EUNIC KNOWLEDGE SHARING WORKSHOP

WORKING IN FRAGILE CONTEXTS REPORT

FOREWORD

The global Covid-19 pandemic is affecting us all in many ways. During these unprecedented times, cultural relations and creativity are at the heart of the solution to remain connected, resilient and in good mental health. This report on the EUNIC Knowledge Sharing Workshop on European Collaboration in Fragile Contexts is timely, as there is a lot to learn from the projects and cases presented here. We can apply these lessons not only to our work in such fragile contexts – be it geopolitical, environmental, or 'fragile' in any other sense of the word – but also to the global challenges we are facing today: that we are stronger when we act together, and that we do not need to be physically close to each other in order for our joint efforts to have impact.

The workshop, organised in November 2019, gathered ten organisations and presented thirteen country case studies from Afghanistan to Yemen. Cultural institutes and EU Delegations shared practical examples of ways of working and projects specifically designed for fragile contexts. Gayle McPherson from the University of the West of Scotland provided her academic perspective and presented the outcomes of the 'Arts and Peace' report commissioned by the British Council.

The breadth of experience shared at the workshop reflects the generosity of spirit of the participants, our mutual desire to learn from each other, and the wish to improve ways of working together.

The recommendations to the EU institutions, EU Delegations, EUNIC Global and EUNIC members will be valuable in addressing the common challenges identified and strengthening our international cultural cooperation in fragile contexts.

These activities and initiatives are based on local contexts and need to further address the role of culture in development cooperation. Cultural institutes can play the role of coordinator or mediator between different parties, bringing expertise from all EU Member States and associated countries, and finding flexible and sustainable cooperation models when working together.

In the face of a truly global challenge, this is more important than ever. Culture, after all, is key in bringing people together, creating trust and understanding and a more peaceful world. We hope you find this report inspiring and thought-provoking to continue to collaborate in international cultural relations.

The workshop was co-designed by EUNIC together with colleagues from the British Council, notably Isabelle Van de Gejuchte and Rosanna Lewis, whom we thank for their valuable input.

We also thank the Ministry of Culture, Education, Sport and Youth of Cyprus for hosting the workshop in Nicosia, as well as all contributors and participants of the workshop.

Gitte Zschoch, EUNIC Director, on behalf of all EUNIC members

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INTRODUCTION AND BACKGROUND

Following the increase in violent conflict in recent years on the world stage, the international community recognises that greater emphasis must be given to the prevention of conflict in order to sustain peace[1], not limiting intervention to peace building. Preventive strategies need to involve and empower civil society organisations (CSO) and non-governmental actors (NGO) operating in those societies who are affected by conflict or in fragile contexts. Furthermore, shifts caused by identity-based and ethno-political issues have prompted international actors, both donors and policy communities, to "focus on development programmes that respond to security issues in fragile states"[2]. In this regard, the international community is compelled to develop and implement innovative approaches to achieving security and stability, also recognising the value of arts and culture for social and economic development. In fact, culture is not only an objective to be achieved but also a precious dimension of human capital, for it contributes to the social, economic, and environmental objectives of development. All in all, there is increasing international and institutional consensus on the pivotal role that arts and culture can play in conflict prevention and conflict recovery in fragile contexts.

In fragile settings, the local context, culture and practices interact. To operate effectively, cultural operators need to share a common view about what a fragile context is and what they mean by culture. As to the former, the workshop adopted the definition proposed by the Organisation for Economic Co-operation and Development (OECD), according to which this applies to "…a … region or state [which] has weak capacities to carry out basic governance functions and lacks the ability to develop mutually constructive relations with society…"[3]. Accordingly, fragility does not only refer to the presence of a conflict; countries in deep economic crisis or affected by humanitarian and natural crisis are fragile too[4]. Indeed, the definition is quite flexible and extensive and covers a wide array of situations. As for culture, workshop participants relied on the UNESCO operational definition according to which culture is "…a set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs."[5]

Finally, participants agreed that a proper analysis of practice is crucial to grasp the contribution of the arts and culture to conflict prevention and post-conflict recovery. Indeed, a more rigorous approach to studying practice can corroborate analysis derived from individual case studies of the role that arts and culture play in fragile contexts, including those gathered during the EUNIC workshop.

There is more and more practice-informed research to demonstrate the value of culture as a resource for conflict prevention and post-conflict recovery. A wealth of evidence come from the review of the contribution of arts and culture to global security and stability done by the University of the West of Scotland in 2018[6], commissioned by the British Council, the findings of which were presented during the EUNIC workshop. Professor Gayle McPherson and her team analysed academic and non-academic literature about the role of arts and culture in contributing to international security and stability. This review includes an in-depth analysis of three country case studies: Colombia, Syria, and Rwanda. For each country – all experiencing fragility at various stages, ranging from ongoing conflict to post-conflict resolution – insights were provided about diverse arts and culture programmes and their impact.

Overall, the study argues that both academic literature and the analysis of practice demonstrate that arts and culture can have a positive impact on conflict in fragile contexts, and can complement more traditional approaches to conflict prevention, peace building, and related policy development[7]. Potential benefits have been identified such as the ability of culture to foster community engagement, skills for employment, inclusive development, social cohesion, voice and agency.

However, the review also stresses several risks and challenges. For example, cultural programmes may raise unrealistic expectations which cannot be met by resorting to culture as the only solution. Furthermore, evaluating the impact of these programmes is often challenging and demanding. There is also a risk from top-down approaches and lack of conflict sensitivity, which could jeopardise efforts. Finally, the report also acknowledges the double-edged side of culture which can be used to foster both conflict resolution and to pursue violent agendas.[8]

These issues are a subject of constant concern for EUNIC members. Some of them have many years of practice in cultural relations around the world and have experience of engaging with local communities and understanding the local context. While running programmes in fragile contexts, they have identified challenges but also solutions to overcome them in partnership with each other and with local actors.

The EUNIC Knowledge Sharing Workshop on Working in Fragile Contexts was an opportunity to discuss with Professor Gayle McPherson, as well as EUNIC members and interested parties, the challenges of working in fragile contexts and how obstacles can be overcome through a cultural relations approach. Members, representatives of EU Delegation and other stakeholders had the opportunity to showcase examples where cultural programmes have made an important contribution to conflict prevention and reconciliation and explored areas of cooperation.

NOTES

1 United Nations, General Assembly, Peacebuilding and sustaining peace, Report of the Secretary General,
Seventy-second session, Agenda item 65, 18 January 2018: 1
2 Mercy Corps, 2015:8, in Alison Baily (2019) The art of peace. The value of culture in post-conflict recovery. The British Council, 2
3 OECD (2014) Fragile States 2014: Domestic revenue mobilization in fragile states, 16
4 NSDS – National sustainable development strategies, https://sustainabledevelopment.un.org/topics/nationalsustainabledevelopmentstrategies, Last visited January 7, 2020
5 UNESCO, Universal Declaration on Cultural Diversity. Retrieved October 14, 2007
6 McPherson, Mamattah, Moore, Cifuentes & Moualla (2018) A Review of the Contribution of Arts & Culture to Global Security & Stability, University of the West of Scotland, British Council and Alison Baily (2019) The art of peace. The value of culture in post-conflict recovery. The British Council.
7 McPherson and others, 2018:iii
8 Baily, 2019:12-13

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EUNIC KNOWLEDGE SHARING WORKSHOP ON WORKING IN FRAGILE CONTEXTS

The EUNIC Knowledge Sharing Workshop[9] was co-organised with the British Council and the Cyprian Ministry for Education, Culture, Youth and Sports. It invited EUNIC member organisations and relevant EU Delegations to further explore the role of arts and culture when working in fragile contexts. Over the course of the two day meeting, special emphasis was given to common areas for collaboration, good practices, and challenges caused by security and diplomatic constraints when working in fragile contexts.

Workshop participants were cultural relations and development cooperation practitioners from the British Council, French Ministry of Foreign Affairs, Goethe-Institut and ifa (Institut für Auslandsbeziehungen), AECID (Spanish Agency for Development Cooperation) and the EU institutions. The participants presented thirteen case studies dealing with international cultural relations and cooperation at different stages of conflict, ranging from violence prevention to peace building and post-conflict resolution in nine countries: Afghanistan, Colombia, Iraq, Libya, Occupied Palestinian Territories, Turkey, Mali, Syria, and Yemen.

In general, all participating organisations and institutes pursue similar objectives, promoting social cohesion and sustainable development, however they might adopt slightly different approaches. Similarities and differences can be mapped out when it comes to the operational models involved, such as working remotely or on the ground. Different kinds of local partners and stakeholders were involved according to the different priorities and objectives of each project[10].

MAIN INSIGHTS

A vast majority of the contributors to the workshop are committed to promote social cohesion where local engagement and empowerment plays a key role. Capacity building seems to be the instrument actors rely the most on to achieve their goals. In this regard, local empowerment and capacity building go hand in hand with cultural interventions. In conflict and post-conflict countries a cross-cutting focus on the protection of tangible and intangible cultural heritage also emerges in relation to cultural heritage protection and development.

The case studies discussed used different kinds of operating models:

- Working remotely from neighbouring countries or headquarters. Action in Yemen seems to be carried out by most organisations from Jordan (except the British Council), for Syria from Lebanon, and for Libya from Tunisia. French cultural activity in Afghanistan is primarily led from Paris currently.

- Working in the country but under heavy security constraints: e.g. Iraq for Goethe-Institut, the British Council and Institut français.

- Mixed work setting, i.e. working remotely and in country with local teams/smaller offices. Some stakeholders are still present on the ground in Syria and Libya or engage with local organisations to carry out their actions. This depends on the stage of conflict and the subsequent level of state fragility of the country they are operating in.

- Some programmes, like the Martin Roth-Initiative[11], address work in those countries by enabling temporary relocation for artists and cultural operators to safe spaces.

Cultural and cooperation organisations work together with local, regional or national authorities. In some cases, especially in particularly fragile contexts, they frequently cooperate with UN agencies, particularly UNESCO. This is the case with EU action in Iraq and Yemen, and AECID initiatives in Mali. Finally, local NGOs, CSOs, and individuals are key partners for all international operators, especially in advanced stages of conflict where peacebuilding activities are implemented in remote settings (e.g. the British Council in Syria or the EU Delegation in Yemen).

A majority operate in very fragile contexts characterised by an advanced stage of social violence and/or armed conflict (e.g. the Goethe-Institut in Libya, the EU Delegation to Yemen, the British Council Syria, Afghanistan, Yemen and Iraq) or by an early stage of post-conflict recovery, as it is the case for AECID in Colombia. Therefore, their primary objective is that of contributing to peace building or conflict recovery. Among other examples presented, the Martin Roth-Initiative offers cultural operators at risk in fragile contexts a temporary shelter abroad and the Spaces of Culture project works enhancing social cohesion and cultural exchange.

In general terms, although at different levels, actors under scrutiny face common challenges related to remote or mixed work settings and concerns related to political instability, social unrest, and violent conflict. These include human resource management, the reliability of technical infrastructure (e.g. communication, premises), the cost of security (with consequences for planning and risk mitigation, including the negative relationship between publicity/visibility and security), and a limited network of local partners with professional skills (with consequences for the sustainability of projects).

From the cases presented, overall, the EU in Iraq and Yemen, the British Council in Libya, Syria, and Iraq, the Goethe-Institut in Libya, the French cooperation in Afghanistan, and AECID in Colombia, Mali, and the OPT all share the same values and seek to promote the value of culture in these contexts. They often operate in the same areas, thus facing the same stages of conflict and adopting similar operational settings, even relying often on the same local partners. Cooperation between them can be limited due to costly security for their staff to meet or limited presence on the ground. There is room for strengthening partnerships and developing joint action. This would avoid duplication of effort and would substantially increase economy of scale, effectiveness, and reach. In this regard, EU action is key in terms of funding and developing a strategic approach, while EUNIC provides an important platform for networking and coordination.

You can find all case studies and more information of the projects in Annex I.

NOTES

9 Knowledge Sharing Workshops are hosted by EUNIC member organisations and their partners for professional exchange on operations and management. They serve the statutory purpose of EUNIC to share best practices and discuss issues of common interest. In the workshops, key senior staff members and sometimes external stakeholders meet to discuss on a variety of issues deemed relevant for the strengthening of the network and its members expertise.
10 For detailed information about the case studies, see Annex I: Case studies.
11 See more about the Martin Roth-Initiative in Annex I.

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CONCLUSIONS AND RECOMMENDATIONS

Case studies gathered during the workshop reveal a complex interplay between international, regional, and national levels. EUNIC Members and EU Delegations operate in fragile contexts to foster stability and security and several cultural activities support those objectives. Enhanced cooperation could provide a solid base for greater impact and action between these actors.

In the cases presented, partnerships on cultural relations in fragile contexts under the EUNIC banner can be limited due to some of the challenges of working in the countries concerned, such as:

- Not all EUNIC Members are present in the countries.
- The interaction of those present is also limited and often costly due to high security costs.
- There is little information exchange on the members' different national engagement strategies in fragile contexts; in cases where members are working remotely not all members work from the same countries.

In line with the EU's strategic approach to international cultural relations, the activities and initiatives are based on local contexts and need to further address the role of culture in development cooperation. Cultural institutes can play the role of coordinator and mediator between different parties, bring expertise from all EU Member States, and find flexible and sustainable cooperation models when working in fragile contexts.

How can EUNIC members, EU Delegations, and EU institutions inform policy and practice to give impetus to the EU strategic approach to international cultural relations, with specific reference to the role of arts and culture in fragile contexts? How can the collaboration between EUNIC Members and EU Delegations be enhanced on both strategic and operational levels?

Given the complexity of the framework with its various strengths and weaknesses, participants to the EUNIC Knowledge Sharing Workshop on Working in Fragile Contexts have identified some key learnings and policy recommendations.

RECOMMENDATIONS

This report offers a set of policy recommendations on how EUNIC members, EU Delegations, EU Institutions and other key stakeholders can inform and homogenise policy and practice in order to foster collaboration and the development of good practices.

TO EU INSTITUTIONS IN BRUSSELS

- The EU institutions should give a clear mandate to EU Delegations to work with EUNIC members in a framework of close cooperation, especially in cultural cooperation programmes and projects.
- There should be more interaction in the European Council between the Committee on Development (CODEV) and the Cultural Affairs Committee (CAC) to facilitate more connections between culture and development cooperation.
- Policies should be translated into practice through the Commission's Directorate-General for International Cooperation and Development (DG DEVCO), Directorate-General for Neighbourhood and Enlargement Negotiations (DG NEAR), the Instrument contributing to Stability and Peace (IcSP), and EU Delegations. This should be reflected in specific funding allocations.
- Funding opportunities of the European Commission should be longer term, adaptable in fragile contexts, and with inception action learning and funding exit strategy built into programmes. Some actions should have specific culture elements when relevant.
- The ten recommendations of the Culture for the Future Manifesto should be taken into consideration, with particular emphasis to: access to financing for the culture and creative sectors – including external partners –; support for the mobility of artists; promotion of cultural heritage as a tool for dialogue; and the inclusion of culture in funding for sustainable development.

TO EU DELEGATIONS

- Regular coordination and strategy meetings should be organised with EUNIC members, EUNIC clusters and other stakeholders working on culture and education (e.g. in the case of Iraq, UNESCO, the British Council, the Institut français, the Goethe-Institut). Joint activities should be reported to the EEAS and to member states' embassies.
- EUNIC members should be informed of opportunities to secure participation in cultural relations related projects, funding opportunities, calls, events, meetings, and workshops, and to this end communication channels should be improved in both directions: EUNIC Global should be kept informed about the implementation of the strategy for international cultural relations, and overall EU collaboration framework with EUNIC. This is in line with the EU-EUNIC Administrative Arrangement of 2017.[12]

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12   https://eeas.europa.eu/headquarters/headquarters-homepage/26249/national-institutes-culture-and-eu-further-enhance-cooperation_en

- EU strategies and policies focusing on fragile contexts could benefit further from EUNIC members and European development agencies' work in the area of culture, peace and stability. Political, humanitarian and cooperation sections should be made aware of the role of culture and the strategic approach attached to it. Regular reporting to Brussels on the progress of coordination and partnership with EUNIC members would be beneficial, as would improved coordination with other regional EU Delegations and EU member state embassies.
- The network of potential partners on the ground should be enlarged, to include local NGOs, CSOs, universities and research centres. This could be done in coordination with EUNIC members.

TO EUNIC MEMBERS

- EUNIC members should increase their collaboration in form of clusters or working groups in specific countries. Mapping of members' engagement in fragile contexts should be undertaken (e.g. Yemen, Libya, Syria) and colleagues should hold regular coordination meetings.
- In fragile contexts, funding should have lighter administrative mechanisms and be more flexible in terms of amount and time span and more resources should be allocated for joint initiatives at members or global network level. Internal funding mechanisms such as the EUNIC cluster fund could be used for joint action by EUNIC members in fragile contexts.
- EUNIC members should share experience and have virtual secure communication platforms where colleagues both from headquarters and at local level could exchange developments and strategies on a regular basis. This is very important especially when physical meetings are too costly due to security costs.
- EUNIC members should pilot a coordinated programme of activity in one of the countries where they are re-establishing their presence/involvement. A collaboration model for remote working in fragile contexts could be co-created with the EU Delegation and local stakeholders for action in Yemen, Syria or Libya.
- Working groups or clusters can be created either in Amman for Yemen, Beirut for Syria, or Tunis for Libya accordingly. Projects could be submitted to the next call for ideas under the Preparatory Action European 'Houses' of Culture project, EU-funded, managed by EUNIC Global[13].
- Enhancing cooperation with local stakeholders is key at all stages of development and implementation of programmes. In line with duty of care, devoting specific attention to the security and safety of local partners and basing partnerships on cultural relations principles and values is key.
- EUNIC Global should commission a new research on the role of culture in supporting resilience and fostering development in fragile contexts, both for conflict prevention and post-conflict recovery. This could include extensive mapping and reviewing of EUNIC members' projects in fragile environments, the different operational models and their adaptivity to different contexts in different countries and regions.
- EUNIC Global should engage with other networks working in this area including European cultural/youth networks, Practitioners' Network for European Development Cooperation Agencies, and diaspora communities in Europe in order to coordinate advocacy and implement common actions.

GENERAL RECOMMENDATIONS

- All actors should work on typology of actions where culture can play an important role in development cooperation. A common toolkit for working remotely and collaboratively in fragile contexts could be created with good practice examples. It should include the role of arts and culture in conflict and their potential for enhancing conflict prevention and post-conflict reconstruction.
- Proper reference should be made to the UN Agenda 2030 Sustainable Development Goals, in particular SDG 16, when enhancing the role of culture in development and stability at national and European level.
- Local partners should be involved in a consistent and coherent way. EUNIC members and EU Delegations should make better use of local resources for co-creation and project management, including CSOs, NGOs, other non-state groups, through better partnership building.
- Existing partners could be used for increasing the network of local stakeholders, capacity building and dissemination.
- All actors should further invest in capacity building for local partners and beneficiaries. Sustainability of networks and communication should be ensured by long-term planning measures.

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13   https://www.eunicglobal.eu/european-houses-of-culture

ANNEX I: CASE STUDIES

REMOTE WORK OR MIXED

BRITISH COUNCIL LIBYA [14]

The British Council has operated a two-country model for the last 6 years since 2014, with the majority of staff in Tripoli, and smaller number of roles, including international posts, based in Tunis.

The strategic areas of their work are to provide:

1. Skills, networks and opportunities for inclusive societies, with programmes developing youth debate and influencing skills, personal empowerment training designed and led by women, social leadership and training for civil society organisations.

2. Support inclusive economic growth through quality education, with initiatives to strengthen the technical educational infrastructure in Libya.

3. Access to and opportunities from UK qualifications and assessments, notably school exams and IELTS.

4. Support international cultural connections and collaborations, particularly cultural protection through the UK's Cultural Protection Fund [15]

The vast majority of programming takes place inside Libya, delivered by and with Libyan partners, but Tunisia is often where training for cascade and meetings take place. Tunisia offers a comparatively safe and accessible environment for international engagement that would ideally be carried out inside Libya, but where movement for Libyans and non-Libyans alike, is highly constrained. The main advantage of this model is that it allows for international engagement to continue while ensuring that all programming, and decision making is grounded in Libyan realities, and a present and accessible point of contact for Libyan stakeholders and the community of international actors in Tunis.

To make this work, 1) invest time in building the team and communication across multiple sites, 2) ensure that there is co-leadership so that teams are empowered to take dynamic decisions as the situation required. ➤ click for more information

GOOD PRACTICES

- Activities implemented by local partners (local empowerment)
- Stakeholders management is a priority (e.g. Libyan national and local authorities)
- Good networking with the international community in Tunisia
- Investment in mutual trust within the British Council team (part in Tunis, part in Libya) ➤ co-leadership skills

CHALLENGES

- Need to build skills and knowledge across the 2 sites
- Need for training and infrastructure for collaboration
- Building a shared understanding and trust between the teams can be time consuming but is key to building individual and team resilience in a high stress environment

BRITISH COUNCIL SYRIA [16]

The British Council has a long history in the country, since it established its first programmes in 1947 and opened offices in Damascus and Aleppo in 1948. In 2012 the British Council suspended operations and closed the Damascus centre.

At the end of 2014, the decision was taken to re-establish a team to work again on Syria and support new projects and collaborations. To date, the team comprises eight people based in Beirut working remotely. The team has a mandate to lead work in Syria and support the organisation's Syria Crisis response globally. It has established strong partnerships with individuals and independent institutions across the country and in the diaspora. The British Council works either through local partners, direct delivery in Lebanon and in the UK and/or online.

The British Council Syria has a long-term approach to programming and prioritises initiatives in the areas of arts & culture, education, and civil society, with special emphasis on youth empowerment, citizenship and social action. Substantial resources are invested in partners' capacity building. In arts and culture, the British Council has identified some programming priorities:

1. supporting the cultural sector by empowering Syrian cultural and creative leaders;

2. protecting Syrian cultural heritage and challenging stereotypes and divisive narratives about Syria through creative showcasing and storytelling, both in the UK and internationally;

3. supporting the development of socially engaged arts practice to enhance individual well-being and community resilience through transformative creative interventions, new collaborations and networks.

The British Council Syria faces both opportunities and challenges. On the one hand, being a cultural relations organisation, the British Council is trusted and perceived by many as a non-political entity. This provides the organisation with considerable reach. In response, Syrian cultural actors – especially young ones – are flexible, innovative, and open to cooperation and collaboration. On the other hand, uncertainty and fragility hinder local partners and participants' ability to operate. Moreover, a lack of mechanisms for collaboration and for setting a shared agenda between European stakeholders (EUNIC members, Member States' embassies, cultural donors, the development & humanitarian sector) damages the international community's reach and effectiveness in cultural and social development. ➤ click for more information

GOOD PRACTICES

- Investment on research and consultation as well as on partners' capacity
- Culture is fostered as a tool to challenge divisive discourse
- Work at community level to build mutual trust and intercultural dialogue
- Work at individual level to empower individuals, especially youth and vulnerable people, by building agency

CHALLENGES

- Ability of local stakeholders to operate due to instability
- Empowerment of Syrian cultural and creative leaders
- No presence on the ground for cultural heritage or social cultural projects is possible
- Lack of mechanisms for collaboration and shared priority setting between international stakeholders (e.g. EUNIC members, EU Delegations, donors)
- Need for longer-term and larger-scale investments in cultural sector across the region

14 *Working at a distance. A case of Libya. Ben Lawton, Director British Council Libya, EKSW Cyprus*
15 *https://www.britishcouncil.org/arts/culture-development/cultural-protection-fund*
16 *The Added value of cultural institutes in fragile settings. Lessons from the Syrian context. Stephanie Twigg, Head of Arts British Council Syria, EKSW Cyprus*

EU DELEGATION TO THE REPUBLIC OF IRAQ [17]

The EU has developed a clear strategy on Iraq, which was launched in 2018 together with an EU-Iraq Partnership and Cooperation Agreement (PCA). The two documents set out priority policy areas, including preserving security and stability, promoting sustainable, knowledge-based and inclusive economic growth, strengthening Iraq's national identity and reconciliation amongst its diverse communities, strengthening governance, and addressing migration challenges.

In this framework, the EU developed a specific approach to the protection and valorisation of Iraqi cultural heritage as a way to contribute to social cohesion and reconciliation, while also pursuing other key objectives such as education, youth employment, and reconstruction. At the political level, the EU-Iraq PCA promotes bilateral cooperation in the field of culture (Art. 109). As part of its Common Security and Defence Policy, the EU Advisory mission in Iraq (EUAM Iraq) is the first mission to be mandated with cultural heritage protection tasks, as part of its security sector reform and capacity building objectives, with a focus on illicit trafficking and destruction of cultural goods. At cooperation level the EU is trying to mainstream culture in its programmes in Iraq, for example using a combination of different funding instruments (e.g. DCI, EUTF Madad, CSO-LA, Erasmus Mundus). The EU's development operation in Iraq works remotely and is based in Amman, Jordan.

Among other aims, the project "Revive Mosul and Basra" aims at supporting urban reconstruction and rehabilitation in the old cities of Mosul and Basra, to foster job creation and skills development for young people, as well as to promote social cohesion. The EU contributes 20M EUR (DCI MIDEAST) and UNESCO is the main implementing partner. A similar project is now being implemented in Erbil, Iraqi Kurdistan, funded by the EU Trust Fund for Syrian Refugees (EUTF Madad) in cooperation with UNESCO and the local authorities. EU cooperation is also supporting an EU-Iraq strategic partnership in education and cultural heritage based on a consortium of three Italian universities and research centre (Bologna, Turin, CREST Turin,) and three Iraqi universities (Qadisya, Kufa, Baghdad with the Iraqi State Board of Antiquities). The funding comes from different mechanisms, CSO/LA and ERASMUS + .The consortium focuses on archaeological studies in the area, but also conducts social research, for example to understand local perceptions of archaeological sites in Southern Iraq, and in future years will be focusing on the employability in the cultural and cultural heritage sector.[18]

➤ ➤ ➤ ➤ click for more information

GOOD PRACTICES

- Effort to mainstream culture in all areas of EU development cooperation
- Creative use of different funding mechanisms (e.g. CSO-LA, DCI, EUTF MADAD)
- Innovative cooperation with local and international universities for cultural heritage protection (EU strategic partnership in education and cultural heritage)

CHALLENGES

- Ways to engage stakeholders may be challenging; trust is an important aspect
- Need to improve the understanding of the role that cultural heritage plays for social cohesion
- Need to further strengthen the nexus culture/cultural industries and sustainable growth
- More work to be done on the "enabling environment" (policy and legal framework)

EU DELEGATION TO YEMEN [19]

Like most of the diplomatic community, the EU Delegation has been evacuated from Yemen and operates remotely from Amman in Jordan, while still promoting initiatives in the whole of Yemen. The Delegation seeks to promote culture in the country as part of a wider agenda to foster peacebuilding for social cohesion and national unity. Since it is not present on the ground, the Delegation faces several challenges:

1 difficulties in overseeing and managing activities (e.g. securing communications or organising field visits, meeting local partners);

2 coordinating actions both between the different sections (cooperation, humanitarian, and political) of the Delegation as well as between the EU Delegation in Yemen and other regional Delegations and EU Member States' representations.

To bypass difficulties in implementation, the Delegation seeks to foster the empowerment of Yemeni cultural actors, both individuals and CSOs/NGOs, but also relies on partnerships with the UN and UNESCO. Thanks to working in partnership, several targeted cultural programmes are being implemented or will be implemented soon, with the ultimate objective being to foster sustainable social and economic development to ensure security and stability.

The EU contributes 2 million euros from the Foreign Policy Instrument to UN HABITAT Rapid City and Neighbourhood Profiling, which aims to facilitate the development of a National Strategy for Recovery and Reconstruction in Yemen. The Delegation also oversees a contribution of almost 10 million euros from DG DEVCO to the UNESCO CASH FOR WORK PROJECT. The project seeks to increase income generating opportunities for young Yemenis through regeneration activities like the restoration of particular buildings that have been damaged in UNESCO World Heritage historic urban centres in Sana'a, Zabid and Shibam, whilst simultaneously preserving traditional artisanal know-how. Finally, several projects aim to offer capacity building to Yemeni artists, including filmmakers and photographers (Karama film festival, Jawntjaber) and journalists (Yemeni media emergency response) to strengthen their professional skills and personal resilience.

GOOD PRACTICES

- Culture prioritised to foster peace building
- Effort to foster local engagement by involving local CSOs, NGOs, and individuals in implementation
- Several projects funded or to be funded, from small (10K EUR), to bigger scale (10M EUR)

CHALLENGES

- Hard to work remotely
- Difficult to coordinate action inside the Delegation and with other Delegations and Member States need for a strategic approach from Brussels
- Need to invest more on new economic programmes (e.g. creation of job opportunities for youth, investments on education and literacy, new specialised institutions for labour employment, more
- Need to enlarge the pool of local partners ➜ new form of inclusive tendering?

17 Experiences from Iraq. Cultural Heritage and Social Cohesion. Rosalba Tuseo, EU Delegation to Republic of Iraq, EKSW Cyprus
18 Source: L. Proserpio, G/ Scazzosi, F. Zaina - Local Voices on Heritage: Exploring Community Perceptions of Archaeological Sites in Southern Iraq, upcoming- publication
19 Promoting culture in Yemen. Riccardo Villa and Diego Cardenas Foruzanfar, EU Delegation to Yemen, EEAS Amman. EKSW Cyprus

FRENCH COOPERATION AFGHANISTAN [20]

Formal diplomatic relations between France and Afghanistan started in 1923. Technical cooperation followed. In the 1960s, France was involved in the writing of the first Constitution. A bilateral cooperation agreement between Afghanistan and France was signed in 1966. French cooperation stopped in 1985. France restored diplomatic and cultural cooperation in 2002. Previous cooperation schemes were restored, new cooperation in graduate education was established and the French Archaeological Delegation in Afghanistan (DAFA [21]) was reopened. The French Institute in Afghanistan (IFA [22]) was opened following a cooperation agreement with the Afghan Ministry of education in 2010 and was hosted in a renovated part of the building of the French high school. In 2017, French cultural cooperation on site was shut down. It is now based in Paris and works remotely in the frame of a treaty of cooperation between the two countries signed in 2012.

Working in Afghanistan is difficult for several reasons. It is quite challenging to organise field visits, due to substantial security concerns. For the same reason, it is almost impossible to meet representatives of other international cultural institutes or cooperation organisation in person in Kabul. For example, prior to the 2017 terrorist attacks, a EUNIC cluster was active in Afghanistan but it is no longer operating. Security concerns force each representation, including the EU Delegation, to work on its own. Second, it is not easy to coordinate and manage the local team. What French cooperation did was to reach out to colleagues and actors who already had relationships with them through other channels. This means that long-lasting relationship based on cooperation and influence are an asset, as well as the fact that the head of French cooperation in Afghanistan, although based in Paris, has previous experience in Kabul which provided him with a knowledge of the local context and a network that are proving useful now.

GOOD PRACTICES

- Head of cooperation previously dispatched in Afghanistan, his knowledge of the context has proven crucial
- Regular missions on site but limited freedom of movement
- Local team established when French cooperation was still on site, many of them have educational background in France, all speak French

CHALLENGES

- Hard to monitor everything from Paris
- Small budget for development cooperation in Afghanistan
- EUNIC cluster was closed in 2017, it is difficult to build partnerships with another EU Member States in current situation

GOETHE-INSTITUT LIBYA [23]

The Goethe-Institut never had a permanent presence in Libya except for a language center that had to close down in 2014 due to security reasons. In 2014 Goethe-Institut Tunis started the first project on cultural management in Libya but it was interrupted for the same reasons. The Kulturakademie Libyen [24] was launched again in 2017. It was a qualification programme for Libyan cultural managers financed by the German Federal Foreign Office in the framework of the German-Arab Transformation Partnership. In 2017 and 2018, 12 participants each attended a 2 week training programme on cultural management in Tunis and a 1 week visit to cultural projects in Berlin. In 2018 and 2019, a call was launched for funding projects on the ground in Libya and 9 projects have been implemented. In 2019 the Academy seeks to support the existing group of alumni with additional capacity building to help them successfully implement their projects and make them sustainable.

The Goethe-Institut in Libya works remotely and mainly through the Kulturakademie. Not having a team on site, the Institute works remotely with local cultural managers or civil society organisations on the ground. Building trust between beneficiaries and institute is key and high level of flexibility is needed to adapt to changing situation in the country. Local cultural leaders cooperating on site are reached through former participants. There is quite a network of cultural activists in Libya, especially in Tripoli. As Alumni often come back to Tunis for workshops and training, they act as mediators. ➤ click for more information

GOOD PRACTICES

- Efforts for local empowerment and engagement
- Investments on mutual trust (monitoring on the one hand, duty of care for local partners on the other)

CHALLENGES

- The flexibility of structures, networking and funding is needed

20 Culture and cultural heritage in fragile contexts. A case of Afghanistan. Olivier Huynh-Van, Director Institut français Afghanistan – French Ministry of Foreign Affairs – Head French Cooperation in Afghanistan. EKSW, Cyprus
21 https://af.ambafrance.org/La-Delegation-Archeologique,698
22 https://institutfrancais-afghanistan.com
23 Working at distance. A case of Libya. Judith Naethe, Goethe-Institut Tunis. EKSW Cyprus
24 https://www.goethe.de/ins/eg/en/kul/sup/duw/kal.htm

ON SITE WORK

BRITISH COUNCIL IRAQ[25]

The main British Council office is located in the British Embassy in Baghdad, with another independent smaller office in Erbil. A significant amount of investment goes towards ensuring appropriate security, which is seen as an enabling factor as opposed to a barrier. It requires identifying a trusted security provider, building a strong relationship between the security company and the British Council, and significant work on advanced planning. This enables them to attend and host external events and meet the local population, thus building relationships and creating trust. To ensure value for money, activities are supported by the smart use of media including TV and radio and social media tools and influencers to amplify messages. For example, although not announced in advance our attendance, at the Baghdad and Mosul Peace Festivals gained significant media coverage.

British Council programmes operate in all provinces in the country and are delivered in Arabic and Kurdish. Activity focuses on educational capacity building and youth programming that promote social cohesion; and a smaller arts and culture offering. It includes launch events, conferences, delivery of training and train the trainer cascades across the country, or small working groups and workshops. Iraq is also part of the Cultural Protection Fund[26].

The British Council delivers two EU funded programmes:

1 TAHAWER works with young people aged 15-25 in eight of the most difficult cities in the country, including Daesh liberated cities and disputed territories. Participants include young Arabs and Kurds, internally displaced people (IDPs), the host community and female Yazidi survivors. The programme develops tolerance and understanding through debate and dialogue. The TAHAWER launch event in the liberated city of Anbar reached over 8 million young Iraqis.

2 The Iraq School programme, co-funded by the EU, works with the Ministry of Education on the delivery of a National Enrolment Campaign to keep children in school. The programme has developed the National Strategy for Inclusive Education and has trained over 800 teachers of deaf children. It has achieved legislative change enabling deaf children, for the first time, to progress from primary to secondary school. The programme has also developed the National Standards for Counsellors, training over 7000 counsellors in liberated cities like Mosul; and written the National Human Rights Curriculum, creating Human Rights Resource packs for teachers that promote concepts such as justice and equal rights in classrooms. Activity is brought together in a Quality Assurance Inspection Framework with trained Iraqi inspectors evaluating over 26,000 schools across Iraq. Goodwill generated from British Council's work in schools across Baghdad built the relationship with the no go area of Sadr City, which resulted in a visit; the first time a UK Diplomat had visited Sadr City the in over 30 years.

Other EU Member states and their cultural institutes are present on the ground, including Goethe-Institut and the Institut français, however joint action and collaboration is difficult due to differing security footprints, duty of care and aims.

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GOOD PRACTICES

- Viewing security as an enabler as opposed to barrier and investing in appropriate security footprint.
- Delivery in Arabic and Kurdish across all provinces – demonstrating equality.
- Implementing EU funded programmes in youth social cohesion and education.
- Excellent use of traditional and social media and efforts to ensure physical presence

CHALLENGES

- Coordination and planning of events across programmes to ensure value for money.
- It is difficult to cooperate with other international cultural institutes (duty of care, logistics and aims)

INSTITUTO CERVANTES IN IRAQ[27]

The Cervantes extension in Baghdad was formed at the request of the Spanish Embassy in Iraq with the purpose of supporting the social and cultural stabilisation of the country and promoting the teaching of the Spanish language in Baghdad. The Extension was inaugurated in June 2019 and is managed by the Instituto Cervantes in Amman.

The first objective was to collaborate with the Spanish Language Department at the University of Baghdad. The collaboration with the University of Baghdad has, so far, consisted of them providing Instituto Cervantes with Spanish language professors. The Amman teaching staff visited Baghdad to provide teacher training courses in Spanish as a foreign language, as well as outlining the methodology and operational system of the Instituto Cervantes.

Classes are held at the premises of the French Institute. This initiative enables collaboration with other European cultural centres in the stabilisation of the daily life of the country and it ensures the basic security conditions essential to operate in Iraq. An agreement between Instituto Cervantes and the French Institute has been signed.

GOOD PRACTICES

- Local empowerment: partnership with the Spanish Language Department at the University of Baghdad
- Technical cooperation with the French Institute, whose premises in Baghdad host the Instituto Cervantes extension à effort to pool resources to ensure security

CHALLENGES

- Several administrative and academic issues:
- Security concerns made it impossible to dispatch Spanish teachers to Baghdad
- Technical difficulties in dealing with financial issues on site
- Hard to make communication between all stakeholders smooth
- Daily issues in running courses, due to unrest in Baghdad

AECID IN COLOMBIA[28]
(Spanish Agency for Development Cooperation)

The Spanish Cooperation in Colombia has been focusing on peace building for the last twenty years. Concerning culture, AECID prioritizes two lines of work: (1) safeguarding memory and identity in communities and ethnic populations, with a human rights approach, and (2) promoting a culture of peace with an education in and values that contribute to human development.

Concerning the first line of work, AECID is engaged in several ways. In 2011 a Law on Victims and Land Restitution was passed that included the creation of a Museum of Memory to recognize and dignify the victims of the conflict between the central government and guerrilla groups. AECID contributed by promoting the inclusion of references to tangible and intangible cultural damage. AECID also works to support ethnic communities and help them build resilience against threats posed by conflicts. Therefore, in partnership with the National Centre for Historic Memory, Spanish Cooperation launched a pilot project for the Museum which may lead to the inclusion of an area on the cultural damage inflicted upon the inhabitants of Sierra Nevada de Santa Marta. Initiatives have been taken to support indigenous communities on the Pacific coast, the aim being to preserve and enhance the oral, written and audio-visual memory of the Chocó indigenous movement to recover the social fabric annihilated by the conflict. Another project of the Spanish Cooperation has the objective to promote respect for cultural diversity and social cohesion by turning the Carnaval de Negros y Blancos (Carnival of the Blacks and the Whites), a mixture of native and Spanish traditions festival which takes place annually in the Southern part of the country, into an opportunity for social cohesion and peacebuilding.

In terms of promotion of a culture of peace, the Spanish Cooperation supports the Colombian Ministry of Culture's programme of Public Travelling Libraries: special libraries have been designed to be moved from one place to another, in rural communities, to foster a culture of peace among the populations that have suffered the most in the conflict in the country, even facilitating dialogue with former combatants.
Finally, the Workshop Schools Programme was introduced for the Spanish Cooperation in 1990 in Colombia, and has now been integrated into the country's vocational training system, training the most vulnerable young people in traditional crafts and in more innovative trades such as cooking. The Colombian Workshop-Tools for Peace Program is currently underway with a network of 10 schools, with the support of the Spanish Cooperation.

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GOOD PRACTICES

- Innovative introduction of cultural approach in Colombia peace building process
- Preservation of material and immaterial culture
- Individual empowerment through culture and capacity building

CHALLENGES

- Volatile environment and socio-political tensions make it difficult to achieve sustainability

AECID IN MALI[29]

A telling example of AECID activities in Mali is the restoration of the great mosque of Djenné, a city in the heart of Mali. The mosque is mudbrick-made and has been completely rebuilt several times since its initial construction in the XIVth century. It was designated a World Heritage Site in 1998. The mosque is highly symbolic and also a source of revenue. Prior to recent terrorist attacks, tourism used to account for up to 75% of the city income. As a consequence of decreasing incomes, the mosque committee did not manage to pay for electricity. AECID decided to support a project to solve the issue by means of an architectural assessment and installation of solar powered electrical system. The mosque is now self-sustainable. The aim of this initiative was not only to restore and safeguard the physical artefact, but also to protect the intangible culture generated by and around the mosque, including the sense of belonging and the immaterial culture linked to the community ritual of conservation of such important building for the community. Moreover, it is in line with the AECID's objective of fostering sustainable social and economic development.

The intervention was not free of challenges. The Great Mosque is enlisted in the UNESCO World Heritage Site. This implied tight close cooperation with the UN agency in order to agree on the best intervention. Regarding implementation, there was no local partner with the capacity to manage the project in the necessary security conditions therefore AECID opted for partnering with UNESCO, with the support of MINUSMA. Some capacity building was also delivered to the local community on how to maintain the solar electrical system; moreover, Spanish Cooperation is conducting a mapping exercise in the city to see whether there are other buildings where to replicate the intervention. ⬉ ⬉ ⬉ click for more information

GOOD PRACTICES

- Involvement of the local community in finetuning AECID initiatives on site (consultation)
- Capacity building offered to local community to ensure sustainability
- Follow up: AECID mapping in the city to identify other sites where to replicate the intervention

CHALLENGES

- lack of local partner with the capacity to manage the project in the necessary security conditions → UNESCO was chosen as implementer, with the support of MINUSMA

25 Challenges and opportunities when working in fragile contexts. Victoria Lindsay, Director British Council Iraq. Video intervention. EKSW Cyprus
26 https://www.britishcouncil.org/arts/culture-development/cultural-protection-fund
27 Cultural operations in fragile contexts. The Instituto Cervantes Baghdad Extension. Sandra Rivas Agundez, Instituto Cervantes. Written statement, EKSW Cyprus
28 AECID in Colombia. Luis Villanueva, AECID Technical Cooperation Office in Colombia. Written statement. EKSW Cyprus
29 Culture for development in fragile states. A case of Mali. Irene Seco Serra, Spanish Agency for International Development Cooperation, AECID. EKSW Cyprus

AECID IN HEBRON [30]

(Occupied Palestinian Territories)

Hebron is a Palestinian city in the southern West Bank. It is the largest city in the West Bank and an economic hub in the area. The old city, which is inside surrounded by movement obstacles: fortified checkpoints, roadblocks, military operations. 6000 Palestinians live in the old city and they endure a difficult situation, especially limits on freedom of movement. At the same time, the old city of Hebron has high artistic value. Step by step, due to the occupation and the hard-living conditions, it was abandoned.

In 1996, Palestinian leader Yasser Arafat created the Hebrew Rehabilitation Committee (HRC). The aim was to promote architectural conservation and incentivise the return of inhabitants to the Old City. The committee is directly connected to the Palestinian government, not to the local authorities. The committee works on housing, public works, and economic subsidies for Palestinian living there (social assistance). They also have a legal unit to follow up human rights violations in the area. Between 1999-2014 AECID has supported HRC with more than 5 million euros. The funding was spent on the renovation of houses, capacity building, and training. This cooperation has proven challenging. First, the HRC is a political entity, with no relationship with the municipality. There is a lack of expertise in the area of restoration, safeguarding and promoting of tangible and intangible heritage. There can be some tensions in the relationship with the Israeli authorities in place. AECID managed to find a way to cooperate but still it was not a completely smooth process. Second, helping vulnerable – from an economic point of view – Palestinians moving there to inhabit the area is controversial, for it may end up in financing a segregated community.

GOOD PRACTICES

- Partnership with local partner (HRC)

CHALLENGES

- Sensitive stakeholder management (HRC is a political entity)

British Council @ Create Syria-2019

CONTENT SPECIFIC LEARNING

MARTIN ROTH-INITIATIVE [31]

The Martin Roth-Initiative (MRI) is a joint initiative of ifa and Goethe-Institut, fully financed by the German Federal Foreign Office. The MRI is a relocation and protection programme which started in April 2018 with a focus on artists and persons active in the cultural field. Through the support of artists and cultural actors at risk, the initiative's goal is to promote the value of art and culture, human rights and freedom of expression (in fragile contexts). The initiative has three programme lines:

1. temporary relocation to Germany in collaboration with a host cultural institution (e.g. theatres, museums, cultural associations etc.). The duration is 12 months;

2. temporary relocation in a third country in the region of origin, in collaboration with a host organisation (e.g. local NGOs, Goethe-Institut etc.). The duration is 3 to 6 months;

3. research [32], evaluation and connecting shelter programmes.

The Martin Roth-Initiative (MRI) supports artists and cultural actors at risk by providing financial support for temporary relocation to Germany or within their home region (usually third countries). All funding is channelled through designated host organisations. Host organisations in Germany can be cultural institutions or collectives (e.g. museums, theatres, festivals, etc.); in third countries the MRI is working mostly with civil society organisations, shelter programmes and human rights organisations. These organisations not only host scholarship holders, but also provide support for their personal wellbeing (e.g. psychosocial support) and, if possible, professional development (e.g. language courses, professional training). Host organisations are responsible for the administrative and organisational implementation of the temporary relocations.

All artists and cultural actors who are exposed to danger in their home countries, especially because of their artistic or cultural work, are eligible for support. They must still be active in their home countries or have left them only recently, and lack access to a safe environment by other means.

The application can either be initiated by the host organisation or by the artist. After a formal review of all submitted documents, scholarship holders are selected by an independent committee of human rights and culture sector experts.

Some challenges have arisen since the launch of the Initiative. First, communication can be challenging, both in terms of language barriers and online security. Second, MRI is not an emergency response programme, yet some applicants expect/need immediate support. Third, temporary relocation projects are often difficult to schedule because of participants' volatile situation and limitations of freedom of movement, e.g. concerning visa policy. Fourth, MRI works with a variety of national and international project partners. Some of them lack experience, either in the management of funds under the German federal budget code, or in hosting people with risk backgrounds (e.g. traumatised people). Capacity building measures on various levels are therefore very much required.

SPACES OF CULTURE [33] click for more information

Spaces of Culture (SoC) is a joint European – Turkish project. The project partners are Goethe-Institut, the Consulate General of Sweden in Istanbul, the Embassy of the Netherlands and the Institut français in Turkey, in cooperation with Anadolu Kültür and Istanbul Foundation for Culture and Arts (IKSV). The general aim of SoC is to support cultural institutions, activists, and facilitators in the three Turkish cities of Izmir, Diyarbakır and Gaziantep to enable them to strengthen their work. Local empowerment is key and all sorts of actors, from individuals to NGOs and CSOs, including diaspora communities (e.g. Syrian artists) are involved. SoC operates within three main projects lines:

1. project funding, with up to 10,000 euros to local organisations who can apply to an open call on a yearly basis;

2. mobility fund, aimed at connecting local partners with the European cultural sciences;

3. capacity building in cultural management for local participants. In fact, local cultural operators sometimes lack the basic professional skills that are required to upscale their projects.

The programme is coordinated by the Goethe-Institut team in Istanbul. It has local project coordinators on the ground in each city and keeps direct contact with the local project partners. It has been identified that local partners require networking and mobility opportunities for artistic exchange and capacity building opportunities to become more self-reliant. Several lessons have been learned from the project. First, the local partner network should be as resilient, flexible, and self-sustainable as possible. To do so, institutional partners – a mix of European and Turkish partner institutions – both NGOs and governmental institutions- are key. Second, regular monitoring and evaluation are needed in order to operate in an effective, efficient, and data driven way. Third, sustainability is crucial, in particular concerning follow up once the project is completed.

GOOD PRACTICES

- Joint European – Turkish project → several EU Member States involved + Turkish NGOs
- Local engagement and empowerment
- Regular monitoring and evaluation

CHALLENGES

- The cultural sector has been substantially weakened by the post-2016
- Difficult to consolidate a strong and wide local partners' network

GOOD PRACTICES

- Inclusiveness through a wide definition of "risk"
- Working with host organisations allows an individual, needs-oriented approach and offers a strong basis and network for professional development
- Fruitful exchanges between artists under protection, their host organisations, and local communities
- Accompanying measures (e.g. psychosocial support) are proven to have a positive impact on artist wellbeing

CHALLENGES

- Communication issues (language barriers + online security)
- Risk of mismatch between participant expectations and MRI mandate and resources
- Limited freedom of movement of participants (e.g. visa policy)
- Working with a variety of international project partners with different prior experiences

30   *Culture for development in fragile states . A case of Hebron. Eva Suarez Leonardo, Spanish Agency for International Development Cooperation, AECID. EKSW Cyprus*

31   *Facilitating shelter for artists and cultural actors at risk. The Martin Roth-Initiative. Maximilian Röttger, Martin Roth-Initiative, EKSW Cyprus.*
32   *M. Müller (ed.) (2019), Temporary shelter and relocation initiatives, ifa edition culture and foreign policy*
33   *Fragile Contexts, Strong Networks. Handling Challenges in Spaces of Culture. Hanna Dede, Spaces of Culture, Goethe-Institut. EKSW Cyprus*

ANNEX II: PARTICIPATING ORGANISATIONS

The workshop's participants were cultural relations and development cooperation practitioners from British Council, French Ministry of Foreign Affairs, Institut français, Goethe-Institut and Ifa (Institut für Auslandsbeziehungen), AECID (Spanish Agency for Development Cooperation) and Instituto Cervantes and the EU Delegation to Yemen and EU Delegation to Republic of Iraq.

ANNEX III: ACRONYMS

AECID	Spanish Agency for Development Cooperation
CODEV	Committee on Development of the European Council
CAC	Cultural Affairs Committee of the European Council
CSO	civil society organisation
DG DEVCO	European Commission Directorate-General for International Cooperation and Development
DG NEAR	European Commission Directorate-General for Neighbourhood and Enlargement Negotiations
EUNIC	European Union National Institutes for Culture
EU	European Union
FPI	Foreign Policy Instrument
IcSP	Instrument contributing to Stability and Peace
IFA	Institut für Auslandsbeziehungen
NGO	non-governmental organisation
OECD	Organisation for Economic Co-operation and Development
UNESCO	United Nations Education, Science and Culture Organisation

ANNEX IV: REFERENCES

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