max. €30.000 • max. 80% of the total eligible costs of the action

Table 17: Cultural activities 2013 – Lebanon

CULTURAL ACTIVITIES PROGRAMME 2013 – PALESTINE

(cf. EC 1.2013 a; DG DEVCO 27.9.2013)

DG	Development & Cooperation – EuropeAid
instrument	European Neighbourhood Policy Instrument
responsible entity	Office of the European Union Representative West Bank and Gaza Strip
eligible countries for application	<ul style="list-style-type: none"> • EU-Member State • Mediterranean partner countries
total amount	€100.000
background	<p>The EU recognises the importance of cultural and artistic projects as an essential mean to help maintain the spirit and tradition of Palestinian customs and art while contributing to Palestinian’s cultural community promotion. The EU has thus committed financial resources and aid to fund cultural projects both locally and regionally.</p> <p>In November 2009, the Palestinian Ministry of Culture has launched a five-year sector strategic plan which set four strategic objectives. This Cultural Activities programme is in line with the Ministry's plan and aims at contributing to the achievement of the national objectives. In addition, the Programme will support the implementation of the cross-sectoral national gender strategy to promote gender equality and equity, in particular its strategic objective 5 which intends to facilitate women's active political involvement by rectifying negative effects of cultural and social heritage regarding women's role in society.</p>
general objectives	The reinforcement of the regional cooperation and South-South integration through the promotion of gender-aware dialogue and exchange between cultures
specific objectives	<ul style="list-style-type: none"> • The protection and promotion of Palestinian cultural heritage, identity and cultural life and creation of awareness both locally and internationally • The promotion of intercultural cooperation between Palestine, the EU and other Mediterranean partners, in light to strengthen the visibility of the Euro-Mediterranean Partnership
eligible actions	Actions must take place in Palestine (West Bank, Gaza Strip and East Jerusalem). Specific activities, within the scope of the action and for its benefit, can be implemented in one of the ENPI countries
duration of action	max 12 months
conditions of funding	<ul style="list-style-type: none"> • max. €60.000 • max. 80% of the total eligible costs of the action

Table 18: Cultural activities programme 2013 – Palestine

EGYPT-EUROPE CULTURAL COOPERATION 2013 – REINFORCING CAPACITIES AND CULTURAL COOPERATION IN EGYPT (cf. EC 1.2013 b; DG DEVCO 28.8.2013)	
DG	Development & Cooperation – EuropeAid
instrument	European Neighbourhood Policy Instrument
responsible entity	Delegation of the European Union to the Arab Republic of Egypt
eligible countries for application	<ul style="list-style-type: none"> • Egypt • EU-Member States • countries benefitting from the ENPI • EEA-Member States • Croatia, the former Yugoslav Republic of Macedonia, Turkey, Albania, Bosnia, Montenegro, Serbia, including Kosovo
total amount	€300.000 (lot 1: €260.000; lot 2: €40.000)
background	Since 2002, the Delegation of the EU to the Arab Republic of Egypt has been strengthening the culture sector in Egypt through the financing of specific projects. Since 2007, these activities were funded within the context of the ENP with the South-Mediterranean countries.
general objectives	<ul style="list-style-type: none"> • develop solid cultural cooperation between the EU and Egypt, support the emergence of local cultural industries, strengthen the role and capacities of the Egyptian cultural operators and promote access to culture. • support the development of culture as a vector for sustainable, economic and human development
specific objectives	<ul style="list-style-type: none"> • Strengthen the role and capacities of the Egyptian cultural operators (with a special focus on young talents and independent sector in order to make them more sustainable and expand their working programmes). • Contribute to the diversity of cultural creation and the access to it. <ul style="list-style-type: none"> ○ support to new talents and independent productions ○ access to a culturally diversified cultural offer ○ improved social participation in cultural production and consumption • Contribute to the use of culture as a tool for sustainable development, especially at the local level, seeking a specific impact in terms of job creation and eradication of poverty.
eligible actions	<ul style="list-style-type: none"> • Actions must take place in Egypt • The applicant must be legally registered in Egypt at the moment of submission of the application
duration of the action	max 15 months
conditions of funding	<ul style="list-style-type: none"> • €30.000 to €60.000 • max. 80% of the total eligible costs of the action

Table 19: Egypt-Europe Cultural Cooperation 2013 – reinforcing capacities and cultural cooperation in Egypt.

19. Thematic Programme Investing in People – Culture strand

INVESTING IN PEOPLE - CULTURE STRAND (cf. DG DEVCO 17.2.2012; DG DEVCO 15.11.2012)	
DG	Development & Cooperation – EuropeAid
instrument	Development Co-operation Instrument (DCI)
programme	Investing in People
period	2007-2013
eligible countries	No restriction
total amount	€50 million (for the culture strand)
general objectives	<p>"The programme covers all developing countries, giving priority to those in most need of EC assistance to achieve the MDGs. This instrument supports country and regional programmes where they exist, while acting as a catalyst of change in countries where they do not. It may also play a role in the most fragile states and post-conflict countries (by building on initiatives financed as part of the humanitarian assistance) and it offers funding through global initiatives for direct action in countries with critical MDG indicators." (DG DEVCO 17.2.2012)</p> <p>Access to local culture, protection and promotion of cultural diversity, focuses on the development of policies that allow better access to and preservation of local culture and on offering opportunities for cultural exchange and strengthening contacts between cultural actors as a way of allowing multicultural and multi-ethnic dialogue aimed at the improvement of mutual understanding and respect, and preservation of local and indigenous culture and values.</p>
specific objectives	<p>The specific objectives, conditions of funding and eligible projects are varying in the different calls for proposals. Calls for proposals were published with following titles:</p> <ul style="list-style-type: none"> • Access to local culture, protection and promotion of cultural diversity, closed on 12.2.2008 (cf. DG DEVCO 5.6.2012) • Access to local culture, protection and promotion of cultural diversity, closed on 9.4.2009 (cf. DG DEVCO 17.6.2011 a) • Strengthening capacities in the cultural sector, closed 19.11.2010 (cf. DG DEVCO 10.1.2013 b)
call for proposals 2012 (cf. DG DEVCO 28.2.2014)	<p>"Supporting culture as a vector of democracy and economic growth"</p> <ul style="list-style-type: none"> • Lot 1: Encourage cultural expressions which promote diversity, intercultural dialogue and human and cultural rights, in the context of reconciliation, conflict resolution and democratisation • Lot 2: Strengthen capacities of cultural actors for the development of a dynamic cultural sector contributing to economic growth and sustainable development • Budget: €22.2 million • conditions of funding:

- €300.000 to €1 million
- max. 80% of eligible costs
- projects duration: 24 to 36 months
- Actions must take place in one or more beneficiary countries or territories eligible under the DCI
- 32 actions granted
 - of which 14 lead by participants of non-EU-Member States: Cambodia, Chile, Colombia, Ecuador, El Salvador, Georgia, Israel (two), Russia, Rwanda, Senegal, South Africa, Ukraine, West bank and Gaza Strip
 - which take place in Bangladesh (two), Cambodia, Chile, Ecuador (two), El Salvador, Georgia, India, Israel (two), Myanmar (two), Nicaragua, Niger (two), Peru (three), Region Neighbourhood (two), Rwanda, Senegal, South Africa, South America (two), Sri Lanka (two), Tanzania, Uganda, Ukraine, West bank and Gaza Strip

Table 20: Culture strand of the programme Investing in People, 2007-2013