Briefing Note

European Centre for Development Policy Management

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Culture in EU development policies and external action

Reframing the discussion

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Key messages

Despite the lack of an explicit Sustainable Development Goal on culture, the relation between culture and development is still addressed in several targets and in an increasing developed body of research.	The EU institutions are working towards a strategy on international cultural relations, marking a shift in the way the EU and its Member States have developed EU external action globally and opening new windows of opportunity for experimentation.	The ECDPM culture and development cloud illustrates the different perceptions of the interplay between culture, development work and external action by practitioners and organisations who nevertheless adopt four complementary perspectives influenced by economy, anthropology, diplomacy and arts.	Ideas for research and action in the intersection between culture, development and diplomacy are already being discussed and proposed.

Introduction

A Joint Communication by the European External Action Service (EEAS) and the European Commission titled "Towards an EU Strategy for international cultural relations" was published on 8 June 2016 and will be discussed by the Council of the EU in autumn 2016. In this document, culture in development policies occupies a special place. The 2016 European Development Days - the EU's annual two day gathering of development experts and practitioners in Brussels - marked a shift in the way the European Commission

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DG DEVCO deals with culture in development. Several debates focused exclusively on cultural action; some stands showcased culture-focused activities; and a dedicated cultural programme was designed for the two days. This is a milestone in a process that lasted for more than a year. The three panels devoted to culture and development at the 2015 European Development Days had already showed the curiosity, buy-in, political support, and engagement at the level of EU institutions for more culture in development work.[2] This is just one of the signals that culture is back on the EU external action agenda more widely.

A parallel agenda setting has taken place on the global level. Some organisations had called for an explicit global goal on culture but this did not happen. Even though the 2030 agenda does not mention culture as a full-fledged and official development goal, some of its targets are directly linked to creative and cultural industries, intercultural dialogue and cultural diversity, among others, thus providing for a variety of entry points.

This Briefing Note presents the current state of play on the role and place of culture in EU diplomacy and development policies, in an environment strongly influenced by the Sustainable Development Goals (SDGs). It provides a new outlook on culture sensitive development action (the ECDPM culture and development cloud) to help reframe existing debates. Lastly, it identifies priorities for an action and research agenda in the new policy field of culture and EU external action and development policies.

1. A new momentum: how culture matters for EU external action and sustainable development

An emerging body of work on the link between culture and development and on culture in the EU external relations and diplomacy inform this background note. This first section, on one side, synthesises milestones in the processes leading to the official consideration of culture in EU external action and, on the other, provides an overview of the current framing of the interplay between culture and development.

1.1. A renewed debate on culture in EU external action

The EU has engaged with culture and cultural practitioners in its external sphere for many years, in a substantial yet rather fragmented way. Apart from isolated Council Conclusions and some programmes for culture in developing countries managed by the Commission headquarters, there has been no single EU policy framework for culture in external relations. This was mostly due to the fact that culture is still primarily a competence of the Member States. EU personnel therefore has been responding to different needs and implementing various policies with limited coordination or cohesive vision.[3] For instance, in the framework of the Joint Africa-Europe Strategy, culture was mostly addressed from the angle of cultural heritage, the return and trafficking of cultural heritage goods.[4] EU's engagement in cultural initiatives usually stemmed from the engagement of dedicated staff, often based in EU Delegations, who recognised the potential of culture, with international and local practitioners.[5]

In the last few years,[6] a number of initiatives have contributed to shape the EU policy agenda **on the role of culture in EU external relations, including development,** *inter alia*:

- 2011: European Parliament's reports on culture in external relations and digital diplomacy.

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[2]   Helly, D., Galeazzi, G. 2015. Last, but not least: Culture in the spotlight of development agencies. ECDPM Talking Points blog, 8 September 2015, http://ecdpm.org/talking-points/culture-development-european-days-2015/

[3]   Isar Y.R. with R. Fisher, C. Figueira, D. Helly and G. Wagner. (2014) Preparatory Action: 'Culture in EU External Relations'. Engaging the World: Towards Global Cultural Citizenship. Brussels: European Commission

[4]   Helly, D., Bekele, E. A., El Fassi, S., Galeazzi, G. 2014. The implementation of the Joint Africa Europe Strategy: Rebuilding confidence and commitments. (Study realised for the Directorate-General for External Policies of the Union). Brussels: European Parliament, p. 20.

[5]   This was noticed in several countries such as for instance Jordan, Algeria, Tunisia and Mali and the role of EU Delegations in cultural relations was emphasised by the 2014 EU Preparatory Action on culture in external relations.

[6]   Earlier references can be found in the reports of the EU Preparatory Action on culture in external relations as well as in More Europe's publications.

- 2014: Final report and country reports of the EU Preparatory Action on Culture in EU External Relation.
- 2015: Counter propaganda work of the EEAS on Russia (East StratCom Task Force set up in 2015)[7]
- 2015: Publication of the FPI-funded research on the perceptions of the EU and Europe in the ten Strategic Partners, which is a direct follow-up to the Preparatory Action.
- 2015/2016: Horizon 2020 calls for tender, for instance on science and culture diplomacy, which are another direct consequence of the recommendations of the Preparatory Action.
- 2015 (November): Council Conclusions on culture in external action with a focus on development cooperation, following an expert conference organised by the Luxembourg presidency on Culture and Development. An informal task force on culture and development was set up by the Luxembourg presidency.
- 2015: In DEVCO, culture again became a 'positive priority' after being considered a 'negative priority' for several years. DG DEVCO commissioned a study to map scenarios for supporting culture in the framework of the "Global Public Good and Challenges" budget line of the Development Cooperation Instrument.[8] DEVCO cooperation on culture (circa on average €45 million per year in 2008-2016).[9] The increased relevance of culture in development cooperation is also signalled by the organisation of several panels on this theme at the most recent European Development Days (EDDs) 2015 and 2016.
- **2016: The communication towards a EU strategy on culture in international relations,** published on 8 June, is the first ever joint policy document produced by the European Commission and the European External Action Service (EEAS) on the topic. Its very adoption is noteworthy as it signals new strategic interests in this field and marks the opening of a new policy agenda and demonstrates new awareness and political willingness from the leadership of EU institutions, as shown by the speech of the High Representative and Vice President Mogherini at the 2016 European Cultural Forum.
- 2016 (June): the European Council welcomes the **EU Global Strategy**. It is an overarching strategic document giving direction to the whole spectrum of EU foreign policy.[10] The EU Global Strategy mentions culture extensively and confirms a policy shift.
- To be expected: two ongoing evaluations, on the ACPcultures+ and on the EU support to the UNESCO expert facility, should be available between 2016 and 2017.

This is a non-exhaustive list of documents and milestones (also represented visually in the timeline below.[11]

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[7] Following the conflict in Ukraine, the EU created a mechanism to "challenge Russia's disinformation campaigns". A "EU Mythbusters" Twitter account was created (@EUvsDisinfo). More information is available online on the EEAS page "Questions and Answers about the East StratCom Task Force".
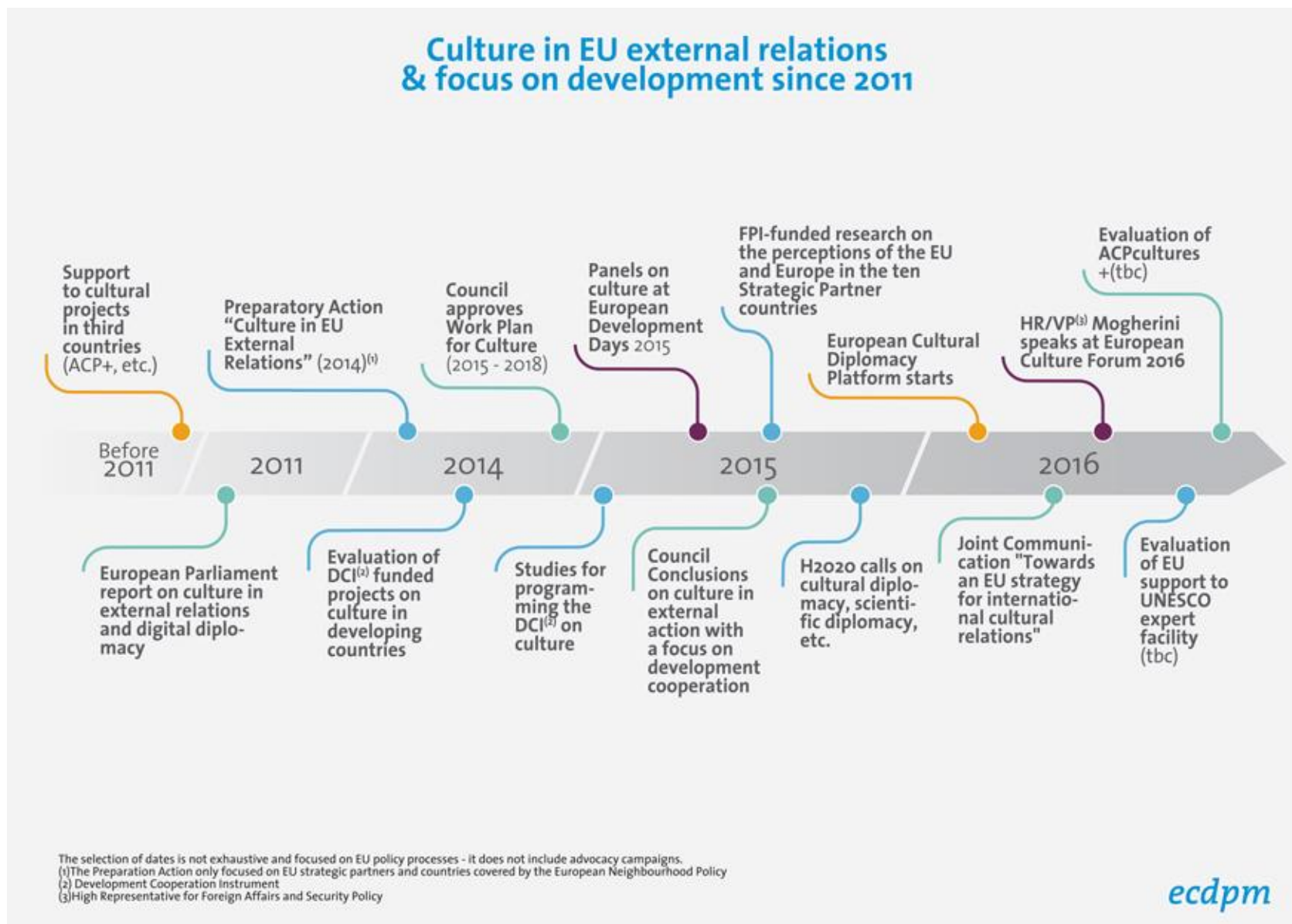
[8] The Development Cooperation Instrument (DCI) is the EU's funding line for actions aimed at poverty reduction in 47 developing countries in Latin America, Asia and Central Asia, the Gulf region and South Africa.

[9] Figure provided by DEVCO representative at the Luxembourg conference on culture in external action, 3-4 September 2015, article on Capacity4Dev by Ines Alves. "A short overview was given on past programmes, in particular Investing in People 2008-2014 – financed through the Development Cooperation (€50M) and ACP Cultures+, financed through the Intra-ACP financial instrument (€30M)."

[10] Shared Vision, Common Action: A Stronger Europe. A Global Strategy for the European Union's Foreign and Security Policy. June 2015.

[11] Documents produced by advocacy campaigns for the recognition of culture as a goal in the SDGs are not included in this list, yet they are important sources of knowledge and experience. See in particular the declaration Recognizing the role of culture to strengthen the UN post-2015 development Agenda, 12 February 2015, www.culture2015goal.net,

Figure 1. Culture in EU external action: a momentum

Culture in EU external relations & focus on development since 2011

Support to cultural projects in third countries (ACP+, etc.)

Preparatory Action "Culture in EU External Relations" (2014)[1]

Council approves Work Plan for Culture (2015 - 2018)

Panels on culture at European Development Days 2015

FPI-funded research on the perceptions of the EU and Europe in the ten Strategic Partner countries

European Cultural Diplomacy Platform starts

HR/VP[3] Mogherini speaks at European Culture Forum 2016

Evaluation of ACPcultures +(tbc)

Before 2011   2011   2014   2015   2016

European Parliament report on culture in external relations and digital diplomacy

Evaluation of DCI[2] funded projects on culture in developing countries

Studies for programming the DCI[2] on culture

Council Conclusions on culture in external action with a focus on development cooperation

H2020 calls on cultural diplomacy, scientific diplomacy, etc.

Joint Communication "Towards an EU strategy for international cultural relations"

Evaluation of EU support to UNESCO expert facility (tbc)

The selection of dates is not exhaustive and focused on EU policy processes - it does not include advocacy campaigns.
(1)The Preparation Action only focused on EU strategic partners and countries covered by the European Neighbourhood Policy
(2) Development Cooperation Instrument
(3)High Representative for Foreign Affairs and Security Policy
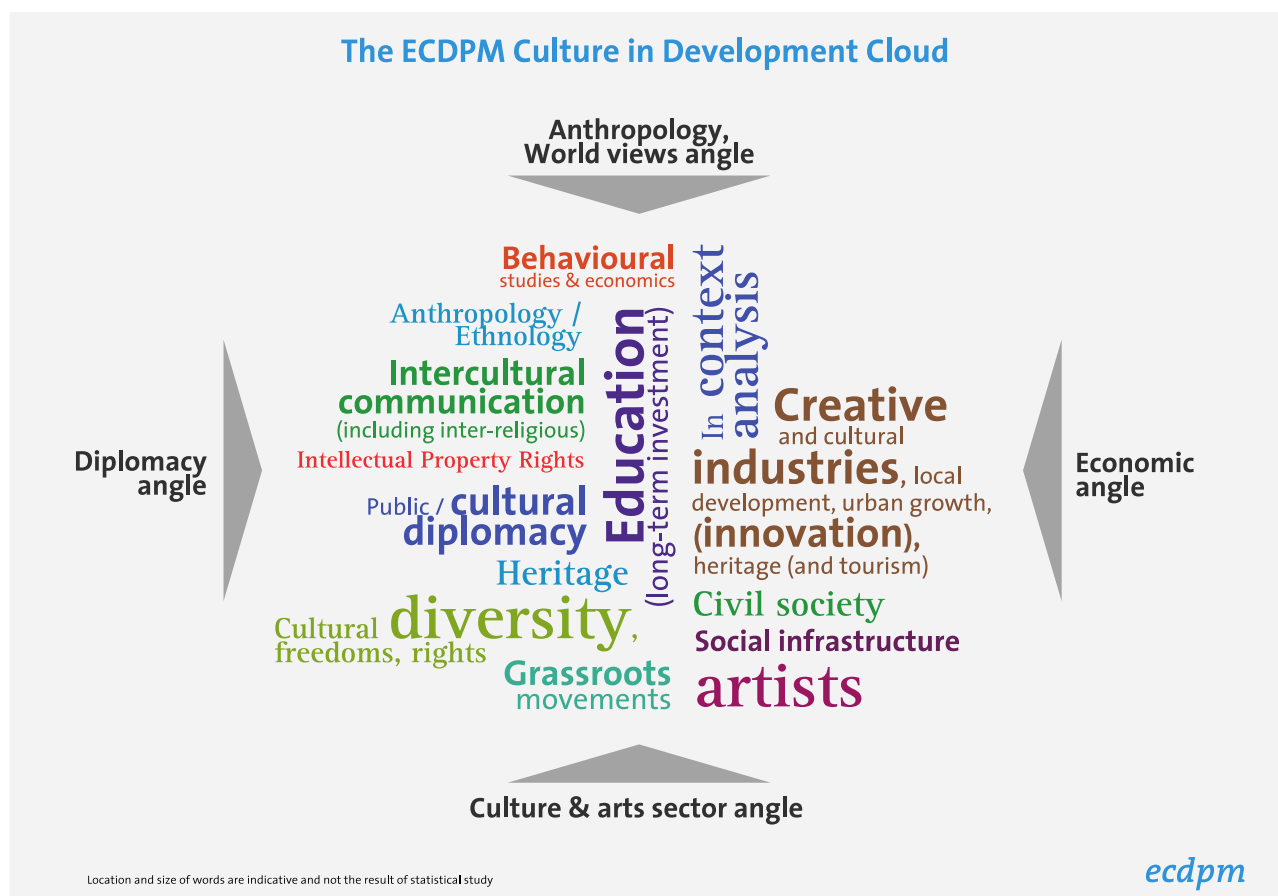
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1.2.   Culture and development: a variety of angles

This section deals with the ways the interplay between culture and development – or the 'culture-development nexus' - can be conceptualised and explains why culture matters in development work. Exchanges among EU stakeholders and cultural practitioners, among others at the European Development Days, showed that the conceptualisation of the interplay between culture and development is not univocal. A tool, designed as a world cloud, helps to illustrate the multiplicity of meanings contained in the culture-development nexus and to frame discussions on culture and development.

Figure 2: The ECDPM Culture in Development Cloud

The interaction between culture and development is also very much influenced by mandates and objectives of groups of stakeholders. On the basis of a non-systematic screening of the areas of action associated with culture in EU external action, it is possible to identify four angles on culture (and its relation with development) and elements that are more closely associated with one of these angles:
-    Diplomacy: The role of culture in diplomatic, political and power relations.[12] From this angle, cultural phenomena can contribute to or hamper collective action, include peace but also conflicts.
-    Economy: The contribution of culture to economy and economic relations.
-    Anthropology, worldviews: The role of culture in shaping behaviours as part of relations between worldviews.
-    Arts: Culture as creation, a goal in itself, with its own aesthetic value.

The ECDPM Culture in Development Cloud

Location and size of words are indicative and not the result of statistical study

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[12]   On soft and hard power in EU cultural relations, see Isar Y.R. with R. Fisher, C. Figueira, D. Helly and G. Wagner. 2014. Preparatory Action: 'Culture in EU External Relations'. Engaging the World: Towards Global Cultural Citizenship. Brussels: European Commission.

A few words about the ECDPM Culture in Development cloud (Figure 2 above)

Context: The word cloud is not yet a research product but could come out of a research work (e.g. a discourse analysis of existing EU and international policy documents on cultural industries and development and diplomacy; a survey of EU and cultural stakeholders). Therefore the list of words listed in the cloud is not exhaustive.

Target audiences: This tool targets policy makers but also academics, artists and practitioners, advocacy organisations and cultural professionals interested in the interplay between culture and development.

Objectives and added value:
  − Raise awareness of the existence of multiple perspectives and illustrate the potential fertilisation between various areas, whose boundaries are blurred, in the cloud.
  − Identify key words that are likely to be used by the target audiences when speaking or writing about culture and development.
  − Reframe and stimulate exchanges on culture and development in the context of SDG and new EU strategies on external action and culture.

Diverse perspectives on the 'culture and development' couple are not new. EU development cooperation has already supported cultural projects in developing countries in the past.[13] The main arguments brought forward to include culture in development cooperation were: i) development is more than material deprivation (human development); ii) knowledge of the cultural context improves aid effectiveness; iii) culture and cultural participation can improve social cohesion; iv) the cultural and creative industries are an economic sector with potential.[14] As to the latter point, it is estimated for instance that the Nigerian cinema industry employs around 2 million people, or the *festival du Niger* generates 750 permanent jobs and 2,000 temporary jobs each year.[15]

As the literature points out, the understanding of the relations between culture and development have followed several stages in the past.[16] A mainly economic interest in the creative and cultural industries (CCIs) and their potential of GDP growth was first on the agenda of UNCTAD, which showed that creative industries were growing at a faster pace than the rest of the economy between 2002 and 2008.[17] Even though these statistics should be taken with prudence, in particular with regard to developing countries,[18] numerous studies on the economic impact of the creative and cultural economies have been conducted (see box below).

The reflection has since then expanded, *inter alia* thanks to the **UNESCO 2013 Creative Economy report**, which presents the potential benefits of culture and creativity beyond mere economic gains. On the economic front for instance there is evidence of impact on female employment in South Africa and increases in the number of visitors touristic sites. Yet the study hints, for instance, at the generation of new ideas, leading to monetary and non-monetary benefits such as transformational change. In addition the

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[13] In the early 1990s, the creation of a cultural foundation for the ACP grouping and the European Communities was even envisaged. Chasle R. 1994, L'alternative culturelle, Publisud.

[14] Jeretic, P. 2014. Study on projects using cultural expressions as a lever for employment, human rights, democracy and other human development areas. European Commission EuropeAid B4. Education, Health, Research, Culture. 18 March 2014.

[15] Ibid.

[16] De Beukelaer, C. 2015. Developing Cultural Industries: Learning from the Palimpsest of Practice. European Cultural Foundation

[17] "In 2008, the eruption of the world financial and economic crisis provoked a drop in global demand and a contraction of 12 per cent in international trade. However, world exports of creative goods and services continued to grow, reaching $592 billion in 2008 - more than double their 2002 level, indicating an annual growth rate of 14 per cent over six consecutive years. This is a confirmation that the creative industries hold great potential for developing countries that seek to diversify their economies and leapfrog into one of the most dynamic sectors of the world economy." UNCTAD 2010 Creative Economy Report, p. 10.

[18] The country classifications used in the report, which include China as 'developing country', cause an increase in the share of global creative goods exports by 'developing countries'. See: De Beukelaer, Christiaan. 2014. "Creative Industries in 'Developing' Countries: Questioning Country Classifications in the UNCTAD Creative Economy Reports." Cultural Trends 23 (4).

report acknowledges that CCIs depart from generic industrial and economic models, hence a rethink how to capture their impact is needed, beyond economic indicators. The symbolic value of cultural 'products' and expressions should not be underestimated.

Assessing the impact or the role of culture and cultural activities: an ongoing debate?

The question of assessing the value of culture is high on the domestic agenda of some European or more in general Western countries. Research tools have been developed and applied to map and measure the value of the CCIs in European countries, assessing for instance that EU's creative industries employed 11.4 million people in 2013, that is 5% of the EU workforce.[19] Much thinking and energy has gone into the question of measuring the impact of public spending on culture in the Western world.[20] This debate is linked to decreasing public budgets and requests for justification of support to arts, heritage and culture.[21] There have been methodological advances, for instance the use of tools of valuation in studies measuring the economic impact of cultural experiences.[22]

Yet cultural values are subjective and personal experiences are given a social meaning and value by individuals themselves. This makes evaluations and measurement difficult, if not irrelevant.[23] Research has already pointed out the shortcomings of traditional evaluations in the case of cultural action.[24] Some propose to investigate the effect of a single project or phenomenon in a specific context, given their specificities or focus on long-term impacts.[25]

For EU funded programmes dealing with culture and development, the main questions that have arisen concern, first of all, the lack of systematic long-term evaluation and, secondly, the limited availability of baselines to compare results over time.[26] These critiques are not dissimilar to those made in general about development programs - as well as the uptake of evaluations in policy-making.[27]

In the development sphere, at the macro-level, UNESCO promoted indicators for culture in development, thanks to the support of Spain, whose agency AECID financed a research project from 2009 to 2013.[28] The indicators are mostly a policy and advocacy tool and are applied at the national level. Among the outcomes they promoted, some national dialogues have been started and some national actors started to develop cultural policies.[29]

The interest for 'culture and development' has blossomed in the preparation work for the new global development agenda, the **Sustainable Development Goals (SDGs)**, approved at the United Nations General Assembly in September 2015.

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[19] For instance the methodologies used in Nathan, M. with Pratt A. and Rincon–Aznar A. 2015. Creative economy employment in the EU and UK: A comparative analysis. NESTA, December 2015 and in Bakhshi H., with Freeman A. and Higgs P. 2013. A Dynamic Mapping of the UK's Creative Industries. NESTA

[20] As shown by the literature collected and analysed in the context of the Warwick Commission on the Future of Cultural Value.

[21] Belfiore, E. 2014. 'Impact', 'value' and 'bad economics': making sense of the problem of value in the arts and humanities. Arts and Humanities in Higher Education. February 2015 Vol. 14 No. 1 95-110.

[22] Bakhshi H. 2012. Measuring cultural value. Keynote speech delivered at Culture Count: Measuring Cultural Value Forum, Customs House, Sydney, Australia, Tuesday 20th March 2012

[23] Gielen P. with Elkhuizen S., van den Hoogen Q., Lijster T., Otte. H. 2015. Culture: The Substructure for a European Common. Onderzoekscentrum Arts in Society. Rijksuniversiteit Groningen.

[24] See the section on the limitations of existing evidence in Cultural Ministers Council Statistics Working Group (2004) Social Impacts of Participation in the Arts and Cultural Activities. Stage Two Report Evidence, Issues and Recommendations. Commonwealth of Australia.

[25] Gielen P. with Elkhuizen S., van den Hoogen Q., Lijster T., Otte. H. 2015. Culture: The Substructure for a European Common. Onderzoekscentrum Arts in Society. Rijksuniversiteit Groningen.

[26] Jeretic, P. 2014. Study on projects using cultural expressions as a lever for employment, human rights, democracy and other human development areas. European Commission EuropeAid B4. Education, Health, Research, Culture. 18 March 2014.

[27] Bossuyt, J., Shaxson, L., Datta, A. 2014. Assessing the uptake of strategic evaluations in EU development cooperation: Study on the uptake of learning from EuropeAid's strategic evaluations into development policy and practice. Brussels: EuropeAid.

[28] For more information visit the dedicated page on UNESCO's website.

[29] As presented by UNESCO staff at a briefing in Brussels, 21 September 2015.

In the run-up to the negotiation of the SDGs, organisations and individuals active in the sector of cultural policies launched reflections on culture and development. UNESCO was a main driver with the International Congress "Culture: Key to Sustainable Development"[30], held in Hangzhou, China, in May 2013 and which led to the **Hangzhou Declaration** "Placing Culture at the Heart of Sustainable Development Policies". A global consultation process throughout 2014 by UNESCO and UNFPA, together with UNDP, led to the Final Report of the Post-2015 Dialogues on Culture and Development. The EU also promoted independent research on cultural and development for instance through the project **COST Action "Investigating Cultural Sustainability" (2011-2015)**.[31]

These reflections - some of which could also be qualified as advocacy as their aim was to make the case for culture in the post-2015 development framework - have not managed to achieve the result of a specific goal on culture yet culture is mentioned in four targets of four different Sustainable Development Goals as well as in the policy statement accompanying them.

Nevertheless, these debates led to advancements in the understanding and conceptualisation of the pair or 'nexus' of culture and development. There is a convergence towards a more sophisticated understanding of the 'nexus' which is not limited to the potential economic benefits of the cultural and creative sector. The final report of the COST action "Investigating Cultural Sustainability" suggested a three-pronged approach that explains why culture matters for sustainable development objectives:

- **Culture in development.** An autonomous, but linked, sector or pillar that is added to the three traditional sustainable development sectors or pillars - social, economic, environmental.[32] This conception includes the (economic and social) role of the cultural and creative industries.
- **Culture for development.** The mediating or facilitating role of culture that helps to find a (local) balance between the at-the-times competing needs of the economic, social and environmental goals of sustainable development.
- **Culture as development.** Culture as a driver for behavioural change through the creation of a new lifestyles and sustainable development paradigms. This approach is community-based or locally-rooted – it implies finding a local understanding of sustainable development – but could also be global and virtual.

This approach has been shared also by other experts, for instance the **Final Report of the Post-2015 Dialogues on Culture and Development**, which argues that culture should be seen as enabler of development in addition to being a driver of development, as a sector in its own right.[33] These three meanings are what the **term 'culture-development nexus'** refers to: this 'labelling' allows all the three dimensions to be encompassed.

In addition, reports such as the **2015 World Development Report (WDR)** titled **"Mind, Society, Behaviour"**[34] display a growing interest (within the development experts community) towards the cultural, anthropological and behavioural factors that shape decision-making. The idea of the report is that development policies and interventions need to be redesigned on the basis of human factors, if they want to achieve the sought-after changes. Therefore development actors need to pay attention to how humans think and how societies influence their behaviours. Culture (including the diversity of worldviews) is part of the package of factors shaping mental models and influencing people on the basis of societal expectations. In this sense, the report could be understood as promoting an approach of 'culture for development' but also, if interpreted more radically, of 'culture as development'.

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[30]   For materials and information about the proceedings visit the dedicated page on UNESCO's website.
[31]   The works of the research initiative are available at on the project's page.
[32]   These pillars are the components of sustainability first identified by the so-called "Bruntland Report". See World Commission on Environment and Development. 1987. Our common future.
[33]   UNESCO, UNPFA, UNDP (2015) Post-2015 Dialogues on Culture and Development. Final Report.
[34]   World Development Report 2015: Mind, Society, and Behaviour.

2. Key questions for culture and development in EU policies in an SDG era

2.1. Culture and development in the SDG agenda

Overall, the Sustainable Development Goals (SDGs) are much wider in scope than the previous Millennium Development Goals (MDGs) which they substitute, covering many topics that were not within the main focus of official development assistance (ODA) during the past 15 years. This is the case for instance of Goal 8 on inclusive and sustainable economic growth and employment, Goal 9 on infrastructure, industrialisation and innovation and Goal 16 on peaceful and inclusive societies. The SDGs, therefore, result in greater complexity and involvement of many more stakeholders and interests. Hence, the SDGs recognise the multidimensionality of development and support a focus not just on symptoms but also on the deeper causes of poverty, inequality and vulnerability and on promoting the enablers of transformative change. In light of the multidimensionality of development recognised in the SDGs, culture matters.

Culture is covered in various ways in the 2030 agenda and is present in several of the SDGs but there is not a specifically dedicated goal on culture as such. In the MDG phase, one window of the MDG achievement was earmarked for culture and development.[35] Since 2014 the culture and development theme is also covered by a small dedicated fund managed by UNESCO, the International Fund for Cultural Diversity.[36]

Culture is mentioned in four targets of the Sustainable Development Goals as well as in the policy statement accompanying them:

– **Goal 4: Quality education. Target 4.7:** By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, **global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development**.

– **Goal 8: Decent work and economic growth. Target 8.9:** By 2030, devise and implement policies to **promote sustainable tourism that creates jobs and promotes local culture and products**.

– **Goal 11. Sustainable cities and communities. Target 11.4:** Strengthen efforts to protect and safeguard the world's **cultural and natural heritage.**

– **Goal 12. Responsible consumption and production. Target 12.b** Develop and implement tools to monitor sustainable development impacts for **sustainable tourism that creates jobs and promotes local culture and products.**

If **creativity** is also taken into account, then another target needs to be added to the list:

– **Goal 8: Decent work and economic growth. Target 8.3.** Promote development-oriented policies that **support productive activities, decent job creation, entrepreneurship, creativity and innovation,** and encourage the formalisation and growth of micro-, small- and medium-sized enterprises, including through access to financial services.

If **tourism** is also considered, then an additional goal is relevant:
– **Goal 14. Life below water. Target 14.7:** By 2030, increase the economic benefits to Small Island developing States and least developed countries from the sustainable use of marine resources, including through sustainable management of fisheries, aquaculture and **tourism**.

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[35] For more information on the MDG-F Fund visit the website of UNESCO.
[36] More information on the "Fonds international pour la diversité culturelle" is available on the website of UNESCO.

This brief overview of the 2030 SDG agenda shows that culture is addressed from various angles in this framework and that it may offer various opportunities to those working on culture in development, including in the EU. Whether the outcome is dissatisfying as some argued[37] or whether the lack of a proper goal is not a drama provided development practitioners understand how culture and development can interact and act accordingly, as other state[38] is briefly discussed below.

2.2.   EU policies culture and development in an SDG era

The EU's agenda on culture in external action is broader than the SDGs and encompasses for instance cultural diplomacy and cultural relations (including intercultural competences and dialogue), scientific diplomacy, the development of creative and cultural industries, and of their audiences, in Europe and abroad, the protection and promotion of cultural heritage, intellectual property regulation, etc. In the cooperation with partner countries from the Neighbourhood and Africa, a recurring element has been the cooperation in the fight against trafficking of cultural goods and heritage.

As for the EU policies and toolboxes for **culture and development**, the following questions could be raised:

–   Is there a **need to 'mainstream and/or promote culture in EU development work'** and what would that actually mean? Mainstreaming is usually seen as a way to pay particular attention to an issue at all stages of the programme management cycle of an agency.[39] However mainstreaming can also remain a commitment with no practical effect if not accompanied by appropriate strategy, plans, skills, capacities and incentives for change.

–   Another question is the l**evel of priority and resultant resources given to culture 'mainstreaming' or sensitivity and to cultural action (in comparison to other thematic issues** to be promoted or mainstreamed) in development cooperation.

–   Does the **EU and/or EU Member States have enough thematic expertise and capacity to engage in culture in developing contexts?** Is there a need to enhance staff's intercultural competences (for instance cultural policy management, literacy in arts history, and intercultural communication) in developing contexts?

–   The EU has a tradition of promoting cultural cooperation within the EU member states and with third countries, as well as of implementing cultural, education, creative industries programmes, among others. **How can synergies be promoted between existing EU initiatives within Europe and cultural actions that will be programmed for developing countries?** How can development practitioners benefit from the expertise the EU already has in the field of culture and development?

–   **How can cultural action and its impact be assessed, in particular in developing contexts? What skills are needed and by whom? Are the EU and OECD evaluation criteria fit for purpose and how to use them in the case of cultural action?[40]**

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[37]   At a recent conference on culture and development organised by the Luxembourg Presidency of the EU, Luxembourg MEP Charles Goerens (ALDE) argued that culture occupies "an extremely mediocre position" in the post-2015 development agenda. See a summary of the interventions at the conference on the Luxembourg Presidency's website.

[38]   Helly, D., Galeazzi, G. 2015. Last, but not least: Culture in the spotlight of development agencies. ECDPM Talking Points blog, 8 September 2015.

[39]   The inclusion of gender objectives and indicators in all programmes of some donors, including the EU, is an example.

[40]   OECD-DAC evaluation criteria used in EU evaluations are: relevance, effectiveness, efficiency, sustainability, impact. EU additional specific evaluation criteria are coherence, added value and, sometimes, visibility. European Commission. 2015. Evaluation Matters: The evaluation policy of EU development cooperation.

2.3.   EU practice, experience and learning in culture and development

With the SDGs and new EU strategies in place, how will culture and development objectives meet in practice? Concrete action inevitably means specialisation and contextualisation: effective knowledge sharing and learning in specific sub-sectors or in specific contexts are essential to ensure smart and valuable implementation. **A trend towards the mutualisation of experience and learning** from a variety of culture-related initiatives has been seen in the 2016 European Development Days labs. Maintaining this trend will require investment in knowledge management, joined-up initiatives but also prioritisation: the EU and its member states individually won't be able to live up to their commitments.

In this context some questions and concerns are brought forward by cultural and development practitioners and activists from doing 'culture and development'. ECDPM gathered a few examples from local case studies in Africa and the Mediterranean.[41] This selection is clearly non exhaustive and needs to be contextualised. To avoid anecdotal examples from practice, it is recommended to carry out specific and context-based learning exercises, on circumscribed issues and geographic areas. The existence of a new global and EU policy framework creates new accountability requirements that justify a more in depth investment of evidence gathering, knowledge production and the capitalisation of experiences. These 'evaluation' exercises should be undertaken in the spirit of learning rather than with an administrative or sanctioning approach.

- Some cultural actors in developing contexts, as elsewhere, are more or less connected with official institutions (government, Ministry of Culture, etc.). Others are 'grassroots' actors, independent from or even in contraposition with national authorities. Therefore there are **at times conflicting requests to support grassroots cultural creation or support (public) cultural institutions**.

- Europeans have supported arts and culture in a myriad of **conflict and crisis situations**. Some lessons learnt have been drawn, but remain rather anecdotal.[42] Some practitioners argue that **capitalisation of those lessons learnt is necessary**, in light of the strong focus of the EU on the immediate neighbouring countries that are in unstable situations.

- External support for arts and culture in developing contexts – but also in Europe – comes often with **agendas attached. Funding is not neutral**. The prospective of financial support shapes preferences and practices of artists. Some artists and cultural operators are concerned, among others, about the lowering of quality standards, the narrowing of topics, the risk of promoting less innovative and groundbreaking production due to the development (or rights) 'sensitisation' agenda that donors often have. This raises the **question whether artistic production should be supported for its own merits, therefore as a goal in itself**, in all contexts, including in developing countries.[43]

- There are also **questions about the capacity and ability of European institutions and Member States to engage in an appropriate manner with cultural actors and sectors**. The support that is provided is sometimes perceived as imposing certain agendas and topics, thus not respecting artistic freedom, nor local development choices.

- **Which type of (vocational) training and/or education do cultural actors need** (in a logic of professionalisation of the sectors but also of promoting cultural cooperation and intercultural dialogue)?

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[41] Based on: the field missions and workshops in the European Neighbourhood countries (in particular, Tunisia, Morocco, Algeria, Lebanon, Egypt) and on remote interviews (in particular with Syrian and Libyan artists and cultural operators) for the Preparatory Action: Culture in External Relation over the period 2013-2014; on meetings with cultural actors in Palestine in October 2015; on meetings with cultural actors in Mali, Niger, Burkina Faso in March-April 2016; on meetings with cultural actors in Mali in March 2015; on meetings with cultural actors in Mali and Niger in May-June 2014.

[42] See for instance EUNIC Yearbook 2012/2013 "Culture and Conflict"; Culture+Conflict. 2014. "Arts and Conflict"; Isar Y.R. with R. Fisher, C. Figueira, D. Helly and G. Wagner. 2014. Preparatory Action: 'Culture in EU External Relations'. Engaging the World: Towards Global Cultural Citizenship. Brussels: European Commission.

[43] Different visions about art and the artist – "everyday" art; Romantic view of the artist as a "genius"; etc. – are relevant for this point.

- In some contexts cultural actors and/or donors identify the need to promote intra-regional mobility and external mobility, on the grounds of the benefits of exchanges in a number of areas, from personal to professional development, as well as in light of freedom of movement as a global right.[44] Mobility is however hampered by several barriers, including visa policies, funding, quality of applications, access to networks, etc. – as well as more subtle ones, linked to perceptions and mind-sets. A particular case is that of refugee artists. In addition, two-way or mutual exchanges – that is, visits and residencies of European artists in third countries – are often limited by barriers such as instability, lack of knowledge, language issues, etc. – which are not always discussed. Sustainability of mobility and exchanges is also a concern, as the aim, according to some, should be long-term cooperation and intercultural dialogue. **How to enhance existing efforts started by specialised cultural operators, artists and policy-makers to improve cultural mobility?**[45]

- **Youth dimension**: cultural work is regarded as a way to act on youth related issues, in particular, in some contexts, radicalisation and/or violent extremism. Yet lessons learnt from experiences are hard to come by. This issue is relevant outside as well as inside Europe[46] therefore appropriate sharing of expertise and experiences between internal and external EU (and Member States) actors is needed.

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[44]   See the Interartive Issue #55, September 2013: Special Issue: Art and Mobility.

[45]   See for instance the Incubinc/AMI & Roberto Cimetta Fund Joint conference, 16-17 March 2016, Marseille, France, and the Meeting of Independent Artistic and Cultural Mobility Funds in the Mediterranean and Central America, 18-19 June 2015, Lisbon, Portugal

[46]   Council of the EU. 2016. Council conclusions on the role of the youth sector in an integrated and cross-sectoral approach to preventing and combating violent radicalisation of young people. 30 May 2016.

3.   Looking forward: open labs for a think and do agenda

In light of the questions, dilemmas, and initiatives highlighted above, this section sets out some options for action and research in culture and development, requiring specific attention. Given the variety of angles taken to address culture in EU external and development policies, Europeans have plenty of opportunities to explore, invest and monitor their future work in this realm.

Culture sensitive EU external action is a new policy space requiring groundbreaking experiments, collaborative laboratories to test new approaches under the aegis of new policy documents on EU international cultural relations. Open labs in which pioneering experiences, pilot projects and initiatives, and new thinking can be enabled, could take place and receive appropriate resources.

On this basis, we identified two complementary directions for a think and do agenda on culture. First, supporting the implementation of the new EU strategies and policies, including their cultural components, in line with the 2030 SDGs agenda, with the objective of achieving fairer, mutually respectful, constructive relations and exchanges between Europeans and their partners. Second, using applied research – including through the adoption of innovative methodologies – to better inform EU policy-making on culture, development and diplomacy by filling knowledge gaps, in particular with regard to developing and sub-Saharan African countries.

The implementation of new EU strategies and policies, including their cultural components, in line with the 2030 SDGs agenda:

- Assessing the human resources capacity to understand cultural contexts and deliver on the cultural dimensions of EU international cooperation and public diplomacy.

- Supporting EU Delegations, Member States and implementing partners in delivering culturally aware development cooperation and external action (for instance through intercultural communications training and the use of context, social and cultural analyses).

- Maximising mutually reinforcing synergies between internal EU cultural and creative sector policies and initiatives and EU global development policies and action.

- Promoting reflections on the place of culture in the review of the European Consensus on Development.[47]

- Follow-up to the ad-hoc task group on culture and development set up by the Luxembourg presidency of the EU.

- Managing more systematically and more permanently identified lessons of evaluations, stocktaking and monitoring exercises on culture in EU (institutions and member states) development policies and programmes (e.g. review exercises could be undertaken for a permanent learning and forward looking mechanism).

- Following up on previous recommendations on pilot and experimental initiatives from previous studies.[48]

The use of applied research to better inform EU policy-making on culture, development and diplomacy:

- Producing a series of country reports on EU cultural relations with developing countries and sub-Saharan African countries to complement the country reports of the EU Preparatory Action on culture in external relations. Research on perceptions of the EU and Europe abroad could be

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[47] DG DEVCO has opened a public online consultation on the revision of this document. Submissions are accepted until 21 August 2016.

[48] For instance Isar Y.R. with R. Fisher, C. Figueira, D. Helly and G. Wagner. 2014. Preparatory Action: 'Culture in EU External Relations'. Engaging the World: Towards Global Cultural Citizenship. Brussels: European Commission.

expanded to developing contexts and/or in African countries (adapting the methodologies used). Policy-relevant research on the role of media in developing countries and/in African countries, in order to understand perception of the EU abroad as a diplomacy and development actor and to promote responses tailored to local contexts.[49]

- Using knowledge accumulated in the Horizon 2020 activities on culture and science diplomacy for development purposes and EU initiatives in developing countries.

- Analyses of social media have been carried out in the context of understanding the EU's image abroad, yet knowledge about the use of social media in developing contexts (and for development purposes) is still very limited and could be expanded. Though in most developing countries a sizable part of the population is not yet connected online[50], the fast rise of the growth of internet users, including through mobile access, mean that this area of research should not be underestimated[51].

- Analysing the impact of new technologies, innovation, including in the digital sphere, on international cooperation and development policy and practices. A body of knowledge has been gathered by the World Development Report (WDR) 2016 "Digital Divides" which needs to be shared and exploited within EU and European policy circles, including those that focus on culture, in light of the interconnections between the Cultural and Creative Industries (CCIs) and innovative artistic practices with the innovation and ICT sectors.

- Exploiting the potential of multimedia research to understand and present challenges and opportunities in developing countries, including on matters related to culture and on the assessment of the role of culture in development and international cooperation.

- Clarifying the key features of the political economy of European actors in EU international cultural relations.[52]

- Revised mapping of the EU and European funding available for cultural action in third countries, in particular in developing countries,[53] to understand the changes in and the appropriateness of EU funding instruments, in light of the ambitious agenda of the EU and SDGs.

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[49] Understanding media actually comprises many aspects and objectives: 1) understand how the EU is represented in the media, with the view to improve the perception, image, visibility of the EU; 2) understanding local media to help the EU work with them as potential vehicles for change or prevent them from acting as barriers to change (vision of human development as change and the EU as an enabler of change); 3) understanding media as a (audio-visual and print) sector that can promote growth and jobs, hence development.

[50] See data from the Oxford Internet Institute (OII), http://www.ox.ac.uk/news/2015-07-13-where-do-most-internet-users-live

[51] See data from the International Telecommunications Union (ITU), https://www.itu.int/en/ITU-D/Statistics/Documents/facts/ICTFactsFigures2015.pdf

[52] Drawing on existing studies, such as Smits, Y., with C. Daubeuf, C. and P. Kern (2016) Research for CULT Committee – European Cultural Institutes Abroad. European Parliament. Policy Department B: Structural and Cohesion Policies.

[53] See Lisack G. 2014. European External Cultural Relations: Paving New Ways? More Europe.

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