

Cultural Cooperation



EU-LAC Foundation

Cultural Cooperation between European, Latin American and Caribbean countries: Concepts, Strategies and Good Practices

Authors: Alfons Martinell Sempere, Jorge Fernández León



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The European Union – Latin America and Caribbean International Foundation (EU-LAC Foundation) was created in 2010 by the Heads of State and Government of the European Union (EU) and the Community of Latin American and Caribbean States (CELAC) member states. Its Members are the Member states of the EU and CELAC as well as the EU itself. The Foundation is a tool of the EU-LAC partnership and its activities feed into the intergovernmental dialogue.

The EU-LAC Foundation was entrusted with the mission of strengthening and promoting the strategic bi-regional relationship, enhancing its visibility and fostering active participation of the respective civil societies. For this reason, the EU-LAC Foundation has commissioned two external authors with the elaboration of this publication to reflect on the need to review the concepts, strategies and practices linked to cultural cooperation programmes between the countries of the European Union, Latin America and the Caribbean.

EU-LAC FOUNDATION, 2023

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PUBLISHED BY:

EU-LAC Foundation

GRAPHIC DESIGN: Juan Carlos Barrera

PRINTING: Scharlau GmbH

ISBN: 978-3-949142-28-4

DOI: 10.12858/1223en2

This edition was produced by the EU-LAC Foundation. The Foundation is financed by its Members and, in particular for this initiative, by the European Union and the Federal Republic of Germany. The concepts expressed in the presentations compiled in this edition are solely the responsibility of the authors and cannot be considered as the point of view of the EU-LAC Foundation, its Member States or the European Union.

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PRESENTATION

In the Declaration emanating from the EU-CELAC Summit held on 17-18 July 2023 in Brussels, Belgium, the Heads of State and Government of the Member States of the European Union (EU) and the Community of Latin American and Caribbean States (CELAC) affirmed their commitment to strengthen their cooperation to address the pressing challenges and crises of our time and to foster broad people-to-people contacts, based on values such as resilient, inclusive and democratic societies, human rights, the aspiration for peace and freedom, and the interest in driving people-centred green and digital transitions.

For cultural institutions and actors, this reaffirmation has been an important message, as this sector has faced considerable challenges in the past years, following the fact that culture has not been contemplated among the Sustainable Development Goals (SDGs), a reduced availability of resources for cultural cooperation programmes in the medium and long term, and the adverse effects of the Covid-19 pandemic, which included, among others, reduced mobility of cultural actors, services and goods, and the precarious situation of artists and cultural producers due to the closure of face-to-face activities in the cultural field.

In an online consultation on the strengthening of bi-regional cultural cooperation between LAC and the EU conducted by the EU-LAC Foundation with cultural managers in February 2022, emphasis was placed on the need to reactivate spaces for bi-regional cultural cooperation to promote dialogue, training, the visibility of existing initiatives and the creation of new cooperation, to offer the possibility of linking existing cultural networks, and to influence decisions on public policies. At the same time, it was recommended to contextualise EU-LAC cultural cooperation in global scenarios, to broaden perspectives and contents, and to identify new actors and leaderships.

One of these new key elements in the global scenario is circumscribed in the UNESCO World Conference on Cultural Policies and Sustainable Development - MONDIACULT 2022, which took place in September 2022 in Mexico City with a representation of 150 States, including those from the European Union, Latin America and the Caribbean. Consensus was generated on the understanding that culture should be conceived as a 'global public good' and, consequently, a set of cultural rights was proposed that should be reflected in public policies, ranging from the social and economic rights of artists to artistic freedom, the right of indigenous communities to safeguard and transmit their ancestral knowledge, and the protection and promotion of cultural and natural heritage. Emphasis was also placed on the regulation of the digital sector for the benefit of online cultural diversity, artists' intellectual property rights and fair access to content.

Following the mandate of the EU-LAC Foundation to strengthen bi-regional policy dialogue and foster the active participation of the respective civil societies in this partnership, the EU-LAC Foundation has commissioned **Alfons Martinell Sempere** and **Jorge Fernández León** with the elaboration of the present publication to reflect on the state of International Cultural Cooperation in a context characterised by multiple crises and challenges and to generate proposals on strategies, instruments and practices that have the potential to strengthen cultural cooperation between European, Latin American and Caribbean societies.

This publication served as a reference document for the implementation of two events organised jointly with the *Instituto Nacional de Bellas Artes y Literatura* (INBAL) in Mexico City in early December 2023. The participants of these events - cultural managers and public officials - in addition to appreciating the inspiring force of this text, articulated ideas on a renewed agenda for cultural cooperation between Europe and Latin America and the Caribbean that recognises culture as a common good and that helps to promote resilient, inclusive and democratic societies. We hope that some of the aspects and criteria outlined in this publication can be considered in the formulation of cultural programmes and public policies and that they serve as a source of inspiration for exchanges, initiatives and cooperation in the coming years.

Adrián Bonilla
Executive Director

Anna Barrera
Director of Programmes

CHAPTER 1

INTRODUCTION

The origin of this document is a result of cooperation between the EU-LAC Foundation, brought about through exchanges on the need to promote greater multi-actor cultural cooperation between Latin America and the Caribbean (LAC) and the countries of the European Union (EU), in accordance with the previous Euro-American Campuses on Cultural Cooperation led by the Interarts Foundation with support from the OEI and the AECID during the period 2000-2012, which were held eight times in different countries.

This text, drawn up at the request of the EU-LAC Foundation, aims to help promote and increase international cultural cooperation in the bi-regional agenda between the European Union and Latin America and the Caribbean with the following objectives:

- To highlight the extensive experience of cooperation, exchanges, flows and cross-overs uniting the two regions, which together project a repertoire of shared interests, from historical ties to cultural and linguistic links across several centuries, in order to exchange ideas and construct common narratives.
- To offer conceptual approaches and strategies for cultural cooperation, as well as good practices generated between both regions that promotes sustainable development and aims to support, in a fair, just and supportive manner, the processes of transformation in our societies.

Faced with new political, economic and social scenarios, presenting opportunities but also risks between regions, countries and societies that are connected, interdependent and globalised, this working document starts from the premise that the concepts and strategies of cultural cooperation between Latin America and the European Union need to be updated.

The significant changes which have occurred in the past decade in the political, economic, health and cultural spheres present new scenarios shifting between traditional cultural practices and the emergence of a certain cultural revolution, as a result of technological progress in cultural life. All this is set in a new context of international politics, with the eruption of alarming armed conflicts shattering the values of multilateralism which underlie the principles of cooperation.

The following pages aim to contribute to an analysis and interpretation of the state of play of International Cultural Cooperation (ICC), to describe current practice and help design future scenarios, as appropriate for the approaches to sustainable development to which we are committed as an international community, aiming for the maximum achievement of results in the roadmap that is Agenda 2030.

Without venturing into the extensive history of and documentary references to ICC, we have selected for review or updating the principal and dominant values presenting a set of concepts emerging from lived reality and which cannot be omitted from current approaches. This selection of new concepts meets the criteria of the authors and the urgency of the timescale for writing the report.

Positioning ICC in the current context with its limitations, but also with its vast potential, becomes an exercise of responsibility from the positions of the various actors who have to find spaces to share and recover the dynamics of cooperation that have been lost in these economic and health crises. Alliances formed under the 17 SDGs need to be rebuilt for culture to have greater presence on the international scene.

In light of the slowing of certain processes and dynamics of international cultural cooperation, for the aforementioned reasons, efforts should be made to stimulate a new agenda of cooperation in line with previous practice, yet including the major problems and modifications that modern cultural systems are having to come to terms with.

At a digital meeting of the EU-LAC Foundation with cultural directors, held in February 2022, on strengthening bi-regional cultural cooperation between LAC and the EU, it was agreed that spaces for bi-regional cultural cooperation needed fresh stimulus as they have made a considerable contribution to the content of the debate.

As will be seen, this document is not the result of structured research nor does it claim to promote any theory in this field, but it aims to contribute to the debate which will take place, among others, within the framework of a Seminar on 'International Cultural Cooperation in the face of a changed scenario: Constructing a shared agenda between Latin America, the Caribbean and the European Union' and a Forum for Reflection with the public sector, organised by the EU-LAC Foundation and the Instituto Nacional de Bellas Artes y Literatura (National Institute of Fine Arts and Literature) in December 2023.

Alfons Martinell Sempere
Jorge Fernández León
November 2023

CHAPTER 2

THE CURRENT CONTEXT AND ITS IMPLICATIONS FOR THE CULTURAL SECTOR

International Cultural Cooperation (ICC) is greatly influenced both by the dynamics of its local and global contexts and by the processes of change in the role of culture in our ever more globalised societies. The cultural cooperation links between LAC and the EU have a long history from various different perspectives. Because of its linguistic similarities the Ibero-American region has maintained a high level of activity since it was created in the 1950s, adapting to new situations. After Spain and Portugal joined the EU in 1986, the LAC cultures had a greater presence in Europe just as European cultural centres had increased presence in LAC and there were more EU actions through the ACP countries. The mobility of our societies, both due to the effects of migration and the circulation of creators and artists, is remarkable, which gives a potential to the stimuli that can be offered from international cooperation structures.¹

These major and fruitful forerunners of ICC between these cultural spaces have been modified, firstly, by the global financial crisis of 2007-2012, which saw a substantial reduction in the public resources set aside for these purposes. But there was also a certain political position that considered culture – with the exception of the creative industries – to be expendable and superfluous in the face of other major problems, taking no account of the contribution made by contemporary cultural systems to development, economics, or employment, or of the value it adds to other sectors. The Covid-19 pandemic revealed the fragility of culture as an essential public asset and brought about the destruction of an important social fabric in every country, mobilising a whole sector to demand governmental responses given the vast negative impacts.²

In the current context, as these upheavals come to an end, we can see that the effects of this decade on the vitality of international cultural cooperation between LAC and the EU require thought to reposition and adapt its functions to these new scenarios. The external strategy of the European Union drew up an agenda around the ecological transition, digital modernisation and economic renewal, requiring national and global pacts and agreements so that these processes do not cause new gaps and inequalities. The commitment to sustainable development and digital modernisation should be

1 UNESCO (2022). Re/pensar las políticas para la creatividad: Plantear la cultura como un bien público global. UNESCO. <https://www.unesco.org/reports/reshaping-creativity/2022/es/descargar-informe>

2 Vecco, Marilena; Clarke, Martin; Vroonhof, Paul; de Weerd, Eveline; Ivkovic, Ena; Minichova, Sofia; Nazarejova, Miriam (2022). La repercusión de la pandemia de COVID-19 en las industrias creativas, las instituciones culturales, la educación y la investigación. OMPI. https://www.wipo.int/edocs/mdocs/copyright/es/wipo_cr_covid_19_ge_22/wipo_cr_covid_19_ge_22_study.pdf

enacted with the principle of “not leaving anyone behind”. This commitment requires incorporating the social dimension into the heart of this new agenda, not only as an element associated with the new priorities, but above all as something with its own, well-defined identity, which places the priority of social justice high on the various national, regional and global agendas. Culture and cultural cooperation can form part of the focus to place social cohesion at the centre of sustainable development policies.

As pointed out in a report by the Fundación Carolina³, since the third Summit between the European Union and Latin America and the Caribbean in Guadalajara in 2004, social cohesion has formed part of the Euro-Latin American and Caribbean shared background and has been a central element at its summits and at the meetings of the Euro-Latin American Parliamentary Assembly (EUROLAT). This concept is of particular importance in the external action of the European Union with Latin America and the Caribbean. The values of peace, democracy, equality and the promotion of the Rule of Law are shared by both regions.

In the Ibero-American cultural space there is a continuing concern for culture at all the Ibero-American summits, reflected in the Ibero-American Cultural Charter (2006), the existence of summit Programmes of cultural cooperation⁴ and an Ibero-American Strategy for Culture and Sustainable Development (2020).

In its turn, the European commitment to the region’s development requires tackling problems within the framework of Agenda 2030 for Sustainable Development, and specifically within its ‘social’ element. Discriminatory political projects and political polarisation are now retrograde factors in Latin America and the Caribbean which allow us to envisage a more effective period of cultural cooperation and they require resolute action in favour of such social cohesion.

In the recent Mission Letter sent by the President of the European Commission, Ursula von der Leyen, to the new Commissioner for Innovation, Research, Culture, Education and Youth, Iliana Ivanova, among the four objectives she set as priorities in terms of culture, she described the fourth focus area as the task of “Promoting cultural cooperation within the framework of the partnerships of the European Union with countries throughout the world”⁵.

3 Tobias Jung Altrogge (2021). “A new cycle in Euro-Latin American cooperation: shared values and interests”. Fundación Carolina. Documentos de trabajo 47en/21https://www.fundacioncarolina.es/wp-content/uploads/2021/05/DT_FC_47_en.pdf

4 See: Programas, iniciativas y proyectos adscritos de la cooperación iberoamericana - SEGIB

5 See: https://commissioners.ec.europa.eu/sy_stem/files/2023-09/Mission-letter-Iliana-Ivanova.pdf

The impacts of social, technological, political and economic change on International Cultural Cooperation after the COVID-19 pandemic

Even before the COVID crisis, the structural weaknesses of the cultural and creative sector were evident in their actual data: the extremely precarious nature of the professions, problems with creative research, the concentration of the industries, especially through digital platforms and other factors that point to a critical scenario for cultural diversity. Globally, the sector has been one of the most negatively affected by the pandemic. This is both because of cultural events being heavily dependent on flows of in-person users across several cultural and creative sectors as well as the immediate impact on live arts programming, cultural heritage and music.⁶

The sector was also impacted because of its high proportion of small organisations and independent professionals, as well as at an almost insignificant level of digitisation, except in the sub-sectors of audio-visual and information technologies. The pandemic also had a negative impact on international cultural relations between countries. Quarantines and travel restrictions meant that the most frequent forms of cultural cooperation, such as travel programmes for professionals in all sectors and projects involving live collaboration, were severely affected. This meant that one of the main trends of the pandemic era was a return to the local scene.

Some organisations that had been cooperating before the pandemic suspended their international projects and redirected their priorities towards a local audience and local projects. Many others had to cancel all their activities. However, there were others which continued their cross-border cultural collaborations, and even launched new international initiatives. Digital tools, which took over the life of many homes and organisations all over the world, also burst upon the scene in the realm of cultural relations, which made it possible to transform projects, continue activities and create new forms of collaboration. Nevertheless, the general dominant trend was the slowing of international relations.

6 Naylor, Richard; Todd, Jonathan; Moretto, Marta; Traverso, Rosella/UNESCO (2021). Las industrias culturales y creativas frente a la COVID-19. Panorama del Impacto económico. UNESCO. https://unesdoc.unesco.org/ark:/48223/pf0000377863_spa

Dámaso, Mafalda; Badía, Tere; Rosana, Gabriele; Kiss, Cornelia; Bertagni, Sebastiano; Weisinger, Maya (2021) The situation of Artists and Cultural Workers and the Post COVID-19 Cultural recovery in the European Union. Background Analysis. Research for the CULT Comiteee. European Parliament. [https://www.europarl.europa.eu/RegData/etudes/STUD/2021/652250/IPOL_STU\(2021\)652250_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/STUD/2021/652250/IPOL_STU(2021)652250_EN.pdf)

Anisimovich A, Chapple M, Worsley J, Watkins M, Billington J and Balabanova E (2022) Back to live: Returning to in-person engagement with arts and culture in the Liverpool City Region. *Front. Psychol.* 13:1011766. doi: 10.3389/fpsyg.2022.1011766 <https://www.frontiersin.org/articles/10.3389/fpsyg.2022.1011766/full>

Triguboff, Matías, Zanabria, Juan Manuel, Benzaquen, Adriana, Bautista, Maximiliano, Séligmann, Juan Nicolás, Decuzzi, Lara, Sasso, Simone, Cathles, Alison, Castellanos Ribot, Alfonso, Mines Cuenya, Ana. (2021). Evaluación del impacto del COVID-19 en las industrias Culturales y Creativas. UNESCO/Banco Interamericano de Desarrollo <https://unesdoc.unesco.org/ark:/48223/pf0000380185>

Some institutions came up with the concept of a 'new normality' to describe this period of ICC, seeing this as an unsteady timeframe, in which one has the feeling that the critical period of the pandemic is over, and that the lessons learned in the pre-COVID time can be combined with the new models discovered during the pandemic.

The pandemic forced many cultural organisations in civil society to initiate, or at least begin to look for, closer collaboration with information technologies and to include experts in digital solutions in their teams as advisors or to use them as independent consultants. Hybrid project models therefore became increasingly visible in an irreversible process. Cultural agents express the need to exchange good practice and experience concerning new project models related to digital media and, especially, these new hybrid models⁷. Against this background ICC can offer solutions and initiatives that will impact the national dynamics of cultural systems.

Towards a new multilateralism in culture

Changes in international cultural cooperation demand new ways of enacting multilateralism focussed on culture by the bodies set up by States, driven by the acceptance of culture by an increasingly active civil society, under the protection of the necessary partnerships promoted by SDG 17.

UNESCO itself is called upon to adapt to this new context as has been seen throughout the process of preparation and production of the World Conference on Cultural Policies, Mondiacult 2022⁸. Processes such as support for the 'ResiliArt' programme, when cultural actors take part in meetings, discussions and contributions to the conference, but also reflections on the effects of the pandemic on culture at global level, are an example of new dynamics in international cultural cooperation.

"We, as Ministers of Culture, meeting in Mexico at a critical juncture for the whole world, commit ourselves to strengthening multilateralism, so that culture can be recognised as a global public asset with an intrinsic value for facilitating and supporting sustainable development, and we fully accept the extent of our responsibility" [...].

"There are many challenges posed and increasing threats, such as the intensification of the global imbalance in flows of cultural assets and services and the impoverishment of cultural diversity and online language, linked to systems of artificial intelligence and insufficient regulation of algorithms, unequal access to culture, unfair remuneration for

7 Voices of Culture (2022). International Cultural relations. Perspectives and recommendations by the participants of the Structures Dialogue on International Cultural relations <https://voicesofculture.eu/wp-content/uploads/2022/06/VoC-ICR.pdf>

Abdullah, Hannah; Molho, Jeremie (2020) Las relaciones culturales internacionales de la UE y la necesidad de incorporar a las ciudades. Notes internacionales 235 CIDOB. https://www.cidob.org/es/publicaciones/serie_de_publicacion/notes_internacionales_cidob/n1_235/las_relaciones_culturales_internacionales_de_la_ue_y_la_necesidad_de_incorporar_a_las_ciudades

8 See: <https://www.unesco.org/es/mondiacult2022>

artists, professionals and other cultural actors, as well as an entrenchment of inequalities in the global exchange of cultural assets and services, in particular because of the unequal concentration of global cultural platforms.”⁹

In the Ibero-American area, the Ibero-American Cultural Charter¹⁰ and the various Summit Programmes are an expression of the strength and stability of horizontal multilateralism and triangular participation. Now with the Ibero-American Strategy for Culture and Sustainable Development¹¹ new perspectives are opening up for the future in this region.

One process requiring greater attention is that of collaboration with other initiatives in cultural relations, such as the ACP-EU Culture Programme¹², implemented by the African, Caribbean and Pacific Group of States (OACPS), or the Transcultural Programme.¹³ The European Council has approved signing of the agreement for post-Cotonou partnership¹⁴ with 79 ACP countries, which includes some very major cultural commitments in a chapter specifically devoted to culture and in three of its articles (from 37 to 39) on culture and sustainable development, cultural diversity and mutual understanding, cultural rights and heritage protection and the development of creativity and of the creative industries.

In 2015, #Culture2015Goal was created, originating in the Hangzhou Declaration in an attempt to influence, with little success, the inclusion of an SDG on Culture. This civil society initiative was the first expression of cultural civil society at global level and was made up of Arterial Network, Culture Action Europe, ICOMOS / International Council on Monuments and Sites, IFCCD International Federation of Coalitions for Cultural Diversity, IFLA International Federation of Library Associations and Institutions, IMC / International Music Council and the UCLG Committee on Culture, with the support of thousands of people. But it was also an appeal for the multilateralism of civil society as international actors, as in other areas of sustainable development (ecology, gender equality, etc.). In this sense the role of cultural networks should be valued in international cultural cooperation as new actors to be taken into consideration in inclusive multilateralism.

At the Mondiacult 2022 conference the #Culture2030Goal campaign was presented with a commitment to guarantee that both actors as well as institutions and cultural policies can contribute to sustainable development, so that development policies could include culture and thus avoid the lack of an SDG on culture, as happened in 2015.

9 Quotation taken from the Conference agreement <https://www.unesco.org/es/mondiacult2022>

10 Carta Cultural Iberoamericana (2006). <https://segib.org/wp-content/uploads/Carta-cultural-iberoamericana.pdf>

11 Estrategia Iberoamericana de Cultura y Desarrollo Sostenible (2022) https://www.segib.org/wp-content/uploads/EICDS-2022_SEGIB_v01-ESP_Baja.pdf

12 Programa de Cultura ACP-UE. <https://www.acp-ue-culture.eu/en/about/>

13 Programa Transcultural. <https://www.unesco.org/es/transcultural>

14 <https://data.consilium.europa.eu/doc/document/ST-8372-2023-REV-1/en/pdf>

The new European Global Gateway¹⁵ strategy, initiated in 2021, aims to promote intelligent, clean and secure links in the digital, energy and transport sectors, and to reinforce the health, education and research sectors throughout the whole world. The stated objective of the strategy is to mobilise up to 300,000 million euros of investment through its member States and financial and development institutions. Its priorities are intelligent investments in quality infrastructure, respecting the strictest social and environmental standards and in line with the Rule of Law, human rights and international norms and standards. Within this set of initiatives there are programmes underway in the framework of the EU-LAC Global Gateway Investment Agenda¹⁶ for 2024 in 30 countries and these may act as a way in to include initiatives of international cultural cooperation.

Nor should we forget that the transformation of European strategies has new actors competing with it both within Europe and on the global stage. Their decisions and initiatives are demanding responses from the Union that go beyond what has up to now been contemplated by the Commission in the fields of cultural emergencies and protection. From the Chinese cultural strategy, included in its ambitious 'Belt and Road'¹⁷ programme, to the efforts the Visegrad¹⁸ Group or Turkey are developing to establish their own nationalist vision of the role of culture in international relations.

For their part, in the Cáceres Declaration (2023)¹⁹ the EU Ministers of Culture stated their "Commitment to culture as an essential public asset and a global public asset at the highest political level". Even so, the loss of protagonism of the multilateralism of culture before other agencies of the United Nations system, as seen in the drafting of the 2030 Agenda, requires efforts to energise these bodies with strategies of broad alliances with the participation of cultural civil society organisations in order to create synergies that provide greater effectiveness in the face of the serious problems of culture in today's societies.

15 Global Gateway. https://international-partnerships.ec.europa.eu/policies/global-gateway_es

16 https://international-partnerships.ec.europa.eu/policies/global-gateway/eu-lac-global-gateway-investment-agenda_es

17 <https://www.ebrd.com/what-we-do/belt-and-road/overview.html>

18 <https://www.mzv.sk/diplomacia/regionalna-spolupraca/slovensko-a-v4/vysehradaska-skupina>

19 Reunión informal de ministros de Cultura de la UE. Cáceres 25-26/9/2023

CHAPTER 3

CONCEPTS AND STRATEGIES TO UPDATE INTERNATIONAL CULTURAL COOPERATION

International cultural cooperation responds to the realities of its context, and it evolves to adapt to the new needs of citizens and to its function within the international order. In this chapter we present a review and examination of various concepts and areas related to contemporary cultural contexts and their functions which we consider particularly significant at the present time.

Redefinition of International Cultural Cooperation

International cooperation arises from the need expressed by several States or other international bodies to coordinate joint actions for the purpose of achieving common objectives or responding to complex issues that require coordination. It can be time-limited or continuous, depending on its content and field of action. This cooperation may be technical (exchange of knowledge and skills), institutional, cross-border, economic ... to mention a some possibilities.

International cultural cooperation may be understood as a principle proposed by the society of nations related to respect for all cultures and establishing a reference framework for intercultural relations. Among its principles (UNESCO 1966)²⁰ it is stated that *“Each culture has a dignity and value which must be respected and preserved. Every people has the right and the duty to develop its culture. In their rich variety and diversity, and in the reciprocal influences they exert on one another, all cultures form part of the common heritage belonging to all mankind.”*

The Convention on the protection of Diversity (UNESCO 2005)²¹ stipulates that *“recognition of the equal worth of all cultures and respect for them is assumed”*. Cultural diversity, as a value recognised by all parties, becomes effective inasmuch as the various expressions, languages, forms and codes by which cultures manifest themselves find space for international presence, protection and cooperation.

20 UNESCO (1966). Declaración de los principios de la Cooperación Cultural Internacional https://unesdoc.unesco.org/ark:/48223/pf0000114048_spa.page=87

21 UNESCO (2005). Convención sobre la Protección y la Promoción de la Diversidad de las Expresiones Culturales. https://unesdoc.unesco.org/ark:/48223/pf0000246264_spa

When international cooperation has a cultural objective it adapts to the characteristics of the sector and its issues. This type of cooperation is made up of actions and relations based on an agreement to act jointly, to reinforce mutual knowledge of their various forms of expression, and of their cultures, with respect for different types of culture and aid for third parties in cultural matters.

International cultural cooperation is a means of exchange and mutual recognition between countries, societies and cultures. Joint actions involving bi-directional flows facilitate greater understanding of each other and of the cultural relations between civil societies for mutual cultural benefit. In present-day societies, ICC is seen as a very broad area as it brings together a large number of values, purposes, structures and actors, representing yet another expression of contemporary complexity. ICC is founded on recognition of the other with all their distinctive cultural features, on respect for their ways of life and their cultural practices and specific features, so that they can work together with a sense of equality.

At the same time, ICC is not to be understood only by the structures of government, but requires the participation of citizens and their social agents, although the function of the state continues to be essential to favour the general interest and for indirect support for other dynamics of society.

There has never been such a high volume of mobility, contacts, and cultural interactions in the cultural sector as there are in the present day, with both positive and negative impacts that will have consequences in the medium and long term. The vitality of civil society and in the private sector can be observed in the way levels of international cultural cooperation are maintained when institutions have a lesser presence. We cannot see this as positive because we know that, without governmental support, international cultural cooperation can lean excessively towards simple market logic and abandon the principle of general interest and international solidarity.

ICC is also based on solidarity between cultural societies of different areas. Some countries do not have the means to sustain their cultural system and find themselves in a position of inequality in global inter-dependence, requiring international support and solidarity to maintain their cultural diversity.

Cultural Diplomacy

The concept of cultural diplomacy has acquired greater popularity in recent years and has led to various endeavours, meetings and proposals. It originates in the cultural embassies of the second half of the 20th century and is very close to the concepts of 'soft power' and public diplomacy. The political scientist Milton Cummings, from John Hopkins University, defined it as an exchange of ideas, information, values, systems,

traditions and beliefs which is used to promote mutual understanding between peoples.²²

"[...] in every country this policy is closely related to the quality of the people who set it up. For an external cultural policy to be effective it must express how the country evolves, its creativity and its diplomacy. Its clarity depends on the professionalism of the various parties involved in it, firstly those at the head of the central administration such as diplomats and ambassadors, all those who, whether employees of the state or not, must pay attention to the country they both live in and represent, and therefore their talent and human feeling are what ensure the success of cultural diplomacy.

Those in charge of culture in foreign countries are now becoming the architects of projects, they must be visible 'beyond the walls of the embassy' and create ever more complex funding groups bringing together local providers, the European Union or other international organisations, NGOs and businesses to seek support from the private sector".²³

It is not easy to define the concept of Cultural Diplomacy in relation to other concepts, as this can lead to confusion, but it will play a very important role in the future because of its increasing use. *"The ability to mobilise cultural diplomacy is a precious resource in international relations, and not the one that rests only in the hands of our diplomats: we all need and have a duty to realise its potential."*²⁴

Cultural diplomacy is understood to be the use of art and culture in political, social and economic exchanges in the international arena. In both the public and private sectors recent years have seen how cultural diplomacy can help overcome differences between cultures, strengthen ties between them and work on robust peace processes.²⁵ It falls under the term 'soft power', coined by the political scientist Joseph Nye,²⁶ Professor at the University of Harvard, who defined it as the ability to obtain what one wants by co-option and attraction.

Some critics describe cultural diplomacy as soft power between the various strategies of States in their activities at their diplomatic headquarters, with little participation or autonomy from other actors. Cultural diplomacy is defined as a strategy for presenting a country and its culture to others, by promoting the positive and 'what people like about a country instead of being afraid of it'. Cultural diplomacy cannot avoid product-placing tasks and cultural creations to large markets with economic impact. And it

22 Cummings, Milton C. (2003). Cultural Diplomacy and the United States Government: A Survey, Washington, D.C, Center for Arts and Culture.

23 DURIEUX, C. (2008). "De la diplomacia cultural a la política cultural" en VV. AA. Encuentro andino sobre diplomacia cultural. Bogotá, Colombia. Oficina de la UNESCO para Bolivia, Colombia, Ecuador y Venezuela en representación ante el Gobierno de Ecuador, pág. 44 y 48.

24 DEMOS (2007). Culture is a central component of international relations. It's time to unlock its full potential, Demos, London, p. 13.

25 Aspen Institute: Foro Mundial de Diplomacia Cultural: https://www.youtube.com/watch?v=6AeRf_J7z0I

26 Nye, Joseph S. (1990). Soft Power. Foreign Policy, No. 80, Twentieth Anniversary (Autumn, 1990), pp. 153-171. <https://doi.org/10.2307/1148580>

plays its part in strategies to internationalise tourism, where the cultural image adds attraction and value to the development of this important industry.

International Cultural Cooperation: solidarity and cooperation for development

Within the broad framework of ICC we can highlight Official Development Assistance (ODA) as a set of policies coordinated by the OECD, through the Development Assistance Committee (DAC), which regulates and manages development assistance contributed by countries with greater resources, in accordance with international assistance directives for less developed countries to help fight poverty. It is currently part of the broad framework of Agenda 2030, despite culture featuring very little in the SDGs and their aims.

Cultural action such as cooperation for development, and the fight against poverty and against social exclusion fall within the role of the cultural dimension of development policies, in line with many precedents since the UNESCO World Decade for Cultural Development (1987-1996). It is incorporated within the major principles of International Cooperation for solidarity and the defence of cultural rights, freedom and cultural diversity and to protect the cultural heritage, as can be seen from many conventions, conferences and international declarations.

Cultural life, in all its manifestations, brings elements to governance and social cohesion in its political and cultural dimensions, but it also contributes to socio-economic development because of its impact on employment, product marketing, business creation, cultural tourism and the celebration of festivals and events, etc. Societies enjoy the benefits of its potential as a tool for collective social well-being, increased income, and social dignity, as well as to defend shared identities in the face of threats of a homogeneous vision in the processes of globalisation and asymmetrical cultural commercial relations. Cultural life is an essential element for creating social capital in the processes of local development and a place where cultural rights can be guaranteed.²⁷

The dynamics of incorporating culture within cooperation for development interact with the strategies of international cultural cooperation, since one form of assistance is to facilitate contact between cultures and promote its presence as part of cultural diversity in the world.

The concept of 'Fair cooperation, loyal cooperation'

The concept of fair cooperation emerges as crucial in international cooperation that is excessively technical, eroded by the pyramidal structure and with little 'bottom up'

²⁷ UNESCO (2017). *Cultura: futuro urbano; informe mundial sobre la cultura para el desarrollo urbano sostenible*. <https://unesdoc.unesco.org/ark:/48223/pf0000248920>

participation. In her work, Annika Hampel²⁸ calls for equal treatment with partners in cooperation, and more egalitarian structures and associations in light of a certain loss of values in international cooperation.

Fair cooperation means that the interests and objectives of cooperation, as well as its functions and responsibilities within a collaboration, should be defined from the beginning for all those who are involved. It is a long process in which objectives and resources need to be periodically examined and revised, renegotiated and if necessary altered and adapted. It is based on building a framework for transparency and trust as the basis of any cooperation and if there is any conflict (of power), the interpretation of joint objectives should be used as a solution.

Fair cooperation means learning from one another and developing together, by transferring the experience and results of cooperation to their application contexts and in each case, and this is the responsibility of the partner in their local context. Often that entails local adaptations to ensure that the results of cooperation are applied and that they work. Adaptation to the context avoids lapsing into neo-colonial structures, which are so common in the Western perspective.

The notion of fair cultural cooperation is based on the idea of fair play, when fairness is an attitude implying the greatest respect possible for the cultural actor, including for their otherness and their dignity. Fairness means paying attention to equality of opportunity and conditions in intercultural cooperation. Cooperative work relies on many previous requirements, and it is a laborious task requiring a framework, structures and processes in order to develop. International relations usually feature only limited interchange. The potential for global cooperation only becomes visible in fair cooperation that takes account of cultural diversity.

ICC may be useful for better mediation and interpretation of the complexity of cultures that come into contact. Therefore, it has to be a given that those who put themselves forward to do this should know and understand the cultures and contexts in which the partners live, and that the selection of who is going to collaborate should be made jointly and agreed together. The neutrality required from those who collaborate externally guarantees that all interests have the same influence on the cooperation.

The concept of fair cooperation brings ethical values to the practices of international cultural cooperation and casts a critical eye over the functioning of certain agencies and their systems of implementation and monitoring. Loyal cooperation is based on agreements on equal conditions, and it demands respect for the values of the other cultures on the basis of forms of cooperation agreed without being imposed. Cultural cooperation has many possibilities here because of its own specific features.

²⁸ Hampel, Annika (2017). *Fair Cooperation. A New Paradigm for Cultural Diplomacy and Arts Management*. ENCATC. Peter Lang Verlag, Brussels.

The tendency to a relationship of dominance by the 'Global North' partner over other regions, for example the Latin American or Caribbean partner, frequently persists, formally justified by the unequal contribution of resources. This creates a hierarchy among the actors and therefore power relations. A debate on the very definition of the concept of equality is the first step towards fair cooperation, by guaranteeing the partners equal rights. A second step is to share management and control of the budget – independently of its origin – in an equitable way. Joint responsibility for the use of funds makes the cooperation fairer.

International Cultural Cooperation and intercultural contexts

The Conference Declaration made at MONDIACULT 2022 describes an evolution towards 'multicultural human societies' both as a result of the effects of globalisation and increased contacts and communication between cultures and because of internal and external migration towards urban areas where people of different cultures live side by side.

This phenomenon has led to the appearance of cultural spaces, principally in big cities, with a high level of multi-cultural activity, firmly anchored in local cultural life. Contact between countries therefore happens between countries but also in geographical areas that have a large migrant population.

The United Nations Special Rapporteurs on cultural rights, Alexandra Xanthaki and Karima Bennoune, share their thoughts in their reports on cultural rights and migration (2023)²⁹ and recognition of the mix of cultures and respectful merging with human rights (2021)³⁰. On this point, the basic ICC principle, of bringing cultures into contact with each other and recognising cultural otherness between countries in far-off geographical areas, changes when dealing with settings where local inter-culturalism is very significant.

The reality of major migrations and of the population being concentrated in urban areas generates a high presence of different cultures and the consequent loss of cultural homogeneity in the large cities. This leads to contacts and exchanges that result in a high level of hybrid culture. But the cultural mix is not an egalitarian phenomenon and is not devoid of inequality: some cultures see themselves as dominant and others as minority, without equal access to cultural life.

These social processes may be used to promote polarization, seeking what some groups have called culture wars, political strategies in search of ideological supremacy which

29 NNUU. Asamblea General documento A/HRC/52/35, marzo 2023. <https://www.refworld.org/es/pdfid/5c65e2cd4.pdf>

30 NNUU. Asamblea General documento A/76/178, julio 2021. <https://documents-dds-ny.un.org/doc/UNDOC/GEN/N21/197/57/PDF/N2119757.pdf?OpenElement>

we will discuss later in this document. Identifying the role of the ICC in these contexts is very important for identifying spaces and scenarios for intervention, both locally and in the realm of international relations. There is a growing need to apply some of the principles and values of ICC internally to countries and cities. Moreover, basic fairness requires assessing unequal cultural exchanges in relation to solidarity, fair cooperation, or cooperation for development, and being very aware of new cultural identities: mixed, multiple, complex, etc., shared processes where hybrids and cultural fusions etc. are produced, as well as possible mechanisms for cultural appropriation.

International cultural cooperation and the culture wars

The culture wars can be defined, according to Hunter James, as cultural and social conflicts rooted in the moral and philosophical assumptions by which our lives are ordered³¹. Outside of the United States, Latin America and Sub-Saharan Africa were the first regions in the world to find themselves facing local versions of the culture wars. They often occurred as a result of the extensive interaction with American actors, confirming the cross-border nature of the culture wars and the birth of a new Global Right, although the local context and the agenda of the actors have continued to be the driving force.

Contentious issues range from abortion and LGBT+ rights to euthanasia, bioethics, medically assisted reproduction, domestic violence, juvenile justice, and climate change and – since the COVID-19 pandemic broke out – vaccination and blocking measures. But they also have a direct effect on funding for culture, creative freedom and rights of access to assets and cultural practices and to the ways of life and democratic participation of different countries.

These conflicts long ago crossed national borders and even show how, in this area, countries whose dominant politics are in conflict, such as the United States and Russia, share partnerships through illiberal organisations in their civil society to organise resistance to change through initiatives such as The World Congress of Families³². Between 1995 and 2019 this group organised global programmes against LGBT+ rights, women's and children's rights, and reproductive rights in the name of the 'traditional family', with religious and cultural arguments for their opposition to liberalism, feminism, gender equality and individual human rights.

Within the framework of the principles of democracy and living together which the EU and Latin America and the Caribbean stand for, this factor is of particular importance in understanding the global framework of the agenda known as cultural wars or battles. ICC should help create the conditions to prevent and isolate practices that use culture

31 Hunter, James D. (1991). *Culture Wars: The Struggle to Control the Family, Art, Education, Law, and Politics in America*.

32 Stoeckl, Kristina (2020). *The Rise of the Russian Christian Right: The Case of the World Congress of Families. Religion, State and Society*.
<https://www.tandfonline.com/doi/epdf/10.1080/09637494.2020.1796172?needAccess=true>

for these ends. In this sense, ICC should be founded on human and cultural rights and on the set of structures developed by the international community to protect culture from manipulation and barbarism.

International Cultural Cooperation in the face of the climate emergency

Tackling the consequences of the severe and growing climate crisis from every platform of the national and international institutions has never been so imperative and urgent. Jointly facing up to the challenge of reducing emissions until they disappear altogether is a solemn duty to ensure the survival of the human race. Scientific reports by the Intergovernmental Panel of Climate Change show that we have a rapidly-reducing window of opportunity to tackle these dangers, until we can guarantee the limits of global warming laid down in the Paris Agreement of 2015.

In the report drawn up by Julie’s Bicycle for the British Council entitled ‘Culture: The missing link to Climate Action’ (2021)³³, after a very wide examination of the policies and commitments of 46 nations on the five continents, we are reminded that 197 countries signed the Paris Climate Agreement and that this is a good starting point to begin constructing alternatives. We should point out that both the creative world and cultural organisations and networks already have an extensive catalogue of environmental matters in their agendas, with a great diversity of initiatives and ideas.

The world of culture and cultural policies is responding with ever greater sensitivity to the problems of the climate crisis, faced with the unequal responses of national policies in this area. The majority of national and regional policies of cultural cooperation do not yet include political responses which coherently include culture as an integral part of strategies for a fair and just transition. Climate justice is also cultural justice.

Cultural organisations, heritage policies, the creative industries and programmes of community creativity offer exceptional opportunities to play a very active part in programmes of awareness-raising, knowledge and environmental action. Their intensely innovative nature, their ability to produce ideas and stimulate new imagination and their connection with their areas and communities give them great potential to transform our ways of life, and the framework of cultural cooperation policies provides the conditions for their increased presence.

All this will have to be done while tackling the problem of the unequal distribution of resources, otherwise there would be a risk that the programmes, if they were not designed around the ability of the artists and local organisations to specify their needs, could end up perpetuating inequalities and widening gaps. Fair exchange is fundamental to international cultural cooperation in this area too.

33 British Council /Julie’s Bicycle (2021). Culture: The missing link to Climate Action report. <https://juliesbicycle.com/news-opinion/the-british-council-executive-report/>

In an age of ever-growing concern about the undeniable climate crisis, EU policies and programmes are focussing on initiatives that enable citizens to imagine and construct a world in which our ways of life and living together would be sustainable, and at the same time we would rescue our biodiversity and create new meaning for the ideas of well-being and resilience. And cultural cooperation policies, with all their transformative potential, should take account of these priorities. They should also be self-evident in future collaboration agreements between Latin America and the Caribbean, and outreach and awareness-raising actions need to be promoted.

Reducing the gender gap in the areas of fair cultural cooperation

In the Gender Gap report of the World Economic Forum of 2023³⁴ and in all its sub-indexes, the region of Europe has the highest gender parity of the eight world regions studied with 76.3%, one third of its countries are among the first 20, and 20 of the 36 have a parity level of 75% or more. Iceland, Norway and Finland are the countries with the best results in the world. At the current rate of progress, Europe is expected to achieve parity between men and women within 67 years.

Latin America and the Caribbean, with continuous improvement in processes favouring gender parity since 2017, has overcome 74.3% of its general gender gap. The region has the third highest level of parity after Europe and North America. This has given rise to an increase of 1.7 percentage points in global gender parity since last year. Nicaragua, Costa Rica and Jamaica record the highest parity ratings in this region.

At the current rate of progress, it will take 53 years to reach full gender parity. Parity of participation and economic opportunities in Latin America and the Caribbean stands at 65.2%. It has reached parity of 99.2% in educational achievement and has the highest parity in terms of Health and Survival, with 97.6%. All the countries have reached parity in the proportion of genders at birth and six of the 21 countries have perfect parity in the expectation of life with good health. The region has the second highest rating after Europe, with parity of 35%, in the sub-index of Political Empowerment.

This is the data, and it is both hopeful and depressing. Over half a century to wait in the best of cases. It must also be noted that in indexes like that of the World Economic Forum mentioned above, the area of culture is not taken into account in any specific way. However, existing information on this area does not promise any better scenario.

34 Informe de Brecha de Género del Foro Económico Mundial 2023 <https://www.weforum.org/publications/global-gender-gap-report-2023/in-full/benchmarking-gender-gaps-2023/#country-coverage>. The quality of this data is, however, variable and should be viewed with caution. The World Economic Forum itself later states that “there may be temporary discrepancies in the processes of collecting and validating data in organisations that produce this data, so that all the results should be interpreted within the framework of global, regional and national factors and contexts”.

The cultural sphere does have a unique ability to promote tolerance, equality, diversity and social inclusion, to effectively combat stereotypes, to change attitudes and to promote values and models to strengthen inclusive and egalitarian societies. The various different expressions of culture and creativity offer stories, perspectives and visions of the world and have a lot to say in forming beliefs, values and the perception of reality. In this way they are essential elements in the promotion of gender equality.

But these objectives will not be achieved if we do not first guarantee gender parity in participation in cultural life, expression and creativity, reducing the disproportionate male bias throughout the whole of the cultural production chain. This in turn will perpetuate gender stereotypes and maintain the distortions in relationships. People who are intersex or of diverse gender identity run the same risks of discrimination and exclusion as women.

In various documents currently emerging, for example those of projects such as Voices of Culture³⁵ or the EU-LAC Gender Equality Forum³⁶ many of the existing barriers are defined and measures are proposed for steps to be taken to reduce and eventually eliminate such discrimination in the area of culture. These include measures to deal with problems of representation and models of behaviour, equality of access for women to the workforce and to management posts, in order to get rid of gender stereotypes, sexual violence and systemic discrimination. Achieving gender balance requires changing patriarchal societies and the culture surrounding them. In order to do this we must question and change the existing power structures and patriarchal systems in favour of equality and emancipation, including in programmes for fair cultural cooperation.

ICC, in accordance with Agenda 2030 and more specifically with SDG 5, may play a very significant role in incorporating egalitarian approaches and practices to reduce inequalities in problem areas. The action of cooperation encourages creatives, artists and producers to commit to a change in mentality in the ways culture is managed.

Decolonising for fair and just cultural cooperation

Historically, the term ‘decolonisation’ refers to temporary or permanent suspension of political, economic, cultural and/or social dominance to (re)transfer the rights of national sovereignty to indigenous people and to minorities of African heritage. For over 200 years up to the present day, decolonisation has continued to influence the relationship between the continent of Europe and the rest of the world.

35 Voices of Culture (2019). Brainstorming Report on Gender Balance in the Cultural and Creative Sectors. <https://voicesofculture.eu/wp-content/uploads/2020/02/VoC-Brainstorming-Report-Gender-Balance-in-the-Cultural-and-Creative-Sectors.pdf>

36 Informe de Foro EU-LAC de Igualdad de Género (2023) <https://eulacfoundation.org/es/informe-foro-igualdad-genero-eu-lac>

The term decolonisation was first used by the French journalist Henri Fronfrede in a manifesto entitled, 'On the decolonisation of Algeria', included in the Bordeaux Memorial (1833). Almost a century later the German academic Moritz Julius Bonn used the term in his text for the word 'imperialism' in the Encyclopaedia of Social Sciences (Seligman, 1932)³⁷

"Decolonisation, as we know", - stated the theorist and activist Frantz Fanon³⁸- "is a historical process: that is, it cannot be understood, it cannot be intelligible or evident in its own right, but only in the precise dimension where we can see the movements that produced its shape and historical content. Decolonisation never goes unnoticed, as it influences individuals and fundamentally changes them, transforming crushed and superfluous spectators into extraordinary actors, with the spotlight of the splendid light of history shining full upon them".

Now, over half a century later, we should continue to take account of the importance of these principles in the digital society; and of how this new scenario, just like Artificial Intelligence, affects the new policy strategies and programmes of international cultural cooperation.

Taking the identity of communities and territories as a starting point

Manuel Castells, in his book 'The Power of Identity' (2010: 68-79)³⁹ describes three ways of constructing identity:

- One which denotes validating identity, which originates and develops within the framework of the dominant social institutions and helps establish and perpetuate civil society (educational systems, religion etc.);
- The identity of resistance, which manifests itself as forms of active opposition to the processes of alienation and social exclusion; and
- The project-identity, which comes about when social agents turn to the area of difference and the symbolic worlds of the cultural sphere to construct a new identity, with the objective of social change.

He defends the idea that the identity of resistance is now the way of constructing identity which we can see acting as a transforming factor in contemporary globalised society; it generates forms of collective resistance against what is felt as oppression or unbearable exclusion, constructed from identities that have been configured in

37 Seligman, Edwin Robert; Saunders, Alvin Johnson (1932). Encyclopaedia of the Social Sciences. London. Macmillan Publishers.

38 Fanon, Frantz (1961). Los condenados de la tierra. ed. esp México, Fondo de Cultura Económica, pág.30-31.

39 Castells, Manuel (2010). The Power of Identity (vol II of The Information Age. Economy, Society and Culture. Chichester. Wiley-Blackwell

a comparatively solid and continuous way, based on their historical, cultural or geographical development.

Castells also points out that when such identities emerge in the networks of contemporary society, they are usually the result of some type of community resistance, manifested through the multiple possibilities of the internet and the digital worlds that form within it. Under these new conditions, civil societies are in crisis because there is no longer any continuity between the logic of taking power in the global network and the logic of partnership and representation in specific societies and cultures.

And in tackling these crises, practices of fair cultural cooperation should be capable of being incorporated within political strategies in order to deal with them, bringing their values of collaboration and the intelligence of individual and collective creation. So we are talking about the importance of considering factors of cultural cooperation in processes of decolonisation which will gradually prevent identities being reconstructed in a purely defensive manner, in favour of those created around the community principles of collaboration and coexistence. Whereas in modern times the identity of a project has been formed from civil society, in the network society the identity of a project needs to grow from initiatives that combine the resistance of communities with flows of cooperation and coexistence. This is the inevitable challenge in the face of the predominance of numerous identity policies in the network society. When drawing up future initiatives for cultural cooperation, where identity factors could be affected by a colonial past, this open perspective should be used to analyse the processes, conditions and results that could change direct forms of community resistance into transformative themes; only in this way will we be able to highlight cultural cooperation within the accelerated processes of social change we experience daily in the society of digital mediation.

Deconstructing the colonial way of looking at technology

The preponderance in daily work of an outlook based on Western methods, practices, norms and classifications, used in creating and globalising knowledge related to science and technology, means we should rethink our starting point and demand closer integration in the design processes. An international cultural cooperation project that wishes to include a decolonising outlook thinks about how available knowledge can help dismantle and reset existing power relations, resist the prejudices of the past and balance the strong Western influences on artistic creation, technological design and scientific practices, giving voice to people in the communities affected throughout the process.

ICC faced with the challenges of the digital transformation and Artificial Intelligence

In recent years we have seen major changes brought about by the rapid establishment of processes we call artificial intelligence. Its advantages and drawbacks, along with the legal measures necessary and the hoped-for development of open formats, offer an opportunity for the ecosystems of culture and Artificial Intelligence (AI) to combine their forces to reach objectives of sustainable development such as eliminating hunger, improving access to health and education, recalibrating the gender balance or cultural balance, or fighting power imbalance and the many signs of social inequality which, country by country, will affect the future of the generations to come.

The transformative power of culture to educate, combined with an AI aimed at sustainability and fairness, aligned with economic incentives, can lead us to new scenarios. Creative and cultural artists and professionals can be those who drive, control, analyse and spread possible achievements as well as the various very serious situations we are facing, by promoting the decent use of open artificial intelligence, not dominated by the interests of the big commercial corporations.

In addition to recognising the points of convergence and collaboration between international relations and public or cultural diplomacy, recent studies have revealed the new power of individual and communities in the age of the Internet. In the digital era, it is essential to remember that diplomacy and cultural cooperation can operate beyond policy formulation on behalf of governments, but that we should expect there to be powerful disseminators of information that can operate from the bottom up.

The communication media of the most economically powerful countries have had the resources to generate and spread information on the international stage. This makes them aggressive agents of cultural colonisation in all its aspects. However, digital technologies and the proliferation of communities working and sharing on the Internet create new conditions to take advantage of digital developments; even now we depend on this for the tools and applications of what we call artificial intelligence or generative intelligence. This new scenario not only makes physical national borders obsolete, but is also capable of generating different critical choices in the face of the dominant ideologies, creating new conditions to benefit from these digital resources.

Full activation of the digital technologies for more effective cultural cooperation could yield major results. It can be a mechanism to balance the top-down focus of conventional cultural diplomacy, moving its objectives away from those of old cultural imperialism; to serve the ideas that arise from a different citizenship, understand them and connect them to initiatives that share similarities and complementary features. This sharing of knowledge about the country or countries cooperating in the practice of public diplomacy is something that is often overlooked and it is of critical importance in the digital era.

Advances in software and the proliferation of online source material have made it possible to monitor online communication media and many other sources almost in real time. Countless new computerised translation programmes will extend the reach of any project of cross-cultural cooperation in an almost exponential way. Precisely because the digital era produces large quantities of data, data communication and data mining are no longer formal branches of the communication media or of foreign policy, but they have a significant and probably unprecedented power to mobilise.

The arrival of AI has multiplied both the opportunities and the risks, so that we cannot yet know both scenarios exactly, given the speed at which its processes are evolving. The report of the EU-LAC Webinar ‘Cultural policies in times of Digitisation. Experiences of the EU, Latin America and the Caribbean’⁴⁰ held in 2021 includes many of the concerns and hopes around AI.

Over more than a decade the Latin American and Caribbean community has lost much of the leadership it had for years. It is now the European Union that is acting as a pioneer in matters of legislation and regulations, developing some limited dissemination through documents and reports on everything related to guarantees and personal and collective rights in the face of technological progress and generative and artificial intelligence. But we need to think together, in spheres of international cooperation, about the opportunities that may be present in the development of digital rights and Artificial and generative Intelligence. And plan actions to incorporate cultural cooperation programmes into this field.

We now have a recently established framework from the perspective of cooperation policy. Section 29 of the joint Declaration of the EU-CELAC Summit, held in July 2023 in Brussels, stated a clear position on this matter, as follows: “We wish to highlight the importance of cooperating to provide a model of digital transformation that is responsible, focussed on the human being, value-based and inclusive, that would protect privacy as a fundamental right, increase digital connectivity and cybersecurity, have the objective of closing digital gaps, promote the development and reliable use of artificial intelligence and help instil confidence in the digital economy. We are pleased to welcome the work of the EU-CELAC Joint Initiative on Research and Innovation and hope to continue it.”

In the 2023 progress report on Agenda 2030 by the Forum of the Countries of Latin America and the Caribbean on Sustainable Development⁴¹ the digital transformation is highlighted as a transformative initiative which must be investigated more deeply:

40 Informe Webinar EU-LAC “Políticas culturales en tiempos de Digitalización. Experiencias de la UE, América Latina y el Caribe” (2021) <https://eulacfoundation.org/es/politicas-culturales-tiempos-digitalizacion-experiencias-la-union-europea-america-latina-y-el>

41 Naciones Unidas/CEPAL (2023). América Latina y el Caribe en la mitad del camino hacia 2030. Avances y propuesta de aceleración. Sexto Informe sobre el progreso y los desafíos regionales de la Agenda 2030 para el Desarrollo Sostenible en América Latina y el Caribe, p. 211. <https://repositorio.cepal.org/server/api/core/bitstreams/886ce614-437a-431f-bd64-b19b7f8e6b09/content>

“Digital technologies, directly related to SDG 9, are transforming models of production and consumption in all sectors, and extending the potential to increase productivity by using big data, knowledge and information, which relates to SDG 12. It is a matter of growing advanced digital technologies, fifth generation (5G) mobile networks, the Internet of things, cloud computing, artificial intelligence, the analysis of macro data and robotics, among other things”.

Within the framework of future strategies for collaboration between the European and Latin America and the Caribbean it will be essential to include joint reflection from the outset, in order to formally design a meeting point between AI and the creative sector, and to enhance these processes within the framework of programmes of fair and just cultural cooperation. These programmes would enable the application of tools that creators envisage as capable of improving our future, with or without AI. In traditional policy development, the process begins with identifying a need and AI is not in itself a need but a present and disruptive tool for lives and communities. This means it is essential to ensure the participation of those who will be affected by its deployment.

AI is a new normality and there are questions about how data is collected and used, how the algorithms are trained, how they are deployed in society, who has access to the processes and their development, and how to include in the process people and institutions who are experts in matters of legislation and policy action, data science and technology, social innovation, anthropology, sociology, entrepreneurship and gender. Only in this way will it be possible to develop a critical eye to deliberately include and integrate inclusive practices from the cultural diversity of cooperative partners.

CHAPTER 4

RECOMMENDATIONS FOR CULTURAL COOPERATION BETWEEN LAC AND THE EU

By recommendations we mean different elements, reflections, statements and suggestions to be considered in this process of adapting International Cultural Cooperation to the new and complex contexts. These recommendations include the most significant aspects of interpreting the field that we as authors believe essential for shaping the debate. They do not cover the topic, yet they open up perspectives for recommendations on other topics that have not been considered. The majority come from different documents, authors and contributions to be considered and selected by the various different cultural actors involved in the processes of ICC.

The recommendations, without being formal proposals, delineate a set of approaches to the scope of action of a ICC in line with our contemporary times and can be incorporated into more concrete strategies and plans adapted by the actors in accordance with their aims and contexts.

Recommendations in line with the new functions of ICC and cultural diplomacy

Taking account of the new scenarios, which are examined in greater detail in separate sections of this document, will require new and careful consideration of traditional cultural practices with the numerous urgent fields of action on the international agenda that feature among the priorities of democratic governance.

- ICC and cultural diplomacy promote exchanges between equals, as recommended by all international institutions, in line with the development of the cultures and artistic practices of contemporary societies.
- New cooperation has to take place within global flows of people, money, technology and culture and the new connections accessible to billions of people, which have broken down barriers and facilitated digital social contact. To this end, EU-LAC has great potential because of its past activities to improve upon the current situation.
- International cultural cooperation requires bold adaptation to maintain its importance in relation to national systems of culture and interdependence at international level.

- The ICC agenda ceases to have as its only priority the governmental movement of artists, institutions and educators for its external activities and focusses instead on many of the global humanitarian concerns, increasingly shared within Agenda 2030 or other agreements.
- Cultural cooperation and diplomacy, while maintaining their traditional formats, should integrate the emerging forms of digital creation and the new media, robotic and cyborg creativity, the metaverse and creativity linked to AI.
- Cultural cooperation and climate diplomacy will be obliged to offer bilateral and regional partnerships, giving new meaning to humanitarian aid and cultural and educational activities.
- New cooperation and cultural diplomacy help raise the awareness of communities to defend the global rights of LGBT+ groups, cross-border feminist and post-feminist movements, and anyone related to groups with various difficulties in gaining fair access to their rights.
- Languages play a very important role in transmitting cultural messages and creating the collective imagination and representation of national identities. For the cultural cooperation and diplomacy of the future it will be necessary to investigate the role of national, minority, ethnic and dialect languages in increasing danger of extinction, as well as mixed languages, such as Franglais or Spanglish, and their frequent exclusion from cultural practices or artistic expressions featured in the programming.
- ICC should meet the challenges of its time by incorporating into its actions global issues that require effort and participation from international cooperation.

Recommendations related to ICC actors (States, the private sector and civil society)

- In ICC there is a multiplicity of actors, it is not exclusive to States and their governments. Flows of cooperation, exchanges, relationships and agreements are formed within the diversity of actors in cultural systems and act as a driving force.
- Governments should take on their ICC responsibilities within their foreign policy, in accordance with international agreements and their commitments to defend fundamental human rights. Through their public role they should facilitate and guarantee cultural cooperation for the various actors and cultural agents.
- To consider all civil society as essential actors in ICC, from small groups to large organisations with international aims. The dynamic of civil society is essential in the cultural life of each country and has huge potential to offer content and projects for ICC. Reinforcing and strengthening cultural civil society across the world is of great importance, as has happened in the areas of the environment or human rights. One example may be the initiative of the #culture2030goal campaign.

- The private sector impacts ICC on its own initiative in accordance with its aims and interests, it is an indispensable force in the cultural aspects of asset production and in the creative and cultural industries. It also has an effect because of the financial contribution it makes to the social responsibility of businesses, sponsorship and patronage. Public-private interaction impacts the creation of markets for culture and creativity, at local and national level, and has a presence internationally, where cultural and creative actors can access spaces to disseminate their creativity, with a consequent impact on local development.
- ICC, which originated in agreements between states, should not forget the participation of regional governments and city authorities, which are very active and capable of bringing the broadest content to local level. Local diplomacy and the international projection of cities has generated a boost to cooperation through various partnerships and associations. One such highlight is the excellent work of United Cities and Local Governments (UCLG) whose Culture Committee and Agenda 21 for Culture have generated a high level of activism, with conceptual and practical contributions for including culture in Agenda 2030. It has extensive participation and leadership in the EU-LAC space.
- Creators, artists, performers, etc., with personal, group or joint projects, aspire to share their work with other cultural settings. They become actors of ICC who generate activities and flows of exchanges as broader projects that can be channelled through the different structures of other, more institutionalised, actors.
- In ICC, internal and external cultural communities both acquire their role as actor from taking charge of their own aspirations and contributions to the cultural interchange. In Latin America they should pay special attention to the indigenous peoples and populations of African heritage who, from their own positions, wish to participate and need to receive aid to avoid inequalities. Similarly, we should take account of the cultural communities formed by migrants residing in other countries who want to maintain their links with their original identities and take part in ICC.
- We cannot forget individual appreciation of ICC based on cultural rights: “every person has the right to participate freely in cultural life”. The people’s right to access cultural relations and international cooperation calls for us to consider them as actors exercising their rights.
- Promoting multi-actor participation in ICC demands greater regulatory and legislative organisation at international, national and local level. ICC actors find themselves facing major difficulties in their activities because the legislation does not take specific account of culture in international relations. Problems with touring with the work, going through Customs, auditing a cultural work, problems with visas for the artists, all these become problems for ICC. This is all further increased by the new contexts of digitisation, intellectual property, artificial intelligence, etc.

Recommendations on multilateralism and ICC

- To strengthen cultural multilateralism in line with the advice of Mondiacult 2022 and to extend its field of action to the new concerns of the cultural sector, encouraging its presence in other bodies that take important decisions with repercussions on the cultural system (communication, digital, artificial intelligence, environment, health, education, employment, etc.).
- To prepare a joint strategy in the final stage of Agenda 2030 to show the contributions of culture in its progress reports, asking countries to include this despite the limited presence of cultural goals. To this end, it is important to progress the creation of a multiple pressure group for the post-2030 agenda process.
- To take account of and evaluate the multilateralism of cities and regions that has been growing in recent decades with organisations that have a major impact on culture.
- Encouraging participation in the multilateral programmes of the people and of civil society (for example, ResiliArt) is an important trend in bringing multilateralism to the citizens, but it should be able to influence the strengthening of a powerful global civil society of culture and play an effective role in global consultancy and decision-making.
- To promote greater cooperation between international organisations in the various areas of culture (ICOMOS, IFLA, FICDC, CIM, etc.) which are very focussed on their specialism (heritage, libraries, music, etc.) to enable greater joint strategic action that could influence the cultural decisions of multilateral organisations formed by states.
- ICC should intervene and contribute justification in the process of declaring culture to be an essential public asset or global public asset led by UNESCO and the EU.
- To tackle the problem of funding for the cultural sector, and examine the possibility of making progress with general criteria such as dedicated funding for culture in national budgets (1%) or as a proportion of GDP to avoid fluctuations affecting continuity and a loss of efficiency.

Recommendations on solidarity, fair and just cooperation, and cooperation for development

- To consolidate cultural actions in Development Aid and Cooperation by way of guidelines from the OECD and DAC for evaluating contributions in the current context. To recommend the cultural dimension of culture in development aid programmes, as has been done in the different SDGs and their goals, to defend the cross-border nature of culture in comprehensive sustainable development.

- To design global strategies to incorporate culture in aid programmes for the countries or populations most in need or with little ability to defend their national characteristics or cultural diversity in accordance with art. 14 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions.
- ICC maintains a continuous relationship with ODA because of the difficulty of its limitations, and influences processes that may have an impact on sustainable development. The principles of ICC and respect for otherness between cultures is a manifestation of solidarity within the framework of defending cultural diversity as the heritage of humanity.
- To incorporate the principles and values of fair and just cooperation, adapting to the reality of our various cultural systems. To promote solidarity between cultures and between their representatives through creative and artistic activity.
- To link ICC to the dynamics of international development cooperation it fights poverty and against social exclusion within the framework of Agenda 2030 and the SDGs. To help the cultural expression and creativity of the most vulnerable to access cultural markets.

Recommendations for ICC spaces, networks and structures

- The focus on cultural rights in ICC demands that special attention should be paid to promoting the participation of people, groups, communities and societies in cultural relations. This right requires a level of formal guarantee and governmental action to facilitate participation in and contribution to a cultural life in contact with other cultures.
- Cultural policies of every scale should offer elements to channel individual and collective participation towards flows of exchange, contact and relations with other cultures and realities. International cultural cooperation should have reliable resources, platforms, programmes, infrastructure, etc. in which relations between cultures can be continuously maintained and increased.
- ICC should promote multi-actor meeting spaces between LAC - EU for debate and engagement between these geo-political regions for their mutual understanding and to stimulate forms of cultural cooperation more extensively.
- ICC should support the existence of cultural networks, formal or informal, as agents of cooperation and spaces for bottom-up participation from the reality of the territories. These networks are sometimes of great value in areas where there are few other organisations or institutions.
- ICC can promote actions between peers in international cultural relations to create links and transfer practical knowledge, through actions of mutual support, peer evaluation or exchanges of experience between actors.

- To incorporate structures of international cooperation in fields of research and knowledge transfer applied to the needs of cultural systems and of ICC itself.
- To integrate itself into spaces and bodies concerned with monitoring and seeking solutions for the exploration of new human, technological and creative frontiers that impact on cultural systems.

Recommendations to protect creativity

- Cooperation and intercultural dialogue help generate trust and feelings of shared belonging, eliciting cognitive and emotional responses. The existence of safe spaces for free expression, exchange and mutual recognition contribute to social cohesion and the shared values between LAC - EU.
- ICC can create collaborations and spaces where people can experiment, share and generate safe creative processes in conflict situations and contribute elements to improve cultural life where it is threatened.
- The Covid-19 crisis has demonstrated the importance of public policies and regulatory frameworks, including to ensure fair remuneration for artists and creators, their rights over the digital exploitation of their works and that they benefit from social protection schemes. ICC should be committed to extending the principles of equity and fair work in line with SDG 8.
- To promote cooperation programmes with resources of space and material to enable flows of creativity in the most diverse settings and with guarantees of independence. To facilitate access to creatives displaced because of armed conflicts, focussing on groups of migrants, refugees and their communities.
- Digital markets and mobility are essential to guarantee the means of subsistence for people who work in culture, but at the same time cultural productions have to compete with a vast international online offer of entertainment. A balance of both types of actions should guarantee a digital ecosystem structured around cultural diversity.
- ICC helps seek fair systems of remuneration in the presence of dominant commercial platforms, with uncontrolled monetization, that carry serious risks to cultural and creative diversity and plurality.
- Concerning ICC in programmes to protect creativity, it is important to involve financial and investment institutions in the processes of the creative economy, exploring alternative funding such as angel investors, risk capital funding and mixed funding mechanisms in the public sector.
- ICC should pay due attention to the role culture and creativity are called to play to help urban and rural communities become more intelligent, more ecological and

cohesive. Despite the distances, cooperation in these settings can help establish relations between the two regions.

Recommendations on markets and the cultural industries

- Knowledge and symbolic production are key elements of the new global economy. And culture, both in its creative sphere as well as its productive, reproductive, distributive or consumer spheres has seen its value chain transformed as digitisation has become all-pervasive. We need to reflect and take a stance on the function of ICC at a time of growing competition with symbolic products to increase exchanges exponentially, in both their community and business aspects.
- State organisations, institutions and creative platforms will need to rethink their collaboration strategies in the sector, encouraging new ways of contributing to the production of cultural content, greatly increasing shared networks and through these ensuring that creation and co-creation processes can maintain a sufficient level of experimentation.
- ICC between LAC – EU countries should regulate the processes of producing cultural content that can greatly extend their ranges; it will be important for countries to support partnerships that extend from virtual to material collaboration with ever greater diversity of support and content. Cultural products can compete and coexist better thanks to the multiplicity of opportunities offered by the digital sphere.
- There is no market without a product. Copyright is now also at risk if our countries do not have legal coverage and pay attention to their institutional commitments to preserve them.
- We should reflect on the role of ICC in mediation processes that institutions and public and/or citizen organisations can abide by to guarantee a fair balance between the processes of the platform economy, that tend to create oligopolies of distribution, and the survival and growth of independent models of digital distribution.
- Institutions that are part of EU-LAC agreements should collaborate actively on a common digital transition strategy for businesses and industries in the sector, from training programmes specialising in entrepreneurship, technical professions and mediation for the professional cultural sector, to updating tools for collaborating at international level.
- Public-private collaboration should tackle an agenda of themes for the sustainability of industries and cultural initiatives. Factors such as the mechanics of industrial production, the mobility of creativity, the reduction of the footprint of many ephemeral cultural products and other matters should be some of the priorities to explicitly integrate culture into the SDGs.

- The ‘touristification’ of many cultural markets should be limited so as to avoid harming the original heritage, which requires a certain involvement on the part of ICC. Extreme merchandising of heritage products does not help preserve this heritage, far from it, and demands urgent plans for sustainability, which should consider all the positive factors of flows of visitors, without altering the values that give meaning to both tangible and intangible heritage.

Recommendations on placing ICC on Agenda 2030

- ICC works in an area of programmes and content to guide behavioural change that can make a major contribution to Agenda 2030. Despite the absence of a specific SDG for culture, without culture these goals will not be achieved.
- In this second part of the process towards 2030 there is a need to think about how ICC can contribute to these objectives and their goals, especially those of SDG 17.
- ICC spaces are ideal for debate and cooperation to stimulate results and evaluate the contribution of culture to Agenda 2030 so it can be included in progress reports, voluntary national reviews (VNRs) and evaluations at local, national and international level.
- ICC should encourage the creation of conditions to mobilise at different levels and position culture in its rightful place at the centre of sustainable development by promoting a specific cultural objective in the post-2030 agenda in line with the #culture2030Goal initiative and the recommendations of Mondiacult 2022.
- To maintain the dual function of the cultural system in sustainable development: on the one hand, as a force for development because of its direct and indirect contributions to development; and on the other hand, as a facilitator in contact with the other social systems through cross-cutting issues or inter-sectoral relations as has been observed in Agenda 2030.

Recommendations for ICC to reduce the gender gap

- Cultural cooperation programmes should incorporate a gender perspective in all data collection practices, to ensure that support mechanisms are not blind to gender, but take account of the differentiated impacts. Covid-19 had an extraordinarily serious impact on the cultural and creative sectors, yet for women and gender-diverse communities it was even more severe.
- To support fair cultural cooperation programmes as one of the structural elements of the possible creation of a multi-donor fund (UN, EU and CELAC) to reduce the gender gap, with triangular cooperation mechanisms.

- To ensure gender equality in the management and assessment of funding for programmes of international cultural cooperation, applying measures to these that will avoid the salary inequalities common in service contracts. Cultural cooperation projects should include, in their selection and assessment processes, mechanisms to facilitate access to creative work for women, with equal opportunities.
- To look at creating a joint pool of best practice in equality and preventing gender discrimination in the cultural cooperation sector of Europe, Latin America and the Caribbean, open and constantly updated, under the EU-LAC umbrella.
- To encourage the setting up of a cooperation programme for debate where women in the cultural sector can draw up their own agenda in the cultural sphere. In forming this group special attention should be paid to including the most vulnerable groups (underprivileged women, indigenous women, migrants, etc.)
- To encourage cooperation programmes to discuss the laws and regulatory frameworks necessary to promote gender equality in the cultural sectors at international and regional levels, together with adapting national anti-discrimination legislation in the artistic and cultural areas.
- To bear in mind when drawing up and developing programmes of fair cultural cooperation that gender equality should equate to gender diversity, going beyond binary thinking. Women and people who identify with other genders should be recognised and take part in the governance of culture to achieve gender equality in the cultural sector and as the best guarantee of diversity in cultural expression.
- Cooperation programmes between the European Union and Latin America and the Caribbean should consider these issues and work to promote gender equality in digital cultural settings. This includes developing digital security measures to stop online harassment and abuse, most of which is directed at female and gender-diverse creative people.

ICC recommendations and climate change

- To encourage structured dialogue, using cultural cooperation programmes, with the communities most affected by climate change, facilitating the transmission of their messages to citizens and to the politicians in charge.
- To pass on to the member States of the EU and of Latin America and the Caribbean the importance of incorporating the cultural dimension into their operational programmes and funding plans for the climate crisis, sustainability and the SDGs.
- Cultural organisations participating in cooperation programmes will need external help to train their teams in environmental matters, as well as to adapt their programmes and content to the principles of sustainability and to the environmental

SDGs. Attention should be paid to training professionals in the cultural and creative sectors for literacy in the climate emergency.

- To increasingly promote sustainability messages through the creative activities of cultural organisations, individual and community creatives, providing resources and assistance for them, within the context of their continuing community commitment. The possibilities of the digital world allow for narrative, informative and participatory formats of an open and universal nature, as well as touring projects of cooperation.
- To explore a joint EU-LAC platform for the dynamic selection of ecological best practice, generated by the cooperation initiatives of the cultural and creative sectors, in ecological practice and case studies.
- Because of its ability to create new visions of the future, ICC may promote open initiatives, with alternative narratives that go beyond the fiction of technological solutionism, greenwashing and other arguments of the extractive economy, contrary to the ecological transition. These visions are essential for the construction of a collective desire to live in a sustainable way, with alternatives to climate adaptation and the mitigation of major risks, and with the expectation of well-being without leaving anyone behind.
- To identify spaces to place the cultural policies of ICC in the future programmes of the Cohesion Fund, the National Plans for Resilience and Sustainability and any other funding plan, European, Latin American or Caribbean, as well as to be open to the possibility of cross-cutting collaborations with other sectors.
- To use ICC to promote a range of programmes on culture and climate justice, that will invite the citizens of Europe, Latin America and the Caribbean to work on awareness-raising and action programmes on the climate of the future, as well as to create materials to help us towards a scientific understanding of the risks of climate change, the social and health impacts, and the benefits of sustainable living.
- ICC support for the mobility of artists, professionals, companies, productions, etc. and their activities with a commitment to seeking sustainable solutions, adapted to parameters of reducing the critical footprint or other compensatory systems.

Recommendations related to the digital impact and artificial intelligence

In recent years various documents have been looking at the frameworks necessary to try to ensure that the tools generated for artificial intelligence (AI) fulfil purposes of general interest, adapt themselves to resolutions in terms of human, economic, social and cultural rights and improve the life conditions of communities⁴².

42 EU-LAC/CLACSO (2022). Report on the Forum "Digitalisation: social appropriation and public policies from an ethical and rights perspective. <https://eulacfoundation.org/sites/default/files/2022-10/Report-Forum%20CLACSO-ENG.pdf>

- To establish ICC in AI as an extremely powerful tool to include the social sciences and the arts. This will increase the diversity of perspectives that is so necessary for choosing relevant issues and solutions from the social and cultural point of view.
- ICC, with its ability to enhance multidisciplinary, can help configure policies for the ethical use of AI in line with the evolution and understanding of its various implications. Laws are being adapted to protect human rights and avoid AI benefits being totally privatised.
- ICC can take many recommendations from the publication edited by Jason Edward Lewis (2020)⁴³, which highlights aspects related to the specific conditions needed to preserve the identity of original communities, so important in EU-LAC.
- To improve access to AI for institutions and organisations involved in ICC, to increase the possibilities of sharing its benefits and improving progress with the Sustainable Development Goals. ICC strategies in this area will make it possible to tackle the participation deficit of the civil sector in AI governance, which will improve democratic processes in regulatory innovation⁴⁴.
- ICC should have within its strategies the setting of objectives aimed at Agenda 2030, monitoring the results with social impact assessments and incentivising with Social Return on Investment criteria, and attempting to ensure that AI research work includes a Social Impact Assessment.
- ICC strategies should also help the original communities to be able to control how their data is requested, collected, analysed and operated, and to decide when to protect it and when to share it, where cultural and intellectual property rights lie and who they refer to and how they are regulated.
- ICC can promote an intellectual property strategy in respect of AI that will support artists, creatives and cultural workers, and consider the economic implications for the artistic sector. Most creative agents have neither the ability nor the experience and there is a worrying gap in this area; a sustainable AI requires a strong, diverse and prosperous cultural sector.
- ICC can collaborate to promote a supervisory body and/or an algorithmic charter of governance, public and independent, inclusive and diverse, to oversee the development and governance of AI, with experts who will look after citizens' interests, audit the systems, analyse recurrent problems, monitor systemic results and make appropriate recommendations.

43 Lewis, Jason Edward, ed. (2020). Indigenous Protocol and Artificial Intelligence Position Paper. The Initiative for Indigenous Futures and the Canadian Institute for Advanced Research (CIFAR). <https://www.oise.utoronto.ca/collaborativeindigenousresearch/research/indigenous-protocol-and-artificial-intelligence-position-paper>

44 Jobin, Anna, Ienca, Marcello, Vayena, Effy (2019). "The Global Landscape of AI Ethics Guidelines" <https://www.nature.com/articles/s42256-019-0088-2>

- ICC programmes should find a way to participate in the configuration of inclusive national data strategies for the EU-LAC region, in addition to their efforts to improve AI strategies and governance.
- To lead processes from cultural cooperation for greater and more efficient digital and data literacy in public institutions and civil society. Cultural cooperation programmes would centre on citizens, promoting horizontal and multidisciplinary collaboration.

Recommendations on ICC and Decolonisation

Some steps to progress proposals for the debate around incorporating a decolonising perspective in international cultural cooperation:

- ICC should listen to the voices of those who research and propose strategies for decolonisation and bring knowledge to the subject. This should necessarily include the presence of women and representatives of other minoritized communities, and the original communities should occupy a central place in all processes. Their perspectives, lived experience, knowledge and systems of knowledge should inform the chosen frameworks and strategies.
- Cultural cooperation initiatives will be needed to help these communities with funding and support with infrastructure, to stimulate their strategies and solutions towards autonomy and independence.
- To face the task of cultural cooperation with a smooth and multifaceted framework that will allow a multifaceted focus on decolonisation, so that its bases can be further weakened, these being sometimes founded on traditions that are very present in the communities.
- It is important to correct, in ICC projects, the dynamics of colonial exploitation, which are often present and now preserved in the thought and practices of the dominant economy in the West: the patriarchy, homo/transphobia, xenophobia, racism, white supremacy and contempt for original communities.
- ICC can be used to encourage a critical analysis of power, as ways of exercising power are fundamental to the continuity of colonialism and neo-colonialism. Critical self-analysis is therefore necessary to examine how institutions, sometimes unconsciously, reproduce, maintain and benefit from the old mechanisms of oppression under the old colonial framework.
- The decolonising approach should be defined and directed with respect and care for the recovery, recognition and incorporation of cultures, languages, technologies, arts, histories and non-academic sciences. Account should be taken of their histories and identities so that those who participate can do so while renaming themselves and helping create new narratives. Incorporating this heterogeneity will allow us

to understand how indigenous knowledge, resources and belief systems can inform improvements to our cooperation strategies in the future.

Recommendations related to extending the capacity of ICC

- The participation of citizens in internal and external cultural cooperation is considered part of their cultural right to access the exchanges and benefits of cultural creation. Local, national and international cultural policies are responsible for guaranteeing the generation of human capacity to participate in human development and respect for human rights.
- Cultural capacity for international cooperation may emerge naturally or voluntarily, but the complexity of the field and the knowledge necessary for it to be effective demand greater deliberate effort in capacity building for all the active and passive actors of international cultural cooperation. To this end we need to first look at the individual capacity of professionals, artists, creatives, performers, managers, entrepreneurs, etc.... And at the same time the capacity of the various cultural organisations; companies, facilities, businesses, foundations, partnerships, teams, etc. And consequently the increased capacity for cultural cooperation in local and national government, international organisations and supranational structures.
- Strategies to increase the capacity for international cultural cooperation, in the global space of UE-LAC, provide an opportunity to strengthen links between countries, professionals in the cultural sector, educational structures and communities. We should therefore look at the possibility of creating capacity-building programmes, collaborative creative residencies, science and technology to develop joint initiatives, and create programmes and products that would help raise citizen awareness in this area.
- In order to better adapt ICC to the new contexts it is essential to increase the digital skills of the creative, production and management teams and the capacity of organisations to deploy new models to take on their own autonomous management. Although digital tools may appear easy to apply, to produce high-quality digital projects or events requires the same or even more time and capacity in the team. The delivery of high-quality digital projects costs more than projects that take place live, and they should therefore be planned well in advance and with an appropriate budget.

CHAPTER 5

CASE STUDIES / INNOVATIVE PRACTICES IN BI-REGIONAL CULTURAL COOPERATION

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- Trànsit Projectes
- Network of Spain's Cultural Centres (AECID)
- Culture Fund APC-EU
- SHIFT/Shared Initiatives for Training on the SDGs
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- BOZAR Cultural Centre - Brussels
- Concrete Vegetable Project - Artists' Gardens
- Ibero-American Cultural Cooperation Programmes

Presentation

The selection of a group of good practices in the field of bi-regional international cultural cooperation, among a large number of possible cases, is nothing more than an almost random exercise of preferences. It is a choice among those programmes, initiatives or practices of institutions, organisations and collectives whose coherence, uniqueness and timeliness seemed to us useful for the discussion that this document seeks to stimulate.

We have therefore tried to bring together several examples of different ways of approaching strategies in this field, both in terms of their intrinsic value and in terms of their differences and complementarities. We do this by choosing different perspectives from actors who approach cooperation with a high degree of overlap in their outcomes. And we do so without any pretension other than that of being necessarily partial, fragmentary, selecting a small catalogue from among the many experiences available, without any pretension to objectivity.

For this reason, we have grouped together below projects from multinational, national and local institutions, from national and international third sector organisations, and from business organisations with commitments that go beyond the profit motive. And in each case, we briefly describe the case and its relevance to our understanding of the document, which makes it noteworthy and gives it personality and, above all, values and tools for collaboration in the work of constructing and possibly achieving many of the recommendations of the text in favour of a better and fairer future practice.

<https://www.transit.es/>

In order to better achieve the objectives of participation and presence in future international cultural cooperation programmes, it is extremely useful to have networks of business initiatives with a high commitment to shared cultural responsibility. Business initiatives with a democratic and cooperative outlook, capable of intervening in processes of construction, collaborative management and critical evaluation, contributing cultural capital to institutions and organisations on both sides of the ocean. To represent this profile of good practice, we present Trànsit Projectes.

An example of transformation, adaptation and management of innovation and risk, Trànsit Projectes was born in Barcelona at the end of the 20th century as a community enterprise with a collaborative approach in the fields of education and cultural and social services. During this time, it has grown into a conglomerate of initiatives, resources and skills, with a large team of collaborators from Europe and Latin America, using digital resources to increase its effectiveness and impact.

In addition to the management of cultural institutions, educational and social programmes and training programmes for intermediaries, they have already acquired a long experience and know-how in the development of exchange and knowledge transfer processes between cultural organisations and projects. They have gradually become a very broad group of professionals, multiplying their initiatives and creating a register of programmes with cultural cooperation as one of their central objectives.

In their own words, they work with experts and organisations in the sector to “define new strategies for companies, associations, foundations and public institutions; and to generate content, programmes, events and projects of a cultural and social nature” in the field of cultural sustainability with a will to innovate.

And this in the field of cultural planning services, in the current global and local scenarios of often disruptive change that require new profiles and functions, as well as internal operational processes of programmes and organisations that need to be rethought and redesigned to achieve better results. Collaboration in the design of management procedures, opening up to new forms of cooperation that encourage co-production between collectives and territories, exploring the mechanics of programme implementation in its operational details, collaborating in the construction of frameworks and narratives that

give meaning to the mission and vision of projects and their meaning in the territory of application.

To learn more about their strategy, their comprehensive website allows us to first get an overview of the company, its objectives and main programmes from here: <https://www.transit.es/>.

Some of the collaborative programmes that we can highlight from their trajectory are the following:

LivingSTEM

<https://www.livingstem.eu/en/>

The #livingSTEM project, developed between 2019 and 2021 with the participation of seven organisations from six European countries, used the practical experience of permaculture to engage students aged 10-14 in science subjects and promote STE(A)M learning, with the aim of increasing interest in science careers among participating students, and bringing teachers and students closer to knowledge and awareness of the environmental problems of the Anthropocene, providing keys to approaching an environmentally friendly lifestyle in Europe.

RedeseartePaz:

<https://redeseartepaz.org/>

A project developed with particular intensity between 2009 and 2012, with the participation of cultural and civic organisations from Argentina, Brazil, Chile, Nicaragua, Colombia, Spain and Venezuela, dedicated to strengthening processes of community development and social cohesion. Through meetings, seminars, laboratories and publications, using the tools of contemporary art, creation and culture, in search of mechanisms that contribute to pacifying the processes of collective construction in territories devastated by different types of violence.

Plataforma/C

<https://plataformac.com/>

A space for the promotion of innovation in culture, dedicated to the continuous education and training of professionals and cultural institutions in the Ibero-American area, through online programmes in management, production, communication and cultural policy strategies. Grant programmes with a series of scholarships aimed at training professionals who, with their resources, facilitate citizens' access to culture and the acquisition of cultural capital. After almost 200 training courses, more than nine thousand cultural operators have already participated in the programme, contributing to the creation of more than 900 jobs in the sector in Europe and Latin America and the Caribbean.

<https://www.aecid.es/web/guest/la-aecid/estructura/aecid-en-el-exterior-directorio-de-uce/centros-culturales>

We have chosen this case to show that effective international cultural cooperation policies are ultimately the result of decisions taken by the governments of the countries concerned, and can be based on the continuity or transformation of the instruments of territorial action that each government has at its disposal. A fair cooperation strategy is not possible without a framework of exchange between equals that cultural centres promote in a set of cultural relations of proximity with different actors.

The first Spanish cultural centres in various Latin American and African countries date back more than half a century; a new group of them was created in 1998. Each of them fulfilled different functions and interests in the countries where they were located. However, the constitution and articulation of the Network of Centres, with its current objectives and priorities, resulted from a parliamentary agreement (2007) within the framework of the Spanish Government's Culture and Development Strategy for Spanish Cooperation. This strategy entailed a radical change in priorities and objectives, moving from a neo-colonial approach to cooperative behaviour within a new policy of collaboration.

As stated in the approved law: "The cultural centres strengthen the dialogue with the closest reality, making the proposals and activities on offer accessible to citizens and integrating activities of a local nature for greater articulation with the civil societies of the host countries. They also encourage exchanges and the circulation of cultural operators between the different countries involved, facilitating mutual knowledge and joint action as a strategy of cultural cooperation".

The Network of Cultural Centres Abroad is made up of a total of 16 centres, which act as units specialised in culture and development and carry out cultural cooperation programmes with the aim of positioning culture, in its various manifestations, as an indispensable tool for development.

The Centres are spaces linked to Cooperación Española through which intensive cooperation and development and cultural promotion activities are carried out, with the aim of integrating their work with local actors and promoting mutual knowledge, in a relationship of mutual enrichment, as the Centres' offer is nourished by the participation and initiative of the local population.

The centres, which receive around a million visitors a year, offer a wide range of cultural activities: in addition to library, media library and media lab services, exhibitions, conferences, cinema and live arts are programmed to showcase the diversity and plurality of cultural production in our country and to disseminate local production. Its programmes seek to adapt to the reality of each territory and to highlight the capacity of culture as a tool for understanding and development. Thanks to the involvement of institutions and groups in each country, it is increasingly sensitive to issues such as the climate crisis, gender issues, the coexistence of identities, shared visions and the fight against poverty and exclusion, based on mutual recognition as the basis for cultural and scientific cooperation relations. Among its training programmes, it provides means and resources to promote entrepreneurial initiatives and to enhance the creativity of participants through the 'Acerca' programme.

Here are the direct links to the centres that have digital access to their programmes:

El Salvador:	www.ccesv.org
Equatorial Guinea:	www.ccemalabo.es
Guatemala:	cceguatemala.org
Nicaragua:	www.ccenicaragua.org
Costa Rica:	www.ccecr.org
Honduras:	www.ccet-aecid.hn
Argentina:	www.cceba.org.ar
Bolivia:	www.ccelp.bo
Peru:	www.ccelima.org
Mexico:	www.ccemx.org
Uruguay:	www.cce.org.uy
Dominican Republic:	www.ccesd.org
Paraguay:	www.juandesalazar.org.py
Panamá:	cecasadelsoldado.org
Chile:	ccesantiago.cl/ccesantiago

<https://www.acp-ue-culture.eu/en/>

As an example of the particular complexity of a multi-regional programme between multinational organisations, in the context of a territory of increasing dynamism and management of multicultural, political and social conflicts, which also affects many of the EU-LAC countries, we have chosen the set of programmes resulting from the agreements between the European Union and the Organisation of African, Caribbean and Pacific States (OACP).

In the midst of negotiating the post-Cotonou agreements, which will govern the links between the EU and the countries of the group, the two partners gave the green light four years ago to the continuation of a cultural agreement, aimed at providing a particularly strong focus on the creative and cultural industries. Implemented by the OACP and funded by the European Union, the Culture - OACP/EU programme aims to boost the competitiveness of the cultural and creative industries in the countries of the group.

With a budget of €40 million for the period 2019-2026, the programme aims to foster entrepreneurship, cultural innovation and youth participation, as well as to create decent jobs and increase the income of artists and cultural professionals by promoting the quality of productions and their distribution on national and international markets. It also initiates the shared development of tools for culture and innovation to enable decentralised support to the cultural and creative sectors.

Based on a cascade funding system, the programme has set up clusters in the six OACP regions to respond specifically to the needs of operators, published calls for projects at least once a year open to all cultural and creative sectors, established an important support system for project leaders and created a support mechanism for audiovisual co-productions that complements the funding provided by the existing national co-production funds and facilitates their access to operators.

The CultureXchange platform

From 2008 to 2017, with a total budget of 45 million euros, the ACP Films, ACP Cultures (2008-2011) and ACP Culture+ (2012-2017) programmes have enabled talent to emerge, initiatives to be launched, partnerships to be created and developed, and cultural policies and funds to be implemented. 82 projects supported (cinema, audiovisual, creative industries, heritage), more than 3 700 events, 8 600 young people, most of them trained, and 600 operators involved,

with almost one million people attending the productions supported and an estimated media impact of more than 30 million. With a budget of €40 million for the period 2019-2026, the current programme aims to continue to promote entrepreneurship, cultural innovation and youth participation, to create more decent jobs and increase the income of artists and cultural operators, and to further promote the quality of productions and their distribution on national and international markets.

The general programme is available here:

<https://www.acp-ue-culture.eu/wp-content/uploads/2021/04/Brochure-210x210-Me%CC%81canisme-re%CC%81gional-EN-final.pdf>

You can follow current ongoing projects on this interactive map:

<https://acp-ue-culture.eu/projectmap/?lang=EN>

<https://shift-culture.eu/>

Between 2020 and 2022, nine European cultural organisations have developed a peer-to-peer cooperation programme which, among many other results, has generated an exceptional flow of documentation and shared reflection in various fields of cultural action. An initiative co-financed by the EU Erasmus programme and its partners, the European Music Council (EMC) as coordinator, the European Choral Association (ECA-EC), the European Union of Music Competitions for Youth (EMCY), the European League of Institutes of the Arts (ELIA) FACE, the International Network for Contemporary Performing Arts (IETM), On the Move (OTM), Trans Europe Halles (TEH) and the International Music Council (IMC). The programme has inspired various other collaborative alternatives, both from its participants and from other cultural institutions, such as Creative Carbon Scotland, the Scottish Government's cultural agency, which is applying one of the project's final documents, the Culture/SHIFT methodology, a mechanism for collaboration between the creative world and policies and actions in the face of climate change and the climate crisis, in its daily work.

Shared Initiatives in Training for Training (in SDGs) What is it?

In its own words, the SHIFT project has developed a wide range of materials to raise awareness and better prepare cultural stakeholders, from institutional decision-makers in governments and cultural organisations to professionals in the various fields of cultural planning and mediation, around four key issues on the international agenda: Climate Change, Gender Equality and Minority Inclusion are key challenges for our rapidly changing world. Arts and culture play a recognised role in shaping societies and have the potential to contribute significantly to a better and more sustainable future for all, as recognised in the United Nations Sustainable Development Goals (SDGs). The fourth objective is to create stable mechanisms, beyond the duration of the programme, for the continuity of initiatives that build on the knowledge of shared learning processes among partners.

The SHIFT project trains cultural leaders to work together to find ways to address these global challenges. Implementing change where needed and sharing the knowledge gained with leaders and staff, cultural networks and the wider cultural sector.

Developed with mixed mechanisms, face-to-face and online group work, development of specialised materials by all partners and making the most of the very rich previous experience of all participants, over two years (December

2019-January 2022) participants have produced online manuals, guidelines and extracts translated into French and Italian on the following topics:

CULTURAL LEADERSHIP

Co-development and co-creation methods.
Participative leadership.
Organisational change and development.
Impact assessment and evaluation.

ENVIRONMENTAL SUSTAINABILITY

Certification scheme for cultural networks and platforms.
Key resources.
Carbon calculator.
Climate adaptation.

GENDER AND POWER RELATIONS

Key resources.
Key observations.
Recommendations for European Cultural Networks.
Case studies - stories of change.

INCLUSION

Diversity, equity, inclusion and belonging - key concepts and culture.
Inclusive governance: People, policies and processes.
Communicating more inclusively.
Inclusive events.

The volume of accessible material resulting from this initiative remains one of the most useful dynamic reference sources for professionals and amateurs in the cultural sector. Initiatives such as the Creative Sustainability Library, maintained by Creative Carbon Scotland, have grown out of SHIFT's experience and are in line with its public service objectives.

Some links to find out more about the content of SHIFT:

<https://shift-culture.eu/training-on-cultural-leadership/>

<https://shift-culture.eu/achieve-environmental-sustainability-in-your-work/>

<https://shift-culture.eu/empower-gender-on-sexual-harassment/>

<https://shift-culture.eu/inclusion-accessibility-cultural-organisation/>

https://international-partnerships.ec.europa.eu/policies/programming/programmes/transcultura-integrating-cuba-caribbean-and-eu-through-culture-and-creativity_en

We are presenting an absolutely unique programme which, because of its specificity, can only be considered as an exceptional case, i.e. designed to specifically promote areas of cooperation which require multipolar attention in a region with cross-border links through strong common cultural elements. Although the analysis of its results is still pending, the resources allocated to it make it a particularly relevant case in the context of projects in the EU-LAC area.

With the aim of harnessing the creative spirit and multiculturalism of the Caribbean to promote socio-economic development and deepen sub-regional integration, UNESCO and the European Union launched the “Transculture: Integrating Cuba, the Caribbean and the European Union through Culture and Creativity”, with an initial significant EU contribution of €15 million and an implementation period of three years ending in December 2023.

This is an exceptional programme of the European Union, which aims to facilitate the communication of the artistic forces of a region and to give these forces more channels for their dissemination, for their link to economic development. Transcultura is managed by the UNESCO Regional Bureau for Culture of Latin America and the Caribbean, in collaboration with key partners in Cuba and the Caribbean, and is supported by the UNESCO Caribbean Cluster Office in Jamaica, the UNESCO Office in Haiti and all EU delegations in the Caribbean.

Through capacity building, the creation of opportunities for decent employment and entrepreneurship in the cultural and creative industries, the programme empowers Caribbean youth to become agents of socio-economic development in their countries and communities. Through the establishment of a Regional Cultural Training Pole, designed and delivered by renowned educational institutions, free courses on a wide range of cultural topics will be made available to potential beneficiaries.

Transcultura also promotes a system of exchanges between the 17 beneficiary countries of the programme and between them and Europe. Artists, young entrepreneurs and civil society organisations from Antigua and Barbuda, Bahamas, Barbados, Belize, Cuba, Dominica, Dominican Republic, Grenada, Guyana, Haiti, Jamaica, Montserrat, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, Suriname and Trinidad and Tobago are involved

in initiatives aimed at strengthening the contribution of cultural and creative industries to the development and dynamism of the region's economy.

Through this network of exchanges and partnerships, the aim is to create new triangular cooperation mechanisms to encourage the participation of innovative socio-cultural projects in the sustainable development of the Member States of the Caribbean Community (CARICOM), the Caribbean Forum (CARIFORUM) and the Organisation of Eastern Caribbean States (OECS).

The programme also seeks to develop incubators, a key factor in transforming knowledge into entrepreneurship and facilitating beneficiaries' access to new markets, management models and sources of finance, both in the region as a whole and at European level.

Although the image of the Caribbean beyond its borders is dominated by the attractiveness of its climate and beaches, its culture and heritage have much to offer in terms of tourism diversification, especially after the necessary reorientation required by the tourism industry in a post-COVID-19 world. To this end, it is working on strategies to promote more sustainable and responsible forms of tourism that allow visitors to discover the Caribbean's cultural resources in greater harmony with its natural wealth. It includes forecasts of dialogue processes and concerted actions between regional partners such as tour operators, travel agencies, cultural heritage sites, the private sector, local communities, among others.

Transcultura aims to make a positive difference in the lives of thousands of young people in the Caribbean; to build bridges, overcome language barriers and demonstrate the potential of culture when placed at the centre of development strategies.

Some links to the programme's strategies and news:

<https://www.unesco.org/es/transcultura?hub=83541>

<https://www.unesco.org/es/transcultura/herramientas-alianzas>

<https://www.bozar.be/en>

Even public institutions as traditional as state museums can, under the right conditions, play a prominent role in international cultural cooperation policies. Now that the original BOZAR project has consolidated a complete transformation of its vision and cultural mission over the last two decades, it is particularly important to understand its presence in this selection, bearing in mind that its legal status, since its creation in 1922 as a Fine Arts Centre, i.e. a national museum with a colonial orientation, has always been different from that of other national museums and cultural institutions of similar importance. From the outset, it was conceived by the Belgian state as a private, non-profit organisation with a public mission.

In 1999, after a long period of controversy, the Centre, officially the Palacio de Bellas Artes, was incorporated as a public limited company with a social purpose, and in 2001 it established its statutes, thus creating a comprehensive cultural institution responsible for both the maintenance and management of the building and the organisation of events. It is one of the three Belgian federal cultural institutions and operates with a public budget and control; it has the organisation of a limited company with share capital and its decision-making bodies are those of a private company, which gives it the management autonomy necessary to fulfil its missions and the profits are used to fulfil its social mission.

As a public limited company, the Centro de Bellas Artes provides a service to the community and has to comply with a number of legal and regulatory provisions, such as those relating to public contracts or the accounting of the Belgian federal state. The members of the board of directors, the general management and the financial management are appointed by royal decree and are supervised by government officials and a registered audit board with the advice of the Court of Auditors.

Throughout this century, the Centro de Bellas Artes has developed privileged relations with numerous Belgian, European and international cultural partners. These partnerships and networks occupy a special place in the organisation of the building and its programming, and their content grows every year. Its location in the European capital makes BOZAR a nexus of dialogues and projects that demonstrate how a classical state institution can play a role far beyond the conventional, both as a space for collaboration and through its partnerships with international cooperation organisations and projects.

It does so in areas as diverse as heritage and creation, science and research, urban values and citizenship, diversity and inclusion programmes, artistic creation, welfare and the climate crisis, work with families and children, with tools such as a cultural mediation team and the consolidation of alliances with participatory projects, making available its enormous cultural heritage, which includes the largest media library in the world, through a commitment to culture, science and technology at the service of a global community.

Through these links, you can access its programme, its vision, its missions, its annual reports and its collaborators and partners:

<https://www.bozar.be/en>

<https://www.bozar.be/en/legal-organisation>

<https://www.bozar.be/en/annual-reports>

<https://www.bozar.be/en/partners>

Vegetable Concrete Project - Artists' Gardens. Local action and international cultural cooperation

An intervention project in the city of San José, Costa Rica, based on the interaction between European artists and the reality of the adaptation of civic spaces from an environmental perspective. Promotion of cultural cooperation between a European network, local actors and creators.

Concreto Vegetal - Jardines de Artista is a project of the EUNIC CLUSTER of Costa Rica, as an antenna of the European network of national cultural institutes and organisations, which advocates a prominent role of culture in international relations and seeks to share knowledge and develop capacities among its members and partners.

In collaboration with the Alliance Française, the Spanish Cultural Centre in Costa Rica of AECID and the Italian Embassy, with the collaboration of the Municipality of San José and the organisations Rio Urbano and the Youth and Climate Change Network.

Costa Rica's conservation policy has resulted in a rich biodiversity, which is particularly evident in the various protected areas outside the cities. However, the city of San José lacks sufficient green areas and spaces that promote a natural environment for citizens.

The project proposes the design of spaces in strategic locations in the city of San José that incorporate green spaces into the city centre, incorporating areas into the green fabric of the city and the interurban corridors. In addition to providing recreational and meeting spaces for the communities. It is proposed to different creators an intervention in the spaces assigned by the municipality (spaces or vacant lots of the city of San José) by 3 foreign artists.

The aim is to add more green spaces to the city, encourage the use of public spaces by communities, raise awareness of the effects of climate change, design spaces for community meetings and contribute to the redesign of spaces thanks to the talent of international artists.

The gardens should be designed with a concept of environmental resilience and sustainability, with a message related to biodiversity and climate change. On the one hand, the biodiversity of the city would be improved by encouraging the presence of pollinating insects; on the other hand, the proposals would address the appropriation of the space by the citizens, focusing on the daily use that the community would make of it.

The three selected European artists would create three gardens, with the support of the NGOs *Red de Juventud y Cambio Climático de Costa Rica* (RJCCCR) and Rio Urbano, and the Environmental Department of the Municipality of San José, which is responsible for parks and gardens. The Municipality will provide the land, access, human resources, building and remodelling permits, and materials for the development of the proposals. Various activities and education on climate change will be proposed to schools and social networks, incorporating natural heritage into cultural tourism.

This cultural cooperation project involves artists and curators from Spain, France and Italy.

<https://ccecr.org/evento/concreto-vegetal-jardines-de-artistas/>

<https://eunic.eu/projects/cluster-fund-2022-selected-projects>

Ibero-American Programmes. Horizontal cultural cooperation

The cultural cooperation programmes in the Ibero-American region offer a model for the articulation of cultural relations between the countries that make up this multilateral community. They are characterised by cooperation among equals and a form of co-financing with the help of third parties, based on the acceptance of different realities. Their impact in the region over more than thirty years is evident, and they have achieved a continuity and stability that is unusual in international cultural cooperation programmes.

From the origins of the current Ibero-American General Secretariat (SEGIB) of the Summits of Heads of State and Government, which began in 1991 with the common objective of developing the ideals of the Ibero-American community based on dialogue, cooperation and solidarity.

They have created instruments of cooperation in the form of the current Ibero-American programmes that have been implemented over the years, among which the following areas stand out within what they call the Ibero-American Cultural Area:

IBERARCHIVOS	Programme to Support the Development of Ibero-American Archives
IBERARTESANÍAS	Ibero-American Programme for the Promotion of Handicrafts
IBERBIBLIOTECAS	Ibero-American Programme for Public Libraries
IBERCULTURA VIVA	Programme for the Promotion of Municipal Cultural Policies
IBERESCENA	Programme of Support for the Construction of the Ibero-American Stage
IBERMEDIA	Programme of Support for the Creation of the Ibero-American Audiovisual Area
IBERMEMORIA SONORA Y AUDIOVISUAL	Ibero-American programme in the field of sound and audio
IBERMUSEOS	Ibero-American Programme of Museums
IBERMÚSICAS	Programme for the promotion of Ibero-American music

IBERORQUESTAS JUVENILES	Ibero-American Programme of Youth Orchestras
IBER-ROUTES	Programme to Strengthen the Routes of Rights and Interculturality in Ibero-American Migrations
RADI	Ibero-American Network of Diplomatic Archives Programme
IBERCOCHINAS	The Ibercocinas Initiative: Tradition and Innovation

The cooperation programmes are defined as “a dynamic instrument for social progress” and are considered “an important element in the achievement of Ibero-American identity”. They are carried out through a wide range of activities, including co-productions, scholarship and mobility support programmes, the presence of Ibero-American creativity on the international stage and the promotion of Ibero-American creativity.

The Ibero-American programmes involve the governments of the countries (22) of the Community. A minimum of seven countries are required to form a programme. Each programme maintains a technical secretariat and channels its contributions through regulations and calls for proposals for the distribution of funds to which individuals and organisations from the different countries have access.

All the Ibero-American programmes are governed by an operational manual, which sets out the more formal aspects, such as formal aspects, such as programme funding, procedures, organisational structure procedures, organisational structure, quality criteria, etc.

In terms of organisational structure and operation, the Operational Manual states that all programmes ought to have an Intergovernmental Council, which is the highest governing body, and a Technical Unit, which is the implementing body. The Intergovernmental Council is made up of government representatives from all participating countries, and a Technical Unit is the implementing body responsible for carrying out the activities agreed and approved by the Council.

This technical unit may be located in a government department of one of the participating countries or may be carried out by a technical organisation specialised in the themes of the programme. Regarding the budget and the origin of the operating and activity resources

Most programmes are financed by contributions from the governments of the participating countries. by the governments of the participating countries. These contributions may be in the form of financial contributions or contributions in kind. The programmes are also open to the exploration of other forms of financing in coordination with the Intergovernmental Council.

The cooperation model offers great added value through its broad, integrating and regional approach. It is a voluntary cooperation in which the countries that participate financially in the programme break the donor-recipient dichotomy; the countries lead the programme through the Intergovernmental Committee; it is a flexible cooperation that allows for mutual exchange and learning as all countries involved are partners and participants; it is a cooperation based on solidarity that builds a community of countries; it helps to address structural gaps in socio-economic development and citizenship building; and it fights poverty and inequality, thus contributing to the 2030 Agenda.

<https://www.segib.org/?document=informe-de-los-programas-iniciativas-y-proyectos-adscritos-de-la-cooperacion-iberoamericana-pipas>

<https://www.segib.org/programas-iniciativas-y-proyectos-adscritos-de-la-cooperacion-iberoamericana/>

Links

[https://www.congreso.es/es/busqueda-de-publicaciones?p_p_id=publicaciones&p_p_lifecycle=0&p_p_state=normal&p_p_mode=view&publicaciones_mode=mostrarTextoIntegro&publicaciones_legislatura=VIII&publicaciones_id_texto=\(CDD200711270640.CODI.\)#\(P%C3%A1gina22\)](https://www.congreso.es/es/busqueda-de-publicaciones?p_p_id=publicaciones&p_p_lifecycle=0&p_p_state=normal&p_p_mode=view&publicaciones_mode=mostrarTextoIntegro&publicaciones_legislatura=VIII&publicaciones_id_texto=(CDD200711270640.CODI.)#(P%C3%A1gina22))

https://www.cooperacionespanola.es/wp-content/uploads/documentos/cultura_y_desarrollo.pdf

[https://www.europarl.europa.eu/RegData/etudes/BRIE/2023/751466/EPRS_BRI\(2023\)751466_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/BRIE/2023/751466/EPRS_BRI(2023)751466_EN.pdf)

CHAPTER 6

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In the EU-CELAC Declaration 2023 the Heads of State and Government of the Member States of the European Union (EU) and the Community of Latin American and Caribbean States (CELAC) affirmed their commitment to foster broad people-to-people contacts. For cultural institutions and actors, this reaffirmation has been an important message, as the creative industries have faced considerable challenges in the past years.

Therefore, the EU-LAC Foundation has commissioned two distinguished consultants with the elaboration of the present publication to reflect on the state of International Cultural Cooperation in a context characterised by multiple global and regional crises and challenges, to broaden perspectives and contents, to identify new actors and to generate proposals on strategies, instruments and practices which have the potential to strengthen cultural cooperation between European, Latin American and Caribbean societies.

We hope that the approaches, recommendations and criteria outlined in this publication can not only be considered in the formulation of cultural programmes and public policies, but that they serve as a source of inspiration for exchanges and initiatives between cultural actors and institutions in the coming years.

The International Foundation European Union-Latin America and the Caribbean (EU-LAC Foundation) was established by the Heads of State and Government of the European Union (EU) and the Community of Latin American and Caribbean States (CELAC) in 2010. Its members are the countries of the EU and CELAC, as well as the EU itself. The Foundation serves as a tool for the EU-CELAC partnership, enriching intergovernmental dialogue through its activities. Its mission is to strengthen and promote the bi-regional strategic partnership, enhancing its visibility and encouraging active participation from respective civil societies.

