



**The European Commission  
EuropeAid D4. Education, Health, Research, Culture**

**Study on projects using cultural  
expressions as a lever for  
employment, human rights,  
democracy and other human  
development areas**

*Final Report*



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# ***The EUROPEAN UNION***

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EuropeAid  
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**Study on projects using cultural expressions as a lever for  
employment, human rights, democracy and other human  
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# Table of Contents

<b>ACRONYMS AND ABBREVIATIONS</b>	<b>3</b>
<b>1 INTRODUCTION</b>	<b>8</b>
1.1 CONTEXT OF THE STUDY: THE NEW EU DEVELOPMENT COOPERATION FRAMEWORK	8
1.2 OVERALL OBJECTIVE AND METHODOLOGY OF THE STUDY	8
1.3 METHODOLOGY	9
<b>2 THE EUROPEAN DEVELOPMENT COOPERATION FRAMEWORK</b>	<b>11</b>
2.1 WHY AN AGENDA FOR CHANGE?	11
2.2 CULTURE WITHIN THE EU'S FORMAL AND REGULATORY COOPERATION FRAMEWORK	11
2.3 CULTURE IN THE INTERNATIONAL COOPERATION FOR DEVELOPMENT FRAMEWORK	13
2.4 WHY CULTURE IN EU DEVELOPMENT POLICIES?	14
2.5 EU COOPERATION INSTRUMENTS OVER THE PERIOD 2014-2020	15
2.6 IN CONCLUSION	16
<b>3 CULTURE AND DEVELOPMENT, LESSONS FROM THE FIELD</b>	<b>17</b>
3.1 CULTURE AND INCLUSIVE GROWTH AND SUSTAINABLE DEVELOPMENT	20
3.1.1 <i>Direct economic contribution of cultural sectors of activity; the economic value of cultural goods and services</i>	20
3.1.2 <i>Culture as a driving force for local development</i>	22
3.1.3 <i>Education in the cultural sectors of activity as a vector of economic development</i>	24
3.1.4 <i>Indirect economic impact</i>	25
3.2 CULTURE AS A VECTOR OF DEMOCRACY, HUMAN RIGHTS AND GOOD GOVERNANCE	27
3.2.1 <i>Culture as a tool in the protection of human rights</i>	27
3.2.2 <i>Culture and citizens' rights and democracy</i>	28
3.2.3 <i>Non state actors from cultural sectors of activity to reinforce the democratic process</i>	29
3.3 CULTURE AS A TOOL TO PROMOTE DEVELOPMENT IN OTHER DOMAINS	31
3.3.1 <i>Culture in all-encompassing projects</i>	31
3.3.2 <i>Culture as a tool to promote better health and social development</i>	32
<b>4 GENERAL CONCLUSIONS AND RECOMMENDATIONS</b>	<b>35</b>
4.1 CONCLUSIONS	35
4.2 RECOMMENDATIONS	37
<b>ANNEX I – TERMS OF REFERENCE</b>	
<b>ANNEX II – STUDY METHODOLOGY</b>	
<b>ANNEX III – GOOD PRACTICE PROJECT FICHES</b>	

## Acronyms and Abbreviations

ACP	African, Caribbean and Pacific (geographical region)
AECID	Agencia Española para la Cooperación Internacional y el Desarrollo
AETS	Application Européenne de Technologies et de Services
AfDB	African Development Bank
ALA	Asia and Latin America (geographical region)
ASEM	Asia-Europe Meeting
BBC	British Broadcasting Corporation
CNA	Cinéma Numérique Ambulant
CRIS	Common RELEX information system (computer application)
CSO	Civil Society Organisation
CSP	Country Strategy Paper
DAC	Development Assistance Committee (OECD)
ENP	European Neighbourhood Policy
DCI	Development Cooperation Instrument
DG	Directorate General
DG EAC	European Commission Directorate-General for Education and Culture
DG DEVCO	European Commission Directorate-General for Development and Co-operation
EACEA	Education, Audiovisual and Culture Executive Agency
EC	European Commission
EDF	European Development Fund
EEAS	European External Action Service
EIDHR	European Instrument for Democracy and Human Rights
EMAV	Euromed Audiovisual Programme
ENPI	European Neighbourhood and Partnership Instrument
EU	European Union
EUD	Delegation of the European Union
ICT	Information and Communication Technology
IDB	Inter-American Development Bank
ILO	International Labour Organization
LFM	Logical Framework Matrix
IP	Implementing Partner
MDG	Millennium Development Goals
MEDA	Euro-Mediterranean Partnership
MFF	EU Multi-Annual Financial Framework
NGO	Non-Governmental Organisation
NICT	New Information and Communication Technology
NSA	Non State Actors
NSAPVD	Non-State Actors and Local Authorities in Development
OCT	Overseas Countries and Territories
OIF	Organisation Internationale de la Francophonie
PADOR	Potential Applicant Data Online Registration (computer application)
PCD	Policy Coherence for Development
RFI	Radio France Internationale
SBCC	Social and Behaviour Change Communication
TA	Technical Assistance
TEU	Treaty on European Union
TFEU	Treaty on the functioning of the European Union
TOR	Terms of Reference
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNFPA	United Nations Population Fund
YPIS	Young People in the Informal Sector

## Executive summary

The European Commission's (EC) Directorate General (DG) responsible for development cooperation has commissioned a study to identify, select and analyse a sample of culture related selected projects supported by the European Union (EU) through its cooperation instruments or by Member States. Its aim is to illustrate how cooperation projects involving cultural operators, cultural sectors of activity and/or cultural content can contribute to current EU development priorities.

### **Methodology of the study**

As a result of a comprehensive process of identification, consultation and analysis, 30 projects were selected and grouped into three categories:

- Projects that have demonstrated positive and significant impacts in sustainable economic development;
- Projects illustrating how cultural operators and cultural sectors of activity<sup>1</sup> can contribute to reinforcing human rights, democracy and good governance;
- Projects with impacts in other domains of development (health, environment, gender equality, social inclusion...)

The projects selected present varying characteristics: geographic dispersion, size (ranging from micro-projects to a programme of 35 million euro), operational approach, implementation modalities, origin of funds, role of culture in the project, etc. The idea is to illustrate alternative intervention possibilities for the EU for projects with a cultural dimension.

It should be noted that the main obstacles in the process of the projects' selection were:

- The lack of a standard in terms of the information available for each project in the EC central database repository; in some cases, all formal documents as well as evaluation and monitoring reports and complementary information were available; in other instances, very scarce information was available;
- The absence of information to measure impact; this is because projects do not usually include provisions to collect impact measuring data. Moreover, as EU funds are generally allocated on a project basis, the Commission is no longer involved after an action is finished; hence, there is no follow-up to evaluate ex-post impact. Under this study, practically no project/programme ex-post evaluations were identified for EU funded projects/programmes.

### **The European development cooperation framework**

In October 2011, the European Commission issued a communication entitled '*Increasing the impact of EU Development Policy: an Agenda for Change*'<sup>2</sup>, later endorsed by the Council of the EU, thus setting it as a benchmark for EU development policies in forthcoming years.

Despite the fact that the Agenda for Change does not explicitly include culture as a sector or goal of cooperation with third countries, all the legal and political EU development framework, as well as its actions and principles exposed and defended in international fora, integrate culture as a core sector of cooperation - and an integral part of development.

Culture has been widely acknowledged as an essential dimension of development. This is not only as a sector of intervention in its own right, relevant in terms of employment and economic growth, but also, and most importantly, as a key element to attain social inclusion and civic participation, peace and security through intercultural dialogue, or to build a differentiated partnership and a locally sensitive approach to development.

In terms of financial instruments over the 2014-2020 period, cultural operators and cultural sectors of activity could legitimately be integrated through the Development Cooperation Instrument (DCI), the European instrument for democracy and human rights (EIDHR) and the 11<sup>th</sup> European Development Fund (EDF). The EU legal cooperation framework as well as its operational instruments, offer an

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<sup>1</sup> Cultural sectors of activity in this study include: music, publishing, visual arts, performing arts, cinema and audiovisual, radio, cultural heritage (tangible and intangible), cultural multimedia, arts and crafts, cultural fashion and design, cultural events diffusion, cultural tourism.

<sup>2</sup>[http://ec.europa.eu/europeaid/what/development-policies/documents/agenda\\_for\\_change\\_en.pdf](http://ec.europa.eu/europeaid/what/development-policies/documents/agenda_for_change_en.pdf)

opportunity to include culture in different forms to promote development and to achieve EU external cooperation objectives.

### ***Lessons from successful culture-related projects***

A sample of 30 good practices have been selected and studied. The analysis demonstrates the potential impact of cultural and cultural sectors of activity as a vector for democracy, human rights and good governance, as well as for inclusive growth and social development.

### ***Culture and Inclusive growth and sustainable development***

A sample of 12 projects from different world regions were analysed. They demonstrate that projects supporting cultural operators or oriented towards cultural sectors of activity can have significant impact in terms of economic growth and social development. Impact has been demonstrated in the following domains:

- Direct economic impact, through increased activity in cultural sectors of activity, that are transformed into cultural goods and services (commercial or non-commercial) and likely to gain value in economic terms;
- Culture as a driving force for local development, through an increase in culture and heritage-related tourism, tangible heritage as a backbone of urban development, or economic activity generated by cultural events or cultural venues (festivals, museums, etc.);
- Cultural sectors induced economic impact in other sectors, such as tourism-related services, heritage maintenance-related activities (restoration, buildings, materials, etc.), media-related activities, as well as equipment and materials for music, audio-visual, cinema, publishing, etc.;
- Education in cultural sectors of activity as a vector of economic development, through better-trained professionals, more structured cultural sectors and enhanced entrepreneurship in cultural domains;
- Indirect economic impact, through an improved image of a city region or country, enhanced individual creativity and more adaptable individuals.

Evidence highlights economic impact in terms of:

- Income generating activities can be created, consolidated and increased using intangible cultural heritage (crafts sector, design, fashion, music, audio-visual, etc.), tangible cultural heritage (in urban revitalisation, cultural tourism, heritage maintenance-related activities, contemporary architecture and building activities, etc.) and cultural expressions, through better organised and more performing economic sectors;
- Contributing to build a fully-fledged economic sector, in particular in the following domains: a culturally-inspired fashion industry, arts and crafts, cinema and audio-visual, radio and music;
- Local development generated by culture related activities, mainly by means of development of tourism industry, urban revitalization and improved local dynamics around heritage buildings, architecture, significant cultural venues (museums...), etc.
- Creating value-added activities with little or no use of natural resources, thus contributing to sustainable development;
- Contributing significantly to the knowledge driven new economic dynamics.

Successful projects trigger a virtuous circle, inducing the creation of other income generating activities and culturally significant initiatives at a local level. A successful project generates indirect impact around it, through replication, creation of new related economic activities, teaching and training, etc.

### ***Democracy, human rights and good governance***

A sample of 12 projects has been studied aiming to improve mechanisms of local governance, enhance citizen participation and influence in democratic and nation-building processes and reinforce individual and collective freedom. Evidence shows that:

- The limitation of cultural rights jeopardizes human rights. They are a key issue in terms of good governance, justice and respect towards minorities;
- The decline of social cohesion is closely linked to the loss of cultural identity and pride, which generates social violence, youth disorientation and educational failure, etc.;
- Cultural operators and culture-related civil society have proved very effective in promoting human, citizens' and cultural rights, stimulating participation and consolidating the democratic process, as well as reinforcing governance at local and national levels;

- Cultural expressions and culture-related material such as films, television programmes, comic books, CDs, theatre performances, radio material and visual art works are a significant lever in actions aiming to improve human rights, democracy and governance. They are effective tools that reach out and can be adapted to all different social categories. Since they touch upon human sensibility and emotions, cultural and artistic expressions have a more effective impact in improving individual behaviour in sensitive social domains than other forms of communication and teaching;
- In certain contexts, cultural expressions are usually the only effective means to communicate and have messages assimilated on sensitive issues, such as minorities' rights, gender and youth violence, etc.
- Several cases studied show that the promotion of human rights, good governance and democracy strongly benefit from the availability of competent operators (artists, creators, technicians, organisations, institutions) in the cinema, audiovisual, radio, publishing, performing arts and other artistic related sectors of activity. Without strong cultural sectors, few possibilities are left to convey information, raise awareness, teach and promote human rights and democracy, especially in Least Developed Countries (LDCs) and authoritarian societies.

### ***Culture in other areas of development***

Successful projects analysed reveal that:

- At local level, a comprehensive development project with a strong cultural dimension can have significant impact in different development domains, such as the environment, citizens' social participation and local governance, public services, health, education, etc.;
- A project that includes a strong cultural dimension has impact in other areas of development, thanks to a ripple effect that goes beyond the original scope of a project;
- Culture offers adequate and valuable tools and strategies to convey information, raise awareness, teach and promote sensitive social development issues, such as reproductive and sexual health, in particular in conservative societies and among disadvantaged groups with little access to other forms of education.

In conclusion, the projects studied demonstrate that projects targeting cultural operators or cultural sectors of activity, as well as projects with a significant cultural dimension, can significantly contribute to current EU development priorities:

- Economic growth and sustainable development can be stimulated by means of developing activities that use cultural expressions, cultural resources, tangible and intangible cultural heritage;
- Cultural and artistic expressions, cultural operators and cultural sectors of activities can be powerful tools to promote human rights, good governance and democracy;
- Cultural expressions, cultural events and cultural goods are effective tools that can be used in mainstreamed development areas, such as environment, social inclusion, gender equality, as well as in other areas of development such as health and education.

The study also presents in its conclusions and best practices that have been identified in the selected projects.

### ***Why include the cultural sector in development cooperation?***

The EU's legal and political cooperation framework as well as evidence stemming from good practices, lead to the following general recommendations:

- The growing consensus that poverty is not only measured by material deprivation, but also in terms of lack of participation in decision-making processes and an impoverished civic, social and cultural life, plead to include culture as a fully-fledged sector of intervention;
  - Understanding the cultural context in which development programmes operate can significantly enhance aid effectiveness;
  - Culture and participation in cultural life can greatly improve social cohesion through community empowerment, citizen participation and intercultural dialogue; culture can be a powerful tool to convey messages in other development fields;
- Culture is an economic development resource in its own right and should be used to achieve EU cooperation objectives in this field. Cultural sectors of activity and cultural tourism can be powerful driving forces for developing or emerging economies, as they are for developed countries, especially with the growth of New Information and Communication Technology (NICT) that make cultural content and products accessible worldwide and expand local

markets to a much wider scale, thus contributing to economic growth, employment and sustainable development.

### ***Summarised operational recommendations***

#### I. At EC strategy level

- EC strategy and programming documents of EU funding instruments should explicitly integrate the possibility to cover cultural-related sectors and operators, in particular in the DCI, EIDHR and the 11<sup>th</sup> EDF;
- Programming documents should explicitly state that the objective of cultural-related cooperation is to concretely contribute to current EU development priorities: inclusive and sustainable growth and development, human rights, democracy and good governance – reflecting the fundamental tenets of the Agenda for Change.

#### II. At a programme level

- Programme implementation modalities in DCI, EIDHR or EDF should explicitly integrate provisions to ensure eligibility for cultural operators and promote culture-related projects to be funded through them;
- In the case of the EIDHR, cultural operators and culture-related civil society should be specifically targeted in all support programmes;
- At a bilateral cooperation level, countries have identified future sectors of concentration: in many cases, cultural-related cooperation can contribute to national cooperation priorities, particularly in sectors such as: human rights, democratisation processes, governance, the private sector, urban development, education, social inclusion, decentralisation and local development;
- The integration of the cultural dimension of development should be mainstreamed in development projects;
- Economic development programmes should incorporate culture-related sectors, especially in countries/regions with few potential development resources;
- Cultural operators/organisations should be explicitly integrated in Non-State Actor (NSA) support programmes,

#### III. At a project level

- A list of project success factors is given in the recommendations chapter. The main ones are:
  - Implementing partner with proven successful experience
  - Support to existing perennial structures
  - Comprehensive set of activities and adequate blend of artistic, cultural and managerial dimensions
  - All activities of the project ought to include a capacity building component
  - Comprehensive communication and information strategy
- Projects and programmes ought to include provisions aimed to ensure duplication and emulation of good practices, including an impact evaluation mechanism.

# 1 Introduction

This report constitutes a study on projects using cultural expressions as a lever for employment, human rights, democracy and other human development areas.

The study has been carried out by AETS in several phases.

A first phase included an inventory of EU-funded projects in cultural domains, collecting information through different channels (questionnaires, analysis of EU programmes' evaluation reports, field visits, consultation of stakeholders, etc.).

The second phase included analytical analysis of information and the identification of good practices and examples of projects or programmes that have achieved significant results and had impact in terms of the current EU cooperation for development priorities.

The third phase includes the synthesis of a project typology and success factors in order to provide recommendations for future EU interventions covering cultural sectors of activity.

## **1.1 Context of the Study: The new EU development cooperation framework**

The Unit responsible for Education, Health, Research and Culture within the Directorate General for Development and Cooperation (DEVCO) has commissioned a study to identify, select and analyse a sample of culture related selected projects supported by the EU through its cooperation instruments or by Member States in developing countries. The cooperation framework with third countries has changed since the publishing of the European Commission's Agenda for Change in October 2011. This document has taken a leading role in the designing of the EU's cooperation strategy in the development field. It focuses on two priority domains: the promotion of human rights, democracy and other key elements of good governance and sustainable and inclusive economic growth. This implies a shift of EU cooperation policies and a new design of international cooperation instruments for the 2014-2020 period. One of the consequences of this change is that international cooperation in the cultural field is not mentioned in the Agenda for Change document. It has thus been virtually excluded as a sector of intervention in future EU development policy.

Nevertheless, cooperation in cultural domain - although not seen as a priority in this new framework - can play a significant role as a lever for human and social development as well as for democratic change.

For that purpose, and in this context, the European Commission has decided to commission a study to analyse a number of selected projects supported by the EU through its cooperation instruments or by Member States in the past. Its aim is to identify and illustrate how cooperation projects involving cultural operators, cultural sectors and/or cultural content can contribute to current EU development priorities. The study demonstrates the potential impact of cultural and cultural sectors of activity as a vector for democracy, human rights and good governance, as well as for inclusive growth and social development.

## **1.2 Overall Objective and Methodology of the Study**

In this context, the objective of this study is to provide evidence-based recommendations and guidance on how cultural expressions can contribute to the key priorities of the Agenda for Change in the context of post-2013 instruments and programming.

The study identifies best practice projects and provide recommendations specifically on how projects including cultural expressions, cultural sectors of activity and/or cultural operators can be included and taken into account when promoting human and social development, democracy, human rights and good governance, as well as when targeting other domains of development, such as gender equality, social inclusion, health, environment or education.

It should be noted that this study uniquely covers projects implemented in developing countries.

### 1.3 Methodology

This chapter presents a succinct overview of the main methodology elements. A complete methodology summary is presented in the Annex II.

The identification of good practices for this study was achieved through:

- An exhaustive process of inventory of culture related projects funded by the EU in developing countries, funded by EDF, EIDHR, DCI and European Neighbourhood Partnership Instrument (ENPI) programmes;
- Gathering information available at a EC level on each project: project official documents, project evaluation reports, programme reports, other information documents;
- Questionnaires to EC Programme managers on the content, results and impact of culture related projects. This included requesting suggestions of good practices and successful projects;
- In some cases, consultation of project managers and project stakeholders;
- Identification of documented good practices and examples of projects in the relevant fields funded by Member States, without EU funding. These represent a minority among the projects selected and have been included in the study in order to illustrate alternative approaches or specific achievements not identified within the EU-funded projects. Information about these project was collected through evaluation reports and relevant information published by the beneficiaries and/or the donors.

The project selection has been based on:

- Relevance of the project/programme in terms of the scope of the study;
- The cultural dimension of the project. This includes projects covering one or more cultural sectors of activity<sup>3</sup>, projects implemented through cultural operators, use of cultural expressions in the implementation of the project, significant cultural components in a larger project, including tangible or intangible cultural heritage;
- Effective implementation (though the study does not exclude cases with implementation deficiencies, when they do not significantly hamper the project results);
- The level of demonstrated achievement of results, leading to impact in terms of current EU development priorities;
- The actual and potential impact of the project/programme in terms of its contribution to one of the following objectives: inclusive economic growth, sustainable development, social development, reinforcement of democratic processes, human and citizens' rights and good governance, as well as impact on other domains of development such as gender equality, social inclusion, health, environment or education;
- The availability of sufficient and relevant information to assess the results and impact.

In relation to the last point, it should be noted that part of the scope of this work is to measure the results and impact of selected projects, in order to identify their potential to effectively contribute to EU development priorities and objectives.

A major obstacle in the elaboration of the study was the collection of relevant information and data measuring the impact of the projects. This can be explained by the following reasons:

- EU-funded projects and programmes, in general, do not include explicit and operational provisions to collect data for measuring impact. This requires precise, long-term indicators in socio-economic development, reinforcement of human rights, governance and democracy. Project and programme indicators are designed in general to assess results (i.e. concrete project/programme achievements) but not to measure longer-term impact on a wider scale - even less to measure the ripple effects (induced indirect impact in other domains), that are sometimes - in the case of culture-related projects - more important than direct results;
- Most EU funding for development is allocated on a project basis. This entails that funds go to a specific action, delimited in time and scope, after which ending the EU is disengaged. Even though programmes/projects in general do include provisions for a final evaluation, this is carried out soon after the actual end of the operational phase. This procedure enables, in

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<sup>3</sup> Cultural sectors of activity in this study include: music, publishing, visual arts, performing arts, cinema and audiovisual, radio, cultural heritage (tangible and intangible), cultural multimedia, arts and crafts, cultural fashion and design, cultural events diffusion, cultural tourism

general, to assess results but not longer-term and wider impact. In order to measure contribution of project/programmes to inclusive development, human rights, democracy, a longer time span and precise comparative data (measuring changes and evolution from a baseline) is needed;

- In EU-funded projects, there is usually no follow up or monitoring of effects and impact after the end of a project. In the framework of this study, practically no project/programme ex-post evaluations were identified for EU funded project/programme funded. In some cases, when projects/programmes are funded over a longer period of time through a series of successive interventions, better information is available. This is rarely the case of specific individual projects. Some programmes instead (such as Euromed cultural-related programmes) have had several consecutive faces and can provide more information on its achievements and impact.

For this study, results have typically been assessed through information provided by final evaluation reports, questionnaires or direct consultations with project/programme managers. However, in order to measure impact, further investigation was necessary. This included gathering information on:

- The beneficiaries' activities after the end of the project;
- The general evolution of the targeted sector or area.

Information was gathered through via the consultation of:

- Related reports (carried out later) - beneficiary's activity reports, other donors' reports, ex-post information presented to request further subsidies, etc.;
- Related information published in media;
- Consultation of project managers or direct beneficiaries.

The final selection of projects was done considering geographical and thematic diversity. Projects illustrate a very wide spectrum of projects (from micro-projects to large programmes), different implementing approaches and modalities, and different typologies in terms of their cultural content/component.

30 cooperation-for-development projects covering cultural sectors of activity or including a significant cultural component have been selected for the purpose of this study. 26 of them have been directly funded by the EU through EC or EDF instruments. 4 others have been funded by Member States.

Based on information and lessons learnt from selected projects, as well as from information concerning all other projects studied in the framework of this work (list presented in the Methodology Annex) an evidence-based synthesis of the projects' modalities, results and impact has been elaborated. The presentation has been organised according to current EU development priorities.

Recommendations for future EU interventions covering cultural operators, cultural expressions and/or cultural sectors of activity, within the current EU cooperation framework, are presented.

## **2 The European development cooperation framework**

This chapter presents the political, strategic and regulatory framework that underpins EU development cooperation, in particular concerning its current and future potential interventions in the cultural domain.

### **2.1 Why an Agenda for Change?**

In October 2011, the European Commission issued a communication entitled 'Increasing the impact of EU Development Policy: an Agenda for Change'. In May 2012, the Council of the EU endorsed this Communication, thus setting it as a benchmark for EU development policies in the future.

The Agenda for Change comes at a time of global transformation. The rise of emerging countries such as China, India or Brazil, and their role as new donors, the lifting of millions in middle-income countries out of poverty - especially in Asia and Latin America - or the 2008 global economic crisis are all challenges that will have an impact on future development policies and that need to be assessed in a new light.

The Agenda for Change is also a stepping stone both towards the post-2015 development global agenda that is currently being framed at a global level, seeking to integrate the commitments of fora such as the 2011 Busan High Level Forum on Aid Effectiveness or the Rio+20 World Summit, and towards the EU's 2014-2020 multi-annual financial framework.

Through the Agenda for Change, the EU is aiming for a more strategic, more targeted and results-oriented development cooperation, focusing on 48 Least Developed Countries, mainly in Sub-Saharan Africa, and based on two key pillars:

- Human rights, democracy and other key elements of good governance;
- Inclusive and sustainable growth for human development.

### **2.2 Culture within the EU's formal and regulatory cooperation framework**

The Agenda for Change will act as a blueprint for the EU's development policies in the forthcoming multi-annual financial framework and the 11<sup>th</sup> European Development Fund (2014-2020). However, the Agenda for Change ought to be considered in a larger context, both regarding the EU instruments for development, external relations and its own principles and values, and the international architecture and commitments towards development, human rights and other priorities encompassed in the Agenda for Change.

Even though the Agenda for Change makes no specific reference to culture, references to it are numerous in existing legal texts and instruments both at the European and global level. They underline the importance of culture and cultural aspects with regards to sustainable and inclusive human development, human rights, rights of minorities and indigenous peoples, peace and security, urban policies, and, more broadly, the well-being and dignity of human beings.

The idea of Europe and the European project itself are cultural assumptions. One could postulate that culture is engrained in the DNA of the European Union and thus applies to both its domestic and external action - including its development policies. Following the spirit of Jean Monnet's words –“we are not forming coalitions of states, we are uniting men”. The EU has been established upon a common set of values, ideas, and principles, which in turn are all part of the European contemporary culture, a culture of human dignity, liberty, equality, democracy, the rule of law and human rights and rights of minorities<sup>4</sup>, including their cultural rights.

The Treaty on the Functioning of the European Union has granted the EU supporting competences regarding culture and establishes that 'the Union shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore'<sup>5</sup>.

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<sup>4</sup> Articles 2, 3 and 13, Treaty of the European Union.

<sup>5</sup> Article 167, Treaty on the Functioning of the European Union.

Culture also has an important role to play in the external relations of the EU, not just through development cooperation, but also in a broader sense, with cultural and public diplomacy currently gaining in momentum. The European Agenda for Culture<sup>6</sup>, endorsed by the Council Conclusions of 2007<sup>7</sup> calls for a more strategic integration of culture in this field. Further documents have followed in a similar vein, in particular the Council Conclusions of 2008 on cultural diversity and intercultural dialogue and the 2011 European Parliament Resolution on the cultural dimensions of the EU external action.

As such, the EU has taken on board a cultural dimension in its relations with other regions such as Asia, through the Asia-Europe Meeting (ASEM), and its several Culture Ministers' Meetings<sup>8</sup>, or Africa, where the Africa-EU Strategic Partnership launched in 2007 stresses 'the importance of having a better knowledge of African cultural goods' and calls 'for the exchange of information between EU and African countries on existing African cultural goods in the EU and Africa'.

The role of culture is also acknowledged when it comes to neighbourhood and partnership relations, both in the Southern Partnership, through the Barcelona EuroMed Partnership/Union for the Mediterranean and past programmes such as Euromed Audiovisual or Euromed Heritage, and in the Eastern Partnership. The former includes a specific culture programme also present in the relations with Russia, particularly under the auspices of the Common Space of Research and Education.

Human rights have been progressively incorporated into the body of EU Law over the past few decades. The Charter of Fundamental Rights of the European Union became a binding instrument for EU Member States upon the entering into force of the Lisbon Treaty in 2009. The Charter asserts, among others, the principles of non-discrimination, in particular towards women and minorities, and of cultural, religious and linguistic diversity<sup>9</sup>. In addition, in the last few years, the European Instrument for Democracy and Human Rights has funded many projects supporting civil society through cultural networks or actors. The EU stresses the importance of advancing not just civil and political rights, but also economic, social and cultural rights. The EU also considers human rights to be indivisible and interdependent, which include cultural rights.

Lastly, regarding EU development policies themselves, culture has been present through documents such as the European Consensus on Development (2005), which considers culture as a fully-fledged sector of human development, or the "Brussels Declaration" (2009) issued from the International Colloquium "Culture and Creativity as Vectors of Development", organised by the European Commission in the framework of EU cooperation with African, Caribbean and Pacific (ACP) countries<sup>10</sup>.

ACP countries represent the lion's share of EU development cooperation. This cooperation, financed by the European Development Fund, follows the provisions of the Cotonou Agreement (2000, revised in 2005 and 2010), which lays out the legal framework for EU-ACP relations, and states that both parties, EU and ACP, conclude the agreement 'in order to promote and expedite the economic, cultural and social development of the ACP States, with a view to contributing to peace and security and to promoting a stable and democratic political environment'<sup>11</sup>. The agreement thus places cultural development on an equal footing with economic and social development, but it also further expands the role of culture in its article 27, 'Culture and development'<sup>12</sup>, which it considers to be an integral part of social and human development.

The Cotonou Agreement, with respect to culture, has been materialised to some extent through the EDF instrument and its bilateral National Indicative Programmes. The presence of culture has nonetheless remained largely on the margins of EU development policies in the last decade, which is

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<sup>6</sup> <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:HTML>.

<sup>7</sup> [http://www.consilium.europa.eu/ueDocs/cms\\_Data/docs/pressData/en/ec/97669.pdf](http://www.consilium.europa.eu/ueDocs/cms_Data/docs/pressData/en/ec/97669.pdf).

<sup>8</sup> Five meetings since 2003, the last of them in Yakarta, Indonesia, in September 2012.

<sup>9</sup> Articles 21 and 22, Charter of Fundamental Rights of the European Union.

<sup>10</sup> The 'Brussels Declaration' was drafted by artists, professionals and culture entrepreneurs from ACP and EU Member States.

<sup>11</sup> Cotonou Agreement, Article 1, 'Objectives of the partnership'.

<sup>12</sup> Article 27 establishes that 'cooperation in the area of culture shall aim at: a) integrating the cultural dimension at all levels of development cooperation; b) recognising, preserving and promoting cultural values and identities to enable intercultural dialogue; c) recognising, preserving and promoting the value of cultural heritage; supporting the development of capacity in this sector; d) developing cultural industries and enhancing market access opportunities for cultural goods and services; (e) recognising and supporting the role of cultural actors and cultural networks, and their contribution to sustainable development; and (f) promoting the cultural dimension in education and the participation of youth in cultural activities'.

in turn confirmed by the omission of culture in the Agenda for Change. This absence marks a stark contrast with the steps taken by the EU towards a full integration of culture in other areas such as external relations, neighbourhood policies and human rights, or even with the EU's development framework, namely the Cotonou Agreement. Finally, it also overlooks the fact that culture is ever more present in international and global instruments, be they exclusively devoted to development or not.

### 2.3 Culture in the international cooperation for development framework

The number of international instruments that address culture in one way or another is very large, and has been growing steadily since the mid-20<sup>th</sup> century. Culture is therefore present in conventions and covenants regarding human rights and rights of minorities, but also in development strategies or resolutions concerning peace and security. It is important to bear in mind that the EU and its Member States - key players in the field of development - have themselves contributed to the construction of this international framework and to place culture in a prominent position within the global legal architecture.

As far as human rights are concerned, in a broader sense, references to culture can be found in instruments such as the Universal Declaration of Human Rights (1948), which establishes that 'everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits'<sup>13</sup>. Additionally, the Vienna Declaration issued at the 1993 World Conference on Human Rights recognised that 'all human rights are universal, indivisible, interdependent and interrelated'<sup>14</sup>, thus placing cultural rights at the same level as other categories such as civic and political rights or economic rights. In turn, cultural rights are specifically encompassed in several documents, the flagship of which is the International Covenant on Economic, Social and Cultural Rights (1966), to which all EU Member States are party.

Culture also plays a key role when it comes to the rights of minorities and indigenous peoples. Hence, its importance in instruments such as the United Nations Declaration on the Rights of Persons belonging to National or Ethnic, Religious and Linguistic Minorities (1992) and the United Nations Declaration on the Rights of Indigenous Peoples (2008), which emphasises that 'respect for indigenous knowledge, culture and traditional practices contributes to sustainable and equitable development and proper management of the environment'<sup>15</sup>.

The work of the United Nations Educational, Scientific and Cultural Organization (UNESCO) in the field of cultural rights, cultural diversity and development ought to be acknowledged. This work can be tracked back to initiatives such as the adoption of the World Decade for Cultural Development<sup>16</sup> in 1988, but it also comprises several declarations and conventions such as the 2001 Universal Declaration on Cultural Diversity and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, to which the EU itself has been a full party since 2006. In particular, Article 13 of the 2005 Convention states that 'parties shall endeavour to integrate culture in their development policies at all levels for the creation of conditions conducive to sustainable development and, within this framework, foster aspects relating to the protection and promotion of the diversity of cultural expressions'.

Simultaneously, UNESCO, with the participation of numerous stakeholders from EU Member States, has sponsored the 2013 Hangzhou Declaration, which aims to place culture at the heart of sustainable development policies, departing from the 'one size fits all' approach and embracing a culturally sensitive development strategy, denoting that different cultural perspectives may result in different paths to development. Thus, the Hangzhou Declaration advocates for culture to be included as the 4<sup>th</sup> fundamental principle of the post-2015 UN development agenda along with human rights, equity and sustainability.

On a similar note, despite the Millennium Development Goals (MDG) not explicitly including a cultural goal per se, the UN General Assembly has called upon the need of a bigger presence of culture in the

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<sup>13</sup> Article 27, Universal Declaration of Human Rights.

<sup>14</sup> <http://www.ohchr.org/en/professionalinterest/pages/vienna.aspx>.

<sup>15</sup> Preamble, United Nations Declaration on the Rights of Indigenous Peoples.

<sup>16</sup> Which sought to encourage countries to reflect, adopt policies and undertake activities to ensure the integrated development of their societies.

achievement of the MDG<sup>17</sup>. In fact, the UN MDG Achievement Fund (2006-2012), set up with Spanish funding, comprised a 'Culture and Development Thematic Window'<sup>18</sup> and activities through which 12 300 cultural entrepreneurs have increased their income by accessing new markets and new and renovated cultural infrastructures that now serve 2.3 million people.

With the 2015 horizon drawing closer, a new consensus on development is in the making. For the most part, this new consensus will focus on three fundamental principles – human rights, equity and sustainability – and four central dimensions – inclusive social development, environmental sustainability, inclusive economic development and peace and security. These priorities are strongly influenced by the Rio+20 summit and its outcome document 'The Future we Want', which actually acknowledges 'the natural and cultural diversity of the world', and recognises 'that all cultures and civilizations can contribute to sustainable development', as well as the importance that culture has for indigenous peoples, traditional communities and ethnic minorities.

Following in the footsteps of Rio+20, the 2012 report 'Realizing the Future We Want for All', devised by the UN System Task Team on the Post-2015 UN Development Agenda, lays out its main findings and recommendations for a development agenda beyond 2015 and calls for an integrated policy approach to ensure inclusive economic development, social progress and environmental sustainability. According to the report, culture has a crucial role to play in the post-2015 scenario. In that sense, culture and cultural freedom are an essential part of human dignity and of the full realisation of human rights. Simultaneously, cultural barriers can prove a serious hindrance towards achieving equality, and cultural economic sectors, such as cultural tourism and cultural and creative industries, especially if they realize their full potential through the use of information and communication technologies (ICT), can prove to be a powerful source of sustainable economic development.

Finally, culture is also linked to other dimensions that are essential for development such as urban development and urban policy or peace and security. Concerning the former, the 2004 Agenda 21 for Culture, established by the United Cities and Local Governments is already a household name, and it was further completed with the 2010 policy statement 'Culture: Fourth Pillar of Sustainable Development'. As far as the latter is concerned, the UN has repeatedly emphasised that intercultural dialogue is a fundamental tool to bring about peace and security and to downscale conflict between communities. The UN General Assembly Resolution N62/90 (2007) 'Promotion of interreligious and intercultural dialogue, understanding and cooperation for peace', and the aforementioned report 'Realizing the Future we Want for All' both expand upon this idea.

## **2.4 Why culture in EU development policies?**

There is a growing consensus that poverty is not only measured in terms of material deprivation, but that it is also characterized by, among others, lack of participation in decision-making processes and an impoverished civic, social and cultural life. When it comes to development, culture can be regarded both as a means and as an end.

As a means, firstly, because a culturally sensitive approach that stays clear from the 'one size fits all' formula and understands the cultural context in which development programmes and projects operate can significantly enhance aid effectiveness; secondly, because culture and participation in cultural life can greatly improve social cohesion through community empowerment, citizen participation or intercultural dialogue, or even promote environmental sustainability through awareness raising actions by establishing a link between nature and culture, both precious and common goods shared by all members of a community.

Culture can also be understood as an end - as an economic sector in its own right. Cultural sectors of activity and cultural tourism can be powerful driving forces for developing or emerging economies, as they are for developed countries, especially with the growth of NICT that make cultural content and products accessible worldwide and expand local markets to a much wider scale, thus contributing to economic growth, employment and sustainable development.

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<sup>17</sup> UN General Assembly Resolutions N.65/1 on the Achievement of the MDGs (2010), N65/166 (2010) and N66/208 (2011) on culture and development.

<sup>18</sup> 18 joint programmes in 18 different countries and USD 96 million.

As mentioned above, the Agenda for Change comes at a time of transformation and seeks to adapt the EU's development strategies and policies to an ever-changing global context with new needs, new challenges, new instruments and new players. Still, the Agenda for Change fails to take on board the cultural dimension, which inevitably leads to a regrettable shortcoming. Culture - if properly harnessed - can actually further the main goals of the Agenda for Change in terms of economic growth, sustainable development, social inclusion and cohesion or democratic governance and human rights.

Furthermore, it seems contradictory that despite culture being abundantly present in the global legal architecture that the EU itself has contributed to and in the legal instruments that make up the fabric of the EU and its external relations, as is the case of the Treaty on the Functioning of the EU or the Cotonou Agreement, the cultural dimension should be absent from the development policies of the EU by way of its omission from the Agenda for Change.

Moving on to more practical issues, together with the Agenda for Change, which provides the strategic priorities of the future EU development policies, the action of the EU in the next 6 years will be largely determined by the 2014-2020 multi-annual financial framework and its several operational instruments or programmes, especially those into which the budget heading 'Global Europe' is broken down. There is a total of 13 programmes for the 2014-2020 period<sup>19</sup>, among which the Development Cooperation Instrument features.

## 2.5 EU Cooperation Instruments over the period 2014-2020

The Development Cooperation Instrument accounts for EUR 19 661.6 million for the period 2014-2020, and it focuses primarily on fighting against poverty in developing countries by following a differentiated approach<sup>20</sup> that seeks to enhance the impact of EU aid and gives priority to LDCs. The instrument or programme also aims to attain other objectives of EU external action, such as fostering sustainable economic, social and environmental development and promoting democracy, the rule of law, respect for human rights and good governance, all of which can be spurred along if the cultural dimension of development is taken into the equation.

In turn, the DCI comprises three sub-programmes: a) geographic programmes, covering cooperation with Asia, Central Asia, Middle East, Latin America and South Africa; b) thematic programmes to address global public goods and challenges and support civil society organisations and local authorities, where culture seems to fit naturally; c) and a new Pan-African programme to support activities of trans-regional, continental and global nature in Africa with a view to implementing the Joint Africa-EU Strategy, which, as shown above, makes a specific reference to culture and cultural goods within the broader spectrum of good governance and human rights. These geographic and thematic sub-programmes will complement other efforts, in particular the 11<sup>th</sup> EDF, devoted to ACP countries, or the European Neighbourhood Partnership Instrument.

The European Instrument for Democracy and Human Rights (EUR 1 332.75 million for 2014-2020) also offers opportunities to explore the impact of culture in development and good governance. The scope of this instrument encompasses support to democracy, fundamental freedoms and economic, social and cultural rights. In this regard, a strong and resilient civil society is a key element to good governance and accountability. In many countries, especially where democratic track records are at the most – dubious – local cultural associations can play an important role as budding organisations of citizens that may start to build-up an independent and critical social fabric. It is important to bear in mind that in some cases, as mentioned above, during the 2007-2013 financial framework, cultural groups or associations of different natures have actually benefited from financial assistance under this instrument and in order to further democracy, human rights or social cohesion in their countries. In addition, culture can be a powerful message-bearer, especially when it comes to bolstering democratic values, human rights, rights of women, cultural minorities and vulnerable groups and non-discrimination, all of which are values of capital importance to the EU and are actually embedded in the contemporary European culture.

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<sup>19</sup> The instruments or programmes are: a) Civil protection financial instrument + emergency response centre; b) Development cooperation instrument; c) European instrument for democracy and human rights; d) European neighbourhood instrument; d) European voluntary humanitarian aid corps; e) Guarantee fund for external actions; f) Humanitarian aid; g) Instrument for nuclear safety cooperation; h) Instrument for pre-accession; i) Macro-financial assistance; j) Partnership instrument; k) Security; l) Instrument for stability.

<sup>20</sup> This approach reflects needs, capacities and performance of partner countries and targets EU development cooperation where it can be most effective, encouraging greater concentration on certain sectors in least developed countries.

A major innovation in the 2014-2020 financial framework is the Partnership Instrument (EUR 954.76 million). Its objective is to advance and promote EU interests and values by projecting the external dimension of EU internal policies while, simultaneously, pursuing agendas beyond development cooperation with industrialised and emerging countries. The Partnership Instrument will allow for relevant cultural matters to be tackled, e.g. intellectual property rights, and, in a broader sense, for cultural cooperation between the EU and partner countries.

Finally, as far as the ACP countries are concerned, the bulk of the actions will be channelled through the 11<sup>th</sup> EDF. The EDF is an extra-budgetary cooperation instrument funded by EU Member States, concluded for a multi-annual period of normally five years –e.g. 10<sup>th</sup> EDF, 2008-2013<sup>21</sup>– and follows the provisions of the Cotonou Agreement. In its Conclusions of February 8th 2013, the Council of the EU established an overall amount of EUR 30 506 million for the 11<sup>th</sup> EDF, and an important step towards its creation was taken with the intergovernmental agreement of June 2013. However, the fund has not yet fully fleshed-out and negotiations are still underway. No major modifications are expected with regards to the previous EDF, but the fund will nonetheless be consistent in its approach with the range of other external instruments and programmes.

It is expected that the 11<sup>th</sup> EDF will follow the priorities outlined in the Agenda for Change. Yet, and somehow contradictorily, the EDF is legally bound by the Cotonou Agreement, and therefore, the cultural dimension of the EU's development cooperation, acknowledged in Articles 1 and 27 of the Treaty, ought to be taken into account together with the rest of the text when considering the EDF. As such, the EU should strive to integrate the cultural dimension at all levels of development cooperation, boost the development of cultural and creative industries and cultural tourism, which capitalise on the enormous cultural potential of ACP countries and their societies, or support cultural actors and networks in developing countries.

## 2.6 In conclusion

As a conclusion of this chapter, it can be stated that:

- i. Despite the fact that the Agenda for Change does not explicitly include culture as a sector or goal of cooperation with third countries, all the legal and political EU framework, as well as its action and principles exposed and defended in international fora, integrate culture as a core sector of cooperation and an integral part of development;
- ii. Culture has been widely acknowledged as an essential dimension of development, not only as a sector of intervention in its own right, relevant in terms of employment and economic growth, but also, and most importantly, as a key element to attain social inclusion and civic participation, peace and security through intercultural dialogue, or to build a differentiated partnership and a locally sensitive approach to development;
- iii. Cooperation in the cultural domains and inclusion of cultural dimensions in EU cooperation programmes, if properly harnessed, can contribute to attain the objectives of the Agenda for Change;
- iv. The global and European political and legal frameworks and the new EU financial instruments and programmes foreseen for the 2014-2020 period, particularly the Development Cooperation Instrument, the European instrument for democracy and human rights and the 11<sup>th</sup> EDF, offer an opportunity to include cooperation in cultural sectors of activity and/or with a cultural dimension to promote development and to achieve EU external cooperation objectives.

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<sup>21</sup> With a Budget of € 22.682 million, € 21.966 million went to ACP countries (97 % of the total). European Overseas Countries and Territories (OCT) also benefit from the EDF.

### **3 Culture and development, lessons from the field**

As indicated above, a number of projects and programmes covering cultural sectors of activity or including a significant cultural component have been analysed in order to identify examples illustrating how culture can contribute to EU current priorities, as stated in the Agenda for Change.

30 projects have been selected to illustrate concrete results and impacts pertaining to each of the objectives pursued, i.e.:

- i. Inclusive growth and sustainable development;
- ii. Democracy, human rights and good governance;
- iii. Others sectors of development, such as health, gender equality, environment, education, social inclusion, migration.

This last category of examples has been included in the scope of the study in order to acknowledge cross-cutting priorities and dimensions that have been identified and incorporated in EU cooperation-for-development practices.

Virtually all the examples studied reveal that cultural-dominated interventions have a multidimensional impact in society. Most projects presented here after have had impact - actual or potential - in more than one area. Many of them contribute significantly to more than one of the objectives, even if the project has not been conceived or implemented for that purpose.

For instance, when a project has economic impact in terms of increase of tourism, better urban environment through rehabilitation of cultural heritage or cultural venues, or better access to cultural events and social life, young people tend to emigrate less, domestic and social violence decreases, new business develop in other fields. Social cohesion and sustainable development are reinforced by valorising cultural expressions and cultural heritage.

When women start generating income through arts and crafts activities or by performing music, dance or theatre, their standing in family and society is reinforced and they feel empowered to seek and demand better rights and treatment. Gender equality is in this case a side product of improved access to work and better participation in creative fields.

A project leading to increase in cinema and audiovisual sector capacities will boost production, diffusion and circulation of audiovisual programmes and films, generating thus the conditions for a larger and more diversified access of population to information as well as a diversified vision of society. The effect that more enlightened and aware citizens have on social movements, democratic demands or defence human rights cannot easily be measured, but it is uneasy to contest the link.

On the one hand, there are socio-economic benefits generated by a project that can be measured by assessing the increment in the number of structures, operators, students, audiences, jobs or volume of sales in a given sector. On the other hand, the ripple effects of cultural action, cultural sectors of activity and artistic expressions are difficult to measure because its main characteristic is that they have an immaterial, emotional, intangible component that engenders effects in terms of individual perception, understanding, comprehension of and reaction to reality. Music, audiovisual programmes, cultural heritage, art work, design, theatre performances, etc. carry values and are not 'consumed' as other products. They convey messages that are explicitly or implicitly perceived and integrated in peoples' minds, and can lead to modifications of attitude and behaviour. They can trigger action that is built by multiple cultural and intellectual stimuli, and are rarely a result of one single element.

This is particularly important in this study in terms of the impact that cultural sectors of activity and cultural expressions can have in reinforcing democracy, human rights, governance or conflict resolution.

The evidence-based observations and statements presented hereafter stem from the analysis of the projects presented in the table hereafter. An individual fiche for each project is presented in Annex III, summarising the project's characteristics, objectives, activities, results, impact and lessons learnt from each of them.

**List of projects with good practices retained for the purposes of the study**

EU funding instrument	Thematic domains covered	Project Title	Zone benefitting from the action
<b>3.1 Culture and Inclusive growth and sustainable development</b>			
Bilateral, Cultural sector Support Programme	Inclusive economic growth - Sustainable development	N'Domo, Traditional Crafts Centre	Mali
DCI – HUM	Inclusive development	Ethno-magic Going Global (EGG)	India
ENPI, Mediterranean Partnership	Inclusive economic growth	Euromed Audiovisual Programme	Algeria, Cyprus, Egypt, Israel, Jordan, Lebanon, Malta, Morocco, Palestine, Syria, Tunisia and Turkey
Bilateral, Cultural sector Support Programme	Inclusive economic growth	Haiti Fashion Week	Haiti
Bilateral, Cultural Programme (8 & 9 EDF)	Inclusive economic growth - Sustainable development	<i>Festival sur le Niger</i>	Mali
Bilateral, Cultural sector Support Programme	Inclusive economic growth	Preservation of Lalibela Churches	Ethiopia
NSA	Inclusive economic growth - Minority rights protection	Community Tourism, handicrafts and agricultural diversification in indigenous communities of Sucumbios	Ecuador
NSA	Inclusive economic growth - Sustainable development	Providing local economic alternatives for youths of the Nabón Canton by promoting tourism and culture	Ecuador
DCI-HUM	Inclusive economic growth	ART Gene	Georgia
None – Member State	Inclusive economic growth	Popayán Technical School Foundation	Colombia
Bilateral, Cultural sector Support Programme	Inclusive economic growth - Sustainable development	Arts and Crafts Conservatory: Education for employment in the cultural sectors	Mali

3.2 Culture as a vector of democracy, human rights and good governance			
NSA	Human rights protection	Domestic Violence and Social Media	Argentina
None – Member State	Human rights protection - Democracy reinforcement	Semifilms: Reinforcing democracy and citizens' rights through audiovisual	Burkina Faso, West Africa
DCI HUM	Democracy, Human rights, Governance - Civil society reinforcement	Investing in Palestinian culture in Israel and the occupied Palestinian Territories (oPT)	Israel and Palestine
EIDHR	Human rights protection - Democracy reinforcement	Promoting Human rights and democracy through a memorial site: Villa Grimaldi	Chile
EIDHR	Human rights protection	Challenging gender-based violence through drama	Vanuatu
NSA	Human rights protection	Valorization of Bedouin oral tradition	Palestine
EIDHR	Human rights protection	Promote and Protect Human Rights of People with Disabilities through the Performing Arts	Sri Lanka
EIDHR	Human rights protection - Democracy reinforcement	Forum Theatre in Kosovo	Kosovo
NSA	Human rights protection	Child Protection Work	Fiji
NSA	Human rights protection	Non-State Actors and Local Authorities in Development: Strengthening radio stations in Somalia to promote human rights, peace and governance	Somalia
None – Member State	Inclusive economic growth Good governance and citizens' rights protection	Cinema Nosso Project	Brasil
3.3 Culture as a tool to promote development in other domains			
NSA	Other domains of development; Health	Project 17 Nicaragua: Strategy to strengthen communication on rights and sexual and reproductive health (SRH)	Nicaragua
None – Member State	Other domains of development; Health	Role of culture in the promotion of sexual and reproductive health of young people in Mopti	Mali

NSA	Good governance - Inclusive development – Other domains of development	Urok Osheni. Conservation, development and sovereignty in the Urok islands	Guinea-Bissau
Bilateral DCI (8 & 9 EDF) + IiP Culture	Other sectors of development	<i>Cinéma Numérique Ambulant (CNA)</i>	Benin, Burkina Faso, Cameroon, Mali, Niger, Senegal, Togo
NSA	Sustainable development - Other domains of development	<i>Parc de Martissant</i>	Haiti
Bilateral, Culture Support Programme (8 EDF)	Other domains of development - Social inclusion	Louga Handicapped People Association	Senegal
Investing in People, Culture	Inclusive economic growth – Other domains of development	Konso Cultural Centre	Ethiopia
EDF – Intra ACP	Other domains of development	Women in Scene	Niger, Ivory Coast, Burkina Faso, Mali, Guinea, Togo, Benin, Mauritania, Chad, Cameroon, Congo, Guyana

Each impact category presented here after is illustrated by a few examples. Only essential features and results of each project are presented here. The full impact identified is summarized in the individual project fiches, in Annex III.

### 3.1 Culture and Inclusive growth and sustainable development

#### 3.1.1 Direct economic contribution of cultural sectors of activity; the economic value of cultural goods and services

The direct economic impact of culture takes the form of the activities and trades carried out by cultural operators – artists, creators, individual businessmen, private companies, associations, cultural institutes, public sector organisations, education structures, etc. – from all sectors of culture. These activities are transformed into goods and services, commercial or non-commercial, likely to be valorised in economic terms. The added value of this set of activities corresponds to the economic contribution of these sectors to the local/national domestic product.

Among the selected cases there are several that demonstrate how a project or programme can enhance the volume of production and income generated directly by cultural operators (individuals, groups, enterprises, associations) in a given sector of activity.

These are the cases of:

- i. N'Domo, Traditional Crafts Centre: Promotion of the Bogolan sector in Segou, Mali. The training and production activity of this centre, that uses traditional crafts and cultural heritage has led to a perennial, sustainable structure that directly techs and provides a livelihood to young apprentices, and has generated directly over 300 jobs in a poor region in Mali. Better production facilities and better sales and marketing conditions generated by an EU-funded project have led to reinforced capacities and ensured the sustainability of the centre.

Moreover, the centre has triggered the emergence of a whole sector of activity: the production of Bogolan fabric and tissues in the Segou region and beyond. Today, there are at least 500 people directly involved in this craft in the area, making a living by using traditional arts and crafts.

In the case of N'Domo, positive impact is also seen in terms of protection of environment, since all techniques used and taught there fully respect a strict environmental code, inspired by traditional methods of production.

It also contributes to reinforce the image of the city as a tourist destination, in close synergy with other cultural oriented projects in the city. The city has increased over 10 fold the volume of its tourism industry in the last 10 years.

- ii. Ethno-magic Going Global (EGG): Development of traditional art forms and crafts in West Bengala, India. Intangible cultural heritage-based income generating activities have been developed through this project – music, crafts, traditional theatre and dance forms. Groups of 3 200 folk artists living in rural areas. The project has led to an alleviation of poverty with an average of a six fold increase in regular revenue for 30% of the artists involved in the project, over a 3-year period. All other artists also generate income, though art is still not their primary source of revenue. Traditional skills are valued and folk artists are recognised by the community and beyond.

Beneficiaries have transformed from 'daily labourers' to artists and cultural entrepreneurs.

The project has been successful in establishing rural creative clusters, further supported by governmental micro-enterprises support schemes. The effect of the project will be sustained through the establishment of partnerships, adequate public policies, private self-sustained micro-business and an increase of tourism in the area. The communities of the 6 districts involved in the project enjoy a significant increase in their living standards.

Other effects of this project are social inclusion and governmental replication in other areas. The preservation and development of traditions and cultural heritage has reinforced pride among youths and might be a deterrent for current urban emigration.

- iii. Euromed Audiovisual Programme: Developing the cinema and audiovisual industry in Mediterranean countries. Over a period of 10 years, this large, ambitious and multidimensional programme has led to a more structured and developed cinema and audiovisual industry in 11 countries. More and better quality production, better circulation and diffusion, and better international integration of the whole regional industry have led to a significant increase in the economic value of the sector. Rough estimations (no precise figures are collected) based on the number of films and programmes produced reveal that the industry grows, in volume, at a rate of 10% per year, which is considerably superior than the average economic growth of the region. Nevertheless, this indicator is a general average that does not take into account the different situations in individual countries or the effect of the Arab revolution in the region since 2011.

The industry as a whole has more capacities and competences available and a virtuous circle can be expected for the forthcoming years.

From another perspective, more quality audio-visual material and better diffusion and circulation contribute to peoples' information and understanding of their respective societies. In this sense, a thriving audio-visual industry is an important element of a healthy democratic system and good governance.

These projects and others have demonstrated that:

1. Traditional skills in arts and crafts can contribute towards poverty alleviation and social inclusion thus fostering sustainable and equitable development. This has been achieved in rural, economically backward areas, which have few alternative means and resources for development;
2. Project success often resides in a multidimensional and comprehensive approach, where all aspects of a business development strategy are covered: improving skills and product quality, training on management competences, network development, promotion and diffusion of works at a local, national and regional level, research, etc.;
3. Some projects are strongly funded on the knowledge, recuperation and promotion of intangible cultural heritage, which is embedded in local communities. Full involvement of these communities at all levels of a project lead to success, appropriation and sustainability;

4. Some success stories are explained because all project components are coherent and respond to a fully-fledged strategy and functioning system, where all dimensions fit into a comprehensive vision inspired on local intangible cultural heritage and traditional practices;
5. The social dimension of a project has been a centre piece of several of the projects analysed: local community centres have been created, community social needs have been addressed, specific involvement of youth and women has been granted by appropriate means;
6. Good communication and visibility are a key element of all projects;
7. Partnership development and networking at national and international levels give sustainability and replication potential to projects. They are an integral part of a successful scheme;
8. By using culture as a resource to create income, cultural diversity, cultural heritage and folk art forms have been protected and disseminated. This in turn generates people's pride and a sense of belonging. Social cohesion is thus reinforced within communities. The arts have been revitalised at a local level through community centres, local festivals and regular cultural events;
9. Successful projects trigger a virtuous circle, inducing the creation of other income generating activities and culturally significant initiatives at a local level. A successful project generates indirect impacts around it, through replication, the creation of new, related economic activities, teaching and training, etc. As culture-based projects use a common and open source resource which is cultural heritage and cultural expressions, they can generate replication in many forms and significant social progress in many development areas;
10. In particular, the case of Euromed Audiovisual illustrates how a coherent long-term approach to regional cooperation in a key cultural domain of activity - the film and audiovisual industry - can have long-term impact and contribute to developing a whole industry and generating significant economic impact. The Programme, with its comprehensive and gradual approach, has reinforced all components of the production chain in the audiovisual sector. The long-term approach and structuring a whole economic sector has been a key element of the Programme;
11. A regional approach can have added value when countries share similar features and face similar economic and cultural challenges.

### 3.1.2 Culture as a driving force for local development

The direct economic impact of cultural activities goes beyond the total value of goods and services provided by operators in these sectors. There are other important forms of impact which derive from cultural and artistic activities, notably in terms of local development.

Cultural events and festivals, as well as cultural heritage can become an engine of development and stimulate local economic activity in all sectors. They attract tourism and generate ripple effects in terms of economic activities linked to the organisation of events or the maintenance of cultural heritage.

Cultural events are widespread in developing countries and constitute a source of substantial revenue for local economies. In regions where few sources of revenue are available, income from the public and participants in cultural and artistic events often serve as a vital economic factor for the local economy.

The momentum generated around cultural activities, heritage or cultural events at the local level, allow for development to be rebalanced in favour of regions and zones outside large conurbations. Development of decentralised cultural activities contributes to the economic and social development of peripheral regions, through the exploitation of local cultural assets and specificities.

The following cases illustrate this effect:

- i. *Festival sur le Niger*: An arts and cultural festival as an engine of local development in Segou, Mali. Over a period of 10 years, the festival has become the main attraction of Segou, a city originally without a touristic vocation or specific touristic attractions. Thus, Segou has become an important tourist destination. The festival attracts over 23 000 visitors a year, during one week. Hotels, restaurants, galleries, cultural venues, crafts shops and tourist circuits have been created. Visitors to Segou had increased (before the political and security crisis of 2012 and 2013) tenfold. The country's tourism sector multiplied by two during the same period. It can be estimated that the festival has created 750 permanent jobs and 2000 temporary jobs every year. Around 200 structures benefit from the festival activities and the Festival is the most important single

contributor to local taxes and economy. 200 families propose accommodation during the festival, with a significant direct economic impact for these local families. Visitors to the city are attracted and subsequently set-up new activities or develop local projects. An indicator of this is the multiplication of construction projects in the city, from 40 a year in 2005 to 200 in 2013.

Thanks to the initiatives taken by the festival, environmental protection has been reinforced through the creation of a long-term awareness raising programme and maintenance of the River Niger.

The Festival has contributed to improve significantly the urban environment: promoted and encouraged the rehabilitation of buildings, venues, streets, river shore, local tangible heritage, etc.

- ii. Preservation of Lalibela Churches: Cultural heritage as an engine of tourism. The project resulted in the full protection of the most endangered churches of Lalibela, a highly important cultural heritage site, classified on the UNESCO world heritage list. This has preserved the main economic resource of the region: its cultural heritage as a motor of the tourist industry. It is estimated that over 50% of the economic activity in the region is generated by the tourism industry. International tourism in Lalibela increased from 20 000 foreign visitors in 2005 to more than 40 000 in 2012. Employment directly related to tourism has multiplied by three in the last ten years: roughly 3000 people are directly or indirectly involved in the tourism industry in Lalibela (16 000 inhabitants), and the number has increased proportionally with the number of tourists. Many new economic actors - independent entrepreneurs, private companies, associations, cultural institutions - have emerged.

The massive funding obtained from the EU has triggered the intervention of other donors in the region, which have funded major projects, such as the Lalibela development master plan (World Bank, UNESCO), Tourist industry support programme (Spain, France and others), support to micro enterprises, etc.

These projects and others in this same domain have demonstrated that:

1. Projects that aim to boost local development through a major cultural event (festival, cultural venue, etc.) or by means of preserving and promoting cultural heritage are fully relevant from a development point of view.
2. In given regions, cultural heritage can constitute the main locomotive of the local tourism industry and economic activity. Cultural heritage is a local resource that can be preserved and promoted to create economic activities, stimulating the creation of income-generating activities and small businesses. This is especially important in a region with few other potential development resources.
3. The case of *Festival sur le Niger* illustrates how a cultural event, with a holistic approach to local development, can become a major locomotive for local development in its economic, social, environmental and cultural dimensions. In a region with few alternative resources, culture can be promoted and used as a development resource.
4. Success factors are:
  - Strong and collective implication of local private entrepreneurs;
  - Participatory process, including private sector, authorities and citizens;
  - Rigorous management and planning, competent managers, as well as the diversity of funding sources;
  - Multidimensional approach;
  - Creation of permanent structures in order to ensure durability;
  - Capacity building activities and;
  - Coordination with other donors, stakeholders and local authorities.
5. The impact of a cultural event in local development can go well beyond its direct results. Local dynamics change and the event can trigger a new and comprehensive development approach. Local services improve because local authorities see the necessity to improve services for promoting tourism.
6. Low income city dwellers benefit most from local driven development, since many activities attract tourism that generate low skilled jobs. Family accommodation can be a significant source of income for modest households.
7. Cultural events or/and cultural heritage contribute to the visibility and image of a region and attracts both visitors and investments.

8. Local economic development and the tourism and cultural related activities generate needs in terms of more skilled workers. A well-conceived project will include an educational and training component to improve local capacities and satisfy new job requirements.
9. From an economic standpoint, cultural heritage is a local "resource" that cannot be relocated and can be promoted to create economic activities and around which social dynamics are organized and developed. This is especially important in regions with few other potential development resources.
10. Promotion of cultural heritage contributes to local development, to the attractiveness and image of cities or regions and attracts both visitors and investments. It stimulates the creation of income-generating activities and small businesses. Various professional and economic actors - independent entrepreneurs, private companies, associations, cultural institutions, public-sector agencies - participate in this process.

### 3.1.3 Education in the cultural sectors of activity as a vector of economic development

Cultural sectors of activity require, as all economic areas of activity, specific skills and competences that can only be acquired through specialised education. In general, universities do not cover many of the cultural sector's related domains, in particular technical professions, crafts, artistic and creative skills, etc.

Institutions providing formal, full-fledged education in all different cultural related domains are an indispensable component of a development strategy in those domains. Human resources with the right competences and skills are the essential component for a cultural sector of activity to develop.

Projects aiming to support the creation, development or functioning of such institutions contribute significantly to the potential economic development of a sector.

The following cases illustrate this effect:

- i. Popayán Technical School Foundation: Educating youth in the field of cultural heritage. Between 1995 and 2012, over 1000 young people from the city of Popayán (200 000 inhabitants), in Colombia, most from disadvantaged backgrounds, underwent training in professions linked to traditional techniques in construction, restoration, furnishing, painting, decoration, cookery, jewellery, etc. The school monitors all young students through the provision of support during their projects and information regarding employment opportunities in the sectors concerned at regional level. Virtually all graduate students are employed today: 78% of young students undertake employment directly linked to skills learnt from the school. Thanks to support provided by the school, a large proportion of them have created their own businesses in cultural heritage related domains.  
The school has also imitated and carried out over 10 restoration and rehabilitation local heritage projects: seven public buildings have been restored so far. This also generates income for the school, which consolidates its sustainability.  
The availability of skills and the conservation of traditional know-how through technical education provided by the school has allowed traditional building techniques to remain alive and in use in contemporary buildings, generating a full-fledged economic sector related to construction and furnishing of new buildings using traditional crafts and architecture.  
The project has been replicated in seven other cities in Colombia and similar schools have been created in Central America.
- ii. Arts and Crafts Conservatory: Building a music and audio-visual studio. A music and audio-visual studio has been built and is functioning within the Mali Arts and Crafts Conservatory (CAMM). The CAMM now possess adequate technical facilities in terms of music and audio-visual production. The facilities have been fully used by students since 2008. 500 students have been professionally trained in music and audio-visual, technical-related professions since its inauguration. CAMM has trained over 2000 professionals in all departments (music, audio-visual, performing arts, multimedia, cultural management. 80 students graduate a year, and respond to the sector's needs in terms of technical skills. Job opportunities exist for CAMM professionals in the cultural sectors of activity and new cultural-related income generating activities created by CAMM professionals.  
Related sectors (publicity, advertising, radio, etc.) benefit from improved technical skills to produce music and audio-visual material.

Moreover, the studio has been regularly rented out for professional recordings and post production, generating income for the Conservatory and consolidating its financial situation. The project has helped develop a permanent educational institution in the arts domain and consolidated its situation. Cultural sectors have benefited from better trained human resources and artists. In particular, increased activity in terms of music and audio-visual production has been registered in the last years, despite the Malian political situation. Reinforced technical capacities are a condition for further sectoral development and economic growth.

These projects have demonstrated that:

1. Projects aiming to support and consolidate educational and professional training institutions in the cultural and crafts sector generate in the long run economic growth. Professionals trained in the schools are a condition for sectoral development.
2. A well-established educational institution with efficient management ensures good project implementation and durability. The capacity to respond to real social and market needs in terms of professional skills guarantees long-term impact. This supposes to match actual needs related to cultural heritage or cultural sectors of activity with adequate education and training.
3. Projects supporting educational institutions can either respond to an institutional request stemming from a sound development strategy or provide regular institutional support.
4. Support for an educational institution training students in arts, crafts related professions ensure better sectoral capacities and increased activity. Projects supporting the development of professional schools in the cultural sectors have long-lasting economic impact in terms of stronger technical skills available, more professional operators, new businesses created and a more dynamic sector.
5. Tangible cultural heritage, in particular architectural heritage and traditional building techniques require specific skills to be maintained and upgraded. This requires specific and specialised training and education. Many different trades are involved in traditional building.
6. Rehabilitation, restoration of built heritage can become a fully-fledged economic sector of activity. Youngsters from disadvantaged origins that have dropped out of formal education can find a rewarding trade and lifelong income-generating activity in this sector.
7. Job opportunities are a result from better education in the cultural sectors of activity. Many new professionals create self-employed activities. Full success in terms of employment is reached when the school has a well-established procedure and means to help graduate students find permanent jobs or initiate individual businesses.
8. Many cultural sectors of activity have big economic and employment potential, provided that the right skills are developed. For instance, traditional building techniques and crafts can be integrated in the contemporary building industry. This has the potential to become a fully-fledged economic sector.

#### **3.1.4 Indirect economic impact**

Cultural sectors of activity have considerable indirect economic impact, in particular in passing from a subsistence economy of very low income, towards an economy with stronger added value. This effects results from the correlation between an individual level of culture and the capacity to adapt and integrate into a more demanding and diverse economic and social environment.

The indirect impact of culture on economic development occurs in the following forms:

1. It improves the image of a city, a region or a country (such as is shown in point 3.1.2) and attracts visitors and potential investors. This might be an important factor of development in an ever more competitive environment at national and international levels. Likewise, a city's artistic activities and cultural infrastructure are key factors to attracting a skilled workforce.
2. A positive impact of culture on creativity at the individual scale. Though individual creativity is often difficult to be measured at country level, examples in point 2.1.3 show how more skilled professionals in the cultural sectors create their own activities. Though no study actually produces a precise measurement of the link between culture and individual activity, nor between creativity and economic development, the link does exist however. It results in an increased capacity of individuals to create new growth-generating economic activities and to adapt to the fast pace of evolution in society, and more specifically at the economic level.
3. Positive impact of culture on individual capacity to adapt and integrate into the economic system in a productive manner. Cultural practices and the individual's cultural level are enabling factors for citizens to contribute positively to the community's economic and social development.

## **Summary of conclusions concerning inclusive growth and sustainable development**

1. Projects studied demonstrate that income generating activities can be created, consolidated and increased using:
  - Intangible cultural heritage, as a valuable production know-how and a source of creativity applied to the crafts sector, design, fashion, music and audio-visual, etc.;
  - Tangible cultural heritage, as a resource for urban revitalisation, cultural tourism, heritage maintenance related activities, contemporary architecture and building activities, etc.;
  - Cultural expressions, through better organised and more performing economic sectors, increasing the quantity and quality of goods and services and operators in the music industry, cinema and audio-visual industry, performing arts sector, visual arts sector, publishing industry and multimedia.
2. Some projects have demonstrated having a significant impact in terms of building a more structured value-chain and increased added-value in specific cultural sectors of activity, contributing to build a full-fledged economic sector, in particular in the following domains: culturally inspired fashion industry, arts and crafts, cinema and audio-visual, radio, music. Culture can be seen through this sectoral perspective, in which case it calls for steady, long term and structuring support. This leads to:
  - Increased turn over and income for existent operators, through better added-value, increased market opportunities, new audiences...;
  - New entrants, either as private businesses, non for profit operators, etc.;
  - Increased employment in the cultural sector itself or indirect jobs induced by the sectors activities;
  - Increased economic and professional exchanges;
  - More structured institutions (museums, cultural agencies) contributing to the sector development.
3. In regions, areas or sectors with few resources and little economic potential, cultural related activities are an important alternative pole of development, by using cultural resources, cultural heritage, traditional knowledge and cultural expressions and artistic creativity.
4. Local development can be generated by culture-related activities:
  - Development of tourism industry and related economic activities, driven by a significant cultural event/festival, heritage sites, culture driven visibility (music, cinema, visual arts, etc.);
  - Urban renovation and improved local dynamics around heritage buildings, architecture, significant cultural venues (museums...), etc.;
  - Cultural cluster, around a specific cultural sector of activity at a local level, such as crafts, fashion, etc.
5. Cultural related activities contribute to inclusive and sustainable growth by:
  - Creating income generating activities and employment for marginal social categories, such as tourism related activities, artistic expressions (music, theatre...);
  - Offering a possibility for marginal or disadvantaged people without many opportunities in traditional economic sectors to have a valorising activity, in music, crafts, performing arts, etc.
  - Creating value-added activities with little or no use of natural resources;
  - Contributing significantly to the knowledge-driven new economic dynamics.

Traditional skills in arts and crafts can contribute towards poverty alleviation and social inclusion. This has been achieved in rural, economically-backward areas, which have few alternative means and resources for development.
6. Projects supporting cultural and cultural-related education create the conditions for cultural sectors to improve, grow and generate socio-economic development. This is demonstrated by good practices in the crafts and cultural heritage-related professions and trades, as well as in artistic and technical professions' related to cultural industries.
7. Successful projects trigger a virtuous circle, inducing the creation of other income generating activities and culturally significant initiatives at a local level. A successful project generates indirect impact around it, through replication, creation of new related economic activities, teaching and training, etc.

## 3.2 Culture as a vector of democracy, human rights and good governance

History has shown that within the cultural dynamic of a society reside the ferments which will contribute to ensure its own development. The appearance of deep-rooted features and projections of society through artistic creation and cultural expressions raise the awareness of this society to its own shortcomings, consolidate citizenship and pave the way to change. Good governance of a country and its democratic commitment are intrinsically linked to this process. Human rights protection also can be promoted using artistic creation and cultural expressions in order to convey sensitive messages and raise awareness about potentially destabilizing issues.

When talking about human rights, the examples given here after concern domestic and gender violence, cultural rights and rights of minorities. In effect, as the UN has established in many legally binding documents, human rights include, among many others:

- Right to life and survival;
- Right to liberty and security of the person;
- Right to the highest attainable standard of health;
- Right to participate freely in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

Democracy, human rights and governance are principles that can be reinforced through a systematic and long process and a series of actions that contribute to build a collective conscious, a legal and social framework and the institutional capacity to have them implemented and respected.

### 3.2.1 Culture as a tool in the protection of human rights

- i. Domestic Violence and Social Media: Cultural expressions in the fight against domestic violence in Pilar, Argentina. This project aimed to launch a campaign against domestic violence in a medium sized city in Argentina. The campaign used cultural tools and expressions in order to raise awareness, sensitise, train and teach about and how to respond to domestic violence. It included the organisation of over 60 workshops for children, youths and parents treating domestic violence issues and prevention. They involved over 2500 people and produced radio programme material, 10 audio-visual short programmes, three theatre performances and graphic material to prevent violence. This was widely diffused and reached an estimated 120 000 people in the city, amounting to half the total population. As a result of the project, the population of the city had been massively sensitised. The municipality estimates that the number of domestic violence cases has decreased by 10% in the last three years.

Having proved its efficacy, cultural expressions, in particular theatre and audio-visual material are used on a permanent and regular basis to prevent domestic violence within city programmes. Regular cinema screenings, theatre performances and radio programmes are broadcast. A day against domestic violence is held annually, it includes many artistic activities and attracts massive interest from society.

The project has demonstrated:

1. Integrating cultural expressions and art material in a large project intended to reduce domestic violence is an effective tool to achieve results. The production of audio-visual material, theatre performances, radio material and visual art works complemented training programmes and other activities within the project in a very effective way.
2. An effective project aimed to reduce domestic violence and its consequences includes different dimensions and activities, some of which involve the use of artistic expressions, art-related techniques and means (audio-visual, radio, performing arts). They are effective vehicles to raise awareness, sensitize and teach about sensitive issues across society. Among youths and children, cultural expressions are usually the only effective means to assimilate messages on sensitive issues. Cultural production and dissemination was used in the project in order to inform the local population, school children and domestic violence victims and convey messages in order to reduce victimisation, as well as the consequences of domestic violence.
3. Radio, social media and audiovisual screenings are effective means to spread messages at large city scales. The production of cultural material by a local population attracts wide attention because local people feel personally identified with the messages. The inclusion of cultural supports in school curricula on a permanent basis is an effective way to approach and teach about sensitive issues such as domestic violence.

4. The involvement of the city authorities and the effectiveness of the project have ensured durability and the fight against violence has been fully included in the city's regular activities.

### 3.2.2 Culture and citizens' rights and democracy

- iii. Semfilms and Festival Cine Droit Libre: Film and audio-visual as a tool for enhancing citizen's rights and freedom in Burkina Faso and West Africa. The Cine Droit Libre Festival on human rights, governance and democracy has been produced annually since 2004, with increasing participation and visibility across Burkina Faso and the region. 45 000 persons a year participate in Cine Droit Libre screenings and other activities across the country. 16 human rights and governance-related documentaries have been produced by Semfilms. They are sold on DVDs, distributed at the festival, cinema clubs and cultural events across the country. Some have been screened on private television channels. It is estimated that each documentary is on average viewed by 100 000 people. The Web TV created in 2011 has currently around 800 000 visitors per year. It exclusively broadcasts human rights, governance and democracy-related programmes and news. 98% of viewers come from West African countries. 8 human rights and governance-related reports are produced and broadcast each month by four teams created in Mali, Burkina Faso, Senegal and Ivory Coast.

More information on human rights-related issues means citizens are aware and prepared to defend their rights. In total, it can be estimated that over one million people have been exposed to Semfilm activities/material/screenings since its creation, which is almost 10% of Burkina's population.

Through a diversified funding and a relatively low functioning budget, Semfilms is today sustainable and can develop its activities into other areas.

This project illustrates that:

1. The high potential of audio-visual and cinema to be an effective tool for promoting human rights, good governance and democracy in a context of high illiteracy and low access to other means of awareness raising and teaching channels. Some social categories cannot be reached at such a large scale by other means.
  2. A film festival can grow into a multidimensional project to promote human rights, good governance and democracy.
  3. New communication and information technologies and digital audio-visual production material can be effectively used in human-related projects, combining cultural, technical and media dimensions.
  4. Steady funding from international partners guarantees the sustainability of the project and its independence from local pressures, which is a *sine qua non* condition for a neutral and effective impact in the human rights and governance domains.
  5. Cinema and audio-visual competences and tools can be used to give visibility and potentiate the activities of non-cultural organisations.
  6. This project emerged in Burkina Faso because there is a large pool of professionals operating in cultural sectors of activity. The project has been based on local competences in the audio-visual and media domains. The promotion of human rights, good governance and democracy strongly benefit from the availability of competent operators in the cinema, audio-visual and cultural-related sectors of activity.
- iv. Investing in Palestinian culture in Israel and the oPT: building pressure for a better recognition of minorities' rights. The Palestinian Arab minority, which comprises more than 20% of the population in Israel, faces institutionalised and systematic discrimination. Through training, organisation support and networking, this project has reinforced the capacities of over 100 cultural structures. They have joined a network and significantly enhanced their collective action capacity and lobbying potential.

The organisations organise common cultural events, thereby giving visibility to Arab culture, reinforcing cultural identity, cultural production and dissemination and generating income.

As a direct result of the project, the Mossawa Center and the Forum for Arab Culture organisations petitioned the Supreme Court of Justice in 2013, which issued an order to the Ministry of Culture to complete a comprehensive survey of the needs of the Arab culture in Israel, within the forthcoming three months. This is a first step to an ongoing process to obtain a fair budget allocation for all communities. It is noteworthy to mention that one of the reasons behind the launch of the project was that the Ministry of Culture allocated less than 4% of its budget to Arab culture, whereas the Arab community stands at approximately 20% of the population.

Besides implementing a project focused on cultural associations, Mossawa includes cultural dimensions in other projects addressing human rights and minority issues. For instance, it includes cultural activities in a Youth-focused development project (workshops on human rights and strategies to combat racism and seminars on local culture and history, visits to cultural/historical sites) supported by the EU.

This situation of Palestinian Arabs in Israel shows that:

1. The decline in social cohesion is a consequence of losing one's cultural identity and pride: social violence, youth disorientation and educational failure, lack of common social goals, etc.
2. Minorities' representation, dynamics and survival depend on their capacity to preserve culture, cultural identity, language and traditions, and build a sense of belonging and of pride.
3. The limitation of cultural rights jeopardise collective and individual right to create, express and diffuse one's culture and heritage. A fair access to budget resources is a key issue in terms of good governance, justice and minorities' respect.
4. In countries or regions where human, cultural, political or minorities' rights are threatened or limited, intervening through cultural operators can be one of the few means to approach these issues and contribute to improve the situation. Cultural organisations are usually in a better position than other institutions and operators to reach out to specific audiences and have the means and the possibility to address sensitive issues. In this sense, strengthening cultural operators' institutional and managerial capacities increases the potential to intervene effectively in the human rights domain.
5. Sensitisation and awareness raising are cornerstones of obtaining rights and reinforcing the democratic process. Cultural expressions can play a major role, particularly if they integrate an efficient communication dimension and are incorporated within an effective media campaign.
6. Cultural organisations can be reinforced through management capacity, networking, and communication skills and support. This has a significant impact on the strength of civil society, which is a key condition to ensure better minorities' representation and fight discrimination in conflictive environments.

### **3.2.3 Non state actors from cultural sectors of activity to reinforce the democratic process**

- v. Strengthening radio stations to promote human rights, peace and governance in Somalia. Somalia has suffered two decades of anarchy and lawlessness. It has a weak government and to gain stability and reinforce reconciliation and democratisation, the country will heavily depend on the interaction between the authorities, the civil society and the media.

The project has targeted the radio sector as a mass conduit for the spoken word, to serve as a valuable communication tool in a low literacy society. Through good quality radio programmes, one can challenge perceptions on sensitive issues, weave educational messages into entertaining formats – vital in post-conflict and hardship environments - and ensure that millions of people in Somalia can access information through mass media despite instability or nomadic lifestyles. The project increased capacity to produce balanced, interactive programming. A weekly radio programme dedicated to peace building, civic and human rights is produced and broadcasted by many radio outlets, on issues relating to peaceful transition and the promotion of civic and human rights.

Thanks to the project, Radio stations are more sustainable and financially viable, and they have acquired lasting training capacity and resources for continued media capacity building beyond the end of the project.

Listening groups have been established in locations where radio stations are supported. These groups enable local community members (especially women and youths) to listen jointly to the peace building, human and civil rights' programmes produced by supported radio stations, discuss programme content and interact with their local radio station to provide programme feedback and question NSA representatives and local authorities.

This project illustrates:

1. That Radio is a cultural and social media, which often is the only link to information and communication for rural and nomadic communities in African countries. This is particularly true in the most precarious ones, such as Somalia, where few institutions have the capacity to convey significant information, social communication and education.
2. The project has used Radio and cultural expressions to reinforce the democratic process, enhance women and youth participation, reinforce human and citizens' rights.

3. The use of cultural adapted material and artistic expressions, combined with modern radio broadcasting tools has allowed to reach a wide range of population with no access to other means of information and contact with social issues out of their communities.
4. The project has ensured sustainable capacity building translating into improved programming by delivering training through on-the-job mentoring.

### **Summary of conclusions concerning democracy, human rights and good governance**

A sample of 12 projects have been studied, among which a diversity of objectives can be identified:

- Improve human, citizens' and cultural rights;
- Improve or provide mechanisms of local governance;
- Enhance citizens participation and influence in democratic and nation-building processes, as well as in improving governance;
- Defend individual and collective freedom.

1. The limitation of cultural rights jeopardises collective and individual rights to create, express and diffuse one's culture and heritage. These are an essential component to human rights and a key issue in terms of good governance, justice and the respect for minorities'.

Several examples demonstrate that the deterioration of social cohesion is closely linked to the loss of cultural identity and pride, which generates social violence, youth disorientation and educational failure, etc. In the particular case of ethnic minorities, group representation, dynamics and ultimate survival as a group depends on their capacity to preserve culture, cultural identity, language and traditions, and build a sense of pride and belonging.

2. Cultural operators and culture-related civil society has proved very effective in promoting human, citizens' and cultural rights, stimulating participation and consolidating the democratic process, as well as reinforcing governance, at local and national levels.

3. Cultural expressions, such as theatre, music, audio-visual, cinema, oral traditions, etc. have proven an effective vehicle to convey messages, raise awareness, sensitise and teach about human rights-related subjects:

- Domestic violence and gender discrimination;
- Minorities' rights, cultural rights;
- Inter-ethnic violence;
- Sexual-orientation driven discrimination and violence.

Since they touch upon human sensibility and emotions, cultural and artistic expressions have a more effective impact in improving individual behaviour in sensitive social domains than other forms of communication and teaching.

4. Culture-related material such as films, TV programmes, comic books, CDs, theatre performances, radio material and visual art works are a significant lever in actions aiming to improve human rights, democracy and governance. They are effective tools that reach out and can be adapted to all different social categories. Radio, social media and audio-visual screenings are effective means to diffuse messages on a large scale. The inclusion of cultural supports in school curricula is an effective way to approach and teach sensitive issues to school children.

5. In a context of political or social marginalisation of minorities or specific social categories, actions that aim to reinforce cultural organisations or cultural civil society can be an effective and realistic way to promote minorities' rights and their standing in society, whereas other kinds of intervention can be jeopardised by political or social restrictions.

6. In certain contexts (high illiteracy countries or rural areas) and specific social groups (disadvantaged youths, children or marginalised individuals) cultural expressions are usually the only effective means to communicate and have messages assimilated on sensitive issues, such as minorities' rights, gender and youth violence, etc.

7. New communication and information technologies and digital, audio-visual production material can be effectively used in human rights-related projects, as well as in reinforcing governance and the democratic process. They combine cultural, technical and media dimensions. Improved production and diffusion capacities in cinema, audio-visual, radio and multimedia significantly

contribute to diffusing information, providing alternative points and stimulating participation and discussion.

8. Several cases studied show that the promotion of human rights, good governance and democracy strongly benefit from the availability of competent operators (artists, creators, technicians, organisations, institutions) in the cinema, audio-visual, radio, publishing, performing arts and other artistic related sectors of activity. Without strong cultural sectors, few possibilities are left to convey information, raise awareness, teach and promote human rights and democracy, especially in Least Developed Countries and authoritarian societies.
9. Outputs generated by cultural sectors of activity: books and printed material, artistic performances, cinema and audio-visual programmes, radio broadcasting, visual arts, etc. are per se an expression of freedom and a way of participation.
10. Steady funding from international partners guarantee the sustainability of the project and its independence from local pressures, which is a *sine qua non* condition for a neutral and effective impact in the human rights and governance domains.

### 3.3 Culture as a tool to promote development in other domains

The examples given here-after illustrate how culture can be used as a tool for promoting in other areas, such as health, environment, gender equality and social rights of minorities.

#### 3.3.1 Culture in all-encompassing projects

- vi. Urok Osheni. Conservation, development and sovereignty in the Urok islands: a comprehensive approach to local development with culture as a backbone. Guinea Bissau has one of the lowest Human Development Indexes in the world and has suffered from bad governance, major political instability and violence. The Project targets the Urok islands, situated far from the mainland, lacking basic services and infrastructure and home to around 5000 people. It intended to overcome the lack of governmental guidance and development strategy, through a local comprehensive development project with an inclusive and participatory management system. The project supports and strengthens participatory, traditional local community administrative structures with representation from relevant institutional resources, with a strong emphasis on local cultural heritage. It presents an integral development approach (i.e. culture, cultural heritage, education, health, entrepreneurship, market and biodiversity protection...) based on local culture and conservation of cultural heritage. Traditional cultural structures and ceremonies are used as a tool to identify, discuss and solve problems affecting the community. The Bijagos inhabitants have been supported to implement their own development process in a context of national instability. Local governance has been strengthened and the islands have a local, autonomous development project including all relevant dimensions, stakeholders and local resources. This has been based in local traditional governance, local intangible cultural heritage, with the full involvement of local communities. Local communities have consolidated a participatory governance system and local democratic process, with mechanisms that strengthen decision-making, collective responsibility and accountability. Protection of local natural heritage and local natural resources in the marine area has been strengthened, inspired by the traditional knowledge and practices of the Bijagos people. Sustainable income-generating activities have been developed (crafts, food production through traditional know-how, tourism) and cultural activities supported through the project (cultural groups, use of intangible cultural heritage, radio, cultural centre). They have become a lever for other economic activities.

This project illustrates that:

1. In a context of high political instability, with a non-recognised government, NSA in general and cultural operators in particular, can play a significant role in the promotion of human rights, good governance, economic growth, environment protection and social services at a local level.
2. EU intervention has consolidated a long-term project implemented over a period of more than 10 years. It takes time to set up participative governance systems; hence, it is necessary adopt a long-term approach.

3. Using an integral development approach at a local level, fully taking into account local cultural heritage and resources can improve local life standards and contribute to a more participative community, social cohesion, better social services, environment protection and inclusive social development. A successful project at a local level, in particular in isolated areas, includes local governance traditions and intangible cultural heritage.
  4. Social cohesion and sustainable development result from local appropriation and the community's identification with the development approach and managerial structure used in the process. This is ensured by building on local governance traditions and cultural heritage.
  4. The strategic synergies established in this project show how - in challenging contexts - culture and cultural expressions significantly contribute to integrated and sustainable interventions in all areas of development. Culture is both used as a cross-cutting fundamental component of a local development project as well as one of the operational implementing axes, where cultural resources are used to encourage economic activities and social interaction.
  5. Natural resources and cultural resources can and should be fully included in local development projects.
- vii. The Martissant Park: Reconstructing an urban area around its cultural, urban and social resources. The project consists of the recuperation of a natural urban area to build a park in the centre of a densely populated neighbourhood in Port-au-Prince, Haiti. This is a multi-dimensional and all-encompassing project, which has a significant cultural component that gives consistency and strategic positioning to the project.
- Natural, cultural and urban heritage has been preserved and protected and cultural activities have been enhanced. Local citizens benefit from a park and new cultural activities, in particular school children who participate in the project activities. The project has had a significant impact in terms of improving the urban environment in the area, including more and better maintained public spaces, the creation of a big public park, better public services, urban sanitation and cleaning-up carried out. Consultations among local dwellers show high appropriation of the project. They are more involved in social activities and more responsible for the environment. Behaviour towards community life and social issues has positively changed. Voluntary work in the area has significantly increased. 80 local community groups have been formed around the project.

These projects illustrate:

1. How an urban rehabilitation project with a strong cultural core can have significant impact in urban and natural environment protection.
2. This comprehensive urban revitalisation project uses cultural, natural and urban heritage as an anchor for an all-encompassing development strategy. Culture is one of many dimensions covered by this project; however, it plays a central role as it gives consistency and triggers appropriation and identification by local communities with the project's approach and activities.
3. Environmental issues have been fully integrated in the project and the Park has triggered significant community responsibility for natural resources. A sanitation and urban cleaning component of this project has been funded by the EU.
4. This ambitious project illustrates good joint intervention cooperation where financial partners provide funding for different components of a multi-dimensional development strategy.
5. The cultural dimension has impact in other areas of development, thanks to a ripple effect that goes beyond the original scope of the project. Human rights (violence diminution), community empowerment and local democracy have been reinforced through this project, thanks to community involvement and the social development impact.
6. Its results demonstrate how projects involving a strong cultural component can have impact in other development areas.

### 3.3.2 Culture as a tool to promote better health and social development

- i. Cinéma Numérique Ambulant: Film and documentaries as a tool to promote social messages and development. CNA organises cinema screenings in rural areas in African countries, using mobile screening equipment. They use each session to organise screenings of development-related documentaries: social problems, health, environment, governance, migration, human rights and economic development, etc. Debates are organised after each screening. CNA organises altogether over 1000 screenings a year in the 7 countries covered by the project. In most cases, over 90% of the village population attends the screenings. It can be estimated that over 150 000 people benefit from this activity every year. CNA is usually the only opportunity for rural populations to have access to cinema and to documentaries, as well as a rare opportunity to participate in debates of collective social interest.

Follow up of CNA activities show that collective behaviour in some villages has changed after the screening and the debates. Social improvement has been measured in the different domains covered: better health care and hygiene, better schooling, improvement in natural resources use, etc. In Mali, half of the villages where female circumcision documentaries and debates have taken place (20 villages) have collectively renounced to undertake the former.

- ii. Role of Culture in the promotion of sexual and reproductive health of young people in Mopti, Mali. Through this project, cultural tools and a cultural-friendly approach have been used to reinforce knowledge on sexual and reproductive health of young people in the informal sector in a multicultural context composed of various ethnicities and different beliefs and in which religious leaders are very influential.

Public health policies and projects need to take into account the cultural dimension in order to achieve concrete and durable impact on health indicators. Around 25 000 young people have been made aware of sexual and reproductive health issues and the number of people who have agreed to be tested for HIV has increased. The project has obtained a strong commitment from key cultural leaders influencing young people (e.g. religious leaders, employers and workshop managers, etc.) to support tasks in order to promote the importance of SRH. The community has been mobilised through radio, theatre and regular cultural and social events.

The project has created a favourable environment to healthy practices and behaviours through dialogue with adults and the training of tutors.

Greater attention is being paid to values and cultural practices favourable to the welfare of young people in the media, social stakeholders and opinion leaders.

To attain its goals, the project has promoted and obtained the participation of the targeted communities. It has delivered professional training and created cultural-specific tools and documents, as well as generated intercultural dialogue spaces.

These two projects illustrate that:

1. Culture can be a lever for development in all areas.
2. Culture offers adequate and valuable tools and strategies to promote reproductive and sexual health, in particular in conservative societies and among disadvantaged groups with little access to other forms of education.
3. Some social issues, such as sexual and reproductive health are culturally sensitive and often encounter resistance among older generations, religious leaders, etc. In order to inform and teach about these subjects effectively, projects in this domain require a culturally sensitive approach and the use of communication, awareness raising and teaching tools and mechanisms that respect cultural traditions.
4. Economically poor countries dedicate little resources to promote and raise awareness on public health issues. Cultural operators and cultural expressions become a very effective tool to replace governmental absence in these domains.
5. The project has demonstrated the horizontal nature of culture in understanding sensitive issues such as sexual and reproductive health.
6. In rural areas in Least Developed Countries, development organisations have very few ways to convey messages to local populations. Cinema screenings provide an adequate framework to teach and raise awareness in multiple social and development issues. The screenings attract and raise attention of entire villages, providing an opportunity to debate collectively about the subjects.
7. Audio-visual material is an effective vehicle to disseminate and promote development messages, as it attracts attention and can be screened widely.
8. A series of small subsidies from the EU and other donors to support similar projects in the region has enabled a network of mobile cinemas to emerge and develop into a permanent, sustainable cinema and documentary broadcasting model. It has added value in terms of cultural dissemination and education and has a strong lever-enhancing impact of numerous other development projects in rural African areas.

### **Summary of conclusions concerning culture and other areas of development**

1. At a local level, a comprehensive development project with a strong cultural dimension can have significant impact in different development domains, such as the environment, citizens' social participation and local governance, public services, health, education, etc. This has been illustrated by good practices in urban revitalisation projects and in rural development strategies. Culture is both used as a horizontal component of a local development project as well as one of the operational implementing priorities, where cultural resources are used to encourage economic activities and social interaction.

2. A project that includes a strong cultural dimension has impact in other areas of development, thanks to a ripple effect that goes beyond the original scope of a project. Human rights (violence diminution), community empowerment and social development can be reinforced thanks to the use of local intangible heritage, local governance mechanisms, community involvement through cultural driven initiatives and behavioural change induced by cultural-related communication.
3. Culture offers adequate and valuable tools and strategies to convey information, raise awareness, teach and socially promote sensitive social development issues, such as reproductive and sexual health, in particular in conservative societies and among disadvantaged groups with little access to other forms of education.
4. Economically poor countries devote few resources to promote and raise awareness on public health issues, environmental protection and education, etc. Cultural operators and cultural expressions become a very effective tool to make up for governmental failure in these domains.
5. In poor rural areas, culturally driven development projects, such as eco-cultural tourism or endogenous development projects based on cultural traditions and intangible heritage can result in income generating activities and employment for youth and socially disadvantaged people, hence reducing emigration.  
A stronger cultural identity, sense of belonging and cultural pride have significant impacts in terms of limiting youth emigration out of a country.
6. Many projects show that they have been successful in promoting development in different domains, because the social dimension of the project has been a centrepiece of the process: local community centres are created, community social needs are addressed, specific involvement of youth and women is granted by appropriate means.
7. Cultural events, such as festivals, cinema projections and theatre performances, are effective ways to reunite people, stimulate participation and discussion and generate social behavioural change, because they provide a friendly environment, they attract large audiences and provide the adequate tools to present and treat all different development issues.

## 4 General conclusions and recommendations

### 4.1 Conclusions

In October 2011, the European Commission issued its communication “Increasing the impact of EU Development Policy: an Agenda for Change”, thus setting it as a benchmark for EU development policies in the forthcoming years. Despite the fact that the Agenda for Change does not explicitly include culture, the legal and political EU development framework, as well as its action at international development related fora, integrate culture as a core sector of cooperation and an integral part of development. In this sense, cooperation for development that integrates culture - through cultural operators, cultural sectors of activity or integrating artistic expressions and content – is fully in line with EU principles and general policy. Thus, the EU legal cooperation framework, as well as its operational instruments, offer an opportunity to include culture in different forms to promote development and to achieve EU external cooperation objectives.

Examples studied demonstrate that projects addressed to cultural operators or cultural sectors of activity, as well as projects with a significant cultural dimension, can significantly contribute to all current EU development priorities:

- Economic growth and sustainable development can be stimulated by means of developing activities that use cultural expressions, cultural resources, tangible and intangible cultural heritage;
- Cultural and artistic expressions, cultural operators and cultural sectors of activities can be powerful tools and provide an adequate instrument of intervention to promote human rights, good governance and democracy;
- Cultural expressions, cultural events and cultural goods are effective tools that can be used in mainstreamed development areas, such as environment, social inclusion, gender equality, as well as in other areas of development such as health and education.

Cultural heritage can be promoted through a well-organised cultural event, leading to the appreciation, recognition and valorisation of cultural heritage - both intangible and tangible. A well-managed project in this domain, ensuring visibility and the dissemination of high quality cultural expressions conveying traditional patterns, can have a strong impact in promoting the use of cultural heritage in contemporary life by incorporating traditional elements in modern culture and handicraft. Cultural heritage can be integrated and give economic, social and cultural added-value to multiple sectors of activity: architecture, furniture, contemporary cultural sectors of activity, cinema and audio-visual, internet content, fashion and design, cooking, etc. most of which are prevalent in all areas of daily life.

Selected projects show that in most cases, a project integrating a strong cultural dimension can have - at the same time - impacts in different development areas: economic, social, cultural, as well as in human rights, democracy and governance and other sectors of development. Projects with a cultural dimension have important ripple effects and trigger positive impacts in other sectors:

- By using culture as a resource to create income, cultural diversity and cultural heritage are protected and diffused. This in turn generates peoples pride and sense of belonging. Social cohesion is reinforced, emigration reduced, violence mitigated;
- Projects that reinforce cultural sectors of activity, such as cinema and audiovisual, radio, performing arts, publishing, generate economic impact through enhanced economic activity and, at the same time, reinforce the potential of these sectors to become a resource and an instrument in other domains of development such as human rights, democracy, governance, social development, education, health, environment;
- Cultural operators’ know-how and cultural and artistic diffusion tools are an important lever for operators and civil society actors in other domains to reinforce their outreach and communication capacities;
- People exposed to diverse cultural stimuli are more willing to participate in social life, demand better rights and freedom.

Some success factors that have been identified as good practices are:

- The project is inspired, conceived and/or implemented by an individual or team that have experience, vision and the adequate capacity; cultural development projects need a specific know-how and competences in terms of the cultural dimension and require a degree of commitment – typically not found in other domains;

- Project success resides often in a multidimensional and comprehensive approach, where all aspects of a business development strategy are covered: improving skills and product quality, training on management competences, network development, promotion and diffusion of works at a local, national and regional level, research, etc.;
- Some projects are strongly funded on the knowledge, recuperation and promotion of intangible cultural heritage, which is carried by local communities. Full involvement of these communities at all levels of a project lead to success, appropriation and sustainability;
- Some success stories are explained because all project components are coherent and respond to a fully-fledged strategy and functioning system, where all dimensions fit into a comprehensive vision inspired on local intangible cultural heritage and traditional practices;
- The social dimension is a centre piece of several of the projects: local community centres have been created, community social needs have been addressed, specific involvement of youth and women has been granted by appropriate means;
- Good communication, and visibility are a key element of cultural related projects,
- Partnerships development and networking at national and international levels give sustainability and replication potential to projects. They are integral part of a successful scheme;
- Successful cultural projects generate emulation, since culture and cultural heritage are a non-limitative resource available that can be used by everyone;
- Social cohesion and sustainable development result from local appropriation and the community's identification with the development approach and managerial structure used in the process. This is ensured by building on local governance traditions and cultural heritage; The implication of local communities, relevant social categories and relevant stakeholders at all stages of a project phase is a key element of success in projects either addressing cultural issues or involving a cultural dimension. Feasibility studies, conception, implementation, sustainability and replication should be undertaken involving all categories of players.

## 4.2 Recommendations

### At EC strategy level:

Cultural-related projects - either including cultural operators, cultural sectors of activity, cultural expressions or a cultural component – have the potential to significantly contribute to EU current priorities. In this respect, they should be explicitly mentioned in the programming documents of relevant EU funding instruments:

- Cultural operators and cultural sectors of activity can be usefully integrated in the following instruments: Development cooperation instrument (DCI), the European instrument for democracy and human rights (EIDHR) and the 11<sup>th</sup> EDF.
- Programming documents should explicitly state that the specific objective of cultural-related cooperation programmes and projects is to concretely contribute to current EU development priorities:
  - o generate economic growth and sustainable development;
  - o promote human rights, good governance and democracy or;
  - o have an impact in mainstreamed development areas (environment, social inclusion, gender equality, etc.), as well as in other areas of development (such as health and education).

### At a programme level

Programme implementation modalities in DCI, EIDHR or EDF should explicitly incorporate provisions to ensure eligibility for cultural operators and promote cultural-related projects to be funded through them:

- Calls for proposals' guidelines should explicitly integrate cultural operators and cultural sectors of activity, with specific provisions that ensure contribution to the programme objectives;
- In all cases, thematic lines especially focus on cultural operators and sectors can be used to reinforce an EU intervention at a national level.

In the case of EIDHR, cultural operators and culture-related civil society to be specifically targeted in all support programmes:

- Integrating cultural organisations in programming documents, terms of reference and call for proposals guidelines;
- Mainstreaming cultural and artistic expressions as a way to ensure and potentiate impact in all projects;
- Foreseeing intervention modalities to reinforce cultural civil society operating in human rights, democracy or governance related domains; this can be done by elaborating a specific support programme for these organisations or either integrating them distinctively in civil society support programmes.

The cultural dimension should be generally mainstreamed in development projects:

- Through the involvement of local communities, local stakeholders, relevant institutions that can provide an insight on culturally sensitive issues
- Explicitly including the assessment of cultural issues and dimensions in feasibility studies;
- Elaborating culturally respectful and sensitive implementation modalities.

When designing a Programme involving cultural operators or cultural sectors of activity, the specificities of the sector call for enhanced mutual information and coordination from EC services at different levels, in order to capitalize experiences, take into account lessons learnt and incorporate information from other levels of EC intervention. Information, coordination and synergies should also target Member States' cooperation programmes.

Economic development programmes should integrate culture-related sectors, especially in countries/regions with few potential development resources. These should foresee:

- Assessing which cultural sectors of activity have potential to become a fully-fledged industry in a given country;
- Explicitly integrating these sectors in private sector or SME-related support programmes;
- Introducing specific targeted sectors with a sectoral development approach in programming documents and guidelines;

- Promoting multi-dimensional projects with a view on reinforcing the sectors' technical and marketing capacities;
- Applying a systematic and all-encompassing approach to a sector of activity;
- Tourism-related support programmes should systematically incorporate a cultural dimension and include cultural expressions and cultural heritage;
- Cultural heritage is to be considered an economic resource and thus integrated into socio-economic development oriented programmes;
- Employment related micro-projects in the culture and craft domains can be funded through non-state actor support programmes, provided that specific provisions are included to attract and promote cultural operators.

Local development or urban development programmes should incorporate a cultural dimension, by:

- Providing funds for local development or urban revitalisation projects based on local cultural resources or local heritage;
- Explicitly including cultural operators in eligibility provisions in guidelines and formal programme documents;
- Integrating the cultural dimension as an integral part of all local development projects;
- Mainstreaming cultural dimensions, in particular, local cultural heritage protection, taking into account local traditions and traditional means of governance;
- Cultural and natural resources should be integrated in local tourism development strategies with a view on economic development, especially in poor communities and peripheral regions;
- Local authorities can be specifically targeted to implement local development projects using cultural resources and cultural operators;
- Ensuring collaboration among civil society, local communities and local authorities is a requirement for a performing and effective tourism development plan at a local level, as it involves many different stakeholder categories
- Local entrepreneurial competences have to be reinforced in order to stimulate the creation and consolidation of micro and small businesses that can respond to tourism-related demand.

Cultural operators/organisations should be explicitly incorporated into NSA support programmes, in order to:

- Add value to their potential as economic development vectors;
- Reinforce their capacity to carry out collective actions in human rights and governance;
- Maximise their potential as a lever for other organisations;
- Reinforce their capacities to stimulate citizen participation;
- Encourage projects contributing to achieve results in other domains of development (health, environment, education, social inclusion and gender equality).

For regional programmes, development of a specific cultural industry can be reached in a region via a regional cooperation programme, provided that there is a coherent and comprehensive approach and common features among the beneficiary countries.

Considering the projects' small size and sectoral specificities, programmes involving or targeting cultural operators and cultural sectors of activity should foresee funding Actions which involve sub-granting to small operators or projects. This facilitates the EU Delegations' follow-up and administrative procedures.

#### At a project level

Best project results are obtained when:

- The implementation partner has proved its capacity to achieve results and its commitment to contribute to socio-economic development. This requires assessing past achievements and results obtained by the implementing structure/operator, in order to evaluate its capacity to implement a project;
- A permanent and perennial structure receives funding through different EU sources in order to support long-term development of the structure;
- Adequate visibility of the project objectives for all stakeholders and a comprehensive set of activities;

- Ensure an adequate blend of artistic, cultural and managerial dimensions;
- All activities of the project ought to include a capacity building component, through training or transfer of competence and skills;
- Projects aiming to build a fully-fledged cultural sector of activity leading to economic development should integrate a collective sectoral approach and foresee the involvement of professional associations operating in the sector;
- A well-conceived project will include an educational and training component to improve local capacities and satisfy new job requirements; adequate training activities and capacity building activities in the entrepreneurial domain;
- Effective communication strategy and media coverage, including the use of cultural expressions and cultural goods and services;
- Participation of all relevant stakeholders in the planning and implementation of the project. Active participation of relevant groups in the decision-making process;
- Information and coordination among donors and funders of a project/structure/institution lead to a comprehensive approach, complementarity and enhanced synergies;
- Research of an innovative blend of funding sources enhances sustainability: developing private commercial and non-commercial funding, diversifying public national and international subsidies, as well as mixing project-based and recurrent institutional funding.

In order to ensure the duplication and emulation of good practices, programmes and projects should include:

- An impact evaluation mechanism;
- Good contact with public institutions and authorities;
- Involvement of all relevant stakeholders;
- Development of partnerships and collaboration with other institutions and stakeholders in the field, which will operate as a lever for further interventions and impact.

Similar structured projects can be found in many countries. It is therefore pertinent for EU officials to investigate and liaise with other EUDs to request information on similar projects in order to evaluate potential results and to enhance impact through better follow-up. At present, synergies are not systematically exploited at EU level.

## **Annex I – Terms of Reference**

**Annex II – Study Methodology**

## **Annex III – Good Practice Project Fiches**