

DIRECTORATE-GENERAL FOR INTERNAL POLICIES

**POLICY DEPARTMENT**  
STRUCTURAL AND COHESION POLICIES **B**



Agriculture and Rural Development



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**RESEARCH FOR CULT  
COMMITTEE -  
EUROPEAN CULTURAL  
INSTITUTES ABROAD**

STUDY





**DIRECTORATE-GENERAL FOR INTERNAL POLICIES**  
**POLICY DEPARTMENT B: STRUCTURAL AND COHESION POLICIES**

**CULTURE AND EDUCATION**

**RESEARCH FOR CULT COMMITTEE -  
EUROPEAN CULTURAL INSTITUTES  
ABROAD**

**STUDY**

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**Abstract**

The objective of the study is to have a better understanding of the role that the national cultural institutes of EU Member States could play in a European strategy for culture in the EU's external relations. It analyses the strengths and weaknesses of their missions, structures and resources. This analysis is aimed at determining whether their activities have a European dimension and whether they would be able to assist the EU in further promoting its priorities and fundamental values in third countries. On the basis of this analysis, the study sets out a number of policy recommendations, including a set of guiding principles for the effective pooling and sharing of resources between the cultural institutes and the EU institutions to achieve scale and thus increase the visibility of EU actions abroad. Furthermore it proposes models of cooperation, incentives and commitments, eligibility criteria for EU-funded projects as well as pilot projects.



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## LIST OF ABBREVIATIONS

<b>ACP</b>	African, Caribbean and Pacific Group of States
<b>AFET</b>	Foreign Affairs Committee of the European Parliament
<b>CCI</b>	Culture and Creative Industries
<b>CCS</b>	Cultural and Creative Sector
<b>CI(s)</b>	Cultural Institute(s)
<b>CULT</b>	Culture and Education Committee of the European Parliament
<b>DCI</b>	Development Cooperation Instrument
<b>DG</b>	Directorate-General for Communications Networks, Content and Technology
<b>CNECT/Connect</b>	
<b>DG DEVCO</b>	Directorate-General for International Cooperation and Development
<b>DG EAC</b>	Directorate-General for Education and Culture
<b>DG NEAR</b>	Directorate-General for Neighbourhood and Enlargement Negotiations
<b>EC</b>	European Commission
<b>EDF</b>	European Development Fund
<b>EEAS</b>	European External Action Service
<b>EP</b>	European Parliament
<b>ENI</b>	European Neighbourhood Instrument
<b>ENP</b>	European Neighbourhood Policy
<b>EU</b>	European Union
<b>EUD(s)</b>	Delegation(s) of the European Union
<b>EUNIC</b>	European Union National Institutes for Culture
<b>FCO</b>	Foreign and Commonwealth Office (UK)
<b>FPI</b>	Foreign Policy Instrument
<b>ICT</b>	Information and Communication Technologies
<b>IF</b>	Institut français
<b>IPA II</b>	Instrument for Pre-Accession
<b>MENA</b>	Middle East and North Africa
<b>MEP(s)</b>	Member(s) of the European Parliament
<b>MFA</b>	Ministry of Foreign Affairs

- MoC** Ministry of Culture
- MoE** Ministry of Education
- MOU** Memorandum of Understanding
- MS** Member States of the European Union
- N/A** Information not available
- NGO(s)** Non-Governmental Organisation(s)
- NPO(s)** Non-Profit Organisation(s)
- PA** Preparatory Action of Culture in EU External Relations
- PI** Partnership Instrument
- TEU** Treaty on the European Union
- TFEU** Treaty on the Functioning of the European Union

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## EXECUTIVE SUMMARY

The European Union (EU) should endeavour to use its cultural and creative assets to better assert its influence around the world. Today, this is as important as its political and economic power. To do so, it should fully embrace culture in its external relations with a view to reaching out more widely to local populations and organising collaborative events to promote its values and priorities. Cultural relations with third countries can be broad and cover the cultural and creative sectors, civil society, education, development as well as the sharing of fundamental values with people in different countries.

The EU institutions are currently reflecting on a European strategy for cultural diplomacy. The process is still in its early stages and investigations into a potential European mechanism of cooperation are underway. These reflections come at an interesting time, when paradigm shifts are occurring at both European and national levels. There is a growing interest in developing collaborative projects to increase mutual understanding and trust with people outside the EU. Events that merely showcase national culture or focus on nation branding are becoming less relevant, as they are no longer seen as an effective tool to improve (cultural) relations outside the EU.

The objective of this study is to have a better understanding of the role that the national cultural institutes (CIs) of EU Member States (EU MS) could (potentially) play in a new European strategy for cultural diplomacy and to make a number of recommendations for a feasible model of cooperation with the EU institutions.

Among the CIs of the EU MS there is great variety in terms of size, governance and management (centralised or decentralised models), budget, number of offices outside the EU, staff employed as well as their involvement in EU projects and promotion of the EU's values. Jointly they represent a diverse and extended network of offices in and outside the EU. Altogether, the 29 CIs selected for this study have 914 offices in the EU and 1 253 offices outside the EU, employing approximately 30 000 people worldwide and producing a global turnover of more than EUR 2.3 billion per year.

Research has shown that the mission and mandate of the vast majority of these CIs operating abroad are still focused on the promotion of their national culture and language(s) (e.g. through the organisation of cultural events such as exhibitions, concerts, film screenings and conferences targeting a local audience). This represents the core of the activities carried out by 25 of the 29 CIs chosen for this study. Although the mission statements of the CIs do not prominently promote the EU and its values, the European dimension of their activities and their interest in increasing collaboration at European level in cultural relations can, to a certain extent, be witnessed through their membership in the European Network of National Institutes for Culture (EUNIC) and MORE EUROPE as well as through their participation in EU-funded projects and programmes in third countries.

Collaboration with the CIs would have a number of advantages for the EU institutions, partly compensating for some of the weaknesses manifested by the EU delegations when dealing with cultural relations. The main benefits are: access to a wide network of offices and skilled staff around the world; the strategic awareness of the heads of the CIs operating in third countries; more opportunities to develop trusted and credible partnerships with civil society; good relations with EU delegations; expertise in cultural projects; and the potential alignment with the EU's strategy for cultural diplomacy as well as its geographical and thematic priorities.

There are also potential risks for the EU institutions in cooperating (exclusively or predominately) with CIs. Their main weaknesses are that they have no mandate in their

statutes or mission statements to carry out EU-relevant activities. They are national organisations whose main mission is still to represent and promote their national interests. European issues and diplomatic priorities are rarely integrated in the overall strategies and work programmes of each individual CI. The CIs also still lack a common approach/vision to cultural diplomacy/cultural relations. Other weaknesses include budgetary constraints on the financial and human resources of the CIs, and the lack of capacity and experience in carrying out EU-funded projects among some of the smaller CIs. There is also a risk of monopolising EU cultural resources and funds for cooperation with the CIs to the detriment of other cultural stakeholders which are genuinely European organisations and networks in the cultural and creative sector.

The study concludes that CIs are already participating in several EU projects on cultural relations in third countries. Pooling their expertise and resources would therefore work in the interests of the EU as well as individual EU MS. More joint activities would contribute to increasing the visibility of the EU around the globe. The study recommends that cooperation between the CIs and the EU institutions should be based on the following four principles:

1. CIs should be given a clear mandate by their national governments to be able to act as a European network or as an operator of EU-funded programmes.
2. CIs should carry out actions that are in line with the key messages of the *Preparatory Action for Culture in External Relations*, by engaging in a new way with people outside the EU through collaboration, listening and dialogue rather than national projection, and encouraging a true spirit of mutuality and reciprocity in all projects and activities implemented.
3. CIs should respect certain obligations before being entrusted with an EU-wide mission. Such obligations could be listed in a Memorandum of Understanding (MOU) between the European External Action Service/European Commission and a European representative body of the CIs.
4. CIs should be encouraged and incentivised to work with NGOs and public/private organisations to contribute to pan-European networking and to increase opportunities for European cultural operators to be active in third countries. EU-funded projects should mainly be implemented by cultural organisations and professionals.

Provided CIs are in a position to develop European projects and support policies as part of their activities, the following types of incentives could be considered:

1. **Closer consultation** of the CIs (not excluding other European cultural stakeholders) in the development of a European strategy for cultural diplomacy/cultural relations and its action programme.
2. **Setting up of a consultation** vehicle enabling a permanent dialogue with EU institutions and delegations to discuss initiatives, exchange experiences and consider joint actions.
3. **Financial support** to encourage joint actions and the pooling of resources (via match-funding) to reward projects with a European dimension and promoting European values.

Finally, a list of pilot projects is proposed to determine the most appropriate form of cooperation between CIs and the EU institutions.

## **1 INTRODUCTION**

The European Union (EU) institutions are currently reflecting on a European strategy for culture in the EU's external relations. The process is still in its early stages and investigations into a potential European mechanism of cooperation between the EU Institutions and the EU Member States (MS) are underway. More than anything, European cooperation is a management issue, about finding ways for EU institutions and EU MS to work together by sharing new tasks, responsibilities and resources.

These reflections come at an interesting time. when paradigm shifts are occurring at both European and national levels. There is a growing interest in developing common collaborative projects to increase mutual understanding and trust with people outside the EU. Events that merely showcase national culture or focus on nation branding are becoming less relevant. They are no longer seen as an effective tool to improve cultural relations outside the EU.

Cultural relations with third countries can be broad and cover the cultural and creative industries, education, sports, civil society, development as well as the sharing of European values with people in different countries.

For many decades national cultural institutes (CIs) have played an important role in developing and implementing the cultural diplomacy strategies of the EU MS. Under the right conditions, EU institutions could potentially benefit from the CIs' infrastructure, resources and expertise. In addition, the ongoing developments at EU level present an ideal opportunity for CIs to work more closely together on worldwide collaborative projects with a European dimension.

The EU should fully embrace culture in its external relations to reach out more widely and use its cultural and creative assets as effectively as its political and economic power. By pooling and sharing resources with the EU MS, their CIs and other European stakeholders in the cultural sector, it will be able to show the value of Europe's cultural output and organise collaborative events with local populations outside the EU. This will allow the EU to improve its image abroad and promote its values and priorities.

In addition to developing a contemporary image of the EU and promoting its values, culture can also help to improve diplomatic relations and trigger much-needed intercultural dialogue whilst respecting other traditions and values. In this context cultural activities can create opportunities to organise debates on important societal issues and contribute to enhancing cultural understanding by enabling dialogue and fruitful exchanges on, for instance, the protection of the environment, peace and security, migration, gender equality, justice, or freedom of expression. This new kind of cultural diplomacy needs to be fully integrated in the EU's external relations with a view to improving mutual understanding and trust with people around the world.

### **Objective and scope of the study**

The objective of this study is to have a better understanding of the role that the national CIs of EU MS could (potentially) play in a new European strategy for cultural diplomacy. It does not claim to be exhaustive or all-encompassing.

The four objectives of the study are to:

1. examine the mission, structure and budgets of CIs of EU MS active abroad;
2. scrutinise their activities;

3. assess their current and potential future role in fostering European values;
4. provide recommendations on how the role of CIs active abroad could be strengthened for the purpose of cultural diplomacy and cultural relations.

The scope of this study has been limited to the national CIs of the EU MS and their activities outside the EU. It covers a selection of 29 CIs from 22 EU MS (a number of EU MS have more than one CI)<sup>1</sup>. Table 1 lists the selected CIs.

For the purpose of this study national CIs are understood to be national bodies with a public mission to showcase and promote the national culture and/or language of their Member State outside their national borders. The main emphasis is thereby laid on the type of activity carried out by the CIs abroad rather than their structure. This definition thus covers the diverse range of structures found in the EU MS, ranging from non-governmental organisations to ministerial departments and public agencies. In this context, particular attention has been paid to the national CIs that are also a member of the European Network of European Union National Institutes for Culture (EUNIC). Embassy services (i.e. managed by cultural counsellors) that do not operate as a separate entity fall outside the scope of this study, although a number of them may be part of the EUNIC network.

This study does not examine the activities of each of the individual offices of the CIs in third countries, but concentrates on the overall strategies, policies and resources of the headquarters of the CIs. Specific focus has been given to: 1) the European dimension of their mission statements and the activities of their network of offices in third countries, and 2) the political willingness and capacity of the headquarters of the national CIs to assist the EU institutions in developing and implementing a "new" European strategy or cultural diplomacy to promote European values and policy priorities throughout their networks of offices.

## Definition of terms

For the purpose of this study we have defined four terms: culture, cultural diplomacy, cultural relations and European values.

**Culture** is not limited to the arts and is understood to cover culture in its broadest sense, including the cultural and creative sector<sup>2</sup>, sports, youth, education as well as civil society.

**Cultural diplomacy** is a term that has not been clearly defined by the EU institutions, the national ministries of Member States of the EU (e.g. Ministry of Foreign Affairs (MFA), Ministry of Culture (MoC), Ministry of Education (MoE) or the academic world<sup>3</sup>. In the field of culture and international relations various terms are used interchangeably, such as

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<sup>1</sup> For example Austria, France, Germany, Italy and Poland.

<sup>2</sup> The '**cultural sector**' consists of a) non-industrial sectors producing non-reproducible goods and services aimed at being 'consumed' on the spot (a concert, an art fair, an exhibition). These are the arts fields (visual arts including paintings, sculpture, craft, photography; the arts and antique markets; performing arts including opera, orchestra, theatre, dance, circus; and heritage including museums, heritage sites, archaeological sites, libraries and archives) and b) industrial sectors producing cultural products aimed at mass reproduction, mass-dissemination and exports (for example, a book, a film, a sound recording). These are 'cultural industries' including film and video, video-games, broadcasting, music and press publishing. In the '**creative sector**', culture becomes a 'creative' input in the production of non-cultural goods. It includes activities such as design (fashion design, interior design and product design), architecture, and advertising. (See KEA (2006, p.2)).

<sup>3</sup> Isar Y. R. (2010), Cultural diplomacy: an overplayed hand? Magazine of the Association of Public Diplomacy Scholars at the University of Southern California. 3. Winter. Ang I., Isar Y. R., Mar P. (2015, June 23), Cultural Diplomacy: beyond the national interest? International Journal of Cultural Diplomacy. p. 365-381. Rivera T. (2015), *Distinguishing cultural relations from cultural diplomacy: the British Council's relationship with her Majesty's Government*, Center on Public Diplomacy – CPD, Figueroa, Los Angeles.

public diplomacy, cultural diplomacy, soft power, international cultural relations, external cultural relations, cultural exchange, cultural export etc.<sup>4</sup>.

The European External Action Service (EEAS) and the European Commission (EC) currently use the term "cultural diplomacy". In their view a modern and holistic approach to cultural diplomacy covers activities such as intercultural dialogue, people-to-people exchange, institutional cooperation and bottom-up grassroots action<sup>5</sup>.

**Cultural relations** is the term preferred by representatives of the cultural and creative sector over "cultural diplomacy"<sup>6</sup>. In their view the term and concept of "cultural diplomacy" has evolved in recent years and this needs to be taken into consideration by the EU institutions. In its original sense it referred to the presentation by government agents, i.e. diplomats, of their countries' cultural values and achievements to the rest of the world. Nowadays civil society and private sector organisations also consider the promotion of cultural relations to be a form of cultural diplomacy<sup>7</sup>. In order to avoid confusion and the erroneous belief that all activities are government-led, operators of the cultural and creative sector tend to choose the term "cultural relations".

In our view this is also a more up-to-date term, reflecting the reality of the multitude of public and private networks in today's globalised world, and would ensure that not all activities have to be led by the EU institutions. In addition, this term would also imply that the EU's cultural and creative sector should play a greater role in the development and implementation of an effective EU strategy for culture in external relations. However, as there is no clearly defined term for culture in the context of the EU's external relations, this study will use a combination of the terms "**cultural diplomacy**" and "**cultural relations**" rather than one or the other, unless we are referring to texts of the EC or EEAS that specifically use the term "cultural diplomacy".

**European values** are also difficult to define in a concrete manner. This study refers to values laid down in the Charter of Fundamental Rights of the European Union<sup>8</sup> as well as those stipulated in Article 3(5) and Article 21 of the Treaty of the European Union (TEU). Both these Articles make specific reference to the values and principles that the EU should promote in third countries. They are, among others: democracy, the rule of law, the universality and indivisibility of human rights and fundamental freedoms, respect for human dignity, the principles of equality and solidarity, and respect for the principles of the United Nations Charter and international law<sup>9</sup>.

<sup>4</sup> Fisher R., Figueira C. (2011), Revisiting EU Member States' international cultural relations, Report ECF.

<sup>5</sup> European Commission and EEAS (2015, 9 June). *Concept note on culture in external relations to consult stakeholders in the cultural and educational sector*. Unpublished internal document.

<sup>6</sup> Comments made by the cultural and creative sector during a consultation meeting organised by EEAS and EC on 9 June 2015.

<sup>7</sup> See glossary of terms of the Preparatory Action for Culture in the EU's External Relations (2014), p. 134-135.

<sup>8</sup> Charter of Fundamental Rights of the European Union. Available at: [http://www.europarl.europa.eu/charter/pdf/text\\_en.pdf](http://www.europarl.europa.eu/charter/pdf/text_en.pdf)

<sup>9</sup> Article 3(5) states: 'In its relations with the wider world, the Union shall uphold and promote its values and interests and contribute to the protection of its citizens. It shall contribute to peace, security, the sustainable development of the Earth, solidarity and mutual respect among peoples, free and fair trade, eradication of poverty and the protection of human rights, in particular the rights of the child, as well as to the strict observance and the development of international law, including respect for the principles of the United Nations Charter'. Article 21 mentions: 'The Union's action on the international scene shall be guided by the principles which have inspired its own creation, development and enlargement, and which it seeks to advance in the wider world: democracy, the rule of law, the universality and indivisibility of human rights and fundamental freedoms, respect for human dignity, the principles of equality and solidarity, and respect for the principles of the United Nations Charter and international law'. The consolidated versions of the Treaty on European Union and the Treaty on the Functioning of the European Union and the Charter of Fundamental Rights of the European Union is available at: <http://data.consilium.europa.eu/doc/document/ST-6655-2008-REV-8/en/pdf>

## Methodology

The main approach to the study consisted in desk research and consultation with relevant representatives of the national CIs as well as with a number of other European stakeholders.

During the inception and first phase of the study, desk research and scoping interviews were carried out in order to identify and map appropriate sources and stakeholders. The initial background information on CIs and their operations (obtained from literature/website review, as well as interviews with representatives of EUNIC Global, MORE EUROPE and other experts) were used to carry out:

- 1) **the selection of 29 CIs** among the 28 EU MS and the design of a one-page fact sheet for each of them. The fact sheets provide information on the following items: mission and role of a CI, its management and structure, global network/infrastructure, intercultural dialogue activities, European dimension/promotion of EU values and collaboration with other CIs.

**Table 1 Cultural institutes selected for the scope of the study**

EU MEMBER STATE	CULTURAL INSTITUTE(S)
Austria	<ul style="list-style-type: none"> <li>• Österreichische Kulturforen</li> <li>• Kulturkontakt</li> <li>• Österreich Institut</li> </ul>
Bulgaria	<ul style="list-style-type: none"> <li>• Bulgarian Cultural Institute</li> </ul>
Czech Republic	<ul style="list-style-type: none"> <li>• Czech Centre</li> </ul>
Denmark	<ul style="list-style-type: none"> <li>• Danish Cultural Institute</li> </ul>
Estonia	<ul style="list-style-type: none"> <li>• Eesti Institute</li> </ul>
Finland	<ul style="list-style-type: none"> <li>• Cultural and Academic Institutes</li> </ul>
France	<ul style="list-style-type: none"> <li>• Alliance Française</li> <li>• Institut français (Paris)</li> <li>• Instituts français (network)</li> </ul>
Germany	<ul style="list-style-type: none"> <li>• Goethe-Institut</li> <li>• Institut für Auslandsbeziehungen – ifa</li> </ul>
Greece	<ul style="list-style-type: none"> <li>• Hellenic Foundation for Culture</li> </ul>
Hungary	<ul style="list-style-type: none"> <li>• Balassi Institute</li> </ul>
Ireland	<ul style="list-style-type: none"> <li>• Culture Ireland</li> </ul>
Italy	<ul style="list-style-type: none"> <li>• Istituto Italiano di Cultura</li> <li>• Società Dante Alighieri</li> </ul>
Latvia	<ul style="list-style-type: none"> <li>• Latvian Institute</li> </ul>
Lithuania	<ul style="list-style-type: none"> <li>• Lithuanian Culture Institute</li> </ul>
Netherlands	<ul style="list-style-type: none"> <li>• DutchCulture</li> </ul>
Poland	<ul style="list-style-type: none"> <li>• Adam Mickiewicz Institute</li> <li>• Polish Institute</li> </ul>
Portugal	<ul style="list-style-type: none"> <li>• Instituto Camoes</li> </ul>

Romania	<ul style="list-style-type: none"> <li>• Institutul Cultural Român</li> </ul>
Slovakia	<ul style="list-style-type: none"> <li>• Slovak Cultural Institute</li> </ul>
Spain	<ul style="list-style-type: none"> <li>• Instituto Cervantes</li> </ul>
Sweden	<ul style="list-style-type: none"> <li>• Swedish Institute</li> </ul>
United Kingdom	<ul style="list-style-type: none"> <li>• British Council</li> </ul>

- 2) **the selection of eight national CIs for specific case studies** to allow more in-depth information to be collected on the following CIs: British Council (UK), Danish Cultural Institute (DK), *Goethe-Institut* (DE), *Institut français* (FR), *Instituto Cervantes* (ES), *Institutul Cultural Român*<sup>10</sup> (RO), Latvian Institute (LV) and *Österreichische Kulturforen* (AT)<sup>11</sup>. The selection was based on several criteria: a) geographical balance among EU MS (northern versus southern countries as well as central and eastern countries), b) CIs with well-established structures and an extensive network of offices abroad versus newcomers, c) centralised and decentralised management structures, and d) traditional activities focused on the presentation of national culture versus new models that aim to create a new spirit of dialogue, mutual listening and learning as well as co-creation with the local population in third countries. The latter criteria prevailed for the selection of the CI chosen for further scrutiny where more than one CI in a single EU MS existed (e.g. France, Germany, Austria and Spain). The CIs that mainly focused on language teaching were not chosen in these cases.

The second phase of data collection and information gathering was structured around:

- 1) the completion of a **fact sheet** for each of the 29 selected CIs on the basis of desk research. The fact sheets were subsequently sent to the respective CIs for validation.
- 2) **semi-structured interviews** with the most relevant representatives of the eight CIs selected for the case studies (see Annex 1). A questionnaire was drafted to guide the interviews and was sent to the selected interviewees in advance of the interview (see Annex 2). The first part of the interview aimed at analysing the current activities of the CIs. The second part focused on identifying the strengths and weaknesses of each CI and their ability to assist the EU institutions in developing and implementing a European strategy for cultural diplomacy/cultural relations as well as possible models for cooperation with the EU institutions. The semi-structured interviews also permitted information to be collected to further complete the fact sheets on each of these eight CIs.
- 3) an **email survey** of a number of relevant European stakeholders involved in cultural activities in third countries. This survey was conducted to validate and counterbalance some of the information gathered directly from the CIs (see Annex 1 for the organisations contacted and Annex 2 for the questions raised during the survey).

The third and final phase consisted in analysing the data collected in the previous phases, preparing a SWOT analysis of the European dimension of the activities of the selected CIs

<sup>10</sup> Thereafter referred as 'the Romanian Cultural Institute'

<sup>11</sup> Thereafter also referred as 'Austrian *Kulturforen*' in the text.

and finally making recommendations on the potential role that the CIs could play in assisting the EU institutions to develop and implement a European strategy for external cultural relations.

## **Outline of the study**

The study has been divided into 5 chapters.

After this introductory chapter, Chapter 2 provides an overview of the recent developments and initiatives carried out at European level to create a European strategy for culture in external relations.

Chapter 3 describes the structure and current activities of the CIs and proposes a comparative analysis of their missions and roles, management systems and structures, global networks and infrastructures, tools and actions.

Chapter 4 focuses on the European dimension of their activities, collaboration at EU headquarters and in host countries and their involvement in EU projects.

Chapter 5 outlines the strengths and weaknesses of the CIs in the context of their current and potential role of assisting the EU institutions to develop and implement a European strategy for cultural relations. It also includes a short outline of the views of other stakeholders in this respect as well as a SWOT analysis summarising the results of Chapters 3, 4 and 5.

Finally, in Chapter 6, recommendations are made on the role which CIs and their European networks could play in the near future in assisting the EU institutions to develop and implement a European strategy for cultural relations/cultural diplomacy.

Annex 1 gives a list of the stakeholders contacted and Annexes 2 and 3 provide the lists of questions for the semi-structured interviews with the representatives of the CIs as well as the other relevant stakeholders. Annex 4 contains the fact sheets for the 29 selected CIs.



## 2 CULTURE IN EU EXTERNAL RELATIONS

In this chapter a brief overview is given of the recent initiatives at European level with regard to the EU's strategies, policies and funding for culture in EU external relations. It also provides a brief review of literature on cultural diplomacy in the digital era.

### 2.1 Recent policy debates and initiatives at EU level

Paragraph 3 of Article 167 of the Treaty on the Functioning of the European Union (TFEU) stipulates that the Union and its MS shall foster cooperation with third countries and the competent international organisations in the sphere of culture. Paragraph 4 of the same Article provides that the Union shall take cultural aspects into account in its action under other provisions of the Treaties, in particular the respect and promotion of the diversity of its cultures.

During the last two years, a number of policy debates and initiatives have led the EEAS, the EC and the European Parliament (EP) to reflect on the development of a joint strategy. These activities show that a new policy is in the making concerning the use of culture in the EU's external relations. In 2007, the Council had already made culture a vital element of the EU's international relations and it had become one of the three priorities of its European Agenda for Culture<sup>12</sup>. The following paragraphs present a brief overview of recent EU initiatives.

#### 2.1.1 Preparatory Action "Culture in EU External Relations" (2013-2014)

In May 2011 the EP adopted a Resolution on the cultural dimensions of the EU's external actions, calling for the development of a common EU strategy on culture in EU external relations<sup>13</sup>. It also voted for a budget of EUR 500 000 to allow the EC to launch "preparatory action" in this field. Following an open tender procedure, the EC commissioned a consortium of CIs and other organisations to carry out a Preparatory Action "Culture in EU External Relations" (PA) from 2013-2014. The PA aimed to support ongoing policy reflection and development on strengthening the role of culture in external relations and to nurture further work in this area<sup>14</sup>.

The final PA report entitled "Engaging the World: Towards Global Cultural Citizenship" was published in June 2014<sup>15</sup>. It gives an overview of the cultural relations strategies pursued by government and civil society actors in 26 third countries (10 strategic partners of the EU and 16 European Neighbourhood Policy (ENP) countries) and how these countries would like to interact with the EU in the cultural field. On the basis of the results of the individual reports prepared on each of these third countries, the final report makes practical recommendations as to how Europe can do better and be more effective in the field of

<sup>12</sup> Council Resolution of 16 November 2007 on a European Agenda for Culture (OJ C 287, 29.11.2007). More specifically the Resolution mentioned the objectives to enhance the role of culture in the EU's external relations and development policy, promote the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and contribute to its implementation at international level, foster the intercultural dialogue and interaction between civil societies of EU Member States and third countries, and encourage further cooperation between cultural institutions of EU Member States, including cultural institutes, in third countries and with their counterparts in those countries.

<sup>13</sup> P7\_TA(2011)0239.

<sup>14</sup> The consortium was led by the Goethe-Institut and also consisted of the British Council, Danish Cultural Institute, *Institut français*, European Culture Foundation, Institut für Auslandsbeziehungen, KEA European Affairs and Bozar.

<sup>15</sup> The report is available at: <http://cultureinexternalrelations.eu/main-outcomes/>

international cultural relations. The six key messages of the PA can be found in the box below.

Androulla Vassiliou, the then Commissioner for Education, Culture, Multilingualism and Youth, welcomed the report and urged the EC and EP to implement the report's recommendations.

Since the completion of the PA, its recommendations have inspired the activities of the EU institutions as well as the CIs. The impact of the PA will be highlighted further throughout this study.

**Box 1: The six key messages of the Preparatory Action for Culture in EU External Relations**

**Six key messages of the Preparatory Action for Culture in EU External Relations<sup>16</sup>**

1. Cultural relations have a huge potential for enhancing European influence and attraction – "soft power" – in the rest of the world as well as for enhancing awareness of other cultures and the capacity to learn from them in Europe.
2. There is great demand, in Europe as well as elsewhere, for more and better European cultural relations with the rest of the world that can also deliver greater prosperity and human development for all.
3. But the EU has no cultural relations strategy. Any future strategy, however, must recognise that people in the rest of the world are not entirely happy with the way Europe currently does the job. They want us to engage in a new way, sharing and listening together, rather than simply projecting our individual national cultures. Any future strategy also has to respond better to the cultural interests and practices of young people.
4. EU institutions, national cultural relations agencies and cultural civil society need to work together to build a "joined up" international cultural relations strategy based on the values of reciprocity, mutuality and shared responsibility in a spirit of global cultural citizenship.
5. Such a strategy requires political will and commitment. It also has to be adequately funded under the EU's budget and implemented mainly by cultural professionals.
6. A series of prototypes and pilot-projects should be launched forthwith in order to inform and kick-start the strategy. The projects selected should also trigger a process of transformative change in the way Europe's international cultural relations are conceived and carried out.

**2.1.2 Council Work Plan for Culture (2015-2018) (November 2014)**

One of the four priorities of the Work Plan for Culture adopted by the Council of Ministers for Education, Youth, Culture and Sport Council on 25 November 2014 included the raising of the profile of culture in the EU's External Relations<sup>17</sup>. The Council agreed "to take stock of the work carried out in the field of culture in EU external relations and on the need to continue working in this area, in cooperation with EEAS and the EC".

<sup>16</sup> <http://cultureinexternalrelations.eu/wp-content/uploads/2014/04/cultext6key.pdf>

<sup>17</sup> <http://data.consilium.europa.eu/doc/document/ST-16094-2014-INIT/en/pdf>

### **2.1.3 Joint exchange of views of the AFET and CULT Committees of the EP (March 2015)**

The Foreign Affairs (AFET) and the Culture and Education (CULT) Committees of the EP organised a joint hearing on "Cultural Diplomacy" and the follow-up to the PA on 23 March 2015<sup>18</sup>. At the hearing Members of the European Parliament (MEPs) called for a more systematic collaboration between the two parliamentary committees, along with the EC and the EEAS, on the subject of culture in EU external relations.

### **2.1.4 Conference of the Luxembourg Presidency (September 2015)**

The Commissioner for Culture and Education, Tibor Navracsics, gave a speech at the conference organised by the Luxembourg Presidency of the Council of the EU on "Culture and development: towards a more strategic approach to cultural policies in the EU's external relations" on 3 September 2015 in Luxembourg. He briefly indicated the direction of the new European strategy for cultural diplomacy that both the EC and the EEAS were working on and mentioned in his speech that: "A modern and forward-looking cultural diplomacy will complement the political dialogue and economic cooperation that form the central pillars of EU foreign policy. EU cultural diplomacy will not be limited to simply presenting European cultures to others. It will go further to build long-term relationships based on trust and credibility. It will focus on cultural and educational exchanges to build direct contacts and the relationships between people and civil society organisations to share the fundamental values and ideas of the EU"<sup>19</sup>.

### **2.1.5 Conclusions of the Council of Ministers (November 2015)**

On 24 November 2015 the Council of Ministers adopted its conclusions on culture in the EU's external relations with a focus on culture in development cooperation. They underline that in order "to realise culture's potential to be an important part of external relations, it is necessary to go beyond projecting the diversity of European cultures, and aim at generating a new spirit of dialogue, mutual listening and learning, joint capacity building and global solidarity, as recommended by the Preparatory Action on culture in EU external relations" (see above).

The conclusions mention that there is a need for better coordination of efforts between the EU institutions and the MS. A strategic approach to integrating culture in the EU's external relations would also need to include, among others, thematic and geographic priorities, realistic objectives and outcomes, target groups, common interests and initiatives, financing provisions, citizens' participation and implementation modalities. The strategic approach would also allow current challenges faced by the EU and its MS to be addressed. The following issues are expressly stated: migratory crisis, radicalisation and xenophobia, the destruction of and threat to cultural heritage and the illicit trafficking in cultural objects. To prepare a long-term approach on culture and development the MS and the EC are invited to participate in an ad-hoc task group for the initial period of 2016-2017. This will be an informal group open to various stakeholders, including, among others, EUNIC, civil society and non-governmental organisations (NGOs).

In line with the above-mentioned initiatives, the EEAS and the EC, including the Directorate-General for Education and Culture (DG EAC), the Directorate-General for

<sup>18</sup> The video streaming of the meeting can be found at: <http://www.europarl.europa.eu/news/en/news-room/content/20150319IPR35930/>

<sup>19</sup> The full speech is available online at: [http://ec.europa.eu/commission/2014-2019/navracsics/announcements/hidden-gem-role-culture-making-europe-stronger-global-actor\\_en](http://ec.europa.eu/commission/2014-2019/navracsics/announcements/hidden-gem-role-culture-making-europe-stronger-global-actor_en)

International Cooperation and Development (DG DEVCO) and the Directorate-General for Neighbourhood and Enlargement Negotiations (DG NEAR), are working on a joint communication that will outline the new European strategy for cultural diplomacy (or culture in the EU's external relations). The communication is planned to be adopted during the first half of 2016<sup>20</sup>.

## 2.2 EU funding for external cultural relations

EU funding for culture in external relations cannot be easily identified, as there are various instruments and programmes in the different directorates-general of the European Commission<sup>21</sup>. EU delegations use, among others, funding coming from: the European Development Fund (EDF), the Global Allocation of the Development Cooperation Instrument (DCI), the European Neighbourhood Instrument (ENI), the Instrument for Pre-Accession (IPA II), the Partnership Instrument (PI) or the budget of the Press and Information Office to fund culture-related activities.

At this moment in time it appears that the PI would be the most adequate programme to fund activities to support and implement a new European strategy for external cultural relations. It is an instrument specifically designed to promote the Union's strategic interests worldwide by reinforcing its external strategies, policies and actions. The PI mainly focuses on the ten strategic partner countries of the EU<sup>22</sup>, but it can also fund activities in other non-EU countries. The instrument has a budget of EUR 954.8 million for the period 2014-2020 and complements other EU instruments. It is run by the office for Foreign Policy Instruments (FPI) of the EC together with the EEAS and they work closely with the EU delegations. One of their core objectives is the promotion of public diplomacy (including cultural diplomacy) and outreach activities<sup>23</sup>. The first Multi-Annual Indicative Programme for the period 2014-2017<sup>24</sup> lists a number of activities in the form of targeted support for people-to-people initiatives to promote the values of the EU and improve mutual understanding.

Actions on culture in development cooperation can be financed through thematic and geographic programmes as part of plans for national or regional strategies. The DCI finances the thematic programme called Global Public Goods and Challenges (GPGC) that also includes a culture programme (EUR 30 million for 2014-2020). The 11<sup>th</sup> EDF envisages a budget of EUR 40 million for its new Intra-ACP programme to enhance the creative and cultural industries in the African, Caribbean and Pacific (ACP) countries<sup>25</sup>. Finally, the PALOP/TL multiannual programme (EUR 30 million for 2014-2020) includes six Portuguese-speaking countries (Angola, Cap Vert, Guinea Bissau, Mozambique, Sao Tome e Principe, and Timor Leste) and foresees interventions in the field of culture, in particular in relation to employment, mobility and social inclusion, education and vocational training, culture and mobility, culture and governance. The identification of the projects will soon be launched.

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<sup>20</sup> In this context a consultation meeting was organised with stakeholders of the cultural and educational sector on 9 June 2015 to discuss a concept note prepared by the EEAS and the EC (see introduction).

<sup>21</sup> More Europe, IFA (2014), *European external cultural relations: Paving new ways?*, MORE EUROPE – External Cultural Relations, Brussels.

<sup>22</sup> Brazil, Canada, China, India, Japan, Mexico, Russia, South Africa, South Korea and the United States of America.

<sup>23</sup> Article 2.1 of the PI Regulation No 234/2014 [Online] Available from: <http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32014R0234&from=EN>

<sup>24</sup> [http://ec.europa.eu/dgs/fpi/documents/pi\\_mip\\_annex\\_en.pdf](http://ec.europa.eu/dgs/fpi/documents/pi_mip_annex_en.pdf)

<sup>25</sup> An evaluation of previous programmes (under the 9<sup>th</sup> and 10<sup>th</sup> EDF) is ongoing.

## 2.3 Cultural diplomacy in the digital age

Little research has been undertaken on the impact of public diplomacy, cultural diplomacy, cultural relations or the activities of the CIs<sup>26</sup>. Research mainly focuses on theoretical issues, for example the relevance of soft power to foreign policy and the differences between public diplomacy, cultural diplomacy and cultural relations. There is a dearth of data and evidence related to the outcomes generated by these activities.

According to Rivera (2015), governments around the world are increasingly putting the use of soft power on their foreign policy agendas. Soft power is a term coined by Harvard academic Joseph Nye in the late 1980s. He defines soft power as "the ability to get what you want through attraction rather than coercion or payments. It arises from the attractiveness of a country's culture, political ideals, and policies." Rivera identifies three mechanisms for a country to employ soft power to engage with other countries: public diplomacy, cultural diplomacy, and cultural relations<sup>27</sup>.

This study will not enter into the academic discourse to distinguish these three concepts. It only wishes to highlight that traditionally, the main purpose of public diplomacy has been the establishment of mutually beneficial cooperation and partnership at the grass roots level of society in host countries. The development of the Information and Communication Technologies (ICT) and transport sectors has facilitated the rapid dissemination of information and the global mobility of people, thus forcing traditional public diplomacy to adapt and expand into other areas, where people-to-people contacts, networks and non-state actors have started to play an increasingly influential role<sup>28</sup>. This proliferation of non-state actors is not only transforming the nature of public diplomacy but also the circulation of ideas and cultural exchanges. It has allowed culture to gradually play a more important role in international relations and consequently increased the relevance of cultural diplomacy and cultural relations in foreign policies<sup>29</sup>.

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<sup>26</sup> Isar Y. R. (2010), Cultural diplomacy: an overplayed hand? Magazine of the Association of Public Diplomacy Scholars at the University of Southern California. 3. Winter.

<sup>27</sup> Rivera T. (2015), *Distinguishing cultural relations from cultural diplomacy: the British Council's relationship with her Majesty's Government*, Center on Public Diplomacy – CPD, Figueroa, Los Angeles.

<sup>28</sup> According to Hocking & Melissen (2015), this transformation from 'closed' to 'open' multilateralism (that involve non-state actors) is having repercussions on diplomatic practices. In this new context, networking as an activity has become the foundation of diplomatic practice (networked diplomacy); the use of Twitter by public figures (Burson & Marsteller, 2014) is posing some threats to the very nature of diplomacy based upon the idea of confidentiality; and the Internet is increasingly at the heart of diplomacy to communicate ideas, promote policies and foster debate and discussions. Both state and non-state actors (i.e. US, China and Google) are utilising digital platforms to revitalise their tools of attraction and engage with young people (Hallams, 2010).

<sup>29</sup> Friedman (2013) argues that the leaders of tomorrow will be the countries that have an infrastructure in place to connect with great numbers of online platforms around the globe and have equipped their citizens with the tools and skills to operate on them.



### 3 STRUCTURE AND ACTIVITIES OF CULTURAL INSTITUTES

#### KEY FINDINGS

- There is a **great variety** of national CIs in the EU MS in terms of size, governance and management model, budget, number of offices outside the EU, staff employed, as well as their involvement in EU projects and the promotion of the EU's values.
- The **main mission** of the CIs of the EU MS operating abroad is to promote the culture and language of their respective country.
- They contribute to **nation branding and visibility** of their MS, as well as to increasing the knowledge of their culture, artists and language in third countries.
- The CIs can be **managed in a centralised or decentralised way** (so-called "arm's length" model whereby the CIs operate independently from the national government). In most cases the CIs report to the MFA and to a lesser extent to the MoC.
- Jointly the CIs of EU MS represent a **diverse and extended network** in and outside the EU. Altogether, the selected 29 CIs have 914 offices in the EU and **1 253 offices outside the EU in 156 territories**, employing approximately **30 000 people worldwide** (i.e. inside and outside the EU).
- According to the last figures available (ranging from 2012 to 2015) the global turnover of the selected 29 CIs exceeds **EUR 2.3 billion per year**.

Among the EU MS there is a great variety of national CIs in terms of size, governance and management model, budget, number of offices outside the EU, staff employed, as well as their involvement in EU projects and the promotion of the EU's values. For historical and sometimes political reasons, a number of EU Member States have more than one CI (i.e. Austria, Germany, France, Italy and Poland). Fact sheets covering the above-mentioned elements for each of the 29 selected CIs can be found in Annex 4.

The diversity among the CIs in Europe tends to reflect the differences that exist between the different MS of the EU. The structure and activities of the CIs are often shaped by the organisation of their national administration, historical ties with foreign countries, geopolitical strategies as well as relations with neighbouring countries both in and outside the EU. In general the geographical focus and thematic priorities of each CI are in line with the cultural and foreign policy objectives of their respective Member State.

Regardless of their management model (centralised/decentralised), three categories of CIs emerge from the combination of three criteria (i.e. number of employees, number of offices and budget)<sup>30</sup>. These categories do not pretend to be perfectly homogeneous and some CIs have characteristics that overlap and can be found in more than one group. To simplify the

<sup>30</sup> Due to the lack of information on the number of employees and budgets of the Bulgarian Cultural Institute, the Czech Centres, the Hellenic Foundation for Culture and the Slovak Institute, these CIs are not part of this typology.

comparison between the CIs in this chapter the following categories of CIs have been defined<sup>31</sup>:

- **"Small" CIs** (10): *Österreich Institut*, Danish Cultural Institute, Eesti Institute, Balassi Institute, Culture Ireland, Latvian Institute, Lithuanian Culture Institute, DutchCulture, Adam Mickiewicz Institute and Swedish Institute. Most of these CIs employ between 4 and 50 people, have a limited network (1 to 10 offices - very often only one in their home country) and operate on budgets under EUR 5 million.
- **"Medium-sized" CIs** (8): *Österreichische Kulturforen*, *KulturKontakt*, ifa, Finnish Cultural and Academic Institutes, *Società Dante Alighieri*, *Istituto Italiano di Cultura*, Polish Institute and *Institutul Cultural Român*. The majority of these CIs have between 51 and 150 employees, a network of 11 to 30 offices and a budget of between EUR 10 million and EUR 40 million.
- **"Large" CIs** (7): *Goethe-Institut*, *Instituto Cervantes*, *Institut français* (Paris office and its network worldwide), *Alliance française*, *Instituto Camoes* and British Council. They have the highest number of employees (more than 171), the largest network (from 76 to 819 offices) and the highest budgets (more than EUR 110 million). Among them, the so-called big three (*Alliance française*, British Council and *Goethe-Institut*) have an outstandingly high (over 3 500) number of employees.

This chapter focuses on the existing structures and activities of the selected 29 CIs and analyses the bulk of the data collected in the above-mentioned fact sheets. Firstly it examines the mission and role of European CIs (section 3.1), secondly it looks at the different management models and structures (section 3.2), thirdly it outlines the global network of each CI (section 3.3), and fourthly a comparative table sums up the different aspects of the previous sections (section 3.4). The last part of this chapter then scrutinises **a number of the activities of the CIs (section 3.5), such as their thematic and geographical priorities**, actions to stimulate intercultural dialogue with people and NGOs in third countries as well as the digital tools being developed to reach a wider audience.

## 3.1 Mission and role of cultural institutes

The promotion of the national culture and language(s) are the main mission and role of the majority of CIs. Regardless of their size, this is the core activity of the vast majority of the CIs that were examined for this study (25 out of 29 selected CIs). They are active in the following areas: 1) nation branding to enhance the visibility of their country on the international scene together with other public communication activities; 2) projects to foster cultural cooperation, artistic exchanges, mobility of cultural professionals and development of the cultural and creative sector; and 3) language teaching and educative activities.

### 3.1.1 Nation branding

EU MS often wish to portray themselves as countries with vibrant cultural scenes open to cultural exchanges and new artistic experiences. For instance, one of the missions of the Austrian *Kulturforen* is "to present Austria on the international stage as an innovative and creative nation, historically diverse and rich in culture and scientific know-how". In doing so, it strives to showcase in particular its vivid contemporary art scene to break with the

<sup>31</sup> Only 25 out of the 29 CIs have been included in the three categories as insufficient information was available on the budgets and number of employees for the CIs from Bulgaria, Czech Republic, Greece and the Slovakia.

traditional image of Austrian culture based on historical and classical figures such as Mozart.

Although nation branding is still mentioned as one of the main activities in the mission statements of many CIs, a paradigm shift is gradually taking place among several CIs<sup>32</sup>. Their actions have started to go beyond the mere presentation of their national culture and language abroad and are moving towards cooperation and mutual learning activities together with the local population and civil society in the host countries. In this new context, cultural relations are seen as a more efficient means to build trust and become a reliable political, economic and diplomatic partner of third countries<sup>33</sup>. More details on these types of activities are provided in section 3.5 below.

### 3.1.2 Cultural cooperation and exchanges

All EU MS foster cultural cooperation, exchanges and mobility of artists to create or enhance a network of cultural practitioners (artists and institutions) between their EU MS and third countries to disseminate their national culture and increase opportunities for their artists to take part in international events. Art exchanges and collaborations are part of the cultural dialogue with foreign countries and also contribute to the shaping of positive relations between EU MS and their partners.

CIs play an important role in this two-way dialogue in helping artists engage in international collaborations. Through their respective CIs, EU MS have the opportunity to showcase their national cultural production, but also to enrich their cultural sector at home with elements from other cultures. CIs have privileged access to audiences in third countries.

CIs can contribute to opening up new markets for European culture and creative industries (CCIs) by for example organising exchanges and training sessions with professionals of the CCIs in third countries to build capacity in the local sector. According to the information available, the medium-sized and large CIs are more involved in activities of support for development and capacity-building in civil society and the CCI sector in third countries.

### 3.1.3 Language

Language(s) are attractive tools for countries to express their culture and at the same time promote their MS. Language teaching and education are therefore important parts of the missions of many CIs. 17 of the 29 CIs selected for this study offer language teaching services and all the large CIs include them in their portfolio of activities (see section 3.5.1 below). Educational cooperation is mainly undertaken by medium-sized and large CIs.

Although not all EU MS share the same strategic interests and priorities across regions and sectors, similarities can be observed among the missions and roles assigned to their respective CIs. As noted in the Preparatory Action, such similarities could serve as a basis for a common EU strategy for culture in external relations<sup>34</sup>.

<sup>32</sup> CCR – Centre for Cultural Relations (2015), *Research Report: EUNIC – Crossroads for Culture*, University of Edinburgh.

<sup>33</sup> The Swedish Institute, for example, includes in its core mission the 'raising of interest about and building of trust in Sweden abroad'.

<sup>34</sup> 'similarities suggest that there is sufficient critical mass for the EU to adopt a strategy for culture in its external relations', PA, p.36.

## 3.2 Management, structure and budget of CIs

There are three main axes along which CIs can be differentiated: their management model (centralised versus decentralised model), the scope of their network (large geographical coverage or operations carried out from a single office in the home country) and the size of their budget.

As mentioned at the beginning of this chapter, EU MS CIs present a great variety of profiles. The majority of CIs manage a network of branches abroad and only a few operate from their capitals; some have existed for more than 100 years and have thus been able to build a wide network of partners around the world, while others are very recent and are only present in a few European countries. Their budget and infrastructure overseas also greatly influence their capacity to operate on the ground in host countries.

### 3.2.1 Management and structure

Two different management models emerge from among the CIs analysed. They can be managed at central level by the government in the form of government agencies or they can operate as independent decentralised organisations (so-called arm's length model). More than half of the CIs considered for this study (16 out of 29) are branches/agencies/departments of national government ministries and their activities fall within the remit of their diplomatic missions operating abroad. These are for instance the Austrian *Kulturforen*, the Czech Centres, the *Institut français* and the Polish Institute. Almost a third of CIs (10 out of 29) are independent legal entities (NGOs or Non-Profit Organisations (NPOs)), such as the British Council, the Danish Cultural Institute, the *Goethe-Institut* and the Hellenic Foundation for Culture. For more information see the comparative table in section 3.4.

Different management models can also be observed among the long-standing and large CIs of France, Germany, Spain and the United Kingdom. France operates a centralised structure whereby the Ministry of Foreign Affairs supervises the network of *Instituts français* abroad<sup>35</sup> and in Spain the *Instituto Cervantes* functions as a government agency. The *Goethe-Institut* and the British Council have a decentralised model, although the overall framework and priorities of their actions are shaped by their respective governments.

It should however be noted that if a CI operates according to a centralised model this does not necessarily mean that it has less flexibility to take action than organisations operating according to the so-called arm's length or operational independence model. A number of centralised CIs (e.g. public agencies or government departments) enjoy a certain leeway to define their priorities as well as the activities they wish to carry out at host country level (e.g. the local offices of the Austrian *Kulturforen* have a large degree of autonomy to adapt their activities to the local context). Certain CIs that function as NGOs, on the contrary, have rather centralised (and inflexible) models that define the goals and actions of their

<sup>35</sup> The *Institut français* in Paris is not responsible for the network of *Instituts français* abroad which are directly operated by the MFA. The *Institut français* in Paris was established in 2010 to replace the former 'Culturesfrance' agency – it is a public agency (EPIC - *établissement public à caractère industriel et commercial*) whose strategy is defined by the MFA through a multi-year contract of objectives and means. It has taken over the artistic exchange missions of 'Culturesfrance' and has been given new competences such as the promotion of French language, knowledge and ideas but also training staff of the French cultural diplomacy network abroad. It works in close collaboration with the network of *Instituts français* and *Alliances françaises* in foreign countries to address their needs (providing for example online resources such as Culturethèque or IFcinema), fostering the pooling of resources and economies of scale within the different networks. Although supervised by the MFA, the network of *Alliances françaises* consists of legally independent NGOs governed by local law in each country (more information in the fact sheets in Annex 4).

offices overseas. This is the case for the British Council and the *Goethe-Institut*, where in both cases the government sets the global framework outlining their geographical and thematic priorities. Rivera (2015) acknowledges that in recent years the British government has shortened the arm's length relationship that it has with the British Council, making it less independent of the government. The GREAT Britain campaign is an example of the alignment of the British Council with the objectives and priorities of its government.

Another distinction between CIs can be made according to the relevant authority that funds them and to which they report. The majority of CIs report to their respective MFA, despite the fact that sometimes they are also funded by several different ministries or that they operate as decentralised structures. This is not the case in the Baltic States, where the Ministries of Culture define the national strategy for culture in external relations<sup>36</sup>. The fact that, in certain EU MS, CIs have to report to distinct ministries also reflects the rivalries that tend to exist between the MFA and the MoC when dealing with culture in external relations. The main ministries that the selected 29 CIs report to are:

- Ministry of Foreign Affairs: 16 CIs;
- Ministry of Culture: 7 CIs;
- Ministry of Foreign Affairs and Ministry of Culture: 3 CIs;
- Ministry of Education and Women's Affairs: 1 CI (Austrian *KulturKontakt*);
- Senate: 1 CI (Romanian Cultural Institute).

Although in most cases the smallest CIs tend to be government agencies rather than NGOs or NPOs, it would be hasty to conclude that there is a direct relationship between the type of management structure and the size of the CI. Indeed there are a few exceptions, such as DutchCulture which is one of the smallest CIs and a NPO, and the group of "large" CIs, which is composed of both NGOs as well as government agencies (e.g. the *Institut français* in Paris).

### 3.2.2 Budget

CIs receive funding from their national governments at central level and/or from their foreign offices. Based on the information collected from the CIs for the fact sheets (see Annex 4), it was not possible to calculate the budget exclusively for activities taking place outside the EU. The data provided below therefore covers the overall budget for CIs' activities within the EU and beyond.

Despite the fact that the global turnover of the selected 29 CIs exceeds EUR 2.3 billion in total a year, important disparities exist between the financial resources of individual CIs. Five CIs alone, namely the British Council, the *Goethe-Institut*, the *Instituto Camoes*, the *Alliance française* and the *Institut français* account for 93% of the global turnover of all the 29 selected CIs. The lion's share belongs to the British Council with its budget of EUR 1.2 billion.

While the average budget of the CIs is around EUR 77 million per CI, this amount largely supersedes the combined budget of 20 small and medium-sized CIs. These financial differences have significant repercussions on the priorities and capacities of each CI to carry out European projects and programmes.

The budgets of CIs are not all funded through public resources. Information on the share of public funding was obtained for 15 CIs - 70 % of the budgets of 7 of these CIs are financed

<sup>36</sup> Preparatory Action for Culture in External Relations of the EU, p.32

through state subsidies and 3 CIs are entirely funded by the government. In practice the institutional relationship of a CI with its government tends to correlate with the share of the public funding of its budget. Public agencies are usually heavily funded by the government, while entities operating more autonomously also self-finance a part of their budget.

Generally speaking, the large CIs (*Goethe-Institut*, *Instituto Cervantes*, *Institut français*, *Alliance Française* and British Council) and some medium-sized CIs (Romanian Cultural Institute, the two Italian institutes and the Austrian *Kulturforen*) benefit from private funding. The most striking example is the British Council, which mainly relies on resources from its own activities with only 19 % of its budget from the MFA. Conversely, the *Goethe-Institut*, which enjoys a high level of operational freedom, receives 72 % of its budget from their MFA and Dutch Culture, an independent NGO, receives 97.5 % of its budget from the state.

Maintaining an international infrastructure abroad has been one of the key challenges for many CIs in recent years, as their governments are facing budgetary constraints. As a result, some CIs have been forced to close or relocate existing premises, increase the use of digital tools to centralise the offer of their services or start to explore new paths to fund their activities and augment the share of self-generated resources. In this context, EU funds have become an interesting source of income for many CIs (see below).

Other sources of income are language courses (7 CIs), private sponsorship (6 CIs), project grants including EU-funded projects (5 CIs), renting premises (2 CIs) and other self-generated forms of income (5 CIs)<sup>37</sup>. From the data available, only the large CIs appear to have funding from project grants.

### **3.3 Global network and infrastructure**

Another element that allows a comparison to be made between CIs is their infrastructure in terms of their network of offices and the number of employees that they have abroad.

#### **3.3.1 Offices Abroad**

On average, European CIs are active in 29 countries (including EU MS), but in practice this is not the case. Only the large CIs have a very wide network of offices around the world, while others have one in their home country and operate from there (e.g. the Swedish and Latvian Institute).

Table 2 below presents the geographical outreach of national CIs. 21 out of 29 CIs have at least one office outside their national territory. Among these, 13 have less than 40 offices abroad, 3 CIs between 41 and 100 and 5 have more than 100 offices abroad. Altogether, European CIs abroad have a network of 1 253 offices in 184 territories, including 156 offices outside the EU. Below is an overview of the total number of offices that each CI has in the world, as well as the number of offices they have in and outside the EU. It is followed by a figure showing the distribution of CIs around the world.

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<sup>37</sup> This information could be identified for 12 CIs based on the information provided.

**Table 2: Number of CIs' offices abroad**

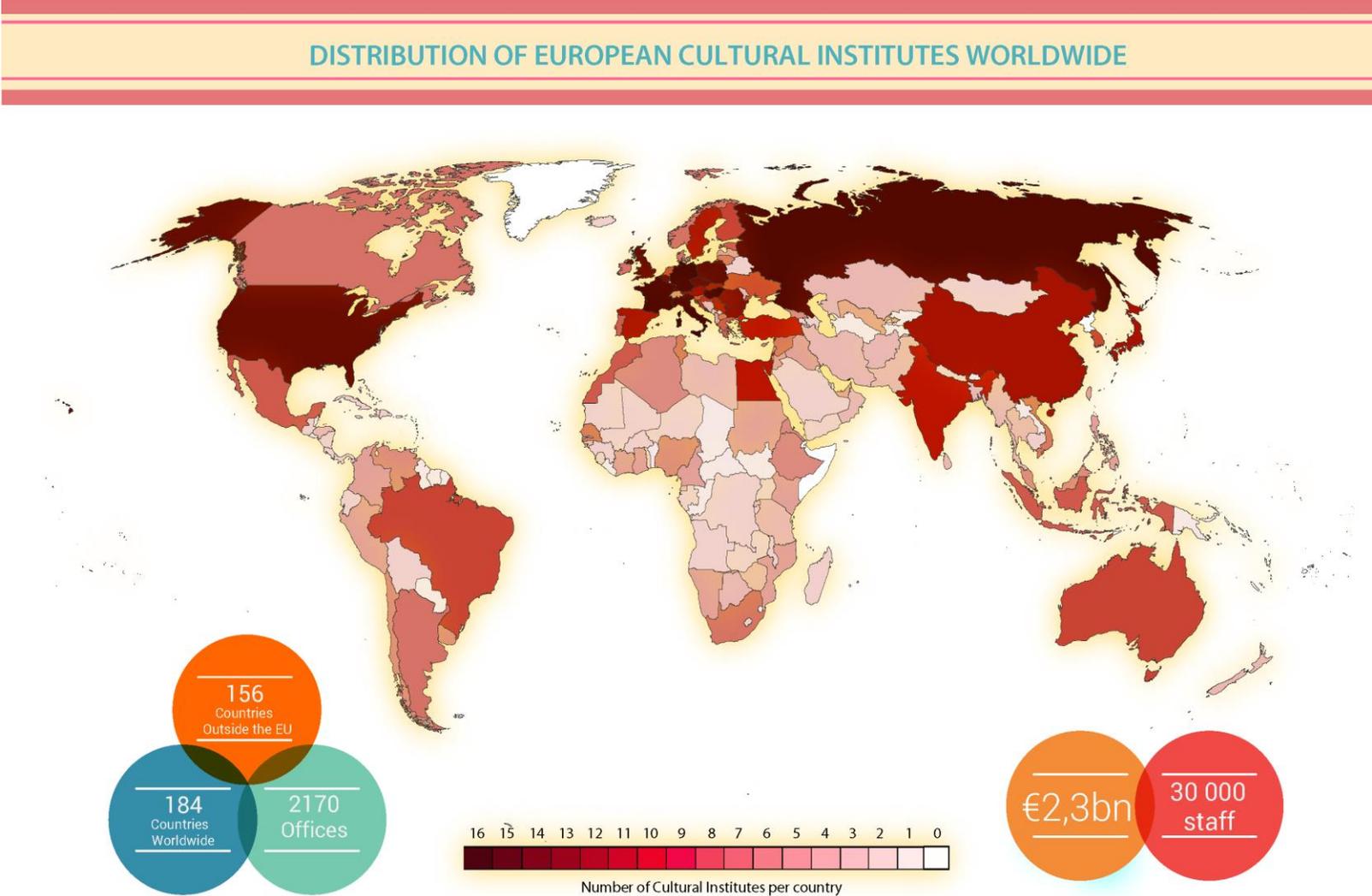
EU MS	Name	Number of foreign countries covered	Total number of offices	Offices in the EU	Offices outside the EU
AT	Österreichische Kulturforen	27 (active in 49 EUNIC clusters) <sup>38</sup>	29	17	12
AT	KulturKontakt	0	1 (Vienna)	1	0
AT	Österreich Institut	6	10	8	2
BG	Bulgarian Cultural Institute	11	11	9	2
CZ	Czech Centres	20	21	17	4
DE	Goethe-Institut	98	159	55	104
DE	Institut für Auslandsbeziehungen – ifa	0	1 (Stuttgart)	1	
DK	Danish Cultural Institute	9 + EU office	7	4	3
EE	Eesti Institute	2 (active in 3 EUNIC clusters)	2	2	0
ES	Instituto Cervantes	43	76	34	42
FI	Cultural and Academic Institutes	16	16	11	5
FR	Institut français (Paris)	0	1 (Paris)	1	0
FR	Instituts français (network)	98	215	67	148
FR	Alliances Françaises	137	819	255	564
GR	Hellenic Foundation for Culture	9	9	6	3

<sup>38</sup> Although not formally present in the country, the Austrian *Kulturforen* consider that it is represented under the EUNIC umbrella in 49 local clusters.

EU MS	Name	Number of foreign countries covered	Total number of offices	Offices in the EU	Offices outside the EU
HU	Balassi Institute	20	24	17	7
IE	Culture Ireland	0	1 (Dublin)	1	0
IT	Società Dante Alighieri	60 (active in 5 EUNIC clusters)	423	222	201
IT	Istituto Italiano di Cultura	45	83	40	43
LT	Latvian Institute	0	1 (Riga)	1	0
LV	Lithuanian Culture Institute	0	1 (Vilnius)	none	0
NL	DutchCulture	0	1 (Amsterdam)	1	0
PL	Adam Mickiewicz Institute	0	1 (Warsaw)	1	0
PL	Polish Institute	25	25	18	7
PT	Instituto Camoes	67	124 <sup>39</sup>	42	82
RO	Institutul Cultural Român	17 (active in 35 EUNIC clusters)	19	15	4
SK	Slovak Cultural Institute	8	8	7	1
SE	Swedish Institute	2 (including Sweden)	2	1	0
UK	British Council	110	191	106	85

<sup>39</sup> Including 19 cultural institutes present in 3 EU MS and 16 third countries. Other offices are language centres.

Figure 1: Distribution of European cultural institutes worldwide

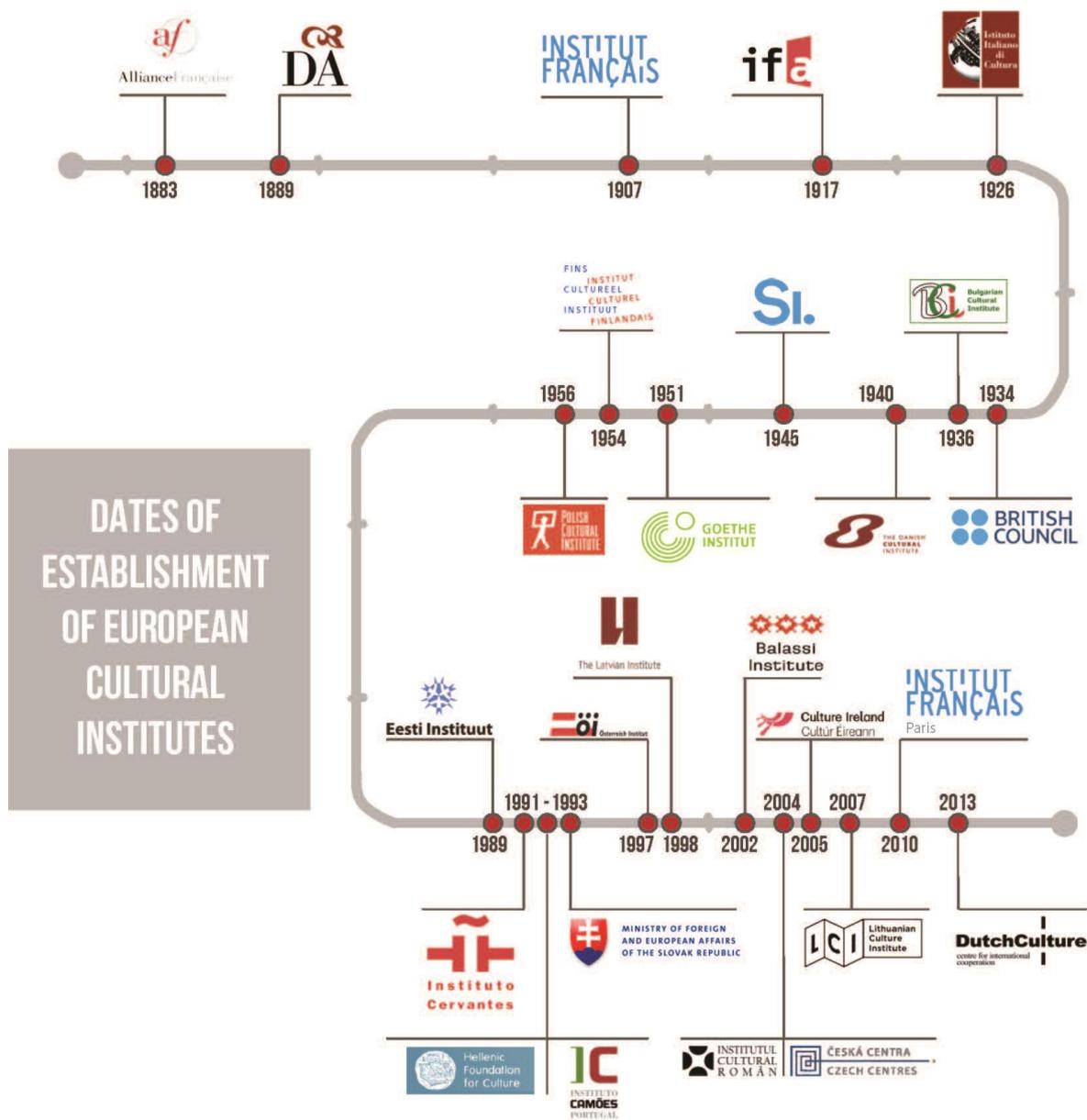


Source: KEA

### 3.3.2 Dates of Establishment

The outreach of CIs abroad is not only related to their geographical priorities (based on historic and diplomatic motives), but also on their long-standing presence in third countries that has enabled them to set up a wide network of offices over the years. Figure 2 below illustrates a timeline of the CIs' establishment over the last two centuries.

**Figure 2: Dates of establishment of European Cultural Institutes**



Source: KEA

The oldest and largest CIs in Europe also have the highest number of offices abroad: the *Alliance française* (founded in 1883 with 819 offices in 137 countries), the *Società Dante Alighieri* (created in 1889 with 423 offices across 60 countries), the *Institut français* (whose first office opened in Florence in 1907 and which has 145 offices spread across 98

countries)<sup>40</sup>, the *Istituto Italiano di Cultura* (founded in 1926 with 45 offices covering 83 countries) and the British Council (created in 1934 with 191 offices in 110 countries). The largest CIs were all founded before the 1990s while the smallest ones were founded after that date.

### 3.3.3 Number of Employees

The calculation of the number of employees in the EU and outside has been made on the basis of the information provided by the CIs and represents an estimate. The total number of people working in all European CIs in the world is approximately 30 000<sup>41</sup>.

In the same way as the number of offices of a CI relates to its years of existence, the number of its employees is also directly related to the size of its infrastructure. The large CIs with more than 150 offices employ between 3 500 and 12 400 people across their entire network (including teachers and lecturers). The number of staff in their head offices is not necessarily high.

Medium-sized CIs with a network of 10 to 30 local institutes employ on average 130 people in their foreign offices. The Finnish Cultural and Academic Institute does not operate as an umbrella organisation for the other 16 Finnish institutes based around the world and therefore it has a limited team of only 2 part-time employees<sup>42</sup>.

Small CIs have a limited number of offices (1 to 9 offices) and a small number of staff at their disposal (4 to 38 employees). The Swedish Institute is an exception: with only 2 offices it has a team of around 140 people. There are also a number of "small CIs" that do not have offices abroad and operate from their home country (*KulturKontakt*, ifa, Dutch Culture). On average they have a team of 61 people.

Comparative table and map of the structures of the cultural institutes in the EU

Table 3 provides a general overview of the information and data covered in sections 3.2 and 3.3 (Table 3). It refers to the generic terms of MoC, MFA and MoE, while it is acknowledged that these ministries may have different names depending on the country and institutional settings (foreign office, federal ministry, ministry of culture and communication, ministry of culture and education etc.). The specific names of responsible authorities can be found in the fact sheets below (see Annex 4). Table 3 presents and illustrates respectively the capacity of each CI in terms of budget, the number of offices inside and outside the EU as well as the number of staff<sup>43</sup>. Figure 3 illustrates the global network and infrastructure of each of the 29 selected CIs.

<sup>40</sup> As detailed in footnote 24 above, the *Institut français* in Paris is a public agency created in 2010 to replace the 'Culturesfrance' agency. It is distinct from the *Institut français* network abroad and it has a single office in Paris.

<sup>41</sup> See Table 3 for the number of employees per CI.

<sup>42</sup> The 16 Finnish Cultural and Academic Institutes are independent organisations maintained by 16 separate funds and foundations with their own mandate and objectives. The association of the Finnish Cultural and Academic Institutes fosters cooperation and interaction between the institutes (see the fact sheet in Annex 4).

<sup>43</sup> Data regarding the number of employees is calculated globally. Although this information was requested from each CI by email and follow-up telephone interview, not all of them were able to provide detailed figures for their staff inside and outside the EU.

**Table 3: Comparative table of the structures of the CIs44**

EU MS	Name	Reporting authority	Relationship to national government	Overall budget (EUR)	Share of public funding	Other sources of funding	Number of employees	Geographical spread <sup>45</sup>
AT	Österreichische Kulturforen	MFA	Agencies of MFA	3 000 000	N/A	Private sponsors and donors	171 <sup>46</sup> : 110 in the EU, 61 outside	29 offices/27 countries (active in 49 EUNIC clusters) <sup>47</sup>
AT	Kulturkontakt	MoE	Agencies of MoE	20 000 000	N/A	N/A	53	none
AT	Österreich Institut	MFA	Accountable to MFA	2 400 000	33.3 % (EUR 800 000)	N/A	116	10 offices/6 countries
BG	Bulgarian Cultural Institute	MoC	Agencies of MFA	N/A	100 %	/	N/A	11 offices/11 countries
CZ	Czech Centres	MFA	Agencies of MFA	N/A	N/A	Activities in Moscow, language courses, project funding and sponsorship	N/A	21 offices/20 countries

<sup>44</sup> In the table *N/A (Not Available)* indicates that the information could not be retrieved. The distinction between NGOs and NPOs has been maintained at the request of the CIs concerned.

<sup>45</sup> See Table 2 above for the number of offices inside and outside the EU.

<sup>46</sup> Figures include only the network of Austrian Cultural Forums and the Directorate-General for International Cultural Policy at the MFA in Vienna. Staff working at embassies, consulate generals, Austria libraries, Austria institutes and cooperation bureaus, which are all also involved in cultural diplomacy activities have not been included.

<sup>47</sup> Although not formally present in the country, the Austrian *Kulturforen* consider that it is represented under the EUNIC umbrella in 49 local clusters.

EU MS	Name	Reporting authority	Relationship to national government	Overall budget (EUR)	Share of public funding	Other sources of funding	Number of employees	Geographical spread <sup>45</sup>
DE	Goethe-Institut	MFA	NGO (framework contract with MFA)	309 994 000	72 % (EUR 214 million)	Language courses (EUR 76 542 000) project grants and EU-funded projects (EUR 9 205 000), other operating income (EUR 10 690 000)	3 500	159 offices/ 98 countries
DE	Institut für Auslandsbeziehungen – ifa	MFA	Agreement MFA defines its mission	9 931 000	92 % (EUR 7.3 million from MFA and smaller grants from Baden-Württemberg region and City of Stuttgart)	N/A	98	None
DK	Danish Cultural Institute	MoC	NPO (4-year framework contract with MoC)	3 385 590	58 % (EUR 1.9 million from the Danish Agency for Culture)	N/A	23: 18 in the EU, 5 outside	7 offices/9 countries + EU office
EE	Eesti Institute	N/A	NGO	1 003 033	N/A	N/A	14 and 11 lecturers	2 offices/2 countries (active in 3 EUNIC clusters)

EU MS	Name	Reporting authority	Relationship to national government	Overall budget (EUR)	Share of public funding	Other sources of funding	Number of employees	Geographical spread <sup>45</sup>
ES	Instituto Cervantes	MFA and MoC	Agency of MFA and MoC	114 850 000	47 % (EUR 54 million)	Language courses, renting premises, EU-funded projects and contracts	N/A	76 offices/43 countries
FI	Cultural and Academic Institutes	MoC	NPO	92 000 for foundation (200 000 - 700 000 for each institute)	N/A	N/A	103 <sup>48</sup> : 75 in the EU, 28 outside	17 offices/16 countries
FR	Institut français (Paris)	MFA, MoC, Ministry of Budget	Public agency	47 000 000	66 % (EUR 31 million mostly MFA + minor contribution MoC)	Sponsorship, partnerships, public and international grants (13 %) and self-generated income (21 %)	140	1 office
FR	Instituts français (network)	MFA	Agencies of MFA	N/A	32 %	68 % self-financed: 73 million from language courses, certifications and local cultural sponsorship	N/A	145 offices/98 countries

<sup>48</sup> This figure includes full-time and part-time and temporary contracts in the 16 Finnish Institutes and in the association of Finnish institutes (2 part-time employees) in 2014.

EU MS	Name	Reporting authority	Relationship to national government	Overall budget (EUR)	Share of public funding	Other sources of funding	Number of employees	Geographical spread <sup>45</sup>
FR	Alliances françaises	MFA	Independent (local) associations	4 775 000	35 % (EUR 500 000 foundation, EUR 922 365 general delegates abroad, EUR 258 636 professionalisation programme)	96 % teaching activities, donations and patronage (EUR 293 406), renting out offices (EUR 965 159)	12 384 (incl. 7 717 teachers) and 13 central office	384 supported by MFA (819 total)/137 countries
GR	Hellenic Foundation for Culture	MoC (MFA and MoE in executive board)	NGO	N/A	N/A	N/A	N/A	9 offices/ 9 countries
HU	Balassi Institute	MFA	Administrated by MFA	4 950 300	N/A	N/A	N/A	24 offices /20 countries
IE	Culture Ireland	MoC	Agency of MoC	2 500 000	N/A	N/A	N/A	None
IT	Società Dante Alighieri	MFA	N/A	N/A	N/A	Members' contributions	57	423 offices/ 60 countries (active in 5 EUNIC clusters)
IT	Istituto Italiano di Cultura	MFA	Operational and financial autonomy	22 827 833	55.7 % (EUR 12 711 826)	Language courses (EUR 10 116 007)	N/A	83 offices/45 countries

EU MS	Name	Reporting authority	Relationship to national government	Overall budget (EUR)	Share of public funding	Other sources of funding	Number of employees	Geographical spread <sup>45</sup>
LT	Latvian Institute	MFA	Agency of MFA	92 000	100 %		4	1 office (Latvia)
LV	Lithuanian Culture Institute	MoC	Agency of MoC	811 000	N/A	N/A	14	None
NL	DutchCulture	MFA and MoC	NPO <sup>49</sup> managed by MFA and MoC (4-year grant)	2 770 786	97.5 % (EUR 2 701 516 funding from EC for European activities)	Self-generated income (EUR 40 807) private subsidies (EUR 28 063)	34	None
PL	Adam Mickiewicz Institute	MoC	Operational structure allowing flexibility in managing the personnel and material resources	10 072 012	N/A	N/A	18	None
PL	Polish Institute	MFA	Agencies of MFA	N/A	N/A	N/A	175 (approx.)	25 offices/25 countries
PT	Instituto Camoes	MFA	Agencies of MFA	316 000 000	N/A	N/A	148	124 offices/67 countries

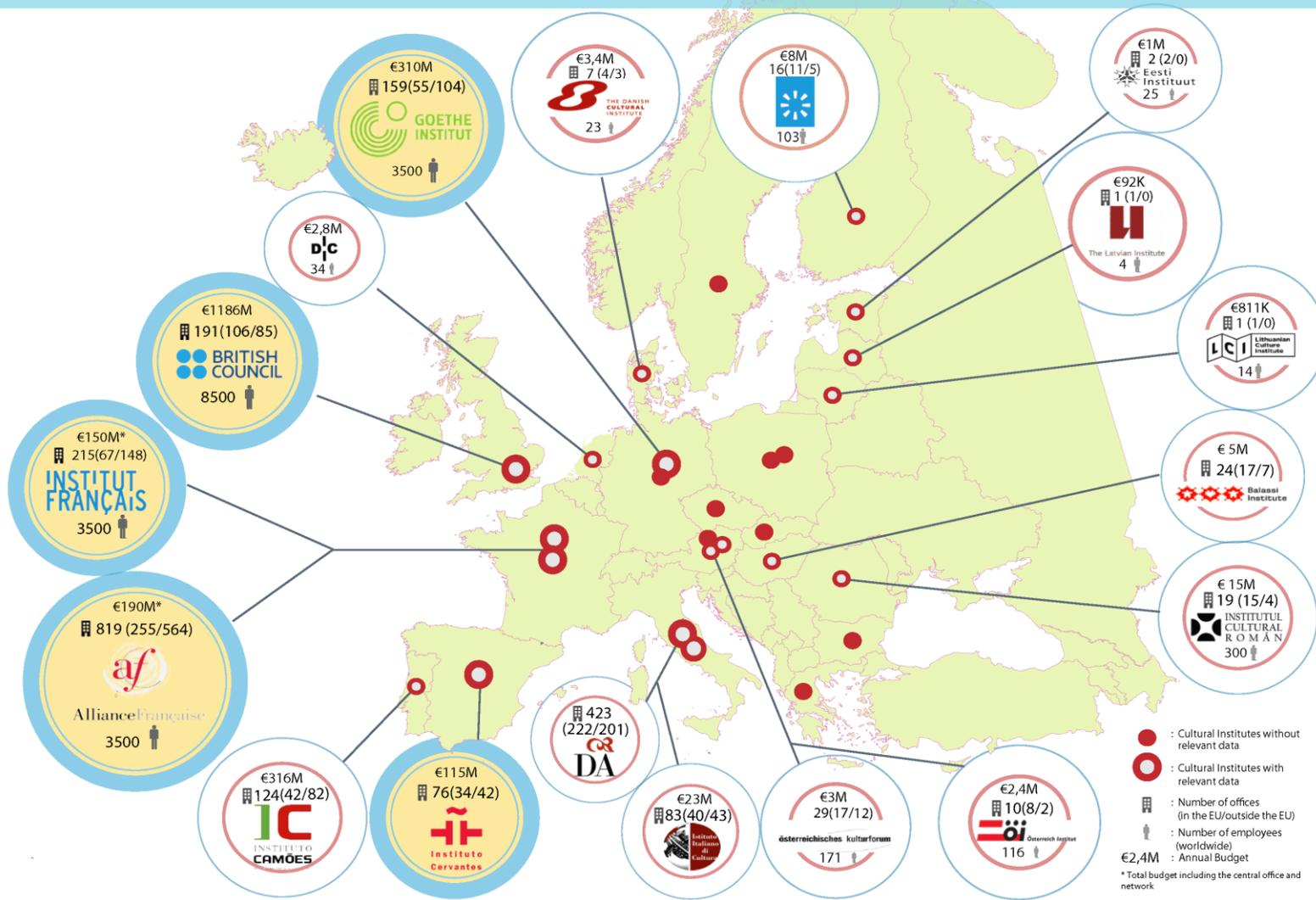
<sup>49</sup> DutchCulture is the strategic advice agency for international cultural cooperation, creating activities worldwide in cooperation with the Dutch diplomatic network abroad.

EU MS	Name	Reporting authority	Relationship to national government	Overall budget (EUR)	Share of public funding	Other sources of funding	Number of employees	Geographical spread <sup>45</sup>
RO	Institutul Cultural Român	Senate (board members MFA and MoC)	Public institution with legal personality	15 000 000	EUR 14 550 000 (97 %)	Self-generated income	300 (incl. 122 overseas <sup>50</sup> )	19 offices/17 countries (active in 35 EUNIC clusters)
SK	Slovak Cultural Institute	MFA	Agencies of MFA	N/A	N/A	N/A	N/A	8 offices/8 countries
SE	Swedish Institute	MFA	Agency of MFA	49 483 51	100 %	/	140	2 offices/2 countries
UK	British Council	MFA	NGO	1 168 510 000	EUR 222 016 900 (19 %)	Language activities (EUR 568 038 87) grant contracts EUR 257 million globally for EU projects)	8 500	191 offices/110 countries

<sup>50</sup> The staff costs for the Romanian Cultural Institute offices abroad are covered by the MFA, while employees of the central office are sustained by the institute itself.

**Figure 3: Global network and infrastructure of European cultural institutes**

## Global Network and Infrastructure of European Cultural Institutes



Source: KEA

### 3.4 Activities and tools of the European Cultural Institutes and their impact

As mentioned in Chapter 2, little research has been undertaken on the impact of cultural diplomacy, cultural relations or the activities of the CIs. There is a lack of data and evidence on what works and what does not. Furthermore the CIs themselves spend minimal sums on research and development and almost none at all on collaborative research projects<sup>51</sup>. The fact sheets (Annex 4) and the interviews have therefore been used as the main source of information to describe the activities and tools of the CIs.

#### 3.4.1 Culture and language activities

Traditionally, CIs carry out two types of activities: 1) culture-related activities and 2) language-related activities (see section 3.1 on the mission and role of CIs).

##### 3.4.1.1 Culture-related activities

A whole range of cultural-related activities are organised by the CIs. Various examples are given below.

- **Film-related events**

CIs organise their own film festivals or select and supply films for the European film festivals organised by the EU delegations in third countries<sup>52</sup>. Film screenings are among the most popular activities carried out by CIs, as cinema can be a strong vehicle to express an identity or culture. These film-related events allow CIs to present their national culture abroad and contribute to mutual understanding between cultures and people.

The *Institut français* in Paris supported more than 30 000 non-commercial screenings in 2014<sup>53</sup>. Its IFcinema platform has developed a wide catalogue of films, including more than 400 films digitally available, to facilitate the screenings of French films throughout its network of CIs and embassies abroad<sup>54</sup>. Every year more than 2 500 film screenings take place at the 136 *Goethe-Instituts* and the *Instituto Cervantes* organised some 2 000 screenings during the 2014/2015 season<sup>55</sup>.

Film events can also be a means to develop business contacts and collaboration with the local film industry in the host country. The *Goethe-Institut*, for example, acts as an ambassador for German film productions to promote German cinema. They support and organise film festivals, seminars, workshops as well as advanced training for local filmmakers.

- **Cultural days/seasons/years**

These projects are organised to showcase the country and present a creative image of it abroad. For example the "Year of Polish Design" promoted by the Adam Mickiewicz Institute

<sup>51</sup> According to the conclusions of the CCR report (2015) there is a need to develop a coherent framework for the evaluation of the activities of the CIs and its EUNIC clusters to be able to demonstrate their value (page 6).

<sup>52</sup> For more information about European Film Festivals and the role of Cultural Institutes, see 'Feasibility study for making available a package of European films', a study by KEA European Affairs for the European Commission, Directorate-General for Education and Culture (2015).

<sup>53</sup> Institut français, *Activity report 2014* [online] available at [http://rapport-activite2014.institutfrancais.com/rapport/#page\\_cinema\\_1](http://rapport-activite2014.institutfrancais.com/rapport/#page_cinema_1)

<sup>54</sup> <http://ifcinema.institutfrancais.com/en/>

<sup>55</sup> Instituto Cervantes, *Activity report 2014/2015* [online] available at [http://www.cervantes.es/memoria\\_ic\\_web\\_2014-2015/pdf/cervantes\\_2014-2015.pdf](http://www.cervantes.es/memoria_ic_web_2014-2015/pdf/cervantes_2014-2015.pdf)

in 2012/2013 or the "GREAT Britain campaign" carried out jointly by the British government and the British Council<sup>56</sup>.

- **Visual and performing arts**

CIIs support the mobility of artists and cultural workers and the organisation of festivals. For example Culture Ireland supports the showcasing of Irish artists and artworks at international events. Such events are often part of other large-scale projects or marketing activities of CIIs to showcase their national culture abroad.

- **Literature promotion**

Numerous CIIs organise or take part in poetry festivals, reading nights, presentations and signings of books.

- **Design/fashion/architecture**

CIIs support events such as fairs, exhibitions of contemporary talents in design, fashion and architecture to promote these sectors abroad.

- **Heritage conservation**

CIIs provide skills and expertise for the preservation of tangible and intangible heritage.

- **Training and capacity building activities for the CCIIs**

These activities aim at connecting professionals and supporting the CCI sector in third countries through networking activities, conferences and seminars.

- **Cross-disciplinary projects**

In cooperation with cultural organisations abroad to support international networks between professional organisations and national, regional and local authorities in various areas. Some CIIs organise study visits for foreign cultural operators. For instance the Danish Cultural Institute set up a programme of study tours to and from Denmark on topics such as health, social, educational and cultural policies.

- **Conferences and debates**

CIIs also organise round tables, conferences and debates with prominent speakers from their country and their host countries to engage in intercultural dialogue with local audiences on numerous topics.

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<sup>56</sup> <https://www.britishcouncil.org/organisation/facts/programmes-and-initiatives/great-campaign>

**Box 2: Cultural activities of the CIs****SNAPSHOT****Cultural activities of European CIs**

*The following paragraphs provide a non-exhaustive overview of the number of events and programmes undertaken by some of the CIs selected for the cases studies and well as a few others. Aggregated numbers were not available for all of the events or activities, as CIs do not present the results of their activities in the same format (e.g. number of projects or number of events). Also they do not provide the information for the same period of time (e.g. calendar year or academic/cultural season, semester etc.) thus hindering a possible comparative analysis.*

- The **British Council** organises about **500** exhibitions, events, performances and programmes a year in the fields of architecture, creative economy, dance, design, fashion, film, literature, music, skills development, theatre and visual arts<sup>57</sup>.
- The **Instituto Camoes** supported **558** cultural initiatives during the first half of 2014, mainly relating to history and heritage (95), literature (91), film (81) and music (79)<sup>58</sup>.
- In 2014 the **Romanian Cultural Institute** reported **1 800** events as part of 889 projects. A special Common Fund for large-scale projects enabled the completion of 81 projects involving 347 events. Most of them (170 of 347 events) were public and cultural diplomacy-related projects, 52 film-related events, 37 theatre events and 34 activities focused on architecture, CCIs and crafts.

Operating under the Culture.pl brand, the **Adam Mickiewicz Institute** presented **5 000** cultural events in 2015, reaching out to 50 million people on 5 continents across the globe<sup>59</sup>.

In its last report (2014/2015), the **Instituto Cervantes** reported **5 226** cultural events encompassing cinema and audio-visuals, language and literature, music and performing arts, visual arts, architecture, Day of Europe, multidisciplinary exhibitions, social sciences as well as activities of its library<sup>60</sup>.

**3.4.1.2 Language-related activities**

These activities include language courses and the delivery of language certificates (e.g. *Instituto Cervantes*, *British Council*, *Istituto Italiano di Cultura*, *Institut français*, *Alliance française*, *Goethe-Institut* and *Österreich Institut*) as well as grants and scholarships to attract students, scientists and researchers.

Language courses and certificates are an important source of income for CIs. They tend to earn most of their self-generated resources from these activities. The British Council for example generates approximately EUR 550 million from exams, teaching English and other language-related activities, which represent about 46 % of the British Council's budget. The *Instituts français* make EUR 73 million from language courses, certifications and local cultural sponsorship. The *Istituto Italiano di Cultura* earns more than EUR 10 million from language courses and the *Goethe-Institut* almost EUR 77 million. Language-related activities are thus a commercial activity and an area in which CIs can compete for influence abroad.

<sup>57</sup> <https://www.britishcouncil.org/organisation/facts/programmes-and-initiatives/arts>

<sup>58</sup> Read the activity report for external cultural actions available at <http://www.instituto-camoes.pt/planos-e-relatorios-de-atividades/planos-e-relatorios-de-atividades>

<sup>59</sup> <http://culture.pl/en/article/culturepl-sums-up-the-year-in-2015>

<sup>60</sup> [http://www.cervantes.es/memoria\\_ic\\_web\\_2014-2015/pdf/cervantes\\_2014-2015.pdf](http://www.cervantes.es/memoria_ic_web_2014-2015/pdf/cervantes_2014-2015.pdf)

CIs also develop educational material and provide life-long learning and teaching courses at local universities. They also organise activities for young people and professionals, using language as a tool to increase the knowledge and engagement with their culture and country. In this way, a number of CIs connect the teaching of language with education and development projects targeting young people in third countries<sup>61</sup>.

### 3.4.2 Thematic and geographical priorities

As mentioned in section 3.1.1, paradigm shifts in cultural relations and the new approach taken by governments and CIs toward the development of cultural diplomacy and cultural relations are pushing a number of CIs to play a broader role and engage in new types of activities that go beyond nation branding and showcasing their culture abroad. CIs are moving towards activities that focus on cooperation, mutual understanding and people-to-people events. In this new context a number of CIs are thus reshaping their thematic and geographical priorities and organising more activities that fit into the local context and can address the challenges that societies are facing around the world<sup>62</sup>.

Most of their current thematic priorities are broadly in line with those of the EU, such as:

- migration and refugees
- radicalisation of young people
- promotion of fundamental values (e.g. freedom of speech, gender equality etc.)
- cultural diversity
- culture and spiritual relations/interreligious dialogues
- social cohesion/inclusion
- support for the capacity development of CCS
- conflict/crisis resolution.

An example is the cultural education and discourse programme of the *Goethe-Institut*. The programme focuses on themes such as "Culture and Urban Space", "Culture(s) of Participation" and "Shaping the Future: the Cultural Perspective". Other topics of the cultural education and discourse programme include climate and culture, migration and integration, commemorative culture, religion and gamification<sup>63</sup>.

The new focus on cultural diplomacy and cultural relations has increased interest among CIs in engaging in intercultural dialogue with civil society in third countries. It is central to the activities of most CIs to increase mutual understanding and build trusting relations with partner countries as well as to enrich the national artistic scene in EU MS with new creative inputs<sup>64</sup>. Exchanges and interactions between countries, communities and individuals from different cultural, social, ethnic and religious backgrounds are not only sources of inspiration but can also form a meaningful way to tackle some of the world's contemporary challenges. More information is given in the box below.

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<sup>61</sup> For example the joint 'Roots and Treetops' project of the British Council, the *Goethe-Institut* and the *Alliance française* in Belarus.

<sup>62</sup> CCR – Centre for Cultural Relations (2015), *Research Report: EUNIC – Crossroads for Culture*, University of Edinburgh, page 5.

<sup>63</sup> Cultural education and discourse programme on the *Goethe-Institut's* website <https://www.goethe.de/en/uun/auf/dsk.html>

<sup>64</sup> For example 'Exchange, dialogue and mutual inspiration' are central to the Danish Cultural Institute's operations.

**Box 3: Intercultural dialogue dimension of the activities carried out by the CIs****FOCUS****Intercultural dialogue**

Culture and education, which are at the heart of CIs' missions, are able to create empathy, empower marginalised communities and promote active citizenship both in the EU MS and in third countries<sup>65</sup>. Some CIs have taken a leading position to promote fundamental rights and freedoms, help build more resilient societies, intervene in favour of good governance and justice, and enforce democratic principles as well as the rule of law. For instance, the *Kulturforen* (AT) strives to strengthen democracy, the respect of human rights and fundamental freedoms, in line with the Austrian foreign cultural policy that identifies "trust-building and peaceful coexistence through intercultural and interreligious dialogue initiatives". Another example is the Swedish Institute, which has a special department dedicated to intercultural dialogue and works on encouraging mutual understanding, spreading democratic values and the respect of human rights.

With this aim, these CIs have developed specific activities targeted at migrants, minorities or marginalised groups such as artistic projects looking at cultural and religious diversity or specially designed language and training courses.

Furthermore, CIs are increasingly active in the field of "culture and conflict": supporting cultural practices and working with civil society, political and private stakeholders to contribute to conflict prevention or reconciliation and reconstruction in post-conflict areas. The *Goethe-Institut* offers training in the field of intercultural communication and integration as part of its educational and training programmes. It also initiated a programme about "culture and crisis", to work with artists in Ukraine, Russia and Egypt.

This intercultural dialogue approach considers culture in a broad sense that encompasses the CCIs, youth, education, sport, media, science and technology. The British Council in particular is intervening in fields that go far beyond the core cultural sectors, for example running the "Stability and Reconciliation Programme" in Nigeria to encourage non-violent conflict resolution and help reduce the impact of violent conflict on the most vulnerable groups of society<sup>66</sup>.

Geographical priorities of CIs are defined by EU MS in line with their foreign policy objectives. As previously mentioned, the neighbourhood countries of each EU MS, their former colonies, trade partners as well as countries sharing the same language are the preferred partners for cultural relations of the CIs.

After the successive enlargements of the EU, some new EU MS have shown interest in acting as intermediaries between the EU and its Eastern neighbourhood countries to foster cultural relations with them. Poland for instance has sought to increase partnerships with Russia, Belarus and Ukraine and taken a leadership position in enhancing the EU's relationships with these countries through regional cultural cooperation<sup>67</sup>.

It should be highlighted that some of the geographical priorities of CIs seem to be progressively shifting from their national spheres of influence - historical, linguistic or trade

<sup>65</sup> As recalled in the 'Draft Report on the role of intercultural dialogue, cultural diversity and education in promoting EU fundamental values' of the European Parliament's Committee on Culture and Education (25/11/2015) available online at <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+COMPARL+PE-565.021+01+DOC+PDF+V0//EN&language=EN>

<sup>66</sup> More about this programme and other British Council actions in justice, security and conflict resolution is available at: <https://www.britishcouncil.org/sites/default/files/british-council-justice-security-conflict-resolution.pdf>

<sup>67</sup> PA p. 43

- to follow the geopolitical agenda and strategic orientations of the EU. As stated by the Netherlands Presidency of the Council of the EU in its programme for 2016, "the Union's strategic context has been changed by globalisation and the growing instability around its borders." CIs have also recognised this need to focus more on the Eastern and Southern Partnership countries and the strategic partners of the EU.

A demonstration of this move can be seen in the training courses offered by the *Goethe-Institut* to cultural managers in Arab countries<sup>68</sup>. They are part of a Cultural Innovators Network (CIN) in the Mediterranean region that aims to establish a cross-sectorial network of young activists from countries north and south of the Mediterranean to promote mechanisms of democratic, inclusive discourse, exchange of working experiences, acceptance of innovative approaches, and mutual consultation and cooperation<sup>69</sup>.

### 3.4.3 Development of online tools and activities in the digital world

Digital technologies have transformed the way creative content is produced, distributed and consumed allowing for increased access to European cultures for many citizens around the globe. A large majority of CIs see the development of digital content and online activities as complementary tools to their on-site presence and not as a replacement.

Digital tools are especially important for small CIs such as Latvia and Sweden. They allow them to gain more visibility abroad and reach out more widely. Due to its size, the Latvian Institute has made the development of online communication the centre of its activities (see Box 4).

#### Box 4: Latvian Institute for Culture - a digitised cultural institute

##### FOCUS

##### The Latvian Institute for Culture, a digitised cultural institute

The Latvian Institute has only one office in Riga and operates solely through digital means. Online tools are considered to be the fastest, cheapest and most creative way to communicate with people outside the country. Their digital presence compensates for their lack of offices outside Latvia to promote Latvian culture, spread information and reach out to a large number of citizens. It manages a Facebook page called "If you like Latvia, Latvia likes you" followed by more than 90 000 people, and tweets to 6 240 followers.

Other online activities being developed by a number of CIs are: 1) digital language courses (British Council, *Goethe-Institut* and *Instituto Cervantes*); 2) online library (*Goethe-Institut*); 3) online catalogue of films (IFcinema); 4) innovative digital cultural products and projects such as apps and online platforms to make use of digital forms of art (*Institut français*<sup>70</sup> and *Goethe-Institut*).

To keep up with the development of cultural diplomacy and cultural relations in the digital age, CIs would be advised to focus on some of the activities below to expand their audience in countries where they have no offices or access to people in remote areas, as well as to enrich their current activities:

<sup>68</sup> <http://www.goethe.de/ges/prj/ken/qua/kum/nan/fue/en14179766.htm>

<sup>69</sup> <http://www.culturalinnovators.org/>

<sup>70</sup> The *Institut français* developed '[Culturethèque](#)', a digital portal giving subscribers access to the media libraries of the *Institut français* and *Alliance française* network, including access to online resources such as e-books, magazines, newspapers, audio books, articles, comics, videos and musical recordings either on-site or remotely. In early 2014 the platform consisted of 99 digital libraries. This initiative was conceived as a tool to support media libraries of the French cultural network in their digital shift.

- **Training:** investment in training programmes for staff in order to keep up with the latest technological trends to ensure that these tools support, and in the long run replace, some of their traditional tools such as events, publications and exchanges (DEMOS, 2007).
- **Social platforms:** develop their own social platforms where a registered user could easily post their cultural activities without the need for mediation by the CIs, which would transform them into a centre for cultural life in a host country. This is especially true in the settings where there is a need to coordinate the growing number of cultural players on the ground.
- **Virtual access to culture:** in the medium term, the CIs could also explore options for supporting the development of the online aspect of their work, which could act as virtual versions of their physical work.
- **Virtual participation in cultural activities:** it is increasingly acknowledged that people on the ground would like to be part of the culture creation process where they can shape and share the meaning of culture virtually, either through an individualised and interactive approach to connecting with the audience or by means of generating a template for activities that can be individualised (such as podcasts, comments on activities, etc.) (DEMOS, 2007).



## 4 EUROPEAN DIMENSION OF THE STRUCTURES AND ACTIVITIES OF CULTURAL INSTITUTES

In this chapter the European dimension of the structures and activities of the CIs will be examined. In particular a brief overview will be given of: 1) the way CIs have added the promotion of the EU and its values to their mission statements or statutes; 2) the type of networks and offices that they have set up at European level; 3) how CIs collaborate in third countries; and 4) their level of participation in EU-funded projects and programmes. This overview will contribute to making an assessment in Chapter 5 of the current capacity of the CIs to assist the EU institutions in implementing a European strategy for cultural relations.

### 4.1 Promotion of the EU and its fundamental values by individual cultural institutes

The mission statements or statutes of the vast majority of CIs do not explicitly mention the promotion of the EU and its values. Their main mission and role are still the promotion of their national culture and language abroad (see fact sheets in Annex 4).

A small number of CIs do however refer to the promotion of the EU in their mission statements or statutes. In Austria the *Österreichische Kulturforen* speaks about "contributing proactively to promoting the process of European integration" in its mission statement and the *KulturKontakt* states that it also focuses on the implementation of EU programmes to empower young people. The *Goethe-Institut* specifically mentions Europe in its statutes. Due to Germany's history, it seeks to present Germany as a member of the European family and culture. The strategy of the *Institut français* is defined in a multiannual contract signed with the French MFA. It specifies that one of the missions of the IF is to "affirm the European dimension of cultural action outside of France"<sup>71</sup>. In the near future the Swedish government also intends to include European values in the mission statement of the Swedish Institute.

Larger CIs are more aware of the EU's programmes for culture and thus more likely to incorporate the EU's priorities within their work. This is less so for the smaller CIs who do not have the resources or capacity to carry out EU projects in third countries<sup>72</sup>.

The promotion of European values is not specifically mentioned in the mission statements or statutes of the CIs, but some of them do refer to terms such as "ideas and/or (fundamental) values". According to a number of CIs it can be presumed that in these cases their national values are the same as the European values laid down in the TEU.

In practice values tend to be promoted through specific actions. The *Goethe-Institut* has been pushing for democracy and the rule of law in the Southern Mediterranean countries after the Arab spring in 2011 as well as in the Ukraine following political unrest in recent years. The British Council recently launched a programme to support gay and lesbian rights through the screening of various films in third countries and considers itself to be a value-

<sup>71</sup> This is done through: 1) contributing to promoting the cultural values shared by Europeans in third countries; 2) contributing to the creation of artistic intra-European networks, the mobility of artists and the networking of cultural enterprises; 3) promoting European partnerships within the EU and in third countries, developing projects with European national CI partners (British Council, *Goethe Institut*, *Instituto Cervantes*, etc.) and participating in the EUNIC network in cooperation with the MFA.

<sup>72</sup> CCR – Centre for Cultural Relations (2015), *Research Report: EUNIC – Crossroads for Culture*, University of Edinburgh, page 8.

driven organisation. In Austria the *Kulturforen* has developed a programme linked to values that promote female artists (Calliope). More than half of the budget of the Swedish Institute goes to development and cooperation programmes focusing on values such as democracy and freedom of speech. Various CIs have stressed that it is important not to have a "moralistic superiority programme". CIs need to be aware and sensitive to the context in which they operate, otherwise their actions could be viewed as propaganda and they could lose their credibility.

Although the promotion of the EU and its values are not very prominent among the mission statements of the individual CIs, the European dimension of their activities and their interest in increasing collaboration at European level can be witnessed through their membership of the European Network of National Institutes for Culture (EUNIC) and its clusters as well as through their participation in EU-funded projects and programmes in third countries (see points 4.2 to 4.5 below). In this context the Romanian Cultural Institute has been promoting European values in particular in the Eastern and Southern Neighbourhood countries (Jordan, Lebanon, Moldova and Ukraine).

## **4.2 Collaboration between CIs at EU headquarters level**

CIs often work together on a bilateral or multilateral basis both in the EU and in third countries. In recent years CIs have become more convinced of the need to collaborate both at European and host country level to give their activities a more European dimension.

Currently there are two European networks of CIs that operate at EU headquarters level, namely EUNIC Global and More Europe. Not all of the selected 29 CIs are a member of both organisations. In addition to these two networks, several CIs also have their own office in Brussels dealing with EU affairs.

### **4.2.1 EUNIC Global**

EUNIC was founded in 2006. It has 34 CI members from 28 countries and 95 clusters spread around the world. EUNIC members operate in more than 150 countries with over 2 000 branches and thousands of local partners. The network has two complementary levels: 1) a global office in Brussels (EUNIC Global) and 2) numerous local clusters throughout the world (EUNIC Clusters).

The mission of EUNIC is to develop active partnerships among national CIs in order to share best practices and collaborate on joint projects. It aims at contributing to cultural diversity and promoting European values outside the EU and facilitating intercultural dialogue. This is explicitly mentioned in its statutes<sup>73</sup>.

EUNIC is a relatively young organisation (less than 10 years) and is currently focusing its efforts in Brussels on becoming one of the EU's partners of choice for the development and implementation of the new European Strategy for culture relations. The Preparatory Action for Culture in External Relations (see Chapter 2) gave them a boost to look towards the future and increase their cooperation.

At this stage, however, the members of EUNIC still lack a common vision on cultural diplomacy and/or cultural relations, a governance structure as well as the financial and technical capacity to be able to adequately assist the EU institutions. They are aware of these weaknesses and have therefore developed a three-year project under the EU's

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<sup>73</sup> As stated in the statutes of EUNIC: full members of EUNIC consent to be legally bound to the network's statutes by an explicit agreement (or in the case of government ministries, through a MOU or any appropriate written communication).

Creative Europe Programme called "Crossroads for Culture" (C4C) (2014-2017) to strengthen internal governance, cooperation among members at EU level as well as the operational capacity of their clusters<sup>74</sup>.

One of the projects recently carried out under the C4C was a research report completed by the Centre for Cultural Relations of the University of Edinburgh. According to the report the factors that would encourage CIs to support collaboration with other CIs were, among others: opportunities to learn through collaboration; scope to increase project impact; and opportunities for cost savings or staff efficiencies<sup>75</sup>. Collaboration within the EUNIC network was seen as valuable where diplomatic relations (not just cultural relations) were weak in third countries that were of strategic interest to both the EU and the individual CIs.

#### **4.2.2 MORE EUROPE - external cultural relations**

MORE EUROPE is a public-private partnership of CIs, foundations and civil society networks. It was launched in 2011 to reinforce the role of culture in the EU's external relations and is a relatively small organisation compared to EUNIC Global. Only four CIs are members: the British Council, Det Danske Kulturinstitut), the European Cultural Foundation - The Netherlands, the Goethe-Institut and the Institut français. This organisation is nevertheless a good example of how collaboration between CIs and other non-governmental organisations can be more inclusive and forward-looking, as in addition to CIs it also includes foundations and civil society among its members.

The organisation aims to promote new thinking and skills in the field of modern diplomacy, acting as an avant-garde initiative on the topic of external relations. It also advocates a European approach in cultural diplomacy/cultural relations based on the promotion of fundamental values, two-way dialogue and the recognition of the role of civil society. To reach its objectives the organisation organises high-level debates to tackle issues linked to culture and cultural diplomacy and pursues active advocacy for a more comprehensive and strategic approach to culture in EU foreign policy. It also conducts research studies on the topic and is building a "resource bank of best practices" to ascertain the potential of culture in reaching European foreign policy goals.

The working relations between EUNIC and MORE EUROPE are good although some members of EUNIC have expressed the view that EUNIC Global and MORE EUROPE will (gradually) merge. In spite of the fact that MORE EUROPE is more active and responsive to the EU institutions, they believe that it lacks representation, as it does not represent the smaller CIs of the EU Member States. EUNIC offers different types of membership (full/associate), allowing other stakeholders such as foundations or think tanks to become associate members in the near future, thus making it more inclusive.

#### **4.2.3 European offices of the CIs in Brussels**

Various CIs have a European office in Brussels<sup>76</sup>. In addition to organising events and cultural cooperation activities in Belgium, they also carry out other activities with a more European dimension<sup>77</sup>. Among others, they carry out the following activities:

<sup>74</sup> EUNIC (2015), *EUNIC June Events Report*, Madrid.

<sup>75</sup> CCR – Centre for Cultural Relations (2015), *Research Report: EUNIC – Crossroads for Culture*, University of Edinburgh, page 9.

<sup>76</sup> British Council, Danish Cultural Institute, *Goethe-Institut*, Romanian Cultural Institute. The *Pôle Europe* of the *Institut français* is not based in Brussels but in Paris and has been designed to make it a more dynamic player at European level. The Instituto Cervantes' Brussels office has, since 2014, been becoming a Brussels and EU office, concentrating on tasks such as advocacy, tracking of funding opportunities and maintaining good relations with EU institutions. The *KulturForen* office in Brussels, although not labelled as an 'EU office', works

1. provide information on the strategies of the EU institutions on culture and external relations to their head offices and act as a contact point for EU institutions;
2. participate in the activities of EUNIC Global and maintain relations with its members;
3. look for new funding opportunities for CIs by monitoring calls for tenders. Their expertise in European project design and management allows a number of them to assist their offices in third countries in accessing EU funding for their activities as well as to provide the local cultural sectors with technical assistance (this is in particular the case for large CIs such as the British Council and the Goethe-Institut – see points 4.3 and 4.4).

Maintaining good relations with European institutions as well as other CIs has become an essential part of their activities. Their presence and activities in Brussels also facilitate communication with the EU institutions and permit them to coordinate their activities with EUNIC Global and/or More Europe.

### **4.3 Collaboration between CIs in third countries - EUNIC clusters**

As mentioned above EUNIC has 95 clusters in various countries around the globe. There are approximately 50 EUNIC clusters outside the EU. There is some criticism of the effectiveness of many of these EUNIC clusters<sup>78</sup>, as not all are operational or function adequately<sup>79</sup>.

According to the cluster assessment report prepared by EUNIC (part of the C4C project) and interviews carried out for this study, prerequisites for EUNIC clusters to be able to operate in an efficient way are: a common strategic vision amongst its members; an effective cluster leadership; and local demand for EUNIC involvement (either from the EUDs or local partners). It is also essential that each cluster share information on projects they are undertaking individually in a third country for the leadership of a cluster to be able to identify the areas where its members could work together, as well as the areas where gaps need to be filled.

Currently it is still complicated for members of a cluster to discuss and agree on how they could (strategically) coordinate certain activities. Often the lack of time and a budget for joint EUNIC activities is cited as the main difficulty, although there is a tendency among smaller CIs to value collaboration to gain expertise and experience<sup>80</sup>.

It will be crucial for EUNIC to improve the functioning and capacity of its clusters, as they can add a European dimension to the activities of CIs in third countries and deliver concrete results on the ground. They could become one of the essential instruments for CIs to assist the EU institutions in implementing a new strategy for culture in external relations.

In spite of the fact that not all EUNIC clusters have achieved interesting results in the past few years, some progress is being made to improve collaborations among CIs. Below, examples are given of two contracts recently signed between EUDs and EUNIC clusters in the MENA region to carry out cultural projects. These projects show how collaboration at

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with the Belgian and Brussels artistic scene and also acts as a communication node for European collaborations, through EUNIC and as a contact point for the Austrian Länder and EU institutions.

<sup>77</sup> The Belgium offices of the Danish Cultural Institute and the Romanian Cultural Institute are progressively being transformed into European Affairs offices to meet these new needs.

<sup>78</sup> Some experts in cultural diplomacy have stated that a number of clusters only exist 'on paper'.

<sup>79</sup> CCR – Centre for Cultural Relations (2015), *Research Report: EUNIC – Crossroads for Culture*, University of Edinburgh, page 9.

<sup>80</sup> CCR – Centre for Cultural Relations (2015), *Research Report: EUNIC – Crossroads for Culture*, University of Edinburgh, page 10.

host country level could effectively contribute to implementing a new European strategy for cultural relations in the near future.

#### **Box 5: EUNIC cluster in Tunisia**

##### **EUNIC CLUSTER IN TUNISIA**

##### **A test case for a model of cooperation between EUNIC and the EU delegation**

Cluster members: Embassy of Austria, *Délégation Wallonie Bruxelles*, *Institut français*, *Goethe-Institut*, *Istituto Italiano di Cultura*, Embassy of Netherlands, *Instituto Camões*, Embassy of Romania, *Instituto Cervantes*, Spanish Embassy and British Council. The Embassy of Greece and Poland are associate members.

Tunisia is the only ENP country that has included culture in its development programme. In December 2015, the EUD to Tunisia launched a four-year cultural programme to be implemented jointly by the Tunisian MoC and the EUNIC Cluster. It focused on building the capacity of the local cultural and creative sector and engaging young people to tackle the migration crisis and radicalisation. The programme made the case to use both culture and development aid as tools to address the challenges that Tunisia is currently facing.

Thanks to its PAGO<sup>81</sup> "status", the British Council was able to sign the contract on behalf of the EUNIC cluster. It is a EUR 6 million programme (EUR 3 million is administered by the cluster to issue grants for the benefit of the local cultural sector, EUR 1 million is devoted to evaluation and management, EUR 1 million to technical assistance and EUR 1 million is made available to the Tunisian MoC). According to some of its members the cluster was able to sign the contract with the EUD because it was a trusted partner of the EUD as well as the government of Tunisia. Its credibility had been built on the list of long-standing activities of its members in the country as well as their broad network of contacts and good relationships with the local cultural sector.

According to EUNIC the advantage of this management structure is that it can issue grants directly to the beneficiaries and stakeholders of the local cultural sector - their rules are less burdensome for the local beneficiaries than the EU rules for grants. To comply with the delivery standards set out by the EUD for the implementation of the cultural programme, CIs have also reflected on how to make the best use of their collective expertise. Each CI outlined their comparative advantage and on this basis the roles and tasks were allocated. In parallel, members of the cluster also pooled resources to set up a common fund to implement joint programmes.

<sup>81</sup> The Partnership Agreement Grant or Delegation Agreements (PAGO<sup>81</sup>) is used by EU institutions to contract other organisations under certain conditions to implement cooperation programmes or projects partly or wholly financed by the EU under a Delegation Agreement. Documentation about the modalities and conditions for which the PAGO<sup>81</sup> system applies are available at: <http://ec.europa.eu/europeaid/companion/document.do?isAnnexes=true>

### Box 6: EUNIC cluster in Jordan

#### EUNIC CLUSTER IN JORDAN

##### An example of fruitful collaboration between CIs and the EUD

Cluster members: *Goethe-Institut*, *Società Dante Alighieri*, *Instituto Cervantes*, British Council, Romanian Cultural Institute, *Institut français* and the Embassy of Greece.

The EUNIC cluster was set up in 2011 and in 2012 its members started to collaborate with the EUD to organise the European Day of Languages. This initiative led to the implementation of a global culture programme in 2014 to support CCIs in Jordan called "Creative Jordan" with a budget of EUR 300 000 (January – November 2015).

Similar to the situation in Tunisia, the British Council also served as the umbrella organisation to allow the contract to be signed with the EUD. The contract is relatively flexible and can be modified to match the objectives and priorities of the EUD. Each proposal for an activity made by the CIs is discussed with the EUD. The EUD can adapt it to its needs and priorities. It has a monitoring role and relies on the expertise of the cluster to manage and implement the projects.

Cooperation within this cultural programme meets two objectives: on the one hand it allows the EUD to convey its messages through the activities it carries out jointly with the CIs (for example the European Film Festival) and on the other hand CIs are given the means and an opportunity to build a long-term strategy to enhance the quality of the cultural sector of a third country.

Acting on behalf of EUNIC, CIs that do not have a representation in Jordan can now also have a presence on the ground and access to the programme. Coordination with EUNIC Global has for example enabled Jordanian artists to take part in Artists in Residence programmes in various European countries that are not represented in Jordan.

The EUNIC Jordan cluster has seven members. As the EUD has to represent all 28 MS its cooperation with the cluster allows it to focus more on the interests of the EU MS that are not part of the cluster or do not have a CI in Jordan.

## 4.4 Participation in EU-funded projects and programmes

At present it is a challenging exercise to get a comprehensive picture of the number and type of European projects that the CIs are involved in. Several CIs indicated that they do not have this information easily available, but have started to collect this type of information in a more systematic way for future reference.

CIs can be involved in EU-funded programmes in various ways: 1) together with other CIs as part of a EUNIC cluster (and working with the EU delegation in third countries); 2) under the EUNIC Global umbrella (for instance in the C4C Project under the Creative Europe Programme)<sup>82</sup>; or 3) as individual partners in consortia with other stakeholders (e.g. consultancies, NGOs, think tanks, universities, etc.) in response to European calls for tenders.

The majority of CIs are involved in EU activities organised by the EUDs in collaboration with the EUNIC clusters in third countries: joint actions such as Literature Nights, events for the Day of European Languages, European Film Festivals, etc. However they are gradually getting more involved in wider-scale projects such as the implementation of cultural programmes to empower the local cultural and creative sectors (see section 4.3)<sup>83</sup>.

<sup>82</sup> <http://www.eunic-online.eu/?q=crossroads-culture>

<sup>83</sup> For other examples of EUNIC cluster collaboration with EU delegations see section 2.2.1

It is important to note that not all CIs have the same capacity and expertise to carry out EU-funded programmes and projects. Interviews have shown that in particular the well-established CIs, such as the British Council, the *Goethe-Institut*, *Institut français*, *Alliance française*, *Instituto Cervantes* have the necessary financial and staff resources as well as the required project management expertise to be involved in European projects.

The smaller CIs and those more recently established (e.g. from new EU MS) are far less involved in European-funded programmes and projects. This could be a new area of collaboration for a number of these institutes. Many of them are interested in engaging in EU projects to enlarge their partnerships with other organisations, work on a collaborative basis in areas of shared interests and diversify their sources of funding. Nonetheless EU projects do require project management expertise that can represent a barrier for the smallest and more recently established CIs.

Below, a number of examples are given of EU-funded programmes and projects in which a number of CIs have participated in recent years:

## Box 7: Involvement of cultural institutes in EU-funded programmes

### EXAMPLES OF CI'S INVOLVEMENT IN EU-FUNDED PROGRAMMES

#### - **European collaboration at the strategic level: the Preparatory Action for Culture in EU External Relations**

Under the leadership of the *Goethe-Institut* Brussels a consortium was set up with the Danish Cultural Institute Brussels, the British Council Brussels, the *Institut français* Paris and iFA (members of the advocacy group of MORE EUROPE) alongside the European Cultural Foundation (ECF), KEA European Affairs and BOZAR Centre for Fine Arts to implement the Preparatory Action for Culture in EU External Relations (2013-2014) (see section 2.1.1).

#### - **Gothicmed (Culture programme)<sup>84</sup>**

In 2004 the *Instituto Cervantes* got involved in the "Gothicmed" project together with the Regional Ministry of Culture of the Valencia government, the General Directorate of Monuments Byzantine and Post-Byzantine of the MoC of Greece, the Association *Arsenale di Palermo* of Sicily, a Portuguese company specialised in cultural services and the International Tourism Institute from Slovenia. The project resulted in the creation of a virtual museum of Mediterranean Gothic architecture. It brought visibility to the *Instituto Cervantes* in a new field (cultural heritage) and helped it to gain experience in cooperating at the European level. The project was instrumental in changing the *Instituto Cervantes'* conception of its own activities and managed to reinforce its interest in having a more strategic approach on collaboration at EU level.

#### - **CinEd (Creative Europe Programme)<sup>85</sup>**

*Institut français* in Paris coordinates European projects such as the CinEd project. It was the first project that the IF was awarded under the Creative Europe MEDIA sub-programme. Through this project, the IF is not only promoting the French film industry but European cinema as a whole.

#### - **"Roots and Treetops" - a language-and-more project<sup>86</sup>**

The British Council, the *Goethe-Institut* Minsk and the *Alliance Française de Moldavie* have been carrying out a two-year EU-funded project for 300 young Belarusians to increase their cross-cultural competences by teaching EU languages, raising awareness about culture and politics in the EU and meeting young people from other European countries (Germany, France, the UK and Poland).

#### - **Creative Zimbabwe<sup>87</sup>**

Creative Zimbabwe (2013-2015) is a EUR 500 000 project funded by the EUD in Zimbabwe with contributions from the British Council, ZGS and *Alliance Française*. The project aims to move towards sustainable development of the country through its cultural sector, in particular by reducing poverty amongst its creative industry workers. This is done through the exchange of expertise between European and African creative industries.

<sup>84</sup> <http://culture.ced-slovenia.eu/english/izpis.php?id=301>

<sup>85</sup> <http://www.institutfrancais.com/en/news/launch-cined-european-cinema-education-program>

<sup>86</sup> <http://www.britishcouncil.org/europe/our-work-in-europe/roots-and-treetops>

<sup>87</sup> <http://www.britishcouncil.co.zw/programmes/arts/eunic-creative-zimbabwe-programme>

## **5 CURRENT AND POTENTIAL ROLE OF CULTURAL INSTITUTES IN THIRD COUNTRIES**

This chapter analyses the current and potential roles of the CIs in assisting the EU institutions to develop and implement a European strategy for external cultural relations. This analysis is based on the information gathered from: 1) the case studies carried out among the selected eight CIs (see fact sheets in Annex 4); 2) the semi-structured interviews with representatives of these CIs; and 3) the consultation of a sample of other relevant stakeholders in the cultural sector also operating outside the EU. In Annex 2 the list of the people interviewed and stakeholders contacted by email can be found. Annex 3 contains the lists of questions used to conduct the interviews and the email consultations.

In section 5.1 the strengths, opportunities and benefits for the EU institutions to work together with the CIs are outlined and in section 5.2 their weaknesses as well as some of the potential risks for the EU institutions are highlighted. Section 5.3 provides a brief overview of the opinions of a number of other European stakeholders and finally in section 5.4 a SWOT analysis is presented that briefly sums up the main results of the analysis of the CIs shown in Chapters 3 to 5.

### **5.1 Strengths of cultural institutes and their networks**

Collaborating with the CIs in a new European strategy for external cultural diplomacy and cultural relations can present a number of advantages for the EU institutions. Several of these advantages offer opportunities to compensate for some of the weaknesses of the EU institutions such as the lack of full competence in cultural matters and the relatively low experience of the EUDs in dealing with cultural diplomacy/cultural relations in third countries. An overview of the main benefits is given below, although it should be pointed out that not all these benefits apply equally to all CIs of the EU, as they diverge widely across Europe and they do not all have the same capacity, resources and infrastructure (see section 3.2).

#### **5.1.1 EU competence in culture**

According to Articles 6 and 167 TFEU, the EU has the competence to carry out actions to support, coordinate or supplement the actions of the Member States in the cultural field (see section 2.1). Closer cooperation with CIs in external cultural relations is thus in line with the scope of its competence, as most CIs are organisations that directly or indirectly form part of or are (co-) funded by the governments of the EU MS (see section 3.2).

#### **5.1.2 Infrastructure outside the EU**

Collectively the CIs have an extended network of approximately 1 250 offices and 30 000 skilled staff in more than 150 countries outside the EU, although not all CIs have a global outreach or operate in the same countries (see section 3.3). Apart from the individual CIs, the EUNIC network also provides access to a wide web of clusters in third countries. There are approximately 50 EUNIC clusters (of a total of 100) operating outside the EU, although as previously mentioned in section 4.3, some of these clusters only exist 'on paper' and are not operational on the ground or do not function adequately.

The EU institutions will be able to benefit from this infrastructure outside the EU, thus limiting the need to create extra overlapping structures in third countries to implement their strategy for culture in the EU's external relations. Cooperation with CIs can also be targeted in different parts of the world. The EU institutions will be able to collaborate more

extensively with the CIs that have the most interest in developing cultural relations with a given third country or region, as not all EU MS will have an interest in the same states.

A European strategy for cultural diplomacy/cultural relations would in this context need to consider introducing a regional dimension to its action plan if it wishes to benefit from the infrastructures of the CIs. A "one size fits all" EU action programme for all third countries and CIs would not be recommendable. A regional approach would also allow each CI to continue working in the third countries of their choice, knowing that their common European interests are also being taken care of in other parts of the globe by the EUDs and other CIs. For example, the Romanian Cultural Institute took the lead in Moldova and was instrumental in setting up the EUNIC cluster in Moldova. This country is a key priority for Romanian foreign policy and only a few EU MS have a CI there<sup>88</sup>.

### 5.1.3 Strategic awareness

Heads of many CIs operating in third countries have a strategic awareness of cultural relations/cultural diplomacy. In some cases their staff is even trained to be both diplomats and cultural managers (e.g. the Austrian *Kulturforen*). This is lacking within most EUDs, as apart from a few exceptions (e.g. China, Morocco and the USA) most of the 139 EUDs do not have officials or diplomats that are specifically responsible for culture among their staff. The heads of the CIs or their strategic advisers also have the expertise to advise the EEAS/EC on the development of their strategy at EU headquarters level, as most of them have long-standing experience in different parts of the world and in cooperating with their MFA and MoC.

### 5.1.4 Trusted and credible partners

CIs have good (often long-standing) relations in third countries with governments (educational and cultural civil servants) and civil society and most importantly, they are trusted partners. Several CIs already existed between 3 to 74 years before the Treaty of Rome was signed in 1957 (e.g. *Alliance française*, British Council, Danish Cultural Institute, *Goethe-Institut*, *Institut français*, *Istituto Italiano di Cultura* and Swedish Institute - see also section 3.3).

Many CIs operate at arm's length from their government (see section 3.2), giving them more freedom to manage cultural relations with civil society independently from their government. In most cases their staff members are not government officials, despite the fact that CIs are for the most part financed by their national governments. Various CIs pointed out in the interviews that they are seen as credible organisations by their partners in host countries and not perceived as a "propaganda" instrument of their government. In some countries CIs are more trusted than government agencies according to a number of CI representatives and Rivera (2015) also acknowledged that "a non-governmental voice lends more credibility and honesty to cultural relations than the voice of government". This aspect is particularly relevant now that a large number of the neighbouring countries of the EU are facing serious political crises. Certain political issues will thus need to be tackled in a different way now that various policies of the EU and its MS have "failed" and relations with civil society will need to be improved. In general EUDs do not have well-developed relations with civil society in third countries and it is more complicated for them to reach out extensively to civil society<sup>89</sup>. Without the CIs it would take the EUDs much longer to develop trusting relations with cultural operators. It is especially in this field that CIs could

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<sup>88</sup> Phone interview with the Romanian Cultural Institute on 18.09.2015.

<sup>89</sup> More Europe, IFA (2014), *European external cultural relations: Paving new ways?*, MORE EUROPE – External Cultural Relations, Brussels.

add value to a European strategy by entering into dialogues with their local partners and increasing the overall impact of EU actions and adding different nuances to the debates.

### 5.1.5 Ties with EU delegations

There are approximately 140 EU delegations around the world. In general CIs and a number of EUNIC clusters have good relations with them. In 2015 an internal survey was carried out among 118 EUDs on cultural diplomacy/cultural relations<sup>90</sup>. The results of the survey showed that 38 EUDs (35 %) have contacts with a network of CIs/EUNIC clusters and 47 EUDs (44 %) also have a network of contacts with EU MS embassy cultural attachés. The Press and Information Section of several of these EUDs organise monthly meetings with CIs and/or the cultural counsellors of the MS embassies to discuss joint activities in a country (e.g. China, Brazil, Peru, South Africa, USA). However, 39 EUDs (36 %) indicated in the survey that there are no such networks in their host country.

The organisation of the "Europe Day" in May is the flagship event of the vast majority of EUDs (97 EUDs) and in this framework they also organise several cultural events together with CIs. The large-scale cultural events (co-) organised by the EUDs are however the European film festivals. The CIs have been particularly helpful in assisting EUDs in (co-) organising many of these festivals. Currently more than 80 EUDs (74 %) are involved in running such film events. The support given by the CIs to the EUDs range from co-funding the festival, assisting with the selection and supply of films to the attraction of European talent (filmmakers and actors) for the opening or closing events<sup>91</sup>. Other joint activities with the EUDs are, among others, the European Day of Languages, Night of European Literature, etc.

Despite their relatively close ties with the EUDs and cooperation in the organisation of cultural events, there is a growing sense of dissatisfaction among some CIs about the way these cultural events are being (co-) organised by the EUDs. Often they are seen as merely presenting the various national cultures of the EU rather than as an expression of European unity. Hence, just showcasing European culture is no longer enough to strengthen the cooperation between the EUDs and the CIs. More interaction with the local population is being called for in order to support the local cultural sector as well as their civil society as a whole.

Below, a figure shows how a number of CIs currently see their potential role in implementing a European strategy on cultural diplomacy and cultural relations on the ground.

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<sup>90</sup> Survey carried out amongst EU delegations by the Strategic Communications department of the EEAS. EEAS (2015), *Cultural Activities of the EU Delegations*. Unpublished internal document.

<sup>91</sup> Survey carried out by KEA for the European Commission among EUDs for a *Feasibility study exploring different possible modus operandi for making available a package of European films*.

**Figure 4: Cultural Institutes on the ground**

## CULTURAL INSTITUTES ON THE GROUND



Source: KEA

### 5.1.6 Internal expertise and experience in (EU) cultural relations projects

Several large CIs have internal expertise in the cultural and creative sector and agencies that are specialised in managing cultural and educational projects as well as EU-funded programmes (e.g. British Council, *Goethe-Institut*, *Institut français*, *Alliance française*, *Instituto Cervantes*, etc.). A number of EUNIC clusters are currently also involved in large EU-funded projects in Tunisia and Jordan (see boxes in section 3.2.1).

### 5.1.7 European networks

As mentioned in Chapter 4, members of EUNIC and MORE EUROPE are actively working towards more collaboration between national CIs at European level. This is a positive move towards having a common approach to developing and implementing a European Strategy on cultural diplomacy and cultural relations in the near future. If EU institutions do not cooperate with CIs and/or their networks there is a risk that each EU MS will implement the EU Strategy for cultural relations individually. This could lead to a fragmentation of the EU's strategy in third countries.

Apart from working more closely together at European level, numerous CIs also have experience in alignment with other national and European networks in the cultural sector<sup>92</sup>. The EUDs are much weaker in this aspect according to a study carried out by MORE EUROPE<sup>93</sup>.

<sup>92</sup> For example the following foundations: European Cultural Foundation, Roberto Cimetta Foundation, Anna Lindh Foundation, etc.

<sup>93</sup> More Europe, IFA (2014), *European external cultural relations: Paving new ways?*, MORE EUROPE – External Cultural Relations, Brussels.

### **5.1.8 Alignment with EU strategy for external cultural relations/cultural diplomacy**

Overall the senior staff members of CIs are aware of the content of the EU strategies and policies for culture and the majority of the CIs are open to aligning their European priorities with the strategy of the EU institutions<sup>94</sup>. However, certain CIs have pointed out in interviews that they would like to know more about the strategy first before committing themselves. In particular, they are keen to avoid a situation where producers and artists could be instrumentalised by the EU institutions to serve their political and economic interests.

### **5.1.9 Geographical and thematic priorities**

Overall the CIs have indicated that they have the same priority countries as the EU institutions for external cultural relations: 1) Southern and Eastern Partnership countries – these directly impact the EU and are important for its stability; and 2) the 10 strategic partner countries of the EU (see also section 3.5.2).

In general this alignment will allow resources to be pooled and shared more easily in these countries, leading to a reduction of risks and possible cost savings, as not all CIs will have to carry out similar activities to reach the same (common) goals in a country. Activities could possibly benefit from a higher level of impact and visibility. Also more opportunities would be created for sharing market information and learning. For example, the small and medium-sized CIs from Austria, Czech Republic, Poland and Romania have an interest in the Eastern Partnership countries, but also feel that the Southern Partnership countries could learn from their experiences<sup>95</sup>.

CIs are also capable of adjusting their thematic priorities to the geopolitical and cultural situation of a country. Their current thematic priorities are broadly in line with those of the EU and a number of CIs would be able to assist the EUDs in building bridges between people of different origins in the areas mentioned in section 3.5.2.

### **5.1.10 Social media**

CIs are also active on social media and employ digital means to offer their services (see section 3.5.3). The EU institutions could benefit from the communications tools of the CIs to improve cultural relations with third countries and communicate in a timely manner about their activities (otherwise they will lose value after a short period of time). These digital tools can also be a means for the EU to evaluate the impact of the activities it (co-) funds.

To conclude, there are many possibilities for the EUDs, CIs as well as EUNIC clusters to pool resources and make cost savings by working together in third countries. The direct benefits are: mitigation of risks of common projects, more impact and visibility through joint activities, better market information as well as opportunities for learning.

#### **Weaknesses of cultural institutes and their networks**

This section analyses the weaknesses and the potential risks for the EU institutions of operating (only or predominantly) with CIs. As mentioned in section 5.1 not all these

<sup>94</sup> CCR – Centre for Cultural Relations (2015), *Research Report: EUNIC – Crossroads for Culture*, University of Edinburgh, p.8.

<sup>95</sup> Some best practices in transition come from the Baltic States (post-Soviet countries) although they only have a few CIs abroad.

weaknesses are applicable to each CI and the focus has been on outlining the overall weaknesses of the CIs operating in third countries.

#### **5.1.11 Lack of mandate in statutes**

CIs have no express mandate in their statutes or mission statements to carry out EU-relevant activities. They are national organisations whose main mission is still to represent and promote the national interests of their country. European issues and diplomatic priorities are rarely integrated in the overall strategies and work programmes of each individual CI<sup>96</sup>, although through their membership of EUNIC they have committed themselves to collaborating at European level (see section 4.2.1).

#### **5.1.12 No common approach/vision on cultural relations/diplomacy**

The CIs in the EU do not have a common approach/vision to cultural diplomacy/cultural relations. According to a research report of the Centre for Cultural Relations of the University of Edinburgh (June 2015)<sup>97</sup>, there is still a divide between CIs which focus on national presentation through traditional arts and others which aim to develop more long-term programmes and direct their attention towards project-orientated cultural relations activities: "There were signs, however, that this was changing and more members of EUNIC were starting to consider a broader role for themselves – and that this broader role was more consistent with EU policies for culture in external relations." A division could be witnessed between the old and new Member States of the EU. After the fall of the Soviet Union there has been a strong urge among the central and eastern countries of the EU to profile themselves on the global scene.

Despite the fact that the majority of CIs are aware that there is a need for, as well as benefits to be gained from better integrating EU policies in their national strategies, a number of CIs are still facing some opposition from their MFA, MoC and/or MoE to adopting a new European approach to cultural diplomacy and cultural relations<sup>98</sup>.

The real challenge for the networks of CIs operating outside the EU will thus be to improve the match between national and European cultural relations if they are to implement a European strategy for cultural relations. The fact that the EU does not yet have its own strategy for external cultural relations/cultural diplomacy also does not encourage all CIs in the EU to align and focus their efforts on meeting common goals and objectives.

It thus seems that both the CIs and the EU institutions are currently in a transitional phase and adapting themselves to a possible new reality. CIs have to seize the opportunity offered by the EEAS and other EU institutions to work more closely together in third countries, going beyond national interests and collaborating in the interests of both the EU Member States and the EU.

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<sup>96</sup> CCR – Centre for Cultural Relations (2015), *Research Report: EUNIC – Crossroads for Culture*, University of Edinburgh, page 8.

<sup>97</sup> CCR – Centre for Cultural Relations (2015), *Research Report: EUNIC – Crossroads for Culture*, University of Edinburgh.

<sup>98</sup> Some politicians and government officials in these countries are not going beyond their national interests and tend to appoint nationals in their CIs who are more focused on national branding than collaborative projects with the local stakeholders.

### **5.1.12.1 Budgetary constraints on the financial, human and technical resources of the CIs**

The economic crisis has had an impact on CIs' resources, making it more difficult to find adequate funds and human resources to work on European projects. CIs will have to deal with this lack of resources if they wish to work on common European projects.

### **5.1.13 Blind spots of representation in third countries**

Not all CIs have an office in the countries where there is also an EUD (see section 3.3). As mentioned in section 5.1.5 there are currently 139 EUDs around the world and in particular the medium/small CIs are less present. This weakness of representation in each country where there is also a EUD will need to be overcome. Some members of EUNIC feel that this could be achieved by allowing smaller CIs to operate under the EUNIC umbrella in the countries where they do not have an office or infrastructure.

### **5.1.14 Lack of capacity and experience in carrying out EU-funded projects among certain CIs**

As seen above in section 4.4 there are many differences between CIs in terms of their capacity and experience to carry out EU-funded projects. The greatest barrier to working together is not institutional or a question of size but a lack of resources in terms of money, networking and professional support<sup>99</sup>. EU projects require a huge amount of personal engagement and sometimes the level of work required is poorly recognised at national level by the headquarters of the CIs.

In particular the smaller CIs (and the former Soviet countries) lack the capacity and resources to take the lead in EU-funded projects. Not all EUNIC clusters operate efficiently and a great number of them still lack the professional and financial capacity to implement EU-funded projects (see section 4.3)<sup>100</sup>. CIs do not currently have clear ideas on how collaboration with other EUNIC members could be enhanced<sup>101</sup>. European activities are considered as a bonus, so making staff available is difficult. A clearer mandate is needed to enable cluster heads to coordinate joint EU-funded activities.

### **5.1.15 Risk of monopolising EU cultural resources and funds**

CIs are powerful entities competing for large EU budgets, in particular the larger CIs<sup>102</sup>. This can be to the detriment of other cultural stakeholders and networks, which are genuinely European networks in the cultural and creative sector<sup>103</sup>. The EU institutions should avoid systematically approaching the "usual suspects", which are well organised and have the capacity to attract EU funding.

### **5.1.16 EUNIC is still a young network**

In 2016 EUNIC will have been in existence for 10 years and it is still a relatively young organisation compared to some of its long-established members. Currently it does not have

<sup>99</sup> EUNIC June report pages 5 and 6.

<sup>100</sup> The EUNIC clusters located in the following countries are operating well: Azerbaijan, Brazil (Brasilia and São Paulo), China (Beijing), Kazakhstan, Morocco (Rabat), Palestine, Philippines, Tunisia, Senegal and South Africa.

<sup>101</sup> CCR – Centre for Cultural Relations (2015), *Research Report: EUNIC – Crossroads for Culture*, University of Edinburgh, page 9.

<sup>102</sup> The British Council benefits from the so-called PAGODA system in the EU, whereby the EU can directly award a contract to an organisation. Each MS has organisations with this status.

<sup>103</sup> Certain large CIs have also expressed the concern that they will face competition from UN agencies (UNDP and UNESCO), when applying for EU funds for cultural relations.

an adequate structure in place (governance, capacity or funding) to be the "preferred" partner of the EU institutions. However, efforts are being made within EUNIC Global and its clusters to be ready for this new role in the very near future (see sections 4.2 and 4.3.). In view of this reality the EU will have to look at a mixed model for cooperation, whereby certain tasks might be better carried out by an individual CI, a group of CIs, EUNIC clusters or other stakeholders.

## 5.2 Views of other European and national stakeholders

To have an outside perspective on the structure and activities of the CIs and their potential role in assisting the EU institutions in developing and implementing a European strategy for cultural relations, several other European stakeholders involved in cultural activities in third countries were also consulted. An email survey was sent to 9 organisations and does not claim to be comprehensive. It merely provides a snapshot of the views of a number of European and national organisations that are also involved in the organisation of cultural activities in third countries. The questions used in the email survey can be found in Annex 3. The following organisations were contacted:

- Africalia
- Asia – Europe Foundation (ASEF)
- Arts Centre BOZAR
- Culture Action Europe
- European Cultural Foundation (ECF)
- European Festival Association (EFA)
- European Network on Cultural Management and Cultural Policy Education (ENCATC)
- Interarts
- Roberto Cimetta Fund

Not all these organisations replied to the survey and the views collected and reported below are therefore not representative of all the stakeholders listed above. The stakeholders that replied indicated that they collaborate with CIs outside the EU. It emerged that they work together with both individual CIs as well as a number of EUNIC clusters. For instance, Interarts is currently collaborating with the *Instituto Cervantes* in Morocco (Casablanca) and Algeria (Algiers) as part of the project "Communities of practice for the public value of culture – SouthMed CV"<sup>104</sup>. ASEF works extensively with a number of CIs based in Asia on various collaboration projects. BOZAR indicated that they systematically contact EUNIC members during their missions to third countries and that they have met with representatives of EUNIC clusters in Lebanon, Iran, China and Russia, among others.

Overall they saw multiple advantages in having CIs assist the EU institutions in implementing the new EU Strategy for cultural diplomacy and cultural relations. It could provide a holistic approach to the current challenges that Europe is facing around the world and thus avoid fragmented and diversified views of the EU MS and the EU institutions. Furthermore, many CIs are already operating on the ground and have a relatively good overview of local realities. These assets would be very valuable for the EUDs in particular.

In this context most stakeholders welcomed the idea of CIs becoming the cultural 'ambassadors and representatives' of the EU abroad and they also saw many opportunities

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<sup>104</sup> <http://www.smedcv.net/>

for synergies and collaboration. CIs could assist them for example in developing common projects to strengthen mutual exchanges, practices and learning between Europe and other regions in the world. Although nowadays the Internet and social media provide information to enhance the possibilities of collaboration between numerous cultural operators around the world, CIs remained, in their view, tangible entry points at host country level for European cultural performances and finding potential partners.

Several difficulties and risks were also outlined that would need to be addressed. Different views and opinions between CIs could lead to a fragmentation of the approaches to implementing a European strategy. Doubts were cast about the required level of expertise and capacity of CIs to implement long-term development and/or cultural relations programmes. Some organisations felt that this was missing, as many CIs were mainly focused on running their cultural centre. A number of stakeholders also expressed their concern about the budget cuts that CIs were facing. There was a risk that EU funds allocated to cultural operators in developing countries would be used to cover the overhead and infrastructure costs of CIs.

### **5.3 SWOT analysis and summary of conclusions**

The SWOT analysis below summarises the analysis and assessment of the current and potential future role that the CIs could play in assisting the EU institutions in developing and implementing a European strategy for cultural diplomacy and cultural relations (European strategy). The SWOT analysis is based on the findings of Chapters 3, 4 and 5 of this study.

**Table 4: SWOT Analysis**

Strengths	Weaknesses
<p><u>Infrastructure and networks:</u></p> <ul style="list-style-type: none"> <li>Local presence of many CIs in third countries. Jointly they offer a wide infrastructure of more than 1 250 offices outside the EU in over 150 countries.</li> <li>Ties with EUDs.</li> <li>Extended contacts with local governments (e.g. MoC and MoE).</li> <li>Networks with civil society and local stakeholders.</li> <li>Trusted partners at host country level.</li> </ul> <p><u>Access to global resources of CIs:</u></p> <ul style="list-style-type: none"> <li>Global turnover of EUR 2.3 billion</li> <li>30 000 employees in and outside the EU</li> </ul> <p><u>Expertise:</u></p> <ul style="list-style-type: none"> <li>Knowledge of local culture in host countries</li> <li>Experience in management of (cultural and educational) projects as well as promotion of intercultural dialogue (already active on a number of topical issues relevant to the EU such as peace building, prevention of conflict and reconciliation).</li> </ul>	<p><u>Mandate:</u></p> <ul style="list-style-type: none"> <li>CIs do not have an express mandate in their mission statements or statutes to deal with European policies and projects to promote the EU and its values.</li> </ul> <p><u>Common vision and approach:</u></p> <ul style="list-style-type: none"> <li>Lack of common vision among CIs on the main objectives of cultural diplomacy and cultural relations. Many CIs are still focused on organising national showcasing events.</li> </ul> <p><u>Infrastructure:</u></p> <ul style="list-style-type: none"> <li>Not all EU MS have an extended network of CI offices outside EU.</li> <li>Still insufficient coordination at host country level among CIs.</li> <li>Not all EUNIC clusters operating in a third country are effective.</li> </ul> <p><u>Resources:</u></p> <ul style="list-style-type: none"> <li>Lack of financial, human and technical resources among CIs to be involved in EU-funded projects. In particular small CIs do not have the capacity to lead EU-funded projects.</li> </ul> <p><u>Expertise:</u></p> <ul style="list-style-type: none"> <li>Insufficient quality control and evaluation of projects.</li> <li>Lack of studies that examine the impact of the cultural diplomacy and cultural relations of CIs in third countries.</li> </ul> <p><u>Impact cultural diplomacy:</u></p> <ul style="list-style-type: none"> <li>Dearth of data and evidence on outcome generated through activities of CIs.</li> </ul>

Opportunities	Threats
<p><u>Infrastructure:</u></p> <ul style="list-style-type: none"> <li>An operating network of CIs' offices to connect with local stakeholders avoiding the need for EUDs to build overlapping structures in third countries.</li> </ul> <p><u>Resources:</u></p> <ul style="list-style-type: none"> <li>Sufficient resources within CIs to advance the priorities of the EU and promote its fundamental values.</li> </ul> <p><u>More projects of CIs with a European dimension:</u></p> <ul style="list-style-type: none"> <li>Increased number of common projects inspired by the PA<sup>105</sup>, based on collaboration; listening and dialogue.</li> </ul> <p><u>Common approach and CIs:</u></p> <ul style="list-style-type: none"> <li>Growing interest among members of EUNIC and MORE EUROPE to adopt a more coordinated European approach and review their capacity and resources to partner with the EU institutions.</li> </ul> <p><u>Mixed models of cooperation:</u></p> <ul style="list-style-type: none"> <li>Flexibility to have various cooperation frameworks between EUDs and CIs in each third country or region.</li> </ul> <p><u>Thematic and geographical priorities of CIs:</u></p> <ul style="list-style-type: none"> <li>Interest and willingness of CIs and EUNIC Global to align a number of their priorities and values with those of the EU institutions.</li> </ul> <p><u>More visibility for EU projects:</u></p> <ul style="list-style-type: none"> <li>Extended use of social media throughout the CIs network.</li> <li>Stock of best practices to be shared between CIs and EU institutions.</li> </ul> <p><u>More synergies:</u></p> <ul style="list-style-type: none"> <li>Smaller CIs can gain expertise and experience through collaboration with larger CIs and EUDs to identify local partners and sources of funding.</li> <li>More possibilities for synergies and cooperation between CIs and other European stakeholders in the cultural sector in third countries.</li> <li>Expertise among CIs to train officials/diplomats EUDs in cultural diplomacy/cultural relations.</li> </ul>	<p><u>EU competences in culture:</u></p> <ul style="list-style-type: none"> <li>EU MS could feel deprived of competences and responsibilities if their CIs are not involved in the development and implementation of a European strategy.</li> <li>Culture and CIs could be instrumentalised by EU institutions to advance EU priorities not related to culture.</li> </ul> <p><u>Lack of a common approach of CIs:</u></p> <ul style="list-style-type: none"> <li>Different views and opinions between CIs could lead to a fragmentation of the approaches of individual EU MS on how to implement a European strategy.</li> </ul> <p><u>EU funding:</u></p> <ul style="list-style-type: none"> <li>Limited involvement of other stakeholders of cultural sector risks creating a monopoly of (large) CIs that could have privileged access to EU funding and thus losing the arts and cultural dimension of EU activities.</li> <li>CIs' budget cuts at national level could lead to EU funds being used to also cover the overheads and infrastructure costs of CIs in third countries.</li> </ul>

<sup>105</sup> See section 2.1.



## 6 RECOMMENDATIONS

This last chapter provides a set of policy recommendations on how the role of CIs could be strengthened for the purpose of cultural diplomacy and cultural relations. It outlines the guiding principles that could be followed to increase cooperation between the EU institutions and CIs active outside the EU, proposes a model for cooperation and suggests a list of incentives and commitments to encourage both the CIs and the EU institutions to work together. Eligibility criteria have been suggested for EU funding that could be made available to finance projects to be carried out by CIs. Finally, to allow cooperation to start gradually and test different collaboration possibilities a number of pilot projects have also been put forward.

### 6.1 Guiding principles

CIs are already participating in various EU projects on cultural relations in third countries. Pooling and sharing their expertise and resources would work in the interest of the EU as well as the individual Member States, as scale contributes to a larger visibility of the EU and its actions.

Cooperation between CIs and the EU institutions could be based on the following four guiding principles:

1. CIs should be given a clearer mandate by their national governments to be able to act as a European network or as an operator of EU-funded programmes.
2. CIs should carry out actions that are in line with the key messages of the *Preparatory Action for Culture in External Relations*, by engaging in a new way with people outside the EU through collaboration; listening and dialogue rather than national presentation; and encouraging a true spirit of mutuality and reciprocity in all projects and activities implemented.
3. CIs should respect certain obligations before being entrusted with a Europe-wide mission and such obligations could be listed in a Memorandum of Understanding (MOU) between the EEAS/EC and a European representative body of the CIs.
4. CIs should be encouraged and incentivised to work with NGOs and public/private organisations. CIs could contribute to pan-European networking and the multiplication of opportunities for European cultural operators to be active in third countries. EU-funded projects should mainly be implemented by cultural professionals.

### 6.2 Models of cooperation

CIs have expressed the desire to develop a closer partnership with the EU institutions. They do not envisage themselves as mere service providers and beneficiaries of EU funds. Many of them wish to accompany the EU institutions in co-developing a European strategy for cultural relations to increase its adoption among stakeholders and create a win/win situation for both the EU and the CIs.

A model for cooperation between the CIs and the EU institutions should be open, flexible, functional, multi-layered and have different types of funding. It could include the following features:

- **Mixed model of cooperation on projects between different CIs and EUNIC Global/clusters** - there should be room for various cooperation frameworks between

varying numbers of CIs and/or EUNIC clusters in separate countries/regions<sup>106</sup>. Such a "mixed" model would not require all CIs to be involved in each project or third country. It would support mixed geometries depending on the capacity of each CI and/or EUNIC cluster.

- **CIs should not be the "exclusive partners" of the EU institutions** - the partners of the EU institutions need to be multi-layered and not limited to CIs and/or EUNIC Global/clusters, as cultural relations are not their exclusive realm. Partnerships with the EU should hence be broader and more inclusive and also include other stakeholders both at European and host country level, such as foundations, NGOs, trade associations representing the culture and creative sector, creative cities networks, think tanks, strategic consultancies, academics etc.
- **In third countries EUDs could act as platforms** - for CIs and other stakeholders to facilitate cooperation, but not necessarily coordinating the activities between CIs and/or other European and local stakeholders.
- **Type and regional focus of cooperation projects** – multilateral cooperation projects would need to go beyond the projection of the diversity of European cultures and focus in particular on collaborative projects with civil society. It would also be advisable, if possible, to lend a regional dimension to joint projects co-initiated and co-funded by CIs/EUDs and thus increase the possibility of events touring in various countries in the same world region. Cooperation would preferably start gradually with the launch of a pilot project that would also focus on a number of the thematic and geographical priorities of the EU (see section 6.6). In addition a rapid intervention mechanism should be introduced to allow the EU institutions, CIs and other stakeholders to react quickly to challenging events taking place around the world.

### 6.3 Incentives

To obtain the support of CIs to participate in the setting up of a new European strategy for cultural relations and to be able to use their infrastructure and resources in third countries, the EU institutions are also encouraged to reflect on the incentives that would encourage CIs from all EU MS as well as EUNIC Global and its clusters to participate in common activities. Provided CIs are in a position to develop European projects and support policies as part of their activities the following types of incentives could be considered:

- **Closer consultation of the CIs** (not excluding other European cultural stakeholders) in the development of a European strategy for cultural diplomacy/cultural relations and its action programme. There is a strong view among numerous CIs that neither the state nor an EU institution should control culture and the arts. This principle would need to be reflected in any European strategy adopted by the EU.
- **Setting up of a consultation vehicle** enabling permanent dialogue with the EU institutions and EUDs to discuss initiatives, exchange experiences in the field and consider joint actions.
- **More transparency within the EU institutions on the EU programmes** and funding instruments available for projects outside of the EU as well as an overview of the officials working on policies and programmes that could be of relevance to external cultural relations.
- **Financial support to encourage joint actions and pooling of resources** (via match-funding) to reward projects with a European dimension and which promote

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<sup>106</sup> An exemplary model in this regard is the Franco-German cultural centre in Ramallah (Palestina) whereby both CIs have adopted an integrated strategy to pool resources (sharing staff and premises) to implement joint cultural programmes (e.g. projects in performing arts).

European values. The most appropriate type of funding would be a mix of service contracts and grants.

- **Additional assistance and support for smaller CIs** that do not have the capacity and resources to manage EU-funded projects, in particular the ones that are interested in working multilaterally and moving away from (only) organising national branding events. Inclusiveness of all types and sizes of CIs in external relations is important.
- **Resources to develop a digital agenda for culture in external relations.** For instance online exhibitions and online European film festivals as well as innovative approaches to make more use of social media to increase the visibility of EU-funded actions and thus create a larger audience outside the EU to interact with the CIs and EUDs.

## 6.4 Requirements/commitments

To be able to contribute to a European strategy for external relations and become one of the preferred partners of the EU institutions, CIs and EUNIC Global/clusters could be requested to comply with a number of requirements and make some commitments outlined in a MOU. A number of suggestions are listed below.

### **Mandate and Resources:**

- Have a clearer mandate that would allow them to be involved in European projects (e.g. in their mission statement or statutes). Such a mandate would entail the commitment of each organisation to make the necessary human and financial resources available for joint projects (representing all EU MS and working for European interests).
- Include the promotion of European values in their mission statements.
- Deal with the lack of capacity and resources of the smaller CIs to ensure they can also play a role.
- Play to their strengths in each third country and pool their resources accordingly.

### **EU projects:**

- Coordinate collaborative actions at EU and host country level.
- Increase the visibility of EU-funded projects.
- Guarantee the quality of projects and introduce a monitoring and evaluation system.
- Provide professional training for officials/diplomats of the EUDs and expose them to practical cultural work.
- Increase public and private partnerships devoted to culture.

### **Transparency and sharing of best practices of CIs in third countries:**

- Provide the EU institutions with data on what works and what does not work in cultural relations/diplomacy.
- Increase transparency of projects (including non-EU funded projects) and share experiences and best practices with EU institutions, EU MS, cultural operators, NGOs, academics, think tanks, etc.

## 6.5 Preconditions and eligibility criteria for EU-funded projects

To ensure that tendering and application procedures for the different types of EU funding are open, fair and encourage collaborative actions between CIs and cultural stakeholders that are independent of CIs, eligibility criteria for access to EU funding would need to be established. These criteria could be:

1. Evidence of the ability of CIs to work together in a collaborative manner.
2. Balance between small, medium and large CIs.
3. Subcontracting of a substantial share of EU funds to European, regional or national organisations independent of CIs, which have expertise in the field covered by the project (e.g. NGOs, trade associations, art and cultural organisations, research bodies, think tanks or strategic consultancies). This will contribute to the building and exchange of knowledge as well as the mobilisation of expertise and resources outside the structures of the CIs.

## 6.6 Pilot projects

Below a number of suggestions are made for pilot projects to determine the most appropriate form of cooperation between CIs and the EU institutions. A number of these pilot projects could be co-initiated and co-funded by CIs and the EU delegations on a regional basis in countries sharing common characteristics and facing similar issues.

It would be advisable for the EU institutions to focus in the initial stage on a limited number of priority countries/regions as well as on the thematic priorities of the EU. Cooperation was perceived by CIs to be most valuable in the so-called "difficult countries/regions" where they face more obstacles when operating alone and thus joint activities would add value.

**Training of EUDs** - once a new EU strategy for cultural diplomacy/cultural relations has been launched it will be useful for CIs to provide EUDs with training in cultural relations. This would allow the EEAS/EC to also consider the possibility of opening a career path for its staff in the EUDs to deal with culture and thus increase their engagement in the implementation of a European strategy.

**Research programme** - to measure and determine how people-to-people dialogue can build trust in the long run, research would have to be carried out to determine a common method of monitoring and evaluating the outcomes of actions carried out by CIs in third countries<sup>107</sup>. There is currently a lack of data and evidence on the impact of cultural diplomacy.

**Europa House** - a pilot project could be carried out in Teheran (Iran) and Kiev (Ukraine). Currently only Austria has a CI in Teheran (some other EU MS have embassies) and the EU is considering opening an EU delegation. A project could be set up to allow various CIs to work together in a country that is opening up and offering opportunities to improve its cultural relations with the EU (before they potentially decide to set up their own offices in Iran). A joint cultural centre (Europa House) could be opened to provide services to the local population, engage with them in joint projects, offer scholarships, organise cultural and educational exchanges etc. A similar pilot project could be carried out in Kiev, in line with collaborations already initiated between CIs through the Eastern Partnership programme of the EU.

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<sup>107</sup> Without robust evidence of added value and impact, CIs often find it difficult to make a successful case for increased funding or even to protect existing funding in an age of austerity and cuts in public funding. CIs themselves spend minimal sums on research and development and almost none at all on collaborative research projects. The gap that consequently exists between academics and practitioners could be bridged by the growing interest in taught courses in cultural diplomacy. Currently the Universities of Siena, Edinburgh and VUB in Brussels are in the process of developing courses and research into cultural diplomacy. These new initiatives will only be successful if they have input from practitioners, from CIs themselves. CIs and universities should be incentivised to cooperate in the areas of research and teaching/training in cultural diplomacy.

**"Pop-up Europe House"** – a flexible model of cooperation whereby CIs/members of a EUNIC cluster could rent a space to showcase Europe for a six-month duration. This action would be co-funded by the participating CIs.

**Promotion of "EU fundamental values" such as freedom of speech, women's rights and the fight against homophobia** - a pilot project to be carried out in a number of strategic countries of the EU together with their government and civil society.

**Migration and refugees** - a pilot project focusing on intercultural dialogue with refugees/migrants (outside the EU) to initiate debates on radicalisation and xenophobia to fill the existing gaps between the government and civil society in third countries.



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## 8 ANNEXES

### ANNEX 1: LIST OF STAKEHOLDERS CONSULTED

During the whole assignment representatives of the CIs and different stakeholders actively contributed to the research, either by participating in the survey and/or interviews.

CIs CONTACTED VIA E MAIL		
Country	Cultural Institute	Contact Person
Bulgaria	Bulgarian Cultural institute	Milena Dimitrova Permanent Representation of Bulgaria to the EU
Czech Republic	Czech Centres	Kamil Pavelka Coordinator of Project Development, Czech Centres Headquarters
Estonia	Eesti Instituut	Karlo Funk Director of the Eesti Instituut
Finland	Finnish Cultural and Academic Institutes	Liisa Savunen Director of the Culture and Society Research Unit at the Academy of Finland
Greece	Hellenic Foundation for Culture	Anna Dalamanga Ministry of Foreign Affaires
Hungary	Balassi Institute	Zsafia Vitézi Cultural councillor, Balassi Institute in Brussels
Italy	Istituto Italiano di Cultura	Giovanni Pillonca Italian Ministry of Foreign Affairs
Italy	Società Dante Alighieri	Costanza Menzinger
Netherlands	Dutch Culture	Cees De Graaff Director at DutchCulture, Centre for

		international cooperation
Germany	Ifa	Ronald Grätz Secretary General
Poland	Polish Institute	Aleksander Kropiwnicki Deputy Director Public and Cultural Diplomacy Department, MFA of the Republic of Poland
Portugal	Instituto Camoes	Ana Paula Laborinho President of the Camoes Institute

### CULTURAL INSTITUTES INTERVIEWED

Country	Cultural Institute	Contact Person
Austria	Kulturforum	Martin Rauchbauer Ministry of Foreign Affairs
Denmark	Danish Cultural Institute	Michael Metz Mørch Secretary general of the Danish Cultural Institute Else Christensen Redzepovic Danish Cultural Institute EU Brussels
France	Institut Français	Anais Fontanel Responsible of Pôle Europe
Germany	Goethe-Institut	Mani Pournaghi Head of European Projects
Latvia	Latvian institute	Karina Petersone Director of the Latvian Institute Krišjānis Ozols Public Relations Specialist
Romania	Institutul Cultural Roman	Robert Adam Head of the ICR in Brussels
Spain	Instituto Cervantes	Eduardo Sánchez Moreno Director of Strategy and

		Analysis
Sweden	Swedish Institute	Henrik Selin Department for Intercultural Dialogue
United Kingdom	British Council	Isabelle Van de Gejuchte Director Benelux and External Relations

### STAKEHOLDERS CONTACTED VIA E MAIL

Organisation	Contact Person
Africalia	Frederic Jacquemin General Director
ASEF	Anupama Sekhar Director Culture Department
BOZAR	Paul Dujardin CEO and Artistic Director
European Cultural Foundation	Isabelle Schwartz Head of Advocacy, Research and Development
Interarts	Mercedes Giovinazzo Director
Roberto Cimetta Fund	Ferdinand Richard President
Advisor to public and civic cultural organisations	Gottfried Wagner

### STAKEHOLDERS INTERVIEWED

Organisation	Contact Person
EUNIC Cluster in Jordan	Eduardo Navarro Project manager
EUNIC Cluster – Beijing	Szonja Buslig
EUNIC Cluster – Jordan	Eduardo Navarro
EUNIC Cluster – Tunisia	Nigel Bellingham
EUNIC Global	Andrew Murray Director

MORE EUROPE	Sana Ouchtati Guillemette Madinier
University of Edinburgh	Stuart MacDonald Executive Director of the Centre for Cultural Relations

## **ANNEX 2: QUESTIONS FOR INTERVIEWS WITH CULTURAL INSTITUTES**

### **Part One: Current Activities of the CIs**

1. EU FUNDED PROGRAMMES - Does your organisation take part in EU funded cultural relations programmes (including arts, education, values, civil society) in third countries? Do you do this individually or together with others CIs, EUNIC Clusters and/or other European NGOs? If so, please give an example of successful programme(s).
2. NATIONAL CONSULTATION - Do representatives of your government consult your organisation on draft proposals European strategies, policies and programmes on culture? For example, does it take place before or after the meetings of the Culture Council of Ministers?
3. EU VALUES - Does your organisation actively promote European values <sup>108</sup> and/or EU policy priorities (not limited to cultural policy) in the activities organised outside the EU? Is this part of the mission or statutes of your organisation? Do you have any recent examples?
4. EUROPEAN OFFICE - What are the main objectives of your European office?

### **Part Two: Model for European Cooperation on External Cultural Relations/Diplomacy**

5. THEMATIC AND GEOGRAPHICAL PRIORITIES - What are the most urgent topics and geographical regions to be addressed by the EU? What type of pilot projects would you recommend?
6. ADVANTAGES - What would be the main advantages for the EU institutions to use your organisation as one of their main partners to advise and implement the upcoming EU strategy on culture diplomacy?
7. WEAKNESSES - What would be the main weaknesses/challenges for your organisation to be able to implement a European strategy and action programme for cultural diplomacy in third countries?
8. INCENTIVES - What type of incentives would your organisation need to receive to be able to assist the EU institutions with the development and implementation of a

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<sup>108</sup> Examples of European values are laid down in Article 21 of the Lisbon Treaty of the EU: democracy, rule of law, universality and indivisibility of human rights and fundamental freedoms, respect for human dignity principles of equality and solidarity, respect for the principles of the United Nations Charter and international law. Other values can be the principle enshrined in the UNESCO Convention on Cultural Diversity of 2005 as well the raising awareness of European cultural heritage.

European cultural strategy? Please give suggestion for actions at both EU Headquarters and EU Delegation level.

9. COMMITMENTS - What kind of commitments could the EU institutions require from your organisation and other CIs to assist them in the implementation of a European strategy for cultural diplomacy?
10. MODEL FOR COOPERATION - What would be the best model for cooperation for CIs to assist the EU institutions with the implementation of a European cultural strategy in third countries? What kind of management process would be workable in the next few years?
11. OTHER STAKEHOLDERS/NETWORKS - How could the EU institutions and CIs involve other European stakeholders in the development and implementation of a European strategy for cultural diplomacy? With which type European networks would you like to collaborate? Do they have offices or networks outside the EU?
12. DIGITAL REALITY - Are you working on digitalization of your activities? How could CIs in general increase the impact of their activities using digital technologies? How would you be able to measure such impact? Digital technologies are making it easier for people around the world to access European cultural products at any time and place? In this new context what will be added value of the CIs?

## **ANNEX 3: QUESTIONS FOR ONLINE SURVEY WITH STAKEHOLDERS**

1. Have you worked with cultural institutes and/or EUNIC clusters outside of the EU? What role do you think cultural institutes could play in the development and implementation of the European cultural diplomacy?
2. What would be the advantages and disadvantages for EU institutions to use cultural institutes as one of their main partners to advise and implement the upcoming EU strategy on culture in external relations?
3. Which synergies could be created with your organisation or other European stakeholders (e.g. foundations, networks, trade associations in the CCIs or in other sectors, think tanks, academics)?



## ANNEX 4: FACT SHEETS OF 29 SELECTED CULTURAL INSTITUTES

Fact sheets on the 29 selected national CIs of the EU Member States operating outside the EU follow. For each cultural institute information is given on their mission and role, their different types of management and structure, their global network and infrastructure, their degree of collaboration with other CIs as well as their focus on intercultural dialogue and finally their engagement with the EU and the promotion of its values. The fact sheets are presented in two parts: 1) fact sheets of the eight CIs selected for the case studies and 2) fact sheets of the remaining 21 CIs reviewed in this study.

### Part 1. Eight Cultural Institutes Selected for the Case Studies

<b>AUSTRIA</b>	<b>Österreichische Kulturforen</b>	<a href="http://www.bmeia.gv.at/europa-aussenpolitik/auslandskultur/kulturforen/">http://www.bmeia.gv.at/europa-aussenpolitik/auslandskultur/kulturforen/</a>
Mission and role	<p>The mission of the <i>Österreichische Kulturforen</i> ('Austrian Culture Forum') is threefold:</p> <ol style="list-style-type: none"> <li>1. Presenting Austria on the international stage as an innovative and creative nation that is historically diverse and rich in culture and scientific know-how.</li> <li>2. Contributing pro-actively to promoting the process of European integration ("unity in diversity").</li> <li>3. Making a sustainable contribution to building trust and securing peace on a global level by launching initiatives in the field of intercultural and interreligious dialogue.</li> </ol> <p>This is achieved through high-quality cultural and scientific projects initiated and carried out by Austria's network of representations abroad (in addition to the <i>Österreichische Kulturforen</i>, all Austrian embassies and consulates-general), typically in collaboration with local partners in the respective countries.</p>	
Management and structure	<p>From an administrative and location point of view, most of the <i>Österreichische Kulturforen</i> are connected to the respective embassy and/or consulate-general. A small number of them are based in separate locations. In terms of programming and budget they all report to the Directorate-General for Cultural Policy at the Federal Ministry for Europe, Integration and Foreign Affairs, the head office and central management structure for all Austrian representations active in the field of culture (<i>Österreichische Kulturforen</i>, embassies, consulates-general, honorary consulates). The overall mission is guided by the 'International Cultural Policy Concept' which is evaluated and updated on a regular basis by the Austrian Ministry of Integration, European and Foreign Affairs, the most recent covering the years 2015 – 2018. The total budget for the <i>Österreichische Kulturforen</i> is €3 million per year. In addition, the <i>Österreichische Kulturforen</i> generate income from private sponsorship and donors.</p>	

Global network/ Infrastructure	There are 29 <i>Österreichische Kulturforen</i> disseminated in 27 countries worldwide. The total number of people working for the network abroad is about 110 people. The network is historically grown and follows Austrian Foreign Policy considerations.
Intercultural dialogue	Intercultural dialogue is a central cultural policy objective of Austria. Through interreligious and intercultural dialogue the <i>Österreichische Kulturforen</i> strive to contribute to strengthening democracy, the universal respect of human rights and fundamental freedoms, including freedom of religion and of conscience. Hence, in 2007 the Task Force 'Dialogue of Cultures' was established within the Cultural Policy Division of the MFA.
European dimension/ Promotion of European values	With the aim of positively advancing the process of European integration, the <i>Österreichische Kulturforen</i> contribute intensively to cultural initiatives launched by the EU. Together with partners they foster and advance projects aimed at strengthening a common sense of EU identity. There is no formal mention of EU values in the statutes.
Collaboration with other MS CIs	As one of the founding members of EUNIC, Austria – through its cultural network abroad - the <i>Österreichische Kulturforen</i> plays an important and active role in EUNIC's worldwide activities, represented in 49 local EUNIC clusters.

<b>FRANCE</b>	<b>Institut français (Paris)</b>	<a href="http://www.institutfrancais.com/">http://www.institutfrancais.com/</a>
Mission and role	The <i>Institut français</i> ' mandate is to conduct France's external cultural action in the fields of artistic exchanges, diffusion of French literature, cinema, language, knowledge, ideas and values. It contributes in spreading the country's culture abroad in the context of a dialogue and mutual understanding with foreign cultures with a view to developing partnerships. The contract with the French MFA specifies that one of the missions of the IF is to "affirm the European dimension of cultural action outside of France by: 1) Contributing to promoting in third countries the cultural values shared by Europeans; 2) Contributing to the creation of artistic intra-European networks, the mobility of artists and the networking of cultural enterprises; 3) Promoting European partnerships within the EU and in third countries, developing projects with European national CIs partners and participating in the EUNIC network in cooperation with the Ministry of Foreign Affairs."	
Management and structure	Established in 2010, the <i>Institut français</i> replaced the former "Culturesfrance" agency. The director is appointed by a ministerial order from the Council of Ministers.  Its objectives, missions and budgets are set out in a Convention established by the Ministry of Foreign Affairs and International Development (MFA), the Ministry of Culture and Communication (MoC) and the Ministry of Budget. The operational work is managed by an Administrative Board made up of elected representatives and leading figures. It is in charge of producing annual reports, managing finances and human resources etc.	

	<p>The budget at central level was €47 million in 2014 of which 66% came from state subsidies (mostly MFA with a minor contribution of the MoC).</p>
Global network/ Infrastructure	<p>The <i>Institut français</i> employs over 140 people full-time as of 2014. It has no office abroad.</p>
Intercultural dialogue	<p>Developing exchanges with European, French-speaking and foreign cultures is one of the formal missions of the <i>Institut français</i>. The "Tandem" (between cities) and "Season" (between countries) initiatives best fulfil the objectives of intercultural dialogue, by reaching new audiences, having a larger impact on local populations for the benefit of mutual understanding and by strengthening exchanges in various fields, be it culture at large but also science, technology, economics, tourism, sports, education and youth.</p> <p>The <i>Institut français</i> also has a strong mission to promote African and Caribbean artists. For example, the IF holds one of the largest collections of African films from the 1960's to today: the <i>Cinémathèque Afrique</i>. Created in 1961 by the Ministry of Cooperation, the <i>Cinémathèque Afrique</i> contributes to the promotion of African cinema throughout the world and makes available to professionals and programmers a catalogue of over 1,500 titles, over 700 of which are free of royalties and available for non-commercial distribution. Since it was integrated into the <i>Institut français</i>, the <i>Cinémathèque Afrique</i> has mainly been focused on international distribution, whilst also disseminating titles within France through non-profit networks. The <i>Cinémathèque Afrique</i> contributes to the conservation of African heritage with a digitalization program, and conducts retrospectives (Sotigui Kouyate, Raoul Peck) and themed cycles ("The great figures of African film and the Caribbean"; "African Independence") destined for worldwide distribution.</p> <p>The <i>Afrique et Caraïbes en Création</i> programme support African and Caribbean artists. It affirms the IF's commitment to put diversity at the heart of international issues.</p> <p>Additionally, a dialogue has been initiated with young activists in North Africa, as part of the Safirlab project and other mobility programmes. Activists involved in actions related to citizenship, new media and local governance can be supported by the <i>Institut français</i> through courses and professional opportunities.</p>
European dimension/ Promotion of European values	<p>Since its creation, the <i>Institut français'</i> mission is to affirm the European dimension of France's cultural action abroad and to become a dynamic cultural player on the European stage. Through its cross-action steering and coordination, the Pôle Europe strengthens the European character of the strategy and actions of the <i>Institut français</i>. It offers expertise in the field of European project assembly to the <i>Institut français</i> and the French cultural network abroad.</p> <p>One of the objectives of the <i>Pôle Europe</i> is to strengthen the participation of the <i>Institut français</i> within European cultural dialogue and to increase their participation in European cultural activities. The <i>Institut français</i> has thus developed its participation in various networks:</p> <p>Professional networks like the IETM (one of the biggest international</p>

	<p>and European networks for professionals in the performing arts sector) or Culture Action Europe, an advocacy network that promotes culture as a necessary condition for sustainable development towards citizens, the public and private sectors and European institutions.</p> <p>Institutional networks like EUNIC.</p> <p>In order to consolidate the position of France in Europe, through the dissemination of French works, the promotion of French cultural industries and of the French language, the <i>Institut français</i> is striving to develop European partnerships. It has thus contributed to 4 European projects since 2013 as part of the Culture Programme of the EU and Creative Europe's MEDIA sub-programme. The <i>Institut français</i> collaborates with other European institutes in the EUNIC network and outside (Franco-German cultural fund with the German MFA, and partnership agreements signed by the <i>Goethe-Institut</i> and the British Council). In addition, the <i>Institut français</i> is a member of the More Europe campaign and the Preparatory Action on Culture in the EU's External Relations along with other European CIs and organisations.</p>
<p>Collaboration with other MS CIs</p>	<p>The <i>Institut français</i> is a member of EUNIC Global.</p> <p>One of the most salient projects is "Crossroads for Culture" (C4C), a capacity-building initiative which aims at internationalising CIs' activities and increasing their cross-border influence. The IF is a member of the C4C Project Board.</p> <p>Outside of the EUNIC framework, the <i>Institut français</i> has developed a partnership agreement with the <i>Goethe-Institut</i> and the British Council.</p> <p>Finally, it often collaborates with the <i>Goethe-Institut</i> in third countries, as part of common funding from the Franco-German cultural fund ("Fond culturel franco-allemand"). Created in 2003, this fund supports joint initiatives from the two countries' cultural networks, in collaboration with local cultural actors<sup>109</sup>. 43 projects in 40 countries were supported in 2014.</p> <p>Cooperation aims at pooling resources and obtaining reciprocal access to funding, access to venues etc.</p>

<p><b>Denmark</b></p>	<p><b>Danish Cultural Institute</b></p>	<p><a href="http://www.dankultur.dk/Default.aspx?ID=945">http://www.dankultur.dk/Default.aspx?ID=945</a></p>
<p>Mission and role</p>	<p>The Danish Cultural Institute is in charge of promoting dialogue and understanding across national borders and cultural differences. It operates in art, culture, and society, and focuses on the following actions: co-creation, innovation, welfare, sustainability, children and youth. Its operational work consists in fostering collaboration between Danish and international artists, institutions and business communities.</p>	

<sup>109</sup> All the supported projects can be found here : [http://www.ifmapp.institutfrancais.com/ffa#f1\\_accueil\\_1-Bienvenue-sur-l-IFmapp-du-Fonds-culturel-franco-allemand-Willkommen-auf-der-IFmapp-des-Deutsch-Franzosischer-Kulturfonds-Zoom-sur](http://www.ifmapp.institutfrancais.com/ffa#f1_accueil_1-Bienvenue-sur-l-IFmapp-du-Fonds-culturel-franco-allemand-Willkommen-auf-der-IFmapp-des-Deutsch-Franzosischer-Kulturfonds-Zoom-sur)

Management and structure	Established in 1940, the Danish Cultural Institute is now managed by Michael Metz Mørch. The Danish Cultural Institute is an independent non-profit organisation funded by the Ministry of Culture. The seven-person executive Board reports to an independent Administration Council made up of individuals and representatives of organisations with relevant professional experience in the cultural field. Political parties also appoint members of this council. Activities are carried out in keeping with a 4-year Framework agreement passed between the institute and the Ministry of Culture. The budget for 2014 amounted to DKK 26,043,000 <sup>110</sup> , (€3,385,590) of which 58% originated from government aid (Danish Agency for Culture). There are approximately 38 employees (12 at the central level and a minimum of 2 in each foreign office). In 2014, the Danish Cultural Institute had branches in 7 countries, covering 10 countries including the EU Brussels' office.
Global network/ Infrastructure	The Danish Cultural Institute has offices in ten countries (including an EU office in Brussels). There has been a key shift of priorities in the past years, with the closure of offices in Germany, Hungary, Lithuania, Estonia and the UK, to allocate more resources to the emerging market (Brazil, China, India, Turkey). The MENA Region is also a geographical priority of the Danish Cultural Institute.
Intercultural dialogue	DCI is dedicated to fostering intercultural communication. An example is the 'Media Exchange program' that is taking place as a part of the Danish Cultural Institute's 'India Today – Copenhagen Tomorrow' programme with the institute's office in India. It consists in exchanging journalists between both countries.
European dimension/ Promotion of European values	There is no formal mention of EU values in the statutes of the Danish Cultural Institute. It has however organised several events in the past to promote EU assets (e.g. on minority policies and linguistic diversity). In addition, its Brussels office functions as a consultancy for cultural operators on international cooperation and funding opportunities (EU funds for cultural and creative sectors), and acts as an advocacy office with privileged contacts with EU decision-makers. All the activities of the EU office go beyond national branding, including EU values and trying to work multilaterally.
Collaboration with other MS CIs	The Danish Cultural Institute is an active member of the EUNIC network, and participated in many common projects (i.e. Europe-China Cultural Compass; Culture Futures). It is a privileged partner of the Goethe-Institut, with which it developed many actions (common programme on the Ukrainian crisis in 2014, previously mentioned event on minorities, exhibition on the Danish-German borderland etc.). It is also involved agenda-setting events, such as the More Europe campaign, of which it is a co-founder, and the Preparatory Action on Culture in the EU's External Relations.

<sup>110</sup> DKK 1: EUR 0,13

GERMANY	Goethe-Institut	<a href="http://www.goethe.de">http://www.goethe.de</a>
Mission and role	<p>The objective of the Association is to promote knowledge of the German language outside Germany, to maintain international cultural cooperation and to propagate a comprehensive picture of Germany by means of information on cultural, social and political life. In this respect, the <i>Goethe-Institut</i> promotes science and research, education and schooling, art and culture as well as understanding between peoples.</p>	
Management and structure	<p>Established in 1951, the <i>Goethe-Institut</i> is now headed by Secretary General Johannes Ebert, appointed by the Board of Trustees.</p> <p>The <i>Goethe-Institut</i> is entrusted by the Ministry of Foreign Affairs of the Federal State of Germany, through an agreement signed in 2001. The Institut reports to the Ministry in its annual reports and by communicating its draft budget. The Ministry defines political and geographical priorities. A Board of Trustees is responsible for supervising the activities of the <i>Goethe-Institut</i>. Public figures, elected representatives and representatives of other CIs sit on this Board, which elects the Board of Directors. Conceptual issues and sector-specific challenges are addressed respectively by a General meeting, gathering twice a year, and an Advisory Board.</p> <p>The Board of Directors, made up of the General Secretary and the Commercial Director, is responsible for the Institute's operational work. It reports to the Board of Trustees.</p> <p>The budget for 2014 amounted to €309,994,000, including €213,557,000 from the Federal Foreign Office. In total, public money therefore amounted to 72% of the total income.</p>	
Globalnetwork/ Infrastructure	<p>The network is made up of approximately 3,500 employees, representing 159 Goethe-Institutes across 98 countries (with regional liaison offices, e.g. in Beijing for Asia). The <i>Goethe-Institut</i> is at the moment particularly active both in Europe and in the MENA Region. They have programmes with local NGOs in Jordan, Turkey, Greece, Lebanon and with Neighbouring countries of the EU. For instance, the CIN Project<sup>111</sup> is a network of cultural activists in the MENA Region and Neighbouring countries. It is focused on capacity building to professionalize the cultural sector. The <i>Goethe-Institut</i> is active in Egypt and Tunisia.</p>	
Intercultural dialogue	<p>Intercultural dialogue is part of main missions of the <i>Goethe-Institut</i>, through the medium of cultural and educational programmes. Symbolically, its 150<sup>th</sup> centre opened in a restricted military zone in Cyprus, to help develop dialogue and mutual understanding between the two parts of the island. This is also illustrated by the programmes implemented by the <i>Goethe-Institut</i>, such as the Most Project<sup>112</sup> which wants to enhance people-to-people contacts between Belarus and the EU for promoting mutual understanding and exchange of best practice.</p>	

<sup>111</sup> <http://www.culturalinnovators.org/>

<sup>112</sup> <http://most-belarus.eu/en/about/information/>

European dimension/ Promotion of European values	Due to the history of the country, the <i>Goethe-Institut</i> has always sought to present Germany as a member of a common EU family and culture. When presenting its strategy on Europe, the <i>Goethe-Institut</i> even stresses that “transnational influences will gain importance. The often dividing function of culture must be replaced by an integrative one”, thus calling for a pan-European culture. The promotion of fundamental values is mentioned in their statutes, although they are not labelled as EU values. The Institut has lately been very active in promoting democracy and the rule of law, in particular with respect to the Arab world's uprisings of 2011 and the Ukrainian unrest.
Collaboration with other MS CIs	It is one of the most active CIs in Europe, and has long developed relations with similar partners (e.g. France's <i>Institut Français</i> and <i>Alliances Françaises</i> as part of the Elysée Treaty, and Austrian institutes for language-related motives). Collaborations with CIs and embassies take place against the backdrop of EU programmes (e.g. Roots and Treetops Project), bilateral projects as well as advocacy campaigns (e.g. More Europe).

<b>LATVIA</b>	<b>The Latvian Institute</b>	<a href="http://www.Latvia.eu">www.Latvia.eu</a> ; <a href="http://www.li.lv">www.li.lv</a>
Mission and role	<p>The Institutes' main activities aim to promote the positive international recognition of Latvia by promoting the country's social, economic cultural and historical aspects.</p> <p>LI participates in developing the policy behind Latvia's identity and coordinates the implementation of that identity as well as organizing Latvia's promotional activities abroad and at home.</p>	
Management and structure	<p>Date of establishment: 1998</p> <p>Head of the Institute and process of nomination: Director Karina Petersonē. The position has civil servant status, selected by special committee after an open call and approved by the government.</p> <p>Supervising public body(ies): MFA and other ministry(ies) involved and accountability to the MFA.</p> <p>Budget and origin of the funding: 100% funded by the government via the MFA</p> <p>Overall number of employees (total network): 4</p>	
Global network/ Infrastructure	<p>Number of countries where the cultural institute has offices: 1 (Latvia)</p> <p>Geographical priorities (countries and regions): Europe and EU's Eastern Partnership countries.</p>	
Intercultural dialogue	<p>The Latvian Institute promotes Latvia abroad to raise positive awareness about the country, as mandated by the government. Therefore, intercultural dialogue is an important aspect of our work. It is not a priority, but rather an integral part of the institute's goals and mission.</p>	
European dimension/ Promotion of EU	<p>There is no formal mention of EU values in the statutes of the Latvian Institute. Operating in regions beyond Europe, EU values are</p>	

values	promoted via the promotion of Latvian values and culture. Again, as the priority is the promotion of Latvia abroad, EU values are considered and talked about as a broader spectrum within which Northern European values, and therefore those of the Baltic countries, are incorporated.
Collaboration with other MS CIs	There are currently no joint activities with other EU Member States. Future prospects of cooperation with Estonia, Lithuania and the broader neighbourhood a.k.a. the Baltic Sea Region countries, i.e. Sweden, are seen as an opportunity that could bring mutual benefits, especially aimed towards regions outside Europe. Involvement in EUNIC Clusters: The Latvian Embassy in Canada is part of the regional EUNIC cluster, the Latvian Embassy in Belgium is a member of the Brussels cluster.

<b>ROMANIA</b>	<b>Institutul Cultural Român</b>	<a href="http://www.icr.ro">http://www.icr.ro</a>
Mission and role	The mandate of the <i>Institutul Cultural Român</i> (ICR) is to share Romanian culture with foreign audiences and facilitate intercultural dialogue with external cultural stakeholders.	
Management and structure	<p>The <i>Institutul Cultural Român</i> was founded in 2004. It is chaired by a President and two Vice-Presidents appointed by the Romanian Parliament. The Board is the main deliberative body and its members come from the Ministries of Culture, Foreign Affairs and Education. The institute is subject to the control of the Romanian Parliament, which also votes on its budget, two members of the Board are chosen by the government and one directly by the President.</p> <p>The Director of the ICR is Radu Boroianu.</p> <p>The ICR's operating budget is €15 million of which 97% comes from Governmental subsidies and 3% from its own resources (previsions). The Ministry of Foreign Affairs covers the administrative expenses for the offices abroad (approximately 12 million EUR).</p> <p>There are approximately 300 people working for the ICR. Overseas staff is employed by the MFA (122 people).</p>	
Global network/ Infrastructure	<p>In addition to office in Bucharest, 18 ICR institutes are spread over 16 countries worldwide. 5 ICR are located outside the EU in Beijing, New York, Tel Aviv, Istanbul and Chisinau. There are projects to open ICR offices in Moscow and Kiev.</p> <p>The geographical priorities of the ICR are Moldova and the Eastern Neighbourhood. The office in Brussels works as an interface between the ICR and European institutions to inform the network on funding opportunities and collaboration at EU level.</p>	
Intercultural dialogue	Intercultural dialogue is a priority for the ICR, which has been a strong partner in many EUNIC projects under this line of action (EUNIC yearbook, conferences). The ICR also promotes intercultural dialogue in Eastern Neighbourhood countries through activities and collaboration emphasising the role of culture for inter-ethnic and inter-religious dialogue and build bridges between people of various origins.	

<p>EU dimension/ Promotion of EU values</p>	<p>Although the ICR promotes EU values outside the EU they are not explicitly mentioned in the statutes of the organisation. The ICR is active in promoting EU values in the Eastern neighbourhood to contribute to the democratic evolution and stability of the region as well as to build a more effective dialogue between the EU and neighbouring countries.</p> <p>In Brussels for example the ICR held, in partnership with local NGOs and other CIs, film screenings and debates about Ukraine, democracy, the rule of law in the aftermath of the Maidan crisis. Another example is the ICR's contribution to debates and conferences in the framework of the 'Democratic and European Romania programme'. In 2009, ICR led a EUNIC consortium to submit the Generation 89 project, which gained co-funding under the Europe for citizens programme<sup>113</sup>. ICR is also a leading partner in many EUNIC projects with added European value, such as Transpoesie, European Literature Night, cultural dialogue with Latin and central America (Bozar, Brussels 2015).</p>
<p>Collaboration with other MS CIs</p>	<p>The ICR mainly collaborates with other CI(s) under the EUNIC umbrella. EUNIC is a strategic investment for ICR and its engagement is very strong. It is a member in 35 EUNIC clusters (in 21 clusters directly and in 14 via the Romanian embassies). ICR staff members abroad are also evaluated on the basis of their EUNIC action. In the headquarters, there is an office for EUNIC projects and EUNIC budgets are earmarked. ICR held the EUNIC presidency in 2010-2011.</p>

<p><b>SPAIN</b></p>	<p><b>Instituto Cervantes</b></p>	<p><a href="http://www.cervantes.es">www.cervantes.es</a></p>
<p>Mission and role</p>	<p>The main mandate of <i>Instituto Cervantes</i> is to promote Spanish culture and language, along with other co-official languages of the Spanish nation, as well as to promote Latin-American culture.</p>	
<p>Management and structure</p>	<p>The <i>Instituto Cervantes</i> was founded on May 21<sup>st</sup>, 1991.</p> <p>The head of the institute is elected by the Council of Ministers which is composed of the Minister of Education, Culture and Science and the Minister for Foreign Affairs.</p> <p>Victor de la Concha is currently the General Director.</p> <p>The budget of the <i>Instituto Cervantes</i> was €110.45 million in 2014, including €50.3 million of public funding and €60.15 million self-financed.</p> <p>The institute raised the self-financed share of its budget through renting out real estate and widening its offer of services notably through online language courses in its so-called <i>Aula Virtual</i>.</p>	
<p>Global network/</p>	<p>The <i>Instituto Cervantes</i> has 76 offices in 43 countries.</p>	

<sup>113</sup> <http://www.eunic-online.eu/q=fr/content/generation-89>

Infrastructure	<p>The United States is a priority for the IC as the Spanish language is gaining more and more importance in the country due to the increasing number of Spanish-speaking immigrants and for other reasons such as emergence of Latin American markets and the geographical proximity of the United States to this region. The geographical priorities of the institute are the Neighbourhood countries and some of the 10 strategic partners such as Brazil and especially the United States, where Spanish language is gaining increasing importance due to Spanish-speaking immigrants.</p>
Intercultural dialogue	<p>The <i>Instituto Cervantes</i> works in collaboration with the European Commission through the creation and selection of partnership projects.</p> <p>It pays particular attention to intercultural dialogue since sharing and exchanging between different cultures is seen as primordial for the achievement of the Institute's main objective. Therefore the <i>Instituto Cervantes</i> allows each local centre considerable leeway to manage each case in a different way and to create the activities adapted to each location.</p> <p>One of the institute's core activities, teaching Spanish in schools in Northern African and in the Middle East, has gained prominence in the framework of improving relations between Spain and Muslim countries.</p>
EU dimension/ Promotion of EU values	<p>There is no formal mention of EU values in the statutes of the IC.</p> <p>The <i>Instituto Cervantes</i> offers translation services for the EU and contributes to the European Youth Portal. It is a member of the EU Education Stamp, a language certification for students learning a foreign language. The EU Education Stamp is a project funded by the European Commission, accessible to students for free. Lastly, the Instituto Cervantes participates in the meetings and visits of the European Commission for the democratisation and modernisation of Eastern European countries' educational systems.</p>
Collaboration with other MS CIs	<p>The <i>Instituto Cervantes</i> collaborates both directly with CI(s) and through EUNIC. They worked together with the British Council for researching the global importance of the English and Spanish languages. The Instituto Cervantes also cooperates with the <i>Goethe-Institut</i> with which it co-created the 'participar.de' platform to support artistic projects in both countries. Example of a successful European project (2004): the 'Gothicmed' project - together with the Regional Ministry of Culture of the Valencia government, the General Directorate of Monuments Byzantine and Post-Byzantine of the Ministry of Culture of Greece, the Association <i>Arsenale di Palermo</i> of Sicily, Hipotasto -a Portuguese company specialized in cultural services - and the International Tourism Institute from Slovenia, the Instituto Cervantes was involved in the 'Gothicmed' project, part of the Culture 2000 Programme of the EU. The main outcome of the project was the creation of a virtual museum of Mediterranean Gothic architecture.</p>

<b>UNITED KINGDOM</b>	<b>British Council</b>	<a href="http://www.britishcouncil.org/">http://www.britishcouncil.org/</a>
Mission and role	<p>The founding purpose of the British Council was to create a friendly knowledge and understanding between the people in the UK and other countries, and this remains the British Council's mission to this day. This is done through making a positive contribution to the countries the British Council work with and, in doing so, making a lasting difference to the UK's international standing, prosperity and security.</p>	
Management and structure	<p>Founded in 1934 under the name "British Committee for Relations with Other Countries", the British Council is now headed by Chief Executive Sir Ciarán Devane, appointed by the Board of Trustees with prior approval of the Foreign Secretary.</p> <p>The British Council is funded by the Foreign and Commonwealth Office but enjoys operational independence, and does not carry out actions on behalf of the British Government. An executive board is responsible for the strategy, direction and management of the Council's activities. It is accountable to a Board of Trustees, acting as guardian of the Council's purpose and mandate. As provided by the Annual Report (2013-2014) of the British Council<sup>114</sup> "the Foreign and Commonwealth Office (FCO) is the British Council's sponsoring department and the Secretary of State for Foreign and Commonwealth Affairs is answerable to parliament for the policies, operations and performance of the British Council".</p> <p>The total budget for 2013-2014 was £864 million. Last year, 19 % of the British Council's income was from FCO grant, but 81 % was self-generated via teaching of English, providing examinations, and winning contracts via partnerships with organisations, including the EU.</p>	
Global network/ Infrastructure	<p>The British Council has 191 offices in 110 countries, and employs over 8,500 people. The British Council works in every continent and every major country of importance to the UK's interests.</p>	
Intercultural dialogue	<p>Intercultural dialogue is embedded in the very mandate of the British Council. Its aim is to promote mutual understanding and foster social change. Accordingly, it has developed programmes to support security and stabilisation in countries such as Afghanistan, Iraq, Libya and Pakistan through culture. Such was the case, in 2014, of its work in Lebanon to deal with the difficult educational context created by an influx of one million refugees from Syria. In the UK, it also set up programmes to encourage young pupils to interact with young foreigners (e.g. the Connecting Classrooms programme). Finally, initiatives such as the UK-Russia Year of Culture 2014 increased mutual understanding between the two countries.</p>	
EU dimension / Promotion of EU values	<p>Without mentioning them in their statutes, the British Council supports common values of EU Member States, such as good governance, gender equality, and dialogue. The British Council delivers a series of programmes across the world, including</p>	

<sup>114</sup> [http://www.britishcouncil.org/sites/britishcouncil.uk2/files/d554\\_annual\\_report\\_final.pdf](http://www.britishcouncil.org/sites/britishcouncil.uk2/files/d554_annual_report_final.pdf)

	<p>programmes funded by the EU. The British Council also runs projects as a member of EUNIC and with individual institutes. For example, it runs a €2 million language training programme in Belarus with the <i>Goethe-Institut</i> and the <i>Institut français</i> supported by the European Commission.</p>
<p>Collaboration with other MS CIs</p>	<p>If no structural partnerships have been developed with other European CIs, the British Council nevertheless collaborates with counterparts on an ad hoc basis. In 2014, for example, the 2014 International Fashion Showcase organised by the British Council was the occasion for 30 foreign embassies and CIs in London to showcase their designers. EU programmes are a second instance of partnership: in Minsk, in 2014, the British Council worked alongside with the <i>Goethe-Institut</i> and the <i>Alliance française</i> to implement a two-year educational programme targeting young Belarusians.</p> <p>In Europe, the British Council have increased the value of their EC contracts work from €1 four years ago to € 10 million today, adding values in areas such as schools, scholarships, education reform and the building skills for young people in Europe, while delivering £ 180 million of EC projects globally.</p>

## Part 2. Remaining 21 Cultural Institutes Selected for the Study

AUSTRIA	Kulturkontakt	<a href="http://www.kulturkontakt.or.at/">http://www.kulturkontakt.or.at/</a>
Mission and role	<p>Kulturkontakt is an agency dedicated to cooperation and dialogue with Southern and Eastern European countries. It operates in the field of arts, culture and education, and seeks to create cross-national and long-lasting networks of actors. Practically, it offers scholarships for foreign artists in residence and advertises their activities, organises events and acts as an interface between cultural operators and schools, and provides support and advice to access funding. In the field of educational cooperation, it promotes cooperation between schools and the business sector, and implements European programmes in the field of young people's empowerment.</p>	
Management and structure	<p>Established in 1989, Kulturkontakt is currently managed by Gerhard Kowař. The institute is piloted by a Board, composed of representatives from the Austrian Federal Ministry of Education and Women's Affairs and the Austrian Federal Chancellery. It appoints the Director and the General Secretary, who are accountable to the Board. The Director and the General Secretary manage the operational team. Its activities are funded by the Ministry of Education and Women's Affairs and the yearly budget amounts to €20 million.</p>	
Global network/ Infrastructure	<p>The operational work is carried out by 53 employees at the central level (Vienna). Educational coordinators work in offices in Eastern and Southern Europe. The geographical priorities of the institute are Eastern Europe, Western Balkans and Central Asia.</p>	
Intercultural dialogue	<p>Kulturkontakt sees cultural programmes as interfaces between countries to create mutual understanding.</p>	

European dimension/ Promotion of European values	As expressed on its website, Kulturkontakt "is committed to the fundamental principles of educational and cultural policy formulated at European level". Young people's education and entrepreneurship are two key focuses, and in this respect the institute implements a number of European initiatives (i.e EU Strategy for the Danube Region; Erasmus +).
Collaboration with other MS CIs	Mostly collaborates with businesses and administrations of third countries in Southern and Eastern Europe. They are designing a programme in the West Balkans, in which they will collaborate with other CIs but it is still at a preliminary stage. They are active participants in EUNIC, working in local clusters in which Kulturforen participates, especially the one in Tunisia, where the Austrian MFA is a member.

<b>AUSTRIA</b>	<b>Österreich Institut</b>	<a href="http://www.oesterreichinstitut.at/">www.oesterreichinstitut.at/</a>
Mission and role	The Österreich Institut is dedicated to the promotion of the German language abroad and the issue of language certificates. Since 2014, it is a tool of the immigration policy of the Federal State, as it is in charge of teaching German, to potential immigrants.	
Management and structure	The Österreich Institut was established in 1997. It is now managed by Katerina Wahl. The Institute is accountable to the Austrian Ministry of Integration, European and Foreign Affairs. Its executive team in Vienna is supervised by a Council of representatives of the Federal State's ministries, and supported by an Advisory Board of academics. In 2012 (last known budget), the Österreich Institute disposed of a budget of €2.4 million, of which €800,000 came from State funding.	
Global network/ Infrastructure	The Österreich Institute has 8 centres disseminated across the EU, as well as one in Belgrade and one in Istanbul. Approximately 116 people work for the Österreich Institute, including teachers.  Europe is a central focus, although the institute has offices in third countries.	
Intercultural dialogue	N/A	
European dimension/ Promotion of European values	N/A	
Collaboration with other MS CIs	N/A	

<b>BULGARIA</b>	<b>Bulgarian Cultural Institute</b>	<a href="http://mc.government.bg">http://mc.government.bg</a>
Mission and role	The Bulgarian Cultural Institute is dedicated to both the teaching of the Bulgarian language and to the promotion of Bulgarian culture	

	abroad.
Management and structure	In 1936 the first Bulgarian Institute abroad was established. The Head of the Institute is appointed by the Ministry of Culture together with a group of jurists and experts in the fields of international relations and economics. The Bulgarian Ministry of Culture is in charge of all the CIs abroad. The Bulgarian Cultural Institute is fully funded by Governmental funds.
Global network/ Infrastructure	They have established 11 offices in 11 countries and are interested mainly in opening centers in other European (EU and non EU) regions and in other locations like Australia since there is a community of 12,000 Bulgarians.
Intercultural dialogue	N/A
European dimension/ Promotion of European values	N/A
Collaboration with other MS Cultural Institutes	N/A

<b>CZECH REPUBLIC</b>	<b>Czech Centres</b>	<a href="http://www.czechcentres.cz">www.czechcentres.cz</a>
Mission and role	The aim of the Czech centres abroad is to provide an effective tool for Czech foreign policy in the area of public diplomacy. The Centres also foster international cooperation, facilitating the participation of Czech entities in foreign projects. Their mandate is to promote the Czech cultural scene, presenting the Czech Republic as a modern country with an important cultural tradition. Teaching and promoting Czech language is also included in their activities.	
Management and structure	The Czech Centres were founded in 2004. The Headquarters of the Czech Centres has a managerial role. It monitors the activities of the other centres and informs the different partners of the Czech centres on the activities they carry out. The General Director of the Czech Centres Headquarters is Vilma Anýžová. <sup>115</sup> The Czech Centres are agencies of the Ministry of Foreign Affairs, which contributes to their funding. They work in cooperation with the diplomatic missions and are one of the channels of public diplomacy. In line with the agreement between the Czech Centres and the Ministry of Foreign Affairs / Public Diplomacy Department, the Czech Centres provide programmes and consultation services to the diplomatic missions, give them access to the project database and process the film agenda.	

<sup>115</sup> <http://www.czechcentres.cz/en/about-us/contacts/>

	The founding sources of the Czech Centres derive from: the authority's annual contribution, the income from the activities of the Czech House in Moscow, the income from their own activities (mainly language courses) and project funding acquired from external sources such as grants and sponsorships.
Global network/ Infrastructure	The Czech Centres headquarters is in Prague and there are 21 offices in 20 countries. Geographical priorities: one of the objectives included in the 2012-2015 strategy for Czech centres was support to neighbouring countries. Czech Republic focused its attention on the Viseguard group of countries, an alliance between Poland, Hungary, Slovakia and the Czech Republic that facilitated the countries' European integration and fostered international platforms and networks on culture. As an example, the "Platform Culture Central Europe" was established in 2001 between the Czech Republic, Poland, Austria, Hungary, Slovakia and Slovenia. Also, the Czech Polish Forum was established in 2008.
Intercultural dialogue	Intercultural dialogue is not explicitly mentioned in the 2012 - 2015 Strategy for Czech centres. However the document indicates the Czech Centre in Prague as a platform for international dialogue. Czech Centres also intend to be considered by the foreign public as an institution symbolising high quality, culture, creativity and openness.
European dimension/ Promotion of European values	There is no formal mention of EU values in the 2012-2015 strategy of Czech Centres. However the strategy stresses the role of EU grant programmes to increase their financial resources in the field of culture and culture for development. In addition, the Centres are also an active member of EUNIC. The strategy underlines the importance of creating synergies with other members in joint applications for EU projects.
Collaboration with other MS CIs	One of the priorities outlined in the 2012 - 2015 strategy was to build long-term partnerships, liaising and establishing cooperation, with other CIs and foreign entities. The Czech Centres are often the initiators and partners of international projects and an active member of EUNIC. Furthermore, the Czech Centre in Prague cooperates with foreign cultural institutions operating in the Czech Republic and presents foreign artists, galleries and institutions.

<b>ESTONIA</b>	<b>Eesti Institute (EI)</b>	<a href="http://www.estinst.ee">http://www.estinst.ee</a>
Mission and role	The mandate of the Estonian Institute is to teach the Estonian language and promote Estonian culture.	
Management and structure	<p>The institute was founded in 1989.</p> <p>The General Director of the institute is Karlo Funk.</p> <p>Its operations are managed by the General Meeting and the Governing Board, which are elected for three year terms.</p> <p>Their budget was €1,003,033 for 2014 and derived primarily from state contributions, although the institute is a non-governmental organization.</p>	

	They have 14 employees and 11 lecturers.
Global network/ Infrastructure	Eesti Institute operates in two countries (Finland and Hungary) with two offices. The geographical priorities of the Institute are Western Europe and Scandinavia.
Intercultural dialogue	The institute shares the values of intercultural dialogue concept, but it is not part of the public mission.
European dimension/ Promotion of European values	EU values are not part of the official mission, but they form a natural foundation for daily practices.
Collaboration with other MS CIs	The institute's offices work in EUNIC clusters in Helsinki and Budapest. The headquarters is part of the Tallinn cluster, but bilateral projects are rare. EI has co-developed and coproduced a transmedia project with Baltic Film and Media School, supported by EIF. A Creative Europe application (Slovenia, Estonia, Ireland, Czech Republic, Bosnia) was not successful.

<b>FINLAND</b>	<b>Cultural and Academic Institutes</b>	<a href="http://www.instituutit.fi">www.instituutit.fi</a>
Mission and role	<p>The 17 Finnish Cultural and Academic Institutes are all independent organizations, maintained by 17 separate funds and foundations with their own mandate and objectives. The institutes aim at promoting Finnish culture abroad and at promoting international mobility and co-operation in the arts, culture, science and research. They also provide information on Finnish culture, arts, science and research; organise seminars, exhibitions and other events; run residency programmes for artists and researchers; conduct academic research</p> <p>The institutes implement projects relating to cultural and education exports; offer language courses and collaborate with other Finnish organisations in the Team Finland network and with other European cultural institutes in the EUNIC network.</p>	
Management and structure	<p>All cultural and academic institutes are non-profit organizations maintained by a private foundation or fund, most of which have the sole objective of maintaining the institute in question. The first institute was established in Rome in 1954. Most of the other institutes were established in the 1990s.</p> <p>The association of the Finnish Cultural and Academic Institutes (SKTI), located in Helsinki, was founded in 2005. The association fosters co-operation and interaction between the institutes, helps them with their public relations, administrative duties and visibility in Finland, and supports their collaboration with Finnish partners. It also represents Finnish CIs in EUNIC. However, it does not act as an umbrella organization for the institutes. The association of the institutes has two part-time employees.</p> <p>Each institute has its own director. The foundations' highest decision-making power is its board of trustees. The members of the boards</p>	

	<p>represent the founders of the foundations: Finnish universities and higher-education institutions, academic and scientific associations, arts organisations and international friendship associations, banks and companies, church organisations, foundations and funds supporting the arts and sciences, as well as some Finnish cities.</p> <p>The board of the association of the institutes (SKTI) consists of representatives of the founding foundations and directors of the institutes.</p> <p>The institutes receive basic funding from the Ministry of Education and Culture. Depending on their size, in 2015 the largest institutes received state operating grants of almost €700,000, while the smallest institutes received around €200,000. In addition to this, the institute may apply for project funding from the ministry. Their projects are also funded by various private foundations supporting science and culture, corporations, and partners both in Finland and abroad. The association of the institutes (SKTI) also receives its basic funding from the Ministry of Education and Culture (€92,000 in 2015).</p>
Global network/ Infrastructure	<p>The network of cultural and academic institutes includes 17 institutes; 16 abroad and the Hanasaari Swedish-Finnish Cultural Centre in Finland. The institute network has a strong emphasis on Europe. Only four institutes are located outside Europe in: United States, Russia, the Middle East and Japan. However, institutes based in one country can also operate in other countries. For instance, the institute based in Belgium also operates in the Netherlands and Luxembourg. In Spain, the Finnish Institute in Madrid operates in Portugal and Latin America. The United States institute, based in New York, also operates in Canada. The institute in Estonia operates on a project basis in Latvia.</p>
Intercultural dialogue	<p>The 17 independent institutes all have their own mission and objective. Most of them include intercultural dialogue as a priority mission.</p>
European dimension/ Promotion of European values	<p>The Finnish Cultural and Academic Institutes take part in collaborative actions with other CIs through the EUNIC network. The Finnish Cultural Institute for the Benelux is located in Brussels and works with EU institutions and programmes. It actively contributed to the establishment of EUNIC in Brussels.</p>
Collaboration with other MS CIs	<p>The Finnish institutes are part of EUNIC (under the umbrella of the association of the Finnish Cultural and Academic Institutes) and cooperate with the local EUNIC clusters in their own countries.</p>

<b>FRANCE</b>	<b>Alliance Française</b>	<a href="http://www.fondation-alliancefr.org/">http://www.fondation-alliancefr.org/</a>
Mission and role	<p>The mandate of the <i>Alliance Française</i> is to teach French, promote French culture and act as centres for cultural exchange. In 2013, the Alliances welcomed 464,316 students, which represents a 56% increase over a span of 10 years.</p>	
Management and	<p>The first <i>Alliance Française</i> was established in 1883, whereas the</p>	

structure	<p>central office ('<i>Fondation Alliance Française</i>') was set up in 2007.</p> <p>The Foundation Alliance Française is headed by Jean-Claude Jacq, Secretary General of the Foundation.</p> <p>The Foundation <i>Alliance Française</i> is piloted by an Administrative Board composed of public figures, representatives from the network, representatives from the Ministry of Foreign Affairs (MFA) and the Ministry of Internal Affairs, patrons and representatives of the International Organisation of Francophonie. It is in charge of setting up main actions and directions for the <i>Alliance Française</i>, and also votes on the budgets and the proposals of the bureau. The Secretary General is responsible for the daily operations of the Foundation, and is delegated powers by the President. In addition to his/her accountability to the President and its administrative board, the Secretary General reports to the MFA and the Ministry of Internal Affairs (annual reports, provisional budget, accounting records...). In addition, a tripartite convention regulates the relationships between the Foundation <i>Alliance Française</i>, the Ministry and the <i>Institut Français</i>.</p> <p>In 2013, income amounted to €4,775 million, including €1,681 million from the MFA, the Foundation also received €293,406 in donations and patronage (a 43.5% increase since 2012). At the local level the <i>Alliances Françaises</i> receive subsidies from embassies: €6,138 million in 2013. They auto-financed their activities up to 96% on average in 2013. Most income comes from their teaching activities (including issuing certificates).</p>
Global network/ Infrastructure	<p><i>Alliances Françaises</i> are present in over 800 offices (not all publicly supported) in 137 countries. BRICS, emerging countries and Asia (more specifically China) are the main important focuses. In 2013, the full network had 12,384 paid employees, amongst which 7,717 were teachers. Only 11 people work at the central office of the Foundation.</p>
Intercultural dialogue	<p>Most activities carried out by the <i>Alliance Française</i> at the local level consist in providing access to another culture, thus encouraging intercultural dialogue. This is also true for cultures showcased in France, with the example of the 'Alliance en Résonance' initiative, furthering the two-way dialogue promoted by the French cultural diplomacy actors.</p>
European dimension/ Promotion of European values	<p>Events and support schemes initiated by the institutions of the European Union as well as from EU delegations are the occasion to publicly recall the importance of shared European values, such as cultural diversity.</p>
Collaboration with other MS CIs	<p>The <i>Alliance Française</i> is present in almost all EUNIC clusters in cities where it has a local office. Most activities consist in exhibitions, film screenings, language courses, and events around the arts. The <i>Goethe-Institut</i> is a privileged partner of the <i>Alliance Française</i>, due to the cultural cooperation between both countries (Elysée Treaty). Therefore, diplomatic ties (Franco-Germany cooperation) and common platforms (EUNIC) are the main reasons for cooperation. EU Delegations and <i>Alliances Françaises</i> collaborate at the local level for the set up of specific events: exhibitions, talks, debates, film week, Europe Day.</p>

<b>GERMANY</b>	<b>Institut für Auslandsbeziehungen – ifa</b>	<a href="http://www.ifa.de/en.html">http://www.ifa.de/en.html</a>
Mission and role	The ifa's mission is to promote cultural exchange, assist nations, religions and people to learn from each other and promote peaceful coexistence. Its mission is embedded in a conflict-resolution perspective. To fulfil these objectives, the ifa supports cultural exchanges in exhibitions and develops conference programs.	
Management and structure	<p>Established in 1917, the ifa is now headed by Secretary General Ronald Grätz, appointed by the Executive Board.</p> <p>The functioning of the institute is similar to the <i>Goethe-Institut's</i>. The Federal Foreign Office has an agreement with the ifa and defines its missions. A General Assembly advises the Executive Board and the Secretary General on their missions. The Secretary General is accountable to the Executive Board, composed of public representatives.</p> <p>The total budget for 2015 is € 9,931,000, of which 92 % is public grant (€ 7,305,000 from the Federal Foreign Office, and smaller grants from the Baden-Wurtemberg region and the City of Stuttgart).</p>	
Global network/ Infrastructure	The office is split between Berlin and Stuttgart. Approximately 98 people are employed at ifa. There are no branches abroad, but the ifa has organised its human resources/departments so as to focus on specific areas: Afghanistan and Iran, South Asia, Eastern Partnership, Central and Southeast Asia, Islamic Countries, Central and Eastern Europe. Infrastructure	
Intercultural dialogue	Intercultural dialogue is a core objective of ifa, as can be ascertained by looking at geographical priorities. It fulfils dialogue by initiating, moderating and encouraging international cultural relations, as part of a foreign policy perspective, with a view to 'living together peacefully'. In addition, it funds international peace building projects.	
European dimension/ Promotion of European values	By promoting mutual understanding, peace and justice, the ifa seeks to "attain a united Europe". It also fosters cultural diversity, and sees in the European Union a "cultural project" beyond economic motives. The ifa-Research Programme "Culture and Foreign Policy" has a strong focus on European external cultural relations and advises European cultural and political actors in this field.	
Collaboration with other MS CIs	The ifa is member of EUNIC (European Union National Institutes for Culture), organises within its Research Programme "Culture and Foreign Policy" annual public conferences in Brussels for EUNIC, and publishes the Culture Report/EUNIC Yearbook. In addition, the ifa was member of a Consortium conducting research on European External Relations "Preparatory Action: Culture in EU External Relations" lead by the <i>Goethe-Institut</i> in Brussels. The ifa-Research Programme conducted the research project "European external cultural relations: Paving new ways?" for the More Europe initiative, of which ifa was a member until 2014. Strong collaborations do exist with the <i>Goethe-Institut</i> and the British Council. In Berlin and Stuttgart, ifa is part of the EUNIC clusters there and its activities	

<b>GREECE</b>	<b>Hellenic Foundation for Culture (HFC)</b>	<a href="http://www.hfc-worldwide.org">www.hfc-worldwide.org</a>
Mission and role	The mission of the Hellenic Foundation for Culture (HFC) is to facilitate engagement with Greek culture abroad. The Foundation aims to act as a hub for Greek culture addressed to all those outside of Greece	
Management and structure	<p>The Hellenic Foundation for Culture was founded in 1992.</p> <p>The President of the Board of Directors is Christodoulos K. Yiallourides. The Ministry of Culture proposes the president and appoints the members of the executive board.</p> <p>Since 2002 the HFC is under the supervision of the Ministry of Culture (MoC). The Ministry of Foreign Affairs is represented in the executive board by the head of the Directorate for educational and cultural affairs. A representative of the Ministry of Education also sits on the board.</p> <p>Budget and origin of the funding: N/A</p> <p>Overall number of employees (total network): N/A</p>	
Global network/ Infrastructure	The Hellenic Foundation for Culture has 9 offices in 9 <sup>116</sup> countries. Geographical priorities (countries and regions):	
Intercultural dialogue	One of the aims of the Hellenic Foundation for Culture is to develop intercultural relations and dialogue on bilateral and multilateral levels. Furthermore, the institute is the head and the coordinator of the Greek National Network of the Anna Lindh Euro Mediterranean Foundation for Dialogue between Cultures <sup>117</sup> . The Anna Lindh Foundation manages a series of programmes and also acts as coordinator of other civil society organisations aiming at the promotion of intercultural dialogue in the Euro-Mediterranean region <sup>118</sup> .	
EU dimension/ Promotion of EU values	HFC has a European dimension and promotes European values through its EUNIC Membership. The institute participates to different events organized by EUNIC in Europe such as the European Day of Languages and the European Film Festival in Bucharest.	
Collaboration with other MS CIs	The HFC participates, with other CIs in the European Day of languages <sup>119</sup> organised by EUNIC in Athens in September 2015.	

<sup>116</sup> <http://hfc-worldwide.org/sample-page-2/about-subpage-2/>

<sup>117</sup> Anna Lindh Euro Mediterranean Foundation for Dialogue between Cultures. (n.d.). Retrieved from: [www.annalindhfoundation.org](http://www.annalindhfoundation.org)

<sup>118</sup> <http://www.hfc.gr/wmt/webpages/index.php?lid=2&pid=47>

<sup>119</sup> <http://hfc-worldwide.org/blog/2015/07/16/european-day-of-languages-competition/>

<b>HUNGARY</b>	<b>Balassi Institute (BI)</b>	<a href="http://www.balassiintezet.hu">http://www.balassiintezet.hu</a>
Mission and role	<p>The Balassi Institute plays a key role in the professional direction of cultural affairs in Hungary. The BI is projecting a quality-oriented image of Hungary, increasing the country's prestige in the international sphere, and is strengthening and preserving all facets of Hungarian culture both within and outside of Hungary's borders. As an organizational hub, the BI coordinates and directs all activities provided by the 23 Hungarian institutes abroad (in 21 countries. In Vienna, Berlin, Paris, Rome and Moscow these institutes also function as a Collegium Hungaricum, a strategic bastion for Hungary's presence in international research and science). Beside the CIs the BI supervises the work of 4 cultural and educational diplomats as well. The second main activity-area of the Balassi Institute relates to education: a) The Institute not only plays a role in supporting the international teaching of 'Hungarian as a Second Language'. It also provides a broad variety of classes and courses, designed according to differing degrees of intensity and catering to a wide range of levels from beginner to literary translator, within Hungary as well. The Balassi Institute is home to nearly 14,000 Hungarian classes per year. b) Hungarology courses provide a comprehensive, interdisciplinary examination of Hungary's cultural heritage as well as of Hungarian society today. c) The Institute's network of guest educators provides essential support for the teaching of Hungarian Studies and Language at foreign universities. Lecturers and guest educators are sent from Hungary to participate in programs in 24 countries (40 universities) throughout Europe, thereby establishing firm relations between Hungary's universities and the rest of the continent, while also laying the groundwork for future cultural and scientific programs in the field of Hungarian Studies.</p>	
Management and structure	<p>The Balassi Institute was established in 2002. (However the coordination of the CIs abroad was carried out by the ministries at that time. In 2007 the 19 existing institutes became part of the Balassi.)</p> <p>The head of the institute is appointed by the Ministry of Foreign Affairs and Trade. Judit Hammerstein has been the General Director since December 2014. The work of the institute is supervised by the Ministry of Foreign Affairs and Trade.</p> <p>In 2014 the total budget of the Balassi institute (including both main areas of work) was € 23,102,559.</p> <p>In the headquarters of the BI (in Budapest and in other cities in Hungary) there are c. 160 employees (included language teachers, colleges, etc.). In the cultural centres abroad c. 140 employees work, furthermore there are also 40 guest educators in other countries (partly financed by BI and by the universities).</p>	
Global network/ Infrastructure	<p>The Balassi Institute has 23 cultural centres in 21 countries. The two countries, where two institutes exist are Germany and Romania. (The institutes in Berlin, Belgrade, Moscow, Paris, Rome and Vienna are so-called Collegium Hungaricums, having a strategic position to ensure the presence of the institute at international level in the field of research and science.) Furthermore the BI sends 40 guest educators to 24 countries (to different universities). The last 4 institutes were opened (2013-14) in Beijing, in Belgrade, in Istanbul</p>	

	and in Zagreb, in the frame of the “eastern and southern opening” (as political priority in foreign policy).
Intercultural dialogue	<p>Some examples:</p> <ul style="list-style-type: none"> <li>- In 2012 the Hungarian-Slovak Dialogues were held in Budapest with the purpose of sharing and discussing common historic bonds between Hungary and Slovakia.</li> <li>- In 2012 the event called “Hungary by Dutch Eyes” was also a co-production with the Netherlands, and our joint institute in Amsterdam.</li> <li>- Foundation of the Danube Cultural Cluster (by the Collegium Hungaricum Wien), which compasses all the countries along the Danube (example for projects: “Dounau Lounge” on book fairs)</li> </ul>
EU dimension/ Promotion of EU values	The Balassi Institute is an active member of the EUNIC Hungarian cluster. (e.g.: Like all EUNIC members the Balassi institute participates in the European day of languages: European Language Cocktail Bar, or other cluster projects). The BI follows the work of EUNIC Global as well (e.g.: participation in EUNIC Academy, being a host institute in the EUNIC Staff Mobility Scheme.)
Collaboration with other MS CIs	The Balassi Institute has close cooperation with other EU Member States, via its system of “Joint institutes”. The joint institutes are independently functioning institutions abroad, in other Member States (e.g.: Croatia, Slovenia, the Netherlands, Sweden) promoting Hungarian culture, involved in broadly defined Hungarian cultural diplomacy via partnership and joint institutional agreements with the BI. Furthermore the BI – via its CIs – cooperates with all Member States, where it has an institute (in 16 Member States), and via the Hungarian EUNIC cluster it cooperates and organises joint projects with other CIs working in Budapest. (Further example: In November 2014 the Balassi Institute participated in a conference in Vienna with other institutes such as the Slovak Cultural Institute in Vienna, the Vienna Historic Institute and the Romanian Cultural Institute to inform and share information about the Soviet Union political dictatorship.)

<b>IRELAND</b>	<b>Culture Ireland</b>	<a href="http://www.cultureireland.ie">www.cultureireland.ie</a>
Mission and role	Culture Ireland promotes Irish culture worldwide. It creates and supports opportunities for Irish artists and companies to present and promote their work at strategic international festivals and venues. Culture Ireland also supports the development of Ireland's international culture policy by advising government departments on arts and cultural policy.	
Management and structure	Culture Ireland was founded in 2005.	

	<p>The Director of Culture Ireland is Christine Sisk.</p> <p>Culture Ireland is a Division of the Department of Arts, Heritage and the Gaeltacht<sup>120</sup>.</p> <p>The budget of Culture Ireland for 2015 amounts to €2.5m.</p> <p>Overall number of employees (total network): N/A</p>
Global network/ Infrastructure	<p>It appears that the institute does not have offices abroad. However, Culture Ireland develops platforms to promote Irish culture worldwide and works for Irish artists and cultural works to be showcased at international events.<sup>121</sup> From the map we can see that there is a focus on the US and to a lesser extent on South East Asia.</p>
Intercultural dialogue	N/A
EU dimension/ Promotion of EU values	N/A
Collaboration with other MS CIs	N/A

<b>ITALY</b>	<b>Istituto Italiano di Cultura (IIC)</b>	<a href="http://www.esteri.it/mae/it/politica_estera/cultura/reteiic.html">www.esteri.it/mae/it/politica_estera/cultura/reteiic.html</a>
Mission and role	<p>The mission of the IIC is to promote Italian language and culture in foreign countries. This is done through the organisation of events, Italian language courses and the promotion of Italian scientific culture abroad.</p>	
Management and structure	<p>The <i>Istituti Italiani di Cultura</i> were established in 1926.</p> <p>The directors of the IIC are appointed by the MFA in accordance with their proven culture expertise and the geographic position of the IIC.</p> <p>The IICs are supervised by the MFA but enjoy operational and financial autonomy. However the Italian Court of Auditors undertakes a financial control of their annual financial statements.</p> <p>The budget of each institute is established by the MFA and by the Italian Ministry of Economy and Finance. In 2013 the ministerial budget given to the IIC amounted to €12,711,826<sup>122</sup>. The same year, revenues from the language courses provided by the IIC amounted to €10,116,007.</p> <p>Total number of employees belonging to the cultural promotion area: 129</p>	

<sup>120</sup> The Department supports fine art and cultural heritage of the country by providing the capital infrastructure for the National Cultural Institutions. It also encourages the development of the private sector cultural industry through appropriate financial support for projects enhancing the cultural infrastructure in Ireland.

<sup>121</sup> <http://www.cultureireland.ie/map/>

<sup>122</sup> [http://www.esteri.it/MAE/approfondimenti/2014/2014italiano\\_nel\\_mondo\\_che\\_cambia.pdf](http://www.esteri.it/MAE/approfondimenti/2014/2014italiano_nel_mondo_che_cambia.pdf)

Global network/ Infrastructure	The IIC has 83 offices in 61 countries worldwide. Currently the IICs in Damascus and Tripoli are not operating because of the unstable situation in the countries. Geographical priorities: Until the late 1990s the majority of the IIC offices were concentrated in Western Europe. To rebalance this shift, new offices were opened in Central-Europe, as this area was becoming significant for national interests. IICs were also opened in Asian and Latin American countries which appeared to be strategic for Italy's cultural and commercial relations <sup>123</sup> . However, today still 53.9% of the institutes are concentrated in Europe, 11.2% in Asia and Oceania, 10.1% in the Mediterranean and the Middle East, 21.3% in the Americas and 3.3% in sub-Saharan Africa. The presence of the IIC is still undersized in many areas which Italy considers strategic, such as the Mediterranean regions and the Middle East.
Intercultural dialogue	Facilitating intercultural dialogue founded on democratic principles is one of the objectives of the IIC <sup>124</sup> .
EU dimension/ Promotion of EU values	The promotion of European values is not stated in the mission of the institutes and IICs are also not members of EUNIC Global. Nonetheless, the Italian Minister of Foreign Affairs, which supervises the institutes, is, and the institutes collaborated in EUNIC Clusters.
Collaboration with other MS CIs	IIC offices collaborate with other CI(s) through EUNIC clusters (they are members of 45 clusters). They also collaborate bilaterally with other CI(s) such as the British Council, the <i>Goethe-Institut</i> and the <i>Instituto Cervantes</i> .

ITALY	<b>Società Dante Alighieri</b>	<a href="http://ladante.it/">http://ladante.it/</a>
Mission and role	The mandate of the <i>Società Dante Alighieri</i> is to promote, disseminate and increase the value of Italian language and culture around the world.	
Management and structure	<p>The <i>Società Dante Alighieri</i> was established in 1889.</p> <p>The <i>Consiglio Centrale</i> (Central Committee) is at the head of the institute. The <i>Assemblea dei Soci</i> (Board of Trustees) elects its members and President, who is currently Andrea Riccardi. Other supporting bodies of the <i>Società Dante Alighieri</i> are: the Board of Auditors, which is the technical and financial body of the institute, the Coordination Committee and the Scientific Committee.</p> <p>The Italian MFA is involved in the management of the institute. One of the members of the Board of Auditors is in fact nominated by the Ministry of Foreign Affairs. In addition, the Coordination Committee is composed of one representative of the Ministry of Foreign Affairs, one of the Ministry of Public Education and one of the <i>Società Dante Alighieri</i>. The Committee meets at least once a year to review the</p>	

<sup>123</sup> [http://www.fondazionerosselli.it/DocumentFolder/Rapporto\\_IIC\\_Fondazione\\_Rosselli\\_def.pdf](http://www.fondazionerosselli.it/DocumentFolder/Rapporto_IIC_Fondazione_Rosselli_def.pdf)

<sup>124</sup> [http://www.esteri.it/mae/en/politica\\_estera/cultura/reteiic.html/](http://www.esteri.it/mae/en/politica_estera/cultura/reteiic.html/)

	<p>activities of the Institute and to establish collaboration plans in areas of common interest<sup>125</sup> such as the promotion of the Italian language and culture abroad.</p> <p>The Institute is financed by the contributions of its members and by the MFA. Because of the economic crisis public expenditure for culture was sharply reduced. This also affected the public contribution to the <i>Società Dante Alighieri</i> which has consistently decreased over the last years.</p> <p>Overall number of employees (total network):57</p>
Global network/ Infrastructure	<p>The <i>Società Dante Alighieri</i> has 423 offices in 60 countries. Geographical priorities (countries and regions):<sup>126</sup> South America (the next Congress of SDA will be organized in Buenos Aires in 2017), Balkan area (a congress in the inter-Adriatic region is at study) and Mediterranean area.</p>
Intercultural dialogue	<p>Between 2004 and 2009 SDA has led many projects on training of immigrants in the countries of origin: in this project SDA offered Italian language courses to immigrants in their countries of origin funded by the Italian Ministry of Employment (countries: Tunisia, Morocco, Bulgaria, Bosnia-Herzegovina, Albania, Montenegro, Ukraine, Moldova, Argentina and Peru).</p>
EU dimension/ Promotion of EU values	<p>In 2008-2009 SDA has participated in Babelweb, a project funded by the European Commission (Lifelong Learning Programme - KA2); in this project a team of language teachers and researchers has built an Internet based platform for Romance languages learning using the tools offered by web 2.0 (<a href="http://www.babel-web.eu">www.babel-web.eu</a>). Between 2008 and 2011 SDA has set up, together with ICE (<i>Istituto per il Commercio Estero</i>), a project of training and technical assistance to the Balkan Public Administration in the field of small and medium enterprise internationalization funded by the Italian Ministry of Economic Development (L.84/01). On the European Day of Languages, SDA organises every year, together with EUNIC-Rome, a "language rally" across the European Institutes of Culture of Rome.</p>
Collaboration with other MS CIs	<p>SDA is present in 5 EUNIC clusters (EUNIC Casablanca, Jordan, Milan, Rome, Philippines) as full member and in one cluster as associate member (EUNIC Georgia).</p>

<b>LITHUANIA</b>	<b>Lithuanian Culture Institute</b>	<a href="http://lithuanianculture.lt/">http://lithuanianculture.lt/</a>
Mission and role	<p>The Lithuanian Culture Institute's main objective is to make Lithuania's creative and cultural sector grow abroad through the implementation of cultural activities in foreign countries.</p>	
Management and structure	<p>Date of establishment 2007. Established as the International Cultural Programme Centre, 2014 the institution changed its name to the Lithuanian Culture Institute.</p>	

<sup>125</sup> <http://www.normattiva.it/uri-res/N2Ls?urn:nir:stato:legge:1985:411>

<sup>126</sup> Is there a shift towards the BRICS (to increase trade) and the Middle East countries (to fight fundamentalism)?

	<p>Aušrinė Žilinskienė is the director of the institute.</p> <p>The institute was established by and is dependent on the Ministry of Culture.</p> <p>The budget of the institute in 2014 was 811.000,00 Euros.</p> <p>It has 14 employees.</p>
Global network/ Infrastructure	<p>The Lithuanian Culture Institute has no offices abroad. They use external infrastructure and events to promote Lithuanian culture. They work very closely with the cultural attaches. For instance, they participated in the London book fair to promote their selection of national books. Europe is their biggest priority today.</p>
Intercultural dialogue	<p>The Lithuanian Culture Institute promotes intercultural dialogue supporting initiatives of collaboration. For instance, the biggest project in 2015 "Lithuania in Krakow: season of culture 2015" involves 7 institutions in Lithuania and 11 in Poland.</p>
EU dimension/ Promotion of EU values	<p>The Lithuanian Culture Institute is a member of EUNIC and promotes the idea of European values. Working only on exceptional occasions in Europe, the Lithuanian Culture Institute does not have a clear European dimension.</p>
Collaboration with other MS CIs	<p>The collaboration with other CI is based on accumulating experiences, e. g. 2014 the internship of the Lithuanian Culture Institute's staff at the Dutch Culture, Mondriaan Fund in Amsterdam and the Adam Mickiewicz Institute in Warsaw. The cultural attaches are active members of the EUNIC clusters in Europe and outside, the Lithuanian Culture Institute participates in the Vilnius EUNIC cluster.</p> <p>2013 the Lithuanian Culture Institute took part in the <i>Creative Europe</i> project <i>European Night of Literature</i> led by the Czech Centres. 2014 the applications for <i>Creative Europe</i> support were not successful.</p>

NETHERLANDS	DutchCulture	<a href="http://dutchculture.nl/nl">http://dutchculture.nl/nl</a>
Mission and role	<p>DutchCulture is dedicated to the promotion, support and creation of international cultural cooperation between the Netherlands and foreign countries. It fosters the mobility of Dutch artists and the collaboration between cultural operators and provides information for national institutions and actors on EU funding opportunities.</p>	
Management and structure	<p>Established in 2013 as a merger of the Dutch Centre for International Cultural Activities (SICA), Trans Artists and MEDIA Desk Nederland, DutchCulture is headed by Cees de Graaff, former Director of SICA.</p> <p>DutchCulture has the status of a Charity (ANBI) and is managed by the Ministry of Foreign Affairs and the Ministry of Education, Culture and Science. The Ministry of Foreign Affairs sets the priorities for DutchCulture's activities and in particular in the priority countries. The Supervisory Board, composed of elected representatives and heads of CIs, manages the finances of DutchCulture. Auditing of financial accounts is performed by an external firm.</p> <p>The total budget for 2014 amounted to €2,770,786, of which</p>	

	€40,807 was self-generated income and €28,063 private subsidies. Public support therefore amounted to 97.5% of the total budget. Public aid takes the form of a four-yearly grant from the Ministry of Education, Culture & Science and the Ministry of Foreign Affairs, as well as funding from the European Commission for its European activities.
Global network/ Infrastructure	34 people were employed at DutchCulture in 2014. DutchCulture does not have offices abroad but provides advice and support for diplomatic networks. Key countries of intervention are Turkey, Russia, India, China, Brazil, the Middle East and Europe as a whole, according to economic dynamics, existing diplomatic ties and the vibrancy of the local cultural and creative sector.
Intercultural dialogue	N/A
EU dimension/ Promotion of EU values	N/A
Collaboration with other MS CIs	DutchCulture is part of the EUNIC network and collaborates with other European cultural actors in EU projects (e.g. Green Art Lab Alliance – GALA).

<b>POLAND</b>	<b>Adam Mickiewicz Institute (IAM)</b>	<a href="http://www.iam.pl">www.iam.pl</a>
Mission and role	The Adam Mickiewicz Institute's role is to promote the Polish culture around the world and to actively participate in international cultural exchanges. As Poland is the fifth largest player in the EU network of cultural exchange the IAM mission is to communicate Poland's cultural dimension and to demonstrate Poland's role as an indispensable link in the international circulation of ideas, values and cultural goods.	
Management and structure	Date of establishment: N/A The director of the Adam Mickiewicz Institute is Paweł Potoroczyn. Supervising public body(ies), Ministry(ies) involved and autonomy (accountability to a public body e.g. Parliament, budget supervision, etc.): N/A Budget of the Institute in 2013: 42,755,342 PLN. Overall number of employees (total network): N/A	
Global network/ Infrastructure	The Institute does not have branches abroad but collaborates with the Polish Institutes. No clear definition of geographical priorities. However, since 2008 the Adam Mickiewicz Institute is engaged in Project Asia <sup>127</sup> . The aim of the project is to increase the presence of Polish culture in Asian countries, especially in China, the Korean Republic and Japan. The Institute also carried out more than 60	

<sup>127</sup> Project Asia. (2014). Retrieved from Adam Mickiewicz Institute: <http://iam.pl/en/projekty/project-asia>

	separate projects and 22 study visits in China, Hong Kong, Korea, Singapore, and Taiwan <sup>128</sup> .
Intercultural dialogue	In Poland the Cultural Contact Points of the EU, which had to promote and provide information about the Culture Programme 2007 – 2013 of the EU Commission operated within the structure of the IAM. One of the aims of the Culture Programme was to foster intercultural dialogue. With the adoption of the Creative Europe programme the IAM maintained this role and is now a Creative Europe desk.
EU dimension/ Promotion of EU values	Since 2006 the IAM is running the Europe for Citizens Contact Point. This European programme supports the implementation of social, educational and cultural projects targeted at local government administration and the third sector. The programmes' aim is to raise awareness of common history and European values stimulating debate, reflection and the development of networks.
Collaboration with other MS CIs	No explicit collaboration is mentioned on the IAM websites and reports. Yet this year, the IAM will present a series of events in Edinburgh in cooperation with the Royal Scottish Academy of Art& Architecture.

<b>POLAND</b>	<b>Polish Institute</b>	<a href="http://www.msz.gov.pl">www.msz.gov.pl</a>
Mission and role	The Polish Institutes' role is to ensure that Polish culture is represented and appreciated around the world. They promote Polish intellectual and artistic achievements in music, film, theatre, visual arts and design, the Polish language and literature, Polish science and courses for foreigners in Poland. The Polish Institutes also carry out communication and marketing activities that foster public diplomacy priorities and enhance Poland's political, economic and cultural position, building a positive image of Poland worldwide.	
Management and structure	Date of establishment: N/A Name of the Head of the Institute and process of nomination: N/A The Polish Institutes are agencies of the Ministry of Foreign Affairs. Budget and origin of the funding: N/A Overall number of employees (total network): N/A	
Global network/ Infrastructure	The Polish Institutes have 25 offices in 25 countries. Recently Polish institutes have been opened in New Delhi and Beijing and the MFA is planning to open one in Istanbul as well. This expansion outside EU borders reflects the direction that Polish foreign policy is taking. In the future the MFA envisions opening Polish Centers in the Middle East, Africa and Latin America.	
Intercultural dialogue	N/A	

<sup>128</sup> <http://iam.pl/en/report-20122013>

EU dimension/ Promotion of EU values	The promotion of European values is not stated in the mission of the institutes and they are also not EUNIC members. Nonetheless, the Polish Minister of Foreign Affairs, which supervises the Institutes, is.
Collaboration with other MS CIs	N/A

<b>PORTUGAL</b>	<b>Instituto Camoes</b>	<a href="http://www.instituto-camoes.pt/">http://www.instituto-camoes.pt/</a>
Mission and role	The main mission of Camões – Institute for Cooperation and Language, I.P is to coordinate with the Ministry of Foreign Affairs to achieve foreign policy mandates such as cooperation or humanitarian assistance and the expansion and promotion of the Portuguese language and culture abroad. Its mission is to propose and implement Portuguese cooperation policy and to coordinate activities undertaken by other public entities involved in implementing that policy. It also has the mission to propose and implement the educational policy, to disseminate the Portuguese language and culture in foreign universities and to manage the foreign Portuguese teaching network at primary and secondary levels.	
Management and structure	<p>It was established on 15 June 1992 and is lead by Ana Paula Lamborinho, President of the Camoes Institute since 2012.</p> <p>Camões, I.P., is a public institute, integrated in the indirect administration of the State, with administrative and financial autonomy and its own assets, pursuing duties of the Ministry of Foreign Affairs under its supervision</p> <p>In 2014 the institute had a national budget of € 50.5 million, for educational activities and international cooperation and aid.</p> <p>Camoes, I.P. employs 148 employees at the headquarters not including teachers and 1,614 employees in the entire network.</p>	
Global network/ Infrastructure	<p>Camoes, I.P. operates in 67 countries with 66 language centres and 19 cultural centres all around the world, although their presence is mainly concentrated in Europe and Africa. It works in partnership with over 300 universities, as well as with other international organizations</p> <p>The main geographical priorities are the Portuguese-speaking African countries and East Timor, , the Sub-Saharan Africa, the Ibero-American States, the Magreb and Middle East region</p>	
Intercultural dialogue	<p>Projects that have an intercultural dialogue dimension include:</p> <ol style="list-style-type: none"> <li>1. Book fairs in East Timor and Mozambique</li> <li>2. Theatre Arts in Cape Verde (workshops and training programmes with theatre companies)</li> <li>3. Luanda Cartoon exhibitions</li> <li>4. Cinema and Dance workshops in Mozambique and S. Tomé</li> <li>5. The round table of Portuguese and Canadian writers.</li> <li>6. The Maputo/ Lisbon Residence competition whereby artists in</li> </ol>	

	<p>visual arts can exchange views and opinions on their projects.</p> <p>7. The dialogue between Europe and China, under the EUNIC umbrella.</p>
European dimension/ Promotion of European values	<p>Camoës, I.P. financially supports the European Union Youth Orchestra. It is a member of EUNIC (European Union National Institutes for Culture), EFNIL (<i>European Federation of National Institutions for Language</i>); Associated member of ALTE (Association of <i>Language Testers in Europe</i>) and member of EAQUALS, which is an European language education certification body. Camoës also I.P. participates to the night of European literature as well as in European cultural weeks, in several countries around the world.</p>
Collaboration with other MS CIs	<p>Other bilateral and multilateral collaborations are carried out with the institutes from all the European union state members, namely within EUNIC framework and its clusters around the world.</p>

<b>SLOVAKIA</b>	<b>Slovak Cultural Institute</b>	<a href="http://www.foreign.gov.sk">http://www.foreign.gov.sk</a>
Mission and role	<p>The Slovak Institutes promote Slovak culture abroad by presenting information and knowledge about Slovakia. They also promote local entrepreneurs and maintain close ties with expatriate communities.</p>	
Management and structure	<p>The Slovak Cultural Institute was created in 1993.</p> <p>The institute is directed by the cultural contacts and Expatriate Directive, a department of the Ministry of Foreign Affairs.</p> <p>The Bilateral relations section which is a department of the Ministry of Foreign Affairs along with the Ministry of Culture supervises the activities of the institution.</p> <p>Budget and origin of the funding: N/A</p> <p>Overall number of employees (total network): N/A</p>	
Global network/ Infrastructure	<p>The Slovak Cultural Institute has 8 offices operating in 8 countries.</p> <p>The institutes mainly focus on Central and South/East Europe (Russia, Serbia) but they also put a special focus on the EU and the NATO members such as Germany. Recently, Middle East countries have also become a geographical priority of the institutes.</p>	
Intercultural dialogue	N/A	
EU dimension/ Promotion of EU values	N/A	
Collaboration with other MS CIs	N/A	

SWEDEN	Swedish Institute	<a href="http://www.eng.si.se">www.eng.si.se</a>
Mission and role	<p>The Swedish Institute (SI) is a public agency which aims to promote knowledge, interest and trust in Sweden abroad. It seeks to establish cooperation and lasting relations with other countries through strategic communication and exchanges in culture, education, science and society. SI also supports programmes of cultural exchange with other countries. It maintains contacts abroad through embassies, consulates, public and cultural institutions and institutions such as universities. It does not have a worldwide network of branches except for the Institut Suédois in Paris.</p>	
Management and structure	<p>The Swedish Institute was established in 1945 as an association. It has been a government agency since 1998. The office in Paris was inaugurated in 1971.</p> <p>Annika Rembe has been Director General of the Institute since 2010. The Government appoints the advisory board of the institute.</p> <p>Being a governmental agency the Swedish Institute is accountable to the Government. The Government also monitors the agency's activity and every year the Swedish Institute submits an annual report containing information about its expenses, revenues and results.</p> <p>Budget and origin of the funding : SEK 464,000<sup>129</sup> (Government contribution 2014). Around ¼ of the funds cover costs for core business of promotion activities, 2/4 go to Development cooperation and ¼ to Baltic Sea cooperation (Baltic States, Poland, Russia, Eastern Partnership)</p> <p>The total network of the Swedish Institute has 140 employees.</p>	
Global network/ Infrastructure	<p>The Swedish Institute has only one office abroad, in Paris. The French capital has been chosen for historical reasons. The other two offices are based in Stockholm and Visby.</p> <p>The Institute has a Baltic Sea Unit<sup>130</sup> to develop and strengthen Swedish relations and cooperation in the Baltic Sea region. The institute is gradually shifting its focus towards new geographical priorities, with less activities in Western Europe and increasing focus on Asia, Africa and Latin America. No offices have been opened but the Institute is represented on a growing number of digital platforms, including the overall dialogue platform Sweden.se in English, Chinese, Arabic and Russian (2015)<sup>131</sup>.</p>	
Intercultural dialogue	<p>The Swedish Institute has a department specially focusing on intercultural dialogue. The aim of the Institute is not only to promote Sweden abroad but to do so with a focus on trust building and creating mutual relationships with other countries around the world, for both parties to gain knowledge and understanding of different cultures. A large part of the institute's activities are funded by Development Cooperation funds, and thereby focus on achieving development objectives such as capacity building, promotion of democracy and human rights etc. A large number of specific</p>	

<sup>129</sup> Swedish institute webpage [www.si.se](http://www.si.se)

<sup>130</sup> <https://eng.si.se/areas-of-operation/cooperation-in-the-baltic-sea-region/>

<sup>131</sup> <https://eng.si.se/about-si/history/>

	programmes are also put in place to foster intercultural dialogue such as the YLVP. <sup>132</sup> This is an intercultural leadership programme whose objective is to lay a foundation for dialogue and knowledge sharing among young leaders from the Middle East, North Africa and Sweden.
EU dimension/ Promotion of EU values	All government agencies are expected to support Sweden's EU membership, but so far, the notion of a European agenda within the formal mandate of the SI from government is not in place. The SI however promotes fundamental values which are not specifically referred to as European values but in the fact they are (human). The Swedish Institute had the Presidency of EUNIC for 2014 – 2015. <sup>133</sup>
Collaboration with other MS CIs	The SI collaborates with other CIs within EUNIC and has in the past years taken part in a number of collaborative projects within the network. SI is one of few EUNIC members contributing (voluntary contributions) to the EUNIC Cluster Fund, which aims at promoting more strategic collaborations at cluster level around a shared European agenda. Through EUNIC clusters it also works with EU institutions and EUDs. Sweden is typically represented in clusters by cultural attachés and similar at Swedish embassies and consulates.

<sup>132</sup> <https://eng.si.se/areas-of-operation/leadership-programmes-and-cultural-exchange/young-leaders-visitors-programme/>

<sup>133</sup> <http://www.swedenabroad.com/sv-SE/Ambassader/Bogota-DC/Aktuellt/Nyheter/Swedish-Institute-EUNIC-Presidency-2014--sys/>



DIRECTORATE-GENERAL FOR INTERNAL POLICIES

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