CULTURAL RELATIONS

—

KEY APPROACHES IN FRAGILE CONTEXTS

HOW CULTURAL RELATIONS CAN ENHANCE PEACE AND STABILITY

REPORT

A report by Jordi Baltà (Trànsit Projectes)
on behalf of EUNIC (European Union National
Institutes for Culture), the British Council
and the Institut für Auslandsbeziehungen (ifa)

EUNIC
EU National Institutes
for Culture

BRITISH
COUNCIL

ifa Institut für
Auslandsbeziehungen

EXECUTIVE SUMMARY

BACKGROUND

This report[1] aims to examine the linkages between cultural aspects, conflict and peace, with a particular focus on the place of international cultural relations in so-called 'fragile' countries and regions. Commissioned by the European Union National Institutes for Culture (EUNIC), the British Council and the Institut für Auslandsbeziehungen (ifa), the report has been elaborated in a context of increasing attention to the connections between culture, conflict and peace. It ultimately aims to inform EU and national policies in development, stability and peace, on how cultural relations can contribute to peace and stability in fragile contexts.

The Organisation for Economic Co-operation and Development (OECD) characterises 'fragile contexts' as 'the combination of exposure to risk and insufficient coping capacities of the state, system and/or communities to manage, absorb or mitigate those risks' (OECD, 2021). A multidimensional fragility framework has been developed, which identifies five dimensions: economic, environmental, political, security and societal fragility. Fragility can be understood as a continuum and is partly connected to sustainable development.

Cultural relations, as understood in this report, relate to the international cultural activities involving national institutes for culture (such as EUNIC members) and their partners in other countries, based on principles and goals of mutual understanding and sustainable dialogue. Although cultural relations can often encompass several areas of work, in this report the emphasis lies on programmes and projects related to the arts, creative activities, tangible and intangible heritage, leaving aside other areas like language learning or education.

HOW CULTURAL RELATIONS CAN CONTRIBUTE TO ADDRESSING FRAGILITY

This report presents evidence of how EUNIC members and other agencies involved in cultural relations have undertaken activities that contribute to reducing fragility in the five aforementioned dimensions. In some of these, including societal and political fragility, there is extensive evidence of projects. Overall, the following connections can be observed:

- **Economic fragility**: cultural relations can contribute to addressing economic fragility by fostering entrepreneurship in cultural and creative areas, which in turn enhances employability and can foster the emergence of micro and small-sized enterprises; by integrating capacity-building in projects fostering heritage protection, restoration and improvement, and in broader programmes concerned with civil society strengthening; and by protecting and promoting cultural heritage as a component of sustainable tourism strategies.

- **Environmental fragility**: cultural relations can contribute to addressing environmental fragility by supporting the inclusion of cultural actors and resources in the face of natural disasters and climate change, through funding, technical assistance and heritage preservation activities; by making cultural organisations and venues more environmentally sustainable and responsible towards the climate emergency; and by supporting creative forms of environmental awareness-raising. This remains an under explored area, which could deserve further attention in the coming years.

- **Political fragility**: cultural relations can contribute to addressing political fragility by supporting civil society organisations that are committed to fostering democracy and human rights, recognising the role of artists in the promotion and defence of human rights and the exploration of political issues, providing 'safe spaces' for the discussion of controversial topics and the exercise of freedom of artistic expression, protecting artists and cultural agents at risk, and supporting institution-building in the cultural field (e.g., public bodies and strategies concerned with heritage, the arts and culture generally, as well as their intersections with other areas of peace, stability and development).

- **Security fragility**: cultural relations can contribute to addressing security fragility by facilitating an interpretation of the cultural dimensions of conflicts, responding to the impact of conflicts on cultural heritage (e.g., through restoration, mapping, management, capacity-building), and strengthening prevention and restitution measures towards the illicit trafficking in cultural goods. This remains a complex area, in which only some national cultural institutes may be able to intervene (depending on mandate, staffing, etc.),

but also one which is connected to several international and European policy priorities.

- **Societal fragility**: cultural relations can contribute to addressing societal fragility by investing in cultural heritage as a community-building vector, fostering capacity-building that enhances participation in society, enabling the emergence of alternative narratives about society and history, and promoting collaboration and networking between cultural actors and with broader civil society.

Several of the connections outlined above, including in particular how cultural relations can help to address societal fragility, rest on existing evidence (Baily, 2019)[2] that, in conflict and post-conflict settings, arts and cultural programmes can contribute to:

- **Community engagement**: artistic and cultural programmes can engage a wide audience in a way that resonates with their cultural background, foster community collaboration and engage marginalised communities.

- **Inclusive development**: the integration of cultural aspects in regional and national-level development strategies can foster an inclusive approach to development.

- **Social cohesion**: cultural activities based on a shared common heritage can build a sense of community and provide a platform for dialogue and moderate narratives. Storytelling provides a way for divided communities to address stereotypes.

- **Voice and agency**: in areas where traditional protest is difficult, the arts can provide an alternative outlet for expression, give voice to marginalised communities and provide them with a sense of agency.

HOW CULTURAL RELATIONS CAN CONTRIBUTE TO FOSTERING PEACE, STABILITY AND DEVELOPMENT IN FRAGILE CONTEXTS

In this respect, cultural aspects can find a good entry point in contemporary notions of 'peace', which are increasingly connected to development and social justice, and which go beyond a binary opposition of conflict and peace. This understanding is reflected both in academic studies and in international agendas such as the UN's Sustaining Peace agenda and the EU's integrated approach to conflict. Cultural aspects intersect in several ways with this understanding of conflict – they may be used to undermine security and stability, but they can also provide early warnings of conflict, serve as a coping mechanism, foster cohesion, etc. Cultural relations can contribute to sustaining peace in, among others, the following ways:

- Facilitating arts interventions that foster resilience and empathy, or which give visibility to victims and groups at risk;

- Contributing to the protection of tangible and intangible cultural heritage at risk in the context of armed conflicts;

- Paying particular attention to the rights, identities and expressions of ethnic, religious and linguistic minorities, which may be threatened in fragile contexts as well as during armed conflicts;

- Promoting memorial and remembrance initiatives which stimulate civic engagement;

- Providing support to initiatives in the cultural and creative industries, through the provision of capacity-building, networking opportunities and other support; and

- Enhancing freedom of artistic expression and other fundamental freedoms, through public debates and measures to safeguard artists and cultural rights defenders at risk.

These connections have been acknowledged in several EU policy documents in recent years, including the 2016 Strategy for International Cultural Relations[3], the 2018 New Agenda for Culture[4], and the 2021 Council Conclusions on EU Approach to Cultural Heritage in Conflicts and Crises[5].

2   Baily, A. (2019). The art of peace: The value of culture in post-conflict recovery. British Council. Available at https://www.britishcouncil.org/research-policy-insight/insight-articles/art-of-peace.

3   European Commission, Joint Communication of the European Commission and the High Representative of the Union for Foreign Affairs and Security Policy to the European Parliament and the Council (2016) Towards an EU strategy for international cultural relations. JOIN(2016) 29 final). Available at https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=JOIN%3A2016%3A29%3AFIN

4   European Commission. (2018). A New European Agenda for Culture. Communication from the Commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the Regions. European Commission, COM(2018) 267 final. Available at https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=COM:2018:267:FIN

5   Council of the EU. (2021a). Council Conclusions on EU Approach to Cultural Heritage in conflicts and crises. Council of the EU, 9837/21. Available at https://data.consilium.europa.eu/doc/document/ST-9837-2021-INIT/en/pdf

Several of these documents also recognise the important role of EUNIC and its members in the delivery of the EU's external cultural action.

There is also an increasing awareness, both at the EU and within professional fields, that cultural aspects can contribute to the achievement of the 2030 Agenda on Sustainable Development, although this remains underexplored in practice. Further to the SDG targets which have more evident connections with culture (e.g., education, economic growth, sustainable tourism), examples analysed in this report show that cultural relations can contribute to the achievement of several other targets (including sustainable cities and communities, peace and justice, climate action). In general, the analysis suggests that SDGs 8 (education), 11 (sustainable cities and communities), 16 (peace and security) and 17 (partnership for the goals) are those more frequently addressed by cultural relations programmes in fragile contexts.

ENABLING FACTORS AND CHALLENGES

An examination of 11 diverse examples of how cultural relations have addressed fragility, peace and stability in different contexts informs the analysis presented in the full report. Further to presenting the different ways in which cultural relations are connected to the five dimensions of fragility and the fostering of peace and stability as outlined above, the report identifies a set of enabling factors and challenges to strengthen these connections.

ENABLING FACTORS include:

- Increasing global attention to the nexus of culture and conflict, as exemplified in UN Security Council resolutions, UNESCO and EU initiatives, etc.;

- Community leaders sensitive to the importance of cultural aspects, where this exists;

- Consultation with and involvement of local communities in project management and delivery, as exemplified in several of the examples analysed in the report;

- The adoption of holistic approaches, which include cultural aspects as one factor in a multidimensional perspective on peace, stability and development, and the recognition of complex forms of causality (rather than simple cause-effect connections);

- A people-centred and process-oriented approach, which places emphasis on skill-development, person-to-person relations and long-term engagement; and

- The adoption of an enabling role by national institutes for culture, who should operate as mediators, interpreters and facilitators of cultural relations at local, national, regional and/or international level;

- The adoption of a shared strategic vision between EUNIC clusters and EU Delegations in third countries, as illustrated by examples of work in Egypt and Sri Lanka.

CHALLENGES include:

- Competing policy priorities and the relatively low attention that global and EU agendas still devote to culture;

- The legacy of colonialism and the resulting mistrust that may affect the operations of national institutes for culture in some countries and regions;

- The asymmetric implementation of the Joint Guidelines for collaboration between EU and EUNIC, which have led to positive change in some countries but less so in others;

- A set of operational difficulties, including security costs, a limited network of local partners with professional skills, etc.;

- The risk of raising unrealistic expectations as per the role of culture in these contexts;

- The prevalence of some imbalances in cultural participation; and

- The difficulties of operating in the digital realm, a need which has been exacerbated in the context of the Covid-19 pandemic.

CONCLUSIONS AND RECOMMENDATIONS

Based on the analysis conducted, a theory of change model connecting cultural relations with the promotion of peace and stability has been proposed in the full report. It should be seen as part of a broader set of interconnected strategies.

We advocate for:

- **EU institutions, EU Member States, EUNIC members, international organisations, national and local authorities and civil society actors in the areas of arts, culture, democracy, development and conflict prevention and management should recognise the potential of integrating cultural aspects in approaches to peace, stability and development.**

- **These stakeholders should also strengthen the position of cultural aspects in the implementation of the 2030 Agenda, both in those areas where explicit connections with culture exist and in others to which culture can also contribute, as evidenced in this report.**

- **Steps should be taken towards pooling of resources and efforts, developing joint strategies on peace, stability and development at national and regional level which integrate cultural aspects alongside other relevant dimensions.**

Furthermore, the report closes with a set of recommendations to EU institutions, EU Member States, EUNIC members and other stakeholders on ways to strengthen the consideration of cultural relations in the design and implementation of policies and programmes relevant to cultural relations, peace and stability in fragile contexts.

Recommendations to EU Institutions

- The EU should mainstream cultural aspects in initiatives and programmes concerned with peace, stability and development (including e.g., conflict analysis and prevention, peacebuilding, post-conflict strategies), involving EUNIC clusters and members, as well as other cultural actors in the relevant countries and regions. In addition, the European Commission should integrate culture substantially, with clear goals and allocated resources, in the implementation of the new Neighbourhood, Development and International Cooperation Instrument (NDICI), including with regard to the promotion of peace and stability.

- The EU should mainstream cultural aspects in initiatives concerned with the promotion of human rights and democracy

- The EU should strengthen the position of cultural aspects in the implementation strategy for the 2030 Agenda, both in those SDG targets where explicit connections with culture exist and in some others to which cultural relations can contribute to (particularly SDGs 8, 11, 16 and 17).

- The EU should ensure the effective implementation of the Council Conclusions on EU Approach to Cultural Heritage in Conflicts and Crises, including by ensuring that suitable budget allocations are made at country level and by fostering an exchange of experiences between Member States and organisations active in this field (including e.g., UNESCO, ICCROM and ICOMOS).

Recommendations to EU Member States

- EU Member States and other interested countries should mainstream cultural aspects in initiatives and programmes concerned with peace, stability and development (including e.g., conflict analysis and prevention, peacebuilding, post-conflict strategies), involving EUNIC clusters and their partners.

- EU Member States and other interested countries should strengthen the position of cultural aspects in their implementation strategies for the 2030 Agenda, both in those SDG targets where explicit connections with culture exist and in some others to which cultural relations can contribute (particularly SDGs 8, 11, 16 and 17), and involve national cultural institutes where relevant.

- EU Member States and other interested countries should mainstream cultural aspects in initiatives concerned with the promotion of human rights and democracy (e.g., by including artists, cultural workers and cultural rights defenders as potential beneficiaries of protection measures where necessary, and by supporting civil society organisations active in this area), at both global and country levels, and involve national cultural institutes where relevant.

- EU Member States and other interested countries should ensure the effective implementation of the Council Conclusions on EU Approach to Cultural Heritage in Conflicts and Crises, by taking steps towards their effective integration in programmes and projects at national and EU level and by fostering collaboration with other organisations (e.g., UNESCO, ICCROM, ICOMOS).

Recommendations to EUNIC

- EUNIC should strengthen collaboration with the European Commission in areas related to culture, peace, stability, fragility and development.

- EUNIC clusters should work together with local and national stakeholders in the countries where they are based, to call for the inclusion of the principles of the Council Conclusions in relevant country strategies, with earmarked funding.

- EUNIC members should strive to provide safe spaces to artists, cultural professionals and organisations working around culture and cultural rights, strengthening their role in the context of conflict and fragility.

- EUNIC members should identify/highlight areas of expertise which could contribute to enriching approaches to resilience and sustainability.

- EUNIC members should increasingly be guided by a cultural relations enabling approach supporting local cultural scenes and fostering local ownership. professionals and organisations working around culture and cultural rights, strengthening their role in the context of conflict and fragility.

- EUNIC members should identify areas of expertise in the countries where they are based which could contribute to enriching approaches to resilience, sustainability and resilience in their home countries (e.g. in areas like traditional knowledge and environmental sustainability) and foster bi-directional learning where possible.

- EUNIC members should increasingly be guided by principles related to an enabling approach, which places emphasis on supporting local cultural scenes and fostering local ownership of processes.

1
INTRODUCTION

BACKGROUND

Recent years have witnessed an **increasing exploration of the linkages between cultural aspects, conflict and peace**, both at academic and policy and delivery level. The specific implications of this nexus are manifold, ranging from how cultural differences have been used in some contexts to spark community tensions, through the targeting of cultural heritage sites in armed conflicts, to the opportunities that cultural participation and the cultural and creative industries may bring in post-conflict development.

This report aims to examine some of these connections in detail, with a particular focus on the place of international cultural relations in so-called 'fragile' countries and regions. **The report was commissioned in late 2020 by the European Union National Institutes for Culture (EUNIC)** and two of its members – the British Council and ifa. Together with its partners, EUNIC brings to life European cultural collaboration in more than 100 countries worldwide, with a network of 132 clusters, each involving several national cultural institutes. EUNIC is also a platform for knowledge sharing and for capacity building among its members and partners.

The report builds on the work undertaken by EUNIC and its members in recent years – as later chapters will show, **there is a wide range of programmes and projects which have addressed the connections between cultural relations, peace and stability in fragile countries**. A Knowledge Sharing Workshop on European Collaboration in Fragile Contexts was also held in Nicosia in 2019, which served to present evidence from projects and programmes implemented by EUNIC members in different world regions (Lamonica et al., c. 2020).

The project also emerges in the broader context of the implementation of the **EU's Strategy for International Cultural Relations**. Building on the EU's own history, the Joint Communication that proposed the Strategy in 2016 suggested that 'the EU's experience of diversity and pluralism is a considerable asset to promote cultural policies as drivers for peace and socio-economic development in third countries' (European Commission and High Representative of the Union for Foreign Affairs and Security Policy, 2016; p. 2). The Strategy's work streams include the promotion of culture and intercultural dialogue for peaceful inter-community relations and the reinforcement of cooperation on cultural heritage, including by combatting trafficking of heritage and the protection of heritage affected by conflicts. Related references can be found in several other EU policy documents published in the last few years, as shall be seen.

The document presenting the EU Strategy for International Cultural Relations in 2016 acknowledged the **importance of a concerted approach among European actors, including EU Delegations, cultural institutes and EUNIC clusters**. Subsequent documents have also continued to stress the important role of EUNIC in this context, as also reflected in the Joint Guidelines for the partnership between EUNIC, the European External Action Service (EEAS) and the European Commission, adopted in 2019. All of these documents operate as a backdrop to this report.

OBJECTIVES

The **general objective** of the report is to inform EU and national policies in the fields of international development, stability and peace, through the presentation of evidence on how cultural relations can contribute to peace and stability in fragile contexts.

In order to respond to this general objective, the following **specific objectives** have guided the project:

1. To **examine and develop practical knowledge** on the connections between cultural relations and support for peace, stability and reconciliation in fragile contexts, through an analysis of relevant literature and evidence from programmes and projects implemented by EUNIC members and other relevant organisations.

2. To **analyse relevant EU strategies, instruments and programmes as well as global agendas** in areas related to stability and peace, in order to identify entry points for cultural relations.

3. To **formulate recommendations** towards EU institutions, member states, EUNIC members, and other relevant stakeholders, on how to strengthen the consideration of cultural relations in policies related to stability and peace.

The elaboration of the report has also been **informed by EUNIC's broader vision** of building trust and understanding between the people of Europe and the wider world, through culture, and its mission of advocating a prominent role of culture in international relations.

Some of the objectives set out in **EUNIC's Strategic Framework 2020–2024** (EUNIC, 2020a) are also particularly relevant, including advocacy for a prominent role for culture in international relations and working as a strategic partner of the EU in cultural relations and the enhancement of EUNIC's capacity as a network.

METHODOLOGY

In line with the objectives set out above, the project has involved **several phases and research techniques**, which are summarised hereafter:

PHASE 1
Setting the context and mapping key references, including

- Initial meetings with EUNIC and the steering group for the project, involving EUNIC, the British Council and the Institut für Auslandsbeziehungen (ifa), to discuss the project's expectations and approach.

- Mapping and analysis of references, including policy documents, research literature and other relevant references in the field of cultural relations, peace and stability. The analysis of literature has continued throughout the project, as new references were identified.

PHASE 2
Analysis of cases, including

- Discussion with the steering group as regards the criteria for the selection of relevant programmes and projects to be examined. A guiding document for the selection of projects was elaborated, in line with the scope of the project as defined on page 13.

- Identification of 11 programmes and projects, overall ensuring diversity in terms of contexts, themes and dimensions of fragility addressed, as well as methodologies and forms of cultural relations implemented. The list was subsequently approved by the steering group. Further details about the projects examined will be presented in chapter 3 of the report, as well as in Annex 1.

- Elaboration of a template for the analysis of examples, and a related questionnaire for semi-structured interviews with project managers, beneficiaries and other stakeholders.

- Analysis of cases, including an examination of relevant documentation (project reports, websites, conference proceedings, evaluations, related research, etc.), semi-structured interviews and the triangulation of the information obtained. An effort has been made to include a diverse range of interviewees, including both representatives of members of EUNIC and the Practitioners' Network for European Development Cooperation1 -hereinafter referred to as the Practitioners' Network[1]- relevant to each project, as well as partner and funded organisations where relevant. A full list of interviewees has been included in Annex 2.

PHASE 3
Elaboration, submission and revision of report

The project started in December 2020. Its final report was presented in September 2021.

The author of this report would like to express his gratitude to Lina Kirjazovaite (EUNIC), Isabelle Van de Gejuchte and Ian Thomas (British Council), and Sarah Widmaier (ifa), as members of the steering group, for their continued support and assistance throughout the project, including the provision of extensive documentation and contacts. Likewise, thanks are due to all interviewees as well as contact persons who have provided information. Of course, any errors or omissions remain the sole responsibility of the author.

SCOPE AND DEFINITIONS

This report focuses on cultural relations programmes and projects conducted by EUNIC members (as well as members of the Practitioners' Network, where relevant) particularly in 'fragile contexts' and which can be connected to national, regional and global agendas in the fields of peace, stability and development.

This section discusses the understanding of some key concepts for the purposes of this study.

Cultural Relations

There is **no universally agreed definition of cultural relations** (Gillespie et al., 2018). As research in this field has suggested, this is primarily a practitioners' term, often associated to cultural diplomacy, public diplomacy and, for some, as contributing to their country's soft power (ibidem). While all these terms belong in the same semantic field, 'cultural relations' are increasingly associated with aspects of balanced, mutual engagement and sustainability, in contrast with the prevalence of unilateral interests which is typical of cultural and public diplomacy, as well as soft power.

This understanding was reflected in *Engaging the World: Towards Global Cultural Citizenship*, the final report of the Preparatory Action 'Culture in EU External Relations' which paved the way for the 2016 EU Strategy for International Cultural Relations. Authors suggested that international cultural relations was

'… 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)

Meanwhile, the **British Council and the Goethe-Institut** have more recently suggested that

'Cultural relations are understood as reciprocal transnational interactions between two or more cultures, encompassing a range of activities conducted by state and/or non-state actors within the space of culture and civil society. The overall outcomes of cultural relations are greater connectivity, better mutual understanding, more and deeper relationships, mutually beneficial transactions and enhanced sustainable dialogue between people and cultures, shaped through engagement and attraction rather than coercion.' (British Council and Goethe-Institut, 2018; p. 7).

Some aspects in these definitions, particularly the **emphasis on the fostering of understanding and enhanced sustainable dialogue**, lie close to the notion of 'international cultural cooperation', which has been in use at least since the 1960s, as reflected in the UNESCO 1966 Declaration of Principles of International Cultural Cooperation. In keeping with UNESCO's mandate of promoting peace, the Declaration argued that among the aims of international cultural cooperation was '[to] develop peaceful relations and friendship among the peoples and bring about a better understanding of each other's way of life' (article IV.2). This notion is therefore also relevant in the context of the issues raised by this report.

These elements have been taken into account when identifying the programmes and projects examined in the course of the research process, while allowing some flexibility in the use of 'cultural relations' and related terms. This is also in line with the understanding that cultural relations is **a highly contextual, practice-led field of work, which requires sensitivity to local differences and adaptation** to changing circumstances.

It should also be noted that, for the purposes of this report, particular emphasis is placed on **cultural relations programmes and projects related to the arts and creative activities, as well as tangible and intangible cultural heritage**. In this respect, less attention has been paid to other areas of work of EUNIC members (e.g. language learning or education), except where this is clearly connected to the areas outlined above. Meanwhile, the analysis has also included activities related to the arts, creativity or heritage which are part of broader policies or programmes (e.g. civil society strengthening, human rights, peace and stability).

Fragile contexts

The notion of 'fragile contexts' has been developed in particular by the **Organisation for Economic Co-operation and Development (OECD)**, which characterises it as 'the combination of exposure to risk and insufficient coping capacities of the state, system and/or communities to manage, absorb or mitigate those risks' (OECD, 2021). In this context, a multidimensional fragility framework has been developed, which measures fragility on a spectrum of intensity across five dimensions, as follows:

- **Economic fragility**, including weak economic fundamentals, high exposure to macroeconomic shocks, and lack of coping capacities to mitigate their impact. Economic fragility affects the wellbeing and prosperity of individual people, households and society as a whole. It impacts the other dimensions of fragility by exacerbating political and societal divisions that contribute to violence and unrest and, in turn, affect the economy.

- **Environmental fragility**, including vulnerability to climactic and health risks that affect livelihoods, as well as weak legal and social institutions to counterbalance such risks. Environmental fragility can widen inequalities, increase the risk of violence over the distribution of resources, and affect key indicators of economic and social well-being, thereby impacting other dimensions of fragility.

- **Political fragility**, including vulnerability to risks inherent in political processes as well as coping capacities to strengthen state accountability and transparency. Political fragility affects other dimensions of fragility by shaping the institutions that mediate economic and social relationships and contribute to peaceful, just and inclusive societies.

- **Security fragility**, including vulnerability to violence and crime, capturing the presence of direct violence as well as institutions to prevent and mitigate it. Security fragility affects other dimensions and fragility overall by disrupting economies and societies as seen in lives lost, infrastructure and supply chains damaged, social capital and cohesion eroded, and other cross-cutting challenges that affect sustainable development and peace.

- **Societal fragility**, including vulnerability to risks affecting social capital and cohesion, particularly those that stem from vertical and horizontal inequalities and the presence of institutions to counteract such risks. Societal fragility exacerbates economic, political, and social exclusions and contributes to grievances among marginalised groups, which is one way it contributes to fragility in other dimensions and overall.

As the descriptions above show, fragility in each of the five aforementioned dimensions may be affected by, and in turn contribute to exacerbating, fragility in some of the other dimensions. As evidence presented later in this report will show, **connections can be established, to a varying extent, between cultural aspects and all of these dimensions** of fragility.

OECD's *States of Fragility 2020* **report identified 57 fragile countries and territories**, of which 13 are extremely fragile and 44 are other fragile contexts. Overall they are home to 23% of the world's population (1.8 billion people), but 76.5% of the total number of people living in extreme poverty around the world. Most of them are in Africa, the Middle East and North Africa (MENA) and Asia– e.g. the 13 extremely fragile countries and territories include 8 African countries (Burundi, Central African Republic, Chad, Congo, Democratic Republic of the Congo, Somalia, South Sudan, and Sudan), 3 in the MENA region (Iraq, Syria, Yemen), one in Asia (Afghanistan) and one in the Caribbean (Haiti)[2].

As the set of dimensions above shows, **a multidimensional, complex notion of fragility prevails** today. Related to this is the understanding of fragility as a 'continuum' – with some similarities to contemporary notions of 'development' which, as in the case of the UN 2030 Agenda on Sustainable Development, now assume that all countries are developing (Frères, 2017). In this respect, some countries which are not currently classified as 'fragile', but which show some similarities to fragile countries, or which have been classified as 'fragile' in the recent past, may provide relevant lessons learned in terms of addressing fragility.

The multidimensional understanding of fragility, and the persistence of crises in fragile contexts, has led to the **progressive emergence of more complex policy approaches, which connect peacebuilding, humanitarian aid and sustainable development**, as the policy analysis presented in chapter 2 will also explain. Notions such as 'resilience' somehow connect the fields of development, conflict prevention and humanitarian aid (Frères, 2017). This may

---

2   *The current list of 57 fragile countries and territories has been included in Annex 3.*

also be connected to the emergence of the so-called **'triple nexus' approach, which fosters linkages between humanitarian, development and peace actors.**

In this respect, while this report places emphasis on the place of cultural relations in the promotion of peace and stability in fragile contexts, it draws on lessons that may be applicable to contexts where no overt challenges to peace exist. Development frameworks and policies, including the 2030 Agenda, may be seen to provide a broad umbrella for work in a range of contexts with varying degrees of fragility.

Several of the recommendations given to international cooperation and support in fragile contexts are relevant from the perspective of cultural relations, and indeed some of them could be seen as good practices in an understanding of cultural relations based on mutuality, long-term engagement and sustainability. For instance, an OECD policy paper published in 2016 identified **12 characteristics of good development support in fragile, at-risk and crisis affected countries**, as follows:

BUILDING INSTITUTIONAL FITNESS

1. **Create the environment to enable change**. Review the business process: simplify, clarify, and build common understanding.

2. **Invest in institutional capacity**. New sets of skills, incentives and staff management are required.

3. **Use the full range of tools and influence**. Set and communicate common objectives and principles, improve information sharing and communication.

4. **Become 'system players'**. Each donor has a role to play: know and explicitly work towards your comparative advantage and the contribution it makes towards the collective response.

ASPIRING TO DELIVER CHANGE

5. **Invest in context and problem-led programming**. Bring context and problem analysis into the core of donor behaviour.

6. **Re-calibrate approaches to managing risk**. Invest in the capacity to understand, better anticipate, detect, and respond to risks.

7. **Supporting locally-led change.** Broaden the concept of 'local systems' to include support to inter-dependent elements at the sub-national and local level.

8. **Learn, adapt, adjust.** Regularly review programmes against updated context analysis to ensure they remain flexible enough to respond appropriately to changing circumstances.

9. **Rethink outcomes.** Incentivise more adaptive problem-solving programming by utilising metrics that measure progress and success along these lines.

10. **Responsive instruments and partnerships.** Adapt partnerships and funding to ensure flexible response to crisis situations and shifting priorities.

LEAVING NO-ONE BEHIND

11. **Advocate for inclusion of those most likely to be left behind.** Create incentives to support neglected crises and marginalised groups.

12. **Global approaches to global challenges.** Reinforce country-level programming with investment in public goods at the regional and global level.

Similar advice emerges in the latest *States of Fragility 2020* report, including the need to **promote local ownership in an inclusive manner, to invest in durable partnerships, and to keep processes solution oriented**.

Although some of these elements have a scope that goes beyond the work of cultural relations agents (e.g. as per 'using the full range of tools and influence', or 're-calibrating approaches to managing risk'), several others can be seen as **guiding principles relevant to any agent involved in fragile countries**, or which can be achieved through broad partnerships involving cultural relations organisations and others. As stated above, and as the evidence

presented later in this report will show, there is extensive evidence of cultural relations stakeholders investing in these areas, including the promotion of local ownership and locally-led change, the flexible adaptation of instruments, and the inclusion of those most likely to be left behind.

Other aspects: the intersections of peace, conflict and culture

The contemporary understanding of peace goes far beyond the 'absence of conflict', or 'absence of war', which had traditionally prevailed in Western discourses – in what is often referred to as 'negative peace'. As opposed to that narrow interpretation, a broader understanding of peace (the 'positive peace') embodies broader issues of development and social justice.

According to Johan Galtung, **positive peace involves the absence of structural violence**, e.g. the social, economic and political conditions embedded in unequal, unjust and unrepresentative social structures that contribute systematically to violence, inequality and injustice, or lack of access to social services contributing to death, poor health, or the repression of individuals or groups of individuals (UNESCO, 2018). Further than this, positive peace should be understood as 'the integration of human society' (Galtung, 1964; p. 2), with some of its implications resembling contemporary notions of human and sustainable development. There is also an understanding that conflict is inherent to humanity, but that **tensions can be negotiated and positive outcomes may emerge from them**[3].

One of the implications of overcoming the binary opposition between peace and conflict is that **peacebuilding no longer remains confined to post-war or post-conflict scenarios**, but is rather a permanent effort (UNESCO, 2018). Contemporary approaches to 'sustaining peace', which will be described in the next chapter, are aligned with this understanding. But of particular interest for the purposes of this report is the fact that **this more comprehensive, multidimensional understanding of peace may also provide more space for cultural aspects** to be taken into account, including as enablers of peace.

Intersections between culture and conflict are inevitable, because '[since] culture is linked to identity and shapes our understanding and meaning of the world, it intersects with conflict' (Naidu-Silverman, 2015; p. 9). And, as is the case in other social arenas, **cultural aspects may have an ambivalent role vis-à-vis conflict:**

'Art and culture is not intrinsically peaceful and its potential transformative effect must not be overstated… Indeed, at times arts and culture have been used to undermine security and stability and [pursue] violent, nationalist and other agendas… Nevertheless, there is a growing body of literature examining the role of art and culture in post-conflict settings…, the therapeutic benefits of art in post-conflict contexts… and the role of art as a means through which reconciliation/ peace and civil society building processes can be negotiated and disseminated…' (McPherson et al., 2018; p. ii).

In addition to post-conflict settings, a range of functions of art and culture under state repression and authoritarianism (e.g. early warning of conflict, supporting resistance, awareness-raising) and during conflict (coping mechanism, showing sympathy and concern for those affected) have also been identified (Naidu-Silverman, 2015; see also Yazaji, 2021a).

While this is far from being a universal, mainstream approach to conflict, there is evidence that **the intersections between peace, conflict and culture have been taken into account in policy and in practice**, in a diverse range of ways – leading to what some have called the 'arts, culture and conflict transformation ecosystem' (Avetisyan et al., 2019). In some cases, elements related to the arts and culture (e.g. heritage sites, artists) may be targeted in the context of armed conflicts, resulting in the adoption of safeguarding and support measures. In others, arts and cultural practices may provide spaces for negotiating differences, or for broadening opportunities for disadvantaged or threatened groups, thus contributing to fostering development and alleviating some potential causes of conflict. The next section will identify references to this in contemporary policy documents.

3   *Meanwhile, 'stability' may be understood as a set of conditions which prevent or reduce violence, and where the drivers of conflicts and the consequences of a crisis are being addressed, including through suitable political processes. 'Stability' is often used alongside 'peace' in contemporary strategies, policy documents and documents, including e.g. the EU's Instrument contributing to Stability and Peace (2014-2020). While the present report does not discuss the specific meaning of stability at length, it will be used as a complement to peace in a number of occasions. For additional reflections, see EEAS (2017).*

2
POLICIES AND AGENDAS

This section examines references to the nexus of culture, conflict and peace, as well as related areas such as sustainable development and resilience, in the policy context, with particular emphasis on the global and EU frameworks. Attention is paid to the implications of these policies for the field of cultural relations.

SUSTAINING PEACE

The prevailing approach to peacebuilding and peacekeeping in the UN system in recent years is that of 'sustaining peace', as reflected in parallel resolutions adopted by the UN General Assembly and Security Council in April 2016. Drawing on the work done by an Advisory Group of Experts established by the UN Secretary General in the context of the 2015 Review of the UN Peacebuilding Architecture, '**sustaining peace' was defined as**

'… a goal and a process to build a common vision of society, ensuring that the needs of all segments of the population are taken into account, which encompasses activities aimed at preventing the outbreak, escalation, continuation and recurrence of conflict, addressing root causes, assisting parties to conflict to end hostilities, ensuring national reconciliation, and moving towards recovery, reconstruction and development, and emphasizing that sustaining peace is a shared task and responsibility that needs to be fulfilled by the Government and all other national stakeholders, and should flow through all three pillars of the United Nations engagement at all stages of conflict, and in all its dimensions, and needs sustained international attention and assistance…' (UN General Assembly, 2016; Preamble).

SEVERAL INTERESTING ELEMENTS can be underlined here:

- To start with, the understanding of **sustaining peace as both a goal and a process**, which serves to stress the need to work long term, even where no overt conflicts are visible. This is also reflected in the fact that engagement should happen at different stages – in preventing an outbreak of violence, escalation, as well as in the continuation and recurrence of conflict, and in ending hostilities and fostering reconciliation.

- Secondly, the reference to sustaining peace being **closely connected to building 'a common vision of society'**, which clearly leaves some room for the contribution of culture to revising identities and making them more plural and inclusive, generating shared aspirations and horizons, and creating symbols that could be common, shared.

- Thirdly, the **inclusive and holistic nature of the approach** adopted – as reflected both in the reference to 'ensuring that the needs of all segments of the population are taken into account' and in the focus on the need to address root causes of conflict, as well as in addressing reconstruction and development, and involving the 'three pillars' of the UN (namely – peace and security, human rights and development), as well as all relevant parties. The engagement of the three pillars can be connected to the 'triple nexus' approach outlined in section 1 above.

- And finally, the understanding that sustaining peace is **a shared responsibility of domestic and international stakeholders**.

What do these elements imply for culture and cultural relations? The next section examines this.

Culture in the framework of sustaining peace

The comprehensive, holistic approach to peace presented in the approach to sustaining peace, which necessarily involves addressing political, economic, social and broader contextual factors, and their interconnections, provides space for the **consideration of cultural aspects** – e.g. when fostering cross-cultural dialogue as a factor to prevent violence, or to foster reconciliation after a conflict, as well as giving visibility to the expressions and identities of those segments of the population who may otherwise be left behind. Several of the 'drivers of violence and conflict' identified by the Advisory Group of Experts have a cultural dimension and call for an interpretation of conflicts from a cultural perspective, including e.g. the 'politics of exclusion' on ethnic, religious or tribal grounds.

The shared commitment of all stakeholders means that there is also a responsibility for cultural agents, including national institutes for culture, to contribute to sustaining peace efforts. In particular, the assumption that peace should be sustained by national stakeholders but can be facilitated, rather than led, by international actors (UN Secretary General's Advisory Group of Experts, 2015) may be related to the **enabling, facilitating, mediating role** that is typical of cultural relations nowadays.

GLOBAL RESOLUTIONS AND STRATEGIES

In this context, recent years have witnessed an **increase in international policy documents which have examined the nexus between cultural aspects, conflict and peacebuilding**. While references are new, they build on long-established commitments, including e.g. the UN Charter's commitment to fostering international cultural and educational cooperation for the purposes of creating conditions of stability and well-being conducive to peaceful and friendly relations among nations (1945; art. 55), as well as the UNESCO Constitution's acknowledgement that '… since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed' (1945; Preamble).

The destruction of cultural heritage in the context of armed conflicts (Bosnia-Herzegovina, Afghanistan, Mali, Iraq, Syria, etc.) has received particular attention, as exemplified by the adoption of **UN Security Council resolution 2347 (2017)**, which condemned the destruction of cultural heritage, including attacks on religious sites and artefacts and the looting and smuggling of cultural property . It is also worth noting that the mandate of the UN Multidimensional Integrated Stabilization Mission in Mali (MINUSMA) includes, for the first time in one mission of its kind, the protection of cultural and historic sites (MINUSMA, 2021).

In 2015, **UNESCO adopted a six-year Strategy for the reinforcement of its action for the protection of culture and the promotion of cultural pluralism in the event of armed conflict.** Noting the increase in deliberate attacks on cultural heritage, associated with a strategy of violent extremism and with the use of new technologies and communication tools to maximise impact, the organisation stressed that this implied the targeting of cultural diversity, the persecution of individuals on cultural or religious grounds, and the deprivation of cultural rights experienced by populations affected by conflict, particularly refugees and internally displaced people. In this context, the strategy aims 'to reduce the vulnerability of cultural heritage and diversity before, during and in the aftermath of conflict in a context where destruction and threats are unprecedented…It also aims at enhancing UNESCO's capacity to act during crisis in the context of increasingly complex conflicts…' (paragraph 15).

Some of the projects examined in chapter 3 of this report (e.g., AECID's support for the restoration of the Great Mosque in Djenné, Mali, and the EU's funding of the 'Cash for Work' programme in Yemen), may be related to the implementation of this Strategy. It is also worth noting that the Strategy builds on long-standing UNESCO standards in the field of cultural heritage protection, most notably the 1954 Convention on the Protection of Cultural Property in the Event of Armed Conflict and **the 1970 Convention on the Fighting against the Illicit Trafficking of Cultural Property.**

RIGHTS-BASED AND LEGAL PERSPECTIVES

Deliberate attacks on cultural heritage in the context of armed conflict have been the subject of **international legal procedures in recent years**, including one conviction by the International Criminal Court (ICC) for the war crime of intentional attacks on buildings dedicated to religion and historic monuments, in Mali (ICC Office of the Prosecutor, 2021). The ICC Prosecutor has recently published a Policy on Cultural Heritage, which recalls that the Rome Statute establishing the ICC confers jurisdiction over crimes against or affecting cultural heritage, complementing international law governing the protection of cultural heritage and associated human rights. The protection of cultural heritage had also previously been part of the mandate of several special courts (Nuremberg, Yugoslavia, Cambodia).

Noting the difficulties associated with investigating crimes against or affecting cultural heritage, including issues relating to access to evidence, ICC Prosecutor Fatou Bensouda has indicated her Office's aim to **look to diverse evidentiary sources**, including satellite imagery, to assist in the presentation of evidence. Given that some members of EUNIC and the Practitioners' Network, including the British Council and AICS (Italian Agency for Development Cooperation), have provided support to projects presenting satellite images of cultural heritage in conflict-affected areas (see chapter 3 and accompanying Annex 1), the potential role of national institutes for culture here should be noted.

As stressed by both UNESCO and the ICC Prosecutor, **attacks on cultural heritage raise significant issues from the perspective of cultural rights.**

In this respect, it is also worth recalling that the UN Special Rapporteur on Cultural Rights, Karima Bennoune, devoted a report to the intentional destruction of cultural heritage as a violation of human rights, in 2016. The Special Rapporteur identified the intentional destruction of cultural heritage as a violation of rights recognised both in international human rights law (e.g., the International Covenant on Economic, Social and Cultural Rights, which recognises the right to take part in cultural life) and in international humanitarian law, which applies in the context of conflicts (e.g., the Geneva Conventions of 1949).

She called for a holistic approach to stopping heritage destruction, including prevention in peacetime (e.g., through the documentation of tangible and intangible heritage), the provision of international technical assistance and the implementation of educational programmes on the importance of cultural heritage and cultural rights, and the recognition of the role of cultural rights and cultural heritage preservation in the integration and rehabilitation of refugees and displaced persons after trauma. Several of these measures (e.g., technical assistance, educational programmes, work with refugees and displaced persons) often lie in the remit of national institutes for culture.

Some other thematic reports presented by Karima Bennoune and her predecessor as UN Special Rapporteur on Cultural Rights between 2009 and 2015, Farida Shaheed, have addressed connections **between conflicts and cultural rights.** Among the topics addressed are the following:

- The **marginalisation or suppression of artistic expressions** questioning the legitimacy or the conduct of wars in countries engaged in armed conflicts (2013), but also the **ability of artists and cultural organisations to foster resilience and empathy** during and after conflict, as well as to respond to violent conflict and displacement as spokespersons, conveners, facilitators, etc. (2018).

- **Memorialisation processes in post-conflict and divided societies**, including memorials and museums of history/ memory (2014), with the Special Rapporteur suggesting that memorialisation should be understood as a process enabling those affected by human rights violations to articulate their narratives, and that memorial practices should stimulate civic engagement and discussion regarding the representation of the past, as well as contemporary challenges of exclusion and violence.

- The role of **cultural rights defenders**, including those who face increased risk in conflict and post-conflict situations, or who may need to be granted asylum as a result of their activities, and the need to include them in broader programmes for human rights defenders (2020a).

- The **impact of climate change on cultural rights**, including how climate change may fuel poverty, political instability and resource conflicts in which heritage destruction may take place (2020b).

On the other hand, it should also be noted that, during his mandate, former UN Special Rapporteur on the Promotion of Truth, Justice, Reparation and Guarantees of Non-Recurrence, Pablo de Greiff, addressed the **connection between cultural aspects and the achievement of social justice and the promotion of peace.** He argued that '[lasting] societal transformations require interventions not only in the institutional sphere but also in the cultural sphere...' and stressed the importance of cultural interventions (museums, exhibitions, monuments, theatre performances) to affect both victims and the population at large, as well as the ability of artistic and cultural interventions to 'make visible' both victims and the effects of victimisation (UN Special Rapporteur on the Promotion of Truth, Justice, Reparation and Guarantees of Non-Recurrence, 2015).

Several of these elements may be **illustrative of the work that can be undertaken by national institutes for culture in conflict and post-conflict situations**, as well as more generally with a view to sustaining peace, through, among others:

- the **facilitation of arts interventions that foster resilience and empathy**, or which give visibility to victims and groups at risk;

- the **protection of tangible and intangible cultural heritage** at risk in the context of armed conflicts;

- the particular attention that needs to be paid to the **rights, identities and expressions of ethnic, religious and linguistic minorities**, which may be threatened in fragile contexts as well as during armed conflicts;

- the **promotion of memorial and remembrance initiatives** which stimulate civic engagement;

- the provision of support to **strengthen initiatives in the cultural and creative industries**, through the provision of capacity-building, networking opportunities and other support; and

- the **enhancement of freedom of artistic expression and other fundamental freedoms**, through public debates and measures to safeguard artists and cultural rights defenders at risk.

Some of the projects examined in chapter 3 of this report will provide evidence of how national institutes for culture are operating in these fields.

THE EU POLICY CONTEXT

Adopted in 2016, **the EU's Global Strategy for Foreign and Security Policy** is based on the intertwining of internal and external security, the willingness to strengthen the EU as a global actor, and the interconnection between security, development and democracy (EU, 2016). The Policy adopts an 'integrated approach to conflicts', with some resemblances to the UN's aforementioned Sustaining Peace approach, including the combination of all relevant policies, the engagement at all stages of the conflict cycle (prevention, crisis response, stabilisation, continued engagement in the face of new crises), the need to intervene at different levels of governance (local, national, regional, global) and the importance of durable regional and international partnerships with all relevant stakeholders. Connections are also established with work in the field of development, and the fostering of the Sustainable Development Goals (SDGs).

In this context, the Council has invited the High Representative of the Union for Foreign Affairs and Security Policy and the European Commission to carry out and update conflict analyses for countries at risk or facing conflict or instability, and to include 'all relevant actors, including religious and cultural, in order to ensure a broad ownership…' and feed into country assessments (Council of the EU, 2018; para 9). The emphasis on cultural actors is notable, and could potentially enable the participation of national institutes of culture either as facilitators of dialogue with local stakeholders or as interpreters of local contexts.

Furthermore, the recent adoption of **Council Conclusions on EU Approach to Cultural Heritage in Conflicts and Crises** (Council of the EU, 2021a) should be noted. In particular, the following aspects can be stressed:

- The **recognition of cultural heritage** 'as an important vehicle for peace, democracy and sustainable development by fostering tolerance, mutual understanding, reconciliation, inter-cultural and inter-faith dialogue, mitigating social tensions and preventing renewed escalation into violent conflict', while also noting that 'cultural heritage can be instrumentalised as a trigger and a target in conflicts and crises and can be subject to disinformation or information manipulation' (paragraph 2).

- The related emphasis on the **need to raise awareness of and protect cultural heritage as part of a conflict-sensitive approach**, throughout all phases of conflicts and crises, and to protect heritage and respect for cultural diversity with a view to preventing violent extremism and generating positive dialogue and inclusion.

- The attention paid to **adopting an inclusive, equal and non-discriminatory approach** when engaging on cultural heritage in conflicts and crises, in line with the UN's Women, Peace and Security agenda, as well as, more broadly, the need to address aspects related to gender, youth, persons belonging to minorities, religious belief and communities, and Indigenous peoples.

- The aim to highlight the protection and safeguard cultural heritage in relevant strategic and programming documents, as well as its **mainstreaming into the Council's work within the Common Foreign and Security Policy**. Likewise, emphasising that the protection of cultural heritage is part of the integrated approach to external conflicts and crises, the Council suggests it should be integrated across different areas of the EU's 'toolbox', including the Common Security and Defence Policy and financial instruments such as the Neighbourhood, Development and International Cooperation Instrument (NDICI).

- **The need to foster coordination and involve all relevant stakeholders**, both internally (Member States, local and regional authorities, etc.) and externally (UNESCO, Council of Europe, civil society organisations, cultural organisations, etc.). It is important to note that the EEAS concept note on cultural heritage in conflicts and crises accompanying the Council Conclusions, refers to the role of EUNIC, as 'an important EU network with relevant expertise' on the interlinkage between cultural heritage, peace and development. It suggests that it could be engaged in raising awareness about the importance of cultural heritage in peace and conflict settings, as well as in fostering the emergence of a community of practice in these areas (EEAS, 2021; p. 12).

These recent documents build on **several previous initiatives, in which EU institutions have addressed both the cultural dimension of international relations and peacebuilding** in general, and the specific place of cultural heritage in this context.

The aforementioned Joint Communication establishing an **EU Strategy for International Cultural Relations** argued that:

'Culture, and in particular inter-cultural dialogue, can contribute to addressing major global challenges – such as conflict prevention and resolution, integrating refugees, countering violent extremism, and protecting cultural heritage.' (European Commission and High Representative of the Union for Foreign Affairs and Security Policy, 2016; p. 2)

The Strategy also reaffirmed the EU's commitment to protecting cultural heritage affected by conflicts, and called for culture to be an integral part of the external action of the EU. Two years later, the European Commission's **New European Agenda** for Culture (2018) integrated an external dimension, with specific commitments in areas including supporting culture as an engine for sustainable social and economic development, promoting culture and intercultural dialogue for peaceful inter-community relations, and reinforcing international cooperation on cultural heritage.

The **European Framework for Action on Cultural Heritage**, adopted following the 2018 European Year of Cultural Heritage, devotes one of its five pillars to the external dimension of heritage (European Commission, 2019). This includes a commitment to devoting actions targeting specific geographical zones (e.g., protection of cultural heritage in complex situations, such as those of Iraq, Syria and Yemen, and other actions on cultural diversity and heritage in Neighbourhood areas), as well as broader, and less clearly-defined horizontal and global actions (e.g., missions in cooperation with EU Delegations to protect cultural heritage). The Framework recognised the role of EUNIC in enabling the European Year of Cultural Heritage to have a global dimension, particularly through organising dedicated events.

Finally, the adoption of a **Regulation on the Introduction and the Import of Cultural Goods** (European Parliament and Council of the EU, 2019) should also be noted. The Regulation stresses that the illicit trade in cultural goods is often the result of the exploitation of peoples and territories, including in the context of armed conflicts, and suggests that attention needs to be paid to 'regional and local characteristics of peoples and territories, rather than the market value of cultural goods' (Preamble, paragraph 2). Adhering to the goals of the UNESCO 1970 Convention on the Fighting against the Illicit Trafficking of Cultural Property, the Regulation sets out the conditions for the introduction of cultural goods and the conditions and procedures for the import of cultural goods 'for the purpose of safeguarding humanity's cultural heritage and preventing the illicit trade in cultural goods, in particular where such illicit trade could contribute to terrorist financing.' (article 1.1).

This set of regulations and policy documents suggest that there is political will, among several key EU stakeholders (EEAS, European Commission's DG INTPA, Member States), to strengthen work around cultural heritage protection in conflict settings (Martins and Helly, 2021). Furthermore, it has been argued that

'in comparison to other international powers in the field of cultural heritage protection, the EU is well placed to assume a global leadership position in the protection, safeguarding and enhancement of cultural heritage in conflict and crisis situations… The EU and its Member States have an international added value in cultural heritage protection because they can bring together conflict prevention, peacebuilding and cultural heritage expertise in one toolbox to pursue their common external action objectives.' (Kathem et al., 2020a; p. 5).

However, **the challenge is to ensure that the existing policy framework**, including the recently adopted Council Conclusions on Cultural Heritage in Conflicts and Crises, **leads to substantive change in EU programming for the 2021-2027 budget cycle** (Martins and Helly, 2021). One critical aspect to this end is the ability of national and international stakeholders on the ground, including national institutes for culture, to mobilise and establish coalitions aiming to ensure that EU resources at country level are earmarked for heritage (Helly, 2021).

SUSTAINABLE DEVELOPMENT

As already noted, current approaches to peace and stability place emphasis on interconnections with other areas of international work, including sustainable development. This section examines some key policy references in this area, with particular attention to their relevance with regard to culture, peace and fragile contexts.

The 2030 Agenda and the SDGs

In September 2015, the UN General Assembly adopted **Transforming Our World: The 2030 Agenda for Sustainable Development,** the international community's 15-year roadmap for sustainable development. The 2030 Agenda includes 17 SDGs and 169 specific targets. Although no specific goal was devoted to culture, several specific targets include more or less explicit references to cultural aspects or can be interpreted as having implications for culture and cultural actors (UCLG, 2018; Nordicity, 2020). In the context of cultural relations and conflict, the following elements are particularly worth stressing:

- **Target 4.7**, which **fosters education for sustainable development, including the promotion of a culture of peace, and non-violence, global citizenship and appreciation of cultural diversity,** can be related to the promotion of global citizenship education and learning activities connected with cultural diversity and peace. Research conducted on behalf of ifa has identified a set of initiatives conducted by EUNIC members in this field (de Vries, 2021).

- **Target 8.3**, which **involves the promotion of development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation,** may be related to programmes supporting employment in the cultural and creative industries. Also in the context of SDG 8 (Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all), **target 8.9**, which concerns **the promotion of sustainable tourism that promotes local culture and products** (and which is very similar to **target 12.b**), is also relevant, even if it may often be less applicable to contexts affected by conflicts.

- Some targets in SDG 10 (Reduce inequality within and among countries), including **target 10.2 (empowering and promoting the inclusion of all, irrespective of ethnicity, origin, religion, etc.)** and **10.3 (ensuring equal opportunities, including by eliminating discriminatory laws, policies and practices)** can be connected to cultural programmes fostering participation and inclusion among disadvantaged or discriminated groups, and their potential to raise awareness and to advocate for non-discriminatory practices.

- **Target 11.4** contains the most evident reference to culture in the SDGs, by establishing **a commitment to protecting and safeguarding the world's cultural and natural heritage.** It has implications, among others, as regards the protection of cultural heritage during armed conflicts, as well as its appreciation and protection at other times.

- Given its focus on peace, justice and institution-building, several targets in SDG 16 (Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels) are particularly relevant here. They include target **16.4**, which concerns **strengthening the recovery and return of stolen assets; 16.6**, on **developing effective, accountable and transparent institutions at all levels** (which may include public bodies in charge of cultural affairs); **16.7**, on ensuring responsive, inclusive, participatory and representative decision-making at all levels; and **16.10**, on **ensuring public access to information and protecting fundamental freedoms, which can relate both to the availability of libraries and other information**

services (IFLA, c. 2016) and to the protection of freedom of artistic expression and other cultural rights. This is a particularly broad SDG, and it has been argued that progress in this area, e.g. through improved governance and decision-making, can have positive synergies for the achievement of several other SDGs (Collingwood Environmental Planning, 2018). A report commissioned by the British Council found that cultural relations activities could be particularly relevant for the achievement of targets 16.6 and 16.7, including in fragile settings (Ibidem).

- Finally, some targets in SDG 17 (Strengthen the means of implementation and revitalize the Global Partnership for Sustainable Development) are also relevant, including **target 17.6 (enhancing international cooperation and knowledge-sharing), 17.9 (international support for capacity-building in developing countries), 17.16 (multi-stakeholder partnerships for sustainable development) and 17.17 (public, public-private and civil society partnerships).** All of these areas can be connected to some of the functions undertaken by cultural relations organisations.

  An increasing number of cultural actors are integrating the SDGs in their regular work. An example of this is EUNIC, the Strategic Framework 2020-2024 of which sets out a commitment to contributing to the implementation of relevant international agreements, such as the SDGs. Several EUNIC members have also adopted official policies to integrate the SDGs into their work or have planned to include the SDGs in their strategies, or have connected specific activities to the SDGs (de Vries, 2021; EUNIC, 2021).

  For illustrative purposes, the examples analysed in chapter 3 and in the annexes of this report identify the relevant SDG targets in each case. Overall, they illustrate the connections with almost all of the targets mentioned above.[4] Furthermore, a set of other connections have been identified with targets which, although not referring explicitly to culture in their formulation, can be enhanced through cultural relations programmes – e.g. some targets in SDG5 (5.1, 5.5, etc., for cultural projects dealing with gender equality and the empowerment of women and girls), target 11.3 (which deals with inclusive and sustainable urbanisation and capacity for participatory, integrated and sustainable urban planning and management) and target 11.7 (providing universal access to safe, inclusive and accessible public spaces, in particular for women and disadvantaged groups). In general, the analysis suggests that SDGs 8, 11, 16 and 17 are those more frequently addressed by cultural relations programmes in fragile contexts.

Sustainable development and culture in the EU policy context

After the adoption of the UN's 2030 Agenda in 2015 and the aforementioned **EU's Global Strategy for Foreign and Security Policy in 2016,** which provides an overall vision for the EU's external action, the EU also renewed its development framework. The **New European Consensus on Development**, adopted in June 2017, interestingly argues that

'Culture is both an enabler and an important component of development and may facilitate social inclusion, freedom of expression, identity building, civil empowerment and conflict prevention while strengthening economic growth… [The] EU and its Member States will promote intercultural dialogue and cooperation and cultural diversity, and will protect cultural heritage, boost the cultural and creative industries and will support cultural policies where these would help achieve sustainable development, while taking local circumstances into account.' (EU, 2017; para 35)

This approach is consistent with the **EU's Strategy for International Cultural Relations,** adopted in 2016, and has been followed by a number of related policy documents. The aforementioned **New European Agenda for Culture** (2018) states that the European Commission would use it to emphasise the cultural dimension of sustainable development and to help implement the 2030 Agenda, and establishes connections between culture and the social and economic dimensions of sustainable development. In 2019, the Council adopted a **Resolution on the Cultural Dimension of Sustainable Development**, which called the Commission to draft, in coordination with Member States, an action plan in this field, which should then be integrated in the EU's implementation strategy for the 2030 Agenda.

Recent initiatives also include the establishment of an Open Method of Coordination group on the cultural dimension of sustainable development,

in the context of the Council's Work Plan for Culture 2019-2022, and the elaboration of a brainstorming report on the contribution of culture to the SDGs in the context of the Voices of Culture programme, which fosters a 'structured dialogue' between EU institutions and civil society organisations (EUNIC, 2021).

At operational level, the work of the **European Commission's DG INTPA** (formerly DEVCO) is particularly relevant. One unit in the DG is responsible for a number of actions and programmes in areas including the promotion of the creative industries, intercultural dialogue for peaceful, inclusive communities, cultural heritage protection and promotion, cultural relations and public diplomacy, and governance and policy development in the field of culture. It is in charge of collaborations with EUNIC, cultural institutes, development agencies and Member States with a view to strengthening the nexus of culture and sustainable development in the EU's external action (European Commission – DG INTPA, 2021).

Of particular interest for the integration of culture across the EU's external action is also DG INTPA's provision of training and awareness-raising to relevant staff in EU Delegations, including an annual Culture Seminar (McNeilly et al., 2021). Ultimately, this process should facilitate further collaboration with EUNIC and its members, as foreseen in the **Joint Guidelines for the EUNIC – EEAS – EC partnership (2019).**

Outside the specific area of culture and development, it should also be noted that the **EU Action Plan on Human Rights and Democracy 2020-2024** provides for recognising and supporting the essential role of civil society in the delivery of the SDGs and the promotion of human rights. EU priorities in this field include protection and promotion of freedom of expression, media freedom and pluralism, online and offline, and access to information (de Vries, 2021).

The International Year of Creative Economy for Sustainable Development 2021

In 2019, the UN General Assembly agreed to declare 2021 the International Year of Creative Economy for Sustainable Development, encouraging the UN system, Member States, civil society, private sector and other stakeholders to observe and support the event. The resolution connected the Year with the 2030 Agenda and the SDGs, stressing the **potential of the creative economy to provide development opportunities for developing countries and countries with economies in transition** (UN General Assembly, 2019).

Although no relevant references were made to peace or conflict settings, the goals of the International Year may be applicable to them, including through the identification of opportunities for the creative economy to contribute to inclusive social and economic development in conflict and post-conflict settings, as well as a strategy in conflict prevention.

The effective implementation of the International Year has been **strongly affected by the Covid-19 pandemic**, including its impact on the sustainability of cultural sectors, the transformation of cultural value chains (through, among others, the acceleration of the digital shift and its effect on business models), as well as the effects on individual cultural rights of the restrictions on access to offline venues and activities. As a result, the most visible activities conducted in the context of the International Year, including webinars and conferences, have reflected on the impact of the pandemic on cultural and creative sectors.

Likewise, the Call for Action presented by UNESCO to its Member States in the context of the Year places emphasis on the status and working conditions of artists and cultural professionals, the provision of an enabling environment to foster sustainable growth patterns in the sector, including in the context of post-Covid recovery plans, and the adaptation of cultural policies to the challenges and opportunities of the digital transformation (UNESCO, 2021a). Specific recommendations to Member States include the availability of legislation guaranteeing artistic freedom and the establishment of bodies to receive complaints and monitor violations to artistic freedom in the digital environment (UNESCO, 2021b).

Given that several Member States, national institutes for culture as well as EU institutions have expertise and have developed support for partner countries in these areas (creative economy development, digital transformation, status of artists and culture professionals, monitoring of artistic freedom, etc.), there

could be a potential for EUNIC members and EU Delegations to strengthen collaboration in the field of the creative economy, through the establishment of country or region-level strategies, and the provision of technical assistance, capacity-building, networking and peer-learning opportunities for partner countries.

GOVERNANCE AND METHODOLOGIES: THE JOINT GUIDELINES FOR THE PARTNERSHIP BETWEEN THE EU AND EUNIC

In addition to the 'substantial' policy areas described in sections above, the policy context also sets out the roles, responsibilities and forms of coordination among the many stakeholders involved.

Adopted in 2019 following an administrative agreement signed in 2017 and previous collaborative projects, the Joint Guidelines between EUNIC, the EEAS and the European Commission intend to provide a practical framework for the partnership between the EU and EUNIC, giving advice to EU Delegations, EUNIC clusters, the European Commission, the EEAS and the headquarters of EUNIC members on the design of effective working relationships in order to enhance their cooperation and ensure synergies and complementarity (European Commission, EEAS and EUNIC, 2019). This reinforces orientations given earlier in the 2016 Joint Communication on International Cultural Relations.

The guidelines provide criteria and guidance on five areas, as follows:

1. **Developing a shared strategic vision in each country**, through dialogue between EUNIC clusters and EU Delegations, consultations with local stakeholders, the identification of common goals and priority actions, and the continued support for European cooperation on culture in headquarters (i.e. in the global or regional programmes of EU, Member States, and EUNIC members).

2. **Developing a joint cultural relations training framework**, through the opening up of individual training programmes to the participation of other stakeholders and the development of a joint training programme.

3. **Professionalising the partnership**, through the appointment of 'cultural focal points' and capacity building in EU Delegations and permanent coordinators within EUNIC clusters, regular meetings at country level, etc.

4. **Designing and implementing projects together**, through well-defined, stronger governance of the EU-EUNIC partnership at country level, while respecting the principle of 'variable geometry' and variable co-financing models, better communication of joint activities, etc.

5. **Defining a monitoring and evaluations approach**, which uses existing expertise within EU institutions and EUNIC members and enables evaluation both of the results of individual projects and of the impact of cultural relations.

These general criteria have a double significance from the perspective of the nexus between cultural relations, peace and stability in fragile contexts. On the one hand, they could be seen as good practice applicable in all contexts, including fragile contexts. On the other hand, several of the aspects addressed here (e.g. consultation with local stakeholders, strengthening of capacity-building, etc.) **have particular meaning in the light of the challenges experienced by local cultural actors, civil society organisations and other stakeholders in fragile contexts**. As the next chapter will examine, they may be seen as enablers for sustained cultural relations and contributions to fostering peace and stability.

This approach could partly be related to the "Team Europe" concept that has gained centrality in the context of the Covid-19 pandemic, which involves a joined-up strategy among all actors involved in the European external response (European Commission and High Representative for Foreign Affairs and Security Policy, 2020). A degree of caution is necessary here, however, since EUNIC members have diverse legal statuses and varying degrees of autonomy regarding their respective member states –which means that some EUNIC members do not represent 'Member States', since they are not always part of state-based structures. On the other hand, the case of the British Council, as a member of EUNIC connected to a country that is no longer a member of the EU, particularly stands out. Furthermore, some EUNIC clusters include partners that are non-EU members.

In any case, the preexisting Joint Guidelines provide important guidance with regard to collaboration between EUNIC and EU institutions and are relevant in order to strengthen cultural relations in fragile contexts. The next chapter will examine, among other things, some of the challenges and good practices in terms of joint work between EU Delegations and EUNIC clusters.

3
THE CONTRIBUTION OF CULTURAL RELATIONS TO PEACE AND STABILITY IN FRAGILE CONTEXTS

This chapter examines the evidence available on the connections between cultural relations, peace and stability in fragile contexts. Particular attention is paid to exploring how culture and cultural relations can address the different dimensions of fragility, the enabling factors and the challenges to this contribution from the perspective of cultural relations. The evidence collected draws on existing literature and on the set of 11 examples which have been analysed in the preparation of this report, through an analysis of existing documents and a series of semi-structured interviews. The chapter opens with a short presentation of these examples and the criteria used to select them.

PROJECT SELECTION

As explained in the first chapter, the early phases of the preparation of this report involved the selection of an illustrative set of projects. The selection took as a basis the documentation and ideas provided by EUNIC and several of its members, as well as members of the Practitioners' Network. Starting with a list of approximately 40 programmes and projects, **the selection was made on the basis of the following criteria:**

- **Time period covered**: priority was given to initiatives implemented over the last five years (2016-). This includes programmes and projects that had started earlier but have continued to be implemented or have been completed in or after 2016.

- **Duration:** preference was given to initiatives that had been implemented for over one year (i.e. programmes that lasted 12 months or more and were completed, or those that had started over a year earlier and were still underway). In general, initiatives that had been sustained for several years and which could demonstrate some results in the mid- to long-term were preferred, but it was understood that some shorter-term projects could also be relevant.

- **Availability of evidence:** the availability of some evidence in the form of written documents (project descriptions or reports, evaluation reports, etc.) or other materials (e.g. videos) was also taken into account in order to facilitate the analysis, even if additional interviews have been conducted in almost all cases.

The final selection of case studies also **aimed to be balanced across the following criteria:**

- **Contexts and dimensions of fragility**, including initiatives that had particularly aimed to respond to security aspects (e.g. armed conflicts, post-conflict contexts), political aspects, societal aspects, etc. as per the aforementioned OECD definition of 'fragile contexts' (see section 1).

- **Themes addressed**, including programmes and projects addressing conflict prevention, reconciliation, artistic freedom, cultural heritage, strengthening of civil society and governance frameworks, etc.

- **Approaches in cultural relations**, including the different 'operating models' previously identified by EUNIC (i.e. agencies working in-country, remotely from neighbouring countries or headquarters, as well as mixed settings, and relocation support for individuals; Lamonica et al., c. 2020). Different programme architectures (e.g. programmes involving project funding through calls for proposals, one-off, small-scale projects, bilateral technical assistance initiatives) were also identified. In practice, the quest for diversity has implied that some of the examples analysed (e.g. the involvement of cultural relations' agencies in Yemen) do not properly respond to the definition of a 'project' or 'programme' but rather assemble different actions, modes of engagement and reflections on cultural relations in specific contexts.

- **Partnerships**, including initiatives that had involved one EUNIC member with local stakeholders, as well as others where more than one EUNIC member (or members of the Practitioners' Network) worked together, some degree of involvement of EU Delegations or EU programmes, etc. The overall sample also aimed to feature several EUNIC members in a balanced way, including those agencies that were directly involved in the research process as well as some others.

On the basis of these criteria, 11 projects were selected, which are summarised in Table 1 in the following page[5]:

TABLE 1: SHORT DESCRIPTION OF THE PROJECTS SELECTED

Project	Short description
ARTIVISM IN THE HORN OF AFRICA	**Leading organisation:** British Council **Countries covered:** Sudan and Ethiopia **Time period:** 2017-2018 **Main themes:** Arts for social change **Short description:** The project applied the British Council's Active Citizens training methodology to projects connecting the arts and culture with social change. 70 'artivists' received training, with 50 also obtaining subsequent training as facilitators. 8 groups received seed funding to put the Social Action projects they had designed into action. Positive results were observed in terms of increased confidence, improved communication and skills, and broader positive social effects in the areas where the projects were implemented. **Relevant SDG targets:** 4.7; 8.3; 10.2; 11.3; 16.6; 16.7
CULTURAL PROTECTION FUND (CPF)	**Leading organisation:** British Council **Countries covered:** Approximately 19 countries in the MENA region, Africa and Asia **Time period:** Ongoing, since 2016 **Main themes:** Cultural heritage protection and its contribution to social and economic development **Short description:** The CPF's overarching aim is to help create sustainable opportunities for social and economic development through building capacity to foster, safeguard and promote cultural heritage at risk due to conflict overseas. It provides funding to projects addressing tangible and intangible heritage and which can foster its protection, related training and capacity-building, and/or related advocacy and education. The programme relies on strong collaboration between The British Council's headquarters, country offices and beneficiaries. Between 2016 and 2020, the programme supported over 277,000 actions to safeguard artefacts, 49 new tools (e.g. databases, websites), 20 management plans or strategies, over 4,500 new materials (exhibitions, videos, handbooks) and provided training to over 15,000 people. **Relevant SDG targets:** 4.4; 4.7; 5.5; 8.9; 10.2; 11.3; 11.4; 11.7; 16.4; 16.6; 17.17.
RESTORATION OF THE GREAT MOSQUE IN DJENNÉ	**Leading organisation:** Spanish Agency of International Cooperation for Development (AECID) **Countries covered:** Mali **Time period:** 2017-2019 **Main themes:** Cultural heritage preservation and sustainable development **Short description:** Developed in partnership with UNESCO, the Government of Mali and local associations, the project was implemented at the Great Mosque of Djenné, part of a World Heritage site which has been affected by the impact of the civil conflict in Mali, including through the loss of income from tourism. The project involved an architectural diagnostic of architectural needs, the installation of solar panels to improve energy efficiency, and training to enhance sustainability. **Relevant SDG targets:** 7.2; 11.3; 11.4
REGENERATION OF HISTORIC CENTRES IN THE PALESTINIAN TERRITORIES	**Leading organisation:** ENABEL (Belgian Development Agency) **Countries covered:** Occupied Palestinian Territories **Time period:** 2013-2020 **Main themes:** Regeneration of historic urban centres, including cultural heritage, and integrated territorial development **Short description:** In the context of a programme concerned with the development of local government capacities, this 6-year project aimed to enhance the capacity of local governments to regenerate historic centres and support sustainable local development, connecting cultural, social and economic aspects. The project supported six local government units in the West Bank, overall covering 12 localities or villages. In addition to these projects, which contributed to more multi-dimensional approaches to territorial development, a culture of co-management and new partnerships between public and private actors emerged. **Relevant SDG targets:** 11.3; 11.4; 11.7; 11.a; 11.b.

SUPPORT FOR INSTITUTIONAL ACTION TO PROTECT AND RECOVER IRAQI CULTURAL HERITAGE	**Leading organisation:** Italian Ministry of Culture and Ministry of Foreign Affairs / Italian Agency for Development Cooperation (AICS)
	Countries covered: Republic of Iraq
	Time period: 2003-2019
	Main themes: Cultural heritage preservation
	Short description: Implemented over three phases, this set of actions aimed to support the capacities of Iraqi national and local authorities in the field of cultural heritage, following the effects of the 2003 invasion and the subsequent war. Technical assistance was provided in the form of training, rebuilding, restoration and improvement of museums and heritage centres, development of geo-referencing inventories of cultural heritage to facilitate remote control of territories occupied by ISIS, and support for the integration of cultural heritage in social and economic development.
	Relevant SDG targets: 11.4; 16.a; 17.6; 17.9;17.16
MARTIN ROTH-INITIATIVE	**Leading organisation:** ifa and Goethe-Institut
	Countries covered: Any country where artists and cultural actors are at risk as a result of their work
	Time period: Since 2018
	Main themes: Freedom of artistic expression, strengthening of cultural sectors
	Short description: The Martin Roth-Initiative supports artists and cultural actors at risk by providing financial support for temporary relocation either in Germany or in third countries within their region of origin. It provides a monthly scholarship for the duration of the stay, as well as individual support services (psychosocial support, training, networking), and support for the host organisation. The programme places emphasis on the ability of beneficiaries to continue developing their work over the duration of the scholarship, and the strengthening of the cultural scene and civil society in the host country.
	Relevant SDG targets: 16.10; 17.17
EURO-EGYPTIAN CULTURAL PROGRAMME	**Leading organisation:** EUNIC cluster in Egypt, managed through the Goethe-Institut in Cairo
	Countries covered: Egypt
	Time period: 2019-2023 (current phase), with a previous phase in 2017-2019
	Main themes: Strengthening the local cultural scene and fostering collaboration with Europe
	Short description: Supported by the EU Delegation in Egypt, this programme aims to strengthen European-Egyptian cultural engagement as a driving force for sustainable social and economic development in Egypt. While Egypt has recently moved out of the OECD list of 'fragile' countries, some societal and security vulnerabilities remain, and access to funding and support for cultural agents, particularly those outside the major urban areas, remain challenging. The project involves the funding of local cultural projects, particularly outside Cairo; training and capacity-building activities; an arts residency programme; and support to a range of arts festivals. It builds on a previous programme aimed at developing a positive policy environment for the creative economy, and has contributed to strengthening collaboration and avoiding duplication among EUNIC members.
	Relevant SDG targets: 8.3; 11.a; 16.7
COLOMBOSCOPE	**Leading organisation:** Fold Media Collective, EUNIC cluster in Sri Lanka and EU Delegation to Sri Lanka and Maldives
	Countries covered: Sri Lanka
	Time period: Since 2013, ongoing
	Main themes: Strengthening of the local arts scene, discussion of social and political themes, fostering of international connections
	Short description: Colomboscope is a contemporary, arts festival and creative platform for interdisciplinary dialogue. It was first established by EUNIC members in 2013 and has progressively been adopted by local cultural actors, who are now entrusted with its management, although the EUNIC cluster remains actively engaged. With support from EUNIC's European Spaces of Culture programme, the festival is now complemented with a set of continued activities. Colomboscope has contributed to strengthening the local arts scene, making it more visible nationally and internationally, and fostering public debates around significant political and social themes in the post-conflict context.
	Relevant SDG targets: 17.9; 17.17

ZIVIK	**Leading organisation:** ifa **Countries covered:** Global **Time period:** Ongoing **Main themes:** Crisis prevention, conflict transformation and peacebuilding **Short description:** The general objective of zivik is to contribute to crisis prevention, conflict transformation and peacebuilding, through the support of civil society actors in terms of funding and capacity-building. Particular attention is paid to supporting beneficiaries' planning and evaluation skills. While the programme is not meant specifically for the arts and culture, it has supported projects in these areas, as well as others that integrate an intercultural approach, which were seen to hold the potential to contribute to the programme's broader goals. **Relevant SDG targets:** 16.3; 16.6; 16.7; 16.10; 17.9
CREATIVE FORCE	**Leading organisation:** Swedish Institute **Countries covered:** 29 countries in Africa, Asia, the Middle East and North Africa, Eastern Europe, and Turkey **Time period:** Ongoing, since 2009 **Main themes:** Civil society strengthening, human rights, freedom of expression and democracy **Short description:** The programme finances collaborative initiatives in culture or media, involving organisations in Sweden and the target country(ies), with a view to strengthening human rights, freedom of expression and democracy. It places emphasis on the notion of 'agents of change', emphasising how stakeholders in culture and media can bring about change in human rights and democracy, and aims to strengthen their capacities in a sustainable manner. **Relevant SDG targets:** 5.1, 5.b; 5.c; 11.4; 16.5; 16.7; 16.10; 16.b
CULTURAL RELATIONS PROJECTS IN YEMEN	**Leading organisation:** several, including the British Council and the Goethe-Institut **Countries covered:** Yemen **Time period:** Ongoing **Main themes:** Remote work in cultural relations, during the armed conflict **Short description:** In the context of the civil war that Yemen experiences since 2014, some national institutes for culture and international organisations have continued to provide support for cultural development. The British Council, which has two offices in Yemen as well as several members of staff relocated to Amman, has a range of activities in support of arts and culture actors. The Goethe-Institut recently launched a programme to support networking and capacity-building of cultural actors in Yemen, managed from its offices in Amman. There is some coordination of priorities to ensure complementarity. Activities are mainly conducted online. The possibility of establishing a EUNIC cluster is contemplated. **Relevant SDG targets:** 8.3; 8.5; 11.4; 17.16; 17.17

+ **Source:** own elaboration.
Refer to Annex 1 for more details.

HOW ARE CULTURE AND CULTURAL RELATIONS CONNECTED TO ADDRESSING FRAGILITY?

As described in section above, the OECD approach to fragile contexts has identified a set of five interrelated dimensions of fragility, addressing economic, environmental, political, security and societal aspects respectively. While both this interrelated nature and the transversal role of cultural aspects mean that **the effects of cultural relations on fragility frequently straddle across more than one dimension**, this section aims to provide evidence for the connections existing between cultural relations, and culture more broadly, and fragility. The evidence presented hereafter comes from both existing literature and the analysis of examples. It is important to note that, again due to the interrelated, complex nature of fragility, cultural factors cannot operate structural changes on fragility on their own, but rather in combination with work in other areas.

Economic fragility

The economic dimension of fragility measures vulnerability stemming from weak economic fundamentals and/or a high exposure to macroeconomic shocks as well as a lack of coping capacities to mitigate their impact. Economic fragility affects the wellbeing and prosperity of individual people, households and society as a whole. It impacts the other dimensions of fragility by exacerbating political and societal divisions that contribute to violence and unrest and, in turn, affect the economy. Indicators include GDP growth, debt, regulatory ability, the labour market, resource dependence and economic remoteness. The OECD (2020) estimates that the score in this dimension is the second largest contributor to overall fragility.

The main connection between cultural aspects and fragility in this area lies in what has been termed **the 'creative economy'**, or a set of activities connected to the creation, production, distribution and consumption of goods and services which rely on creativity as a fundamental element. While this understanding of creativity is very broad, and can encompass a wide range of economic activities (e.g. technological innovation, advertising, urban planning), a narrower understanding around the cultural and creative industries and sectors, including tangible and intangible cultural heritage, will generally be preferred here. This is also closer to the core of the activities that most EUNIC members may perform in the field of cultural relations.

Extensive literature has been devoted to the role of the creative economy in development contexts (see e.g. Isar 2013), with initiatives such as the International Year of Creative Economy for Sustainable Development 2021 and recent work by UNESCO, UNCTAD and several development agencies attesting to this. In particular, **the potential of the cultural and creative industries to generate employment and contribute to the GDP**, and **tourism around cultural heritage and cultural events** (e.g. festivals, traditional celebrations), have been extensively studied.

The specific implications of this connection in fragile contexts have been less frequently analysed. However, available evidence points to the following:

- The promotion of **entrepreneurship in cultural and creative fields can enhance employability and foster the emergence of micro and small-sized enterprises**, often integrating elements related to inclusive social and economic development, through e.g. the engagement of young people at risk, women, and members of ethnic minorities. The British Council's Artivism in the Horn of Africa project and ENABEL's support for the regeneration of historic centres in Palestine, both of which have provided capacity-building and seed funding for creative projects, may be seen as good examples of this.

- Projects involving **heritage protection, restoration and improvement may integrate capacity-building elements** as a way both to provide an income in the short term and to broaden employment opportunities thereafter. One good example of this is the 'Cash for Work' programme implemented by UNESCO and the EU in Yemen, which provides young people with training and paid internships, as a way to foster livelihood protection and economic resilience of local communities, operating as a temporary social protection mechanism (Paolini, 2021). The programme has employed 4,000 young people, overall totalling 500,000 paid working days. The restoration of the Great Mosque of Djenné, Mali, funded by AECID, also engaged several local builders and provided training to technicians who have been in charge of maintaining the relevant equipment thereafter. This is in line with arguments according to which

creating further job incentives in the field of cultural heritage could galvanise further support for the protection of cultural heritage (Helly, quoted in Kathem et al., c. 2020b).

- **Capacity-building and organisational strengthening are transversal components in many cultural relations projects**, adopting a variety of methodologies ranging from training workshops to tailored support and mentoring. The provision of funding to civil society organisations (see e.g. the Swedish Institute's Creative Force, ifa's Zivik, the British Council's Cultural Protection Fund) has also been shown as a positive step towards increased stability and the ability to raise funds elsewhere.

- The **protection and promotion of cultural heritage**, including the design of new approaches to present and experience it, can be an **attractor of sustainable tourism**, as exemplified e.g. by some of the projects funded in the context of the British Council's Cultural Protection Fund. It should be noted that this approach may be suited to post-conflict contexts or those with a limited degree of violence, but may be less successful elsewhere. However, the context of Covid-19 has also increased trends in domestic tourism in some countries – e.g. some of the historic centres regenerated in the context of the ENABEL project in Palestinian Territories are now attracting more visitors from across the West Bank, and this ultimately benefits the small businesses that established in the area.

  Beyond these aspects, it could be argued that work in the field of cultural relations, even where it does not have explicit economic impacts, can contribute to **strengthening societal resilience in contexts which are experiencing significant economic fragility**, as evidence presented in the coming sections will show – e.g. by fostering cross-community collaboration or, as in the case of the Great Mosque in Djenné, by offering a more efficient electric system based on renewable energies in a context of decaying income due to the loss of international tourism. This relates to a more complex, systemic understanding of how cultural relations play a role in addressing fragility and fostering resilience.

  Given how the many interactions between culture and economic development have been explored in policies and programmes in many EU member states, and how this area is likely to generate interest in several countries and regions, there is a potential for agencies involved in cultural relations to facilitate peer-learning and promote other lines of work in this area.

Environmental fragility

The environmental dimension of fragility measures vulnerability to climactic and health risks that affect livelihoods as well as legal and social institutions to counterbalance such risks. This shows interdependencies with other dimensions of fragility: environmental fragility can widen social inequalities, increase the risk of violence over the distribution of resources, and affect key indicators of economic and social well-being. Indicators in this dimension include natural and human hazards (e.g. food insecurity and infectious diseases), rule of law and civil society, government effectiveness, environmental performance and socio-economic vulnerability. According to the OECD (2020), the score in this dimension is the largest contributor to overall fragility.

The transversal nature of both environmental and cultural aspects mean that several cross-sections between both areas exist. At a deep, quasi-anthropological level, which often lies away from the field of cultural relations, cultural factors (e.g. consumerism, competitiveness, individualism, etc.) can be seen as the causes of consumption and production patterns which have led to the climate emergency (Clammer, 2016) as well as, when embracing care, austerity or a cosmopolitan outlook, as 'accelerators of environmental responsibility' (UCLG, 2015; p. 24).

Other relations exist at the practical, tangible levels – as outlined above, the UN Special Rapporteur in the field of Cultural Rights has addressed the issue, including how temperature changes, soil erosion, sea level rise and storms can lead to the loss of cultural heritage, foster migration which leads to the loss of traditional knowledge and practices, and fuel poverty, political instability and resource conflicts in which heritage destruction may take place (2020b). At the same time, both her and other sources have suggested that traditional knowledge can be the basis for more balanced relations with the environment (2020b; see also UCLG, 2015) and that creativity can contribute to adaptation to a new age of sustainability (Clammer, 2016).

This report has found **limited evidence of how national institutes for culture have integrated these connections in fragile contexts** – this being, in all likelihood, the less-frequently addressed dimension of fragility. However, some emerging work can be noted, as follows:

- Support for the **adaptation of cultural actors and resources in the face of natural disasters and climate change**, as exemplified by the 'Disaster and Climate Change Preparedness in East Africa' funding round that the British Council's Cultural Protection Fund launched in 2019. Activities funded as a result include the protection of the tangible and intangible heritage of the Bakonzo and Alur communities in Western Uganda, which is at risk due to the rapidly melting snow in the Rwenzori Mountains; and the digitisation and protection of paper and photographic collections in Kenya and coastal sites in Tanzania, affected respectively by heat and moisture, and by the future rising sea levels.

- Support towards **making cultural organisations and venues more environmentally sustainable and responsible towards the climate emergency**, through enhanced energy efficiency, reduced greenhouse gas emissions, engagement in the circular economy, etc. This is an area of increasing interest at global level, for obvious reasons, as exemplified in the work of organisations such as Julie's Bicycle, which provides research, consultancy and capacity-building in order to mobilise the arts and culture to act on the climate crisis (Julie's Bicycle, 2021); as well as the work of the International Council on Monuments and Sites (ICOMOS) and other organisations which work to mobilise cultural heritage in the context of climate change (see e.g. ICOMOS, 2019), and which has led to some activities in the field of cultural relations (see e.g. the installation of solar panels at the Great Mosque in Djenné).

- Support for **awareness-raising activities in the field of the environment**. One of the initiatives supported in the context of Artivism in the Horn of Africa, for instance, aimed to raise awareness about environmental issues, including waste management and pollution, through creative social media campaigns and the contribution to a shared sense of community responsibility, for creating cleaner spaces and protecting the environment (Brighton, 2019).

In general, this arises as an **underexplored area**, which could increasingly deserve attention from agencies operating in this area. In particular, the connected nature of work around culture and the environment, which can have direct or indirect, positive or negative, impacts in areas like migration, social inclusion, inter-community tensions, political stability, etc. gives centrality to the need to further explore this area.

Political fragility

The political dimension of fragility measures vulnerability to risks inherent in political processes as well as coping capacities to strengthen state accountability and transparency. Political fragility affects other dimensions and overall fragility by shaping the institutions that mediate economic and social relationships and contributing to peaceful, just and inclusive societies. Indicators in this area include clientelism and corruption, government effectiveness, political stability, division of power, constraints against the executive, voice and accountability, physical integrity, and women's participation in parliament. The score in this dimension is, according to the OECD (2020), the fourth largest contributor to overall fragility.

There are several ways in which cultural aspects relate to fostering resilience and strengthening institutions in this field. At a deep level, elements like trust in institutions, political participation, and respect for rule of law can be connected to cultural values. They can also be facilitated through the use of arts-based and related methodologies (e.g. storytelling, visual arts, media) which contribute to generating shared narratives. There are also intrinsically cultural elements as regards individual and collective engagement in public affairs, with freedom of artistic expression being one clear illustration of this. The ability of artists and cultural agents to develop their work in freedom can be seen to contribute to the generation of an enabling environment for the exercise of other human rights (UN Special Rapporteur on Cultural Rights, 2018). Finally, political stability requires stable institutional frameworks, and these could include public institutions in charge of cultural policies and other cultural aspects.

Organisations involved in cultural relations can foster progress in these areas. Here is some evidence of how this operates in practice:

- Support for **civil society organisations that are committed to fostering democracy and human rights** with a strong cultural component. Several of the programmes examined, including ifa's zivik and the Swedish Institute's Creative Force, place emphasis on these aspects. In the case of zivik, the programme mainly aims to support civil society organisations that contribute to crisis prevention, conflict transformation and peace-building, without a particular cultural focus. However, some projects with a central cultural component or which mainstream an intercultural approach throughout, have been seen to strengthen inter-community relations – e.g. through theatre and storytelling as a way to enact personal narratives, reduce prejudice and foster mutual recognition and cohesion in Nepal's reconciliation and healing process. More broadly, the strengthening of civil society organisations through capacity-building and networking, which is a core component of many of the projects examined in this report, can also be seen as a factor contributing to more democratic societies.

- In a related way, but with a more specific focus on arts content, there are programmes that **recognise the role of artists in the promotion and defence of human rights and the exploration of political issues.** There is indeed a potential work of artists in proposing alternative narratives, questioning commonly-held assumptions and raising issues that are not addressed elsewhere (Yazaji, 2021a; Cuny, 2021). Some of the initiatives supported in the context of the British Council's Artivism in the Horn of Africa project, for instance, aimed to challenge gender constructs, through the use of artistic approaches in a school setting, which invited students to challenge how women, men, girls and boys are expected to act within society. Meanwhile, Colombo-based collective We Are From Here, which has been supported by the Colomboscope project, has raised awareness of gentrification processes in Colombo's Slave Island, as well as other issues in the context of Covid-19 (De Sayrah, 2021; We Are From Here, 2021). In the context of the Swedish Institute's Creative Force programme, the project The Right to the Image, managed by the Royal Institute of Art (Sweden) and Abounaddara (Syria) reflected on the notion of the 'dignified image', including how Syrian society should have the ability to tell its story in its own terms, rather than being exclusively observed and described from the outside.

- **Provision of 'safe spaces' for the discussion of controversial topics and the exercise of freedom of artistic expression.** In a global context in which many governments as well as non-state actors have increased restrictions on fundamental freedoms, increasing attention is being paid to freedom of artistic expression, as exemplified by a range of international initiatives – e.g. the work of civil society organisations such as Freemuse and the Artists Rights Coalition, the aforementioned reports by the successive UN Special Rapporteurs in the field of Cultural Rights, and initiatives promoted by UNESCO in the context of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (see e.g. Whyatt, 2017; Cuny, 2020). In this context, national institutes for culture can play an important role as 'spaces that can promote artistic freedom and defend artists' (Cuny, 2021; p. 36). They may also be able to provide 'a safe space to explore dangerous topics' – that is, '… an actual physical space, but also… an emotional and relational space in the creative process and in dealing with the surrounding violence from a wider perspective in terms of time and space' (Yazaji, 2021a; p. 11). A recent report conducted by Laurence Cuny on behalf of ifa (2021) explains how censorship and the cancellation of exhibitions in countries like Brazil has prompted the Goethe Institut to include the protection of the freedom of the arts in its activities, through the organisations of discussions and debates on these issues. Some of the interviewees in the production of this report also argued that, from the perspective of national institutes for culture and the EU, the arts provided a good way to approach sensitive issues in a delicate way – e.g. by integrating them in exhibitions or performing arts pieces, or by fostering public debates in an informal setting – as opposed to more formalised, institutional contexts.

- **Protection to artists and cultural agents at risk.** Where the provision of temporary safe spaces for debating controversial issues is not enough, national institutes for culture can also provide temporary relocation or shelter abroad. An excellent example of this is the Martin Roth-Initiative (a joint project of ifa and the Goethe-Institut), which provides temporary residence in Germany or in another third country to artists and cultural actors who are at risk in their countries of residence (i.e. they are facing threats, are under surveillance and/or being persecuted by state or non-state actors because of their work or other circumstances, such as their gender or sexual orientation).

- **Supporting institution-building in the cultural field.** The ability of culture to support political resilience and stability and address sources of political

fragility lies to an important extent on the existence of public bodies which are responsible for developing cultural policies and integrating cultural aspects in other areas of public policymaking. Projects such as AICS' Support for institutional action to protect and recover Iraqi cultural heritage, which had a strong capacity-building component and involved the transfer of specialised technology and equipment, can be seen to contribute to this. The Regeneration of Historical Centres in Local Government Units project conducted by ENABEL in Palestine also involves strengthening public planning in areas related to cultural heritage, urban regeneration and territorial development. One important aspect here lies in balancing the long-term aims of institution-building with shorter-term goals which are mutually reinforcing – e.g. small-scale projects fostering young people's resilience may produce positive short-term results, such as increased resistance to narratives promoting violence, and contribute to generating trust between civil society and public authorities, and this can be complemented with longer-term efforts in institution-building (Stewart, 2018). In this respect, the ENABEL project in Palestine was designed to balance the piloting of local projects and the strengthening of policy capacities. The fact that it developed over six years was critical in generating new forms of collaboration and flexibly adapting the programme to new needs identified.

The multiple connections that exist between cultural relations and addressing political fragility serve to stress the central position occupied by this nexus within the overall context of cultural relations and fragility. This is also an area that, as some of the examples show, helps to observe the transversal position of cultural aspects vis-à-vis several political challenges, including the strengthening of civil society and the fostering of more trusting relations between civil society and public authorities.

Security fragility

The security dimension of fragility measures vulnerability to violence and crime, capturing the presence of direct violence as well as institutions to prevent and mitigate it. Security fragility affects other dimensions of fragility overall by disrupting economies and societies as seen in lives lost, infrastructure and supply chains damaged, social capital and cohesion eroded, and other cross-cutting challenges that affect sustainable development and peace. Indicators include direct and interpersonal violence, state security forces, rule of law, control over territory, formal alliances, and gender physical integrity. According to OECD (2020), the score in this dimension is the fifth largest contributor to overall fragility.

As noted above (see in particular section 1.4.3), there are multiple intersections between culture, security and conflict, and there is evidence about how art and culture can play a role in early warning of conflict, supporting resistance and as a coping mechanism during overt conflicts, as part of therapeutical processes after a conflict, and in fostering reconciliation after conflicts (McPherson et al, 2018; Naidu-Silverman, 2015; Yazaji, 2021a).

There is also evidence, or in some cases proposals, on how national institutes for culture can contribute to addressing fragility and fostering resilience in this area, as shown hereafter:

- **Facilitating an interpretation of the cultural dimensions of conflict.** Artists and other cultural workers, including staff in national institutes for culture, may have the capacity to identify early signals of tension or aspects of conflict that are less easily interpreted by others. This could include the deployment of cultural professionals in conflict-prone areas to assess cultural prevention needs (Helly, 2013), as well as the understanding of how cultural heritage and other cultural aspects intersect with conflict, including the cases in which cultural heritage has been made 'toxic' or 'shared memories' can be transformed by conflict (European Peacebuilding Liaison Office, 2021; Helly, quoted in Kathem et al., c. 2020b). In a post-conflict setting, arts-based exercises can also contribute to presenting more complex, multi-layered interpretation of the root causes and developments of a conflict, when compared to mainstream discourses, which will tend to be unidimensional, as explained by participants in the 'Chautari Natak' project supported by zivik in Nepal. At the same time, the interpretation of cultural aspects in a conflict arises as an underexplored area, and one to which both EUNIC members and the EU could devote more attention in the coming years.

- **Responding to the impact of conflicts on cultural heritage.** As already noted, deliberate attacks on tangible cultural heritage in the context of armed conflicts are one of the major factors that have led to increasing political

and media attention to the nexus of culture and conflict in recent years. This is illustrated in some of the examples identified in this report, including the support for institutional action in the field of cultural heritage in Iraq provided by the Italian Ministries of Culture and Foreign Affairs, including AICS, since 2003, which has taken measures in reaction to, first, the damages suffered by the National Museum in Baghdad during the international invasion and, later, the destruction of cultural heritage sites at the hands of ISIS. The latter led to the use of geo-referencing tools to facilitate the remote control of occupied territories, in what was an innovative system when first used in 2015. Support and capacity-building on new techniques of surveying, including drones and satellite GPS receivers, has also been provided in the context of the British Council's Cultural Protection Fund (British Council, 2019a). The latter, established by the UK Government in 2015, can also be seen as a very illustrative example of how international attention to heritage as an important element in conflict and in development has led to new initiatives in this field. A range of other national and international initiatives exist, with which the EU and EUNIC members could seek synergies in the context of the implementation of the new Council Conclusions on Cultural Heritage in Conflicts and Crises – they include the German crisis response compact for cultural heritage protection (Martins and Helly, 2021), as well as ICCROM's *Peacebuilding Assessment Tool for Heritage Recovery and Rehabilitation* (PATH) (2021).

- **Strengthening prevention and restitution measures toward the illicit trafficking in cultural goods.** In line with international standards such as the UNESCO 1970 Convention on the Fighting against the Illicit Trafficking of Cultural Property, which almost all EU Member States have ratified, the international community should take measures to prevent these practices. A recent survey of EUNIC members found very little evidence of national cultural institutes' engagement in this field (de Vries, 2021). It should be noted that the Cultural Protection Fund has supported the 'Circulating Artefacts' online platform, managed by the British Museum in partnership with public bodies in Egypt and Sudan. The platform has enabled the recovery of artefacts looted from dozens of sites, through the documentation and research of nearly 47,000 objects in circulation on the market, in what could show an interesting model for developments elsewhere.

Engaging in cultural relations concerned with security aspects remains a complex area. This is probably one of the fields in which the specific nature of EUNIC members, including their position in the framework of national administration, the specific profile of staff, and geopolitical aspects, lead to very different opportunities for engagement at both individual member and cluster level. However, as some of the lines of action noted above show, particularly with regard to facilitating an interpretation of cultural dimensions of conflict, there could be some space for further work.

Societal fragility

The societal dimension of fragility measures vulnerability to risks affecting social capital and cohesion, particularly those that stem from vertical and horizontal inequalities, and the presence of institutions to counteract such risks. Societal fragility exacerbates economic, political, and social exclusions and contributes to grievances among marginalised groups, which is one way it contributes to fragility in other dimensions and overall. Indicators include horizontal, income, and gender inequality; voice and accountability; access to justice and strength of civil society; and measures of urbanisation and migration. The score in this dimension is, according to OECD (2020), the third largest contributor to overall fragility.

This is **one of the areas of fragility in which connections with cultural relations are more frequently visible,** often setting a context for subsequent ramifications in economic or political terms. This is in line with previous research which had identified a range of **benefits of arts and cultural programmes in conflict and post-conflict settings** (Baily, 2019), including the following:

- **Community engagement:** artistic and cultural programmes can engage a wide audience in a way that resonates with their cultural background, foster community collaboration and engage marginalised communities.

- **Inclusive development:** the integration of cultural aspects in regional and national-level development strategies can foster an inclusive approach to development.

- **Social cohesion:** cultural activities based on a shared common heritage can build a sense of community and provide a platform for dialogue and moderate narratives. Storytelling provides a way for divided communities to address stereotypes.

- **Voice and agency:** in areas where traditional protest is difficult, the arts can provide an alternative outlet for expression, give voice to marginalised communities and provide them with a sense of agency.

  How can work in this area be promoted from the perspective of cultural relations? Some of the main areas of work are presented hereafter:

- **Investing in cultural heritage as a connecting vector,** which can bring together different communities and stakeholders. While recognising that heritage can be instrumentalised for sectarian interests, there is substantial evidence of how it can also operate as a 'trust-building vector… due to its horizontality and its constructive potential in conflict mediation and resolution' (Martins and Helly, 2021). In several contexts, cultural heritage has been seen to encourage connections between various communities by focusing on that which is shared (Selim, 2020). ENABEL's support for the regeneration of historical centres in the Palestinian Territories has contributed to bringing together different members of the community (local and national authorities, private sector, etc.) and has also enabled neighbouring villages to identify elements in common. In Mali, the restoration of the Great Mosque in Djenné supported by AECID has also enabled community groups to have a central space again, contributing to cohesion and generating positive effects in social, economic and environmental terms, thus reinforcing the 'horizontal', connecting nature of heritage.

- Supporting the **development of skills and empowerment to participate in society.** Capacity-building, in very diverse forms and methods, and the empowerment of young people, women and other groups to foster change in their communities through arts and culture are common aspects in the work of many national institutes for culture (see e.g. Collingwood Environmental Planning, 2018). Examples of this include the CATCH project undertaken by Clowns without Borders Sweden in partnership with Clown Me In and Aisha Association for Woman and Child Protection in Lebanon, Gaza and other countries in the Middle East, with support from the Swedish Institute's Creative Force programme. The project has strengthened the capacities of local facilitators and empowered women, girls and young people to communicate better, bond with one another, and take decisions about their personal and professional lives. The British Council's Artivism in the Horn of Africa is also a good example of how capacity-building and project support can enable young activists to engage in social affairs.

- Providing spaces for **alternative narratives about society and history to be expressed and visualised.** One significant aspect of culture and the arts lies in their ability to use specific languages and forms of expression, different to the mainstream ways in which history has been told, particularly when opportunities are given to disadvantaged or excluded groups to present their stories. A good example of this was the *Contemporary Take, Beyond Cultural Heritage* project promoted jointly by the Prince Claus Fund and the British Council in South Asia, which aimed to facilitate a reappropriation of the region's cultural heritage through contemporary creativity and the involvement of young people. The 13 projects ultimately selected contributed to voicing untold narratives, through engaging Indigenous, intangible and vernacular heritage, thus critically re-examining and re-telling historical narratives (Selim, 2020). In a related way, the 'Chautari Natak' project supported by ifa's zivik programme in Nepal observed that '… there are spaces in which the strength of theatre art to… express things in noncognitive ways makes it possible to achieve what needs to be done. What we might find hard to describe with words might become communicable if we are allowed to express it with an image, a movement or a song.' One of the consequences of this was that, when confronted with poetry, images and music created by community members in response to their experience of the conflict, Nepali politicians '… were emotionally touched by what they saw and felt more compelled to respond personally and beyond their habit of merely performing a position.' (Dirnstorfer and Saud, 2020; pp. 140-141) Similarly, the CATCH project implemented with support from the Creative Force programme in Lebanon found that individuals from different socio-cultural and economic backgrounds could meet in a setting of playfulness and fun, where people could share that which they would not allow themselves to express elsewhere.

- **Promoting collaboration and networking between cultural actors and with broader civil society.** Societal resilience can also be strengthened

through the fostering of connections between professionals and organisations within and among sectors. This is exemplified by the several initiatives of national institutes for culture which aim to foster collaboration and networking between professionals and organisations in culture and the arts, as well as with other actors in civil society or elsewhere. The Cultural Networks programme established by the Goethe-Institut in Yemen aims to support local creative actors and cultural managers, strengthening their networks at national and regional level. Colomboscope, the EUNIC-supported project in Sri Lanka, has made a substantial contribution to strengthening cultural networking at national as well as at regional level in South Asia. The process has enabled Sri Lankan artists to gain more prominence at home and abroad, thus also enabling their professional career paths. The Martin Roth-Initiative implemented by ifa places emphasis on the ability of artists and cultural actors at risk to establish durable connections with host cultural organisations, and aims more broadly to strengthen the cultural scene in host countries. Informal networks of beneficiaries have also emerged as a result of several programmes (e.g. Creative Force, Cultural Protection Fund, etc.), which often lead to new collaborations in other settings (e.g. participation of former beneficiaries in training or mentoring programmes).

By supporting cultural networking, fostering social inclusion in cultural programmes, and presenting alternative reinterpretations of cultural heritage, this area falls neatly within traditional areas of activity of EUNIC members. There could be a potential for further stressing how this work contributes to generating societal resilience and can ultimately play a role in conflict prevention and in redressing tensions in conflict and post-conflict areas.

OPERATIONAL APPROACHES

The set of examples examined in the context of this report respond to rather different operational approaches in cultural relations. In particular, when looking at the examples analysed from a management perspective, the following distinctions can be made:

a. Location of the relevant cultural relations agency vis-à-vis the country where its activities are addressed, which reflects different models of how cultural relations and development agencies operate in settings experiencing conflict or security constraints (Lamonica et al., c. 2020). The following approaches can be identified in this respect:

- **Working in the country:** examples of this would be Artivism in the Horn of Africa, the restoration of the Great Mosque in Djenné, the regeneration of historic centres in Palestinian Territories, the Euro-Egyptian Cultural Programme, and Colomboscope.

- **Working remotely from neighbouring countries or headquarters:** this is the case of programmes like zivik (which involves however a degree of coordination with German diplomatic missions in the relevant country or region), Creative Force, and a significant part of the work done in Yemen.

- **Mixed work settings:** either because headquarters and country offices have complementary roles within a programme, or because projects only involve short-term country visits, some projects have combined locations. This is the case of the Cultural Protection Fund (jointly managed by the British Council at headquarters and through country or regional offices), some of the work done in Yemen (the British Council coordinates its work between its offices in Jordan and Yemen), and the support for institutional action to recover Iraqi cultural heritage (which involved short-term or mid-term missions of Italian civil servants and other experts, and which evolved over the years according to different security circumstances).

- **Temporary relocation schemes:** by its very nature, the Martin Roth-Initiative, just as other temporary relocation or 'shelter' schemes, relies on the temporary relocation of artists and cultural workers abroad. The programme itself is managed at headquarters level and involves dialogue with relevant organisations, in Germany or in third countries, where beneficiaries are resettled.

A set of circumstances, including the nature of EUNIC members (not all of which have country offices) and security concerns, are determining in designing the relevant operational approaches. While there is a certain understanding that working in country, whenever possible, is generally desirable in terms of local understanding and dialogue with local stakeholders, as admitted, for instance, by EUNIC members active in Yemen, this is not always feasible. As the case of Yemen also shows, the Covid-19 context has made online collaborations increasingly normal, even for those living within a country. Working from neighbouring countries has the advantage of enhancing personal safety and in some cases, such as for organisations supporting developments in Yemen but based in Jordan, can facilitate organisational coordination and networking.

b. Nature of programmes, including different forms of support and engagement with local cultural stakeholders. Exploring this diverse range of approaches was one particular interest in this report, which in turn, because of the diversity of approaches, renders comparability somehow limited. In particular, the following approaches can be identified:

- **Funding programmes:** that is, initiatives which have calls for project proposals open either permanently or on a regular basis, as in the case of the Cultural Protection Fund, zivik and Creative Force. Some other projects, including the Euro-Egyptian Cultural Programme, Artivism in the Horn of Africa and the Goethe-Institut's support for cultural networks in Yemen, also include a component of project funding. From the perspective of cultural relations, this approach can contribute to enabling beneficiary organisations to take ownership of local processes and set the basis for subsequent, sustainable activities. Furthermore, when funding is based on the collaboration between different partners, it can also lead to sustained networking. Particularly successful results are obtained when funding is complemented by capacity-building or networking support, as well as when funding prioritises projects aimed at sustainability and/or operating in the mid term.

- **Technical assistance:** particularly in the case of members of the Practitioners' Network, programmes are often based on the transfer of knowledge and technology at institutional level, as well as, in many cases, the aim to strengthen national policies and build capacities at policy level. Technical assistance is often complemented with activities of a different nature (e.g. investment in infrastructure). Examples of this would be the regeneration of historic centres in Palestinian Territories, and the support for institutional action to protect and recover Iraqi cultural heritage. From the perspective of cultural relations, this area can contribute to generating more enabling environments in fragile contexts, with a view to better integrating cultural resources and capacities in long-term national and local development.

- **International investment and development programmes:** partly related to the previous element, and again particularly in the case of organisations involved in the Practitioners' Network, some initiatives involve investing in architectural work and related areas – as in the case of the restoration of the Great Mosque in Djenné, museum improvements as part of the support for institutional action to protect and recover Iraqi cultural heritage, and the regeneration of historic centres in the Palestinian Territories. This area of work is particularly relevant with regard to cultural heritage (although, in other contexts, it could also apply to the building of other kinds of cultural facilities – e.g. libraries, theatres, cultural centres) and gains relevance particularly where cultural heritage is under threat or may be an element of attractiveness in terms of tourism. It is relevant from the perspective of cultural relations particularly when accompanied by complementary technical assistance or training activities.

- **Training and capacity-building:** this is probably the most frequent area of engagement among the projects analysed. In some cases, training and capacity-building are central aspects (e.g. Artivism in the Horn of Africa), whereas in many others they are embedded in broader programmes and adopt different formats, ranging from more or less formalised courses (e.g. in the case of the support for institutional action to recover Iraqi cultural heritage) through 'on the job' training activities (e.g. in the case of the restoration of the Great

Mosque in Djenné, and the 'Cash for Work' programme implemented by the EU and UNESCO in Yemen), and other forms of tailored support (e.g. the Martin Roth-Initiative).

- **Networking and support for local cultural scenes:** in line with the understanding of cultural relations as aiming to generate an enabling environment to strengthen local cultural developments and the integration of culture in broader local and national development, several of the projects analysed involve the promotion of new cultural projects and networking among cultural agents. This is the case of some of the work done in Yemen (the Goethe-Institut's Cultural Networks programme, as well as the British Council's Masarat grants programme and other individual activities), Colomboscope, and the Euro-Egyptian Cultural programme. Several other programmes (e.g. Creative Force, Cultural Protection Fund) can also indirectly contribute to strengthening networks and, in some cases, may involve the organisation of cultural events and other activities strengthening the local cultural scene.

- **Other:** the Martin Roth-Initiative includes some elements that contribute to strengthening cultural networking and cultural activities, as well as the capacity-building of relocated artists and host organisations. However, its main purpose is to protect the lives of those at risk.

All of these methods and aims are relevant from the perspective of cultural relations. They often address different beneficiaries (e.g. artists, cultural organisations, NGOs, public authorities) and may bear fruit at different points in time – ranging from the relatively short-term results of some training and capacity-building activities and some project funding, to the mid- and long-term effects of cultural networking and technical assistance, and the frequently longer-term needs of more comprehensive international development programmes (as the case of ENABEL's work in Palestine shows). In this respect, they should be seen as mutually complementary. This should be taken into account when country strategies or action plans are drawn.

c. Partnerships, including how different EUNIC members and other organisations conduct projects individually or together. The following approaches can be found:

- **Projects involving one lead organisation,** though often in collaboration with other organisations from the home country. This is the most common frame of action. Examples include Artivism in the Horn of Africa, the Cultural Protection Fund, the Martin Roth-Initiative (a partnership of ifa and the Goethe-Institut), zivik, and Creative Force.

- **Bilateral projects,** involving collaboration between public bodies in two countries. This is typically the case of international development programmes implemented by member organisations of the Practitioners' Network – e.g. the work done by AICS and the Italian Ministry of Culture in Iraq, that of ENABEL in the Palestinian Territories, and AECID's support for the restoration of the Great Mosque in Djenné (involving both Malian authorities and UNESCO).

- **Broader EUNIC engagement:** Colomboscope and the Euro-Egyptian Cultural Programme stand out as good examples of collaboration among members of EUNIC clusters, both also involving support from the respective EU Delegations in Sri Lanka and Egypt, in line with the goals of the EU Strategy for International Cultural Relations.

From the perspective of cultural relations and the contribution to local cultural development and addressing contexts of fragility, all of these approaches can be relevant. However, **projects involving collaboration between members of EUNIC clusters at country level may have the added advantages** of better representing Europe's own diversity, gain visibility in the host countries, pool knowledge and networks of contacts, generate more efficient processes, be in a stronger position to talk to EU Delegations and, potentially, be able to establish more horizontal relations with local stakeholders, as both the examples in Egypt and Sri Lanka show.

On the basis of both the effects observed as per the dimensions of fragility and the different operational approaches, the next sections examine the enabling factors and challenges existing to improve the position of cultural relations with regard to peace and stability in fragile contexts.

ENABLING FACTORS

What are the key aspects to address fragility and foster resilience from the perspective of cultural relations, which can be particularly relevant in terms of peace and stability? Drawing on the evidence examined, some observations are presented in this section. They have been grouped on several levels: context, modes of operation, and project design and management.

a. Context. How can broader contextual factors contribute to strengthening cultural relations work towards peace and stability in fragile contexts?

- **Global attention to the nexus of culture and conflict.** As shown by UN Security Council resolutions, the work by UNESCO, the EU Strategy for International Cultural Relations and related Council Conclusions, among others, recent years have witnessed an increasing attention to the relation between culture and conflict, with particular emphasis on the protection of cultural heritage. This provides a context in which EUNIC members and other stakeholders involved in cultural relations and international development may find opportunities (EU and national policy priorities, budget lines, requests from partner countries and UN agencies, etc.) to strengthen their work in this area. While less prominent, there is also an increasing attention to the nexus of arts, culture and human rights (see several of the reports of the UN Special Rapporteur on Cultural Rights, as well as Cuny, 2021) which can provide similar opportunities for new partnerships with civil society organisations and other stakeholders in the fields of human rights, democracy and development.

- **Culture-sensitive community leaders.** Where they exist, community leaders who are sensitive to the importance of cultural aspects in terms of local development and resilience are instrumental in contributing to project effectiveness and sustainability (Helly, 2021). Some of the projects examined in the context of this report, including in particular those of a bilateral nature (e.g. the Great Mosque in Djenné, and the regeneration of historic centres in Palestine) are good examples of this, including how local institutional engagement in culture can in turn generate positive effects in social and economic terms.

b. Modes of operation. What configurations of collaboration and guiding principles are more effective?

- **A shared strategic vision.** Previous research on the forms of operation in EUNIC clusters and their relations with EU Delegations has suggested that '[the] most successful partnerships are those based upon a shared strategic vision between the cluster and the [EU Delegation].' (EUNIC Global, 2018; p. 28) Examples like the collaboration between members of the EUNIC cluster and the EU Delegation in Sri Lanka, as well as the progressive broadening of the EUNIC cluster and its activities in Egypt once collaboration with and support from the EU Delegation are bearing fruit, seem to attest to this. These examples are well aligned with the proposals made in the EU Strategy for International Cultural Relations and the EU-EUNIC Joint Guidelines, which somehow provide the basis for the 'shared strategic vision'. At the same time, diverging levels of interest in EU Delegations and within EUNIC clusters mean that achieving this global vision is often difficult.

- **Pooling of resources and efforts.** Beyond the strategic vision, the ability of individual organisations to share resources and activities is also very important. For instance, research on cultural heritage interventions in the Middle East has suggested that long-lasting impact is maximised 'when donors pool their resources along a clearly defined multidimensional (human, cultural, economic and political) strategy involving local actors and communities' (Kathem et al., 2020a; p. 5). The example of EUNIC members combining their contacts and projects under a common umbrella in the context of the Euro-Egyptian Cultural Programme may be seen as a smaller-scale expression of this, in a different context and theme. Sharing resources and strategies can encompass also partners outside the EU context, including e.g. the Alliance for Cultural Heritage First Aid, Peace and Resilience established by ICCROM and the ALIPH Foundation (ICCROM, 2020; Martins and Helly, 2021). Likewise, the recent declaration between EUNIC and the Ibero-American Network for Cultural Diplomacy (RIDCULT) to support culture and sustainable development as a way to foster peace and respect for fundamental rights (EUNIC and RIDCULT, 2021), can be seen as another example as regards the establishment of broad agreements.

c. Project design and management. How can projects be designed and managed to effectively support sustainable cultural relations, enhance stability and resilience and foster peace?

- **The importance of consulting local communities.** In keeping with the goals of mutual, reciprocal engagement and the promotion of horizontal relations which are increasingly associated with cultural relations, evidence collected in the course of this report suggests that best results in fostering resilience and achieving sustainability are obtained when substantial consultation with local stakeholders take place (EUNIC Global, 2018). Several of the projects analysed (e.g. zivik, Cultural Protection Fund, Great Mosque in Djenné, etc.), which have placed emphasis on community consultation and fostered ownership of the processes as a result, are good examples of this. Consultation processes of this kind, when done in an extensive and inclusive way, going beyond the 'loudest voices', are complex: '... local people's perspectives and positions may be contradictory' (European Peacebuilding Liaison Office, 2021; pp. 2-3). The ability of national institutes for culture to interpret local contexts and mediate between competing views should be an important asset here. This includes, for instance, creating the conditions for convening 'safe spaces' where public authorities and civil society actors can meet and discuss their approaches, somehow contributing to building trust (Stewart, 2018).

- **Inclusive local engagement and ownership.** Complementing the previous item, and going beyond the consultation stage, a common feature of most projects analysed is an emphasis on local ownership as a determining element in successful interventions. This is in line with the findings of several previous documents, including the British Council's analysis of how cultural heritage can contribute to inclusive growth in development settings, which suggested that an inclusive, participatory and locally-led approach was essential: 'Looking to those closest to their heritage… to play an active role in the inclusive growth of their environment. With more access, skills and opportunities, local communities participate in the planning, management and protection of their heritage, to increase inclusive and sustainable opportunities for economic growth' (Lewis, 2018; p. 12; see also Swedish Institute, 2019; Kathem et al., 2020a). More generally, research on culture in post-conflict recovery has also suggested that '... chances of success are likely to be maximised when programmes are locally designed and led, harnessing local cultural traditions and enabling artists and communities creatively to identify and solve the issues themselves.' (Baily, 2019; p. 13). This is, therefore, in line with a cultural approach to local development, which involves being 'embedded in local cultural norms' (McPherson et al., 2018; pp. ii-iii), while respecting human rights, and generates appropriation of the process through direct engagement in its management. Fostering local engagement and ownership should also be seen as consistent with the EU's own principle of subsidiarity, as well as with an understanding of cultural relations as based on horizontal, peer-to-peer relations.

- **Holistic approaches including culture.** As noted earlier, contemporary understandings of several of the notions considered in this research, including peace, fragility and development, emphasise their complex, multidimensional nature. This calls for broad, cross-disciplinary approaches when addressing them. Cultural aspects have the potential to operate as a 'connective tissue' across social, economic and political aspects (Kathem et al., 2020a; Martins and Helly, 2021; European Peacebuilding Liaison Office, 2021), as several of the projects examined demonstrate – see, for instance, how the regeneration of historic centres in Palestine contributes to integrated territorial development (seeing local heritage as part of a broader, holistic approach to local development), how projects supported by Artivism in the Horn of Africa or the Cultural Protection Fund have repercussions in education, health, social inclusion or economic opportunities, how the restoration of the Great Mosque in Djenné leads to positive social, economic and environmental outcomes, and how Colomboscope provides a platform where to discuss a broad range of issues of political and social interest (e.g. inter-community relations, memories of conflict, migration, gentrification, etc.). Taking advantage of this potential requires, of course, involving those with the ability to interpret cultural aspects in local society, and actively integrating cultural aspects and actors in a central and interconnected, rather than peripheral and siloed, way, when conflict prevention and management strategies are designed and implemented.

- **Avoiding simple causalities, accepting complexity.** A complement of the holistic approach outlined above is the acknowledgement that neither cultural aspects nor other areas of action will directly lead to structural changes on

their own. Previous research on the contribution of culture to global security and stability has argued that cultural projects may contribute to these goals indirectly, through the dispositions they may generate at individual and collective level, which can in turn be the basis for enhanced resilience, stability and peace: '… very few of the projects discussed in this review address security and stability as explicit concerns. Rather, a contribution of security and stability is a potential, supra-level, benefit of greater community cohesion, increased individual and community resilience, confidence and skills building resulting from the work being undertaken.' (McPherson et al., 2018; pp. ii-iii; see also Baily, 2019) This is consistent with the systemic and networked, rather than linear, approach to impact, favoured, among others, by the zivik programme in its movie planning and monitoring manual (ifa, 2014). More generally, it calls for integrated, multidimensional approaches to conflict resolution and peacebuilding, and for suitable conflict analysis and monitoring mechanisms which can identify the multiple, often intangible, effects of cultural action when connected to other areas in policy and management.

- **Culturally-relevant approaches.** Some of the interviewees in this research stressed that resilience and sustainability could be achieved when cultural work was adequately 'localised' and 'honest' towards the local context. This has echoes of what Jon Hawkes termed cultural 'authenticity', which requires '… ensuring that the cultural manifestations *in* a community have a direct relationship with the culture *of* that community' (2001; p. 15). It can also be connected to findings of research commissioned by the Goethe-Institut, which emphasised that 'Cultural work can only have an impact if it is relevant' (2016; p. 9), suggesting that attention needed to be paid to the intrinsic value of culture and creativity (e.g. its quality, connectedness to local contexts, etc.) – an approach that is clearly visible, among others, in the activities conducted by Colomboscope in Sri Lanka. Recognition of the right to take part in cultural life, as well as related rights, including ownership of one's cultural heritage and communities' ability to reinterpret their own heritage (European Peacebuilding Liaison Office, 2021), are also important in this respect. An example of this could be the Tahoun Project supported by the Swedish Institute's Creative Force programme, which provided training and awareness-raising on cultural heritage to local communities, aiming to increase the capacity to look after and interpret local heritage.

- **Building skills.** As already noted, training and capacity-building are transversal elements to most of the programmes and projects analysed and were highlighted by several interviewees as central to enabling engagement and fostering ownership and sustainability. Skill development can also be understood as an opportunity to broaden economic opportunities at individual level (McPherson et al., 2018) and to supporting the engagement of communities and ensuring inclusive growth at broader societal level (Lewis, 2018).

- **A focus on people.** Several of the points made above highlight the importance of adopting a people-centred approach to culture if this is to have effects in terms of resilience, peace and stability – that is, rather than focusing on the protection of cultural heritage as a goal in itself, the focus should increasingly be on the meaning of heritage for local communities, and the interconnected position of heritage vis-à-vis other areas of human and sustainable development. This is exemplified by several of the projects analysed, which reflect the ability of cultural relations to operate on a person-to-person or 'human scale' level. It can also be connected to the inclusive approaches to development (see e.g. Lewis, 2018). A second implication of focusing on people relates to the important role of those who take decisions, manage and facilitate cultural relations – as evidenced in several interviews, the personal interest and willingness of individuals at national cultural institutes, diplomatic missions and EU Delegations, and the quality of relations established between them, are often critical to determine the success of projects and the sustainability of processes.

- **Understanding programmes and projects as processes, and plan accordingly.** While both short-term and long-term interventions can provide interesting results, the complex nature of the relation between culture, peace, stability and fragility requires sustained efforts, as illustrated, among others, by ENABEL's work in Palestine and the effects of the successive editions of Colomboscope on the generation of a stronger local cultural fabric, with important social and political effects. This is confirmed by the findings of previous research, including J.P. Singh's assertion that, when considering development goals, more attention needs to be paid to the processes through which culture sustains development, than to the 'end products' of cultural activities (2019), and Sheelagh Stewart's emphasis on how cultural relations understood as process can generate an environment for social and political

transformation: 'It is the *process* of working together to solve a *specific* problem that cements the partnership, builds respect across the state-society divide and results in the embedding of processes and structures that make the approach sustainable. Neither the appointment of a citizen adviser to a government ministry, nor reliance solely on top down consultative structures, can deliver the same impact. By contrast, one of the really important aspects of the cultural relations approach is that the process itself *creates* political will.' (2018; pp. 16-17, emphasis in the original). Related to this is the importance of combining short-term and long-term goals, including through the combination of pilot projects and policy transformation, as shown by ENABEL's work in Palestine, focusing on small steps (McPherson et al., 2018), and setting realistic goals (Swedish Institute, 2019).

- **Mediation, interpretation, facilitation: the enabling role.** Among the implications of several of the points above is that a cultural relations approach to peace and stability, as well as to other areas of sustainable development, increasingly requires adopting an 'enabling' role – that is, one which places emphasis on the ability of others to meet and do things together in a sustainable way (see e.g. the collaborations facilitated by Creative Force, zivik or the Cultural Protection Fund, and the support for networking provided by the Goethe-Institut in Yemen), and the empowerment of local communities (see e.g. the support provided by Artivism in the Horn of Africa), rather than on the production of activities or the tangible outputs of one's activity. This enabling approach remains a critical role, and one on which national institutes for culture are increasingly focusing– including in terms of helping other actors (including e.g. artists, cultural workers) to navigate complex social and political contexts that they may be less familiar with (Yazaji, 2021b), and providing suitable interpretations of how cultural aspects interact with other dimensions of conflict.

Following the analysis of these enabling conditions, the next section examines the obstacles and challenges that may render progress in this field difficult.

CHALLENGES

What are some of the elements that hinder the effective contribution of cultural relations to peace and stability in fragile contexts? Following the same structure as in the previous section, some of the outstanding challenges are examined hereafter.

a. Context. What contextual factors weaken the connections between cultural relations, peace and stability?

- **Competing policy priorities and low attention to cultural aspects in global and EU agendas.** Culture and cultural relations remain secondary elements in most international strategies and agendas, including the SDGs and documents related to *Sustaining Peace.* Although progress has been made in some fronts, including the EU Strategy for International Cultural Relations and the inclusion of cultural heritage in some conflict resolution and peacebuilding initiatives, the global context is not particularly favourable for the consideration of cultural relations as one of the essential elements in the peace and stability toolbox. This is reflected, in turn, in the budgetary allocations made to programmes connecting culture, peace and development at both country and region level, as well as in the low priority accorded to cultural aspects by several EU Delegations, in terms of budget, staffing, and activities.

- **The legacy of colonialism and related mistrust.** Despite the progress made towards the promotion of more balanced cultural relations, and the fundamental role they play in the cultural scene in many countries, national cultural institutes may still be interpreted by many as carriers of a legacy of colonialism. This may also lead to a mistrust of some of their areas of work, even those that could be seen as more neutral, such as freedom of artistic expression (see e.g. Cuny, 2021) and the protection of cultural heritage when this is done in the context of programmes combatting terrorism (European Peacebuilding Liaison Office, 2021). Overall this requires reflecting critically on the potential implications of the working themes and methods, avoiding a paternalistic behaviour and identifying potential contradictions between the values embraced and existing practices at home and in third countries – including, for instance, reflecting on the role of Europe with respect to cultural heritage in other regions (e.g. restitution processes) and avoiding the imposition of European framings and understandings on local issues (European Peacebuilding Liaison Office, 2021). Contributions made by recent reflections on fair cultural cooperation

(see e.g., van Graan, 2018; Bul, 2021), and EUNIC's own current reflection on the matter, could provide guidance in this respect.

b. Modes of operation. What aspects in the internal procedures of EUNIC members and their relations with other stakeholders in the EU institutional ecosystem challenge progress in this area?

- **Asymmetric implementation of the EU-EUNIC joint guidelines.** While projects in Egypt and Sri Lanka, as well as others not examined in this report, demonstrate that good collaboration between EUNIC clusters and EU Delegations can exist and lead to positive results, collaboration is not always easy. A number of factors, including the limited training traditionally received by cultural relations focal points in EU Delegations (though progress is being made – see McNeilly et al., 2021), the lack of awareness about the strategic approach to EU international cultural relations, and the irregularity of meetings between some EUNIC clusters and EU Delegations appear as obstacles (EUNIC Global, 2018).

- **Operational difficulties.** A range of aspects related to the reality of fragile contexts also operate as significant difficulties, including the reliability of technical infrastructure, the cost of security, and a limited network of local partners with professional skills, which can challenge the sustainability of projects, as discussed during the EUNIC workshop on 'Working in fragile contexts', held in Cyprus in 2019 (Lamonica et al., c. 2020).

c. Project design and management. What obstacles to impact and sustainability can exist in the design and management of projects?

- **Raising unrealistic expectations as per the role of culture.** As already noted, while culture can have significant impact on individuals, communities and society and contribute to an enabling environment for peace, it '[does] not provide any simple solutions to the complex issues of conflict and peace' (Baily, 2019; p.12). In this respect, it is important to understand the specific position of culture in the context of a conflict, and set realistic goals when working in this area.

- **Maintaining imbalances and other forms of exclusion.** In the benefit of peace and reconciliation, cultural relations should adopt inclusive approaches, and pay particular attention to communities who are marginalised or neglected. A challenge in this respect exists when only some cultural expressions or elements or interpretations of cultural heritage in a particular country or region are taken into account, failing to recognise a status quo which may be unjust, discriminatory and harmful (European Peacebuilding Liaison Office, 2021).

- **Operating in the digital realm.** The centrality of digital technologies in the post-Covid 19 context raises several challenges for EUNIC members, including the adaptation of working methods and the ability to be inclusive and reach everyone (EUNIC, 2020b). Examples such as that of the Goethe-Institut's work with cultural networks in Yemen demonstrate that cultural relations can operate online and make positive contributions. However, this may not be valid in all circumstances and will remain a challenge for the foreseeable future.

THEORY OF CHANGE: HOW A CULTURAL RELATIONS APPROACH CAN CONTRIBUTE TO FOSTERING PEACE, STABILITY AND DEVELOPMENT

Drawing on evidence presented in earlier sections of this chapter, including in particular the contribution of cultural relations to addressing different dimensions of fragility, as well as the enabling factors and the challenges identified, this section briefly establishes connections between a cultural relations approach and the fostering of peace, stability and development in fragile contexts. As already noted, the complexity and interconnected nature of several key concepts means that cultural relations cannot operate such changes on their own, but rather in combination with other areas of action. As a result, particular emphasis is paid, in the structure below, to the holistic nature of approaches and results.

The theory of change outlined below rests on a number of assumptions, including the following:

- National institutes for culture are willing to integrate the contribution to peace, stability and development in their mandates and in the work they undertake in fragile countries.

- Despite the progress made (as the examples presented in this report show), there is still further, underexplored potential to a cultural relations approach to peace and stability in fragile contexts.

- Similarly, in all societies around the world further progress is necessary to enable the exercise of cultural rights by everyone and to further recognise internal diversity and visualise it in the cultural sphere.

- Artists, cultural professionals and organisations in fragile contexts are interested in engaging with national institutes for culture to develop work connected to broader societal issues.

- National and local governments in fragile countries and regions are willing to explore ways to strengthen the consideration of cultural aspects in their approaches to peace, stability and development.

TABLE 2: A THEORY OF CHANGE ON HOW A CULTURAL RELATIONS APPROACH CAN CONTRIBUTE TO FOSTERING PEACE, STABILITY AND DEVELOPMENT

National institutes for culture can, in their cultural relations work, contribute to peace and stability through…	… because, in the countries where they operate, this can foster…
+ Involving local communities in the identification of needs and the design of programmes and projects	+ Stronger local ownership of cultural relations programmes
+ Mainstreaming diversity and inclusion as core principles of cultural relations work, enabling diverse groups to take part in the cultural sphere and visualise their identities and expressions	+ More opportunities for citizens to exercise their cultural rights
+ Contributing to the protection of intangible and tangible cultural heritage at risk	+ Better acceptance of diversity within society
+ Engaging in the protection of artists and cultural professionals at risk	+ Stronger protection mechanisms for cultural heritage
+ Providing sustainable support for cultural organisations delivering projects which creatively address social and political issues, through the adoption of an enabling role	+ More safety and recognition of the important role played by artists and cultural professionals in society
+ Fostering the inclusion of cultural aspects and actors in local and national sustainable development strategies as well as in international, national and local conflict prevention and resolution initiatives	+ The inclusion of cultural relations organisations in national and international initiatives in the field of peace, stability and development
+ Supporting public institutions active in cultural policy and related areas which contribute to heritage preservation and promotion and arts development	+ More resilient organisations
+ Developing stable frameworks of support, where short, mid and long-term goals can complement one another	+ More holistic understanding of the factors contributing to conflicts and to resilience, including in particular the role played by cultural aspects
	+ Stronger national and local cultural policies, including a protection of cultural heritage and support for other forms of arts and culture activity, with connections to broader challenges in peace, stability and development
	+ Evaluation and research on the connections between culture, fragility, resilience and peace at programme and other levels

... which is the basis for...

+ Developing shared visions of society which recognise and embrace diversity and negotiate differences in peaceful ways

+ More understanding of how cultural aspects are connected to broader issues in peace, stability and development, as reflected in policy

+ A more enabling environment for cultural and creative actors to develop their work in freedom

+ Stronger networks within state and civil society

+ More holistic, interconnected policies and strategies for peace, resilience and development, which integrate cultural aspects

+ Conflict prevention helping those at risk of engaging in conflict to find their voice: amplifying their voice, ensuring there is more than one voice being heard to avoid conflict and aid prevention, power to resist abuse, and/or extremist groups

+ Diaspora engaging individuals and groups displaced by war and conflict to re-build their lives, tell their stories and develop their skills so they may go back and contribute to building peace

+ + +

...WHICH ARE DIFFERENT WAYS IN WHICH PEACE AND STABILITY CAN BE ENHANCED.

4
RECOMMENDATIONS

On the basis of the evidence presented throughout the report, this final section formulates a range of recommendations to EU institutions, EU member states and EUNIC members.

RECOMMENDATIONS TO ALL STAKEHOLDERS

- **EU institutions, EU Member States, EUNIC members, international organisations, national and local authorities and civil society actors in the areas of arts, culture, democracy, development and conflict prevention and management should recognise the potential of integrating cultural aspects in approaches to peace, stability and development.**

- **These stakeholders should also strengthen the position of cultural aspects in the implementation of the 2030 Agenda, both in those areas where explicit connections with culture exist and in others to which culture can also contribute, as evidenced in this report.**

- **Steps should be taken towards the pooling of resources and efforts, developing joint strategies on peace, stability and development at national and regional level which integrate cultural aspects alongside other relevant dimensions.**

RECOMMENDATIONS TO EU INSTITUTIONS

- The EEAS and the European Commission should mainstream cultural aspects in initiatives and programmes concerned with peace, stability and development (including e.g. conflict analysis and prevention, peacebuilding, post-conflict strategies), involving EUNIC clusters and members, as well as other cultural actors in the relevant countries and regions.

- The EEAS, the European Commission and the Council should strengthen the position of cultural aspects in the implementation strategy for the 2030 Agenda, both in those SDG targets where explicit connections with culture exist and in some others to which cultural relations can contribute (particularly SDGs 8, 11, 16 and 17).

- The European Commission should integrate culture substantially, with clear goals and allocated resources, in the implementation of the new Neighbourhood, Development and International Cooperation Instrument (NDICI), including with regard to the promotion of peace and stability.

- The EEAS, the European Commission and the Council should mainstream cultural aspects in initiatives concerned with the promotion of human rights and democracy (e.g. by including artists, cultural workers and cultural rights defenders as potential beneficiaries of protection measures where necessary, and by supporting civil society organisations active in this area), at both global and country levels.

- The European Commission and other EU bodies, where relevant, should strengthen the existing collaboration with UNESCO, other UN agencies and other organisations working in the field of culture, peace and stability.

- The EEAS and the European Commission should consider how cultural rights can be best integrated in international development and peace initiatives, drawing on work done by the UN Special Rapporteur on Cultural Rights and civil society organisations active in this field.

- The EU should ensure the effective implementation of the Council Conclusions on EU Approach to Cultural Heritage in Conflicts and Crises, including by ensuring that suitable budget allocations are made at country level and by fostering an exchange of experiences between Member States and organisations active in this field (including e.g. UNESCO, ICCROM and ICOMOS).

- The EEAS, the European Commission and the Council should foster peer-learning and the exchange of good practices between the EU and third countries in areas related to the creative economy, thus contributing to the goals of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions as well as the International Year of Creative Diversity for Sustainable Development 2021.

- The EEAS and the European Commission should ensure that cultural focal points in EU Delegations understand and can foster the connections between culture, peace and development, through the provision of suitable training and the exchange of good practices among Delegations, members of EUNIC and other organisations working in this field.

- The EEAS and the European Commission should continue to foster the implementation of the Joint Guidelines for collaboration with EUNIC at headquarters and in the relevant EU Delegations. This could also involve facilitating the establishment of EUNIC clusters where they do not exist, and the implementation of meetings and joint activities where they do.

RECOMMENDATIONS TO EU MEMBER STATES

- EU Member States and other interested countries should mainstream cultural aspects in initiatives and programmes concerned with peace, stability and development (including e.g. conflict analysis and prevention, peacebuilding, post-conflict strategies), involving EUNIC clusters and members.

- EU Member States and other interested countries should strengthen the position of cultural aspects in their implementation strategies for the 2030 Agenda, both in those SDG targets where explicit connections with culture exist and in some others to which cultural relations can contribute (particularly SDGs 8, 11, 16 and 17), and involve national cultural institutes where relevant.

- EU Member States and other interested countries should mainstream cultural aspects in initiatives concerned with the promotion of human rights and democracy (e.g. by including artists, cultural workers and cultural rights defenders as potential beneficiaries of protection measures where necessary, and by supporting civil society organisations active in this area), at both global and country levels, and involve national cultural institutes where relevant.

- EU Member States and other interested countries should contribute, on their own or together, to international initiatives to protect cultural heritage threatened in the context of armed conflicts, and engage in the exchange of good practices in this area.

- EU Member States and other interested countries should consider how cultural rights can be best integrated in international development and peace initiatives, drawing on work done by the UN Special Rapporteur on Cultural Rights and civil society organisations active in this field.

- EU Member States and other interested countries should ensure the effective implementation of the Council Conclusions on EU Approach to Cultural Heritage in Conflicts and Crises, by taking steps towards their effective integration in programmes and projects at national and EU level and by fostering collaboration with other organisations (e.g UNESCO, ICCROM, ICOMOS).

- In the countries where existing administrative arrangements between governments and national institutes for culture allow to do so, EU Member States should foster collaboration between their national cultural institutes and other members of EUNIC, particularly in countries where clusters have limited activity,

RECOMMENDATIONS TO EUNIC AND ITS MEMBERS

- EUNIC should strengthen collaboration with the European Commission in areas related to culture, peace, stability, fragility and development.

- EUNIC clusters should work together with local and national stakeholders in the countries where they are based, to call for the inclusion of the principles of the Council Conclusions in relevant country strategies, with earmarked funding.

- EUNIC members and clusters should foster creative approaches to addressing vulnerability and fragility in the countries where they are based, exploring in particular underdeveloped areas (e.g. cultural relations and environmental fragility), as well as the interconnections between different dimensions of fragility and the promotion of peace and stability.

- EUNIC members should strive to provide safe spaces to artists, cultural professionals and organisations working around culture and cultural rights, strengthening their role in the context of conflict and fragility.

- EUNIC should use the results of the project on fair cultural cooperation currently underway to inform training activities and other programmes.

- EUNIC members should strengthen their internal collaboration, making clusters effective where this is not yet happening.

- EUNIC members should identify areas of expertise in the countries where they are based which could contribute to enriching approaches to resilience, sustainability and resilience in their home countries (e.g. in areas like traditional knowledge and environmental sustainability) and foster bi-directional learning where possible.

- EUNIC members should increasingly be guided by principles related to an enabling approach, which places emphasis on supporting local cultural scenes and fostering local ownership of processes.

ANNEX I: PROGRAMMES AND PROJECTS

In the following pages, the 11 examples identified in this report are analysed, in the following order:

- Artivism in the Horn of Africa

- Cultural Protection Fund (CPF)

- Restoration of the Great Mosque in Djenné

- Regeneration of historic centres in Palestinian Territory

- Support for Institutional Action to Protect and Recover Iraqi Cultural Heritage

- Martin Roth-Initiative

- Euro-Egyptian Cultural Programme

- Colomboscope

- Zivik

- Creative Force

- Cultural relations projects in Yemen

ARTIVISM IN THE HORN OF AFRICA

Leading organisation:
British Council

CONTEXT

Since 2009, the British Council implements the Active Citizens methodology, a training programme which equips people with the social leadership skills to build trust and understanding within and between communities, bringing them together to address local challenges. The Active Citizens' learning journey starts by fostering participants' self-awareness and confidence, goes on to engage with the needs and perspectives of others, and ultimately aims to foster an understanding of the different systems that make up today's world, and develop social action projects. Over its first decade, Active Citizens was implemented in 77 countries and reached over 280,000 trainees.

The Active Citizens facilitator's toolkit (British Council, 2017) includes an exploration of identity and culture and the promotion of intercultural dialogue as some of its main themes. Italso addresses the role of the arts as a cross-cutting area, which may allow participants to explore a range of topics related to active citizenship.

Artivism in the Horn of Africa was a training programme based on the Active Citizens methodology, with a specific focus on the arts, which was implemented in Sudan and Ethiopia between January 2017 and May 2018. Both countries have very high rates of youth unemployment and low engagement of young people in social and political life. Previous analyses had suggested that young people in the region had a particular interest in connecting the arts with social development.

OBJECTIVES

The project's overall goal was to contribute to open, inclusive and prosperous societies in the Horn of Africa through youth-led arts and culture initiatives for positive change.

The objectives of the project were as follows:

- To support the progression from emerging artists to emerging artist facilitators, change-agents and young leaders.
- To increase their capacity to self-organise and improve their visibility and therefore ability to influence others.
- To improve participants' commitment to the arts and sustainability as artists and as a collective.
- To improve knowledge and skills of how the arts and culture can be used for social change.
- To improve participants' ability to engage and cascade learning within the community and to improve livelihoods and build community cohesion.

DESCRIPTION OF ACTIVITIES

The project worked directly with young artists in Sudan (including both Sudanese and South Sudanese nationals based in Sudan) and Ethiopia, who took part in trainings and implemented their Social Action Projects (SAP). Following a series of targeted trainings based on the Active Citizens method, the attendance to international events by a number of selected participants, and the creation of the Artivism network, the participants developed, with guidance from the programme facilitators, their SAPs with an incorporated art component.

The programme defines 'artivists' as passionate, young artists who are motivated to use their creativity to improve wellbeing within their communities. 70 such artivists received training, and approximately 50 of them went on to receive facilitator training.

Eight groups, four in each country, received seed funding to put their SAPs into action – including arts-based projects in areas such as improving education, fostering gender equality, health and wellbeing, protecting cultural heritage, and caring for the environment.

RESULTS ACHIEVED

An evaluation of the programme highlighted a positive change in participants' behaviour, perceptions and attitudes, including increased confidence and an enhanced sense of purpose. The most significant change observed, according to programme managers, was in participants' mindsets, including the belief that the arts could be used to foster social change and that they had the necessary skills for this.

Positive effects were also identified at group level, through improved communication and a bolstered team spirit (trust and tolerance), as well as new skills in areas such as facilitating training. Some of those who were trained as facilitators have been engaged as facilitators by the British Council thereafter. International exchanges maintained in the course of the project contributed greatly, as a source of motivation and inspiration. An informal network of artivists emerged as a result.

At the broader community level, the social projects developed in the context of the programme had the potential to generate positive effects, and some of them have been continued thereafter. Some of the SAPs motivated a new understanding of the arts and inspired its use in other social and educational contexts. Evidence shows that the use of arts created a space for people to express themselves more openly. Issues that were not voiced earlier found an outlet through the arts.

Approximately 75% of the SAPs contributed to raising awareness and facilitating understanding between diverse groups of society. The communications channels created linked school children with their parents and teachers, allowed doctors to communicate their work related stress, or enabled students to discuss gender constraints. In Sudan, for instance, the Art Clinic project helped medical students and doctors to cope with community tensions and their stressful work environment, by exploring their creativity and learning new artistic processes. It created a platform for them to change the public's perception of healthcare providers, and led to a reduction in instances of violence towards health workers in hospitals. Several other SAPs conducted in the context of Artivism also contributed to raising awareness of locally-relevant social issues and fostering community engagement and dialogue with local institutions around them.

Tolerance was calculated in Sudan to increase by 29%, whereas the improved ability to communicate despite divides was increased approximately by 70% in Sudan. The SAP teams created relationships with their beneficiaries, in some cases stronger than others. 65% of the SAP teams talked about feeling a strong bond with the community members after the end of their SAP, and 80% of them described a sense of obligation to maintain it. However challenging these connections initially were, they developed due to the increased trust from both sides.

Although the project as such has not been implemented since 2018, elements from it have been integrated in subsequent Active Citizens' activities in the region, therefore continuing to connect arts-based social entrepreneurship initiatives with broader social and political issues.

Relevant SDG targets

4.7; 8.3; 10.2; 11.3; 16.6; 16.7.

Lessons learned

- **The arts can create a space for more open expression and communication** – issues that had not been voiced in the past found an outlet through the arts, and participants both in the training activities and in the related SAPs experienced more transparent, stronger communication in their respective communities.

- **Ownership was fostered by giving participants independence in designing their respective projects**, with the facilitating team only providing backstopping and mentoring. The sense of responsibility held by participants acted as a driver for commitment and motivation.

Sources used

- *Interview with Heba Hashim, Project Manager, British Council, Sudan*

- *Evaluation report of Artivism in the Horn of Africa, conducted by Ellen Lekka (2018)*

- *British Council. (2017). Active Citizens facilitator's toolkit. Globally connected, locally engaged. British Council. Available at https://www.britishcouncil.org/sites/default/files/active_citizens_global_toolkit_2017-18.pdf [29/7/2021]*

- *British Council (2019). Active Citizens: 10 years. British Council. Available at https://active-citizens.britishcouncil.org/sites/default/files/ac10_bro_v3_web_1.pdf [29/7/2021]*

CULTURAL PROTECTION FUND

Leading organisation:
British Council

Partners:
UK Government's Department for Digital, Culture, Media & Sport

CONTEXT

Following increasing global attention to the destruction of cultural heritage in the context of conflicts as well as to the importance of cultural heritage as an element for development, in 2015 the UK Government announced the intention to create a Cultural Protection Fund (CPF). The British Council, which had previous expertise in the protection of culture and heritage in the Syria crisis, was selected to manage the programme, following a consultation exercise (Stenning, 2017).

Established in 2016 and funded through Official Development Assistance (ODA), the programme provides support to projects concerned with the protection of cultural heritage, mainly in the Middle East and North Africa, as well as parts of Sub-Saharan Africa and Afghanistan. In 2020 the Fund launched a new Disaster and Climate Change Preparedness round to support projects in East Africa

OBJECTIVES

The CPF's overarching aim is to help create sustainable opportunities for social and economic development through building capacity to foster, safeguard and promote cultural heritage at risk due to conflict.

DESCRIPTION OF ACTIVITIES

The CPF supports efforts to protect cultural heritage at risk, through the provision of funding. It covers both tangible and intangible heritage. Through open calls for proposals, it accepts applications from organisations globally, but applicants must either be based in or have a partner in one of the CPF's target countries.

The programme has identified three main outcomes, as follows:

- **Cultural heritage protection:** cultural heritage under threat is researched, documented, conserved and/or restored to safeguard against permanent loss.

- **Training and capacity building:** local professionals have sufficient business or specialist skills to be able to manage and promote cultural assets to benefit the local economy and society.

- **Advocacy and education:** local people are able to identify and value their cultural heritage and have a good understanding of what can be done to protect their cultural heritage and the role it plays in society and the economy.

In order to be eligible, projects must set out to achieve at least the first of the three outcomes, as well as, ideally, one or both of the other two outcomes.

The projects funded are very diverse in terms of size and approach, as shown below:

- The 'Preserving Yemen's needle work and hand embroidery traditions' conducted training and skills development, cataloguing and databasing, in order to protect and preserve traditional needle work and embroidery, currently at risk due to displacement of communities, lack of resources and increased cost of materials.

- Meanwhile, the 'Preserving Afghan Heritage' project is a GBP 3m project which has contributed to the restoration of much of the Old City in Kabul, including five historic buildings and 20 bazaar shops, providing training to 651 builders and 857 industry professionals on traditional Afghan buildings, as well as to 893 artisans in traditional crafts and design. A new Design Centre has also been established, to foster sales of local crafts.

- The 'Circulating Artefacts' online platform (https://www.britishmuseum.org/our-work/departments/egypt-and-sudan/circulating-artefacts), managed by the British Museum in partnership with the Ministry of Antiquities (Egypt), the National Corporation for Antiquities and Museums (Sudan), and the Art and Antiques Unit of the Metropolitan Police Service (New Scotland Yard, UK), has enabled the recovery of artefacts looted from dozens of sites across Egypt and Sudan, through the documentation and research of nearly 47,000 objects in circulation on the market.

In addition to providing funding, the British Council can provide funding beneficiaries with support and assistance in areas including project management, financial management, networking, etc. Support to this end is provided both by staff at headquarters and in country offices.

RESULTS ACHIEVED

In line with the three outcomes described above, the following results can be described:

- **Cultural heritage protection:** safeguarding and improved conditions of tangible and intangible heritage, better managing skills, enhanced identification, recording and data around heritage, etc. Between 2016 and 2020, the CPF supported over 277,000 actions to safeguard artefacts (e.g. restoration, preservation, surveying of buildings and sites), the development of 49 new tools (e.g. databases, websites), the creation of 20 management plans or strategies, the production of over 4,500 new materials (e.g. exhibitions, videos, handbooks, e-learning courses) and the creation of over 121,000 records (e.g. photographs, maps, database entries)

- **Training and capacity-building:** training in a set of technical areas related to heritage, contribution to a more diverse heritage workforce (e.g. through the training of women), etc. Between 2016 and 2020, 15,139 people received training. This has contributed, among others, to increased employability, safeguarding livelihoods, the continued application and development of skills in the same or new roles, greater awareness of career opportunities and progression pathways within the heritage sector, and the upskilling and employment of under-represented groups within particular heritage professions and institutions.

- **Advocacy and education:** improved educational methods (e.g. interactive websites, exhibitions, walking routes), awareness-raising and public education activities for the general public, increased attendance of museums, archives, archaeological sites, improved policies, etc. Between 2016 and 2020, almost 4,000 events were delivered, 1,280 volunteers were engaged and over 1 million people were engaged via the media and events. The programme has generated GBP 2.9 million for local economies (e.g. through heritage craft sales; the figure is expected to increase in the long term). Grantees also reported increased understanding and awareness of heritage among communities, particularly the younger generations, and an increased ability to influence decision-makers and affect heritage policy and/or practice.

Relevant SDG targets

4.4; 4.7; 5.5; 8.9; 10.2; 11.3; 11.4; 11.7; 16.4; 16.6; 17.17.

Lessons learned

- **Progressive adoption of a cultural relations approach:** over the years, the management of the programme has relied more on country offices, encouraging relations between beneficiaries and them, and seeing the generation of networks as one of the programme's greatest strengths.

- **Tailored support:** in line with the cultural relations approach, close relations between the British Council and grantees also allows to tailor the support provided to specific needs, in areas such as project management, institutional capacity-building for subsequent fundraising, etc.

- **Flexibility in project planning:** given the lack of stability in many of the contexts where projects are implemented, it is often necessary to provide a long lead-in time and to revise and adapt project goals, activities and plans in order to ensure effectiveness. The programme team does its best not to close projects.

- **Local knowledge is vital:** including in terms of adapting the ways of working to local ways and customs, e.g. when the new Disaster and Climate Change Preparedness round was launched in East Africa, which required significant changes when compared to previous approaches elsewhere.

- **The central role of cultural heritage protection:** the external evaluation conducted about the CPF suggested that the programme's first outcome (cultural heritage protection) is a stepping stone towards the achievement of the other two outcomes (training and capacity-building, advocacy and education), which are more profound outcomes that can have an impact at community level.

Sources used

- *CPF website: https://www.britishcouncil.org/arts/culture-development/cultural-protection-fund*

- *Interview with Stephanie Grant, Senior Programme Manager, Cultural Protection Fund, British Council*

- *Additional documents provided by the British Council.*

- *British Council. (2019). Cultural Protection Fund: Annual Report 2018-19. British Council. Available at https://www.britishcouncil.org/sites/default/files/cultural_protection_fund_annual_report_2018-2019.pdf [6/7/2021]*

- *Stenning, S. (2017). The Cultural Protection Fund and the British Council. In: Bacon, R. (Ed.), In Harm's Way: Aspects of cultural heritage protection. British Council. Available at https://www.britishcouncil.org/sites/default/files/in_harms_way_-_second_edition_online_version.pdf [6/7/2021]*

RESTORATION OF THE GREAT MOSQUE IN DJENNÉ, MALI

Leading organisation:
Spanish Agency of International Cooperation for Development (AECID), through its office in Mali

Partners:
UNESCO (Office in Bamako, Mali), Government of Mali, local associations

CONTEXT

Located in the region of Mopti, Mali, the Old Towns of Djenné, comprising the town of Djenné and four archaeological sites, were inscribed in the UNESCO World Heritage List in 1988. The Great Mosque of Djenné, considered the world's largest banco or adobe building, and one of the greatest achievements of the Sudano-Sahelian architectural style, is part of the site. The Old Towns of Djenné were placed in the list of World Heritage in Danger in 2016, similarly to other sites in Mali, due to a range of factors including the deterioration of materials, inappropriate interventions, and lack of implementation of regulatory and planning tools.

In the context of the armed conflict in Mali, in 2013 the UNESCO Office in Bamako established a rehabilitation programme for the country's World Heritage sites, at the request of the national government. The programme involves an effort to raise funds from international agencies to protect cultural heritage. Also in the context of the conflict, it should be noted that the mandate of the UN Multidimensional Integrated Stabilization Mission in Mali (MINUSMA) includes the protection of cultural and historic sites, illustrating the importance of cultural heritage, both as a target and as a tangible and intangible resource for the community, in the framework of the conflict. In general, the area of Djenné has retained social stability, despite the difficult regional context.

The reduction in tourism experienced in Mali as a result of the armed conflict has led to a significant loss of income, particularly in regions which used to attract cultural tourism. In the case of the Great Mosque in Djenné, this resulted in increasing difficulties to cover electricity costs, which are significant given the large number of ventilators, lighting and sound equipment in the building. The local community asked UNESCO for assistance, and an agreement was reached for AECID to provide the relevant support. The project is in line with AECID's well-established record in the field of cultural heritage and development, as well as its regular collaboration with UNESCO in this field.

OBJECTIVES

- Contributing to the restoration and safeguarding of the Great Mosque.

- Safeguarding and strengthening the local community's sense of belonging, particularly because of the rituals and traditions linked to the Great Mosque.

- Contributing to the sustainable management of the site, through the installation of solar panels and the training of members of the community to maintain them.

DESCRIPTION OF ACTIVITIES

The project, carried out between December 2017 and April 2019, included three strands:

- An architectural diagnostic of the Great Mosque, in order to identify aspects requiring improvement and support, as well as relevant areas for the installation of solar panels around the Mosque.

- The installation of the solar panels.

- Measures towards the sustainability of the project, including through the training of local staff.

Approximately 10 local staff, including builders, technicians and young trainees, were involved in the implementation of the project. Furthermore, consultations with the local community were maintained throughout, particularly by UNESCO and the Ministry of Culture, and informed some key decisions, including the final location of the solar panels. Assistance was provided by MINUSMA, particularly with a view to ensuring the safety of missions in the area.

The architectural and related needs identified in the initial diagnostic (e.g. strengthening of annex buildings, ventilation, specialised training) will be addressed in a subsequent project, again involving AECID and UNESCO, which is currently being designed.

RESULTS ACHIEVED

The installation of solar panels has had a range of positive effects and impacts:

- The involvement of local community members in the implementation of the project generated some income and provided new skills for some of them.

- More broadly, local appropriation and sense of ownership was also reinforced through the consultation and engagement of the local community.

- The installation of a more efficient, almost self-sufficient electricity system has served to face the risk of social tensions as a result of the increasing costs generated by the Mosque.

- More frequent visits to the Great Mosque by the local population have also been observed. Given its symbolic role in local identity and belonging, and the importance of the local imam in promoting a discourse based on peace and cohesion (in a context where Jihadist groups may present different discourses), this is seen as a very relevant aspect.

Relevant SDG targets

7.2; 11.3; 11.4.

Lessons learned

- **Clear allocation of roles among partners:** AECID as funder, UNESCO providing technical knowledge, national authorities and local community ensuring consultation and ownership.

- **'Small is beautiful':** in some instances, small projects may be more adaptable to changing circumstances, e.g. revising timelines, changing the initial location of solar panels.

- **Participatory, consultative methodology,** which required time but contributed to engaging the local community and ensuring ownership.

- Cultural heritage may provide opportunities to **connect the environmental (i.e. energy efficiency), social (cohesion, identity) and economic (cost reduction) dimensions** of sustainable development.

Sources used

- *Interview with Juan Ovejero, Head of Cooperation, AECID Office in Mali*

- *Interview with Gonogo (dit Fidèle) Guirou, Culture Officer, UNESCO Office in Bamako*

- *Press releases published by AECID (https://www.aecid.es/EN/Paginas/Sala%20de%20Prensa/Noticias/2019/2019_05/07_Djenne.aspx) and UNESCO (https://fr.unesco.org/news/lunesco-equipe-mosquee-djenne-dun-nouveau-systeme-delectrification-solaire) and additional information on current developments provided by AECID*

- *Presentation done by Irene Seco Serra, AECID, at the EUNIC Sharing Knowledge Workshop: Working in Fragile Contexts (Nicosia, November 2019).*

REGENERATION OF HISTORICAL CENTRES IN LOCAL GOVERNMENTS UNITS, THE PALESTINIAN TERRITORY

Leading organisation:
ENABEL
(Belgian Development Agency)

Partners:
Palestinian Ministry of Local Government, as well as local government and municipalities

CONTEXT

Since 2001, the Belgian Development Cooperation (currently ENABEL) has worked to facilitate and strengthen collaboration between local government units in Palestine, with a particular focus on the smaller local authorities. In this context, the Local Government Reform and Development Programme (LGRDP) was implemented, in partnership with the Palestinian Ministry of Local Government, over two phases between 2011 and 2020.

One of the components of LGRDP was aimed at fostering integrated territorial development through the regeneration of historical centres of towns and villages. Running between 2013 and 2019, and with a total budget of EUR 8 million, the Regeneration of Historical Centres in Local Government Units project (RHC) recognised that the preservation and restoration of cultural heritage is one of the crucial dimensions of state and nation building. It also identified a sharp deterioration of Palestine's architectural and cultural heritage, due to the lack of sovereignty in the Palestinian territory, destructions related to the Israeli-Palestinian conflict, the abandonment of buildings due to lack of interest, urbanisation processes, and ineffective Palestinian laws for the protection of historic buildings.

OBJECTIVES

The general objective of RHC was to improve the social, cultural and economic development of Local Government Units and Municipalities in the Palestinian territory.

The specific objective of the project was to enhance the capacity of local governments to regenerate their historic centres and support sustainable local development in the Palestinian territory.

DESCRIPTION OF ACTIVITIES

The project supported six small and medium Local Government Unit clusters in the West Bank, overall covering 12 localities or villages. Urban regeneration interventions combined the preservation and restoration of cultural heritage and public spaces, on the one hand, and measures to contribute to the development and revitalisation of historical centres, through economic, social and other types of activity, on the other. It also included other major aspects such as assessing and developing cultural heritage protection regulations, capacity building and raising community awareness towards preserving cultural heritage, thus complementing the piloting of projects with institutional or policy impact.

Accompanying the physical improvement of historic centres were a set of measures aimed at addressing 'softer' aspects of regeneration. Among these were capacity-building of local government units in the field of urban regeneration and territorial development, encouraging the participation of the private sector and the development of public-private partnerships, supporting entrepreneurship and the establishment of new businesses in regenerated areas, fostering a broad understanding of urban regeneration, and addressing territorial fragmentation through integrated territorial development.

The design of the project involved discussions between ENABEL and national authorities, as well as consultations with some other development agencies (e.g. SIDA, AICS) which had previous experience in supporting urban regeneration processes in Palestine. Subsequent implementation emphasised a 'co-management' approach, in which the Ministry of Local Government was the main beneficiary, the Municipal Development and Lending Fund (a public agency) operated as the executive body of the project and ENABEL as facilitator and enabler. This co-management team was supported by a series of specialised committees. More broadly, a culture of collaboration among the key partners, as well as with local governments and other key stakeholders was embedded throughout the project.

RESULTS ACHIEVED

One important result of the project is its contribution to the adoption of an integrated approach to territorial development, which combines the preservation of cultural heritage and local architecture with aspects of social cohesion, citizen participation, the broadening of economic opportunities, etc. Detailed master plans and economic development plans were developed.

Both local governments and local populations acquired an increased understanding of the importance of cultural heritage and how its preservation could contribute to several areas of local development – overcoming the perception that heritage was a liability or an obstacle to development. However, the capacities available at local government to work in this area remain very variable, and small villages in particular have difficulties in this field.

Rehabilitated historic centres were equipped with amenities and offered improved services. New economic activities were established in most of the towns where the project developed. Besides, addressing territorial fragmentation, the exploration of synergies and the promotion of collaboration and joint planning between neighbouring villages were also promoted.

Another significant aspect concerns the centrality given to the regeneration of historic centres within national development planning in Palestine. Understanding of the importance of cultural heritage and historic centres increased, thanks to the observation of its contribution to local regeneration processes. New guidelines for protecting urban heritage in historic centres were adopted. A national policy note on cultural heritage was drafted by national authorities as a result, and should be formally adopted in the near future. New collaborations have emerged between the ministries of Local Government and Antiquities, which had seen their priorities as opposed to one another in the past.

Other relevant impacts concern moving from a project-based approach to a strategic one, with visible effects in local and national policies and regulation, encompassing several areas (spatial development, land use and ownership, zoning and building regulations, cultural heritage protection, etc.), and the strengthening of a culture of collaboration among different stakeholders.

Relevant SDG targets

11.3; 11.4; 11.7; 11.a; 11.b.

Lessons learned

- **Cultural heritage can foster recognition of what different villages have in common,** thus helping to overcome existing territorial fragmentation and differences.

- **Flexibility and progressive learning:** the development of the project over several years enabled its progressive adaptation, from what had started as an administrative process aimed mainly at strengthening the Ministry of Local Government, towards a project concerned with empowering local authorities and involving them in the process. This was enabled by the long-term nature of the project (lasting almost seven years), which also provided for the progressive emergence of coordination and an understanding of the roles of each stakeholder involved. In some way, the duration of the project meant that its participants were trained through its implementation.

- **Co-management and the adoption of an enabling role** by ENABEL, in which particular attention is devoted to the generation of collaborative relations between the different local and national stakeholders, and the provision of accompanying support (investment, capacity-building, etc.).

- **Combination of pilot projects and policy development,** which requires combining short-term and longer-term goals, as well as actively involving the relevant public authorities throughout the process.

Sources used

- *Project website: https://open.enabel.be/en/PSE/2033/updates/regeneration-of-historic-centers-in-local-government-units-rhc.html [7/7/2021]*

- *Interview with Joëlle Piraux, Local Governance and Urbanisation expert, ENABEL*

- *Interview with Oday F. Aljabari, National Expert, Territorial Development and Local Governance, Local Government Reform and Development Programme, ENABEL, Palestine*

- *Interview with Ohoud Enayah, Director Policy Unit, Ministry of Local Government, Palestinian National Authority*

- *Documents provided by ENABEL*

SUPPORT FOR INSTITUTIONAL ACTION TO PROTECT AND RECOVER IRAQI CULTURAL HERITAGE

Leading organisation:
Italian Ministry of Culture and Ministry of Foreign Affairs / Italian Agency for Development Cooperation (AICS)

Partners:
Iraqi State Board of Antiquities and Heritage and organisations under its aegis (e.g. the Iraqi National Museum, Baghdad), as well as the Iraqi Institute for the Conservation of Antiquities and Heritage, Erbil (a US-supported institution), and several Italian universities and research centres (e.g. Universities of Udine and Sapienza Roma, Centro Scavi, Turin)

CONTEXT

Between 2003 and 2019, the Italian government developed a range of technical assistance programmes to support the preservation of cultural heritage in Iraq. Activities started following the invasion of Iraq by an international coalition and were aimed at supporting the capacities of national authorities, through the provision of technology, capacity-building and support in the recovery of looted heritage. While Iraq had well-trained staff and good institutional capacities in the past, these had become weakened following several years of conflict.

Before this, Italy had provided similar technical assistance in the field of heritage to Balkan countries affected by the conflicts in the 1990s (Bosnia, Kosovo, Serbia).

OBJECTIVES

Three consecutive project phases can be identified, between 2003 and 2019. In general, they aimed to support the capacities of Iraqi national and local authorities and specialised agencies in the field of cultural heritage.

Given the changing circumstances, the focus of support has changed:

- The **first phase (2004-2007)** focused, among others, in the rebuilding of the restoration laboratory at the Iraqi National Museum in Baghdad, which had been destroyed during the April 2003 attacks.

- The **second phase (2010-2016)** involved the provision of longer-term training, primarily in collaboration with the Iraqi Institute for the Conservation of Antiquities and Heritage, recently established in Erbil, by then a safer area for international cooperation than Baghdad. In addition, and following the advance of ISIS, a geo-referenced inventory of the cultural heritage of Mosul and the province of Nineveh and a database of damage suffered by the cultural heritage of the Autonomous Region of Kurdistan were first developed in 2015, and then updated in 2017.

- The **third phase (2016-2019)** continued the analysis of damages in cultural heritage in the occupied areas and designed a recovery plan, with additional measures adopted to foster social and economic development around cultural heritage.

Training activities and other supportive measures (e.g. transfer of technological equipment) were included throughout the three phases.

DESCRIPTION OF ACTIVITIES

A wide range of activities have taken place over the three phases identified, through collaboration between Italian and Iraqi authorities. They can be summarised as follows:

- **Training activities:** several short and mid-term seminars, covering several technical areas (e.g. restoration of cultural goods, preservation of books and archives, archaeological metals, interpretation of geo-referencing data, etc.) and each reaching 10-20 participants, overall reaching approximately 200 participants. Training was generally provided by civil servants and experts of the Italian Ministry of Culture, as well as other international experts, and designed according to needs identified by both Italian and Iraqi authorities.

- **Rebuilding, restoration and improvement of heritage centres:** rebuilding of the restoration laboratory at the Iraqi National Museum, Baghdad; restoration of works damaged or looted; strengthening of security systems at the National Museum; similar support provided to some provincial museums; provision of technical equipment and materials (e.g. books, manuals, etc.) for heritage preservation and restoration.

- **Archaeological prospecting campaigns,** in collaboration with universities and research centres.

- **Development of geo-referencing inventories of cultural heritage** and a methodology for the remote control of territories occupied by ISIS, including an evaluation of damages on major archaeological and monumental complexes.

- **Support for the integration of cultural heritage in social and economic development,** through preparatory actions for the inclusion of the monumental complex of Sennacherib and the Ur site in the UNESCO World Heritage tentative list; and capacity-building of local institutions responsible for the protection, management and enhancement of cultural heritage.

RESULTS ACHIEVED

The successive interventions contributed to building the technical capacity of local and national staff in the field of cultural heritage, as well as to improving institutional capacities in this field. While early phases focused mainly on addressing the damages caused before and during the invasion, and the main focus of most activities over the years was heritage preservation and management, the more recent phases witnessed increasing attention to the social and economic potential of cultural heritage. In parallel, new monitoring mechanisms based on satellite imagery were introduced, to enable the remote control of territories.

Relevant SDG targets

11.4; 16.a; 17.6; 17.9; 17.16

Lessons learned

- **A focus on peer-to-peer, balanced exchanges:** the set of activities presented here relied on the establishment of trust-based relations between Iraqi and Italian officials, and the recognition of the expertise existing in both sides. This enabled a balanced, rather than one-sided, relation.

- **Technical work in a complex context:** while the surrounding circumstances changed, and forced to adapt the location of activities and the calendars, activities implemented in the context of the programme were primarily of a technical nature and could develop in relative autonomy from the broader conflict-stricken context.

- **Long-term engagement:** this is a good example of long-term engagement, with activities spanning over 15 years and introducing new themes and measures as circumstances change.

Sources used

- *Interview with Alessandro Bianchi, former civil servant at the Central Institute for Restoration, Italian Ministry of Culture, who coordinated the programme between 2003 and 2019.*

- *Documents and reports provided by AICS and the Italian Ministry of Culture.*

MARTIN ROTH-INITIATIVE

Leading organisation:
ifa
(Institut für Auslandsbeziehungen)
and Goethe-Institut

Partners:
The programme is funded by the Federal Foreign Office of Germany. Several organisations in Germany and in third countries host scholarship holders.

CONTEXT

In September 2017, a group of renowned institutions and leading figures of the German cultural scene released a public appeal expressing their concern about the increasing restrictions experienced by critical artists and civil society actors in many parts of the world. Promoters of the appeal stated their willingness to accept their responsibility and support their persecuted colleagues abroad, and also called public institutions to establish a programme to ensure that endangered artists could be safe and could also continue their critical work.

This was the background to the Martin Roth-Initiative, established as a joint project by ifa and the Goethe-Institut in 2018. The programme honours Martin Roth, a museum director and cultural scientist who was also a long-standing member of the Goethe-Institut and was the President of ifa when he passed away in 2017.

OBJECTIVES

The vision of the Martin Roth-Initiative is that of an open society in a peaceful world, in which artists are free to practise their profession in any country and civil society actors are committed to democracy and freedom of expression, without any interference.

The mission of the Martin Roth-Initiative is to protect artists who are committed in their home country to the freedom of art, democracy and human rights, by enabling temporary residence in Germany or third countries, in order to protect those who are being persecuted.

DESCRIPTION OF ACTIVITIES

The programme supports artists and cultural actors at risk by providing financial support for temporary relocation either in Germany or in third countries within their region of origin. 'At risk' implies facing threats, being under surveillance and/or being persecuted by state and/or non-state actors because of their work or due to other circumstances (e.g. based on their gender, sexual orientation, critical statements made in public, etc.). The threat can manifest itself in the form of physical and psychological force, oppression or censorship as well as prohibition to work.

Support is provided generally for up to 12 months, for relocation in Germany, and for between 3 and 6 months, for relocation in third countries. In some cases, follow-up funding is also made available. All funding is channelled through designated host organisations. In Germany, host organisations can be cultural institutions or collectives (museums, theatres, festivals, organisations, etc.), whereas in third countries beneficiaries are generally hosted by civil society organisations, shelter programmes and human rights organisations.

In addition to providing a monthly scholarship commensurate with local conditions, the programme provides individual support services for the scholarship holders (e.g. insurance, psychosocial support, language courses, trainings, networking), additional counselling and training where necessary, as well as, if necessary, financial support for additional personnel for the host organisation.

The Martin Roth-Initiative places particular emphasis on the cultural scenes and local civil society contexts in the host countries, which work with the scholarship holders during their stay, provide support to them and care for their professional development. The Initiative aims to ensure that, at the end of the scholarship period, it is possible for beneficiaries to return safely to their home country or that the foundation for their successful integration in the society of their home country has been laid.

Between 2018 and 2020, the Martin Roth-Initiative had an open call for applications from either host organisations or artists and cultural actors at risk. In 2020, the impact of the Covid-19 pandemic, including restricted mobility, led to revising some of the forms of support, and virtual residencies were introduced.

RESULTS ACHIEVED

The programme has provided support to several tens of beneficiaries since its inception. In 2019, 48 artists and cultural professionals received scholarships, of which 30 were hosted in Germany, and the remaining 18 in other third countries. In 2020, there were 14 new scholarship holders, as well as 17 artists and cultural professionals who obtained follow-up support, and 30 beneficiaries of virtual residencies.

Scholarship holders highlight how obtaining support from the programme has enabled them not only to live and work in safety, but also to further develop their reflections on social and political issues in their countries of origin, and to network with artists and cultural organisations abroad (Meyer-Radtke, 2021a, 2021b and 2021c).

In addition to supporting individuals at risk and enabling the continuation of their artistic and cultural work, it should be noted that the Martin Roth-Initiative supports research and reflection in the field of relocation programmes. Over the years, 7 research reports and related documents examining needs and good practices in temporary protection and relocation initiatives, including for specific regions (e.g. Africa, Latin America), have been commissioned. Related discussion seminars involving arts and human rights organisations across the world have taken place.

Relevant SDG targets

16.10; 17.17.

Lessons learned

- **Continuity and sustainability of work:** The Martin Roth-Initiative is understood as a temporary support mechanism, which ultimately aims to facilitate the ability of artists and cultural professionals to continue their work. In this respect, capacity-building, networking and opportunities to pursue professional activities are a core component. Support for organisations hosting beneficiaries also contributes to strengthening the cultural fabric in welcoming societies, and their regional and international networking capacities.

- **Support to programme managers:** The programme has established a set of support mechanisms for staff in charge of the programme both within the programme's central office in Berlin (staff development in the form of training, capacity-building in areas like dealing with the psychosocial impacts of relocation, how to have difficult conversations, dealing with emotionally difficult situations, etc.), as well as in host organisations (networking, coaching, capacity-building, etc.) (Bartley 2020).

Sources used

- *Website of the Martin Roth-Initiative: https://martin-roth-initiative.de/en*

- *Website of ifa: https://www.ifa.de/*

- *Bartley, P. (2020). Wellbeing during Temporary International Relocation: Case Studies and Good Practices for the Implementation of the 2019 Barcelona Guidelines. Ifa. Available at https://www.ssoar.info/ssoar/handle/document/72219 [5/7/2021]*

- *Meyer-Radtke, M. (c. 2021a). Interview with Tewa Barnosa. Martin Roth-Initiative. https://martin-roth-initiative.de/en/Tewa_Barnosa [5/7/2021]*

- *Meyer-Radtke, M. (c. 2021b). Interview with Igor Vidor. Martin Roth-Initiative. https://martin-roth-initiative.de/en/Igor_Vidor [5/7/2021]*

- *Meyer-Radtke, M. (c. 2021c). Interview with Sujatro Ghosh. Martin Roth-Initiative. https://martin-roth-initiative.de/en/Sujatro_Ghosh [5/7/2021]*

EURO-EGYPTIAN CULTURAL PROGRAMME

Leading organisation:
EUNIC cluster in Egypt, managed through the Goethe-Institut in Cairo

Partners:
EU Delegation in Egypt and several local partners

CONTEXT

The EUNIC cluster in Egypt was established in 2012 and currently involves 15 members. Over the years, it has established a solid dialogue with the EU Delegation in Egypt, which led to the drafting of a country strategy on cultural engagement and the signing of an Administrative Arrangement between the cluster and the Delegation in 2017. This general coordination and the related identification of common priorities has led to agreements for the implementation of common EUNIC projects in Egypt, through direct awards from the EU Delegation.

While Egypt is not currently defined as a 'fragile' country by the OECD, it has been part of the list until recently, with particular vulnerabilities in the societal and security dimensions of fragility. Furthermore, some significant gaps exist in the economic field, including the ability of cultural and creative actors to access funding.

Between 2017 and 2019, the British Council coordinated, on behalf of EUNIC, a project entitled 'Towards a Policy for the Creative Economy', which aimed to improve the policy environment for the creative economy to stimulate job and wealth creation, in a national context marked by economic fragility but with potential in several areas of the creative economy. The project led to the elaboration of 'occupational maps' of five sectors in the creative economy (film, music, performing arts, publishing and design), a sector map and a summary of government initiatives to support the creative sector, several debates and recommendations, the design of 12 project proposals to strengthen the sectors, and a range of publications.

Building on this experience, which was assessed positively by both the EUNIC cluster and the Delegation, and with the aim of involving more EUNIC members and broadening the set of topics addressed, a new project, the 'Euro-Egyptian Cultural Programme', was launched in 2019 and will end in 2023.

OBJECTIVES

The overall objective of the Euro-Egyptian Cultural Programme is to strengthen European-Egyptian cultural engagement as a driving force for sustainable social and economic development in Egypt. This objective is in line with the shared interest of the EU Delegation in Egypt and the EUNIC Cluster Egypt to facilitate and enable synergies for enhanced European-Egyptian cultural engagement in Egypt as outlined in their 2017 Administrative Arrangement.

Specific objectives of the current action include the following:

- To support intercultural exchange, free artistic expression and debate and creative experimentation, mutual learning and an appreciation of cultural diversity.

- To strengthen the creative economy through the promotion, creative engagement and internationalisation of contemporary and folkloric Egyptian and Arab music.

- To support independent cultural and creative actors in and outside urban centres and reduce regional disparities in Egypt, while at the same time enhancing networking and collaboration with and between cultural and creative actors in Egypt.

These objectives were established through discussions and consensus between the EU Delegation and members of the EUNIC cluster, as well as consultations with stakeholders in the local cultural scene.

DESCRIPTION OF ACTIVITIES

The project brings together several projects which had previously been implemented or supported separately by EU cultural actors, folding them into a larger, integrated programme of cultural cooperation. It also seeks to support cultural actors in Egypt and facilitate their networking.

In particular, the following activities should be noted:

A   Funding programme for cultural activities through an annual call for proposals, providing small and medium grants to Egyptian cultural organisations. Priority is given to emerging actors and to activities outside Cairo and the main urban centres, with the aim of strengthening the sector and fostering a balanced cultural development across the country. Several of the projects funded also address issues related to human development, including gender, education, etc.

B   Training and capacity building, including a range of activities which aim to improve the skills of cultural agents in Egypt both in terms of project management and in specific arts and culture disciplines.

C   An arts residency programme, involving Egyptian and European artists, which will be implemented in the near future.

D   Support to a range of arts festivals, particularly in film and music, including some which had been supported by individual members of EUNIC in the past.

The management of the project has been entrusted to Goethe-Institute in Cairo, acting as the representative of the EUNIC cluster. A Memorandum of Understanding between members of the cluster was signed to this end, and a steering committee for the project, involving several members, has been established. The programme is funded with a grant from the EU Delegation amounting to 90% of its total budget, and matching funding from EUNIC members contributing the remaining 10%.

RESULTS ACHIEVED

In a context of shrinking funding opportunities for cultural actors in Egypt, the support provided by the Euro-Egyptian Cultural Programme is contributing to supporting the local cultural scene, particularly away from Cairo. The previous EUNIC action, 'Towards a Policy for the Creative Economy', had also contributed to raising awareness of the economic dimension of the cultural and creative industries and fostering networking in this area.

The project has also contributed to increasing the visibility, coherence and impact of European cultural cooperation actions in Egypt, by folding them into one joint, coordinated action. This is seen to avoid duplication of efforts (e.g. different EUNIC members supporting one festival) and to foster the pooling of expertise and resources.

In turn, the process is contributing to enhance the visibility of EUNIC in Egypt (as opposed to activities being identified with the individual national institutes forculture supporting them). The annual call for proposals for small and medium-sized grants is particularly significant in this respect. Also at the level of the EUNIC cluster, there has been an increase in the number of members.

Finally, there is also a perception, within the EUNIC cluster, that good dialogue exists with the EU Delegation.

Relevant SDG targets

8.3; 11.a; 16.7.

Lessons learned

- **Everybody can contribute:** The progressive increase in members of the EUNIC cluster in Egypt may be explained by the achievements of previous activities, as well as the perception that every member, regardless of its size, could contribute in their own terms. Embassies with few members of staff are increasingly involved.

- **Attention to branding and visibility:** A concern in recent times has been the perception that EUNIC was not being sufficiently recognised as an institution, whereas its individual members were more familiar to local cultural actors. Particular attention is now being paid to this, and the current programme is facilitating more visibility.

- **Versatility in Covid times:** One of the aspects that has been taken into account when assessing applications for the latest call for proposals concerned the ability of projects to be implemented both in a context of restrictions and otherwise. As a result, several of the projects have a significant digital dimension.

Sources used

- Interview with Lara Pook, Project Assistant, Dialogue and Transition, Goethe-Institut Cairo, and former project manager, Euro-Egyptian Cultural Programme; and Aya Dowara, current project manager, Euro-Egyptian Cultural Programme
- Interview with Davide Scalmani, Director, Italian Institute of Culture in Cairo; and current President, EUNIC Cluster in Cairo
- Additional documents provided by EUNIC

COLOMBOSCOPE

Leading organisation:
Fold Media Collective, an independent collective of designers, artists, musicians and film-makers, is currently in charge of managing the project

Partners:
EUNIC cluster in Sri Lanka (particularly via the Goethe-Institut, British Council and Alliance Française), with support from the EUNIC European Spaces of Culture programme. The EU Delegation in Sri Lanka, several diplomatic missions from EU and non-EU countries and private and public partners are also involved.

CONTEXT

Sri Lanka experienced a 25-year civil war which ended in 2009 and has left significant scars and occasional bouts of violence, as shown in the 2019 Easter Sunday attacks. In this post-conflict context, 2013 saw the first edition of Colomboscope, an interdisciplinary arts festival initially launched by the Goethe-Institut and the British Council which soon also involved Alliance Française and progressively engaged many in the local arts scene as well as several EUNIC members and other partners. With the active involvement of the EU Delegation in Sri Lanka and support from EUNIC's European Spaces of Culture programme, Colomboscope has now become a permanent platform, which combines the festival with ongoing, continued activities.

OBJECTIVES

Colomboscope aims, on the one hand, to build a sustainable and context-responsive environment for cultural producers to generate path-breaking, collaborative and genre-defying approaches in the field.

On the other hand, current objectives of Colomboscope include pursuing inter-ethnic harmony in a pluralistic, yet often divisive, society, using the power of the arts and creativity; and fostering long-term networking possibilities for cultural producers in South Asia by broadening opportunities to present their work in Europe and globally.

Additional objectives include supporting artistic freedom, secular values and diverse expressions.

DESCRIPTION OF ACTIVITIES

Colomboscope is a contemporary arts festival and creative platform for interdisciplinary dialogue that has grown steadily within the cultural landscape of Colombo since 2013.

Since the third edition of the festival, in 2015, its artistic direction was commissioned to independent curators, who helped establish a clear, coherent course, enabling Colomboscope to present a cohesive programme around a common theme for each edition, rather than a set of isolated events organised by national institutes for culture on the basis of their individual interests. This was also helped by the establishment of the EUNIC cluster, and the willingness of its members to cede leadership of the process. Following some changes in direction, from 2018 the festival has been led by an independent organisation, the Fold Media Collective, which includes arts professionals who had been connected to previous editions. However, the EUNIC cluster remains actively connected, and EUNIC funding via European Spaces of Culture has been very important.

Previous editions of Colomboscope have addressed, among others, diverse identities and the changing realities of the Indian Ocean and Sri Lanka's relation to it. The current edition, 'Language is Migrant', explores the relation between language use and forms of displacement, addressing aspects like ethnic and social differences, and how artistic sensibility may generate renewed modes of language that are reparative and inventive, drawing on affinities rather than segregation. This theme, which will crystallise into a festival in early 2022 (original dates needed to be postponed due to the Covid-19 crisis), has involved a set of regular activities in the previous period – including tandem residencies connecting European and South Asian artists and groups of local artists, professionalisation workshops for local emerging artists and creative producers, and a digital programme comprising small online art projects during the Covid-19 restrictions.

Some of the aspects which define Colomboscope include the involvement of both established and emerging artists, which helps to break established hierarchies; the exploration of the multiple layers of Sri Lankan identity, including those that are often less visible; and a choice of sites which is often symbolic, including in terms of the memorialisation of the conflict.

An effort has been made to involve both emerging and established artists, somehow breaking established hierarchies.

RESULTS ACHIEVED

Colomboscope has contributed to opening opportunities for local artists to develop a career. The national context has traditionally made it difficult to maintain a professional livelihood in the cultural sector. Colomboscope is one of the initiatives that is contributing to change this.

The change is facilitated both by its success in reaching out to audiences, particularly young people, in an inclusive way; and by the increasing international attention generated. Thanks to the visibility provided by Colomboscope, artists from Sri Lanka have been given residences in other countries, or been able to exhibit abroad, and some collaborations between local and foreign artists have developed. Local art galleries have been more open to exhibiting younger and more politically engaged artists. This is particularly significant in a context like that of Sri Lanka, which as an island has a tendency to be self-contained, as well as in South Asia, where relations between neighbouring countries are difficult and in which initiatives like this are somehow contributing to opening the borders. Artists from the diaspora have also been involved.

Colomboscope combines, rather successfully, the aim to strengthen arts development and the willingness to discuss issues of social and political relevance. This happens quite naturally. This is also perceived as a good balance by the EU Delegation in Sri Lanka, which sees Colomboscope as relevant to the goals of the EU Strategy on International Cultural Relations, as well as the specific political priorities in Sri Lanka and South Asia. The EU Delegation has also contributed to engaging more EU Member States in supporting the initiative.

There is also a good balance between local ownership of the festival, acquired progressively over several editions, and external support provided by members of EUNIC. The local arts scene has increasingly been engaged and embraced Colomboscope as an important project. Trust among everyone involved has been built over the years, through continued conversations.

Relevant SDG targets

17.9; 17.17.

Lessons learned

- **Choice of topics with common resonances:** by focusing on rather universal themes which at the same time have specific connotations in Sri Lanka, and which are meaningful in both artistic and socio-political terms (e.g. sea change, languages), Colomboscope manages to assemble many partners together, and reconcile a diverse set of goals.

- **An artistic platform which contributes to peaceful coexistence:** often presenting themes which challenge established views and giving visibility to minority perspectives, Colomboscope can contribute to spaces of mutual reflection and understanding.

- **The relational approach to cultural programmes:** part of the uniqueness of the programme lies also in bringing together local and international artists to work around common themes – the generation of specific relations means that the resulting productions and experiences are inherently different to those that would be presented by individual artists elsewhere.

Sources used

- *Colomboscope website: https://www.colomboscope.lk/*

- *Description of 'Colomboscope – on language and multitudinal belonging' on the European Spaces of Culture website: https://europeanspacesofculture.eu/projects/sri-lanka-colomboscope-on-language-and-multitudinal-belonginghttps://europeanspacesofculture.eu/projects/sri-lanka-colomboscope-on-language-and-multitudinal-belonging*

- *Interview with Jan Ramesh de Saram, Cultural Coordinator, Goethe-Institut; and festival advisor and coordination, Colomboscope*

- *Interview with Natasha Ginwala, Artistic Director, Colomboscope*

- *Interview with Anne Vaugier-Chatterjee, Sri Lanka and Maldives, Deputy Head of the Political, Trade and Communications Sector, Delegation of the EU to Sri Lanka*

- *Additional documents provided by EUNIC*

ZIVIK

Leading organisation:
Institut für Auslandsbeziehungen (ifa)

Partners:
Funding for zivik, as well as assistance at some stages in the project selection and implementation process, comes from the German Federal Foreign Office

CONTEXT

The zivik programme supports civil society actors worldwide in preventing crises, transforming conflicts, and creating as well as stabilising peaceful social and political systems. Aligned with the German Federal Government's Guidelines on Preventing Crises, Resolving Conflicts and Building Peace, the programme provides funding for international, national or local NGO projects, which are dealing with civil conflict resolution and peacebuilding efforts. This also includes measures in the context of transformation partnerships with countries in the Middle East and North Africa (MENA), as well as measures in the field of advancing and furthering democracy. In addition to that, the programme provides advice and networking opportunities for civil society actors, and supports them in the project evaluation. While some funding lines are addressed to the MENA region specifically, otherwise the programme has no specific geographic priorities.

It should be noted that zivik is not a programme meant specifically for arts and culture. However, in the context of the programme some projects addressing the arts and heritage, as well as others integrating an intercultural approach, have been funded, thus underlining the potential connections between work in these areas and the goals of crisis prevention, conflict resolution and peacebuilding.

OBJECTIVES

The general objective of zivik is to contribute to crisis prevention, conflict transformation and peacebuilding, through the support of civil society actors.

At present, the programme comprises three funding lines, each connected to priorities established by Germany's Federal Foreign Office. Their specific objectives are as follows:

- **Crisis prevention, conflict management, stabilisation and peace-building:** To support political processes, particularly peace processes, which serve to prevent potential confrontations, alleviate the impact of armed conflicts, help resolve them, or support post-conflict peace-building.

- **Ta'ziz Partnership for Democracy (MENA region):** To support political processes which aim to bolster democracy and the rule of law in the MENA region, through the encouragement of participative civil society discourse, strengthening the rule of law and allowing people to experience the benefits of a transition towards democracy and the rule of law.

- **Democracy-building aid:** To contribute to civilian crisis prevention, conflict management, stabilisation and peacebuilding, through election assistance and observation, parliamentary assistance and advice, strengthening of civil society in the democratic process and increasing political participation, supporting objective and free media, etc.

It is worth underlining that the aforementioned governmental objectives are valid for a diverse range of interventions, among which zivik only funds those that are led by civil society organisations.

DESCRIPTION OF ACTIVITIES

The programme is designed for NGOs from Germany and other countries that are planning a project to strengthen local capacities for crisis prevention, conflict transformation and stabilisation, for transformation processes, or for democratisation processes, in line with the objectives described above.

Zivik provides support at the application stage, to help potential beneficiaries with relevant projects to refine the design of their projects and produce stronger applications. If applications are approved by both ifa and the Federal Foreign Office, beneficiaries will be able to receive consultative assistance throughout the implementation of their projects, and take part in exchange and networking activities with other civil society actors and relevant experts. Since ifa does not have offices in third countries, it relies on the federal government's missions abroad to obtain broader information about the context of projects as well as, in some cases, their subsequent implementation.

The programme also supports project planning, monitoring and evaluation, particularly through the movie manual (as per 'Monitoring von Wirkungen', or 'monitoring of effects'), which aims to assist staff in beneficiary organisations to establish a solid planning basis for the implementation of projects that promote peace. The manual comprises three phases: conflict analysis (guiding questions and recommendations on how to analyse the initial statu quo); planning (i.e. developing a vision for the future, on the basis of a set of key questions); and monitoring and evaluation (elements to observe change in the implementing organisations, key actors, the context, etc.). Relevant indicators are included in funding agreements and will need to be reported upon throughout the implementation of projects.

Grants cannot exceed EUR 100,000 when an organization has not been funded in the past, or EUR 400,000 per year in the case of organisations that have received funding previously. In 2020, zivik provided funding worth around €9 million to over 80 projects and organisations.

As mentioned above, only a few of the projects funded by zivik have an explicit arts or culture component. One good example of this is the project 'Chautari Natak – Storytelling for Promotion of Social Cohesion in the Communities of Nepal' (2015-2020), involving the Berlin Center for Integrative Mediation (CSSP) and Pro Public, the Forum for Protection of Public Interest in Nepal. The initiative drew on the technique of 'playback theatre' to enact personal narratives and support the reconciliation and healing process in Nepal, in line with the goals of the national Commission for Truth and Reconciliation.

The project focused on communities where high numbers of ex-combatants have settled, and theatre was identified as a suitable way to enhance trust building, empathic listening and collective healing. The process involved progressive engagement of theatre artists as dialogue facilitators and helped members of the local community develop artistic skills and bond with one another. Particular attention was paid to how the arts (music, words, performance) could provide a comfortable setting in which to present stories and express emotions, and in which to generate attitudes of empathic listening. In the second phase of the project (2018-2020), coordination duties were assumed by Pro Public, taking over that role from CSSP.

RESULTS ACHIEVED

Overall, zivik has provided advice and networking opportunities to a large number of civil society organisations around the world. The programme has proven particularly successful in the context of the transformation partnerships in the MENA region and democratisation assistance, and has made a significant contribution to the strengthening of local stakeholders.

The 'Chautari Natak' project in Nepal had visible effects at individual and community level. At individual level, some former combatants changed their own perspective of themselves, which had mainly been focused on fighting, being more able to express their emotions and develop new social skills. At community level, new relationships were established and mutual prejudices were redressed, e.g. through the recognition that suffering had existed in all communities. Both internally and externally, there has also been increasing acknowledgement of the potential of cultural factors in post-conflict reconciliation in Nepal, with USAID currently planning to support initiatives in this area.

Relevant SDG targets

16.3; 16.6; 16.7; 16.10; 17.9.

Lessons learned

- **A systemic, networked, rather than linear, approach to impact:** zivik adopts a complex understanding of the relation between causes and effects (e.g. how funded projects can contribute to democratisation and stability), rather than presuming a direct cause-effect relationship. This leads to focusing on the dynamic behaviour of the actors involved in a process, rather than on chains of effects generated by individual planning.

- **The importance of monitoring:** the use of the movie manual is in line with the attention given to project planning, monitoring and evaluation both in the management of individual projects and the long-term strengthening of civil society organisations.

- **Integration of cultural aspects in broader political goals:** this is an example of a programme that does not explicitly address culture, but which can support cultural actions, as well as projects with an intercultural or cross-cultural dimension, insofar as they can be connected to goals of crisis prevention, conflict resolution and peacebuilding.

- **'Situated' processes:** one of the learnings of the work done in Nepal concerned the importance of generating a setting in which trust between participants could be generated, and a process of bonding could be fostered. In this respect, the initial project design had to be broad enough to allow participants to take ownership of the process and adapt it according to their needs. Support provided by ifa was flexible enough to allow this adaptation.

Sources used

- *zivik website: https://www.ifa.de/en/fundings/zivik/*
- *Documents provided by ifa*
- *Interview with Peter Wittschorek, Head, zivik Funding Programme, ifa*
- *Interview with Prakash Mani Sharma, Executive Chair, Pro Public; and Anne Dirnstorfer, peacebuilding practitioner and independent researcher, former programme manager at CSSP.*
- *German Federal Foreign Office. (2021). Preventing Crises, Resolving Conflicts, Building Peace: Report on the Implementation of the Federal Government Guidelines. Federal Foreign Office. Available at https://www.auswaertiges-amt.de/blob/2465762/a96174cdcf6ad041479110e25743bb20/210614-krisenleitlinien-download-data.pdf [6/7/2021]*
- *Bhattarai, P., Dirnstorfer, A., and Saud, N.B., (2020). EnActing Dialogue: From Concept to Practice. Reflections from Nepal. Pro Public, ifa and Germany's Federal Foreign Office.*

CREATIVE FORCE

Leading organisation:
Swedish Institute

Partners:
Funding for Creative Force comes from the Swedish International Development Cooperation Agency (SIDA) and other public bodies in Sweden

CONTEXT

The Swedish Institute's Creative Force programme finances collaborative initiatives in the fields of culture or media, in which organisations in Sweden and in the programme's target countries work together in order to bring about change in the fields of democracy and freedom of expression.

Support is currently available for projects conducted in 29 countries in Africa, Asia, the Middle East and North Africa, Eastern Europe, and Turkey. Among the challenges identified in the target countries are restrictions to press freedom, gender-based violence, limited awareness of international human rights as well as of the importance of arts and culture, corruption, and weak civil societies.

OBJECTIVES

The general objective of the programme is to strengthen human rights, freedom of expression and democracy in the target countries. Creative Force understands that there is a need to use new methods or approaches to address sensitive or difficult subjects, and that culture and media are significant tools in this respect, and can bring about change.

Specific programme objectives also exist for individual regions – in the case of Africa, Asia and the MENA region, for instance, Creative Force is financed through a Swedish government strategy for international development, which supports the SDGs – in this respect, funded projects should contribute to one or more of the SDGs associated with Creative Force (SDG 5, 11 and 16).

DESCRIPTION OF ACTIVITIES

Through annual open calls for projects, Creative Force supports collaborative projects involving organisations in Sweden and in the target countries. Two types of support are available:

- **Seed funding,** available for carrying out a small project or a pilot. Projects, with funding of up to SEK 100,000 (approximately EUR 10,000) need to be completed within 12 months.

- **Collaborative projects,** which are larger projects involving knowledge exchange, capacity building or method development. This can also allow to scale up projects which have previously received seed funding. Projects can run for up to 12 months (with funding of up to SEK 500,000, approximately EUR 50,000) or up to 24 months (SEK 1 million, approximately EUR 100,000).

The target group of the programme are 'agents of change' and opinion makers in the target countries, who should work through culture or the media to help strengthen democracy, human rights and freedom of expression. Agents of change may include cultural workers, journalists and media professionals, human rights defenders, women's rights groups, youth organisations, etc.

Illustrative examples of projects implemented include the following:

- **The Right to the Image** (Syria, 2016-2017 and 2017-18) was a joint project of the Royal Institute of Art (Sweden) and Abounaddara (an audiovisual collective originally from Syria), with the aim of strengthening democracy in Syria by empowering civil society to produce its own image in the unfavourable context of 'post-truth'. The project reflected on the notion of 'dignified image', and how Syrian society had a right on how their stories should be broadcast to the outside (Abounaddara, 2016).

- **CATCH – Creative ArTs for CHange** (Lebanon, 2017-2018; and Gaza, 2020-2021) is a set of projects implemented between Clowns without Borders Sweden, Beirut DC – Clown Me In (Lebanon) and the Aisha Association for Woman and Child Protection (Gaza), with a view to empowering girls and women through social circus and other creative methods, creating networks to reduce isolation and providing new means of expression.

- **The Tahoun Project** (Lebanon and Syria, 2018-19) was a joint project of Cultural Heritage without Borders (Sweden) and the Association for the Protection of Jabal Moussa (Qibaa, Lebanon). Focusing on the landscapes of the Ottoman period in the Jabal Moussa UNESCO Biosphere Reserve, the project contributed to capacity-building in the field of heritage, empowering heritage professionals, craftspeople and local communities to preserve neglected and endangered heritage and take part in decision-making processes about heritage and its socio-economic potential.

RESULTS ACHIEVED

Evaluations conducted by the Swedish Institute provide evidence of how funded projects have contributed to achieving the following outcomes:

- Improved working conditions for 'agents of change' who work through culture or the media to strengthen democratisation and respect for freedoms of opinion – through establishing local and regional networks and platforms; capacity-building, advocacy and knowledge transfer; and dialogue and cooperation between stakeholders in Sweden and abroad.

- Greater opportunities for women to exercise the right to freedom of expression, be active participants in democratisation processes and exercise influence in public decision-making – through leadership training courses, exhibitions and knowledge exchange, etc.

- Increased opportunities for agents of change who work through either culture or the media to produce, gather and disseminate information via the Internet and other information and communication technologies – through specialised training, support for publications and public events, etc.

The programme has also progressively led to the emergence of an informal network of 'alumni'. Some previous beneficiaries have been engaged as trainers in subsequent leadership and capacity-building activities organised by the Swedish Institute in target regions.

Several projects that have obtained seed or collaborative funding have gone on to become sustainable and permanent. One good example is the CATCH project implemented by Clowns without Borders Sweden, in Lebanon (2017-18). The initiative helped the organisation move from short-term projects to a long-term programme encompassing four countries in the Middle East, which has increasingly placed emphasis on the training of artists and facilitators in the region, leading to more stable project work. The programme is currently being implemented in Gaza, since partners there had not been able to attend regional events in the past. All these activities have also enabled local populations to better express themselves, empowered women and girls, and fostered community cohesion.

Among the results of the support provided to the Tahoun project, implemented by Cultural Heritage without Borders and the Association for the Protection of Jabal Moussa (Lebanon) were also stronger international connections, since expertise was provided both by Swedish and Balkan experts, who had undertaken similar work in Albania, Kosovo and other countries in the past. The project provided training and awareness-raising on the preservation of cultural heritage, improved local signage of relevant sites and developed a permanent exhibition on local heritage.

According to representatives of Clowns without Borders, Creative Force funding was a turning point, which led to rethinking the organisation's mode of working, increasingly adopting an enabling role towards those on the ground. This also allowed them to obtain more funding from other sources. Representatives from Cultural Heritage without Borders also underline that Creative Force was very suitable in bringing forward an approach that combined the preservation and appreciation of local cultural heritage with aspects of social cohesion and civil society strengthening. Given that the project ended in the early months of the Covid-19 pandemic, the programme was also very flexible in accommodating changing needs and possibilities.

Relevant SDG targets

5.1; 5.b; 5.c; 11.4; 16.5; 16.7; 16.10; 16.b.

Lessons learned

- **The importance of 'agents of change':** the notion of 'agents of change' is central to Creative Force. This relates to those in the community who can bring about change in terms of democratisation and freedom of expression, and recognises that culture, the arts and media have a specific potential in this respect. Projects such as CATCH have reflected on how the practice of circus and other arts experiences enables participants to be themselves, and 'live again', and how this can be the basis of empowerment.

- **Local ownership:** while projects require collaboration between organisations in Sweden and abroad, particular emphasis is placed on local ownership – that is, the ability of local partners and communities in the target country to 'govern' the process when determining priorities and making processes sustainable. This also implies that Swedish partners should increasingly adopt an 'enabling' role.

- **Horizontal, collaborative relations:** partly related to the element above is the focus on good collaboration and communication between the organisations involved. Their respective roles need to be clear in the initial application, and their ability to maintain permanent exchanges is critical to ensure effectiveness.

- **The importance of cross-disciplinary 'translation':** the Tahoun Project implemented in Jabal Moussa was significant in combining knowledge from different disciplines (e.g. archaeologists, local development experts, politicians, etc.) – this can lead to some misunderstandings and required expertise in 'translating' the respective languages and expectations. The organisation of joint training activities was also positive in facilitating mutual understanding.

Sources used

- Creative Force website: https://si.se/en/apply/funding-grants/creative-force/

- Documents provided by the Swedish Institute team

- Interview with Anna Swedmark Westin, Programme Manager, Creative Force

- Interview with Mays Sylwan, Programme Manager and Deputy Secretary General, Clowns without Borders Sweden

- Interview with Marianne Boqvist, Project Manager, Cultural Heritage without Borders, Sweden

- Abounaddara. (2016). We Are Dying – Take Care of the Right to the Image. Documenta 14. https://www.documenta14.de/en/notes-and-works/1523/we-are-dying-take-care-of-the-right-to-the-image [5/7/2021]

CULTURAL RELATIONS PROJECTS IN YEMEN[6]

Leading organisation:
several, including the British Council and the Goethe-Institut

Partners:
EU Delegation, UNESCO and others

CONTEXT

The civil war experienced by Yemen since late 2014 has led to a major humanitarian crisis and the coexistence of two sides that simultaneously claim to be the official government. It has also involved the evacuation of many foreign nationals, as well as diplomatic missions and development agencies.

Among other things, this has had an impact on the work of national institutes for culture. EUNIC members including the Goethe-Institut, as well as the EU Delegation, have relocated to Amman, Jordan. The British Council retains a presence in Yemen, with two offices covering different parts of the country, but also has some staff, including the country director for Yemen, in Amman. These organisations have continued to engage in cultural relations in these difficult circumstances.

OBJECTIVES

A common, general objective of the British Council and the Goethe-Institut has been to continue supporting cultural development in Yemen in the context of the civil war, by adapting forms of support to current needs and integrating a degree of coordination among different donors.

The British Council's work in the arts and culture in Yemen aims to build strong relationships between artists and cultural professionals in the UK and their Yemeni counterparts, responding to the needs and aspirations of the local cultural scene. This is reflected in programmes like the Masarat grants programme (a regional programme covering several countries in MENA), which aims to enable continued production and project work in very difficult circumstances.

The Goethe-Institut's project 'Cultural Networks Yemen' aims at supporting local creative actors and cultural managers from the artistic and socio-cultural fields in Yemen, promoting active civic engagement and strengthening the networks between local and international actors beyond political borders, thereby contributing to the peacebuilding processes in the long run.

Other relevant initiatives in Yemen include the EU-funded project, implemented by UNESCO, 'Cash for Work: Promoting Livelihood Opportunities for Urban Youth in Yemen'. The project aims to promote livelihood opportunities for youth in Yemen through urban regeneration activities, including the restoration of particular buildings in historic urban centres, that have been damaged during the ongoing conflict.

DESCRIPTION OF ACTIVITIES

The main activities conducted by the British Council in the field of arts and culture in Yemen are as follows:

- **Cultural Protection Fund:** the British Council's flagship programme in the field of heritage and development (see separate case study in this report) has supported several projects in Yemen, including the integration of cultural heritage in conservation in the Soqotra archipelago, involving the documentation of tangible and intangible heritage, activities to promote the use of the endangered Soqotri language and the elaboration of a tourism strategy.

- **Masarat grant programme for artists and cultural initiatives:** this regional programme, which aims to strengthen artistic practice through supporting production, training and showcasing activities, has recently selected the first cohort of beneficiaries. Projects underway include the creation and production of a Shila, a traditional genre of song, by the MaribGirls organisation, which will convey messages of peace in an engaging, unique format.

- **Other activities** include support for the film sector, a long-established area of work which in the context of the civil war has progressively moved towards supporting the production of documentary films, as a way to ensure that local voices could be seen and heard; additional training and capacity-building activities are also organised.

In organisational terms, the British Council now counts two offices in Yemen, after the opening of a new office in Al Mukalla, further to the one existing in Sana'a. This enables to cover both the North and the South of the country. Some members of staff, including the country director, are based in Amman for security reasons, since late 2019. The country director visits Yemen regularly and is permanently in contact with staff in the two in-country offices.

In the case of the Goethe-Institut, the main programme underway is Cultural Networks Yemen, launched in September 2020, which is also the organisation's first programme in Yemen (though it had previously supported the German House in Sana'a). It is managed from the Goethe-Institut's office in Amman. The programme's focus theme was based on the organisation's previous experience in other countries, which highlighted the importance of cultural networking, as well as other programmes which had supported cultural initiatives in countries undergoing conflicts, like Libya and Syria.

Cultural Networks Yemen's first phase involved the commissioning of three needs assessment reports, covering different topics and regions. This also helped to identify relevant mentors, both in Yemen and the diaspora, who were subsequently invited to take part in the programme and engaged in a 'training of trainers' exercise. The capacity-building scheme was launched thereafter, involving 20 creative actors and cultural managers selected following an open call for participation. The curriculum focused on project and financial management, communication, risk management and other areas identified thanks to the needs assessment, including relevant language for application-writing. All activities were held online.

Following the capacity-building component, participants were invited to submit projects in a restricted call for funding, and 14 were selected to pursue their projects. The process also involves support from mentors. At the time of writing, an in-person meeting in Cairo of some beneficiaries, mentors and programme managers was being prepared.

The EU and UNESCO project Cash for Work should also be mentioned. The programme revolves around three strategic areas of action – namely, urban rehabilitation, youth engagement, and creative industries. It places particular emphasis on the provision of income-generating opportunities and training for young people, and the rehabilitation of tangible heritage in urban areas. The 'cash for work' scheme is seen as a temporary social protection intervention, which serves to prioritise livelihoods and economic resilience of local communities in the context of conflict. It has involved the assessment of 8,000 heritage building and sites and given employment to 4,000 young people, totalling 500,000 working days. The programme is funded by the EU, managed by the UNESCO Office in Doha, and delivered by Yemeni NGO Social Fund for Development.

Meanwhile, it should also be noted that some exchanges have been held between national institutes for culture and EU diplomatic missions as to the possibility of establishing a EUNIC cluster for Yemen. Contacts with the EU Delegation have existed occasionally as well.

Relevant SDG targets

8.3; 8.5; 11.4; 17.16; 17.17.

Lessons learned

- **Importance of representativeness of participants and beneficiaries.** Given the current context in Yemen, it is important to ensure that key stages in the design of activities, e.g. when selecting members of selection juries, take into account diversity of regional origins and representativeness.

- **Multi-year support.** The need for flexibility and adaptation, given the conflict situation in Yemen, means that it is increasingly desirable to provide support on a multi-year basis. The British Council is currently revising its grants programmes to move in this direction.

- **Dialogue between national institutes for culture and other international agents.** This contributes to increased complementarity and enables the exchange of information.

- **Listening to local stakeholders.** Several of the programmes analysed have involved needs assessments and consultation exercises. Representatives of national institutes for culture highlight how this has helped to adapt programmes to local needs, balancing them with policy priorities, and tailoring support to the specific needs identified in individual regions or sectors.
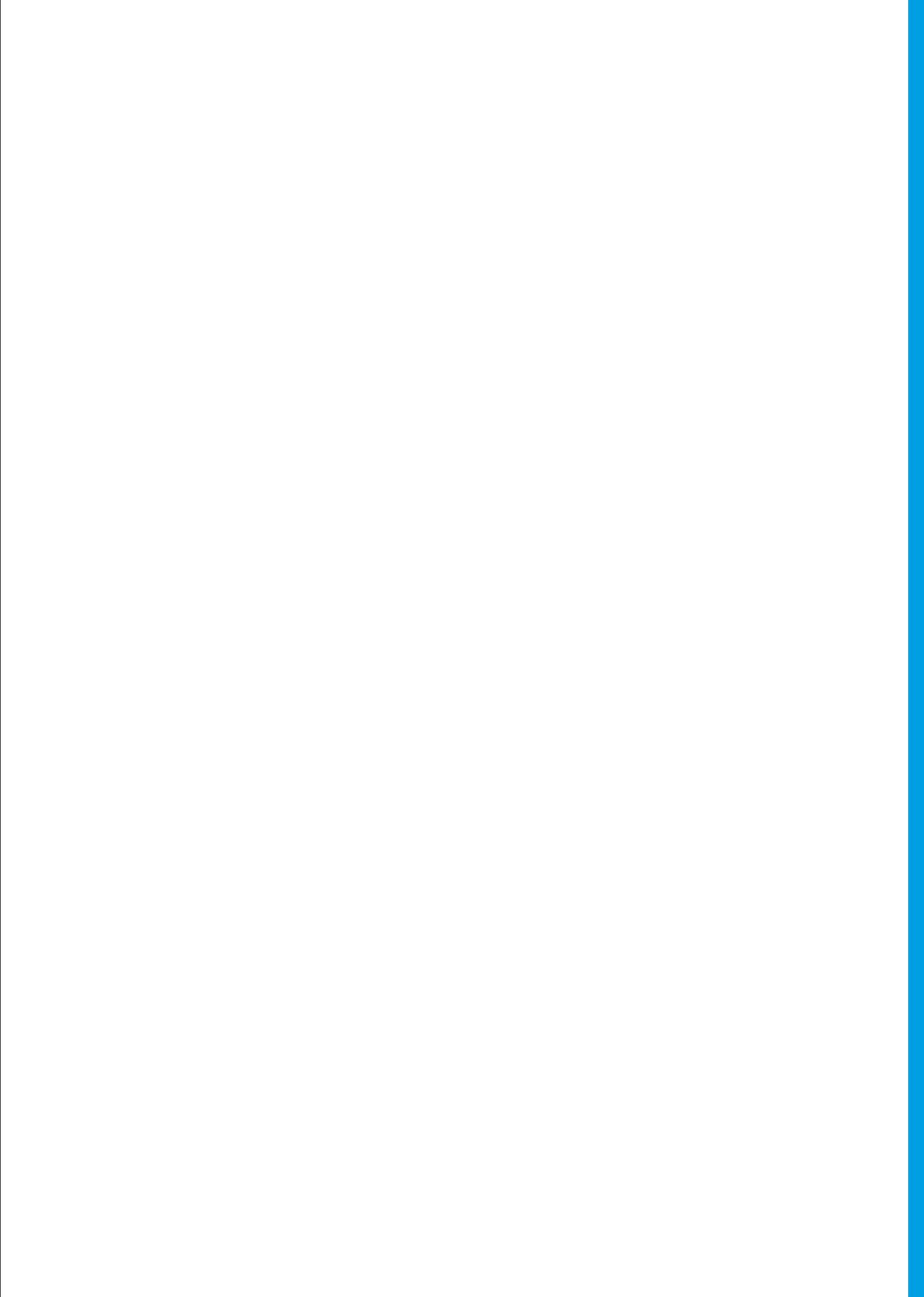
RESULTS ACHIEVED

The range of programmes outlined above has led or is leading to different results. The following common or particularly significant aspects can be underlined:

- Ability to continue supporting cultural actors in Yemen despite the difficulties in working in country, even where it is recognised that being on the ground has distinctive advantages. In the context of the conflict, the continuation of the British Council's support and the recently-launched activities of the Goethe-Institut are very significant contributions, given the scarcity of alternative mechanisms of support for the arts and culture sector.

- The support provided by both the British Council and the Goethe-Institut is contributing to enabling networking among cultural actors in the country, somehow overcoming regional differences as well as the traditional fragmentation existing in the sector.

- The fact that different organisations have staff based in Jordan (British Council, Goethe-Institut, EU Delegation) makes personal exchanges and networking easier than in Yemen, where mobility is more restricted and access to the Internet occasionally more difficult. The British Council and the Goethe-Institut have exchanged information to ensure their activities were complementary and avoid an overlap in beneficiaries.

- The British Council's combination of coordination from Amman and two in-country offices seems to strike a good balance between staff security and closeness to developments on the ground.

- Overall, results observed until now are particularly visible in the fields of cultural heritage (through the Cultural Protection Fund and Cash for Work), support for international connections and local arts projects (via some of the British Council's supported partnerships) as well as the emerging efforts in cultural networking supported by the Goethe-Institut.

Sources used

- Website of British Council Yemen: https://yemen.britishcouncil.org/en

- Website of Goethe-Institut's Cultural Networks Yemen: https://www.goethe.de/ins/jo/en/kul/sup/jem/aus.html

- Website of UNESCO-EU Cash for Work programme: https://en.unesco.org/doha/cashforworkyemen

- Interview with Björn Technau, Coordinator, Culture and Education programmes in Yemen, Goethe-Institut Amman

- Interview with Rajaa Bazara, Project Manager, British Council Yemen

- Interview with Rowaida Al-Khulaidi, Country Director, British Council Yemen, based in Amman

- Additional documents provided by the Goethe-Institut and EUNIC

ANNEX II: LIST OF INTERVIEWS

- *Alessandro Bianchi, former civil servant at the Central Institute for Restoration, Italian Ministry of Culture, 7 June 2021*

- *Juan Ovejero, Head of Cooperation, AECID Office in Mali, 16 June 2021*

- *Gonogo (dit Fidèle) Guirou, Culture Officer, UNESCO Office in Bamako, 21 June 2021*

- *Heba Hashim, Project Manager, British Council, Sudan, 22 June 2021*

- *Peter Wittschorek, Head, zivik Funding Programme, ifa, 23 June 2021*

- *Stephanie Grant, Senior Programme Manager, Cultural Protection Fund, British Council, 23 June 2021*

- *Jan Ramesh de Saram, Cultural Coordinator, Goethe-Institut; and festival advisor and coordination, Colomboscope, 25 June 2021*

- *Mays Sylwan, Programme Manager and Deputy Secretary General, Clowns without Borders Sweden, 28 June 2021*

- *Joëlle Piraux, Local Governance and Urbanisation expert, ENABEL, 29 June 2021*

- *Anna Swedmark Westin, Programme Manager, Creative Force, 30 June 2021*

- *Anne Vaugier-Chatterjee, Deputy Head of the Political, Trade and Communications Sector, Delegation of the EU to Sri Lanka, 1 July 2021*

- *Björn Technau, Coordinator, Culture and Education programmes in Yemen, Goethe-Institut Amman, 5 July 2021*

- *Lara Pook, Project Assistant, Dialogue and Transition, Goethe-Institut Cairo, and former project manager, Euro-Egyptian Cultural Programme; and Aya Dowara, current project manager, Euro-Egyptian Cultural Programme, 6 July 2021*

- *Davide Scalmani, Director, Italian Institute of Culture in Cairo; and current President, EUNIC Cluster in Cairo, 7 July 2021*

- *Rajaa Bazara, Project Manager, British Council Yemen, 7 July 2021*

- *Natasha Ginwala, Artistic Director, Colomboscope, 8 July 2021*

- *Prakash Mani Sharma, Executive Chair, Pro Public, Nepal; and Anne Dirnstorfer, peacebuilding practitioner and independent researcher, former programme manager at CSSP, 8 July 2021*

- *Rowaida Al-Khulaidi, Country Director, British Council Yemen, based in Amman, 12 July 2021*

- *Marianne Boqvist, Project Manager, Cultural Heritage without Borders, Sweden, 13 July 2021*

- *Oday F. Aljabari, National Expert, Territorial Development and Local Governance, Local Government Reform and Development Programme, ENABEL, Palestine, 15 July 2021*

- *Ohoud Enayah, Director Policy Unit, Ministry of Local Government, Palestinian National Authority, 15 July 2021*

ANNEX III: LIST OF FRAGILE COUNTRIES AND TERRITORIES (OECD, 2020)

EXTREMELY FRAGILE COUNTRIES AND TERRITORIES

- Afghanistan
- Burundi
- Central African Republic
- Chad
- Congo
- Democratic Republic of the Congo
- Haiti
- Iraq
- Somalia
- South Sudan
- Sudan
- Syrian Arab Republic
- Yemen

FRAGILE COUNTRIES AND TERRITORIES

- Angola
- Bangladesh
- Burkina Faso
- Cambodia
- Cameroon
- Comoros
- Côte d'Ivoire
- Democratic People's Republic of Korea
- Djibouti
- Equatorial Guinea
- Eritrea
- Eswatini
- Ethiopia
- Gambia
- Guatemala
- Guinea
- Guinea-Bissau
- Honduras
- Iran
- Kenya
- Lao People's Democratic Republic
- Lesotho
- Liberia
- Libya
- Madagascar
- Mali
- Mauritania
- Mozambique
- Myanmar
- Nicaragua
- Niger
- Nigeria
- Pakistan
- Papua New Guinea
- Sierra Leone
- Solomon Islands
- Tajikistan
- Tanzania
- Togo
- Uganda
- Venezuela
- West Bank and Gaza Strip (Palestine)
- Zambia
- Zimbabwe

REFERENCES

Abounaddara. (2016). *We Are Dying – Take Care of the Right to the Image*. Documenta 14. https://www.documenta14.de/en/notes-and-works/1523/we-are-dying-take-care-of-the-right-to-the-image [5/7/2021]

Avetisyan, A., Cohen, C., Forsyth Queen, E., Shapiro-Phim, T., and IMPACT. (2019). *Imagine IMPACT: An emergency strategy to strengthen the arts, culture, and conflict transformation ecosystem*. IMPACT – Imagining Together. Platform for Arts, Culture and Conflict Transformation. Available at https://www.brandeis.edu/ethics/peacebuildingarts/pdfs/impact/2019_04_imagine-impact-full-report.pdf [1/7/2021]

Baily, A. (2019). *The art of peace: The value of culture in post-conflict recovery*. British Council. Available at https://www.britishcouncil.org/research-policy-insight/insight-articles/art-of-peace [8/7/2021]

Bartley, P. (2020). *Wellbeing during Temporary International Relocation: Case Studies and Good Practices for the Implementation of the 2019 Barcelona Guidelines*. Ifa. Available at https://www.ssoar.info/ssoar/handle/document/72219 [5/7/2021]

Bhattarai, P., Dirnstorfer, A., and Saud, N.B., (2020). *EnActing Dialogue: From Concept to Practice. Reflections from Nepal*. Pro Public, ifa and Germany's Federal Foreign Office.

Brighton. A. (Ed.) (c. 2019). *Artivism in the Horn of Africa. Impact and recommendations*. British Council. Available at https://www.britishcouncil.org/arts/culture-development/our-stories/artivism [1/7/2021]

British Council. (2017). *Active Citizens facilitator's toolkit. Globally connected, locally engaged*. British Council. Available at https://www.britishcouncil.org/sites/default/files/active_citizens_global_toolkit_2017-18.pdf [29/7/2021]

British Council. (2019a). *Cultural Protection Fund: Annual Report 2018-19*. British Council. Available at https://www.britishcouncil.org/sites/default/files/cultural_protection_fund_annual_report_2018-2019.pdf [6/7/2021]

British Council (2019b). *Active Citizens: 10 years*. British Council. Available at https://active-citizens.britishcouncil.org/sites/default/files/ac10_bro_v3_web_1.pdf [29/7/2021]

British Council. (2019c). *Cultural Protection Fund: Annual Report 2018-19*. British Council. Available at https://www.britishcouncil.org/sites/default/files/cultural_protection_fund_annual_report_2018-2019.pdf [6/7/2021]

British Council and Goethe-Institut. (2018). *Culture in an Age of Uncertainty: The Value of Cultural Relations in Societies in Transition*. Goethe-Institut and British Council. Available at https://www.goethe.de/resources/files/pdf165/culture_in_an_age_of_uncertainty.pdf [1/7/2021]

Bul, M.K. (Lead writer). (2021). *An exploration of possibilities and challenges of fair international cultural cooperation*. DutchCulture. Available at https://dutchculture.nl/sites/default/files/2021-05/DutchCulture-Publicatie%20Fair-2021-DEF.pdf [9/7/2021]

Clammer, J. (2016). *Cultures of Transition and Sustainability. Culture after Capitalism*. Palgrave Macmillan.

Collingwood Environmental Planning. (2018). *A cultural relations contribution to peace, justice and strong institutions*. British Council. Available at https://www.britishcouncil.org/research-policy-insight/research-reports/sdg-16-report [2/7/2021]

Council of the EU. (2018). *Council Conclusions on the Integrated Approach to External Conflicts and Crises*. Council of the EU, 5413/18. Available at https://data.consilium.europa.eu/doc/document/ST-5413-2018-INIT/en/pdf [2/7/2021]

Council of the EU. (2019). *Resolution of the Council of the European Union and the Representatives of the Governments of the Member States meeting within the Council on the Cultural Dimension of Sustainable Development*. Official Journal of the European Union, C 410/1-6. Available at https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=OJ:C:2019:410:FULL&from=EN [2/7/2021]

Council of the EU. (2021a). *Council Conclusions on EU Approach to Cultural Heritage in conflicts and crises*. Council of the EU, 9837/21. Available at https://data.consilium.europa.eu/doc/document/ST-9837-2021-INIT/en/pdf [2/7/2021]

Council of the EU. (2021b). *Council Conclusions on Team Europe*. Council of the EU, 7894/21. Available at https://data.consilium.europa.eu/doc/document/ST-7894-2021-INIT/en/pdf [6/7/2021]

Cuny, L. (2020). *Freedom & Creativity: Defending art, defending diversity*. UNESCO. Available at https://unesdoc.unesco.org/ark:/48223/pf0000373357 [7/7/2021]

Cuny, L. (2021). *Relocating Artists at Risk in Latin America*. ifa. Available at https://www.ssoar.info/ssoar/handle/document/72476 [7/7/2021]

de Sayrah, A. (2021, 16 March). *Reclaiming space through art*. HIMAL South Asian. https://www.himalmag.com/reclaiming-space-through-art-colombo-2021/ [7/7/2021]

de Vries, G. (2021). *The Cultural Dimension of Sustainable Development: Opportunities for National Cultural Institutes*. Internal document elaborated in preparation of the EUNIC Knowledge Sharing Workshop, 28-29 April 2021. ifa.

Dirnstorfer. A., and Saud, N.B. (2020). *A Stage for the Unknown? Reconciling Postwar Communities through Theatre-Facilitated Dialogue*. International Journal of Transitional Justice, 14(1). Available at https://academic.oup.com/ijtj/article/14/1/122/5803889?login=true [8/7/2021]

EEAS [European Union European External Action Service]. (2017). *EEAS/Commission services' issues paper suggesting parameters for a concept on Stabilisation as part of the EU Integrated Approach to external conflicts and crises*. EEAS, EEAS(2017)1554. Available at https://data.consilium.europa.eu/doc/document/ST-15622-2017-INIT/en/pdf [9/7/2021]

EEAS. (2021). *Concept on Cultural Heritage in Conflicts and Crises: A component for peace and security in European Union's external action*. EEAS. Available at https://data.consilium.europa.eu/doc/document/ST-9962-2021-INIT/en/pdf [2/7/2021]

EU. (2016). *Shared Vision, Common Action: A Stronger Europe. A Global Strategy for the European Union's Foreign and Security Policy*. EU. Available at https://eeas.europa.eu/sites/default/files/eugs_review_web_0.pdf [2/7/2021]

EU. (2017). *The New European Consensus on Development: 'Our World, Our Dignity, Our Future'. Joint statement by the Council and the Representatives of the Governments of the Member States meeting within the Council, the European Parliament and the European Commission*. Available at https://ec.europa.eu/international-partnerships/system/files/european-consensus-on-development-final-20170626_en.pdf [2/7/2021]

EUNIC. (2020a). *EUNIC Strategic Framework 2020-2024*. EUNIC. Available at https://www.eunicglobal.eu/media/site/3129979799-1591718794/eunic-strategic-framework-2020-2024-final.pdf [30/6/2021]

EUNIC. (2020b). *For the future: Make cultural relations count in a post-crisis global society*. EUNIC. Available at https://eunicglobal.eu/news/eunic-statement [9/7/2021]

EUNIC. (2021, forthcoming). *The Cultural Dimension of Sustainable Development: Opportunities for National Cultural Institutes. Report of the EUNIC Knowledge-Sharing Workshop (28-29 April 2021)*. EUNIC.

EUNIC and RIDCULT. (2021). *Bi-regional meeting. Toledo Agreement on Culture and Sustainable Development: Ibero-America and Europe united in diversity*. EUNIC and RIDCULT. Available at https://eunicglobal.eu/media/site/3913874739-1623678544/toledoagreement-eunic-ridcult.pdf [9/7/2021]

EUNIC Global. (2018). *Report on the current state of the partnership between EUNIC clusters & EU Delegations. Lessons learned and recommendations for methods and models of 'enhanced cooperation'*. EUNIC. Available at https://www.eunicglobal.eu/news/report-on-the-current-state-of-the-partnership-between-eunic-clusters-and-eu-delegations [9/7/2021]

European Commission. (2018). *A New European Agenda for Culture. Communication from the Commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the Regions*. European Commission, COM(2018) 267 final. Available at https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=COM:2018:267:FIN [2/7/2021]

European Commission. (2019). *European Framework for Action on Cultural Heritage. Commission Staff Working Document*. EU. Available at https://op.europa.eu/en/publication-detail/-/publication/5a9c3144-80f1-11e9-9f05-01aa75ed71a1 [2/7/2021]

European Commission – DG INTPA. (2021). *Culture for sustainable development in international partnerships: Key actions from DG INTPA. PPT presentation at the EUNIC Knowledge Sharing workshop on "The Cultural Dimension of Sustainable Development: Opportunities for National Cultural Institutes", 28 April 2021*.

European Commission, European External Action Service (EEAS) and European Union National Institutes for Culture(EUNIC). (2019). *Joint Guidelines: EUNIC – EEAS – EC partnership*. European Commission, EEAS and EUNIC. Available at https://eunicglobal.eu/joint-guidelines [1/7/2021]

European Commission and High Representative of the Union for Foreign Affairs and Security Policy. (2016). *Joint Communication to the European Parliament and the Council: Towards an EU strategy for international cultural relations. JOIN(2016) 29 final*. Available at https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=JOIN%3A2016%3A29%3AFIN [30/6/2021]

European Commission and High Representative of the Union for Foreign Affairs and Security Policy. (2020). *Joint Communication to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions: Communication on the Global EU response to COVID-10. JOIN(2020) 11 final*. Available at https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52020JC0011&from=EN [6/7/2021]

European Parliament and Council of the EU. (2019). *Regulation (EU) 2019/880 of the European Parliament and of the Council, of 17 April 2019, on the introduction and the import of cultural goods. Official Journal of the European Union, L 151/1-14*. Available at https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32019R0880&from=EN [2/7/2021]

European Peacebuilding Liaison Office. (2021). *The EU Concept on Cultural Heritage as a Component for Peace and Security in Conflict and Crisis Zones: Gathering Civil Society Input. Civil Society Dialogue Network Policy Meeting, 3-4 March 2021 (online). Meeting report*. European Peacebuilding Liaison Office. Available at http://eplo.org/wp-content/uploads/2021/03/CSDN_PM_Cultural_Heritage_Peace_March2021_Report.pdf [8/7/2021]

Frères, C. (2017). *La cooperación en contextos de fragilidad: la trayectoria de AECID y retos de futuro*. AECID. Available at https://www.aecid.es/Centro-Documentacion/Documentos/Eficacia%20y%20calidad/171026%20Documento%20de%20trabajo-n8-v8.pdf [1/7/2021]

Galtung, J. (1964). *An Editorial. Journal of Peace Research, 1(1), pp. 1-4*. Available at https://www.jstor.org/stable/422802 [1/7/2021]

German Federal Foreign Office. (2021). *Preventing Crises, Resolving Conflicts, Building Peace: Report on the Implementation of the Federal Government Guidelines*. Federal Foreign Office. Available at https://www.auswaertiges-amt.de/blob/2465762/a96174cdcf6ad041479110e25743bb20/210614-krisenleitlinien-download-data.pdf [6/7/2021]

Gillespie, M., O'Loughlin, B., Nieto McAvoy, E., and Berneaud-Kötz, M. (2018). *Cultural Value. Cultural Relations in Societies in Transition: A Literature Review.* British Council and Goethe-Institut. Available at https://www.britishcouncil.org/research-policy-insight/policy-reports/cultural-value-lit-review [1/7/2021]

Goethe-Institut. (2016). *Culture Works: Using Evaluation to Shape Sustainable Cultural Relations.* Goethe-Institut. Available at https://www.goethe.de/resources/files/pdf94/culture-works-brochure-september-2016.pdf [9/7/2021]

Hawkes, J. (2001). *The Fourth Pillar of Sustainability: Culture's essential role in public planning.* Common Ground / Cultural Development Network (Vic). Available at https://www.researchgate.net/publication/200029531_The_Fourth_Pillar_of_Sustainability_Culture%27s_essential_role_in_public_planning [9/7/2021]

Helly, D. (2013). More culture in global politics. In: Billows, W., and Körber, S. (Eds.). *Culture and Conflict: Challenges for Europe's Foreign Policy. Culture Report – EUNIC Yearbook 2012/2013.* EUNIC and ifa.

Helly, D. (2021). *Community-centered Urban Rehabilitation in Conflict Contexts: Lessons learnt, challenges and ways forward. Restoring Livelihoods Through Culture in Yemen – UNESCO-EU Virtual International Conference, 26-27 May 2021.* Available at https://www.youtube.com/watch?v=neM-N2InTgI (1:21-1:31) [2/7/2021]

ICC Office of the Prosecutor. (2021). *Policy on Cultural Heritage.* International Criminal Court. Available at https://www.icc-cpi.int/itemsDocuments/20210614-otp-policy-cultural-heritage-eng.pdf [2/7/2021]

ICCROM [International Centre for the Study of the Preservation and Restoration of Cultural Property]. (2020, 4 August). *ICCROM and ALIPH form an Alliance for Cultural Heritage First Aid, Peace and Resilience.* ICCROM. https://www.iccrom.org/news/iccrom-and-aliph-form-alliance-cultural-heritage-first-aid-peace-and-resilience [8/7/2021]

ICCROM (2021). *Peacebuilding Assessment Tool for Heritage Recovery and Rehabilitation (PATH).* ICCROM. Available at https://www.iccrom.org/publication/path-peacebuilding-assessment-tool-heritage-recovery-and-rehabilitation [8/7/2021]

ICOMOS [International Council on Monuments and Sites]. (2019). *The Future of Our Pasts: Engaging cultural heritage in climate action.* ICOMOS. Available at https://www.icomos.org/en/77-articles-en-francais/59522-icomos-releases-future-of-our-pasts-report-to-increase-engagement-of-cultural-heritage-in-climate-action [7/7/2021]

ifa [Institut für Auslandsbeziehungen]. (2014, 2nd revised edition). *Monitoring of effects (movie). Effects-oriented planning and implementation of projects working to promote peace – a manual.* ifa. Available at https://www.ifa.de/fileadmin/Content/docs/foerderungen/zivik/ifa_zivik_movie_manual.pdf [9/7/2021]

IFLA [International Federation of Library Associations and Institutions]. (c. 2016). *Access and Opportunity for All: How libraries contribute to the United Nations 2030 Agenda.* IFLA. Available at https://www.ifla.org/files/assets/hq/topics/libraries-development/documents/access-and-opportunity-for-all.pdf [2/7/2021]

Isar, Y.R. (principal investigator). (2013). *Creative Economy Report 2013 Special Edition: Widening Local Development Pathways.* UNDP / UNESCO. Available at http://www.unesco.org/culture/pdf/creative-economy-report-2013.pdf [7/7/2021]

Isar, Y.R. (principal writer). (2014). *Engaging the World: Towards Global Cultural Citizenship. Preparatory Action 'Culture in EU External Relations'.* EU. Available at https://op.europa.eu/en/publication-detail/-/publication/33a11d23-a7e7-11e7-837e-01aa75ed71a1/language-en [1/7/2021]

Julie's Bicycle. (2021). *The Art of Zero: An indicative carbon footprint of global visual arts and the transition to net zero.* Julie's Bicycle and AKO Foundation. Available at https://juliesbicycle.com/wp-content/uploads/2021/05/ARTOFZEROv2.pdf [7/7/2021]

Kathem, M., Fontana Antonelli, G., Selter, E., Helly, D., and Desmidt, S. (2020a). *The role of the European Union in the protection and enhancement of cultural heritage in conflict and post-conflict contexts in the Middle East region: The example of Iraq.* EEAS and ECDPM. Available at https://www.cultureinexternalrelations.eu/cier-data/uploads/2020/10/Report-Cultural-Heritage-1Oct2020.pdf [2/7/2021]

Kathem, M., Desmidt, S., and Salzinger, M. (2020b). *The role of the European Union in the protection and enhancement of cultural heritage in conflict and crises.* International online conference (12-13 November 2020). EEAS, culture Solutions, Mediateur and ECDPM. Available at https://www.culturesolutions.eu/wp-content/uploads/2020/12/Cultural-Heritage-Conference-paper.pdf [7/7/2021]

Lamonica, A., Kirjazovaite, L., Van de Gejuchte, I., Baily, A. and Lewis, R. (c. 2020). *EUNIC Knowledge Sharing Workshop: Working in Fragile Contexts Report.* EUNIC and British Council. Available at https://www.eunicglobal.eu/media/site/3594280403-1593614326/report-eunic-knowledge-sharing-workshop-working-in-fragile-contexts.pdf [30/6/2021]

Lewis, R. (Lead author). (2018). *Cultural Heritage for Inclusive Growth.* British Council. Available at https://www.britishcouncil.org/arts/culture-development/cultural-heritage [9/7/2021]

Martins, A.L., and Helly, D. (2021, 8 February). *Team Europe's future heritage? Protecting shared memories in conflict.* culture Solutions. https://www.culturesolutions.eu/events/team-europes-future-heritage-protecting-shared-memories-in-conflict/ [2/7/2021]

McNeilly, N., Zayas, C., Valenza, D., and Helly, D. (2021, 1 July). *#TeamEurope: A community of practice on culture for EU Delegations.* culture Solutions. https://www.culturesolutions.eu/events/teameurope-a-community-of-practice-on-culture-for-eu-delegations/ [2/7/2021]

McPherson, G., Mamattah, S., Moore, A., Cifuentes, G., and Moualla, Y. (2018). A Review of the Contribution of Arts & Culture to Global Security & Stability. University of the West of Scotland. Available at https://www.britishcouncil.org/sites/default/files/uws_global_arts_peace_and_security_0319.pdf [1/7/2021]

Meyer-Radtke, M. (c. 2021a). Interview with Tewa Barnosa. Martin Roth-Initiative. https://martin-roth-initiative.de/en/Tewa_Barnosa [5/7/2021]

Meyer-Radtke, M. (c. 2021b). Interview with Igor Vidor. Martin Roth-Initiative. https://martin-roth-initiative.de/en/Igor_Vidor [5/7/2021]

Meyer-Radtke, M. (c. 2021c). Interview with Sujatro Ghosh. Martin Roth-Initiative. https://martin-roth-initiative.de/en/Sujatro_Ghosh [5/7/2021]

MINUSMA [United Nations Multidimensional Integrated Stabilization Mission in Mali] (2021). Cultural Heritage. MINUSMA. https://minusma.unmissions.org/en/cultural-heritage [2/7/2021]

Naidu-Silverman, E. (2015). The Contribution of Art and Culture in Peace and Reconciliation Processes in Asia – A literature review and case studies from Pakistan, Nepal, Myanmar, Indonesia, Afghanistan, Sri Lanka, and Bangladesh. Danish Centre for Culture and Development (CKU). Available at https://europa.eu/capacity4dev/file/28720/download?token=_aKhngzl [1/7/2021]

Nordicity. (2020). The Missing Pillar – Culture's Contribution to the UN Sustainable Development Goals. British Council. Available at https://www.britishcouncil.org/sites/default/files/the_missing_pillar.pdf [2/7/2021]

Organisation for Economic Co-operation and Development (OECD). (2016). Good Development Support in Fragile, At-risk and Crisis Affected Contexts. OECD Development Policy Papers, 4. Available at https://www.oecd-ilibrary.org/docserver/5jm0v3s71fs5-enpdf?expires=1625147722&id=id&accname=guest&checksum=3784B16BFF53A6E243AF8C9DD9AFB72C [1/7/2021]

Organisation for Economic Co-operation and Development (OECD). (2020). State of Fragility 2020. OECD Publishing. Available at https://www.oecd-ilibrary.org/development/states-of-fragility-2020_ba7c22e7-en [1/7/2021]

Organisation for Economic Co-operation and Development (OECD). (2021). States of Fragility. States of Fragility. http://www3.compareyourcountry.org/states-of-fragility/overview/0/ [1/7/2021]

Paolini, A. (2021). Project's Milestones and Lessons Learned. Restoring Livelihoods Through Culture in Yemen – UNESCO-EU Virtual International Conference, 26-27 May 2021. Available at https://www.youtube.com/watch?v=neM-N2InTgI (0:58-1:13) [7/7/2021]

Selim, B. (Ed.) (2020). Review: Prince Claus Fund and British Council 2017 Call for Proposals Contemporary Take, Beyond Cultural Heritage. Prince Claus Fund and British Council. Available at https://princeclausfund.org/review-contemporary-take [8/7/2021]

Singh, J.P. (2019). Culture and International Development: Towards and Interdisciplinary Methodology. British Council. Available at https://www.britishcouncil.org/arts/culture-development/our-stories/culture-and-development-review [9/7/2021]

Stenning, S. (2017). The Cultural Protection Fund and the British Council. In: Bacon, R. (Ed.), In Harm's Way: Aspects of cultural heritage protection. British Council. Available at https://www.britishcouncil.org/sites/default/files/in_harms_way_-_second_edition_online_version.pdf [6/7/2021]

Stewart, S. (2018). Building Resistance to Violent Extremism. A cultural relations approach. British Council. Available at https://www.britishcouncil.org/sites/default/files/discussion_paper_building_resistance_to_violent_extremism_finalv1.pdf [7/7/2021]

Swedish Institute. (2019). Promoting democracy through the arts and media: Lessons and recommendations after 10 years of Creative Force. Swedish Institute. Available at https://si.se/app/uploads/2019/11/si_rapport_eng_creative_force.pdf [9/7/2021]

UCLG [United Cities and Local Governments]. (2015). Culture 21: Actions. Commitments on the role of culture in sustainable cities. UCLG. Available at http://agenda21culture.net/sites/default/files/files/culture21-actions/c21_015_en.pdf [7/7/2021]

UCLG [United Cities and Local Governments]. (2018). Culture in the Sustainable Development Goals: A Guide for Local Action. UCLG. Available at http://www.agenda21culture.net/sites/default/files/culturesdgs_web_en.pdf [2/7/2021]

UN. (1945, 26 June). UN Charter. UN. Available at https://www.un.org/en/about-us/un-charter/full-text [2/7/2021]

UN General Assembly. (2016, 27 April). Review of the United Nations peacebuilding architecture. Resolution 70/262, A/RES/70/262. Available at https://undocs.org/en/A/RES/70/262 [2/7/2021]

UN General Assembly. (2019, 8 November). International Year of Creative Economy for Sustainable Development, 2021. UN General Assembly, A/C.2/74/L.16/Rev.1. Available at https://undocs.org/A/C.2/74/L.16/Rev.1 [2/7/2021]

UN Secretary General's Advisory Group of Experts. (2015). The Challenge of Sustaining Peace: Report of the Advisory Group of Experts for the 2015 Review of the United Nations Peacebuilding Architecture. Available at https://reliefweb.int/sites/reliefweb.int/files/resources/150630%20Report%20of%20the%20AGE%20on%20the%202015%20Peacebuilding%20Review%20FINAL.pdf [2/7/2021]

UN Security Council. (2016, 27 April). Resolution 2282 (2016), S/RES/2282 (2016). Available at https://undocs.org/en/S/RES/2282%20(2016) [2/7/2021]

UN Security Council. (2017, 24 March). Resolution 2347 (2017), S/RES/2347 (2017). Available at https://www.undocs.org/S/RES/2347%20(2017) [2/7/2021]

UN Special Rapporteur on Cultural Rights. (2013). The right to freedom of artistic expression and creativity. Human Rights Council, A/HRC/23/34. Available at https://www.ohchr.org/EN/Issues/CulturalRights/Pages/ArtisticFreedom.aspx [2/7/2021]

UN Special Rapporteur on Cultural Rights. (2014). Memorialization processes. Human Rights Council, A/HRC/25/49. Available at https://www.ohchr.org/EN/Issues/CulturalRights/Pages/MemorializationProcesses.aspx [2/7/2021]

UN Special Rapporteur on Cultural Rights. (2016). Report on the intentional destruction of cultural heritage as a violation of human rights. UN General Assembly, A/71/317. Available at https://www.ohchr.org/EN/Issues/CulturalRights/Pages/IntentionalDestructionofCulturalHeritage.aspx [2/7/2021]

UN Special Rapporteur on Cultural Rights. (2018). Report on the contribution of cultural initiatives to creating and developing right-respecting societies. Human Rights Council, A/HRC/37/55. Available at https://www.ohchr.org/EN/Issues/CulturalRights/Pages/RightRespectingSocieties.aspx [2/7/2021]

UN Special Rapporteur on Cultural Rights. (2020a). Cultural rights defenders. Human Rights Council, A/HRC/43/50. Available at https://www.ohchr.org/EN/Issues/CulturalRights/Pages/CulturalRightsDefenders.aspx [2/7/2021]

UN Special Rapporteur on Cultural Rights. (2020b). Report on climate change, culture and cultural rights. UN General Assembly, A/75/298. Available at https://www.ohchr.org/EN/Issues/CulturalRights/Pages/ClimateChange.aspx [2/7/2021]

UN Special Rapporteur on the Promotion of Truth, Justice, Reparation and Guarantees of Non-recurrence. (2015). Guarantees of non-recurrence. Human Rights Council, A/HRC/30/42. Available at https://undocs.org/en/A/HRC/30/42 [2/7/2021]

UNESCO. (1945). UNESCO Constitution. Available at http://portal.unesco.org/en/ev.php-URL_ID=15244&URL_DO=DO_TOPIC&URL_SECTION=201.html [2/7/2021]

UNESCO. (1966). Declaration of Principles of International Cultural Co-operation. UNESCO. Available at http://portal.unesco.org/en/ev.php-URL_ID=13147&URL_DO=DO_TOPIC&URL_SECTION=201.html [1/7/2021]

UNESCO. (2015). Reinforcement of UNESCO's Action for the Protection of Culture and the Promotion of Cultural Pluralism in the Event of Armed Conflict. UNESCO, 38 C/49. Available at https://unesdoc.unesco.org/ark:/48223/pf0000235186 [2/7/2021]

UNESCO. (2018). Long Walk of Peace: Towards a Culture of Prevention. UNESCO. Available at https://unesdoc.unesco.org/ark:/48223/pf0000262885_eng [1/7/2021]

UNESCO. (2021a). International Year of Creative Economy for Sustainable Development 2021: UNESCO Roadmap. UNESCO. Available at https://en.unesco.org/sites/default/files/creative_economy2021-unesco-roadmapen-ok2.pdf [2/7/2021]

UNESCO. (2021b). UNESCO Policy Action Guide to Celebrate the Creative Economy Year: for Member States. UNESCO. Available at https://en.unesco.org/sites/default/files/guide-member-states_en_final_0.pdf [2/7/2021]

van Graan, M. (2018). Beyond Curiosity and Desire: Towards Fairer International Collaborations in the Arts. IETM. Available at https://www.ietm.org/en/system/files/publications/ietm_beyondcuriosityanddesire_2018.pdf [9/7/2021]

We Are From Here. (2021). We Are From Here: #Held Apart, Together. Colomboscope. https://www.colomboscope.lk/we-are-from-here [7/7/2021]

Whyatt, S. (2017). Promoting the freedom to imagine and create. In: UNESCO. Re|Shaping cultural policies: advancing creativity for development. UNESCO. Available at https://unesdoc.unesco.org/ark:/48223/pf0000260592 [7/7/2021]

Yazaji, R. (2021a). Arts and Uncertainty: Designing creative interventions in times of crisis. Artist toolkit. Ettijahat and British Council. Available at https://www.ettijahat.org/uploads/arts_and_uncertainty_en.pdf [1/7/2021]

Yazaji, R. (2021b). Create Syria journey: Interview with Rana Yazaji. Ettijahat. Video available at https://www.youtube.com/watch?v=L_1nNW9B1r8 [9/7/2021]

ABOUT THE AUTHOR

Jordi Baltà Portolés works as a consultant and researcher at Trànsit Projectes, a cultural management company based in L'Hospitalet de Llobregat, Barcelona. He has particular interest in local cultural policies, the relations between culture and sustainable development, cultural diversity, cultural rights, and the governance of culture. He is also an advisor on culture and sustainable cities at the Committee on Culture of United Cities and Local Governments (UCLG) and a member of the UNESCO Expert Facility for the implementation of the 2005 Convention on the Diversity of Cultural Expressions. He has provided consultancy on cultural policy, cultural diversity and international affairs to a wide range of local, national and international organisations in Europe, Africa, Latin America and Asia. Between 2001 and 2014 he was a researcher and project coordinator at the Interarts Foundation. He teaches at the Degree in International Relations of Blanquerna – Universitat Ramon Llull (URL) and the MA in Cultural Management of the Open University of Catalonia (UOC) and Universitat de Girona (UdG). He is a PhD candidate at the universities of Girona and Melbourne.

EUNIC – European Union National Institutes for Culture – is the European network of organisations engaging in cultural relations from all EU member states and associate countries. Through culture, we strive to build trust and understanding between the people of Europe and the wider world. We work to make culture count in international relations.

The **British Council** builds connections, understanding and trust between people in the UK and other countries through arts and culture, education and the English language. We help young people to gain the skills, confidence and connections they are looking for to realise their potential and to participate in strong and inclusive communities. We support them to learn English, to get a high-quality education and to gain internationally recognised qualifications. Our work in arts and culture stimulates creative expression and exchange and nurtures creative enterprise.

ifa (Institut für Auslandsbeziehungen) is Germany's oldest intermediary organisation for international cultural relations. It promotes a peaceful and enriching coexistence between people and cultures worldwide. ifa supports artistic and cultural exchange in exhibition, dialogue and conference programmes, and it acts as a centre of excellence for international cultural relations. It is part of a global network and relies on sustainable, long-term partnerships.

EUNIC
EU National Institutes
for Culture