

Seminar

'International Cultural Cooperation in the face of a changed scenario:

Constructing a shared agenda between Latin America, the Caribbean and the European Union'

Palace of Fine Arts, Mexico City, 4 and 5 December 2023

– Report –



Inaugural Session

The opening session began with the speech of **Lucina Jimenez**, Director of INBAL, who highlighted the key moment that International Cultural Cooperation (ICC) is going through. In a constant process of political, economic, and social reconfiguration, the current Seminar is a space for the incorporation of new voices and deliberation on innovative routes for action.

Leire Pajín, President of the EU-LAC Foundation, spoke of the importance of culture as an element for development and bi-regional connection in view of the new narratives and the visibility of new diversities. She highlighted the need to move towards more sustainable societies, in which the cultural sphere is recognised as a priority element for development, bearing in mind that the cultural industry currently represents 3.1% of global GDP. Finally, approaching culture as a public good, as indicated at the UNESCO World Conference Mondiacult 2022, should become a shared priority for the community of artists, curators, educators, experts and technicians dedicated to culture, and thus should be reflected in the global political agenda.

Presentation of the Working Document "Cultural Cooperation between European, Latin American and Caribbean countries: concepts, strategies and good practices"

In the framework of the introduction to the seminar, the two authors of the working document that served as a reference and guiding thread to stimulate the dialogues between the participants of this seminar ("Cultural Cooperation between European, Latin American and Caribbean countries: concepts, strategies and good practices"), presented briefly its most relevant elements, and offered some additional observations:

Alfons Martinell Sempere highlighted the existence of the previous 'Ibero-American Cultural Campuses' as events that expressed the importance of supporting international cultural cooperation between social actors, as distinguished from relations between states. This is an approach that enriches the debate and gives additional value to this Seminar, which will be guided

by the postulates, reflections and suggestions developed in the working document. The second part of this document presents recommendations drawn from various sources and highlights the need to rethink ICC in the current context, marked by significant flows and changes. The finalisation of the Campuses with its last edition in 2012, caused by the outbreak of an economic crisis and reductions in contributions and benefits to the cultural field in many countries, calls for the creation of new spaces of cooperation that recognise and operate in line with the multiplicity of actors, artistic manifestations and cultures.

The proposal for a cultural SDG to reflect the transformation towards a global cultural society highlights the importance of fair cooperation, recognising otherness on an equal footing. The reference to Mondiacult 2022 underlines the trend towards multicultural societies, driven by human mobility. In this scenario, it calls for international cultural cooperation that evolves towards co-production, responding to the need for joint action to generate culture, not only between states, but also from a global civil society. The basis of this approach can be found in the respect for cultural diversity and the protection of cultural ‘*mestizaje*’ as an enriching element in the ICC Agenda.

For his part, **Jorge Fernández León** pointed out how the Global Gateway Initiative anticipates multiple projects for the coming years, but so far none of them is focusing on the cultural sphere. This gap is precisely what the document seeks to fill, proposing a multi-stakeholder approach that addresses culture in fields where it is not yet prominently addressed. Rather than dwelling on the cultural industry or heritage, which already have a significant presence, the paper turns to areas where culture is active, but can benefit from a more structured approach, especially when collaborating with policy and subalterns to reach out to communities. Of particular relevance is the presence of themes such as gender, the digital environment, decolonisation and environmental protection, and the relationship these areas have with culture and ICC.

The essence of the seminar therefore lies in generating an instrument of controversy and debate that considers the impact of culture on fundamental areas such as human rights, specifically the rights of minorities. Ultimately, the document aims to propose new ways of approaching ICC by adopting a more inclusive and committed approach to diversity.

Session 1: State of the art of ICC in the EU-LAC sphere

During the first session of the seminar, participants addressed key issues in the framework of ICC, from the redefinition of culture as a fundamental right to the link with global challenges. Under the moderation of **Alfons Martinell**, the importance of bi-regional cooperation was highlighted during the exchange, emphasizing especially the need to mutually understand the objectives of cultural policies. Participants addressed the intersection between culture and sustainability, new epistemic frameworks, as well as the need to adopt situated practices, strengthen polycentric networks and follow common protocols. The debate highlighted the importance of redefining public goods, fostering more robust international initiatives and building collaborative and equitable narratives in cultural relations.

Lucina Jiménez, director general of INBAL, focused on the approaches of Mondiacult 2022, which sought to give culture a global character, redefining it both as a fundamental right and as an enabler of well-being. The director highlighted the link between cultural rights and global imbalances, in a world marked by multiple armed conflicts, where ICC cannot be consolidated in a stable manner. Furthermore, it is important to recognise multilateral efforts, such as the Ibero-American Summit on Culture of the Ibero-American General Secretariat (SEGIB) and the

Organisation of Ibero-American States (OEI), which have contributed to promoting new reflections on the interrelation between cultural policy and nature, health, human rights; the emergence of new identity groups that have emerged after migration, and the manifestation of communities that yearn for recognition and rights beyond state borders.

The director also advocated for the defence of the right to creative freedom and freedom of expression as a way to counter the current asymmetry with cultural policy, and underlined the importance of linking local priorities with international cooperation links, in order to ensure the development and promotion of "living heritage". She recalled the fundamental principle of ICC: the recognition of the dignity of cultures, including the capacity to recover and produce cultural content in the global arena, emphasising that ignoring the reality of how artistic and cultural assets are handled is contrary to this principle. She also stressed that it is necessary to think beyond the circulation of the final product, advocating for improving the ecosystems of artistic creation in the areas of training and capacity building, exhibition, circulation, financing and cultural and artistic training. In this sense, museums are presented as relevant spaces for generating different narratives, recognising the right to belong to an identity not imposed by history or colonialism.

Philippe Kern, Director of KEA European Affairs, began his intervention by highlighting the need to reach a mutual understanding between the EU and Latin America and the Caribbean on the concepts and objectives of cultural policies. In this sense, reaching a consensus on these objectives should go beyond the involvement of other non-state actors. As the state of the ICC currently stands, governmental exchange has not been sufficient at the bi-regional level. The understanding of cultural policy must transcend the mere protection of cultural heritage and recognise its capacity to address global problems, such as sustainability and pandemics. To achieve this, it is essential to strengthen the capacities of Ministries of Culture, abandoning the image that these institutions only serve to manage loans or to give culture an exclusively diplomatic use. A holistic view of culture should be taken, recognising its contributions to the economy and to sustainable development, and this requires greater technical cooperation to enable policymakers to fully understand the potential of cultural policy.

It is essential to recognise that cultural cooperation should not be about imposing EU principles on other regions, but should be truly bilateral between equals, as is, for example, the EU-Morocco partnership. In this framework, the formation of targeted strategic alliances between the EU and Latin America and the Caribbean becomes a fundamental objective. As an additional proposal, the EU-LAC Foundation could take the lead as a connecting institution between the two regions, in order to move towards the implementation of a common policy project.

Sylvie Durán, former Minister of Culture of Costa Rica, focused her intervention on the existing international efforts to promote cultural management, exemplified through the specialised courses of the OEI and the former 'Ibero-American Campuses', the key meetings of the Organisation of American States (OAS) and the Inter-American Committee on Culture. The latter, through the approval of the 2005 Declaration, has marked important milestones in cultural convergence through the introduction of the term 'cultural managers', which consolidated a specific identity and role in this field. At the same time, South-South cooperation spaces have been the drivers of significant dialogues, with ambitious objectives, but limited budgets. To face this challenge, former minister Durán stressed the need to mobilise resources in proportion to regional ambitions, building new financial mechanisms similar to those used in the environmental sector. The meeting between the SEGIB Executive Committee and the European Commission, aimed at relaunching relations between the European Union and Latin America and the Caribbean, was a crucial meeting point. In the process towards Mondiacult 2022, a significant momentum in dialogue

could be observed, a key point in the formulation of the first public policy of the Cultural State. However, in a constantly evolving digital and cultural context, building new spaces faces considerable challenges, especially in the face of political polarisation and the tendency to reduce public funding, which requires strategic and specialised reflection to maintain vitality and cultural diversity in these conditions.

In her intervention, curator **Blanca de la Torre** addressed the crucial intersection between culture and sustainability, highlighting the need to create new epistemic frameworks to chart an emancipatory path amid current transformations and emerging prototypes. In this context, she underlined the importance of addressing new subjectivities and agencies, as well as the development of cross-cutting projects that generate a renewed lexicon through a roadmap. The roadmap proposal is based on three key aspects. Firstly, through the establishment of situated practices that challenge the universality of scientific knowledge and relativism, recognising that all knowledge is generated in specific contexts through subjectivities. Situated practices, sharable but independent, allow us to adopt perspectives that run counter to the axes of domination, offering a view from the periphery and from below. Secondly, it is necessary to establish networks and alliances, highlighting the importance of moving away from centrality and thinking from the polycentric. Blanca de la Torre urged to consider social articulation as a gear, promoting co-production rather than cooperation, through resilient institutions and social bodies acting collectively. Thirdly, it is necessary to advocate for the development of common protocols that operate at global and local levels through decalogues, using the experience of the Cuenca Biennial as an example. Based on these three points, the implementation of a governance plan with new working methodologies for the eco-social transition can be proposed, underlining the need for concrete actions to drive the desired transformation.

During the group discussion, **Enrique Vargas**, SEGIB's Coordinator of the Ibero-American cultural space, recalled the need to redefine what we understand by public goods, as pointed out in Mondiacult 2022. His intervention highlighted the efforts of the SEGIB Executive Committee to translate the results of Mondiacult into more robust international initiatives in the cultural field. He emphasised the achievements of the VIII Ibero-American Congress, highlighting that its agenda stresses the importance of the intersectionality of culture and the need to reflect on its intrinsic connection with citizenship. He advocated a shift towards co-production, away from the mercantilist notion and towards more active and collaborative participation. In addition, he called for the construction of a new common narrative in cultural relations between the European Union and Latin America and the Caribbean, seeking horizontality in interactions. Finally, the opportunity offered by both the new Mondiacult and the EU-CELAC Summit 2023 should be seized to establish a more equitable and collaborative framework in the cultural sphere.

Session 2: Perspectives and scenarios for an impulse to ICC in the LAC and EU regions

The second session of the seminar addressed the need to revitalise international cultural cooperation and proposed new perspectives to seize opportunities and overcome global challenges. Under the moderation of **Carlos González Rueda**, deputy director of International Affairs at INBAL, experiences and projects that show good practices in CCI were presented, without avoiding talking about the challenges and tensions that this entails. At the same time, the projects presented allow for the identification of concrete strategies to strengthen ties between the European Union, Latin America and the Caribbean.

Miguel Ángel Martín Ramos, President of the Cooperation Network of the Routes of Emperor Charles V and Delegate in Brussels and Head of European Affairs at the European and Ibero-

American Academy of Yuste Foundation, highlighted the importance of the Cultural Routes or 'Cultural Itineraries of the Council of Europe' during his speech. These routes seek to promote European identity, foster intercultural dialogue and safeguard heritage. Currently, the programme has 47 certified routes involving more than 3,500 local actors in 60 countries. These routes are key ICC instruments because they constitute important cultural bridges between Europe and Latin America and contribute to the promotion of mutual recognition and understanding, cultural diversity and economic development. In the framework of the Cáceres Declaration on Culture, cultural routes constitute an innovative and promising instrument to boost ICC, as they allow linking commitments, strengthening public policies and contributing to sustainable development as outlined by the SDGs and the 2030 Agenda. In short, cultural routes or itineraries make it possible to think about ICC from a new conception of culture - as a public, social and global good-, for they allow us to consider specific territories and contexts that highlight common histories and promote horizontal and respectful dialogue for the construction of global citizenships that value, care for and claim their cultural heritage.

Milena Sandler, General Manager of the Port-au-Prince International Jazz Festival, presented the work of the Haiti Jazz Foundation as an organisation focused on preserving Haitian musical heritage and promoting Creole jazz nationally and internationally, especially through successful events such as the Port-au-Prince International Jazz Festival (PAPJAZZ). In the implementation and success of PAPJAZZ, cultural diplomacy is a fundamental tool. With a steering committee made up of different embassies, ministries and NGOs, the national culture of different countries is promoted through the festival, which has established itself as an inclusive, eco-responsible and globally impactful social event. Mentioning other successful projects such as the Transcultura Caribbean Jazz Connection and the Haiti-Dominican Republic Binational Dialogue, Milena concluded by underlining the existence of challenges yet to be overcome, born out of Haiti's instability and the complexities involved in the annual renegotiation of partnerships, as well as new opportunities provided by digital tools and sustainable partnerships.

Nandita Shankardass, creator of the Welcome Movement and cultural manager, presented her experience in the cultural field and stressed the importance of sharing art and culture, as well as preserving diversity and respectful and supportive exchange. The Welcome Movement is a service that provides opportunities for individuals, organisations or community groups to generate wellbeing, encourage freedom of expression and stimulate creativity through movement and dance. This project has had a very positive impact in a wide range of settings, from care homes to youth groups, companies and organisations. The speaker also stressed the need to promote more inclusive artistic and cultural environments, in which multiculturalism becomes a central axis of exchange as a manifestation of the world's cultural wealth. Within the framework of the EU and LAC, cultural cooperation between different regions, cultures and artistic manifestations is materialised in projects such as 'Unearthing', a performance held at the Guadalajara International Book Fair 2023 (FIL 2023), which demonstrates how artists and cultural professionals from the EU and Latin America and the Caribbean can collaborate creatively. This is one example of the many projects that can be developed between the two regions to create spaces for listening, exchange, best practices and mutual growth.

Piotr Magnuszewski, scientist and cultural manager, addressed the challenges, perspectives and scenarios necessary to promote International Cultural Cooperation between Latin America, the Caribbean and the European Union through the integration of science, art and politics. After pointing out climate change, inequalities and migrations as key global challenges, Magnuszewski emphasised the need to respond to the climate emergency from all spheres of society, with a particular emphasis on culture. Underlining the global interconnectedness of disasters and the

ambiguity in the understanding of the climate crisis, the artist made a case for the need to combine science and culture, highlighting the importance of acting and transforming society through art. Finally, he concluded with the question of how to create a collaborative space to build desired and inclusive futures, raising the need for joint reflection and action in the search for solutions to contemporary challenges.

The subsequent plenary discussion pointed out the relevance of taking up the discussions of Mondiacult 2022, the 2030 Agenda (SDGs 4, 10, 8, 11, 12, 16 and 17) and deepening the problematisations and reflections around issues such as: Westernness, decoloniality, virtuality, materiality/immateriality of cultural heritage, the new generation of cultural rights, diversity, identity, the place of market logic in the CCI, and its overcoming, and international cooperation as multi-actor cooperation between cultural systems.

Session 3: Strategies, policies, and new actors for a new stage in ICC

The third session of the seminar explored the possibility of implementing new strategies and policies, as well as the need to open the circle of participation to new actors, within the framework of international cultural cooperation. Under the moderation of **Adrián Bonilla**, Executive Director of the EU-LAC Foundation, the exchanges focused on some of the significant changes that have taken place in the dynamics of cultural cooperation, and highlighted the evolution experienced by Latin America and the Caribbean, a region that has gone from being a historical recipient to an active protagonist. The speakers highlighted the influence of sub-state actors and the importance of coordinated strategies at the regional level. Among the proposals discussed were the creation of regional clusters and the promotion of participatory policies.

Mario Hernán Mejía, Director of Culture at the National Autonomous University of Honduras, opened his intervention by alluding to the three fundamental components that make up international cultural relations: structure, instruments/strategies and actors involved. These elements acquire relevance in view of the changes in the dynamics of cooperation, where Latin American and Caribbean countries have evolved from being historically recipients of cultural policies to becoming active participants in cultural cooperation projects. Within this evolution, he pointed to the growing influence of sub-state actors and the consolidation of active cooperation networks among them, thus evidencing the multiplication and diversification of international cultural relations and supranational cultural cooperation strategies. This can be exemplified through the European House of Culture (EUNIC) project, an innovative mapping of ICC practices within and outside the EU, which interprets culture as a space for exchange and mutual understanding. Through such initiatives, he continued, opportunities are opened up to strengthen ties with Latin America and the Caribbean.

Furthermore, the crucial role of regional integration entities in Latin America and the Caribbean as connectors for joint cultural actions should be highlighted. Education and culture should be maintained as priority themes in EU-LAC relations, as they foster horizontal interaction, promote shared values and have a positive impact on the visibility of cooperation in various fields. The director stressed the importance of coordinated strategies and the activation of regional instruments in Latin America, such as the New Culture Strategy 2030 for Central America. While noting the lack of inter-university connections between Europe and Latin America, he highlighted the emergence of a new international structure of cooperation through research and higher education activities in regional networks. Ultimately, the speaker proposed the creation of an EUNIC Central America cluster as an initiative to strengthen the European presence in the region

and to design development cooperation projects that contribute to the integration processes in Central America.

Ragnar Siil, director of Creativity Lab, underlined, as a starting point, the crucial need to develop more participatory and renewed cultural policy strategies, ranging from the local to the international level. This suggestion arises from the observation that fundamental terms such as inclusion, participation and diversity have lost their substantive meaning, affected by temporal, political and prioritisation constraints. By way of example, he highlighted the EKIP initiative¹ of the European Commission. EKIP, launched in June 2023, is a network of networks of European cultural industries to generate cultural policies and recommendations for all continental Europe, not only for the European Union. The design and networking of these policies is based on a 5-step process: (1) identification of priority public policy areas; (2) research of the defined public policy areas; (3) establishment of scientific and academic networks; (4) elaboration of policy action paths; (5) transfer of proposals to decision-makers. A first area in which this process has been conducted is artificial intelligence. If this pilot process turns out to be successful, the programme would be approved in January 2024 in Brussels. Ragnar Siil proposed that a similar model could be applied to promote cooperation with the cultural industries in Latin America and the Caribbean.

The Director General for Culture at the Organisation of Ibero-American States for Education, Science and Culture (OEI), **Raphael Callou**, provided insight on the existence of new actors, strategies and policies in the cultural and creative industries in the Ibero-American region. A majority of these new actors are young people who often face low-quality working conditions. A remarkable fact, however, is that women are more represented in the cultural field than in other sectors in Ibero-America, with 48% female participation. In this respect, Mr. Callou put emphasis on the relevance of the Faro Convention (EU), which has already passed through some national parliaments and has been signed by more than 20 countries. Its guidelines focus on citizen participation in the creation and implementation of cultural policies, - a group who until now had no formal representation within structured public policies. There is, therefore, a need to strengthen the practical capacities that guarantee the implementation of cultural public policies through processes of situated dialogues, that is, units of direct interlocution with districts and mayors' offices.

Gloria Benedikt, a research artist, talked about her work on creating synergies of artistic representation and social advocacy for the environment, through the implementation of initiatives that help people imagine what it would be like to live on a sustainable path. For this, her work is focused on the translation of scientific knowledge into a more attractive and accessible language based on the enhancement of ethical dilemmas, artistic techniques that generate emotion, the composition of a constructive story and the integration of interactive elements. Through this process, then, comes 'UnEarthing', a performance that addresses the way nature is understood from the worldview of diverse cultures and the integration of local voices, while opening the doors to the scientific dilemma with two different perspectives on climate change: planetary limits and the techno-scientific vision, i.e. either consume less or trust that technology will bring solutions through the mastery of nature. Its main intention is that viewers can propose solutions to the climate dilemma based on the thought-provoking performance and the consideration of both perspectives.

For his part, **Krisztián Gergye**, cultural manager, stressed the need of building trust between different groups, recognising ourselves as individuals and not as statistics, and urged that CCI policies should be characterised by openness and dialogue with cultural heritage. To get to this

¹ See: <https://ekipengine.eu/>

point, he stressed the need to distribute cultural dialogues among smaller groups, recognising the cultural contributions of our respective countries and then to establish stronger links with local and transnational networks.

Romina Bianchini, Cultural Manager of Proyecto Cultura, Red de Mujeres por la Cultura, referred to the collaborative work in networks with colleagues from Latin America that has been carried out through the UNESCO Global Network of Learning Cities in Girona, under the coordination of Alfons Martinell. This collaboration led to cooperation initiatives called 'Jóvenes Gestores Culturales Proyecto Cultura'. Furthermore, she highlighted the importance of addressing the lack of time-spaces for horizontal exchange and discussion of thematic axes, such as the case of the gender agenda, during the 'Ibero-American Cultural Campus' in Cuenca in 2012. This context led to a fundamental question: is there a different approach to cultural management oriented by and for women, in a transversal, sensitive and intuitive way, in harmony with local territories? In response to this question, the International Network of Women in Culture was created in 2013, whose focus areas are gender, cultural paradigm shift and advocacy. This network, composed of 150 women from 13 Ibero-American countries, addresses crucial issues such as cultural heritage, living culture, literature, management, research, artistic creation, and human rights.

In the discussion that followed the presentations, **Miguel Ángel Martín Ramos** stressed the importance of addressing gender issues and the creation of space-time for reflection and dialogue with a view to strengthening institutional links. He also stressed the importance of culture for the creation of changes in society, which must be sustainable over time. Asked by **Jorge Fernández** to give his opinion on the proposals in the working document, Ramos mentioned the absence regarding the inclusion of other sectors, specifically the private sector in terms of laws and comparative studies of LAC and the EU, in view of the fact that the private sector participates in these links in a somewhat ungovernable and unpredictable manner. On this, **Alfons Martinell** emphasised that the private sector is the one that generates the greatest cultural mobility on an international level, which opened up a questioning of the role of governments in the social flows of cultural exchanges that already exist. On the other hand, **Ángel Mestres** stressed that although private-private relations are the most active, there is a series of bureaucracies that are very different between countries and that make it difficult for entities to mobilise in resolutions and justifications. In short, it is not a public or private issue, but an administrative one. In this respect, **Adrián Bonilla** noted that in a context of global recession, where there are fewer and fewer resources for culture, social bottom-up pressure should be greater. An example of this was mentioned by **Armando Casas** with the film 'La Civil', financed by 100% without economic resources from any state.

Session 4: Tools and systems for ICC in globalised and digital societies

During the fourth session of the seminar, experts addressed crucial aspects for global sustainable development and the protection of diversity. Moderated by **Jorge Fernández León**, the session's speakers highlighted the importance of intellectual property in the cultural sphere and emphasised the need to implement actions to improve access to and protection of cultural heritage. In addition, they discussed participatory strategies, the linking of research to monitoring and analysis, and the need to make public policies more flexible in order to foster innovation and sustainability.

In her intervention, **Claudia Stephany González Trujano**, Mexican lawyer specialised in intellectual property, addressed the crucial issue of intellectual property in the cultural field, recalling the principles mentioned in Mondiacult 2022. Referring to points 9, 13 and 20 of the UNESCO Declaration, she underlined the responsibility to secure and preserve culture, the need to generate

synergies between culture and education and the importance of developing cultural public policies that measure its impact on development. To achieve this, States should improve access to and protection of cultural heritage through public and corporate policies along five lines of action: (1) adapting to new forms of digital consumption; (2) reaffirming education and funding for cultural research; (3) highlighting the role of museums and libraries as windows of access to culture; (4) reconfiguring cultural protection regulations towards best practices, especially in dissemination, access and preservation; and (5) giving value to the legal category of information in the public domain through appropriate regulation that protects intellectual property, thus, solidifying the value of the public domain.

The intervention of **Marta Porto**, MPC Senior Consultant for Communication, Arts and Culture, began by articulating the need for theoretical references to guide the debate on development and the common good. The expression of diverse guidelines and indicators in the cultural sphere becomes relevant when recognising that development is not limited only to utility or economic growth, but encompasses a diverse range of referents, where culture plays a central role. In this context, it is imperative to reconceptualise the indicators of the impact of culture on development in order to conceive projects that generate a positive impact. On the other hand, it is essential to consider the contribution of culture to social cohesion and coexistence, rooted in ancestral practices. This as culture becomes essential in a challenging scenario marked by political polarisation, growing social inequality and the presence of various forms of violence. In this sense, she indicated, it is crucial to establish an international training programme in cultural diplomacy that aims at the renewal of multilateral instruments, highlighting the importance of transforming theatres and museums into spaces more oriented towards community encounters and communication than the current cultural programmes. Marta Porto concluded her intervention by referring to the need to create an additional SDG for the strengthening of ancestral peoples, advocating for the protection of their culture and against racism.

Clara Mónica Zapata Jaramillo, President of Gestión BANASTA, stressed that the generation of instruments for ICC implies a fundamental recognition of the physical context and human relations that constitute the map of global development that celebrates identity diversity. In this sense, it is crucial to consider the current needs of collectives for well-being, especially in a context of diversity and plurality of territories with particular expressions. She suggested to strive to go back to the grassroots, to micro-territories, and advocated for participatory strategies focused on continuously improving the competences of communities through knowledge, know-how and innovation processes. Furthermore, she highlighted the need for research to be linked to monitoring and analysis in order to understand each reality, which will subsequently allow the establishment of guidelines for cooperation between agencies, countries and collectives. Four crucial fields to be considered were identified: the geographical context, which includes natural and human wealth; the cultural context and the historical and heritage perspective, looking at the present; the development of urbanisation, addressing the inequalities between rurality and urbanisation; and prospective management for sustainability. This approach seeks a global and transversal vision in culture, with the aim of partnering to achieve common goals, through new forms of relationships and diversities.

During the discussion of this section, **Ragnar Siil** pointed out the importance of making public policies more flexible and validating them. Returning to the EKIP project, he emphasised the desire to generate a network of networks of cultural managers that functions even without its generator, aiming to include small and large actors as culture is a mixture of actors with different realities and not a specific sector, as understood in traditional public policy making. He also spoke about one of

the EU projects, Recharge², which seeks to bring companies closer to culture, where each stage of cultural projects has participatory business models.

Milena Sandler mentioned the importance of the private sector for Caribbean cultural managers. Reflecting on this aspect, **Lucina Jiménez** commented that in Mexico the situation was different, because the idea of patronage or cultural philanthropy would not exist. Instead, there are partnerships between companies and cultural actors with the intention of caring for cultural heritage through sponsorship. However, there is a lack of regulations and fiscal schemes for cultural funding that would guarantee stability in the flow of money to this field. **Ragnar Siil** reaffirmed that the relationship of economic dependence of culture on business must be avoided in order to build partnerships and projects that can lead to the creation of cultural processes. This partnership process needs a different logic for institutional development, where bi-regional cooperation is a positive area in which Europe has significant experience.

To add another element to the discussion, **Alfons Martinell** pointed out the importance of linking cultural systems towards climate sustainability due to the lack of referents. The idea, he said, is to satisfy our current needs without affecting the possibilities of the next generations; thus far the cultural sector has not taken too much care of plans for the future. Finally, **Miguel Ángel Martín Ramos** emphasised the cultural routes, giving as an example the Club of Tourist Products where they work with companies to generate cultural activities with an impact on each territory and try to respect community traditions.

Session 5: Proposals on ICC priorities at general and specific EU-LAC area level

In the fifth session of the seminar, participants explored different fundamental approaches to achieve a sustainable ICC system, based on diversity and the preservation of the world's cultural heritage. Throughout the session, moderated by **Roberto Campos**, Director of Institutional Liaison and Liaison with States and Deputy Directorate General of Fine Arts at INBAL, participants exchanged experiences on the importance of addressing mobility as a right, climate resilience and the active participation of children and youth in activism. The need to consolidate networks for sustainability and overcome financial and linguistic challenges was also highlighted.

Toni Attard, director of Culture Venture, began his participation by acknowledging the indigenous cultures of Mexico. From a space in which integration into regional cultural dialogues is complex due to geopolitics and the colonial past of the Maltese country, the speaker focused his career on addressing mobility as a right that leads to creativity, connection and learning, especially in view of the fact that peripheral areas do not have access to extensive exchanges and existing scholarships. It is from here that the 'On The Move' reports emerge, taking up issues of variation in mobility, virtual connectivity and digital co-creation, as well as the visibility given to social inequalities in issues of access to technologies, as seen in the Covid-19 pandemic. As one cannot speak of equitable cooperation without connecting with the world, because of structural inequalities, the speaker emphasised the need to establish regional and inter-regional mobility programmes through collaborative efforts. This can be achieved through sustainable strategies, the recognition of structural inequalities of power, and cultural cooperation that strives to reduce inequality gaps and mobilises ideas from the margins into spaces of co-creation.

The founder of The Eco Justice Project and creator of Columbia Climate Conversations, **Lauren Ritchie**, began her speech by speaking from a personal perspective, as she has first-hand knowledge of the consequences of environmental change coming from the Bahamas and studying

² See: <https://recharge-culture.eu/>

in the US. This contrast of perspectives led her to become an environmental activist with EcoJustice. The project seeks to achieve intercultural understanding and diplomacy, as well as to promote educational inclusion initiatives through dialogue and storytelling. From these dialogues, a common front can be generated from which to advocate for climate resilience through strategies such as cultural innovation, creative education for sustainable development, preservation of cultural heritage, international climate action and the generation of impact measurement tools and success stories, without forgetting the differences of each culture that allow for the establishment of localised routes for action. Another aspect highlighted by the speaker refers to the activism that can be carried out by children, for which there must be a restructuring of the way in which this sector is conceived within society. Children should be understood as full actors, with their own voice, not as a category to be represented.

Natalie Urquhart, Director of the National Gallery of the Cayman Islands, began her intervention by highlighting the imperative need to consolidate existing networks to ensure their sustainability. In line with the thematic priorities of the ICC in the EU-LAC region, she highlighted the Museums Association of the Caribbean (MAC) as an exemplary model. This entity has as its main objective to promote issues related to climate, gender and sustainable development, while addressing the frequent isolation to which the Caribbean is subjected. Among its initiatives, MAC carries out tourism promotion activities, provides advice to Caribbean states, organises conferences, and offers support to interest groups and volunteer organisations. However, she also pointed to significant challenges hindering MAC's work, including inconsistent funding and language barriers. In this regard, she stressed the priority importance of establishing stronger links with funders to help reduce bureaucratic blockages. This improved financial base would allow for a larger and more specialised staff, as well as more advanced technological tools. This would not only ensure MAC's continuity, but also allow for its expansion beyond the institution's language base. Natalie proposed to achieve this goal through sectoral transversality and the creation of inter-regional subcommittees. These sub-committees, through the exchange of tools, could fill information and capacity gaps in the network. In addition, she suggested the possibility of establishing collaborations with EKIP, as previously mentioned by Ragnar Siil.

After the presentations, and as a contribution to the dialogue, **Clara Mónica Zapata** highlighted the importance of generational change and the transfer of knowledge, in order to achieve cultural sustainability. This vision was seconded by **Angel Mestres**, who in turn visualised the need to define what we understand by a "common" cultural good. As for the priorities of the ICC, **Romina Bianchini** pointed out that currently island and gender representation is more visible, but that there are issues that cultural cooperation needs to address, such as time and the capitalisation of resources through in-depth linkages, because it is the process that matters, not an ephemeral event. She used this space to denounce that the current pandemic was perceived by many persons as a femicide and that culture is the site of emotions, affections and links, which should be conscious and situated, that is to say, connected with the daily lives of people, in order to generate effective changes. Then, **Miguel Ángel Martín Ramos** emphasised three themes from the previous presentations: peripheries, languages and cultural tourism. Keeping these themes in focus, he continued, will produce effects on socio-economic development, resources and interests in terms of the ICC.

On a separate note, **Philippe Kern** pointed out that Latin America and the Caribbean is no longer a priority for Europe – when looking at the funding for cultural cooperation – and that it is imperative to exert collective and organised pressure to continue working together and horizontally. In this respect, **Toni Attard** noted that networks of practitioners, NGOs and civil society are catalysts and central players in this political pressure and cultural linkages with long-term effects. This statement

was echoed by **Isadora Paz**, who added that political pressure is vital for culture to be included as a strategic objective both for the 2030 Agenda and the plans that follow it, since it is solving a large number of social problems linked to development indicators, although the officials in charge do not take into account the influence of culture on these problems. She concluded by saying that culture raises voices and creates identities.

Enrique Vargas, on the other hand, referred the reinvention of internal and external cultural policies as a priority issue, as there is a permanent dissociation between how ministries understand the projection of culture abroad and how the cultural policies of our countries understand it. On this, **Alfons Martinell** emphasised that the ICC is based on the principle of international cooperation in foreign policy, not on the promotion of a specific country's culture. International Cultural Policy and International Cultural Cooperation are therefore distinct. He suggested that the priority should be to maintain and recognise what has been built in a multi-stakeholder and multilateral way, as is now evident in these events with the intervention of small countries. He also proposed more extended partnerships in line with SDG 17, and political pressure to define what a global cultural good is, as it is an empty category so far that should be turned into a tool of international law and national rights. The role of the State would then be to facilitate the establishment of networks, which are already taking place privately, seeking to work more closely and fairly between the micro (local) and the macro (organisations, EU, etc.), since culture is not (only) a matter for large countries, it is a matter for everyone.

Philippe Kern, taking up the work of networks, posed the question of how the EU-LAC Foundation can be empowered to expand its work and have a sustained impact beyond events, conferences and seminars, with the EU-LAC Foundation being the mediating element between the cultural and the policy-making sector. Finally, he suggested calling for a human rights report focused on culture by the UN. On this, **Anna Barrera**, Programme Manager at the EU-LAC Foundation, stressed that the Foundation's mandate is to offer platforms for dialogue and to link civil society with the bi-regional agenda and political representatives from both regions. Through events, forums, and workshops, it seeks to generate exchanges and the articulation of ideas and proposals which are then transmitted – in the form of conversations and publications (reports, policy briefs, studies) – to decision-makers, in order to inform the design and (re)formulation of courses of action, programmes and public policies.

Taking up some of the points mentioned earlier by Toni Attard, **Lucina Jimenez** stated that to speak of the peripheries is to speak of the central processes that today are causing the main revolutions, because it is from the peripheries that the centres are changed. She also referred to the operational differences of the networks in LAC and the EU, which should be considered when talking about ICC. Among cultural actors in the EU there seemed to be a high competition for funds, while the focus in LAC is on the circular economy, reciprocal exchange and survival in a logic of inequality. Therefore, she emphasised the need to find a point of connection in intermediate platforms, identifying, for instance by means of an inventory/mapping, the networks that already exist. These platforms should consider the changes that have taken place within the networks in the wake of the pandemic, as well as make room for the updating of tools, training and strengthening of horizontality, planetary sustainability and cultural policies, as well as the generation of a non-homogenising lexicon. As final notes, Lucina Jimenez urged participants to turn their gaze towards the Caribbean, the peripheries and indigenous peoples, from where other types of discourses are generated, allowing for the elaboration of a roadmap.

Session 6: How to advance the mainstreaming of culture as a common good in EU-LAC bi-regional cooperation and a renewed global sustainable development agenda?

During the sixth and last session of the seminar, moderated by **Anna Barrera**, the exchanges and debate focused on the incorporation of culture as a common good in EU-LAC bi-regional cooperation, as well as on the need to achieve a renewed global sustainable development agenda. Participants highlighted the relevance of culture in the fight against climate change, underlining the need for dialogue, co-creation and joint mobilisation between political, artistic and scientific sectors. The interventions highlighted the importance of generating concrete measures and a long-term impact assessment system, as well as placing culture at the heart of sustainable development policies.

In his intervention, **Piotr Magnuszewski**, consultant at Systems Solutions, highlighted the relevance of culture in the fight against climate change and the green transition. In the context of the climate crisis, it is necessary to underline the importance of dialogue, the creation of climate and justice programmes and the need to create new imaginaries of the future. In these areas, culture, like science, plays an essential role. In the field of international cooperation, the speaker underlined the need to create spaces for co-creation between political responsibilities, artists, scientists and civil society. Initiatives such as the 'Unearthing' performance and a universal dance cooperation forum co-created with theatre students in which different discourses on climate change are explored, highlights the immense possibilities presented by art, culture and science to find spaces for exchange, growth and the search for common solutions. In addition, other projects such as 'Migraperspectivas', which focuses on the migratory phenomenon and the simulation of cascading climate impacts, highlight the interconnection of local problems in the context of global uncertainty that we inhabit and the need to reach consensus through debates based on democratic participation, transversality and diversity.

Gloria Benedikt, drew on her personal experience to talk about the lack of change in the global art system where, despite the individual efforts of artists, there is no public funding for artists and creators to research, propose and create around the themes of sustainability and climate change. In other words, there is no funding for artists to engage with the future. Pointing to the threat of 'greenwashing', she underlined that there is a significant gap between the actions proposed at the international level and the actual actions of States. Thus, despite the existence of policy documents at the international level, in her perspective not much action was taking place at the national political level, so that the promotion of real change at the local and community level was difficult to achieve by cultural civil society initiatives. In this regard, she insisted on the need to mobilise gatekeepers and highlighted the importance of promoting climate literacy, mentioned in the working document. Many artists, creators and cultural managers do not know how to approach climate issues from the perspective of art, and it is necessary to promote the development of new training formats on this issue. Finally, Gloria Benedikt remarked how the absence of culture as a concrete SDG is a fact that we must learn from and that cannot be repeated. It is necessary to rethink the relationship between culture, climate change and development, in order to avoid repeating mistakes in future agendas.

The participation of **Edgardo Bermejo**, independent writer and consultant, highlighted the need to address inequality, poverty and violence in Latin America and the Caribbean through cultural actions with substantive impact. He emphasised the importance of recognising culture as a public good for sustainable development, urging the coordination of objective instruments of measurement, implementation and evaluation, with established basic goals. Consequently, it is necessary to promote models of cultural cooperation that allow for long-term evaluation and the

acquisition of measurable results. Finally, culture should be placed at the centre of sustainable development policies, focusing on social cohesion and highlighting the need to mobilise towards this change.

In his contribution, **Enrique Vargas**, underlined the lack of results in pre- and post-2030 cultural efforts, while highlighting the importance of Ibero-America in the celebration and in the consensus reached in Mondiacult 2022. He insisted on the need to understand that, although cultural issues are slowly being positioned on the international agenda, they continue to be a bargaining chip in high-level negotiations. Furthermore, in order to continue moving forward, it is necessary to recognise and accept the absence of culture in the 2030 Agenda, so it is important to abandon discourses that stagnate the debate. Future scenarios must be set out, and the cultural sector must be strategic in the negotiations, mobilising together to achieve a real impact on them. For Enrique Vargas, the celebration of the 'Summit of the Future in 2024' is the starting signal for the new post-2030 process, and the sector should start develop a position towards this event. Regarding the relationship between culture and development, the 'Ibero-American Strategy for Culture and Sustainable Development' is an instrument that highlights the contribution of culture to sustainable development from a particular approach: placing cultural communities at the centre. Considering the bi-regional cultural cooperation between the EU and LAC, European institutions should be sensitised to the need to understand culture beyond artistic and aesthetic expressions. While one part of the world is stuck in the idea of cultural hegemony, another is committed to cultural diversity and multiculturalism. This is the great debate and this is the dichotomy that needs to be unified in order to move forward together.

Jorge Sánchez Cordero, Director of the Mexican Centre for Uniform Law, spoke on the proposal to combat the illicit trafficking of cultural goods as an instrument that will enrich the cooperation agreement between the EU and LAC. The illicit trafficking of cultural property needs to be jointly combated through the creation of international and regional agreements. In this respect, the UNESCO 70 Convention and Mondiacult 2022 are important milestones at the international level where open, horizontal and multicultural dialogue resulted in the establishment of common objectives. New international treaties should aim at creating concrete measures against this illicit traffic. The speaker highlighted the example of Mexico, which has signed treaties with the USA, China and Switzerland for the recovery of stolen cultural property, demonstrating the possibility of reaching similar agreements with European countries, and more specifically with the EU. It is therefore necessary to promote such an agreement with the European Union, in which measures such as the introduction of the 'due diligence' mechanism for art dealers are approved in order to combat market laxity. In this respect, transparency in the art market is fundamental, and the US proposals, which seek to extend anti-money laundering measures to the field of art, should be taken as a reference. Finally, cooperation between Mexico and the EU, backed by EU legal instruments, could be an effective model for combating illicit trafficking in cultural goods in both regions.

When the session was opened for dialogue, **Isadora Paz Taboada** highlighted the need to create impact indicators in the field of development cooperation in order to understand how culture drives changes in social, economic and political aspects. In this regard, **Ángel Mestres** suggested parameterising the information, including issues of governance, organisational structure, digital adaptation and sustainability, in order to evaluate the objectives and their social impact, and **Edgar Bermejo** emphasised the need for a new statistical narrative. In turn, **Miguel Ángel Martín Ramos** underlined the need to elaborate a document highlighting the importance of the ICC in global challenges and proposing spaces for direct dialogue between cultural actors and policy makers.

In a brief intervention, **Raúl Ávila** highlighted the importance of considering the post-pandemic moment to redesign methods and address the demands of the multiple intercultural communities, which advocate for a more active participation in decision-making circles, as well as in the establishment of measures to protect human rights. We are witnessing the emergence of a new cultural rights agenda in which the subjects of these rights are not only individuals, but communities. On the other hand, **Alfons Martinell** addressed the concept of global public good in relation to culture, urging the need for a solid definition of the concept, as well as its relation to fundamental rights. Finally, **Enrique Vargas** highlighted the evolution of the term 'global public good' towards 'essential public good' and the lack of consensus, stressing the complexity of the debate at the Mondiacult 2022 conference.

Closure Session

Adrián Bonilla, Executive Director of the EU-LAC Foundation, closed the Seminar by emphasizing the EU-CELAC 2023 Summit as the reference framework for this meeting. This Summit denotes the bi-regional will to find common issues that unify the foreign policies of the countries of the two regions, such as climate change and social and gender inequalities, which are most evident in Latin America and the Caribbean. The cultural level is not different from the social level, as was recognised by both regions at the Summit through the references made to the SDGs and shared values.

Focusing on the work carried out at the seminar, **Gautier Mignot**, Head of the EU Delegation in Mexico, indicated that the dialogues of Mondiacult 2022, FIL 2023 and the Seminar are deeply intertwined through common values such as openness to otherness and listening and the common history between the two regions. Throughout this history of cooperation, the Eurojazz project, the European Film Festival and the Festival of European Letters in the framework of the Guadalajara FIL stand out, all three being promoted by the EU under the idea of a union of cultures.

Finally, **Lucina Jiménez**, director of INBAL, closed the seminar by stressing the need to respond to technological changes, micro and macro realities and new artistic and cultural activisms that introduce us to a new generation of forms of cooperation in which generational changes are essential to strengthen diverse dialogues. As the founder of Eurojazz, she highlighted how in this event musicians have been weaving ties and expanding into other sectors. She hopes that this will also happen after having shared this space for dialogue during the seminar. These new links are possible thanks to the bonds of affection and the desire to transform our realities that unite us.

*We would like to thank, in particular, the rapporteurs of the event, all of whom are collaborators of the National Institute of Fine Arts and Literature: **Mariana Reyes Loredo, Zaida Carolina Martínez Arreola, Abigail García, Alejandra Sánchez, María Adriana Martínez Flores.***

*We would also like to express our gratitude to the following EU-LAC Foundation interns who contributed substantially to the editing, revision and translation of this report: **Daniel Calero Torres, Andrea Cisneros Dobles, Daniela Fernández Galindo, Rosalía Pérez Lorenzo.***