

# Advocacy Paper

## Culture in EU Development Policies

*“Cultural matters are integral parts of the lives we lead. If development can be seen as enhancement of our living standards, then efforts geared to development can hardly ignore the world of culture.”*  
- Amartya Sen

### Why is it important that the EU develop adequate programmes for cultural cooperation projects in the field of development?

1. To respect the political commitments that have already been taken at EU level in the last decades

#### European political commitments on the role of culture in development

The EU already recognises the importance of culture for development:

- The EU is party to the **2005 UNESCO Convention on the protection and the promotion of the diversity of cultural expressions**, which emphasizes the need to incorporate culture as a strategic element in development policies
- **European Consensus on Development 2006** (joint statement by the Council of the EU, the European Parliament and the European Commission), recognising culture as an important aspect of human development and a tool for poverty eradication
- **European Agenda for Culture 2007**
- **Article 167 (3) and (4) of the TFEU**, calling the EU and its Member States to foster cooperation with third countries and the competent international organisations in the sphere of culture
- **European Parliament resolution of 12 May 2011** on the cultural dimensions of the EU’s external actions
- **EU Development Policy: Agenda for Change 2011**, integrating culture in two objectives: (i) enhancing human rights, democracy and good governance and (ii) promoting inclusive and sustainable growth
- **Preparatory Action “Culture in EU’s External Relations” 2013-14**
- **Council conclusions of 16 December 2014 on a transformative post-2015 agenda**, recognising that culture, including world cultural heritage and creative industries, can have an important role in achieving inclusive and sustainable development
- **Active role in the adoption of the 2030 Agenda**, leading to high expectations for the EU to play a driving role in its implementation

- **Council conclusions of 24 November 2015 on culture in the EU’s external relations with a focus on culture in development cooperation**, asking the European Commission to propose a more strategic approach to culture in the EU’s external relations
- **New Work Plan for Culture 2015-2018**, adopted on 25 November 2014 by the Council (Education, Youth, Culture and Sport), making culture in the EU’s external relations one of its priorities
- **Joint Communication to the European Parliament and the Council ‘Towards an EU strategy for International Cultural Relations’**, adopted on 8 June 2016 by the European Commission

- ⇒ These commitments must now be translated in a convergent strategy genuinely integrating a cultural dimension to the European development cooperation policy, with **adequate programmes and instruments (and their effective implementation)**
- ⇒ There is a strong will to include culture in the EU foreign policy in a more systematic and coherent way, and the **development cooperation policy is part of this foreign policy**

2. **Because culture is a powerful means to achieve other development goals**, such as reducing poverty, ensuring sustainable development and promoting democracy, peace and security. Moreover, a good knowledge and understanding of local cultural context, while drafting and implementing development cooperation projects, is of crucial importance (also for ensuring the sustainability of the projects).

Examples of projects:

**Democratic values and human rights**

Exp. **WAPI (Words and Pictures) - Enhancing social cohesion and citizenship through the arts**

Countries: Kenya, Uganda, Nigeria, Ghana, Senegal, Sudan, Tanzania, Malawi and Sierra Leone  
 Initiated in: 2007 and completed in 2009  
 Partners: British Council and private sponsors  
 Budget: EUR 1.250.000

The **project objectives** were to provide a space for African youth to:

- ✓ Be informed about, explore and discuss **human rights and social themes** through the arts;
- ✓ Showcase their artistic talents with the aim of **creating employment opportunities**;
- ✓ Demonstrate their involvement/concern for **social issues**;
- ✓ Enjoy free entertainment and network with other people of their own age;
- ✓ Learn about the potential of the creative industries.

The **project** has reached wide and diverse audiences across the region. Some of the key figures are:

- ✓ delivery of **120 WaPi events** across Sub-Saharan Africa;
- ✓ setting up of 6 WaPi boards in countries of Sub-Saharan Africa;
- ✓ a total of **1.440 emerging artists** performed at WaPi, many of them for the first time: 10% of the artists that performed in WaPi were offered followup opportunities to perform at local festivals, TV or live music shows;
- ✓ WaPi reached, in 3 years, a **total live audience of 370.000 people across the continent** and 4.650.000 people via radio and TV;

- ✓ WaPi has developed a social network in Sudan with a membership of 2,500 people and contributed to the creation of a dialogue between North and South Sudan.

Concerning the **impact on the music sector** in these countries, WaPi:

- ✓ has created a platform for artists to perform, develop and widen their audiences;
- ✓ attracted a new public of young people;
- ✓ has provided professional development opportunities and developed networks between artists and the wider creative sector;
- ✓ raised the profile of the music sector, attracting significant interest from broadcast companies and major private sector sponsorship (e.g. DAL group in Sudan).

## Conflict prevention and reconciliation

### Exp. **Music Fund – Music as an instrument of development**

Countries: Palestine, Israel, Democratic Republic of Congo, Mozambique, Belgium, France

Initiated in: 2005-2010

Partners: Federal Government of Belgium with Flemish Community of Belgium, French Community of Belgium, City of Lille, City of Antwerp, private sponsors and local partners

Budget: EUR 725.000

The **project objective** was to enhance the role of culture and music in particular, as a means to open new horizons and opportunities for conflict and poverty stricken populations. The aims were to:

- ✓ Give **support to young musicians and music schools** in the targeted regions;
- ✓ Build **local capacities for maintaining musical instruments**, through the creation of local repair workshops within its partner schools, as well as training programmes in instrument repair;
- ✓ Bring together expertise from the world of development workers and NGOs with expertise from the world of the arts – music ensembles and music presenters from all over Europe – in projects for development of poor and/or conflict stricken regions.

Some of the key figures of five years of Music Fund are:

- ✓ **1.500 musical instruments** have been delivered to music schools in Africa and the Middle East, which are being used in music teaching and performances;
- ✓ **4 repair-workshops** have been opened in Ramallah and Nablus (Palestine), Kinshasa (DR Congo) and Maputo (Mozambique)
- ✓ **Repair-technicians have successfully finished the Music Fund training programmes** and now work in the 4 repair-workshops established in the partner schools in Nablus, Ramallah, Kinshasa and Maputo.

Music Fund has enhanced the opportunities for the young generation living in fragile states or in conflict situations to learn and play music, thus contributing to **build up a society whose attention is directed towards culture**, and thus away from the misery of war and poverty.

3. **Because culture is not a sterile and useless expense: cultural industries create employment and generate revenues.**<sup>1</sup> Besides, artists are catalysers of creativity in a society, and creativity favours innovation and evolution. Culture and innovation play in their turn a crucial role in helping regions to attract investments, creative talents and tourism.

Examples of projects:

#### Job and revenue creation

Exp. **Popayán Technical School Foundation – Employment creation**

Countries: Columbia

Initiated in: 1995-2010

Partners: AECID with the Ministry of Culture and local authorities in Columbia

Budget: EUR 2.6 million

The **overall project objective** was to contribute towards eradicating poverty, via training young men and women in the arts and craft. The project was established through the creation of a technical school which promotes the artistic, social, economic, technical and ethical dimensions of arts and crafts by providing students with the competencies required to create income-generating professions, often linked to the conservation and promotion of the historical heritage of the region.

Between 1995 and 2010, approximately **1.000 young people**, often from underprivileged backgrounds, **followed training** in professions linked with construction, restoration, furnishing, painting, decoration, cookery, urban agriculture, jewellery-making, *etc.* The school ensured monitoring of all young students through the provision of support during their projects and information regarding employment opportunities in the sectors concerned at regional level.

Almost all of those students leaving the school are now employed: **70% of young students have jobs directly linked to skills learnt** from the school and the remaining 30%, even though working in other sectors, use skills learnt in some form during their professional lives. Thanks to support provided by the school, **a large proportion of youngsters have created their own businesses**, which are proof of the sustainable impact of the project both individually and socially.

The Technical School Foundation has offered many youngsters the unique opportunity to develop their capacity to live from the fruits of their own labour, of becoming autonomous and of successfully integrating themselves into professional life. The dynamic which is created in this regard and activities related to the School also have a considerable impact on the promotion of the architectural and artistic heritage of the school.

#### Innovation and Creativity

Exp. **Comic Strip School – Developing competencies and a sector of cultural activity**

Countries: Morocco

Initiated in: 2000-2010

Partners: Wallonie-Bruxelles International with the Ministry of Culture in Morocco, and bilateral cooperation between France, Spain and local authorities

Budget: EUR 500.000 (WBI contribution)

The **project objectives** were to:

- ✓ **Train an educational body**, able to master all comic strip techniques;

<sup>1</sup> KEA Economy of Culture in Europe 2006. <http://www.keanet.eu/ecoculture/studynew.pdf> ;

TERA Consultants 2011. *Analysing the economic impact of cultural spending on the GDP.* [http://www.forum-avignon.org/sites/default/files/editeur/Etude\\_Tera\\_Consultants\\_Forum\\_avignon\\_2011\\_GB.pdf](http://www.forum-avignon.org/sites/default/files/editeur/Etude_Tera_Consultants_Forum_avignon_2011_GB.pdf);

- ✓ **Train comic strip artists** and ensure their professional insertion;
- ✓ Promote and support the **development of a locally-based public and a market**, through a series of activities, including the creation of a Comic Strip Fair.

The **comic strip department within the INBA** [National Institute of Fine Arts] **was established** and has been operational since 2000, and includes an expert educational body. With five cohorts graduating before 2010, **27 students now hold diplomas** awarded by the department. Some have gone on to continue studies overseas whilst the professional insertion of others is now guaranteed: art teachers, video game designers, and designers working for communication agencies or publishing houses as well as freelance artists.

**An international comic strip festival was established in Tétouan**, including exhibitions, competitions and training workshops. In 2010, 15 countries were represented at the festival, notably with the opening up of the African comic strip market. A regular comic strip publication has been created by students, teachers and alumni of the department.

International partnerships have been developed, notably with schools in France as well as with international Festivals and artistic institutions, thereby ensuring the funding of artistic and professional activities and exchanges.

An educational publication has been created with in collaboration of the UNDP (with the objective of distributing good educational and health practices) and other comic strip albums have also been published.

Although the school is a relatively recent institution, the comic strip sector in Morocco has begun to structure its organisation around this project, with a pool of high-level professionals, artistic events, distribution activities and investors. Established cultural operators – publishing houses, art galleries, television channels – have all developed activities focussing on comic strips and the future growth potential of the sector is considerable.

**Promoting heritage and cultural resources is a fundamental factor for socio-economic development in regions and settings where there are few other resources for growth.** Projects, aimed at the economic structuring of a clearly identified cultural and creative field of activity, have enabled the creation of jobs and added value, and represent a source of growth for the target populations.

#### Tangible and intangible cultural heritage

Topical issue at the moment, with the destruction of the Timbuktu manuscripts, Palmyra, *etc.*

- **UNESCO and EU to reconstruct the cultural heritage of Timbuktu, 16 May 2014**  
*“The reconstruction of destroyed cultural heritage that is so dear to Mali will contribute not only to reconciliation among communities, but also to economic revitalization through tourism,”* declared Commissioner Piebalgs  
<http://capacity4dev.ec.europa.eu/unesco/blog/unesco-and-european-union-undertake-reconstruct-cultural-heritage-timbuktu#sthash.n5jC9U9x.dpuf>
- **European Parliament resolution of 30 April 2015**, on the destruction of cultural sites perpetrated by ISIS/Da’esh  
<http://www.europarl.europa.eu/sides/getDoc.do?type=TA&reference=P8-TA-2015-0179&language=EN>
- **European Parliament resolution of 11 June 2015**, on Syria: situation in Palmyra and the case of Mazen Darwish  
<http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+TA+P8-TA-2015-0229+0+DOC+XML+V0//EN>

4. **Because culture is also a substantial component of human and sustainable development**, rather than merely existing as a tool for the achievement of results in other fields,

and it constitutes a solid pillar for democracy and human rights through identity building, promotion of active citizenship and social cohesion.

Examples of projects:

Social cohesion
<p>Exp. <b>Democratización, Derechos y Diálogo Intercultural para la Inclusión Étnica en Áreas de Frontera Norte del Ecuador</b></p> <p>Countries: Ecuador            Initiated in: 2014-2016            Partners: CARE with Centro Internacional de Estudios Superiores de Comunicación para América Latina (CIESPAL) and Fundación Cultural y Artesanal Afroecuatoriana Ochun Funcuao            Budget: EUR 765.000 (EU funding from Investing in People programme)</p> <p>The <b>overall project objective</b> is to contribute to the reinforcement of programmes aimed at overcoming ethnic and gender oppression in indigenous and afro-descendent communities, by supporting culture, communication and human rights as conditions of democratization processes, and by revalorizing diversity and multiculturalism as well as socioeconomic development.</p> <p>The specific objectives were to strengthen:</p> <ul style="list-style-type: none"> <li>✓ <b>Cultural expressions</b> that contribute to the valorisation of cultural diversity, intercultural dialogue, gender and ethnic equality</li> <li>✓ The <b>exercise of human and cultural rights</b> of indigenous and black populations in the border area north of Ecuador, hereby contributing to the democratisation processes of the country.</li> </ul> <p>Results:</p> <ul style="list-style-type: none"> <li>✓ <b>8.150 direct participants</b> (4.890 from indigenous communities – Awá and Kichwas, 3.260 from African-descent)</li> <li>✓ <b>37.966 indirect participants</b> (broad spectrum of target ethnic groups, Ecuadorian and Colombian inhabitants of the northern border of Ecuador, civil society, staff of public institutions);</li> <li>✓ Cultural agents from Awá, Kichwa and African-descent communities, but also the media and civil society have been <b>sensitized and trained on the role of culture in the exercise of human rights, for democratization, intercultural dialogue and conflict resolution</b>;</li> <li>✓ Cultural heritage has been restored, rehabilitated, and disseminated;</li> <li>✓ Patterns of cultural identity, with intercultural, gender and generational components, promoting equality, inclusion and multiculturalism have been disseminated.</li> </ul>

⇒ Supporting culture as a specific sector also supports European/universal values such as peace, democracy, the respect of diversity, intercultural dialogue, etc.

## 5. To bring a European added-value to cultural cooperation projects in the development field

⇒ Now that there is a strong/high-level political support for the integration of culture in development policies, **the focus should fall on the how of culture (i.e. the enforcement of its tools, and the development of new, flexible and responsive formats).**

**What type/format of programmes and instruments are needed? How to adapt the existing programmes and instruments to the specificities of the cultural sector?**

- 1. Integrate third countries partners** (national and local authorities, private sector, civil society organisations) in the conception of projects → and for this, involve the EU Delegations
- 2. Adapt the EU calls to specific needs and contexts** of the cultural sectors outside the EU (for instance, not applying the same rules that in Creative Europe)
- 3. Support the ‘phasing-in’ and ‘phasing-out’** (and hereby the sustainability in the medium/long term) of projects, rather than only their implementation phase
- 4. Ensure equal partnerships** between Europeans and non-Europeans involved in the supported projects
- 5. Explore possibilities for re-granting** through independent local institutions and other innovative financial schemes [micro-credit, crowd-funding, blending (public funds to attract private investors)]
- 6. Open-up to new players**
- 7. Include other international organisations**, such as the UN agencies (UNIDO, UN Habitat), to create partnerships reflecting the global engagement of the EU (*cf.* the MDGs, *etc.*)