



Funders Task Force on Culture & Development

Second Meeting

26 February 2014

SUMMARY

The second meeting of the Funders Task Force on Culture and Development - a multi-stakeholder group of leading development donors convened by the Arts Investment Forum – was hosted by EuropeAid in Brussels on 26 February 2014. The meeting brought together 34 representatives of development donor institutions, including Task Force members and external experts, for presentations and roundtable-format discussions and focused on the following topics to inform the current culture and development debate and actions: Recommendations for Innovative Financing of Creative Industries and Cultural Urban Development; Exploring Donor Collaborations for Strengthening Development Policies in Arts and Culture; Knowledge for Financing the Arts, Cultural and Creative Sectors in Africa; Culture in EU Programming with Partner Countries.

Philippe Peyredieu du Charlat, Head of Culture at EuropeAid, and Erica Eyrich, Director of the Arts Investment Forum, welcomed the participants to the meeting. In his opening statement, Mr. George Kalamantis, Head of the Directorate of Visual Arts at the Hellenic Ministry of Culture and Sports, provided a comprehensive examination of the cultural policy and funding landscape in Greece, which currently holds the Presidency of the Council of the EU. With reference also to the situation in Europe on national and regional levels, Mr. Kalamantis stressed that employment in culture in Greece has so far resisted the economic crisis, but that the restricted role of the state in investing in culture in the wake of the financial crisis can hinder efforts to promote creative entrepreneurship and innovation. This provided an important introduction to the meeting's focus on financing models for arts and culture.

The meeting's first session looked at the role of development funders in addressing the challenges encountered in using innovative financing mechanisms for the support of arts and culture in a development cooperation context.¹ For the purpose of the discussion "innovative financing mechanisms" were defined as modes of financing that are suitable for use in a broad range of cultural applications and which are not yet mainstream for the cultural sector, such as blended models or ethical funds. Taking into account the difficulty of developing countries in mobilizing private funds for the cultural sector, the understanding of "innovative financing mechanisms" also considered the relationship between the efficiency with which the mechanism can be used in a local context, the sources of funding (public, private / local, international) and the overall level of funding needed. In this context it is particularly important to note that setting up public-private alliances is fraught with many challenges and not possible or recommendable in all settings.

Presentations on financing interventions looked at examples of funding creative industries and cultural urban development as well as heritage rehabilitation, respectively. The following presentations were given: Private Investment for CCIs:

¹ The rapporteur for this session was Alice Thomann, SDC.

Broad Outlines of the HIVOS Creative Start-Up Fund (Jaap Spreeuwenberg, HIVOS); CKU's Development of Creative Industries: Design Network Africa and Other Examples (Jakob Myschetzky, Danish Center for Culture and Development); Innovative Investments in Arts and Culture - To What End? Lessons Learned (Idriss Nor, Stichting DOEN); Culture and Urban Development: DEVCO's Advocacy and Support (Philippe Peyredieu du Charlat, EC - DEVCO B4); The Spanish Contribution to Heritage Development in Latin America (Eduardo Narbona Algara, AECID). The presentations provided diverse, thought-provoking and informative examples of the work conducted by some of the Task Force's members and gave insights into the rationale and approach underlying their work as well as into the challenges encountered and lessons learnt.²

The presentations served as a basis for the ensuing roundtable discussion which examined some of the challenges that might arise in applying innovative sources and delivery mechanisms of development finance to the arts and culture sectors. The discussion resulted in the following reflections, suggestions and recommendations:³

1. Arts and culture donors need a new approach and vision - there are "no quick wins" when aiming for change in the culture sector. Often this means that criteria for funding need to change and that impact indicators need to be developed that are capable of measuring 'cultural value' and medium to long-term timelines.
2. The political dimension of funding culture through international development cooperation, especially where this might be linked to a social change and/or human rights and/or faith-based agenda, needs to be taken into account; interventions benefit from continuous dialogue with local stakeholders of both civil society and government level from both cultural and non-cultural sectors.
3. To ensure the sustainability of local independent arts organizations that are often heavily dependent on international funders and to enable a successful transfer of funded projects to the local community (ownership), donors should, among other things, help foster mechanisms that would allow local owners to increase and diversify their funding base by accessing alternative financing sources:
 - Where possible, it would be beneficial if donors themselves worked on reaching out to local donors such as e.g. embassies or private funders (including local businesses and international companies) to integrate them in the ongoing funding process. This outreach to local partners needs to be reflected in the program budget.
 - Donors can look for complementary service providers or strengthen existing ones to help with local and regional knowledge-building and/or to act as regional as well as international financing intermediaries that can help attract

² The presentations are available at: <http://capacity4dev.ec.europa.eu/culture-and-development-international-cooperation/event/funders-task-force-culture-development-second-meeting> and at: <https://drive.google.com/folderview?id=0B9bBtDcaYq9DM2xjUHRGaDZ4RVk&usp=sharing>

³ Recommendations were made by individuals during the course of discussions on the different session topics and may not reflect the opinion of everyone present at the meeting.

funding, especially also from the private sector (local and expat philanthropy, CSR).

- In addition to funds that would allow beneficiaries to take part in financial and business training – delivered for instance through local universities with expertise in capacity building – funding needs to cover beneficiaries' own impact assessment to allow them make a case for themselves, also among local donors. This way they are free to argue for both the public value of culture and its contribution to 'human development' as well as its economic benefits.
4. All actors need to work together to determine which funding models to apply, and innovative mechanisms should not be applied for their own sake; rather, donors can apply an 'integrative approach' by involving private sector funding alongside public funding only where possible and need to aim for comprehensive strategies based on local realities. It would be good to have a toolbox of existing financial instruments and models.
 5. Increased efforts need to be made to build synergies among donors and to strengthen "complementarity" with other sectors as well as with other donors. Donors need to work more collaboratively and to increase transparency on their funding – e.g. through an online database – in order to avoid overlap, learn from each other and increase efficiency.
 6. As part of the pre-intervention analysis and the mapping of the local cultural landscape for policy-making, donors need to invest in acquiring baseline data, including information from cultural actors, cultural and non-cultural CSOs, universities and local ministries, especially also "non-culture ministries".

It was noted that while the majority of these recommendations were already being addressed, at least to some extent, their implementation has to be seen as a long-term and ongoing process. Further collaborative efforts are needed to move this process forward.

The second session looked at policy frameworks within which the international development donor community involved in arts and culture are currently working with a view, also, to determining how donors might be able to work together to implement existing policies more efficiently and to help inform and shape future culture and development policies.⁴

Danielle Cliche, Chief of the Section of the Diversity of Cultural Expressions at UNESCO's Culture Sector, gave a presentation⁵ that provided an overview of the

⁴ The rapporteur for this session was Ida de Kat van Meurs, MFA, The Netherlands.

⁵ This presentation can be viewed at:
<https://drive.google.com/folderview?id=0B9bBtDcaYg9DM2xjUHRGaDZ4RVk&usp=sharing>

important milestones in the debate on culture and sustainable development since 2000, among them: the adoption as international law of the 2005 UNESCO Convention on Protection and Promotion of the Diversity of Cultural Expressions; the International Fund on Cultural Diversity; high level events such as e.g. the UNESCO Conference on Culture and Sustainable Development in Hangzhou, China, in May 2013; the thematic debate on culture and development at the UN and the UN Secretary General's Report; the 2013 Creative Economy Report; and the UNESCO Indicator Suite for Culture and Development. She noted that the role of culture in sustainable development is now acknowledged within the UN, many countries as well as local stakeholders, and that the next steps would include national consultations with UN Member States on culture in the post-2015 development agenda. Mrs. Cliche furthermore gave an outline of the UNESCO EU Expert Facility Project, a technical assistance project that has been underway since 2010 to strengthen the system of cultural governance within 13 developing countries, and which will be expanded.

In the context of looking at the process of advocating for culture in the post-2015 development agenda, the presentation by Azza Karam, Senior Advisor at UNFPA, focused on the intergovernmental consultation process at the UN and the outreach to civil society, for instance by looking at the differentiation between cultural and religious civil society actors. She called upon the Task Force members to work together to enhance the process by harnessing their knowledge for informing governments.

The third session explored how donors can work together to share and build knowledge necessary for informing activities of arts and culture donors in both North and Sub-Saharan Africa, in particular also with a view to better address its political, cultural, economic and geographic diversity against the backdrop of its many unresolved issues both within and outside of the cultural sector.⁶ One example of a knowledge building initiative among donors that, inter alia, aims to combat the current fragmentation of donor interventions, is an informal group of arts and culture donors for the Arab World which provides space for annual reflection among donors as well as beneficiaries. As with other donor groups, the diversity of perspectives and the different priorities of its members can be a stumbling block that can keep joint follow-up initiatives from happening.

Another example that was mentioned on how donor collaboration can help build knowledge to inform arts funding interventions on the continent, was the collaboration among a number of funders in creating the ARTERIAL network as a pan-African initiative representing the cultural sector by collecting and disseminating information

⁶ The rapporteur for this session was Sophie Leverink, HIVOS.

through national chapters, conferences and newsletters and helping to shape cultural policy-making through toolkits and advocacy. Reference was also made to a meeting held in December 2013 and funded by the Organisation de la Francophonie that brought together donors and cultural actors to discuss funding challenges in francophone Africa.

It was agreed that there is a general lack of information on the needs of the sector and that adequate investments need to be made into collecting and analyzing primary and secondary data from a number of sources ranging from cultural actors to national statistics offices, and for obtaining sufficient baseline data - for instance for the UNESCO Indicator Suite - that could be used to identify gaps and inform policy and donor interventions. It was also suggested that donors should more proactively explore synergies and share information about their own work to improve the quality and impact of their support for the benefit of the culture sector for instance through an annual meeting among Task Force members to share concrete plans and policies with each other, or through a website that provides basic information on current projects – possibly starting with a few countries or a clearly defined region.

The fourth and final session of the meeting consisted of 4 short presentations that provided a concise overview of the EU's Programming in Partner Countries. The following presentations were made: "Creative Europe", Anna Kedziorek, DG EAC; "Eastern Partnership Culture Programme and the Design of the EaP Culture Programme", Alessandro Leone, DEVCO F3; ACP Cultures, Denise Richert, DEVCO.

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