

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:

European political commitments on the role of culture in development

The EU already recognises the importance of culture in development:

- [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;
- [The 2005 UNESCO Convention on the protection and the promotion of the diversity of cultural expressions](#);
- [European Consensus on Development 2006](#), recognising culture as an important aspect of human development and a tool to eradicate poverty;
- [European Agenda for Culture 2007](#), a first step in the recognition of the role of culture in international relations;
- [European Parliament resolution of 12 May 2011](#) on the cultural dimension of the EU’s external actions;
- [Agenda for Change 2011](#), enhancing human rights, democracy and good governance and promoting inclusive and sustainable growth;
- [Preparatory Action “Culture in EU External Relations”](#) 2014 ;
- [Council conclusions of 16 Dec. 2014 on a transformative post-2015 agenda](#), recognising that culture can have an important role in achieving inclusive and sustainable development;
- [The 2030 Agenda](#), for which the EU is expected to play a leading role in its implementation;
- [Council conclusions of 24 Nov. 2015 on culture in the EU’s external relations](#) (culture in development);
- [Council Work Plan for Culture 2015-2018](#), adopted on 25 Nov. 2014 (culture in external relations as a priority);
- [Joint Communication ‘Towards an EU strategy for International Cultural Relations’](#), adopted on 8 June 2016 by the European Commission;
- [The New European Agenda for Culture](#), adopted on 22 May 2018;
- [New Work Plan for Culture 2019-2022](#), adopted on 27 Nov. 2018, 5 priorities among which international cultural relations and development;
- [Council conclusions of 21 March 2019 on an EU strategic approach to international cultural relations and a framework of action](#).

- ⇒ These commitments should now be translated into a genuine strategy integrating a cultural dimension to the European development cooperation policy, with **adequate programmes, funding and instruments**.
- ⇒ There is a strong will to include culture in the European Union foreign policy in a more systematic and coherent way.

2. Because culture is a powerful mean to achieve other development goals,

such as reducing poverty, ensuring sustainable development and promoting democracy, peace and security. Furthermore, a good knowledge and understanding of local cultural contexts, while drafting and implementing development cooperation projects, is of crucial importance for ensuring the sustainability of projects.

Democratic values and human rights

Culture at Work Africa: 'Promoting the Public Value of Intercultural Dialogue for Social Cohesion in Urban Africa'

Countries: Benin, Burkina Faso, Cameroon, Côte d'Ivoire, Kenya, Mali, Niger, Nigeria, Democratic Republic of the Congo, Uganda, Rwanda, Senegal, Tanzania, Togo and Zimbabwe.

Initiated in: 2018 and will end in 2021

Partners: 8 international partners: Interarts, Arterial Network, BOZAR, Culture et Développement, CERAV Africa, Culture Fund of Zimbabwe Trust, UCLG, International Music Council.

Budget: EUR 2.8 million

Main objective:

Support multi-stakeholder local and regional cooperation projects that are based on and promote intercultural dialogue, diversity of cultural expressions, access to culture and the role of cultural and public spaces for social inclusion.

Other objectives:

- ✓ To build and improve local stakeholders' skills and capacities to promote a culture of peace and to manage diversity for local development;
- ✓ To promote citizenship and intercommunity relations through a platform for dissemination, advocacy, exchanges, peer-learning, knowledge sharing and regional networking;
- ✓ To raise awareness on the importance of culture and cultural diversity for sustainable human development.

Expected results:

- ✓ Approximately **50 innovative on-the-ground projects** that develop safe and neutral spaces for intercultural dialogue, cooperation and co-creation
- ✓ **Skills and capacities of local actors and stakeholders**
- ✓ A **network of individuals and organizations** structured around an interactive web platform;
- ✓ **International awareness raising campaign** set-up targeting Africans and Europeans.

Conflict prevention and reconciliation

Tsiroti de paz: inclusive, intercultural communication for peace and the development of the VRAEM

Country: Peru, VRAEM (Valley of the River Apurimac, Ene and Marañon)

Duration: 2015-2017

Partners: Terra Nuova (project leader), Coordinadora Nacional de Radio, Central Asháninka del Río Ene, Grupo Chaski Comunicaciones Audiovisuales.

Budget: EUR 250,000

Main objective:

To make a **collective contribution to a culture of peace** as a necessary starting point for democratic governability and development, through the strategic use of inclusive and intercultural communication, with a particular focus on gender issues, **to prevent and manage conflict** in the VRAEM region. Overall, the main objective is to strengthen the development of communication skills among institutional and social stakeholders.

Activities:

- ✓ Training of social partners;
- ✓ Strengthening organisations that already work on local level dialogue between the State and civil society;
- ✓ Strengthening the role of journalists and other communication specialists as 'catalysts' for social dialogue;
- ✓ Ensuring that schools are spaces of tolerance and dialogue.

Gender equality

SOUTHMED WIA: Promoting the role and image of women in the Southern Mediterranean audiovisual sector

Countries: Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Tunisia

Duration: 2017-2019

Partners: Interarts, Culture & Media Agency Europe (CUMEDIAE), Permanent Conference of the Mediterranean Audiovisual Operators (COPEAM), the Screen Institute Beirut (SIB) and the Superior School of Audiovisual and Cinema (ESAC)

Budget: EUR 1.25 million

Objectives:

- ✓ **Strengthen the capacities of female professionals and operators** of the audio-visual sector in 7 countries of the Southern Mediterranean;
- ✓ **Contribute to sustainable development and cultural diversity** by **enhancing the image of women in the film sector** and in the society.

Activities:

- ✓ Implementation of at least 6 projects involving local operators of the audio-visual sector to support gender equality;
- ✓ One regional and seven national campaigns to raise awareness on the importance of women in the audio-visual sector;
- ✓ A South Med women's audio-visual network
- ✓ A project website and a collaborative platform online
- ✓ A documentary on young female filmmakers.

3. Because culture is not a sterile and useless expenditure: cultural industries create employment and generate revenues.¹

Artists and cultural operators are catalysers of creativity in a society. Creativity favours innovation and evolution. In this respect, culture and innovation play a crucial role in helping regions attract investments, talents and tourism.

Job and revenue creation

Art Against Poverty: Structural support to the cultural sector in Kenya and Tanzania

Countries: Kenya, Tanzania

Duration: January 2014 – February 2016

Partners: Comitato Europeo per la Formazione e l'Agricoltura (CEFA), Cultural Video Foundation, Vijana Vipaji Foundation

Budget: EUR 499.904

The project had the ambition of **overcoming poverty through art and transforming talents into jobs**. This action proposed a **series of training sessions** (fundraising, marketing, networking, promotion, etc.) for 20 Kenyan and Tanzanian artistic groups coming from disadvantaged environments. **Art Against Poverty** also carried awareness-raising actions to **improve the regulatory framework for cultural policies** in Kenya and Tanzania.

Objectives:

- ✓ **Strengthening technical and managerial artistic capacities;**
- ✓ Promoting and teaching presentation and promotion ("self-marketing");
- ✓ Building a **social networking platform** to encourage artistic exchanges and interactions;
- ✓ **Offering events and opportunities to artists** to enable them to expose and showcase their talents and artworks;
- ✓ **Advocacy towards policy-makers** to ensure that artists are protected and to widen public awareness on the values of art and culture.

Innovation and Creativity

Tfanen – Tunisie Créative

Country: Tunisia

Duration: 2016-2019

In partnership with EUNIC and the Ministry of Culture of Tunisia and implemented by the British Council.

Budget: EUR 4 million + additional 700,000

This programme aims to contribute in the long run to:

- ✓ The strengthening of civil society;
- ✓ The consolidation of democracy and to the sustainable professionalization of cultural sectors in Tunisia;
- ✓ Reinforce the creative economy.

Tfanen-Tunisie Créative is a 3- year programme to support the strengthening of the Tunisian cultural sector through sub-granting calls for proposals and technical assistance in capacity building of local cultural actors.

¹ [Eurostat - Culture statistics - cultural enterprises, August 2018](#)

- ⇒ Promoting heritage and cultural resources is a fundamental factor for socio-economic development in regions 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 represent a source of growth for the target populations.

Tangible and intangible cultural heritage

- 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;
- European Parliament resolution of 30 April 2015, on the destruction of cultural sites perpetrated by ISIS;
- European Parliament resolution of 11 June 2015, on Syria: situation in Palmyra and the case of Mazen Darwish.

4. Because culture is also a substantial component of human and sustainable development.

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

Social cohesion

Democratización, Derechos y Diálogo Intercultural para la Inclusión Étnica en Áreas de Frontera Norte del Ecuador

Country: Ecuador

Duration: 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)

Main objective:

Overcome ethnic and gender oppressions in indigenous and afro-descendent communities, by supporting culture, communication and human rights and by revalorizing diversity and multiculturalism as well as socioeconomic development.

Specific objectives:

- ✓ Strengthen cultural expressions, cultural diversity, intercultural dialogue, gender and ethnic equality
- ✓ The exercise of human and cultural rights of indigenous and black populations in the border area north of Ecuador, hereby contributing to the democratization processes of the country.

Results:

- ✓ 8.150 direct participants (4.890 from indigenous communities – Awá and Kichwas, 3.260 from African-descent)
- ✓ 37.966 indirect participants (Ecuadorian and Colombian inhabitants of the Northern border of Ecuador, civil society, staff of public institutions);
- ✓ Cultural agents from Awá, Kichwa and African-descent communities, but also the media and civil society have been sensitized and trained on the role of culture in the exercise of human rights, democracy, intercultural dialogue and conflict resolution;
- ✓ Cultural heritage has been restored and rehabilitated.

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

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

⇒ Now that there is a high-level political support for the integration of culture in development policies, we must address several other components such as the enforcement of its tools, the development of new, flexible and responsive programmes.

What kind 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 (through the involvement of EU Delegations);
2. **Adapt EU calls to the specific needs and contexts** of the cultural sectors outside Europe;
3. **Support the ‘phasing-in’ and ‘phasing-out’ of projects** (thereby ensuring sustainability in the medium/long term), rather than only the implementation phase;
4. **Ensure equal partnerships** between Europeans and non-Europeans actors 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 UN agencies, to create partnerships reflecting the global engagement of the EU (e.g. the Sustainable Development Goals).