EUNIC
EU National Institutes for Culture

EUROPEAN 'HOUSES'
OF CULTURE
BASELINE MAPPING

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BASELINE MAPPING

This baseline mapping report presents the first results of the mapping process in the European 'Houses' of Culture project. The mapping process so far has looked at past and current practice of European collaboration in culture, over the past 30 years, both inside and outside of the EU, realised by EUNIC members as well as by other actors or organisations (e.g. civil society).

The baseline mapping is not intended to be a comprehensive inventory of all the initiatives that could be labelled as European 'Houses' of Culture; it rather focuses on identifying relevant types that serve the objectives of this project. In other words: it serves as inspiration for future collaboration projects. Proposals submitted to the Call for Ideas within European 'Houses' of Culture may result from adapting the collaboration projects presented in the baseline mapping, or they may be completely new ideas.

The information gathered for the mapping originates from a combination of desk research and an online survey to the EUNIC network, the EU delegations network, and other organisations. EUNIC Global carried out the desk research, prepared and launched an online survey to collect examples of European cultural collaboration projects and compiled this report.

This baseline report proposes a **typology** of collaboration models with examples of projects.

The report will furthermore be used as a baseline for the evidence-based policy recommendations and the final evaluation that will be carried out by the project. It will also serve as the basis of the toolkit on the European 'Houses' of Culture that the project will produce towards its end.

Methodology

EUNIC Global developed the research methodology, proposed a working definition of European 'Houses' of Culture as well as a list of criteria for the selection of examples during the mapping. The methodology and working definition were discussed within the network. The European Commission (EC) and the European External Action Service (EEAS) were also invited to provide inputs on the criteria for the mapping.

Focus on collaboration projects
The term European 'Houses' of Culture should not be interpreted as reflecting building cultural centres or other physical structures. Rather, we mean collaboration projects and practices in a broader sense, that create spaces, whether physical or digital, permanent or temporary, for cultural exchange. In more practical terms: concrete projects based on co-creation and people-to-people contacts.

Therefore, in order to conclude a first typology of past, present and future European 'Houses' of Culture, we focused our research on collecting past and current **concrete cultural collaboration projects**, both inside and outside of the EU, realised by EUNIC members, EU delegations as well as by other actors or networks.

Geographical scope
While the next phase of European 'Houses' of Culture focuses on testing projects *outside the EU*, for the mapping, we chose not to focus on a particular geography (focus countries, EU, or particularly non-EU), as we aimed to collect as many examples as possible. We also wish to be as inclusive as possible to our entire network throughout the entire project.

Time scope

The time frame of the overall research includes projects from the last 30 years up to now. This has been interpreted even more broadly as projects were mapped lasting up to the near future, in 2024. The mapped projects do not include those that are in the process of being planned or designed as available information on them is too limited. Projects that will be kickstarted during the runtime of European 'Houses' of Culture might however be included in the final mapping and recommendations.

Data collection

The set of data was collected through a combination of desk research and an online survey to the EUNIC network, the EU delegations' network, and other organisations. EUNIC Global carried out the desk research, prepared and launched an online survey to collect examples of European cultural collaboration projects.

EUNIC Global sent the online survey to its members, all 112 EUNIC clusters worldwide and other organisations, including the EC services and the EEAS. The EEAS was invited to send the survey to the network of EU Delegations and encourage their colleagues to discuss with their respective cluster(s) and local partners the collaboration models to be identified for the survey.

The online survey consisted of a template requesting information on among others, context, objectives, partnerships, achievements and more (see the box to the side). We focused on gathering key but at the same time generic variables, applicable to practically any project.

Besides consulting with our network through the survey, we rely on our own archives of projects funded by the EUNIC Global Cluster Fund and other projects we are familiar with or colleagues have participated in. These projects were examined roughly across the same lines as the survey was.

Areas covered by the online survey

- Objectives
- Description
- Actors involved (both European and non-European)
- Dates and duration
- Relevance to the local context
- Methodology used during design and implementation
- Main achievements
- Contribution to international cultural relations
- Lessons learned / recommendations
- Challenges / difficulties faced
- Complementary material

Analysis and further data collection

A first analysis of the information collected allowed EUNIC Global to draw a preliminary typology of collaboration projects and determine which projects were to be included in the mapping as examples, and which among these examples were to be further analysed. Examples were selected on the basis of the information provided and the distinctive features of certain projects. EUNIC Global then scheduled a set of semi-structured interviews to collect additional information about either funding, the partnership, the methods of working together, and more.

Due to the limited time available, a far-reaching consultation with project organisers and implementing partners was not possible. The examples provided in this report therefore should not be considered as the results of in-depth case studies but do offer an insight into these projects. The typology can serve to identify potential models of European 'Houses' of Culture.

Data collected so far

The mapping relies on the results from the online survey as well as on our own archives of Cluster Fund supported projects, covering 151 projects:

- in 75 countries from all continents (see map below)
- involving 29 EUNIC members, 24 EU delegations and representations
- involving hundreds of third parties, such as local civil society organisations, national, regional and local authorities, universities, libraries, festivals, theatres, museums, individual artists, and many more.
- Ranging in time from taking place in 1991 to the near future, in 2024.

Results

The analysis of the information collected up to here and the elaboration of examples has allowed EUNIC Global to fine-tune the preliminary typology. The preliminary typology and the concept of European 'Houses' of Culture are elaborated on in this report.

The projects presented here do not all reflect a 'model' of European 'Houses' of Culture (see page 29). For instance, some lack a partnership with a relevant local stakeholder, or merely present and celebrate European literature, language or music without equally supporting local culture. Some projects do not necessarily support the local arts scene. However, since the purpose of the baseline mapping is to present past and present projects in a wider sense, they are included in the report. Neither did we hold these projects to any quality standards, if they were well received by local groups and stakeholders and if they reached their targeted objectives.

EUNIC Global subsequently prepared the baseline mapping report, to be circulated among the EUNIC network, the European Commission, European External Action Service and its network of EU delegations, and other relevant stakeholders.
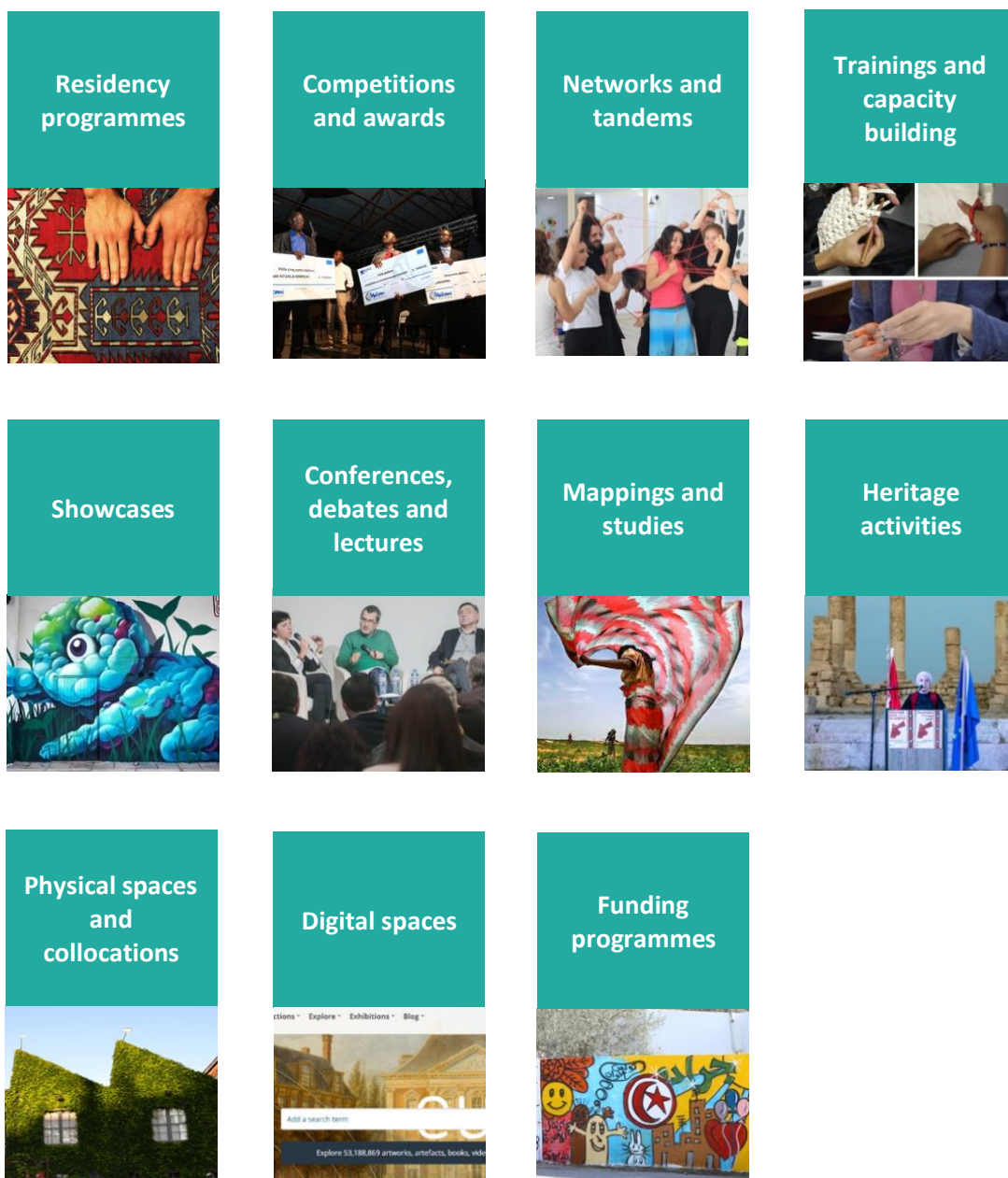
Next steps

While the wide scope of the research in definition, time and geography offers us the opportunity to collect an immeasurable amount of information and data, we do not expect to have covered 'as much as possible' and thus overstress our goal. The baseline mapping is therefore not intended to be an exhaustive inventory of initiatives that have taken place or are taking place. We rather focus on identifying relevant types of projects. In other words: it should serve as a starting point for further research and even more important, inspiration for future collaboration projects.

Especially considering the high pace of the European 'Houses' of Culture project and the relatively short period of time in which the baseline mapping could be concluded, it should be considered exactly that: the baseline for the project period, that will be updated continuously and presented in its final form together with the policy recommendations and toolkit on European 'Houses' of Culture.

TYPOLOGY

The baseline mapping resulted in the following typology, covering eleven types extracted from the collection of projects gathered:

Residency programmes

Competitions and awards

Networks and tandems

Trainings and capacity building

Showcases

Conferences, debates and lectures

Mappings and studies

Heritage activities

Physical spaces and collocations

Digital spaces

Funding programmes

Each of these types are not necessarily formed from a homogeneous group of projects. On the contrary, every project has its own features, and many reflect more than one type. Some flexibility in defining therefore is required and the classification into these types should by no means be seen as authority, or final.

Residency programmes

Residency programmes invite artists, academicians, curators, and all creative professionals for a time and space away from their usual environment. They provide a time of reflection, research, presentation and/or production. They also allow the artist to explore his/her practice within another community, context, working facilities, connections, audience, etc. No residency programme is the same and the mapping also demonstrated a huge variety in the programmes in terms of scope, discipline and duration. From individual placements to group residencies, from artists staying in their own country to cross-continental mobility.

EU-Iran Artists in Residency Programme
Iran, Austria, Belgium, Germany, Greece, Italy, Netherlands, Poland, Spain and Hungary
August 2017 - January 2018

In order to increase Iran's exchanges with the wider world, build sustainable cultural relations between Iran and the EU, and capitalise on the existing efforts and experiences, the EUNIC cluster in Tehran established an EU-Iran Artists in Residency programme (*EU-IR-AIRP*), in cooperation with the Kooshk residency. The disciplines with stronger potential for artistic residencies in Iran would be visual arts, film and theatre.

Three candidates from each participating EU country and 3 Iranian artists per EU participating country were proposed. Each artist in residency lasted 1 month resulting into a final presentation in Iran or the respective European country.

Be Mobile – Create together!
Turkey, France, Germany and Netherlands
February 2019 - July 2020

Be Mobile – Create Together! is a multi-national and multi-disciplinary project led by EUNIC members Institut français de Turquie, the Embassy of the Netherlands in Ankara and Goethe-Institut together with the Istanbul Foundation for Culture and Arts (IKSV).

The project promotes artistic and cultural exchange between Europe and Turkey through the establishment of a multi-national and multi-disciplinary network of residencies. The project features an Open Call for emerging artists from those four countries to work together.

Beyond the traditional art hubs such as Amsterdam, Berlin, Istanbul and Paris, the project includes peripheral residencies that wish to deepen their international collaboration.

This project is realised within the framework of the EU-Turkey Intercultural Dialogue (ICD) Grant Scheme, funded by both the European Union and the Republic of Turkey.

> ### Exchange Programme for Young Russian Curators
> Russia, Austria, Germany, Finland, France, Lithuania, Netherlands, Sweden
> 2012-ongoing
>
> In 2012, the EUNIC cluster in Moscow developed an annual internship programme to support the professional development of young Russian curators.
>
> The cluster has been working with leading partner institutions both in Europe and Russia and it is continuously identifying new partners interested in offering Russian curators the possibility to undertake an internship. EUNIC Moscow sponsors four to five new internships every year, providing an opportunity for a two-way learning process for young Russians to both experience European culture, practices and exchange ideas as well as bring their own experiences as curators based in Russia. During their internship, the young curators also develop their own concept for an independent curatorial project.
>
>

More residency programmes identified in the mapping

- **EUNIC AIR (Serbia, 2012-ongoing)** Matching fund to support and expand existing residencies programmes by encouraging participants to include a reflection on the European issue in relation to Serbia, and by organising twice a year bar camps for artists that have participated in the programme.

- **Art House School (Albania, 2017-ongoing)** Four-week-residency programme for young Albanian artists which started in 2017. During this period, a group of curators and international artists are invited to step into dialogue with the participants.

- **European Theatre Residency at the CrossCurrents Festival (USA, 2019)** CrossCurrents is a city-wide biennale performing arts festival in Washington, DC. During this festival, The Gathering will bring artists together for discussions, performances, forums and workshops. The EUNIC cluster in Washington, DC wants to develop a week-long European Theatre Residency project to coincide with The Gathering, featuring theatre artists from eight European countries.

- **Dance Creation residency (Montreal, 2019)** Exchange between artists, institutions and agents active in the field of dance, both in Basque Country and in Quebec.

Competitions and awards

Competitions and awards offer visibility to artists or professionals who are nominated, and serve as stepping stones for them to be recognised in their professional or artistic sector, often in a market where visibility is not a given for a young artist. They offer a way of promoting a specific field (literature, translation, music, photography) or a location but more importantly, the artist and his or her work.

Qatar National Music Competition
Qatar
October 2017-ongoing

On the occasion of the European Year of Cultural Heritage, the EUNIC cluster in Qatar saw opportunity to strengthen intangible heritage in Qatar by organizing music exchanges where the local participants had the opportunity to share their musical culture and interact with musicians from the EU.

The aim of this competition, organized by the local foundation Moving Young Artists (MYA), is to create a competitive platform so as to encourage the best in music creativity and performance. The programme included a week long auditions of local talents in different ages groups, playing different instruments, etc. EUNIC Qatar and a number of embassies from EU member states provided logistical support and prize money.

Prix Makomi
Democratic Republic of Congo
2017-ongoing

Writers from the Democratic Republic of Congo (DRC) have few opportunities to get published – if they do, their work appears in Paris or Brussels. In order to change that, the EUNIC cluster and the EU delegation to DRC introduced the Prix Makomi, an award for young Congolese writers. Thanks to partnerships with different publishers in Kinshasa, each award-winning writer has the opportunity to get his book published.

The award aims to give visibility to young writers and provide them with an opportunity to come forward and get published, but it also aims to give value to reading literature and to appreciate the artistic act of writing.

More competitions and awards identified in the mapping

- **BABYLON Best Young Translator Competition (North Macedonia, 2013-ongoing)** This annual competition, organised by the EU delegation to North Macedonia, awards young translators selected by two separate juries. After a call is announced, workshops and info sessions on the award are held for students. The aim of the Award is to support the efforts of promoting linguistic education and culture in general.

- **EUNInClusive (Austria, 2017)** Art competition and call for projects on social inclusion, targeting UNESCO Schools in Austria. Each selected school formed a partnership with one EUNIC member and were presented at a ceremony.

- **My Skopje Story (North Macedonia, 2018)** Open-to-all competition inviting applications with photos inspired by facades of buildings which define the genuine identity of old Skopje. A selection of series of photos made up the exhibition for general public, during which its winners were announced, at the Skopje Museum of Contemporary Art.

Networks and tandems

Networks are created to put institutions and practitioners in contact with each other. Members can either be government bodies, institutes, civil society or cultural operators and artists, or ideally, a mixture of all. The reasons these networks are created are usually to become platforms for the exchange of knowledge and best practices, to cooperate on projects, to enhance the visibility of their members or to push a certain interest. Most of the networks cover several countries or regions. A specific form of networking is twinning, bringing two organisations of the same type, size or discipline

Spaces of Culture
Turkey
2017-ongoing

'Spaces of Culture' provides spaces and resources for the realization of cultural projects within the visual and performing arts, as well as for discussion, training and development opportunities for local institutions, cultural professionals and community members interested in these fields. Together with partners from the Turkish and European cultural scene, this project contributes to a wide and diverse network and programme of arts-based community exchange in the regions it covers.

Working with Turkish artists and affiliated community actors, as well as wider civil society, the project shines a refreshing and vital spotlight on the cities of Izmir, Diyarbakir and Gaziantep. In times of social tension, it is essential to foster opportunities to come together in the context of the richness of culture and the shared experience of art. This outlook facilitates the meetings of and interaction between people of widely varying backgrounds.

The project is initiated by Goethe-Institut, the Consulate General of Sweden in Istanbul, the Embassy of the Netherlands and the Institut français de Turquie; in cooperation with Anadolu Kültür and Istanbul Foundation for Culture and Arts (IKSV).

together in tandem, to work in close contact on common themes and challenges and for mutual learning.

Sharing Contacts - Sharing Knowledge
Poland and Ukraine
March 2018-ongoing

Sharing Contacts - Sharing Knowledge is a platform for building cooperation and creating joint projects by Ukrainian and Polish cultural organizations. This project is being implemented within the framework of OPEN POLAND Programme launched by the Adam Mickiewicz Institute in cooperation with the Ukrainian Cultural Foundation and the Creative Europe Desk Ukraine.

Ukrainian institutions often go through the same process of formation which their Polish partners completed several years ago. This creates a natural platform of exchange and cooperation in the broadly defined cultural sector at the institutional level. Common topics relevant to both sides include programming, management, strategy building, financing, and building human resources.

More networks identified in the mapping

- **Platform "Culture - Central Europe" (Austria, Czech Republic, Hungary, Poland, Slovakia 2001-ongoing)** An informal cultural dialogue forum bringing together ministries of Foreign Affairs and local organisations from Austria, Czech Republic, Hungary, Poland, Slovakia. Its aim is to make the cultural life of participating countries better known both within and outside the EU. The Platform seeks to present projects illustrative of the creativity and expressivity of local artists, drawing attention to the qualities that are unique to the region's art.

- **RICC-Regional Initiative for Culture and Creativity (Europe, 2014-ongoing)** The Regional Initiative for Culture and Creativity (RICC) is an informal European network comprised of 25 regional governments, and lead by the Basque Country, Emilia-Romagna and Friuli Venezia Giulia regions. The aim of RICC is to provide European regional governments with a European platform to advocate for the regional dimension on cultural and creative policies in the current and new EU cultural agenda.

- **Bibliothèques et relations culturelles: plateformes d'échange (France, 2017-ongoing)** Building up of a network of libraries of national cultural institutes as well as local libraries in Par-is to implement activities and present libraries as role models of a "third place" and platforms for exchange of knowledge and best practices. The network also involves the Forum des instituts

culturels étrangers à Paris, the network of cultural institutes worldwide. One concrete product is the "Suitcase project", with all libraries contributing with one book to a travelling suitcase.

Training and capacity building

Trainings, workshops, cross-border internships and other capacity building projects are initiated to start and maintain knowledge exchange and the development of skills, tools, equipment and other resources. They ideally respond to the needs of professionals in specific sectors to enhance skills, increase visibility and employability. Many of such projects take place across several countries.

Live Skills
Bulgaria, Greece, Romania and UK
2016-2020

It is widely recognised that many cultural professionals lack important skills and competences required to adapt to changing employment trends and make the most of new technologies and financing models in order to be able to drive the sector to innovation and growth.

The Live Skills project will help enhance employability and mobility for cultural professionals and students in the EU, boost the sector's competitiveness and build a vibrant, robust and sustainable Creative and Cultural Sector for the future.

Live Skills is a three-year project, co-funded by the Erasmus+ programme and led by the British Council in collaboration with partners across four countries (Bulgaria, Greece, Romania and the UK) and Europe-wide associated partners.

Mannequin 5
Thailand
May-June 2018

Mannequin 5 was a co-creation project organised by the EUNIC cluster in Bangkok and the Silpakorn University International College and Faculty of Decorative Arts.

A 10 days-workshop was organized with 6 Thai students and 6 European students to design and produce clothes and accessories together, using recycling material. All the EUNIC members involved in this project already had links with Silpakorn University.

The objective of this project was to develop sustainable partnerships based on an expanding sector and international exchange and, at the same time, to assert the theme of sustainable development.

More training and capacity building projects identified in the mapping

- **French-German joint-cultural action (Mongolia, 2016-ongoing)** Various projects organised between 2016-2019 under the French and German cultural fund in Mongolia. Projects include workshops on European children tales, smart fashion, or dance.

- **Culture for Local Development (Poland, Ukraine, Georgia, 2016-ongoing)** The Adam Mickiewicz Institute and European Solidarity Centre created a comprehensive educational and networking project aimed at Polish and Eastern Partnership participants.

- **Masterclasses in photography (Democratic Republic of Congo, 2017-2019)** An initial two-year project to build the capacity of students from the local art schools in basic photographic skills. Under the leadership of professionals from different backgrounds, the EUNIC cluster ran eight workshops, with 8-12 students per each session, on basic skills in different areas of digital photography.

- **Zeitgeist 1968 (Brazil, 2017-2020)** A discourse and capacity building programme of 3 years for independent Brazilian cultural spaces to develop projects on urgent issues related to the cities where they are operating.

- **Strengthening local libraries (Argentina, 2018)** A project to develop the capacities of local libraries in Argentina, which also act as neighbourhood centres connecting communities, as well as to train the staff of these local libraries through three days of workshops.

- **Theatre for children with fewer opportunities (Greece, 2018)** A theatre programme for children coming from disadvantaged social groups. This project provided a set of three workshops for different groups of children through theatrical art, creative movement and music, ending with a joint presentation where groups will share their experiences to a wider audience.

- **Cultural Management Academy 2018 (Bulgaria, Romania, Greece, Bosnia and Herzegovina, 2018)** A post-graduate programme for cultural management aiming at capacity building and stimulating exchange and collaboration in the Balkans and South-Eastern Europe.

- **Youth Orchestra (Brazil, 2019)** Support to a youth orchestra by restructuring the musical education program of the orchestra with the creation of new classes and masterclasses with European musicians.

- **Promotion of tourism and cultural activities in Pristina (Albania, 2019)** Support to the Pristina municipality in the launching phase of the tourism information centre (translation of materials, technical training for tourist guides, linguistic trainings to stakeholders in tourism).

- **Training for Vietnamese Translators (Vietnam, 2019)** To encourage the emergence of a new generation of professional translators in Vietnam this one-year project, initiated by local publishing houses, will focus on translation seminars lead by European and Vietnamese experts and meetings and conferences with academics and translators, focusing on social sciences and philosophy.

Showcases

Showcases organised by EUNIC members, EU member state representatives and/or EU delegations often invite participants to learn about the diversity of European cultures and European values and are often understood as a more traditional model of cultural collaboration. Often one-off events, but they are sometimes repeated every year. These projects include festivals (film festival, music festival), book fairs, book clubs, literature nights, concerts, singular performances, exhibitions or touring projects. Some are complemented with workshops and conferences to ensure mutual learning and capacity building. Sometimes EUNIC members jointly participate in festivals or art fairs organised by others.

Their objectives are often to bring more visibility to artists and to bring awareness to a certain issue or location, for example when reviving a neighbourhood. Some projects take place in several countries (for instance when including touring exhibitions or artistic exchanges). The showcasing type is the most represented among the projects identified, and activities are extremely varied.

Green Spaces Festival
Kenya
August 2018-December 2018

This festival was organised by the EU delegation to Kenya, in Nairobi's Karura forest. The festival included exhibition and information stands, live music, poetry and theatre performances by children and artists known for advocating art for social change, live graffiti, a children's quiz, yoga session and the human rights walk. The idea evolved into the Human Rights Green Space Festival to mark the 70th Anniversary of the Universal Declaration of Human Rights.

In the short hour we've spent in the pub rain has washed the street, made it new; let's pretend that we are too.

Jessica Traynor - Dublin

Poems in the City
Poland
April each year

The EUNIC Poland cluster, together with the municipality of Warsaw, each April organises the "Poems in the City", in order to promote contemporary international poetry.

Poems from European countries are distributed on posters and leaflets throughout Warsaw, but also on shopping bags, paper cup holders and other daily appliances, making it impossible not to read them. The project also includes two exhibitions and a reading session during an evening reception.

Street Art Pasila
Finland
September 2017-August 2018

The EUNIC cluster in Finland designed the Street Art Pasila project as part of "Finland100", the celebration of the Finnish state's 100th anniversary of independence in 2017. The project produced street art interventions in the Helsinki suburb Pasila with a view to turning it into a lively and friendly place through mural paintings. With the help of international street artists from Finland and all around Europe, the project created a unique street art neighbourhood of national and international scale.

Digital Eye
USA
September-October 2017

#DigitalEyeDC

Digital Eye was an interactive, inter-genre performance-based project about privacy and data security, born out of a wider transatlantic theatre project, organised by the EUNIC cluster in Washington DC. It presented newly-commissioned micro-plays by some of Europe's most innovative playwrights, delivered in partnership with prominent Washington DC theatre companies. The EUNIC Cluster in Spain was also involved in the project to bring it to Madrid in 2018.

CASA EUNIC at Hay Festival 2018
Spain
2018

Under the common denominator "Coexistence in Europe: past, present and future", the EUNIC cluster in Spain created a wide programme of activities and projects for its participation in Hay Festival 2018 in Segovia, which includes four exhibitions at the Quintanar Palace (CASA EUNIC), the participation and discussion of European writers and intellectuals, the organisation of a series of readings in the original language and Spanish in the Plaza San Martín, the screening of films, documentaries and short films in the old jail and more.

More showcases identified in the mapping

- **EUNIC Serbia at Belgrade Book Fair (Serbia, 2007-2016)** EUNIC Serbia members took part at the Book Fair by hiring a huge stand that had separate parts for each member, plus a central part for common programs in order to address major themes such as freedom of expression and civil rights.

- **Colomboscope (Sri Lanka, 2013-ongoing)** In January 2019 EUNIC Sri Lanka realised the 6th edition of the yearly festival 'Colomboscope' under the theme Sea Change, giving a platform for Sri Lankan, South Asian, and international artists. Accompanied by workshops, artists talks and guided tours, it is the only festival for interdisciplinary contemporary art on the island, taking place since 2013.

- **"Carrefour de cultures" at Dak'Art Biennale 2016** During the Dak'Art 2016 Biennale, art and multimedia association Kër Thiossane projected three video mapping sessions on the front of historic buildings in Dakar, entitled "Carrefour de cultures". Video mapping is a new discipline at the crossroads of photography, music, graphic design, coding and engineering and it was the first time it was shown in Dakar. The project was born out of cooperation between the EUNIC cluster and the EU delegation in Senegal.

- **EUNIC-Namibian Music Festival (Namibia, 2017-ongoing**) The EUNIC cluster in Namibia established a music festival with a strong educational component, through a series of workshops and master classes for local and international musicians as well as other performing artists in Namibia, offered at the College of the Arts, Windhoek's most important music education institution. The cluster intends to establish the festival as a yearly activity, with the long-term objective of handing it over to a local arts institution such as the National Arts Council in Namibia.

- **Cinemascop Eforie (Romania, 2018)** The EUNIC cluster revived an abandoned open-air cinema in Eforie by reopening it for 5 days of film screenings and activities for families. This project responds to a lack of cinemas throughout the country, for instance in Eforie Sud.

- **European Literature Festival Japan (Japan, 2018)** Writers and translators from Europe join experts from Japan to participate in a variety of events including lectures, dialogues, and panel discussions. Through a wide range of activities, we aim to bring European literature closer to the Japanese public.

- **Eurokteb (Morocco, 2018-2019)** Eurokteb, organized by the EUNIC clusters in Rabat and Casablanca, together with the Ministry of Culture, started in January 2018 as touring library with books in 5 languages (Arabic, Spanish, French, German and Portuguese), accompanied by animations for children. The project has been running especially in cities with limited access to culture.

- **Shaking the Walls (Poland, Czech Republic, Iceland, Ireland and United Kingdom, 2018-2020)** This project brings together coorganisers from five European countries to give an artistic shape to various kinds of real and metaphoric walls that divide people, individual, social and racial groups, nations and countries.

Conferences, debates and lectures

EU-India Partnership for Cultural Heritage Conservation
India
December 2018

The EU delegation to India, in collaboration with the National Museum Institute of the History of Art, Conservation & Museology, organised a two-day conference on collaboration between the EU and India in the field of cultural heritage conservation, which marked the culmination of the celebrations of 2018 as the European Year of Cultural Heritage.

The conference convened more than 30 European and Indian experts and presented ongoing cooperations realised between India and the EU and its Member States; showcased the latest cutting-edge technologies employed in exploring, identifying, mapping and surveying cultural heritage sites, as well as models and solutions for digitisation and archiving of cultural material; informed about and promote research grants and scholarship facilities available for Indian researchers, graduates and undergraduates in fields relevant to cultural heritage preservation.

Cultural Panels
Bulgaria
January-June 2018

The EUNIC cluster in Bulgaria launched a series of panel discussions, 'Cultural Panels', to enrich, deepen and diversify the dialogues related to culture in the public sphere. During the Bulgarian EU presidency in the first half of 2018, monthly discussions served as a place for sharing and exchanging perspectives between citizens, politicians, sociologists, students, teachers, philosophers, artists, and journalists.

More conferences, debates and lectures identified in the mapping

- **Café Europa (Poland, Spain, Romania, Bosnia and Herzegovina, Sweden, Hungary and the Netherlands, 1998-ongoing)** The idea of a flying literary and artistic café was created in response to the need to create a forum for discussion and creative cooperation of writers and artists who met for the first time during the war in the former Yugoslavia.

- **New Agora (Poland, Bosnia and Herzegovina, Belgium, Macedonia and Germany, 2006-ongoing)** New Agora is an international mobile academy launched by the Borderland Foundation. It includes a series of debates about the question of multiculturalism in the contemporary world and our response to it. The main goal of this educational and cultural project is creating new reflection and practice of intercultural dialogue.

- **European Angst (Belgium, 2016)** In 2016 the EUNIC cluster in Brussels organised a conference on populism, extremism and Euroscepticism in contemporary European societies. The conference European Angst shed light on these issues in a unique way, leaving the comfort zone of liberal consensus by inviting controversial thinkers, creating thus a space for passionate debate, for reflection and in-depth analysis.

- **Museum Meetings: Support for the Renovation of History Museums (Ukraine and several EU countries, 2017)** As part of the wide-spread national reforms, the National History Museum in Kiev is undergoing a renovation of its programme and the content of its activities. EUNIC Ukraine participated in these initiatives with this project in three stages (visits by Ukrainian experts to Europe, writing of reports, creation of a white book).

- **Europe and Turkey: Intercultural dialogue based on common heritage (Turkey, 2018)** This project revolved around 2 main activities: a conference on identity and culture drivers in the EU-Turkey relations and a study on Ankara's architecture of European origin, conducted by an architect who will produce an index of buildings.

- **Nervous Societies: the future of democracy in Europe (Norway, 2019)** This project includes 4 public discussions in Oslo with European intellectuals and cultural practitioners to reflect on the state and on the future of European democracy. Students from the University of Oslo will be selected to participate in the development of the project by organising the fourth panel.

- **Casa Europa (Brazil, 2019)** Project around the future of museums during the next edition of the FLIP literature festival. Under the banner of a temporary space called Casa Europa, which was created by two EUNIC clusters to debate pressing issues, artists and experts will come from Brazil and Europe to discuss three topics around the future of museums: collection, curating and memory. After the festival, events will also be organised in museums in Rio de Janeiro and Sao Paulo as a follow-up.

- **Shaping Cultural diplomacy and Cultural Relations in Action (Serbia, 2019-2020)** Series of topic based lectures, talks, debates and presentations for cultural professionals, as well as for Master and PhD students of the University in Belgrade.

Mappings and studies

Fashion Design Sudan
Sudan
March-June 2018

This project, organised by the EUNIC cluster in Sudan, furnished a scientific base research for mapping and screening the fashion and design sector in Sudan in order to discover the needs in terms of capacity development and to identify market opportunities. The result was a roadmap and recommendations for the cluster to develop a capacity building programme, including trainings and a residency programme for young European fashion designers to work together with the Sudanese designers participating in the training programme.

Steps towards a film industry in Ethiopia
Ethiopia
2018

This project, organized by the EUNIC cluster in Ethiopia, was an extensive survey of the whole film industry value chain in Ethiopia, from script writers to distributers, done through a series of 2-days workshops, each dedicated to a specific profession in the film industry, as part of the EU Film Festival 2018.

Participants of the workshops will be Ethiopian professionals but also selected stakeholders from neighbouring countries and experienced practitioners from EUNIC members. The result of each workshop will be a list of practical, hands-on recommendations for steps to take towards a prospering Ethiopian film industry. This project for the first time combined knowledge and networks of the six EUNIC members and their respective partners.

More mappings and studies identified in the mapping

- **European Centre in Amman (Jordan, 2015)** A feasibility study was developed in March 2015 to explore the possible added value of a greater cooperation between the EUNIC cluster and the EU delegation in Jordan, as well as the establishment of a European Cultural Centre in Amman. The feasibility study aimed to provide a space to think "out of the box".

- **Preparatory action "Creation of Tools and unification of the networks" (Morocco, 2016)** This county-wide programme intended to "create values" which facilitate coexistence between diverse communities in Morocco as well as include diasporas in the process. The preparatory stage involved two research actions: one action assessing the existing cultural resources available in Morocco for the delivery of the main project; the second research action mapping the activities and projects undertaken by EUNIC and EUNIC partners which are relevant for the project and identify relevant resources and partners for the project.

- **"European landmarks of Ankara": a study on the European influence over Ankara's architecture (Turkey, 2018-2019)** This project consists of several and complementary phases (index of buildings and architects, walking routes, printed and online map, symposium, etc.). This study is the first step towards a more general mapping of those monuments in order to produce a digital map in cooperation with the local municipalities of Ankara and the EUNIC cluster in Ankara.

- **EUNIC Baltic Roadtrip (Estonia, Lithuania and Latvia, 2019)** A tour of three Baltic countries by young people from Baltic states as well as artists and experts. The activities include a mapping by young people, discussions and workshops on European issues and an art exhibition.

Heritage protection, development and promotion

Many of the collaboration projects identified in the research focused heavily on cultural heritage, tangible as well as intangible. Formats and activities are of a great variety, but most focus on documentation and identification of historical buildings, trainings on how to protect, promote and perhaps repurpose heritage sites, or the promotion of intangible heritage. Some focus more on commemorating or discuss historical events. The European Year of Cultural Heritage in 2018 offered a great momentum for cultural heritage projects.

First Heritage Days
Jordan
2018

First Heritage Days in Jordan was a 10-day long event organized by the EUNIC cluster in Jordan, designed to increase visibility of Jordanian historical sites and to help the local population develop its capacities to promote and protect their cultural heritage as well as improve their employability.

The project included showcasing of unknown Jordanian historical sites, trainings and workshops with European and Jordanian experts for the local population and awareness programmes through drama to help locals better understand their heritage sites and develop tools to protect and promote them.

The project also encouraged new Jordanian landmarks to be added to the touristic map of

Remembering Canada
Canada
November 2018-November 2020

This 3-years project is organised by the EUNIC cluster in Toronto and focuses on remembrance and the different understanding of history and memory, innovative ways of using archives, exploring the past and making its memory vivid in order to build a cohesive and just society. The cluster is now working on stage 2 of this project, in partnership with Inside Out festival and the Gay and Lesbian Archive Toronto, around European LGBTQ archive.

More Heritage protection, development and promotion identified in the mapping

- **V4 Heritage Academy: Management of UNESCO World Heritage Cultural Sites in Visegrad Countries (Poland, Czech Republic, Slovakia, Hungary, 2009-ongoing)** Annual international summer course addressed to experts and professionals in the field of protection and management of cultural heritage, employees of cultural institutions, as well as non-governmental institutions involved in heritage protection.

- **Protecting our Heritage (USA, 2016)** Activities included panel discussions involving both European and American experts, illustrated lectures by Europeans at major US institutions, presentations, concerts, and photo exhibitions. The main goals of the programme were to increase awareness and build networks of institutions and experts working on this subject.

- **Develop a heritage related cultural tourism (Bosnia and Herzegovina, 2017)** Project to build the capacities of the Bosnian sector dealing with cultural heritage and tourism through knowledge transfer on the culture of tourism and support to local institutions on their marketing strategies for audience development in the field of cultural heritage.

- **Museum development as a tool for strengthening cultural rights in Namibia (Namibia, 2017-2020)** Development of two museums in Namibia: the first one on music and the second one on the links between environmental resources of the region and cultural rights of local communities.

- **Frontiers of peace: a shared cultural heritage (Croatia, 2018)** The project highlighted how borders have changed in our recent past, what their importance is today and what the active role of the European Union has been in such a process.

- **Rumba Parade (DR Congo, 2018)** Musicians and academics teamed up to subscribe Rumba to the UNESCO list of Intangible World Heritage. In order to do that, rumba festivals, workshops and academic programmes were organized throughout the country. Artists in residence were invited from Europe to create new music together with contemporary Congolese artists. Different organisations were involved, including the Nationals Arts Institute (arts university), UNESCO, the EU delegation, and the EUNIC cluster.

- **Support to protection of historical buildings (Uganda, March 2018-February 2019)** This project, organised by the EU delegation to Uganda, identifies and documents historical buildings, and raises awareness about their importance for their protection, with the ultimate goal of restoring/restructuring and reusing them for socio-economic purposes.

- **Revitalisation of indigenous languages to preserve culture (Namibia, 2018-2020)** Key activities include: creating data for repository; co-designing contemporary cultural products; raising cultural awareness; advocating for the integration of indigenous cultures under study in national policy documents and development plans, cultural festivals.

- **Repurposing Colonial and Apartheid Architecture and Infrastructure (South Africa, 2019)** This project aims to use architecture and infrastructure as a tool to address questions of colonialism and apartheid. The project started with the organisation of an academic colloquium including European and African experts.

Physical spaces and collocations

La Casa Tomada
El Salvador
2011-ongoing

La Casa Tomada opened in 2011, under the auspices of the Centro Cultural de España, as a new cultural space to house a model of collaborative and community cultural management. It provides creative spaces for the community: artists, neighbours and at-risk persons, local entrepreneurs, shops and the public. It supports individual and collective projects and enters into partnerships with different organisations, such as the EU, World Food Programme, and the Central American University to support overall cultural development in an inclusive space.

La Fabrica Cultural
Brazil
1991-ongoing

The Fabrica Cultural in Curitiba is a former industrial factory in which all European cultural institutes in Curitiba are located and work in close collaboration. This allows the cultural institutes to work together and to support each other. Since 2017, the cluster organises the European Day of Languages in the Fabrica Cultural.

French-German Cultural Centre
Palestina
2004-ongoing

The French-German Cultural Centre brings together two institutions in one location: the Goethe-Institut for the Palestinian Territories and the Ramallah branch of the Institut français in Jerusalem. Although each institution has its own projects, Goethe-Institut and Institut français in Ramallah have been working together for over 10 years in various artistic and education fields, building a common network of Palestinian, French and German actors. The centre includes a language office which offers French and German courses, as well as a library with a wide range of media in Arabic, French and German.

The centre also uses a Bibliobus to bring books, CDs, DVDs in French, German and Arabic to children and teenagers who are learning French and German in Palestinian schools and who do not have easy access to these media. This is an example of going beyond simple co-location to integration, including a common French-German library, shared classrooms and co-created and implemented programmes of activity.

Digital spaces

Nowadays most cultural projects have a digital dimension, be it for communication of activities, collection and presentation of works. Some projects go beyond and create a digital space as purpose itself.

Europeana
Online
2008-ongoing

Europeana is the European Commission's digital platform for cultural heritage. Through Europeana, citizens and the cultural and creative industries can access European culture for the widest possible variety of purposes. Europeana gives access to over 53 million items including image, text, sound, video and 3D material from the collections of over 3,700 libraries, archives, museums, galleries and audio-visual collections across Europe. It can be used by teachers, artists, professionals in cultural institutions and creative fields but also everyone looking for information on culture.
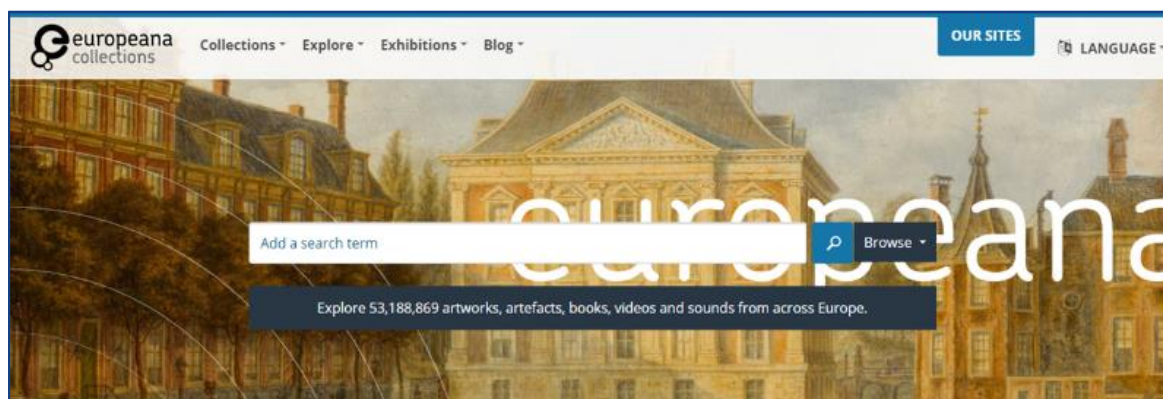
Art Line
Sweden, Germany, Poland, Lithuania, Russia, online
December 2010-March 2014

Art Line was a cooperation project between five South Baltic countries and 14 partners. It was partly EU financed and included art galleries, museums, academy and a shipping company. It started in 2011 and during its existence, a number of exhibitions, workshops, lectures and other cultural exchanges have taken place in Poland, Sweden, Lithuania, Germany and Russia.

Produced works were presented not only on offline locations (galleries, museums and public spaces), but also Art Online, the Mobile Art Applications and in cross media projects combining digital and real space. In the online catalogue the visitor has access to Art Online, videos, sound works, lectures, documentaries and to an online gallery exhibition about the storytelling project 'Telling the Baltic'.

Funding programmes

Some projects include or are designed as funding or sub-granting schemes for local cultural operators or organisations, or for co-creation between European and third countries. Such grant systems are designed to support the local cultural scenes in their development, bring together artists and cultural operators from around the globe to coproduce, to support local heritage sites or to contribute to development of legal and cultural policy frameworks.

Culture Bridges
Ukraine
2017-2020

Culture Bridges supports the development of the cultural sector in Ukraine and enables it to engage more effectively with cultural organisations and operators in the EU. The programme was launched in November 2017 and will run until October 2020, mainly through sub-granting and technical assistance to build the capacity of local cultural actors.

The programme funds a range of activities including international mobility, national and international cultural cooperation projects, as well as training sessions and study visits to the EU member states. Other opportunities include joint arts and culture projects developed by the EUNIC cluster, and support to Creative Europe applicants from Ukraine and the EU.

The programme is funded by the EU as part of its support for the implementation of the Association Agreement between the EU and Ukraine and is managed by the British Council, in partnership with the EUNIC cluster in Ukraine.

Tfanen-Tunisie Créative
Tunisia
2016-2019

Tfanen-Tunisie Créative is a 3-year programme to support the strengthening of the Tunisian cultural sector through sub-granting calls for proposals and technical assistance in capacity building of local cultural actors. It is funded by the EU delegation and implemented by the British Council in partnership with the EUNIC cluster in Tunisia.

The programme activities are mainly implemented through calls for proposals structured around different funds for local cultural engagement, for the support of creation and for festivals and heritage.

Additional actions of the project include mapping and research (as part of the technical assistance), an awareness-raising campaign (with info sessions on the calls and procedures), tailored capacity building programmes for grant recipients, and a digital collaborative platform for culture.

More funding programmes identified in the mapping

- **Cultural Protection Fund** The British Council's Cultural Protection Fund is a £30m Fund that supports efforts to keep cultural heritage sites and objects safe, as well as the recording, conservation and restoration of cultural heritage.

  The Fund supports projects to protect heritage at risk in twelve target countries: Afghanistan, Egypt, Jordan, Lebanon, Libya, Iraq, Palestinian Territories, Sudan, Syria, Tunisia, Turkey and Yemen. It also provides opportunities to local communities for training and education, enabling and empowering them in the long-term to value, care for and benefit from their cultural heritage.

- **International Coproduction Fund** With a view to encouraging new collaborative working processes and innovative productions involving international cultural exchange, the Goethe-Institut set up a new coproduction fund in 2016 to promote new working networks and approaches within a global context and to explore new forms of intercultural collaboration.

  This funding is intended for coproductions by artists in the fields of theatre, dance, music and performance art, in which hybrid and interdisciplinary formats and the use of digital media may be key components. The target group comprises professional artists and ensembles abroad and in Germany, which demonstrably lack sufficient resources to realize their coproduction project on their own.

BACKGROUND

The role of culture in EU external relations has been a priority for the EU since 2007. Over the past few years, there has been a shift in the EU's approach to international cultural relations, with the emphasis being placed in going beyond the notion of presenting the diversity of European cultures and focusing instead on a cultural relations approach based on people-to-people contacts.

A turning point in this process was the Joint Communication "Towards an EU strategy for international cultural relations", jointly published in June 2016 by the High Representative of the Union for Foreign Affairs and Security, Federica Mogherini, as well as the European Commission. This document sets the framework for the EU and its Member States' activities in international cultural relations. It calls for enhanced cooperation between EUNIC, the European External Action Service (EEAS), and the European Commission (EC).

Following the publication of this document, an Administrative Arrangement between the EC, the EEAS, and EUNIC was signed in May 2017 to strengthen collaboration between EUNIC and EU delegations in non-EU countries. To further analyse the state of the partnership between EUNIC clusters and EU delegation, a study was conducted. Colleagues in 14 countries – from Jordan to Japan, from Brazil to Bosnia-Herzegovina – were interviewed. EUNIC Global published this report in September 2018. It includes lessons learned and recommendations to further develop the strategic partnership of the EU and EUNIC.

In July 2018, EUNIC was invited by the European Commission to submit a proposal to test and define the concept of European 'Houses' of Culture. In the request for a proposal issued by Directorate-General Education & Culture of the European Commission, European 'Houses' of Culture are understood as a tool to contribute to the EU approach to international cultural relations through enhancing cultural cooperation between EU actors and with local stakeholders and cultural professionals outside the EU.

EUNIC Global submitted its proposal to the Directorate-General Education & Culture of the European Commission (DG EAC) and was awarded a grant in December 2018 to carry out the project.

European 'Houses' of Culture

As part of the further development of the EU's approach to international cultural relations, the Preparatory Action European 'Houses' of Culture was initiated by the European Parliament to test and implement innovative collaboration models between European actors (EUNIC members and EU delegations) and local stakeholders in non-EU countries.

The main task of the current project is to define concretely the concept for European 'Houses' of Culture and to evaluate it on the basis of the various collaboration projects that will be tested during the period 2019-2020.

The project takes three main steps:

1. **Mapping and typology of past and present models** of European collaboration projects, inside and outside the EU, over the past 30 years. This baseline mapping report shows the initial results.
2. **Call for Ideas to identify and test innovative collaboration models** between EUNIC members, EU Delegations and local stakeholders (models for European 'Houses' of Culture) in third countries.
3. **Critical analysis and evaluation of the concept of European 'Houses' of Culture** and the extent to which it contributes to deliver the new EU strategic approach for international cultural

relations. Among others, the analysis and evaluation will include **evidence-based policy recommendations** to the European Commission.

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What are European 'Houses' of Culture?

Collaboration models and practices that create spaces, whether physical or digital, permanent or temporary, for cultural exchange beyond the arts, co-creation and people-to-people contacts that build trust and understanding between the peoples of the EU and the peoples from the rest of the world.

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Working definition and concept of European 'Houses' of Culture

A European 'House' of Culture should:
- respond to local context and needs;
- involve different actors from different levels: EUNIC, EU Delegations, civil society, local authorities, individual artists, etc.;
- lead to enhanced cooperation between the European actors (EUNIC, EU delegations, Member states) and with local partners and communities;
- bring added value to all parties involved;
- be adaptable in scale;
- be sustainable in nature.