



Mapping cultural projects, initiatives and partnerships in external relations of the EU, Member States, local authorities, institutions and CSOs at the European and national levels

STUDY



European Economic
and Social Committee



Study on "Mapping cultural projects, initiatives and partnerships in external relations of the EU, Member States, local authorities, institutions and CSOs at the European and national levels"

**Final report
27 January 2024**

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EXECUTIVE SUMMARY

This study is based on **extensive field work** which resulted in generating a database with 395 entries. The database includes feedback received from survey conducted with EU institutions, the 27 Member States, sample of local authorities and other relevant entities (such as museums, universities). Representatives of the large range of European and national CSOs active in the field were consulted as well. Project references identified via desk research were also considered in the database.

A key finding is that **the cultural projection of the EU has a balanced structure** covering almost equally all various cultural domains: audio - visual and interactive media projects (16%), followed by books and press (13%), cultural and natural heritage (13%), performance and celebration (12%), intangible cultural heritage (10%), visual arts and crafts (9%), tourism (chartered travel) (7%), design and visual arts (6%), sports (4%), others (11%). There is a difference in terms of predominance of cultural domains covered when it comes only to projects managed directly by the institutions of the EU. The EU institutions manage mostly audio-visual projects (45%), followed by projects in the field of books and press (28%).

The **projection of Europe is orientated predominantly towards the candidate countries** (20%), followed by Africa (16%), Eastern partnership (12%), the UK (10%).

The majority of the activities identified are **with a relatively small value** between EUR 100 000 and EUR 500 000 (41%) and under EUR 100 000 (26%).

Among all actors the EU is the leader in terms of number of projects financed. In total 65% of the projects are directly financed by the Union.

In this study we argue that the **internal synergies within the EU bodies** involved should be improved in order to optimize the tracking of the various initiatives in the field.

The EEAS and the EESC should build a **Joint data collection hub on the EU's external cultural relations** aggregating data from the pre-existing interinstitutional infrastructure in the field: EU delegations, EUNIC, Cultural relations platform and others. The hub should be in charge of structuring the data and updating a permanent database. In the body of this report, we suggest a structure for the database which should cover 15 main topics. An automated link between the application for EU funding and the database should be established. Automated monitoring of websites can be considered too, generative AI can be utilized for processing the abstracts of the projects and referencing them.

An **interinstitutional information campaign** should invite additional international, national and sub-national state and non-state actors (in addition to the systematic aggregation of data from the pre-existing structures) to provide input to the database. The database should be structured and published by the hub. The name of the campaign should be targeting relevant audience (s) with key words such as **“People to people active cultural hub Europe”**. The data collection methods and standards need to be adapted and brought in line with the administrative traditions and the constitutive norms in each Member State.

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1. Introduction

This is the final report for the study: EESC-FSA-2023-08-43590 - Study on 'Mapping cultural projects, initiatives and partnerships in external relations of the EU, Member States, local authorities, institutions and CSOs at the European and national levels'.

The purpose of the study is to map the fragmented ecosystem of world-wide institutions and activities that constitutes the international cultural relations of various members of the EU's multilevel political system. In addition, a model for a data base will be developed as a part of this report.

This is not a simple exercise for at least three reasons. Firstly, under the definition of "cultural projects, initiatives and partnerships in external relations" we can gather potentially infinite activities that stand at the crossroad between "cultural diplomacy" and "international cultural relations". Secondly, different actors operate in different capacities and some do not realize that they are co-creators of activities that could be labelled as "international cultural relations" or "cultural diplomacy". A third related reason is the fact that the academic (and policy-oriented) distinction between "cultural diplomacy" and "international cultural relations" complicates the task of comparing allegedly different practices, where activities are performed in by a range of actors and bodies. Hence, mapping of "cultural projects, initiatives and partnerships in external relations" requires navigating a wide variety of activities pursued by different public and private actors in a very wide field.

A significant body of research on Cultural diplomacy suggests that diplomacy is no longer confined to the state's engine room and within the narrow borders of high policy (Cooper and Hocking, 2000; Costas and Sharp, 2009). Similar to the case of public diplomacy, most definitions of cultural diplomacy are formulated around the ways "in which government and private individuals and groups influence directly or indirectly those public attitudes and opinions which bear directly on another government's foreign policy decisions" (Stignitzer and Coombes, 1992: 138). Additionally, many scholars distinguish between 'old' and 'new' public diplomacy (Hocking, 2002; Cull, 2008; Fisher and Bröckerhoff, 2008; Pamment, 2012 Hayden, 2015). Whereas "old diplomacy" mostly concerns state practices of communication, new public diplomacy assumes that "the measure of power is connectedness" (Slaughter, 2009), that is, the ability to draw on a more 'network oriented' model and "values webs," in which suppliers become partners and, instead of just supplying products, actually collaborate in their design" (Slaughter, 2009). The framework of cultural diplomatic activities is multi-agentic and flexible, and allows for different actors to participate and bring their own perspective.

The academic definitions of cultural diplomacy differ profoundly. Cultural diplomacy has been alternatively defined as a main component of diplomacy (Cull 2019), if not its core "linchpin" (Advisory Committee on Cultural Diplomacy, 2005), a "powerful weapon" (Schneider, 2006: 3) that draws on ideas, arts, creativity to pursue a variety of goals: from fostering "mutual understanding" (Cummings, 2003: 1) to win "win "foreigners' voluntary allegiance" (Schneider, 2006: 3). Both policy discussions and the academic literature on cultural diplomacy often distinguish cultural diplomacy from the closely related concept of 'international cultural relations', a term that alludes to "relations between national cultures... lodged in any society" that "cross borders" (Arndt, 2005). As Isar puts in (2014: 135), International Cultural Relations constitutes "an umbrella term referring to the fostering of understanding between countries and especially their peoples. Such relations seek to engage in dialogue with a much broader public than is the case with cultural diplomacy. Generally, cultural relations present a more 'rounded' picture of a country as opposed to cultural diplomacy approaches, which tend to emphasise the presentation of positive images" (Isar, 2014; p. 135).

Hence, while the concept of international cultural relations encompasses all relations between different elements of two or more societies, the concept of cultural diplomacy alludes to a state's efforts to mediate and give direction to the external projection of national culture, with a view to maximizing its international influence.

The picture is complicated by the fact that often international actors draw on distinctive terminologies to refer alternatively to the two practices (Cull 2019). This applies also to the practices pursued by sovereign states. The way in which states organize both their cultural policies and their cultural diplomacy/international cultural relations reflects a variety of practices. Institutionally, states have traditionally adapted different models to activate societal networks to "use culture" at the international level. These models range from more centralized models – centred around the executive's programming at the central level and the embassy's supervision and promotion abroad – to more decentralized model – which sees arm-length institutions, at home and abroad taking the lead in international cultural activities. While, despite their differences, both models strive to mobilize a cultural network across borders, the existence of different practices complicates the attempt to both coordinate and map the various activities that can be gathered under the terms "cultural diplomacy/ international cultural relations".

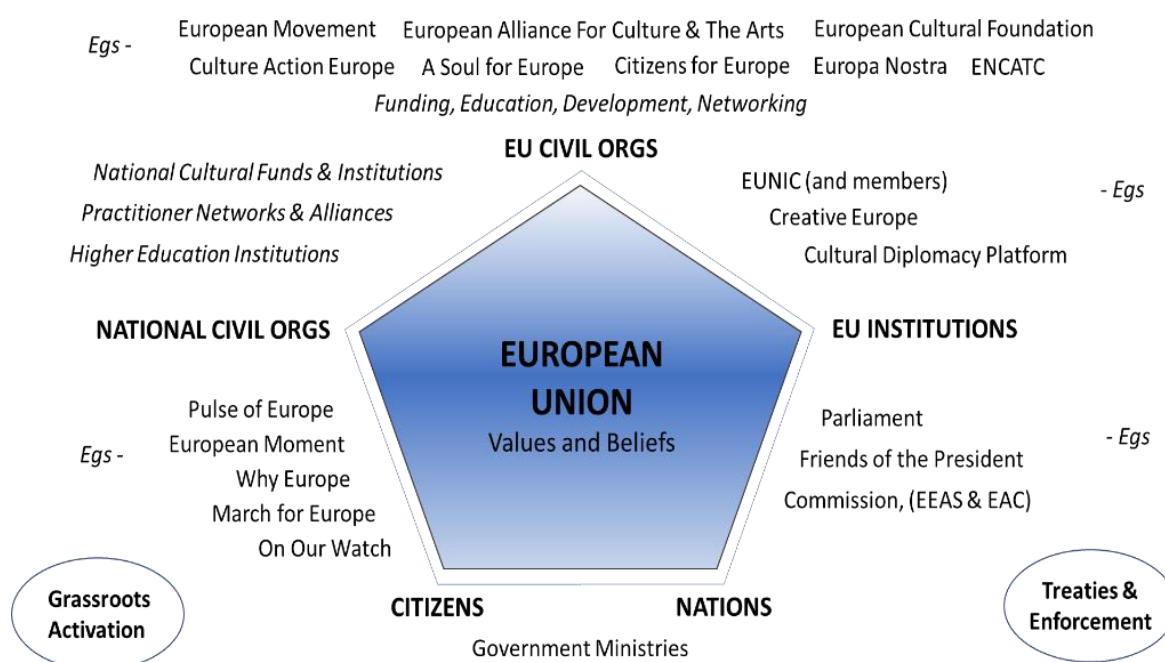
The concept becomes even more complex when it is applied to the European Union. In August 2016, the High Representative (HR) and the Commission issued a Joint Communication titled '*Towards an EU Strategy for International Cultural Relations*'. As with the recognition of its role in promoting "peace, [the EU's] values and the well-being of [the EU's] people (Article 3 TEU), the emphasis on the role of culture in the process of European integration seems embedded in its genetic code. Culture is thus imbricated in a bundle of domestic/international priorities. With its ductile, omnipresent nature, 'culture' relates to the economic activities of the European cultural and creative sector (Commission, 2016); development (Council 2017); and 'non-material development and economy' (European Parliament 2011). Culture in International Relations (CiIR) is seen as a key vector for 'addressing major global challenges' (GS 2016: 2) and as a reservoir of 'immaterial' antibodies that allow the EU 'to live up to its values internally and externally' (GS 2016: 1).

However, the EU is a multi-layered political system. Culture in international relations (CiIR) intercepts two intergovernmental domains of cooperation. Not only does foreign policy stand at the core of the Member States' international standing and projection (Hoffmann, 1966) but culture is a fundamental component of processes of national 'meaning-making' (McNamara 2015, p. 27; Sassatelli 2009). If resistance to a common foreign policy has often encroached upon the principle of state sovereignty, the dilemmas of a cultural policy run deeper, and raise questions of "respect to the diversity" of various European polities (Committee of the Regions, 1997).

At the EU level, as Barnett has remarked in the case of cultural policy (2001: 412), the limited competencies in the policy domain have enshrined a model where the framing of cultural action represents not just a symbolic move, but 'a means of engaging people more closely with European institutions ... through participation in a precisely defined set of practices'. Eventually, as widely suggested by multiple stakeholders within and without the institutions, (EP 2011; Fisher 2007) 'the EU's deliberate preference' went to the term '*culture in external relations*', a term which is meant to emphasise 'the less instrumental objectives of 'sharing ideas for the sake of the common good, defined in global terms' (EU 2014, p. 19). This purpose went hand in hand with the aim to go beyond showcasing (Fisher 2007). It was thus decided to opt for a decentralised model, one that requires the EU and its

Member States to join forces and complement their actions in a joint network (Figuera 2017; Helly 2017).

Figure 1 The complex structure of the International Cultural Relations of the EU.



Source: *Cultural Diplomacy in Europe: Between the Domestic and the International*
 Edited by Caterina Carta and Richard Higgott (Basingstoke: Palgrave)

When it comes to identify the “content” and “nature” of “cultural projects, initiatives and partnerships in external relations”, we have to underscore that under the heading “culture”, “art” and “creativity” we meet with a virtually borderless set of activities.

For the purposes of this study, we draw on UNESCO’s definition and categorization of culture. UNESCO defines culture as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses, not only art and literature, but lifestyles, ways of living together, value systems, traditions and beliefs (UNESCO, 2001)¹.

When working on the cultural expressions to be analysed, we will utilize the UNESCO’s Framework for cultural statistics², including the following cultural domains:

- **cultural and natural heritage** (museums (also virtual), archaeological and historical places, cultural landscapes, natural heritage)
- **performance and celebration** (performing arts, music, festivals, fairs and feasts)
- **visual arts and crafts** (fine arts, photography, crafts)
- **books and press** (books, newspaper and other printed matter, library (also virtual), book fairs)

¹ <https://unstats.un.org/unsd/statcom/doc10/Bg-FCS-e.pdf>

² <https://unstats.un.org/unsd/statcom/doc10/Bg-FCS-e.pdf>

- **audio-visual and interactive media** (film and video, tv and radio (also internet live streaming), internet podcasting video games (also online))
- **design and creative services** (fashion design, graphic design, interior design, landscape design, architectural services, advertising services)
- **intangible cultural heritage** (transversal domain including languages, rituals and others).³

This is an initial mapping trying to fill an important gap in the field. Therefore, several challenges were faced during the delivery of the assignment.

Fragmentation of the ecosystem: the high number and heterogeneity of both stakeholders and activities explain difficulties in identifying, sampling and mapping both actors and practices;

Lack of uniformity: different approaches to the process of reporting are applied within the EU Member States;

Multiple sources and overlaps: in most of the countries, there is no single institution in charge of collecting data on international cultural cooperation. In the process of data collection, several institutional “layers” – from European-led to national, from sub-national to CSOs co-exist. In some cases, significant gaps and overlaps exist, in terms of competences and responsibilities in data collection, aggregation, categorization and reporting. There is a risk of double counting an activity because of the nature of the ecosystem of institutions involved;

Lack of a unified system of definitions: the categorizations are based on definitions that vary from one country to another;

The label “cultural diplomacy” is not officially adopted for some of the initiatives associated with international cultural cooperation;

Incomplete data: for many projects, the data accessible is incomplete.

Some of the key **existing databases have significant weaknesses:** the database the Cultural Relations Platform <https://database.cultureinexternalrelations.eu/> is over 5 years outdated (it monitors projects until 2018). In addition, it covers just ten of the strategic partners of the EU (Brazil, Canada, China, India, Mexico, Japan, the Republic of Korea (South Korea), Russia, South Africa, and the US). The rest of the regions are not supported. Despite its significant resources, the network European Union National Institutes for Culture (EUNIC) does not offer systematic monitoring of all initiatives across the world.

In order to deliver the best possible overview of the existing activities, the study was prepared with the support of the EEAS, DG INTPA, DG NEAR, DG EAC, the Cultural Relations Platform, as well as EUNIC.

³ When working on the study, we will also consider the following related domains:

Charter Travel and Tourist Services (Hospitality and accommodation) SPORTS And RECREATION (Sports, Physical fitness and well-being, Amusement and Theme Parks, Gambling)

2. Methodology

This study is based on extensive field work comprised of two elements: a dedicated survey and desk research. We generated a database with 395 entries which includes both feedback from survey questionnaire and project references identified via desk research.

2.1 Survey

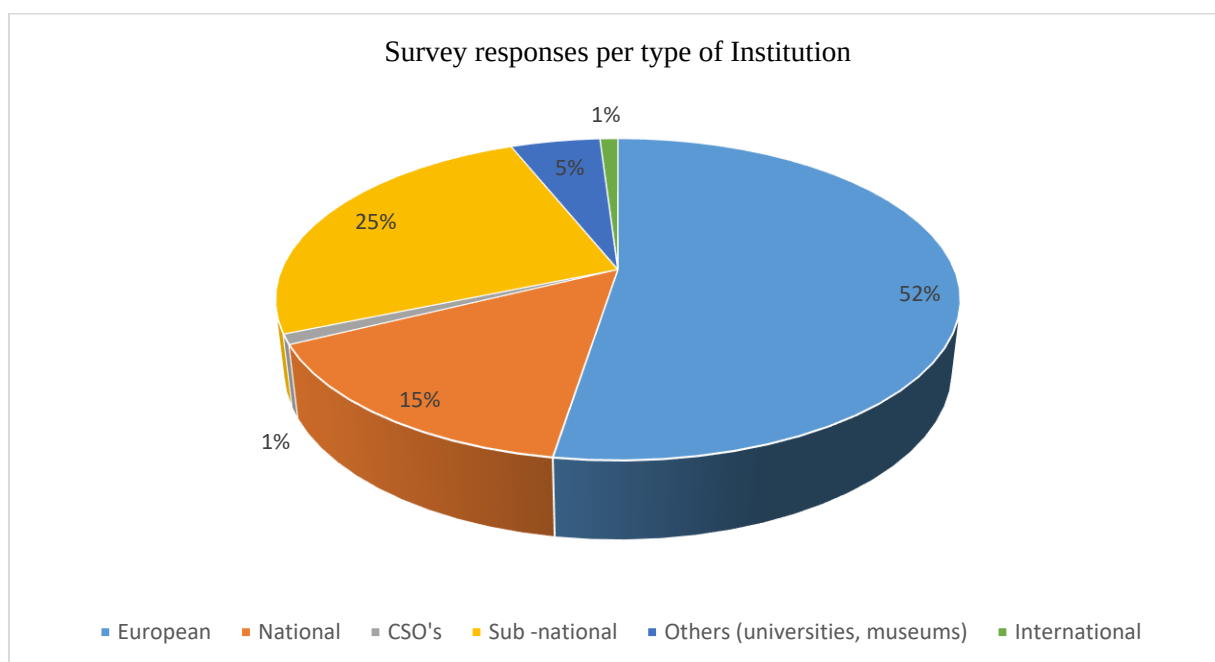
In total 166 survey replies were received (please see full list in Annex 2).

Tailored questionnaires were sent to relevant institutions: EU Institutions, the 27 Member States and their specific institutions, sample of local authorities and different types of entities (such as museums, universities) and a sample of the large range of European and national civil society organizations active in the field (cf. list of contacts approached in Annex). We received in total 94 replies from relevant institutions across the EU.

In addition to that, additional 72 replies from EU delegations across the world were added to the database from a survey done by the Cultural Relations Platform (the survey was performed in November - December 2023). This feedback was utilized because of significant overlaps in the questionnaires of both studies.

In terms of type of institution, the distribution of survey responses is as follows: 52% of the replies come from EU institutions, 15 % from national institutions, 25 % from a sub-national authority, 5% from other institutions (universities, museums), 1% from CSO's and 1% from international organizations.

Figure 2 Survey responses per type of institution



Member States' participation to the survey was uneven. Some Member States, notably the Czech Republic and Netherlands, showed the highest rate of participation, with 13% and 10% of all the respondents respectively (combined participation from different institutions from the country). On the other end of the spectrum, EU member states such as Belgium, Austria and France contributed with a meagre 1% of respondents. The spread of EU Member States' participation is detailed in the table below:

Table 1 Respondents per Member State

Czech Republic	13%
Netherlands	10%
Ireland	8%
Poland	8%
Romania	8%
Slovenia	6%
Slovakia	6%
Cyprus	5%
Germany	4%
Estonia	4%
Finland	4%
Italy	4%
Malta	4%
Latvia	3%
Bulgaria	3%
Croatia	3%
Lithuania	3%
Portugal	3%
Sweden	3%
Belgium	1%
France	1%
Austria	1%

2.2 Desk research

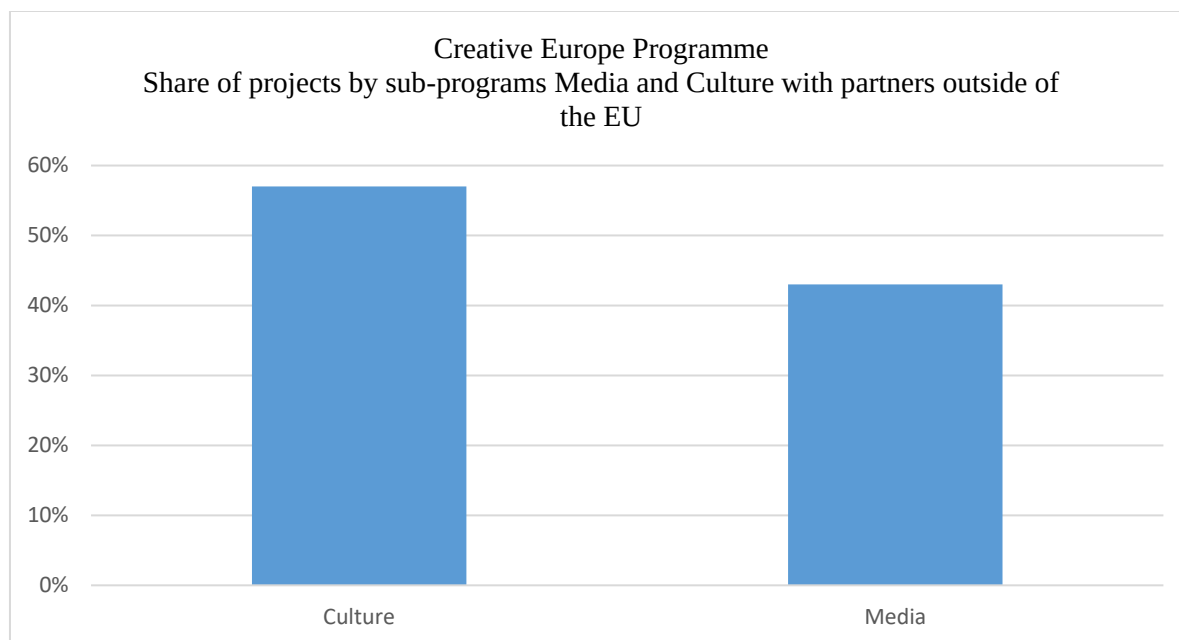
In addition to the survey results, a database with 229 projects was generated via desk research. It covers both explicitly EU funded projects, financed via Creative Europe Programme, (111 projects), as well as a broad range of activities financed by the EU, national, sub-national funding, CSO's and others (118). They were generated via structured mapping using google advanced searches. Relevant projects were provided also by the EU institutions (such as DG INTPA).

A specificity of the data relevant to the Creative Europe is that it is comprehensive. All the financed projects with non-EU partners for the search period are identified. However, they cover only the projects with non-EU partners eligible for funding: Albania, Bosnia and Herzegovina, North Macedonia, Georgia, Iceland, Norway, Moldova, Montenegro, Serbia, Ukraine as well as Tunisia.

In terms of search criteria, we selected all projects with non-EU partners with a date of completion 2021 (this was the most recent year available).

As regards the different sub-programs of Creative Europe programme, the shares of the projects with partners outside of the EU is as follows: Culture (57%), Media (43%).

Figure 3 Creative Europe Programme shares of the projects with partners outside of the EU from the sub-programs Media and Culture.



Please find a list of the Creative Europe projects considered in Annex 3.

We identified additional 118 projects via systematic mapping of the fragmented ecosystem using a protocol based on identical key words for all EU Member States (google advanced search).

This is not a comprehensive study but it gives an indication of the activities with a better visibility matching the search criteria. Please note that only initiatives taking place in 2022/2023 were considered. Additionally, project references made available by the European Commission (especially DG INTPA) were added to the database.

Table 2 Key words utilized for the systematic mapping with google advanced searches

Cultural domains: cultural and natural heritage: museums (also virtual); archeological and historical places; cultural landscapes; natural heritage

performance and celebration: performing arts; music; festivals; fairs and feasts; visual arts and crafts; fine arts; photography; crafts; books and press; books: newspaper and other printed materials, library (also virtual), book fairs; audio-visual and interactive media; film and video; tv and radio (also internet live streaming); internet podcasting; video games (also online) design and creative services; fashion design; graphic design; interior design; landscape design; architectural services; advertising services intangible cultural heritage (transversal domain including languages, rituals and others) charter travel and tourist services; hospitality and accommodation.

EU Member States: Austria, Belgium, Bulgaria, Croatia, Republic of Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain and Sweden.

Candidate countries: Albania, Bosnia and Herzegovina, North Macedonia, Kosovo*, Montenegro, Serbia, and Turkey.

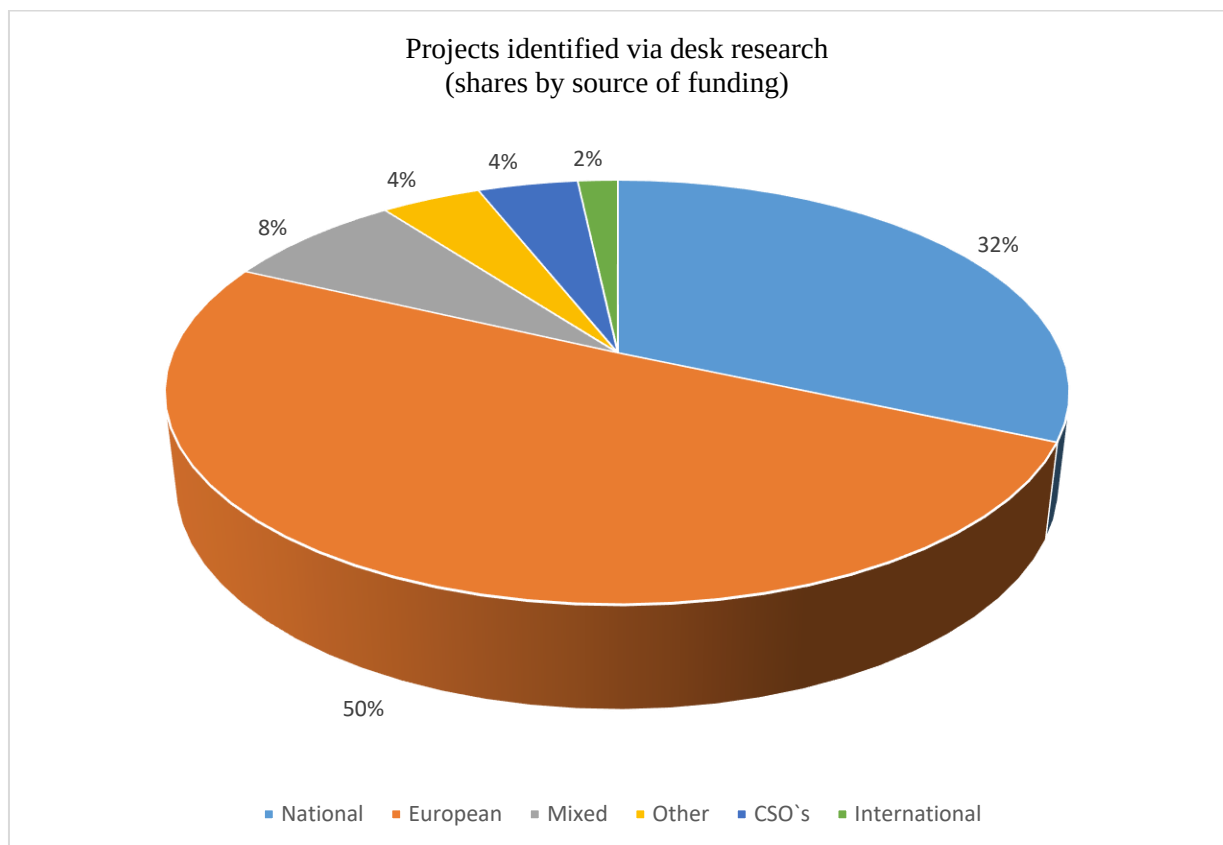
Neighbourhood Countries supported via European Neighbourhood Policy (ENP), covering the following countries: Algeria, Armenia, Azerbaijan, Belarus, Egypt, Georgia, Israel, Jordan, Lebanon, Libya, Moldova, Morocco, Palestine, Syria, Tunisia and Ukraine.

Strategic partners: Brazil, Canada, China, India, Mexico, Japan, the Republic of Korea (South Korea), Russia, South Africa, and the US.

* This designation is without prejudice to positions on status, and is in line with UNSCR 1244 and the ICJ Opinion on the Kosovo Declaration of Independence.

The majority of the projects identified via desk research are financed by a European source (50%), 32% are supported with national funding, 8% are supported by a mixed funding coming from different institutions, 4% by CSOs and 2% by an international organization.

Figure 4 Funding of the projects identified via desk research.



Please find the list of projects in Annex 3.

3. Results of the mapping exercise (task 1)

The mapping exercise produced a snapshot of the structure of the fragmented landscape of the European external cultural relations.

The study produced complex outputs which was to be expected. Few terms in the field of international relations are as polysemic, diffuse and hard to be conceptually delimited as “cultural diplomacy”. Difficulties arise from its connotation as a cross-boundary practice, marked by hybridity and heterogeneity.

Most definitions of cultural diplomacy recognize that a plethora of different actors can utilize cultural resources in various capacities and to different extents in order to pursue a variety of goals. They can be governments, private individuals and groups, sub-state entities, universities or museums, and many others. Any attempt to map the international cultural activities, therefore, needs to acknowledge that a variety of actors engage in international cultural relations drawing on a different understanding of what “cultural diplomacy” is supposed to be. The framework of cultural diplomatic activities is thus multi-agentic and flexible and allows for different actors to participate in cultural diplomatic activities and bring their own perspective. Hence, beyond States, this report has attempted to include various representative actors (such as EU institutions, cities, regions, CSOs, universities, museums) in the proposed mapping.

Furthermore, as with the extensive number of activities connected to the word “culture”, the cultural activities that cross borders can have the most disparate focus: from audio-visual, to fine arts, from books and press to performances and celebrations, from intangible cultural heritage to visual arts to tourism, from design to sports, just to mention a few examples. This report has thus attempted to capture the variety of actors and activities that compose the fragmented landscape of the European cultural diplomacy.

We identified the shares of different cultural domains, the average value of the projects, the institutions financing and delivering the projects, the predominant partner regions, as well as the average number of projects per type of institution. We identified as well the infrastructure channelling the projects, namely the type of partnerships (involving different variations of actors operating at international, EU-level, national, sub-national, CSOs). In addition, we distinguished financing and implementing institutions (in terms of type of institution and geographic location).

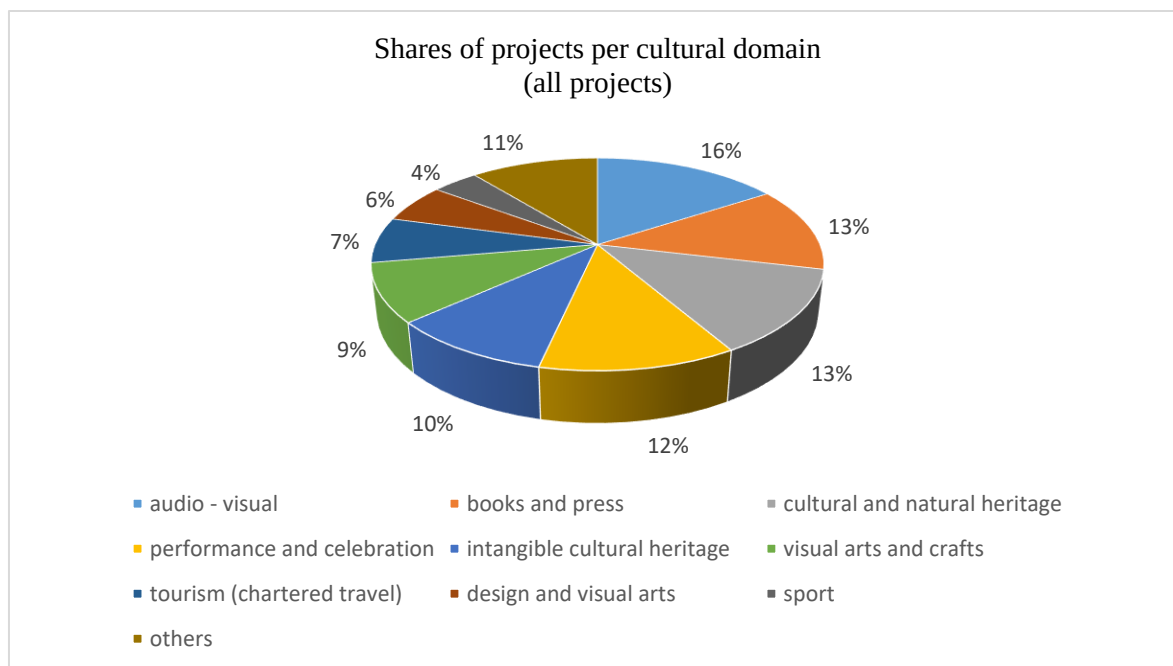
We managed to distinguish as well the patterns of the European cultural diplomacy complex web of projects from the main features of the cultural diplomacy projects managed directly by the institutions of the European Union.

3.1 Type of projects per cultural domain

Overall, the cultural projection of the EU across the world has a balanced structure covering almost equally all the cultural domains.

There is a slight leadership of audio - visual and interactive media projects delivered (16%), followed by books and press (13%), cultural and natural heritage (13%), performance and celebration (12%), intangible cultural heritage (10%), visual arts and crafts (9%), tourism (chartered travel) (7%), design and visual arts (6%), sports (4%), others (11%).

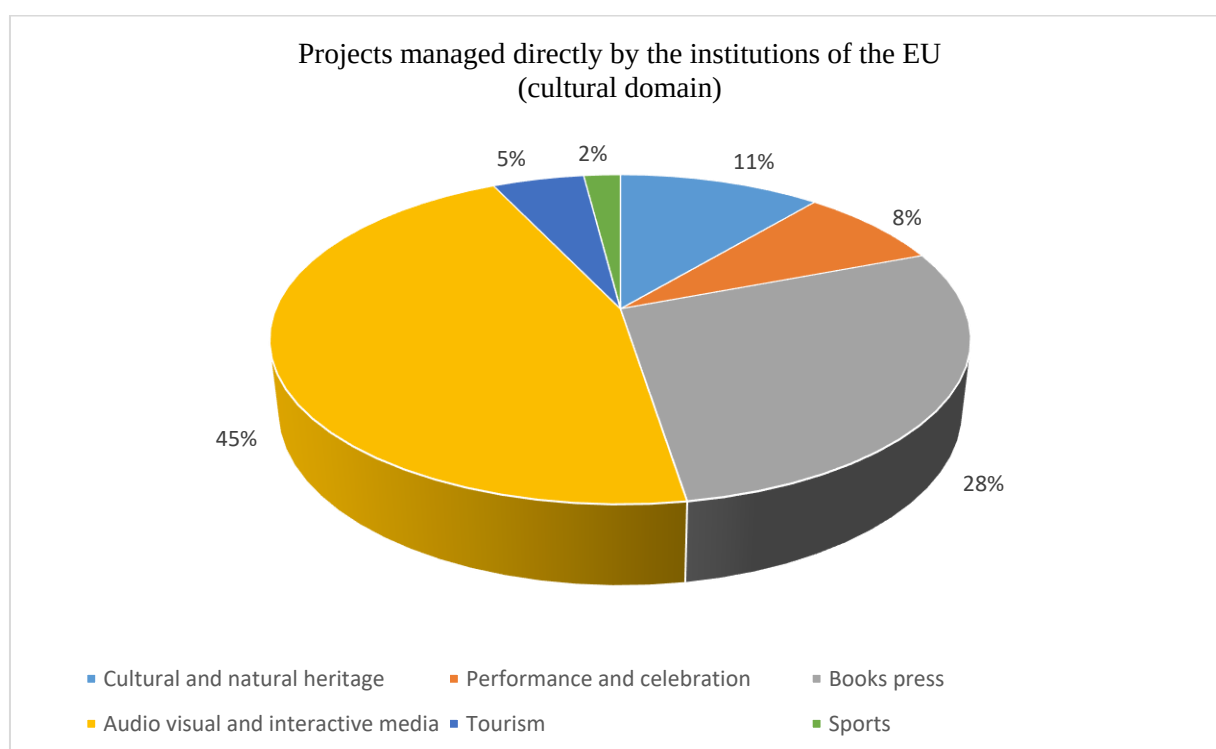
Figure 5 Share of projects per cultural domain (all projects)



There is a quantitative difference in terms of predominance of cultural domains when it comes only to projects managed directly by the institutions of the EU. The EU institutions deliver mostly audio-visual projects (45%), followed by projects in the field of books and press (28%), cultural and natural heritage (11%), performance and celebration (8%), tourism (5%), sports (2%).

Considering the emphasis that various EU institutions – from the EU Commission to the EEAS and the Council of the EU – placed on heritage and the importance of its protection in situations of conflict and crisis, (Council of the EU, 2019; 2021; EEAS, 2021; European Commission 2021; European Commission, 2019), the allocated resources to heritage seems rather low.

Figure 6 Cultural domains of projects managed directly by the Institutions of the EU



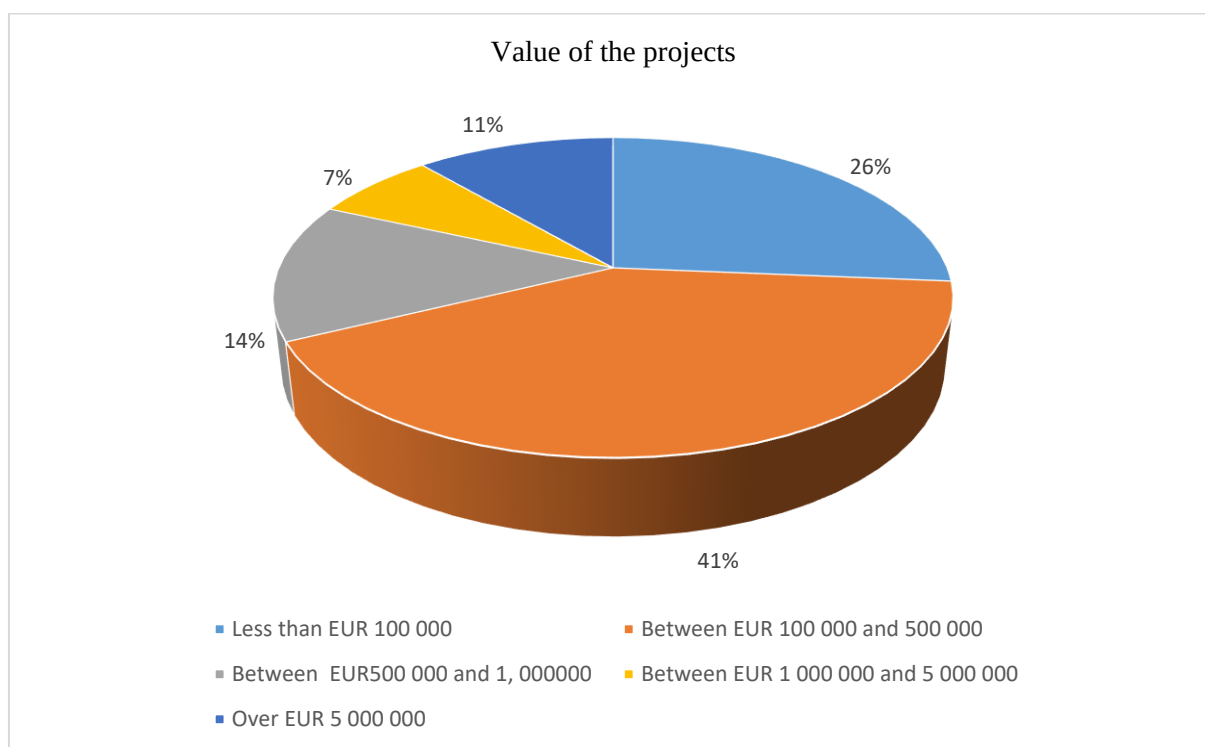
3.2 Value of the projects

The most significant part of the projects building the image of Europe across the world are of relatively low value. As Helly (2010) remarks, this may depend on the fact that in times of economic constraints, culture tend to be the first sector to suffer budget cuts.

The bigger share of the projects monitored are with a value between EUR 100 000 and EUR 500 000 (41%), followed by projects with a value of less than EUR 100 000 (26%).

The share of the bigger projects is relatively smaller: between EUR 500 000 and EUR 1 000 000 (14 %), between 1 000 000 and 5 000 000 (7%), over EUR 5 000 000 (11%).

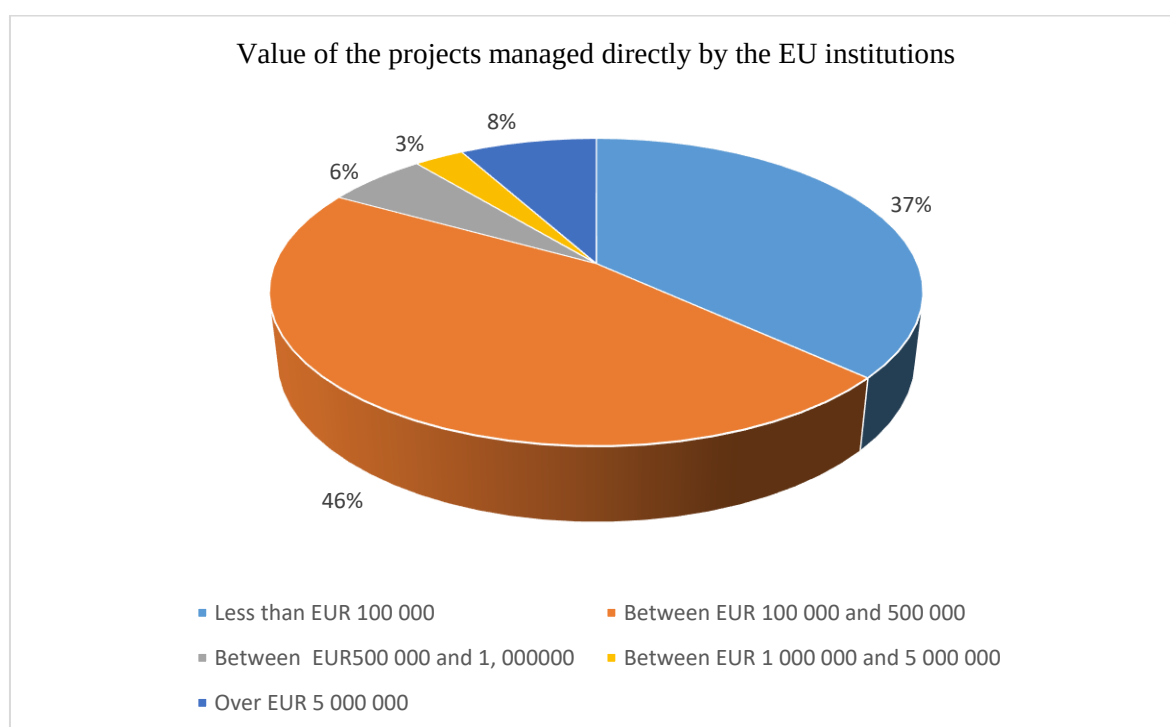
Figure 7 Value of the projects (all projects mixed)



The shares of different project values among the activities managed directly by the institutions of the EU is similar.

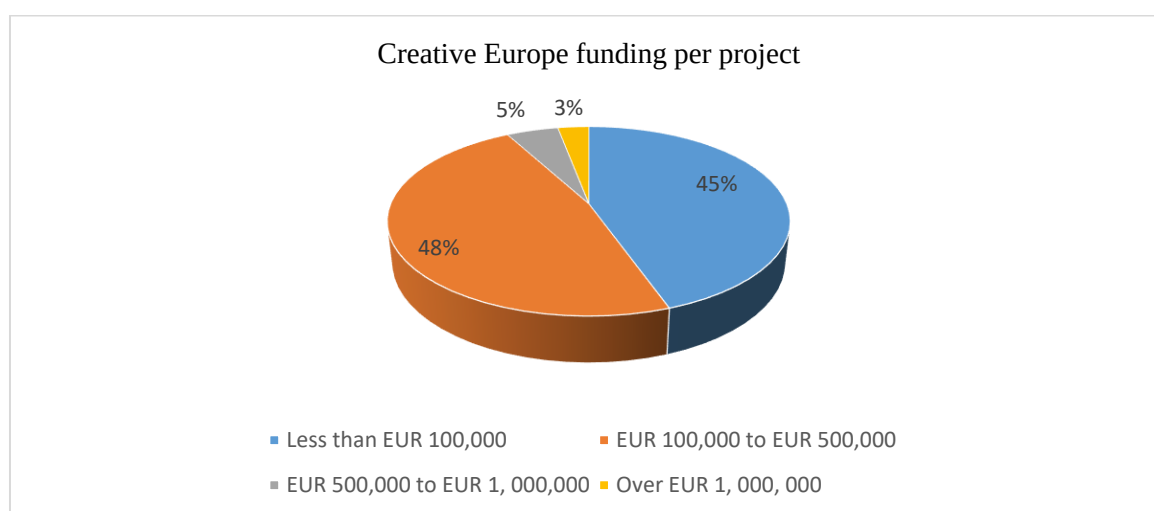
The split between the different categories of projects managed directly by the EU is as follows: In total, 46% are between EUR 100 000 and EUR 500 000, while 37% are with a value of less than EUR 100 000. Some 6% are between EUR 500 000 and EUR 1 000 000, 3% are between EUR 1 000 000 and EUR 5 000 000 and 8% are over 5 000 000.

Figure 8 Values of the projects managed directly by the EU institutions



The distribution of the projects of Creative Europe programme is different as they do not cover the range of projects over EUR 1 000 000. The majority of these projects are with a value between EUR 100 000 and EUR 500 000 (48%), followed by projects of less than EUR 100 000 (45%), just 5% of them are with a value between EUR 500 000 and EUR 1 000 000, and just 3% over EUR 1 000 000.

Figure 9 Value of the projects financed by Creative Europe program

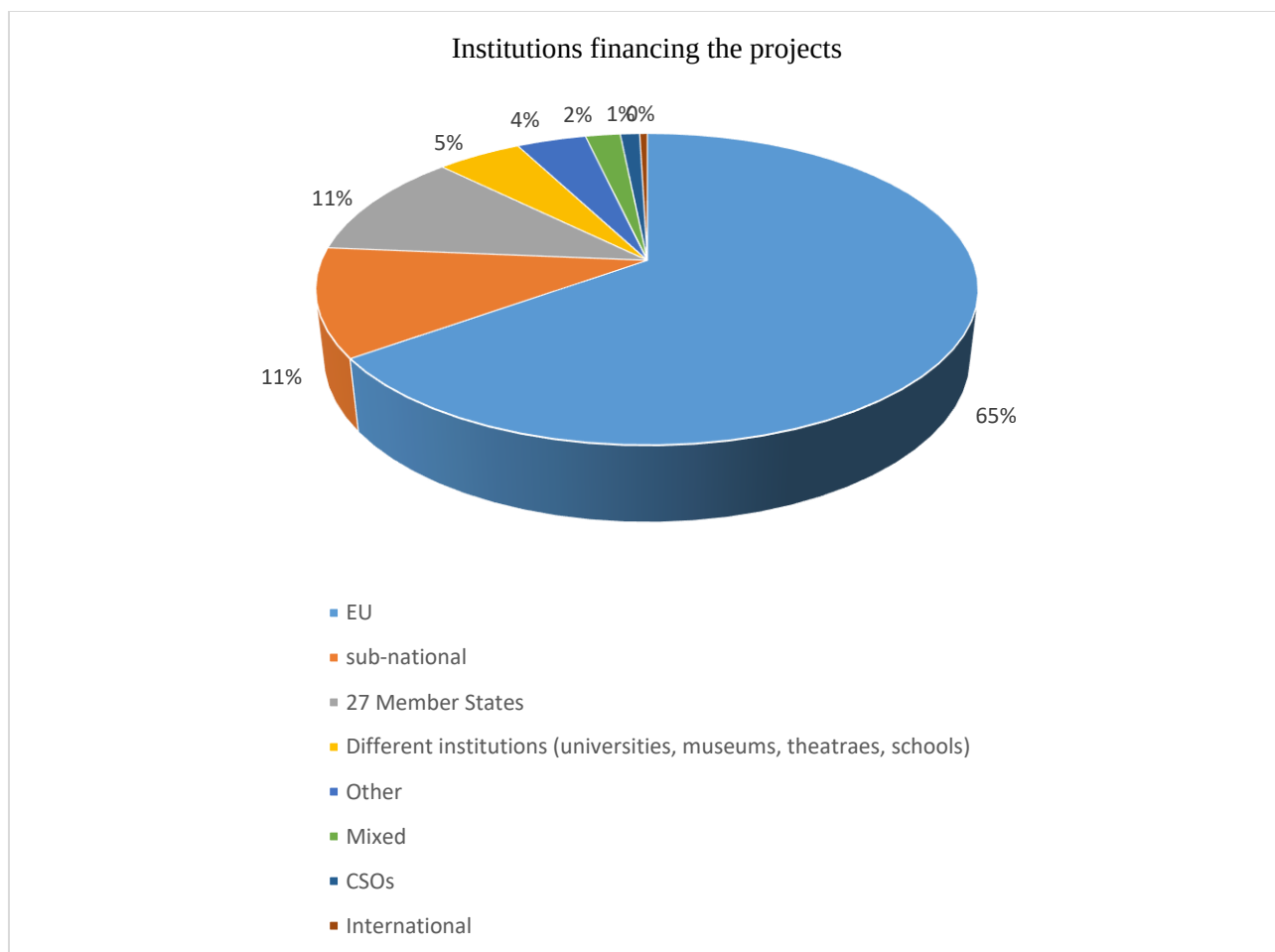


3.3 Institutions channelling the projects

Financing institutions

The EU is the leader in terms of number of projects financed. In total, 65 % of the projects are directly financed by the Union. The national governments and the sub-national governments finance respectively 11% of the projects. Different institutions (such as universities, museums, schools) finance 5% of the projects, while CSOs and international organizations around 1%.

Figure 10 Institutions financing the projects

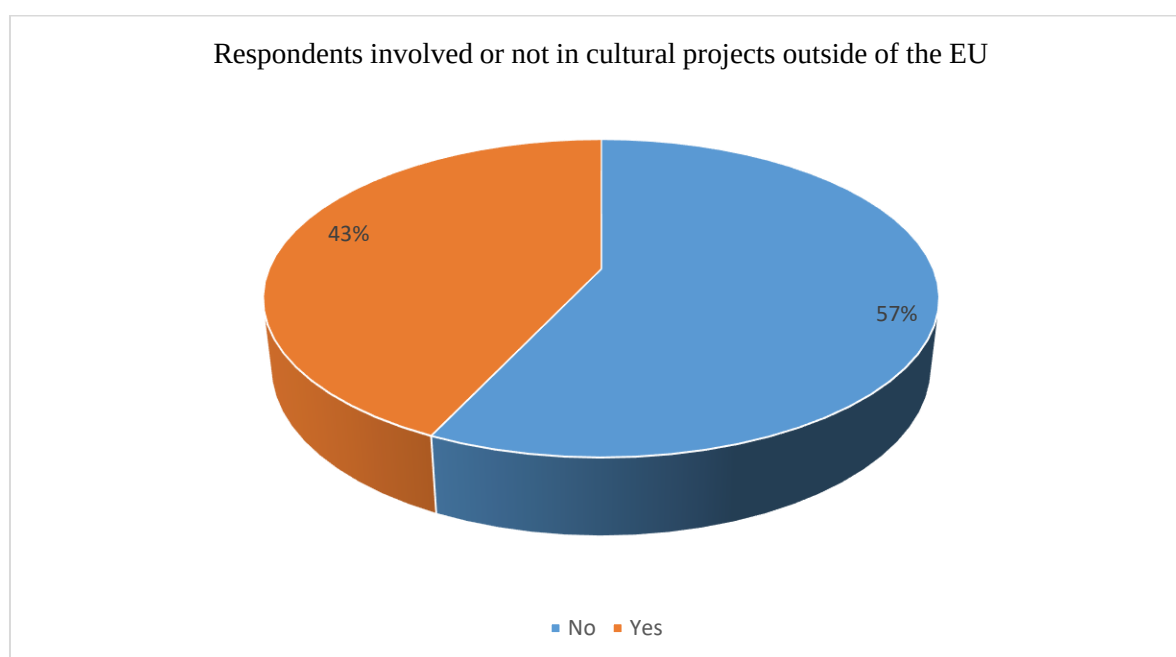


Institutions delivering the projects

It is important to highlight that there is room for improvement as far as the intensity of international relations of the surveyed institutions is concerned.

In total 57 % of the respondents do not have any cultural activity with a partner outside of the EU. This statistic includes participants in the core survey with various institutions at EU, national, sub-national level, as well as CSOs and museums.

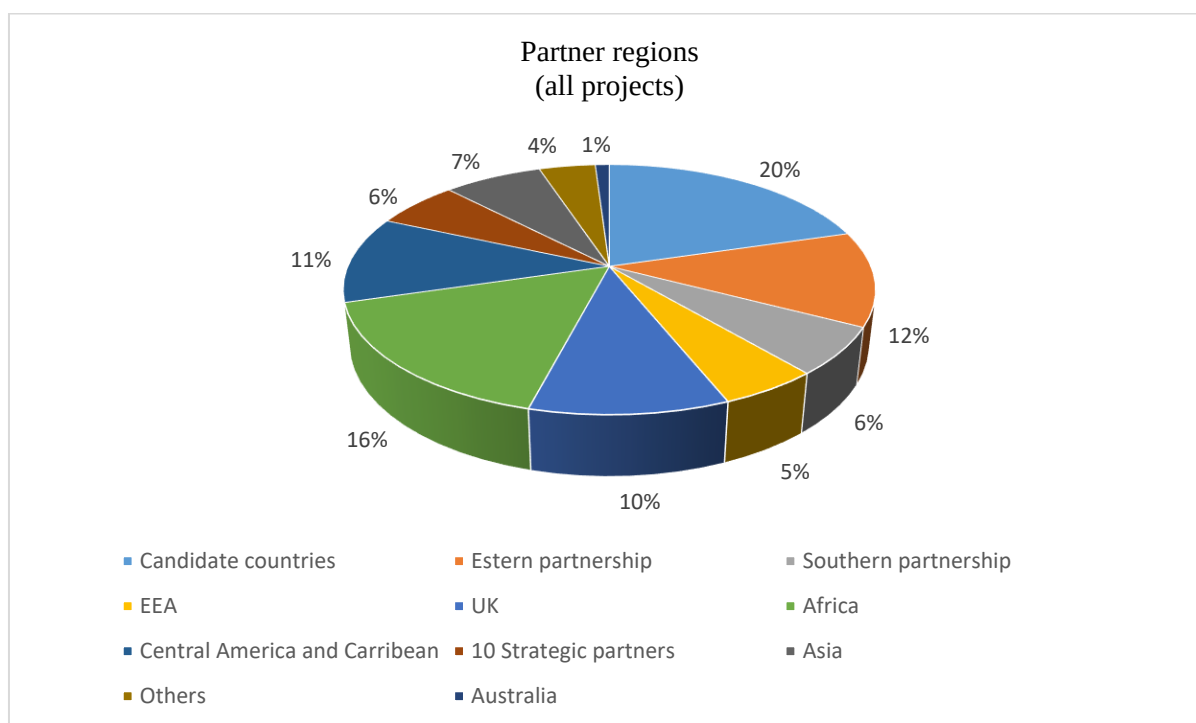
Figure 11 Respondents involved in cultural projects outside of the EU



3.4 Partner regions

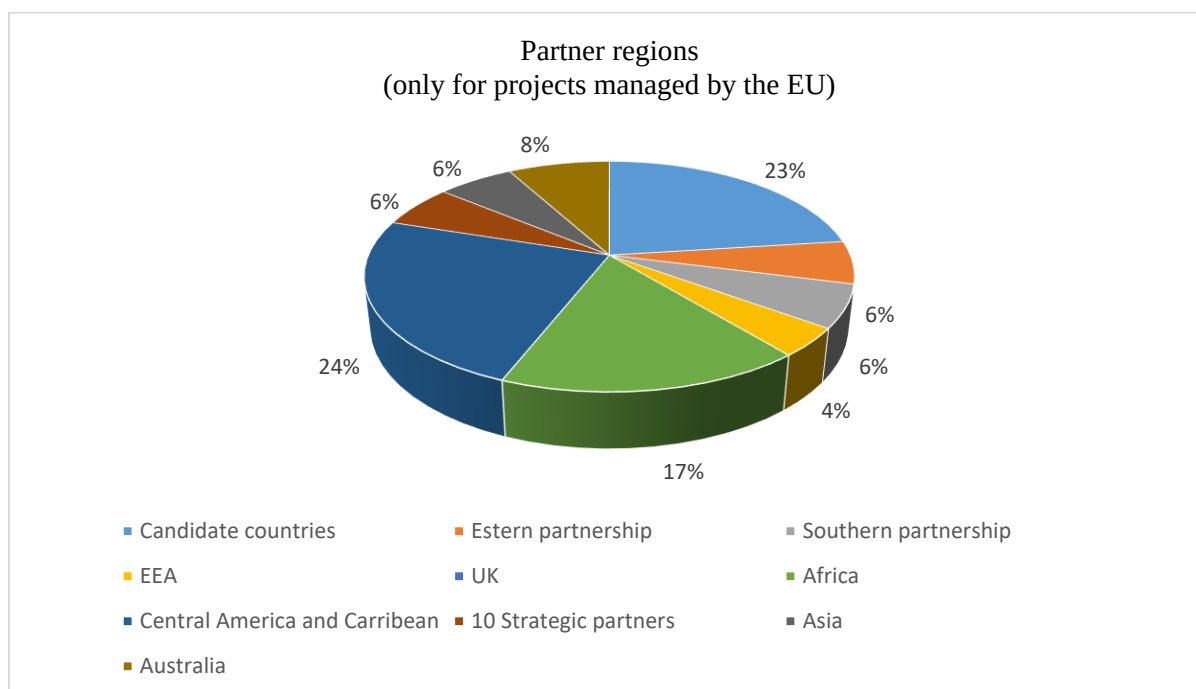
In terms of geographical spread, the projection of Europe is orientated predominantly towards the candidate countries (20%), followed by Africa (16%), the Eastern partnership (12%), UK (10%), Central America and Caribbean (11%), the 10 strategic partners (6%), Southern partnership (6%), EEA (5%), Australia (1%). Hence, notwithstanding the emphasis that the von der Leyen's Commission put on international partnership at the global level, the wide majority of funded projects is destined to the wider neighbourhood. This finding resonates with the academic argument that, notwithstanding its renewed global (and geopolitical) ambitions, the EU's strategy tends to be regional in scope (Dijkstra, 2016; Grevi, 2016; Juncos, 2017; Winn, 2019), and specifically target candidates and Neighboring countries and/or sources of challenges (Johansson-Nogués, 2018 Harders, Jünemann, & Khatib, 2017. Korosteleva, 2019).

Figure 12 Partner regions (all projects)



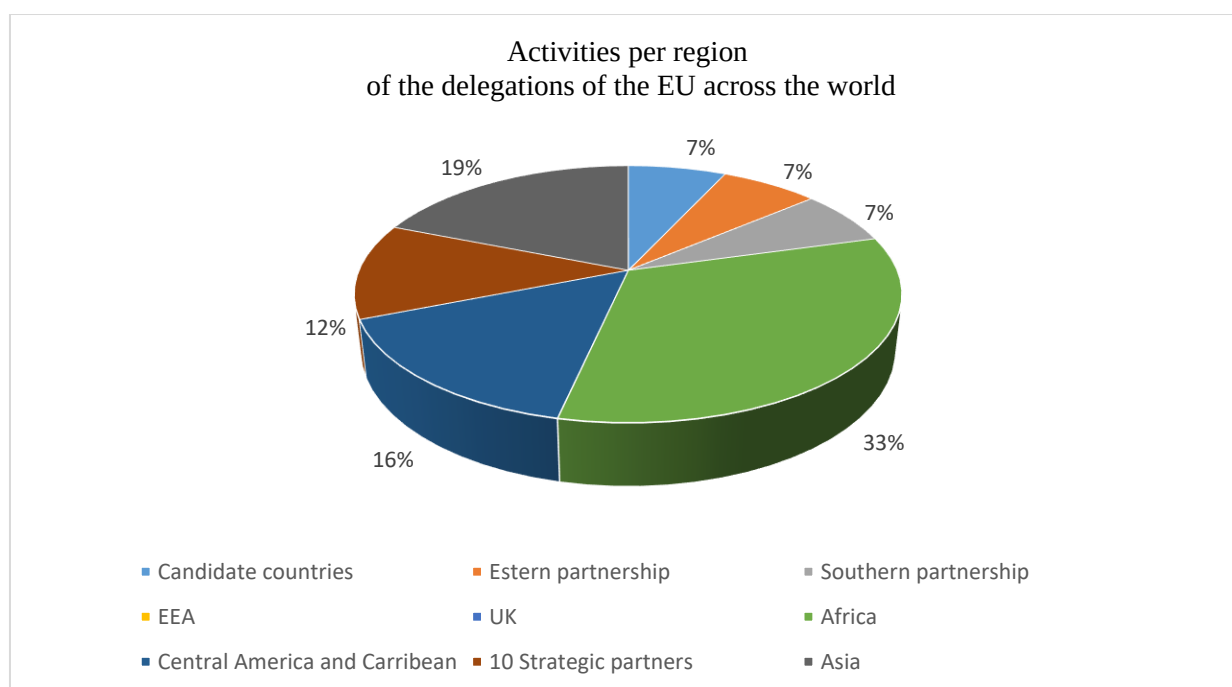
Concerning the projects managed directly by the institutions of the EU, in total 23% of them are with a candidate country, 24% with Central America and Caribbean, Africa (17%), Australia (8%), Asia (6%), the 10 strategic partners (6%), Eastern partnership (6%), Southern partnership (6%), EEA (4%).

Figure 13 Partner regions (only for projects managed by the EU)



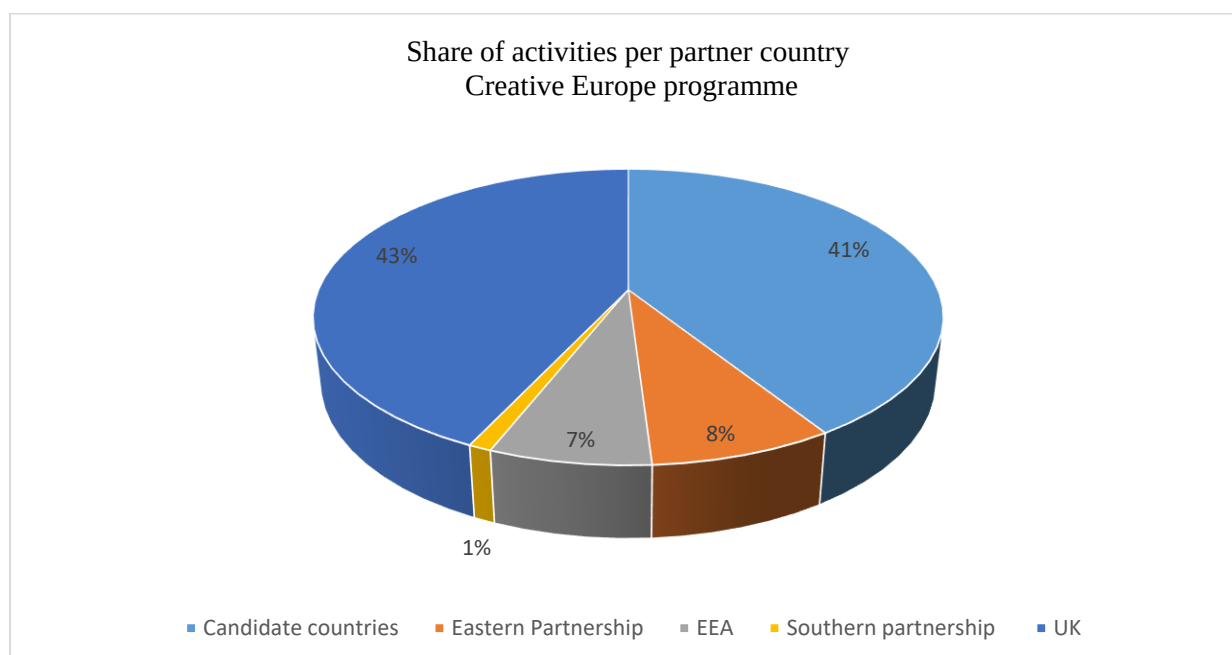
The projects in the field of Cultural diplomacy delivered by the delegations of the EU are predominantly concentrated in Africa (33%), Asia (19%), Central America and Caribbean (16%), the 10 strategic partners (12%), candidate countries, Eastern Partnership and Southern Partnership – 7% each.

Figure 14 Activities per region (delegations of the EU)



The majority of the projects financed under the Creative Europe programme with the participation of a non-European partner are orientated towards candidate countries (43%), followed by the UK (41%), Eastern Partnership 8%, EEA 7%, Southern Partnership (1%).

Figure 15 Share of activities per partner country (Creative Europe Programme)



4. Model for a database (task 2)

Task 2 - Develop a proposal for the creation of a comprehensive database and mapping tool

Based on the mapping results, the contractor should define an adequate methodology to create a comprehensive database, while suggesting an adequate categorisation and determination of types of initiatives to be included. It should also propose ways to simplify and where possible automate the future mapping of initiatives for inclusion in the database, to build synergies and prevent further fragmentation.

We developed a model for a database reflecting the main findings of the mapping exercise in terms of structure of the complex web of institutions channelling the EU's international cultural relations.

In order to be detailed enough to reflect the complexity of the international interactions that must be monitored, the model is more developed than the already existing database which tracks the funding in the Cultural and Creative sectors (available at:

<https://culture.ec.europa.eu/funding/cultureu-funding-guide/discover-funding-opportunities-for-the-cultural-and-creative-sectors>).

There are structural differences as the already existing model mentioned above contains just three sections: sector (referring to cultural domain), type of organization(s), and types of support available.

We would like to suggest a database with 15 main fields: name of the activity; type of activity; sub-type of activity; EU member states involved; partner countries/regions involved; institution (s) financing the activity; institution (s) delivering the activity; language (s) of the activity; value of the activity; share of the funding from EU source; cultural domain; start date; end date; audience reached; website.

The following related fields would be also beneficial to be considered:

With respect to the types of activities performed, we want to distinguish between entities diverging in terms of duration: programme, project, and event.

A preliminary list of discrete categories covering the sub-type of activities may comprise:

residency programmes; performances; competitions and awards; trainings and capacity building; networks and tandems; showcases; conferences, debates and lectures; heritage spaces; digital spaces; physical spaces and collocations; funding programmes.

We propose also to utilize the UNESCO's classification of cultural domains when populating the database, namely:

Cultural and Natural Heritage:

- Museums (also virtual)
- Archaeological and Historical Places
- Cultural Landscapes
- Natural Heritage

Performance and Celebration:

- Performing Arts
- Music
- Festivals, Fairs and Feasts

Visual Arts and Crafts:

- Fine Arts
- Photography
- Crafts

Books and Press;

- Books
- Newspaper and
- Other printed matter
- Library (also virtual)
- Book Fairs

Audio-visual and Interactive Media;

- Film and Video
- TV and Radio (also Internet live streaming)
- Internet podcasting
- Video Games (also Online)

Design and Creative Services

- Fashion Design
- Graphic Design
- Interior Design
- Landscape Design
- Architectural Services
- Advertising Services

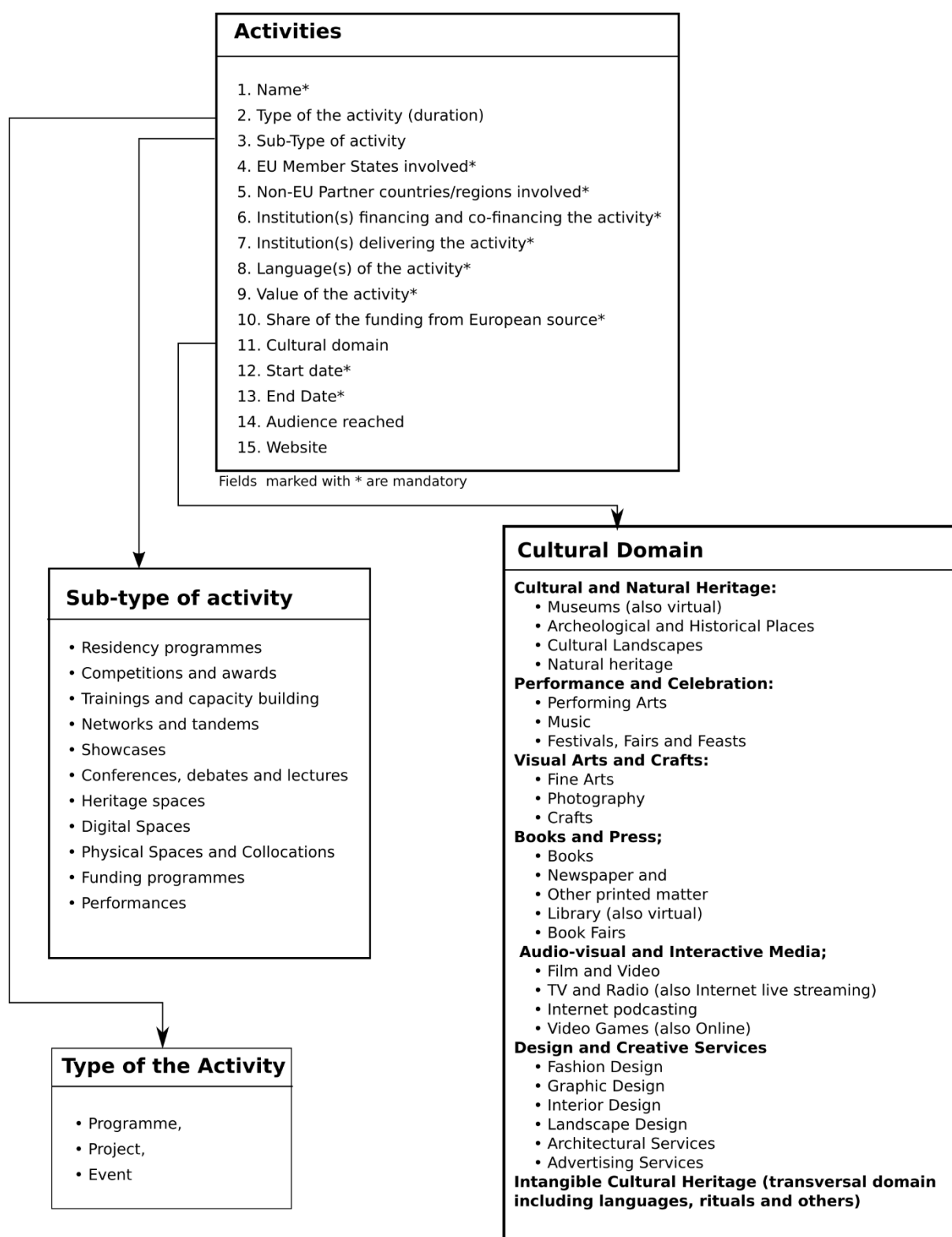
Intangible Cultural Heritage (transversal domain including languages, rituals and others)

The analytical framework proposed here should also be adapted to help us gauge the impact of different administrative traditions in each Member State's *modus operandi*. The States have traditionally

established different institutional models to mobilize International Cultural Relations (ICR). These models range from more centralized models — organized around the executive's programming at the central level and the embassy's supervision and promotion abroad — to more decentralized models — which sees arm-length institutions, at home and abroad taking the lead in international cultural activities. Two analytical dimensions, one territorial and one functional, can help grasping different national arrangements (Carta and Badillo, 2019). From territorial angle, a high degree of variation concerns the principles guiding the devolution of cultural diplomatic competences to sub-state public entities such as regions (*désétatisation* or devolution). In terms of functional delegation, patterns of decentralization, i.e. the degree to which cultural diplomatic activities are delegated to 'arm-length' public, non-governmental entities (e.g., Cultural Institutes), further explains the existence of different cultural diplomatic models at national level. A thorough review process should therefore take into account the different national legal and institutional schemes that preside over cultural diplomatic practices.

Attention to administrative traditions and cultural diplomatic models could help to explain further the general structure of the cultural policy as well as the territorial and functional specificities of the EU Member States.

Table 3 Proposal for the structure of the database



5. Foster cooperation (task 3)

Task 3 - Foster cooperation, identify partnerships and propose EU policy recommendations. The study should build on concrete interactions with existing structures and CSOs from the very beginning of the contract and create opportunities for stakeholders to collaborate on different aspects of the study, such as data collection and analysis, in particular to identify potential partnerships. The resulting recommendations will need to consider how EU cultural diplomacy efforts can best be served and complemented and propose possible actions in this framework for the EESC.

Please see annex for list of contacts collected.

The study was elaborated in close collaboration with existing structures (such as EUNIC, Cultural relations platform) and CSO's operating in the field of culture. They were informed about the aims of the study and consulted through the survey.

An extensive list of relevant contacts was generated (please see in Annex 1).

Please see also references for others existing impactful networks of actors and academic structures in the field:

Table 4 Networks in the field of international cultural relations

World Heritage Cities Programme	https://whc.unesco.org/en/cities/
UNESCO's Creative Cities Network (UCCN)	https://en.unesco.org/creative-cities/home
Culture solutions	https://www.culturesolutions.eu/about-us/
Tandem	https://www.tandemforculture.org/
European network of cultural centres	https://encc.eu/
Euro-Mediterranean Network for the professional development of young artists	https://www.bjcem.org/
The European Creative Hubs Network	https://creativehubs.net/
Global Public Diplomacy Network	https://gpdnet.org/newhome/
Academy for Cultural Diplomacy	https://www.culturaldiplomacy.org/academy/index.php?en

In addition to that, the specific applications of the partnerships are operationalized in the Recommendations at the end of the report. They are a crucial part of the information campaign for the needs of the population of the database (under the suggested name "People to people active cultural hub

Europe”). The partnerships will create mutually-rewarding opportunities for structured dialogue for cultural sector actors to build new connections and strengthen the role of the EESC.

6. Conclusions and recommendations

CONCLUSIONS:

- Overall, **the cultural projection of the EU has a balanced structure** covering almost equally all various cultural domains: There is a slight predominance of audio - visual and interactive media projects delivered (16%), followed by books and press (13%), cultural and natural heritage (13%), performance and celebration (12%), intangible cultural heritage (10%), visual arts and crafts (9%), tourism (chartered travel) (7%), design and visual arts (6%), sports (4%), others (11%). Further research is needed to interpret this result. On the one hand, this finding suggests that international cultural initiatives in Europe strive to cover a variety of activities, ranging from showcase to heritage protection, from fine arts to applied arts. On the other hand, and in the light of the limited resources invested, this finding may suggest that these activities are not tailored enough around specific goals, whereby international cultural cooperation is conceived as a goal itself;
- There is a difference in terms of predominance of cultural domains covered when it comes only to **projects managed directly by the institutions of the EU**: The EU institutions deliver **mostly audio-visual projects (45%)**, followed by projects in the field of books and press (28%);
- The projection of Europe is orientated **predominantly towards the candidate countries** (20%), followed by Africa 16%, Eastern partnership (12%), UK (10%). This contradicts the commitment international cultural priorities to be included in the peace and security strategies;
- The projects managed **directly by the EU institutions** are predominantly oriented towards: candidate countries (23%), Central America and Caribbean (24 %), Africa (17 %). This suggests that notwithstanding the ambition to act as a global player, the EU's immediate neighbourhood still constitutes the lion's share of the EU-led international cultural relations activities;
- The majority of the activities identified are with a **relatively small value** between EUR 100 000 and EUR 500 000 (41%) and under EUR 100 000 (26%). Further research should explore the reasons underpinning this preference for small-scale projects, whether this depends on lack of investment or on a precise strategy;
- **Among all actors, the EU is the leader in terms of number of projects financed.** In total 65% of the projects are directly financed by the Union. Again, further research should be targeted at exploring whether the entry of the EU as an international cultural actor has provoked a reduction of investment at national, subnational or public/private sector levels, or instead it represents an additional resource that European actors can rely on in order to support further their international cultural initiatives and ambitions.

RECOMMENDATIONS:

- Optimizations of the **internal synergies, tracking methods and regular reporting** within the EU bodies involved would be among the most effective and efficient ways to improve the monitoring of the initiatives in the field.
- The EEAS and the EESC should build a **Joint data collection hub on the EU's external cultural relations** aggregating data from the pre-existing interinstitutional infrastructure in the field (such as the EU delegations, EUNIC, Cultural relations platform, EU funding programmes with relevance for the cultural and creative sectors and others). Please see a list of entities to be monitored in Annex 4. The hub should be tasked with structuring the data and updating a permanent database.
- We suggest a structure of a **database that covers 15 main topics**. More details of our suggested design can be found in the body of this report.
- An automated **link between the application for EU funding and the database** should be established. All successful project should be automatically listed in the database.
- Populating the database by web scraping can be considered too. **Generative AI** can be utilized for processing the abstract of projects and referencing them.
- An **interinstitutional information campaign** should invite additional international, national and sub-national state and non-state actors (in addition to the systematic aggregation of data from the pre-existing structures) to provide input to the database which will be aggregated and published by the hub. The bottom-up approach should reach the variety of actors involved (including explicitly non-policy actors such as CSOs, museums, universities and other institutions). The name of the campaign should be targeting relevant audience (s) with key words such as **“People to people active cultural hub Europe”** (Please see a preliminary list of contacts in Annex 5).
- Data collection methods and standards need to be adapted to reflect the **administrative traditions and the constitutive norms in each Member State**. It is crucial to consider their administrative practice, the structure of their cultural policy as well as the national territorial and functional specificities.

7. Annex

7.1.1 Annex 1 List of institutions consulted

CSO's

EuropaNostra, <https://www.europanostra.org/>

Association Européenne des Entreprises de Restauration du Patrimoine Architectural (AEERPA) – The European Association of Architectural Heritage Restoration Companies (based in Spain)

Association of Castles and Museums around the Baltic Sea (based in Finland)

Association of European Royal Residencies (based in France)

C.E.M. Centre Européen de Musique (based in France)

European Confederation of Conservators-Restorers Organisations E.C.C.O. (based in Belgium)

Europäisches Burgeninstitut – The European Castles Association (based in Germany)

European Association of Archaeologists (based in Czech Republic)

European Cultural Foundation (based in the Netherlands)

European Federation of Game Archives, Museums and Preservation Projects (EFGAMP) (based in Germany)

European Federation of Tourist Guide Associations (FEG) (based in Portugal)

European Heritage Association (based in Croatia)

European Heritage Volunteers (based in Germany)

European Historic Houses Associations (based in Belgium)

European Institute for Cultural Tourism EUREKA (based in Bulgaria)

European Landowners' Organisation (based in Belgium)

European Maritime Heritage (based in the Netherlands)

European Network for Conservation-Restoration Education (ENCoRE) (based in Denmark)

European State Studs Association e.V. (based in Germany)

European Students' Association for Cultural Heritage (ESACH)

FEDECRAIL – The European Federation of Museum and Tourist Railways (based in the Netherlands)

Fédération Internationale des Jardins Familiaux (based in Luxembourg)

Federation for European Storytelling (based in Belgium)

Internationales Städteforum Graz (ISG) – The International City Forum Graz (based in Austria)

PERSPECTIV – Association of Historic Theatres in Europe (based in Germany)

Raymond Lemaire International Centre for Conservation (based in Belgium)

Union internationale des organisations Terre et Culture (based in France)

FIVA (Federation Internationale des Vehicules Anciens) (based in Italy)

International National Trusts Organisation (INTO) (based in the United Kingdom)

International Platform for Art Research and Conservation – IPARC (based in Belgium)

International bodies

UNESCO

Permanent representations to the EU of EU Member States.

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<https://www.cultureinexternalrelations.eu/contact/>

<https://www.eunicglobal.eu/resources>

Cultural diplomacy | Our Aim Is To Unveil The Richness Of Hungarian Culture

<https://www.magazine.artconnect.com/funding/europe>

https://www.ffst.unist.hr/en/centers/center_for_croatian_studies_abroad

7.1.2 Annex 2 Institutions that participated in the survey.

Table 5 Organizations participating in the survey

City of Hämeenlinna
European Committee of the Regions
Deutscher Städte- und Gemeindebund
Permanent Representation of the Republic of Poland to the European Union
European Association of Archaeologists (EAA)
Koinotiko Simboulío Kokkinotrimithias
Association of Communes of Romania
Region in Czech Republic
Grad Čazma
Cork City Council
Municipality of Sliven
Municipality of Rohožník
Rádlo municipality
Municipality of Opsterland
Municipality (in Cyprus)
Landeshauptstadt Saarbrücken
Município de Leiria
Municipality of Westland
Town Prachatice
Moravia-Silesia region
PRIMARIA MUNICIPIULUI TULCEA
City Office in Białystok
City of Tampere
City Council of Tampere
Region Stockholm
Santa Venera Local Council
Municipality of Purmerend
Communauté de communes du Civraisien en Poitou 86400
Mairie d Anche 86700
Municipality of Trbovlje
City Bílovec
City of Bratislava
Regional Administration Burgenland
Municipality Selnica ob Dravi
Town Prachatice

City of Solna
KOKKINOTRIMITHIA MUNICIPALITY
Cugir city hall
Comune di Pistoia
City (in Cyprus)
Municipaliteit
Starostwo Powiatowe w Bielsku-Białej; Bielsko-Biala County
Urząd Marszałkowski Województwa Małopolskiego
Municipality of Westland
Obec Rohožník
Gemeente Purmerend
Northern and Western Regional Assembly
South Regional Council
Zilina self-governing region
Järva
Town Hall
Karlovac County
University of Ljubljana/Faculty of Social Sciences
Flemish Parliament
Община Садово
Pregrada Municipal Museum
MESA GEITONIA MUNICIPALITY
Educational and Cultural Centre Broumov
City of Ceske Budejovice
Võru town
The European Committee of the Regions
Dublin UNESCO City of Literature
Culture Ireland
Committee of the Regions
PUGLIA REGION
Veneto Region
Municipality of Adazi
Tauragė district municipality
South Regional Council
Urząd Marszałkowski Województwa Kujawsko-Pomorskiego
Municipality of Morawica
City of Braga
Camara Municipal de Sintra
Gura Humorului cityhall
Harghita County Council
Trnava Self-Governing Region
ALIPH - international alliance for the protection of heritage in conflict areas
Ministry of Education, Culture and Science + Ministry of Foreign Affairs of Netherlands
European Cultural Foundation
Dar al-Kalima University
Disarming Design from Palestine

EU Delegation in Egypt
EU Delegation to Georgia
Delegation of the European Union to the Republic of Moldova
EU Delegation to Georgia (2)
European Commission
European Commission
EU delegation to Burundi EU delegation to Tunisia EU delegation to West Bank and Gaza EU delegation to Albania EU delegation to Burkina Faso EU delegation to New York EU delegation to Vietnam EU delegation to Skopje, North Macedonia EU delegation to Conakry EU delegation to Peru EU delegation to Honduras EU delegation to Cuba EU delegation to Addis Ababa EU delegation to Chad EU delegation to Haiti EU delegation to Lilongwe EU delegation to Tunisia EU delegation to Kinshasa EU delegation to Lomé EU delegation to Zambia EU delegation to Canberra, Australia EU delegation to Nicaragua EU delegation to Cabo Verde EU delegation to Washington DC EU delegation to Eswatini EU delegation to Gabon EU delegation to Abidjan EU delegation to India EU delegation to Bangkok, Thailand EU delegation to Cabo Verde EU delegation to Ulaanbaatar, Mongolia EU delegation to Bangkok EU delegation to Kyiv

EU delegation to Mali
 EU delegation to Brazil
 EU delegation to Ankara
 EU delegation to Pakistan
 EU delegation to Bridgetown, Barbados
 EU delegation to Tbilisi
 EU delegation to Morocco
 EU delegation to Sri Lanka
 EU delegation to Port-au-Prince
 EU delegation to Haiti
 EU delegation to Yerevan - Armenia
 EU delegation to Saudi Arabia
 EU delegation to Colombo
 EU delegation to Chisinau, Moldova
 EU delegation to Jakarta
 EU delegation to the Republic of Azerbaijan
 EU delegation to Nicaragua
 EU delegation to Jakarta
 EU delegation to Jordan, Amman
 EU delegation to Algiers
 EU delegation to East Jerusalem
 EU delegation to Madagascar
 EU delegation to Sudan
 EU delegation to El Salvador
 EU delegation to South Africa
 EU delegation to Sarajevo
 EU delegation to Mamputo Mozambique
 EU delegation to Lilongwe, Malawi
 EU delegation to Nepal
 EU delegation to Beijing, China
 EU delegation to Lao PDR

7.1.3 Annex 3 Projects identified

Creative Europe

We identified the following projects delivered with partners outside of the EU financed by the EU Program Creative Europe (both Culture and Media).

Table 6 Creative Europe Projects with partners outside of the EU (completion in 2021)

Culture	Moving Classics Sonic Flux
Culture	VIC - VISUALLY INCLUSIVE CHOIRS
Culture	BOSNIAEUROPE2 - Civilisations' Meeting Point - Building the European Identity of the Youth

Culture	BASQUE - Joint Basque cultural heritage in Iceland, Spain and France revitalized by sustainable means”
Culture	WiM - Words in Motion
Culture	briDJing - BriDJing Womxn: Building an EU cross border mid-career development programme for women and non binary artists in the electronic music industry
Culture	Imagining Sustainable Glass Network Europe
Culture	The Transmission
Culture	A New European Generation - Exploring Freedom and Identity through Creative Integration
Culture	R4U - Rock For Unity
Culture	#synergy: Sharpening the capacities of the classical music industry in the Western Balkans
Culture	The Bridge
Culture	Collective Moves: Libertalia lab and performance
Culture	Beyond Europe Inside Europe
Culture	Voyage dans l'Europe Littéraire
Culture	CONTESTED DESIRES
Culture	YES! - Young European Stories
Culture	EFFUGIUM - Literary Effugium
Culture	Enabled Theater
Culture	MEPD - MADE IN EUROPE: THE POWER OF DIVERSITY
Culture	LEGULE - Literary Expressions of Growing Up and Living in Europe
Culture	SHELeadersVR - Life and environment of Women Leaders in Western Balkans History in Virtual Reality
Culture	FTF - FOR THEIR FUTURE
Culture	PE - Porta Europa
Culture	CPL - Changing Perceptions through Literature
Culture	ETL - Expanding Theatre Landscapes
Culture	LeTS - Let me tell you my story: circulation of European literary works for youngsters.
Culture	NCNTP - The New Cross National Temporality Project
Culture	EUCOPSY - European Creative Orchestral Program for Skilled Youth
Culture	Immersive Storytelling Driven Cooperation for Cultural Heritage Dissemination in Western Balkans
Culture	Acoustic Commons
Culture	ReCulture: Re-branding of Cultural Institutions in Western Balkans
Culture	BE MUSEUMER
Culture	Shape It
Culture	PUSH+
Culture	The Perennial Biennial
Culture	HISTORY THROUGH FICTION, TRUTH THROUGH FANTASY
Culture	Books that make a difference
Culture	In from the Margins
Culture	Refugee Arts with Participants and Practitioners Open to integRaTion
Culture	Heterotopia of Love

Culture	Get to know Literary Europe
Culture	FESTIVALS OF THE FUTURE
Culture	BUZZ Network
Culture	From 7 to 107
Culture	Out of War Experiences – Hope for the Future
Culture	Extended Universe
Culture	The Ways of the Heroes
Culture	The Exile Series / Biblioteka "Bijeg"
Culture	The Anatomies Series
Culture	Messages of Hope: Inspirational European Literature
Culture	Open Books, No Limits!
Culture	WE READ AS ONE
Culture	European Literature: Preserving Solidarity in Threatening Contexts
Culture	From one pandemic to another: 100 years of European literature in 10 books
Culture	EUROPE IS BRAVE NEW WOR(L)DS
Culture	Socially Responsive European Graphic Novels and Virtual Book Club
Culture	For Future Adults. A plan for instilling reading habits among youngsters.
Culture	Reflections on Crisis in Contemporary European Literature
Culture	Know your neighbours
Culture	Delightfully unhinged
Culture	Encourage reading - Open worlds! (in German: Lesen fördern - Welten öffnen)
Media	Harvest
Media	2020 Generation and Reinvestment
Media	BOOK OF HOURS
Media	THE THREE OF US
Media	2020 Generation and Reinvestment
Media	Tax-Force
Media	Generation and Reinvestment
Media	2019 Generation and Reinvestment
Media	Fractures
Media	Developing Your Film Festival
Media	MeetMarket and Alternate Realities Talent Market 2021
Media	Vera and the Third Stone
Media	Lugi - The Brodgar Boy
Media	Christkind
Media	FLIX
Media	CABIRYA a novel search API
Media	VARADO - the Curse of Gold
Media	2019 Generation and Reinvestment
Media	2019 Generation and Reinvestment
Media	HISTORY- FILM - HISTORY
Media	When the Kids Sing the Hits
Media	Paranoia
Media	BLACKPORT / Verbud
Media	Slate Funding 2019

Media	Walkabout
Media	Slate Funding 2020
Media	Something Else
Media	Generation and Reinvestment
Media	FALLING
Media	Generation and Reinvestment
Media	Any Means Necessary
Media	SLATE FUNDING 2019
Media	SLATE FUNDING 2019
Media	SYSTRABÖND (SISTERHOOD)
Media	INSIDE PICTURES
Media	HORTALIUS
Media	Network of festivals in the Adriatic region
Media	CinéDOC-Tbilisi International Documentary Film Festival 2021
Media	TRUMP ON THE WORLD STAGE
Media	Northern Comfort
Media	Afturelding (Backfire)
Media	THE HAPPIEST MAN IN THE WORLD
Media	LAND OF SAR
Media	Murder in Batumi
Media	May Labor Day
Media	A Cup of Coffee and New Shoes On
Media	The Wind in the Willows
Media	Quest Quest: The Quest for Quests

Systematic mapping

Activities identified:

Table 7 List of activities identified with systematic mapping (using advanced google searches)

EU Member States	Activity name	Partner countries
ALL EU Member States	Living Heritage (2023)	Albania, Azerbaijan, Bosnia and Herzegovina, Türkiye, Switzerland, Republic of Moldova
Austria	The Autumn Meeting of the Society of Austrian Literature in Japan.	Japan
Austria	European Night of Literature	Israel

Austria	Literature festival LITERARY AUTUMN GSTAAD	Switzerland
Austria	EU Book Club: "Simonetta's Shadow" by Ludwig Drahosch	Canada
Austria	TOUCH NATURE	US
Austria	EU Multilateral Christmas Charity Gala - #EU4UKRAINE	Ukraine
Austrian Belgium, Denmark, Germany, Spain, France, Netherlands, Sweden, Hungary, EU Delegation to China,	China More Than Human	Norway
Belarus	Artpower Belarus	Belarus
Bulgaria	Train next generation tourism entrepreneurs in the Eastern Rhodopes 12 000 USD	United States
Bulgaria	Traditional Bulgarian products and tourism opportunities in Bulgaria presented at an international fair in Kashiwa	Japan
Bulgaria	The 34th edition of the Days of Japanese Culture	Japan

Bulgaria	Muzeiko - America for Bulgaria 20 million dollars	United States
Bulgaria	Balkan Translation Collider	North Macedonia, Albania
Bulgaria	Promote tourism in Northern Bulgaria - 25 000 US	United States
Bulgaria, Germany, Slovenia	(Non) Alignment movement	North Macedonia
Bulgaria, Romania, Slovenia, Croatia, Bulgaria	Reading the Balkans 2020	Albania, Bosnia & Herzegovina, Kosovo, Macedonia, Montenegro, Serbia
Croatia	India and Croatia signed a Programme for Cooperation in the field of Culture for 2010-12	India
Croatia	Program for cultural and educational cooperation between Croatia and Israel	Israel
Cyprus	Cyprus and Israel Strengthen Cultural Cooperation with New Work Plan	Israel

Cyprus	Cyprus and Lebanon shake hands in the areas of Digital cultural heritage, Cultural Diplomacy and Cultural Tourism	Lebanon
Czech Republic	European Literature Night focusing on women leaders	Israel
Delegation of the EU to Albania	EU for Economic Development - Tourism-led, local, economic development, with a focus on Cultural Heritage	Albania
Denmark	Exhibition: I see you	Turkey
Denmark	2022 EXHIBITION: "COMPLEMENTARY RESONANCE"	China
Denmark	KATHRINE WINDFELD TOUR AND RESIDENCY IN BRAZIL	Brazil
Denmark	Cultural rights manual	Armenia and Georgia
Denmark, Germany, France	THE HOOGLY HERITAGE HUB	India, UK
Estonia	FROM POETRY TO MUSIC	US

EU	Silk Roads Heritage Corridors in Afghanistan, Central Asia and Iran – International Dimension of the European Year of Cultural Heritage	Afghanistan
EU	SHARE PRINT Building the Ecosystem of Creative and Cultural Industry for the Film and Design Sectors in Southern Africa (BECCI-SA)	
EU	Lebanon's European Theatre Festival	Lebanon
EU	Zoukak: Theatre as a tool for the promotion of cultural diversity and exchange	Lebanon
EU	EU for Economic Development - Tourism-led, local, economic development, with a focus on Cultural Heritage	Albania
EU delegation project to Lesotho	The Lesotho Archive Project	Lesotho
EU Delegation Zimbabwe	CreativeACTIONs 2 (2023–2025)	Zimbabwe
Finland, Sweden	"Crawfish Party"	Japan

France	Accès Culture	Africa
France	La Cinémathèque Afrique	Africa
France	100 artistes libanais accueillis en France	Lebanon
France	L’Institut français, solidaire des scènes culturelles ukrainiennes	Ukraine
France, Belgium	Open Call for CC4WBs - Culture and Creativity for the Western Balkans	Albania, Bosnia and Herzegovina, Kosovo, Montenegro, North Macedonia and Serbia
France, Bulgaria	Translation in Motion	Albania, UK, North Macedonia, Serbia
France, Germany, Portugal		Angola
France, Italy, EU delegation to India	India Moving Kolkata – Kolkata Moving	India, UK
France, Netherlands, Austria, Spain	India The Restoration Toolbox	India
France, Spain, Netherlands, Belgium, Austria, Germany EU Delegation to Morocco.	Morocco, Algeria and Egypt Shaeirat	Egypt, Algeria, Morocco
Germany	“NADAR’ART Festival Danse et Arts visuels”	Morocco
Germany	SheroesInGames – Mädchen	Argentina
Germany	“Nusasonic”,	Southeast Asia

Germany	Building the Ecosystem of Creative and Cultural Industry for the Film and Design Sectors in Southern Africa (BECCI-SA)	Southern Africa in nine countries namely – Zimbabwe, Zambia, Malawi, Mozambique, Angola, Namibia, Botswana, Lesotho and eSwatini
Germany	“Critical Zones. Observatories for Earthly Politics”	South Asia
Germany, Austria, France, EU representation in Bosnia and Herzegovina	Bosnia and Herzegovina Archipelago [ˌɑːkɪˈpeləɡəʊ] - a transnational archive platform for public space	Bosnia and Herzegovina
Germany, France, Portugal, Italy, EU Delegation to Kenya	Kenya Kibera Fashion Week	
Germany, Netherlands	“Practicing Freedom”	UK, Nigeria
Greece, Belgium	Public lecture by Professor Christian Laes “Disabilities and Disabled in the Roman World. Social and Cultural History”	Georgia, UK
Hungary	Contemporary Hungarian fashion designers showcased in Japan	Japan
Hungary	Exhibition of young Hungarian photographers in New York	US

Hungary	Tasting Magda Szabó inspired dishes in Turkey	Turkey
Hungary, Poland, Romania and Slovakia	Community-based needs identification for living heritage among communities, groups and individuals from Ukraine displaced in five neighbouring countries: Hungary, Moldova, Poland, Romania and Slovakia	Moldova, Ukraine
Ireland, Finland, Sweden, Italy, Spain, Portugal, the Netherlands, Greece, Belgium, Cyprus, Romania, Bulgaria	Dublin Arts and Human Rights Festival	Ukraine
Italy	Cinema Italia	Israel
Malta	Cultural export fund	outside the European Union
Netherlands	NAF is looking to fund exhibitions and performances for artists, promoting a high level of artistic and intellectual exchange between the United States and the Netherlands	US
Pan - European Union National Institutes for Culture (EUNIC)	Cultural Bridges	UK, Ukraine

Poland	Book release (17th October): The Forgers by Roger Moorhouse	US
Poland	Concert tour of the Warsaw Philharmonic Orchestra in China	China
Romania	Romanian Language Day	
Romania	"The Art of Japanese Engraving in the Edo Period"	
Romania	"Spirit of Romania" - Ovidiu Lipan Tândărică Project. An extraordinary concert celebrating Romanian talent: Romania – United States – A Partnership for the Future	United States
Romania	Fragments of memory: Bucharest-Pompeii-London a new exhibition from London-based Romanian artist Ioana Marinescu	UK
Romania, Belgium	Can for Balkans	North Macedonia, Albania

Six universities (University of Ghent, University of Tartu, University of Turku, University of Groningen, University of Vienna and University of Olomouc), six think tanks (Egmont Institute, Clingendael Institute, Istituto Affari Internazionali, French Institute of International Relations, Swedish Institute of International Affairs, Elcano Royal Institute), one research institute (ZSI), one state agency (Innovation Norway) and one public institute under governmental administration (Macau Scientific and Cultural Centre). ReConnect China is coordinated by the University of Ghent, Belgium.	ReConnect China	China
Slovenia	World premiere of contemporary opera "The Old Man and the Sea" by Slovenian director Karmina Šilec. Promoted by Embassy of the Republic of Slovenia in Washington, D.C..	US

Slovenia	A concert by the Slowind Quintet with a well-known pianist Aleksander Madjar as a guest. Supported by the Embassy of the Republic of Slovenia Belgrade at the Bunt Festival of classical music	
Slovenia	Slovenia book agency	Albania, Bosnia and Herzegovina, Montenegro, Kosovo, Liechtenstein, Macedonia, Serbia, and Switzerland
Slovenia, Greece, Bulgaria,	IMMERSIVE STORYTELLING	North Macedonia
Spain	"Introducción a la Cultura Vasca"	Japan
Spain	"A Walk through Spanish Cinema"	UK
Sweden	Mozambique – Photo Competition Sweden Alumni Network Mozambique	Mozambique
Sweden	Kenya – Plastic Free Week, Photo competition & Plogging (SI Alumni Network Kenya)	Kenya
Sweden	Georgia – Responsible Society for Plastic Free City (Sweden Alumni Network Georgia)	

Sweden	Azerbaijan – Plastic-Free Movie Night & Green Gourmet Kids: Plastic-Free Cooking Adventure (Sweden Alumni Network Azerbaijan)	Azerbaijan
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The data base was further complemented with projects managed directly by DG INTPA.

Contract year	Status	Contract title	Delegation in charge
2022	Ongoing	Activities on culture and communication	Ghana
2023	Ongoing	Professionnalisation et mise en réseau des associations de gestion des places vodùn de Porto- Novo	Benin
2020	Ongoing	Leveraging Puntland's Cultural and Sports Heritage in Enhancing Community Resilience and State Building	Somalia
2013	Ongoing	Criando, inovando e empregando. Cultura, artesanato e turismo, novas dinâmicas na economia criativa.	Cape Verde
2014	Ongoing	Grant Oromia: Promoting Economic Development through Oromia's Cultural Heritage and Biodiversity	Ethiopia
2021	Ongoing	Prestation de service de communication et de visibilité du Programme d'Appui aux Industries Créatives et à la Gouvernance de la Culture (PAIC GC).	Burkina Faso
2020	Ongoing	Reviving Mosul and Basra Old Cities - Phase 2	Iraq
2020	Ongoing	Berbera Cultural Centre	Somalia
2020	Ongoing	Initiative for Heritage Conservation - HerMap	The Gambia
2021	Ongoing	Avenant n°2 au contrat FED/2020/415-219 FMS - "Campagne de communication	Côte d'Ivoire

		sur l'Alliance Afrique Europe à travers le FEMUA 13"	
2020	Ongoing	Renforcement des capacités du Ministère de la culture des arts et du tourisme	Burkina Faso
2020	Ongoing	Campagne de communication sur l'Alliance Afrique Europe à travers le FEMUA 13	Côte d'Ivoire
2022	Ongoing	Soutien à la préparation et à l'organisation de l'édition 2023 du Festival panafricain du cinéma et de la télévision de Ouagadougou - FESPACO	Burkina Faso
2021	Ongoing	Economie créative et digitalisation au Sénégal : mise en oeuvre d'une série d'activités par le pôle EUNIC	Senegal
2020	Ongoing	GCCI - Promoting Investments in Culture, Creative Arts and Sports to Enhance Resilience against Climate Change in Local Communities	The Gambia
2018	Ongoing	EU-UNESCO - Silk Roads Heritage Corridors in Afghanistan, Central Asia and Iran – International Dimension of the European Year of Cultural Heritage	Kazakhstan
2022	Ongoing	Mogadishu Book fair 2022	Somalia
2020	Ongoing	Empoderamento laboral inovador dos jovens no âmbito da cultura e do turismo	Mozambique
2020	Ongoing	Renforcement des capacités de la direction régionale des Hauts Bassins du Ministère de la culture des arts et du tourisme et du Conseil régional des Hauts Bassins	Burkina Faso
2023	Ongoing	Reviving Mosul and Basra Old Cities – Phase III	Iraq

2022	Ongoing	Togo créatif	Togo
2020	Ongoing	Kore Kilti	Haiti
2019	Ongoing	Promoviendo la cultura como vector del desarrollo en Cuba	Cuba
2020	Ongoing	“SEA AiR – Studio Residencies for Southeast Asian Artists in the EU”	Thailand
2016	Ongoing	Distrito HABANA CreActiva. Emprendimientos creativos y culturales: un potencial para el desarrollo en Cuba	Cuba
2019	Ongoing	Reviving Mosul and Basra old cities -	Iraq
2019	Ongoing	PALOP-TL Culture & employment programme - PAGODA Camoes	Mozambique
2023	Ongoing	CULTIV'ARTE - Strengthening the cultural sector in Mozambique	Mozambique
2020	Ongoing	Projecto Cantate	Mozambique
2020	Ongoing	Soutien du FDCT dans sa gestion, sa déconcentration et le financement des opérateurs culturels de la région des Hauts Bassins	Burkina Faso

2016	Ongoing	Industrias Creativas, un aporte a la gestión patrimonial y al desarrollo socioeconómico local desde la dinamización cultural de los principales espacios públicos del centro histórico de Camagüey	Cuba
2023	Ongoing	Performance Projet d'appui à la reconnaissance, à la professionnalisation et à la dynamisation des OSC du secteur culturel et créatif de la chaîne de création de spectacles jeune public au Bénin	Benin
2023	Ongoing	Campagne de communication La Cour du Naaba et l'UE_ Nos voix pour la paix	Burkina Faso
2020	Ongoing	Evenements culturels en RDC (EUNIC III)	Democratic Republic of Congo
2022	Ongoing	Creative Youth for Social Cohesion Across Tanzania	Tanzania

Only projects matching the search criteria of the study were considered.

7.1.4 Annex 4 Structures and programmes to be monitored by the Joint EESC and EEAS hub

EUNIC	https://www.eunicglobal.eu/
Cultural Relations Platform	https://www.cultureinexternalrelations.eu/
The Delegations of the EU	https://www.eeas.europa.eu/eeas/eu-world-0_en
ACP-EU Culture	https://www.acp-ue-culture.eu/en/
Creative Europe	https://culture.ec.europa.eu/creative-europe
Horizon Europe	https://research-and-innovation.ec.europa.eu/funding/funding-opportunities/funding-programmes-and-open-calls/horizon-europe_en
Erasmus +	https://erasmus-plus.ec.europa.eu/
Neighbourhood, Development and International Cooperation Instrument (NDICI)	https://commission.europa.eu/funding-tenders/find-funding/eu-funding-programmes/global-europe-neighbourhood-development-and-international-cooperation-instrument_en
World Heritage Cities Programme	https://whc.unesco.org/en/cities/

UNESCO's Creative Cities Network (UCCN)	https://en.unesco.org/creative-cities/home
Culture solutions	https://www.culturesolutions.eu/about-us/
Tandem	https://www.tandemforculture.org/
European network of cultural centres	https://encc.eu/
Euro-Mediterranean Network for the professional development of young artists	https://www.bjcem.org/
The European Creative Hubs Network	https://creativehubs.net/
Global Public Diplomacy Network	https://gpdnet.org/newhome/

7.1.5 Annex 5 Initial list of contacts for the suggested campaign “People to people active cultural hub Europe”

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info.belgoeurop@diplobel.fed.be
<http://europeanunion.diplomatie.belgium.be>
 Tel. +32 22332111 Fax +32 22311075

Permanent Representation of Bulgaria

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 49 1000 Bruxelles/Brussel BELGIUM
mission.brusselseu@bg-permrep.eu
<https://www.mfa.bg/en/embassies/belgiumpp/541>
 Tel. +32 22358301 Fax +32 23749188

Permanent Representation of Czechia

Rue Caroly 15/Carolystraat 15
 1050 Bruxelles/Brussel BELGIUM eu.brussels@embassy.mzv.cz
<http://www.czechrep.be>
 Tel. +32 22139111 Fax +32 22139186

Permanent Representation of Denmark

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brurep@um.dk <http://eu.um.dk/> Tel. +32 22330811 Fax +32 22309384

Permanent Representation of Germany

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info@bruessel-eu.diplo.de <https://bruessel-eu.diplo.de/> Tel. +32 27871000 Fax +32 27872000

Permanent Representation of Estonia

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<https://eu.mfa.ee/> Tel. +32 22273910 Fax +32 22273925

Permanent Representation of Ireland

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<http://www.irelandrepbrussels.be> Tel. +32 22823200 Fax +32 22303203

Permanent Representation of Greece

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mea.bruxelles@rp-grece.be <https://www.mfa.gr/brussels/en/permanentrepresentation-eu/> Tel. +32 25515611 Fax +32 25515651

Permanent Representation of Spain

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reper.bruxelasue@reper.maec.es <https://es-ue.org/> Tel. +32 25098611 Fax +32 25111940 / 25112630

Permanent Representation of France

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Permanent Representation of Croatia

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<https://mvep.gov.hr/eu/en> Tel. +32 24367102 Fax +32 24367199

Permanent Representation of Italy Rue du Marteau 7–15/Hamerstraat 7–15 1000 Bruxelles/Brussel BELGIUM rpue.rpue@esteri.it <http://www.italiaue.esteri.it> Tel. +32 22200411

Permanent Representation of Cyprus

Avenue de Cortenbergh 61/Kortenberglaan 61 1000 Bruxelles/Brussel BELGIUM
cy.perm.rep@mfa.gov.cy http://www.mfa.gov.cy/mfa/PermRep/PermRep_Brussels.nsf/index_en/index_en?OpenDocument Tel. +32 27395111 Fax +32 27354552

Permanent Representation of Latvia

Avenue des Arts 23/Kunstlaan 23 1000 Bruxelles/Brussel BELGIUM permrep.eu@mfa.gov.lv
<http://www2.mfa.gov.lv/en/brussels> Tel. +32 22383100 Fax +32 22383250

Permanent Representation of Lithuania

Rue Belliard 41-43/Belliardstraat 41-43 1040 Bruxelles/Brussel BELGIUM office@eu.mfa.lt
<http://eu.mfa.lt/eurep/en/> Tel. +32 27710140 Fax +32 27714597 COUNCIL OF THE EUROPEAN UNION – 30/06/2023 – 31

Permanent Representation of Luxembourg

Avenue de Cortenbergh 75/Kortenberglaan 75 1000 Bruxelles/Brussel BELGIUM
bruxelles.rpue@mae.etat.lu <http://bruxelles-rpue.mae.lu/fr> Tel. +32 27375600 Fax +32 27361429 / 27375610

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<https://eu-brusszel.mfa.gov.hu/hun> Tel. +32 22341200 Fax +32 22304351

Permanent Representation of Malta

Rue Archimède 25/Archimedesstraat 25 1000 Bruxelles/Brussel BELGIUM maltarep@gov.mt
www.maltaineu.gov.mt Tel. +32 22382700 Fax +32 23430106

Permanent Representation of the Netherlands

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<https://www.permanentrepresentations.nl/permanent-representations/pr-eu-brussels> Tel. +32 26791711
Fax +32 26791775

Permanent Representation of Austria

Avenue de Cortenbergh 30/Kortenberglaan 30 1040 Bruxelles/Brussel BELGIUM bruessel-ov@bmeia.gv.at <https://www.bmeia.gv.at/oev-bruessel/> Tel. +32 22345100 Fax +32 22356300

Permanent Representation of Poland

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www.gov.pl/web/eu/permanent-representation Tel. +32 27804200 Fax +32 27804297 Permanent
Representation of Portugal Avenue de Cortenbergh 12/Kortenberglaan 12 1040 Bruxelles/Brussel
BELGIUM reper@mne.pt <https://ue.missaoportugal.mne.gov.pt> Tel. +32 22864211 Fax +32 22310026

Permanent Representation of Romania

Avenue de Cortenbergh 107/Kortenberglaan 107 1000 Bruxelles/Brussel BELGIUM bru@rpro.eu
<http://ue.mae.ro/> Tel. +32 27000640 Fax +32 27000641

Permanent Representation of Slovenia

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slomission.eu@gov.si <http://brussels.representation.si> Tel. +32 22136300 Fax +32 22136301

Permanent Representation of Slovakia

Avenue de Cortenbergh 79/Kortenberglaan 79 1000 Bruxelles/Brussel BELGIUM eu.brussels@mzv.sk
www.mzv.sk/web/szbrusel-en Tel. +32 27436811 Fax +32 274368-88/89

Permanent Representation of Finland

Avenue de Cortenbergh 80/Kortenberglaan 80 1000 Bruxelles/Brussel BELGIUM
sanomat.eue@formin.fi <http://www.finland.eu> Tel. +32 22878411 Fax +32 22878405

Permanent Representation of Sweden

Square de Meeûs 30/De Meeûsquare 30 1000 Bruxelles/Brussel BELGIUM
representationen.bryssel@gov.se <http://www.regeringen.se/eu-representationen/> Tel. +32 22895611
Fax +32 22895600

Ministries of foreign affairs

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Estonia	vminfo@mfa.ee
Finland	kirjaamo.um@formin.fi

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Slovakia	info@mzv.sk
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Netherlands	info@filmfonds.nl
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Lituania	
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Italy	ministero.affariesteri@cert.esteri.it

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CSOs

EuropaNostra <https://www.europanostra.org/>

Association Européenne des Entreprises de Restauration du Patrimoine Architectural (AEERPA) – The European Association of Architectural Heritage Restoration Companies (based in Spain)

Association of Castles and Museums around the Baltic Sea (based in Finland)

Association of European Royal Residencies (based in France)

C.E.M. Centre Européen de Musique (based in France)

European Confederation of Conservators-Restorers Organisations E.C.C.O. (based in Belgium)

Europäisches Burgeninstitut – The European Castles Association (based in Germany)

European Association of Archaeologists (based in Czech Republic)

European Cultural Foundation (based in the Netherlands)

European Federation of Game Archives, Museums and Preservation Projects (EFGAMP) (based in Germany)

European Federation of Tourist Guide Associations (FEG) (based in Portugal)

European Heritage Association (based in Croatia)

European Heritage Volunteers (based in Germany)

European Historic Houses Associations (based in Belgium)

European Institute for Cultural Tourism EUREKA (based in Bulgaria)

European Landowners' Organisation (based in Belgium)

European Maritime Heritage (based in the Netherlands)

European Network for Conservation-Restoration Education (ENCoRE) (based in Denmark)

European State Studs Association e.V. (based in Germany)

European Students' Association for Cultural Heritage (ESACH)

FEDECRAIL – The European Federation of Museum and Tourist Railways (based in the Netherlands)

Fédération Internationale des Jardins Familiaux (based in Luxembourg)

Federation for European Storytelling (based in Belgium)

Internationales Städteforum Graz (ISG) – The International City Forum Graz (based in Austria)

PERSPECTIV – Association of Historic Theatres in Europe (based in Germany)

Raymond Lemaire International Centre for Conservation (based in Belgium)

Union internationale des organisations Terre et Culture (based in France)

FIVA (Federation Internationale des Vehicules Anciens) (based in Italy)

International National Trusts Organisation (INTO) (based in the United Kingdom)

International Platform for Art Research and Conservation – IPARC (based in Belgium)

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