

**Capitals of Culture International Cooperation  
Format Analysis:**

**How Cities and Local Governments  
Can Contribute to Better Relations  
Between Africa and EU/rope?**

**Study Report**

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## Executive Summary

*“No one is born hating another person because of the colour of his skin, or his background, or his religion. People must learn to hate, and if they can learn to hate, they can be taught to love, for love comes more naturally to the human heart than its opposite.” (Nelson Mandela)*

Current intercontinental relations between Africa and EU/rope are perceived by many stakeholders of cooperation as not going well. This was one of the motivations for the EU project “Deconfining” which aims at enhancing the international cultural exchange between cities which were, are or will be so-called Capitals of Culture (CoC) by the means of art, culture, and policy.

To, this study was elaborated between July 2022 and March 2023 with the aim to contribute to improved policy and frameworks for intercontinental cooperation between the two continents EU/rope and Africa. It included exchanges of the author with an intercontinental team, a series of interviews as well as several online encounters of stakeholders from both continents.

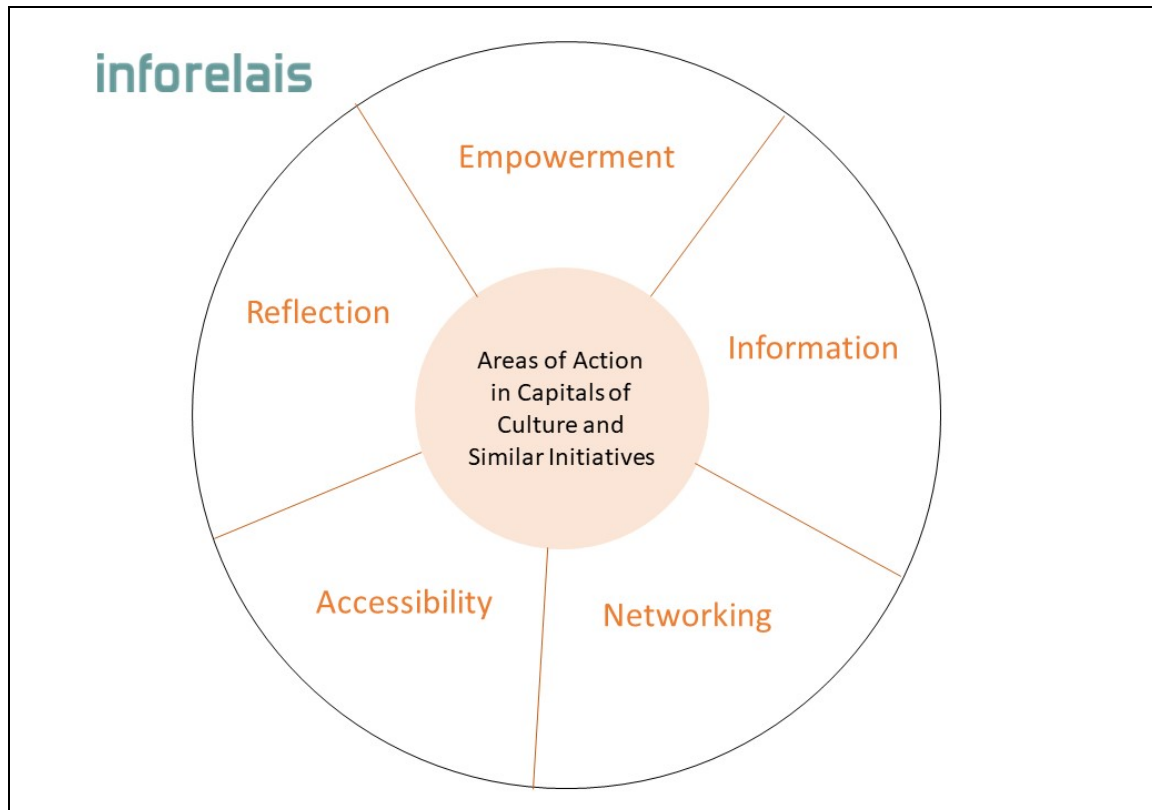
### **We have momentum to improve intercontinental relations between Africa and Europe.**

The developments in recent years including the **enhancement of international cultural cooperation in the context of the European Union** as well as the growing interest of European Capitals of Culture in cooperation outside EU/rope, the realisation of the first edition of the **African Capital of Culture** in 2022-23 and the considerable further involvement of cultural and creative industries stakeholders from Africa in global cultural exchanges and local cultural development provide a favourable framework for improvements and modernisation of the relations between EU/rope and Africa.

**Cities and local governments engage more in international cooperation**, but the related potential is not yet fully brought into practice. Capitals of Culture are related engines for broader and faster modernisation of cooperation actions, structures, and frameworks. Similar initiatives like UNESCO Creative Cities or major cultural development endeavours in cities and regions dispose equally of accelerator potential for more and better international cooperation. **Transformation scenarios are a further context to be aware of to use opportunities** for common win-win actions and to **cope together with related (global) challenges**. This study aims at answering to the question how cities and local governments including Capitals of Culture and similar initiatives can enhance intercontinental cultural relations between Africa and EU/rope.

### **Capitals of Culture and similar initiatives can contribute to enhanced Africa-EU/rope – EU/rope-Africa relations in a wide range of areas.**

These initiatives have considerable potential to generate positive intercontinental impacts in the field of culture and beyond. Especially five areas of action should be taken care of by Capitals of Culture and similar initiatives:



**Reflection** comprises the addressing of common history in an intercontinental perspective, to dialogue and share know-how for common opportunities and to contribute to a better understanding that intercontinental cooperation is an active asset for and a long-term engagement of cities and local governments.

**Empowerment** covers areas like cultural policy, cultural management, intercontinental audience engagement and furthering of global citizenship, as well as updated capacity-building programmes in a spirit of dialogues of competences in local-to-local cooperation settings and global solidarity.

**Information** needs include data, research, and good practice how culture benefits local development, the involvement of researchers and experts from both continents as well as the provision of information sessions on frameworks, management, finance, and regulations for intercontinental cooperation of cultural operators.

**Networking** of Capitals of Culture and similar initiatives with culture and city networks, national ministries and cultural institutes, the African and European Union cooperation endeavours has an accelerator role. Engaging for global culture campaigns further supports the common cause of improved relations.

**Accessibility** of all actions taken is crucial including the opening-up of cultural programmes for interventions from the other continent(s) while ensuring people-centred local-to-local co-creation settings as well as just transition, dedicated financial means and access to funding including calls for projects, and if possible, generating wider social / economic benefits.

**There is also responsibility for many other stakeholders to engage, implementation teams of Capitals of Culture and similar initiatives must not be left alone.**

## All actors of cooperation are required to improve frameworks of intercontinental relations in a sustainable and stable manner. What can we do next?

The inter-related multilevel (governance) frameworks of international (cultural) cooperation involves a wide range of stakeholders for enhanced EU/rope-Africa – Africa-EU/rope relations in culture and beyond. Many framework conditions like visa rules are not favourable for enhance relations and at the same time not easy to modernise. We recommend the following concrete actions as starting points:

**Policymakers on EU-and AU-level** should further enhance initiatives including those related to Capitals of Culture and provide financing and structural support for updated development of cities and regions by the means of culture.

**National policymakers** are able to contribute in the short run to more balanced partnerships involving cultural institutes and their networks, associations for intercontinental relations, as well as Capitals of Culture and similar initiatives.

**Local policy stakeholders** can professionalise and modernise their international cultural relations, related strategies, and benefit of the accelerator role of Capitals of Culture and similar initiatives for sustainable intercontinental cooperation.

**Implementation teams of Capitals of Culture and similar initiatives** should start with ensuring appropriate support for local stakeholders engaging in intercontinental cooperation, with involving local youth and populations in global encounters, and with providing mobility and financial support. Furthermore, they should be a strong voice for intercontinental perspectives to be integrated in local development endeavours and support international exchange of knowledge carriers.

**Organisations which aim to work (more) internationally** should network with like-minded partners on both continents as well as involve their audiences and local cooperation partners in intercontinental encounters and dialogues. They should also use the opportunities for enhanced intercontinental cooperation provided by Capitals of Culture and similar initiatives.

In addition, **the Deconfining multiannual intercontinental EU project has potential to provide a platform** related to some **concrete actions of Capitals of Culture and similar initiatives on both continents**. This could comprise providing spaces of encounter for the further co-development of the following flagship actions in the framework of the dialogues of competences and excursion programmes of the EU project “Deconfining”:

Flagship Action 1: **An intercontinental meeting of (cultural) mayors from Africa and EU/rope**

Flagship Action 2: **Online EU/rope-Africa creative industries labs**

Flagship Action 3: **The co-development of international Africa-EU/rope cultural strategies**

Flagship Action 4: **An Africa-EU/rope Youth Culture Forum**

Flagship Action 5: **An EU/rope-Africa Mobility and Cooperation Fund**

Flagship Action 6: **An Africa-EU/rope Culture Expert Twinning Initiative**

**It's time to act now for enhanced intercontinental relations between Africa and EU/rope. We are looking forward to continuing together this journey with your engagement!**

## 1. Background

### 1.1 Research Mandate

The EU project Deconfining aims at establishing within the scope of Work Package 2 “Cultural Policy: Policy framework for intercontinental cooperation and support”, also new models for the internationalisation of Capital of Culture initiatives. This analysis compiles current (governance) practices and experiences of international cooperation in Capitals of Culture in Europe and Africa. The research was started in July 2022 and terminated in March 2023. The results of the study will feed follow-up actions by the Deconfining project namely the Dialogues of Competences, a series of intercontinental encounters for exchange, excursions with stakeholders, the elaboration of a toolkit for local implementation teams in cities and regions as well as wider policy recommendations. The Deconfining project lasts until mid-2026.

### 1.2 Methodology

This study report is based on the following elements: A desk research on international cooperation frameworks, policies and topical priorities complemented with a series of expert interviews covering the perspectives from both continents and several online exchanges which involved the wider communities and local initiatives. The desk research was conducted until September 2022. Interviews were realised in October 2022. Two intercontinental online debates took place on 15 November 2022 and on 24 January 2023.

For the operational exchange including point of views from both continents, a team comprising CEOs and international relations managers from the first edition of the African Capital of Culture as well as from the European Capitals of Culture in Salzkammergut, Austria and Bodø, Norway gathered monthly and provided feedbacks to the draft versions of this study report. Five interviewees with a wide range of strategic and research backgrounds including from university, management, national cultural ministries, and continental cultural networks as well as city development programmes from both continents contributed to the considerable refinement of the first research results. First research conclusions were presented to around 40 participants in the online debate in November 2022 which also included several breakout sessions to further elaborate feedback on concrete questions. Beyond the original programme, the operational team together with the study author was invited by the European Commission to present preliminary study results in December 2022. The final online debate took place in January 2023 and focussed on two of the identified priority areas namely the further involvement of local youth as well as of the wider strata of the populations. The second topic of the debate related to the problematic of fluctuating local policy support for intercontinental cultural cooperation and the requirement of improved argumentation lines.

Compared to the original plans, the first focus on cities was enlarged by the level of local governments as this reflects better the current realities in cultural development including Capitals of Culture initiatives. Furthermore, the term of Capitals of Culture was extended with the annex “similar initiatives” as most major local development endeavours by and with culture are perceived of having accelerator potential for better international cooperation.

## 2. International Cooperation Frameworks, Policies and Topical Priorities

This study reflects on the specific framework of international cultural cooperation related to Capitals of Culture (CoC) initiatives. Before elaborating further on the objectives of such types of cooperation as well as the related policy and organisational settings, chapter two introduces the wider general context summarizing the results from the desk research. A special focus is dedicated to those elements considered of special relevance for African and European Capitals of Culture (ACoCs / ECoCs) initiatives. This chapter comprises three pillars as well as three transversal areas related to international cooperation.

The three pillars are:

- cities and local governments roles (2.1)
- policy frameworks (2.2)
- governance of capitals of culture (2.3)

The three transversal areas are:

- transforming global frameworks (2.4)
- the topical priorities (2.5)
- the EU/European-African and African-EU/European relations (2.6)

### 2.1 Cities and Local Governments Roles (Pillar)

The first pillar of Capitals of Culture are cities. **Capitals of Culture are implemented from and in close collaboration with cities and local governments.** The notion of a capital goes beyond the understanding of national capital cities. Therefore, the scope of this study is (smaller, bigger) cities as well as local governments and their efforts for an enhanced international cooperation. This approach is of wider interest as recent trends in international cooperation show an increasing engagement of cities and local governments complementing or enhancing related actions from nation-states. Especially global networks of cities play a crucial role.

Many **international networks** of cities like UN Habitat<sup>1</sup> and United Cities and Local Governments (UCLG<sup>2</sup>) are dedicated to global cooperation in a wide range of areas. UCLG became especially active in cultural cooperation during the past years. On the EU level, the Urban Agenda for the EU is a strategic long-term initiative translated into a wide range of actions including culture and heritage<sup>3</sup>. On the African continent, UCLG Africa<sup>4</sup> is a central player for Africa-wide and global cooperation. The African Union has launched their New Urban Agenda in 2019 with a perspective to make the African cities more habitable by 2050<sup>5</sup>. Furthermore, these broad initiatives are complemented by a wide range of geographical and sectoral networks of cities worldwide, in EU/Europe and in Africa.

<sup>1</sup> <https://unhabitat.org/>

<sup>2</sup> <https://www.uclg.org/en/media/news/culture-essential-part-uclg-s-policy>

<sup>3</sup> <https://futurium.ec.europa.eu/en/urban-agenda>

<sup>4</sup> <https://www.uclga.org/>

<sup>5</sup> <https://au.int/en/pressreleases/20190526/making-african-cities-more-habitable-ministerial-meeting-kicks>



The first edition of an African Capital of Culture in the 20s of the 21<sup>st</sup> century is an initiative launched and managed by UCLG Africa and the selected cities. The European Capital of Culture is an initiative of the European Union co-managed with the Cultural Ministries of the EU Member States and the selected cities. The European initiative was launched in 1985.

## 2.2 Policy Frameworks (Pillar)

The second building block of Capitals of Culture after being linked to cities is cultural cooperation addresses the policy frameworks, tools, actors and types of cooperation.

The European Capitals of Culture are implemented on the one hand in the **policy frameworks of the EU (New) Agenda for Culture, the EU Creative Europe Programme and link as well to the EU International Cultural relations agenda(s)**<sup>6</sup>. A selection of related tools and instruments is provided below. For example, the EU strategy for external relations<sup>7</sup> includes the following main priorities:

- Culture as a source of inclusive growth and job creation as well as global trade (e. g. Creatifi – Financing Creative Industries in ACP countries<sup>8</sup>)
- Promoting peace and fighting radicalisation through intercultural dialogue (e. g. Cultural Diplomacy integrated to Global Strategy for the European Union’s Foreign and Security Policy<sup>9</sup> and further related actions <sup>10</sup>)
- Strengthening cooperation on cultural heritage (e. g. cooperation with the Council of Europe on cultural heritage and multilateralism<sup>11</sup>)

The European Capitals of Culture are explicitly mentioned in the EU strategy for external relations: “Supporting the role of local authorities in partner countries: The European Capitals of Culture and the World Cities Culture Report 2015, demonstrate the significant return - in terms of growth and social cohesion - for cities and other local authorities that invest in culture.” It continues related to the European Capitals of Culture: “(...) Share Capitals of Culture: The Commission will share with partner countries experiences regarding European Capitals of Culture, which enhance cultural heritage and thereby support local and regional development.”

Furthermore, **the European Capitals of Culture are implemented in the wider framework of international cultural relations of the EU/european states** in which they take place and most cooperate with National Ministries of Foreign Affairs as well as regional and national tourism promotion agencies. **On the African side, the African Union disposes of an own division for culture** covering the following functions<sup>12</sup>: “The Division of culture harmonises and coordinates activities and policies across the continent to build further structure and opportunities for using culture for integration and African renaissance, cultural development, promotion of creative and cultural industries. The Division works with the Regional Economic

<sup>6</sup> <https://culture.ec.europa.eu/policies/international-cultural-relations>

<sup>7</sup> <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=JOIN%3A2016%3A29%3AFIN>

<sup>8</sup> [https://cultureexchange.eu/system/files/2020-05/CreatiFI%20Catalogue-compressé\\_0.pdf](https://cultureexchange.eu/system/files/2020-05/CreatiFI%20Catalogue-compressé_0.pdf)

<sup>9</sup> [https://www.eeas.europa.eu/sites/default/files/eugs\\_review\\_web\\_0.pdf](https://www.eeas.europa.eu/sites/default/files/eugs_review_web_0.pdf)

<sup>10</sup> Council Conclusions: [https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52019XG0607\(01\)](https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52019XG0607(01))

<sup>11</sup> [https://www.coe.int/en/web/belgrade/news/-/asset\\_publisher/tM7Uo4CVRhTF/content/cultural-heritage-and-multilateralism-regional-and-international-strategies-for-the-protection-of-cultural-heritage](https://www.coe.int/en/web/belgrade/news/-/asset_publisher/tM7Uo4CVRhTF/content/cultural-heritage-and-multilateralism-regional-and-international-strategies-for-the-protection-of-cultural-heritage)

<sup>12</sup> <https://au.int/en/sa/dc>

Communities (RECs), Member States and development to ensure the implementation of cultural policies that create jobs, promote the continent's enormous resources and skills, and changes lives." Furthermore, a wide range of different international development agents (e. g. the African Development Bank<sup>13</sup>, the European Commission<sup>14</sup>, etc.), territorial communities and states on the African continent engage for all kinds of international cultural and artistic exchanges. The major urban centres like Dakar<sup>15</sup>, Abidjan<sup>16</sup>, Cape Town<sup>17</sup> and many other more are often closely linked to e. g. international arts and culture exchanges as well as businesses.

**The first edition of the African Capitals of Culture is an initiative independent from the African Union and initiated by United Cities and Local Governments - Africa** which cooperates with national ministries of culture in those countries where an African Capital of Culture takes place e. g. in the case of the first African Capital of Culture in Rabat. The first edition of the initiative took place in Rabat (Morocco) from 1 June 2022 until May 2023<sup>18</sup>. An African Capital of Culture is planned to take place every third year based on candidacies from cities.

**Tools of international cultural cooperation are manifold** and might include local, regional, national, and international levels as well as physical, hybrid and digital activities. They might concern the preparation, implementation and/or evaluation phase as well as a combination of all three mentioned project phases are for example:

- Global culture-related initiatives like UNESCO, international NGOs, and networks in culture (e. g. like PEN), etc. including related involvement of stakeholders.
- Internationalisation strategies in culture and creative industries.
- (Culture-)policy learning and peer exchanges.
- City twinning initiatives and hosting of international (including culture) delegations.
- International conferences on culture including showcasing, branding, exchanging, etc.
- International research on topics related to cultural exchange, culture policy, sectoral cooperation, decolonialisation, etc.
- Professional and amateur cultural and artistic exchange, co-production, residencies, and mobility.
- International trade and circulation of artworks, restitutions of artefacts and combatting trafficking.
- Culture and creative industries related business internationalisation and export initiatives and born global creative companies operating worldwide.
- International cultural tourism and related cultural festivals promotions and activities.
- International cultural activities and intercultural exchanges of a wide range of diasporas (like different African diasporas in Europe, and different European diasporas on the African continent)
- International solidarity in art and culture including initiatives to welcome refugees.

<sup>13</sup> [https://www.afdb.org/en/news-keywords/fashionomics#:~:text=The%20goal%20of%20the%20AfDB's,\(i\)%20increase...](https://www.afdb.org/en/news-keywords/fashionomics#:~:text=The%20goal%20of%20the%20AfDB's,(i)%20increase...)

<sup>14</sup> [https://www.eeas.europa.eu/delegations/nigeria/new-opportunities-cultural-and-creative-sector-3rd-acp-eu-culture-call-west\\_en?s=114](https://www.eeas.europa.eu/delegations/nigeria/new-opportunities-cultural-and-creative-sector-3rd-acp-eu-culture-call-west_en?s=114)

<sup>15</sup> <https://biennaledakar.org/>

<sup>16</sup> <https://www.en.masa.ci/>

<sup>17</sup> <https://www.designindaba.com/>

<sup>18</sup>

<https://www.uclga.org/news/28554/#:~:text=Rabat%2C%20the%20capital%20of%20the,African%20Capitals%20of%20Culture%20program> and <https://rcac2022.com/>

## 2.3 Governance of Capitals of Culture (Pillar)

A third central element of Capitals of Culture is cooperation. This applies also specifically to the African and European Capitals of Culture – both aiming at a vision of an enhanced integration respectively of the African and European continent, the related cultural stakeholders as well as the citizens on each continent.

**The governance of the first edition of the African Capital of Culture (ACoC)<sup>19</sup>** initiated from United Cities and Local Governments Africa (UCLG-Africa) comprises so far, the following elements.

- A legal basis on the level of the international pan-African organisation UCLG Africa.
- A selection process co-defined and co-managed by UCLG Africa in close exchange with potential hosting cities and hosting countries.
- The African dimensions are transversal, and each designated city commits to spread culture(s) from the whole African continent.
- The selected city together with the team of African Capitals of Culture hosted by UCLG Africa develops a local as well as a pan-African cultural and artistic programme. “Each edition of an African Capital of Culture opens a time of global visibility for a set of multi-year programmes, led by the organising committee of African Capitals of Culture. These programmes are continuously deployed throughout the continent by networking the creative actors of African cities.”<sup>20</sup>
- The first ACoC in Rabat was built on (international) staff and experts. The CEO and his team based on the Steering Committee and the High Council strategic guidelines were the main actors of the initiative including its international outreach.

**The governance of the European Capital of Culture (ECoC)** can be summarized as follows:

- A legal basis on the level of the European Union.
- A selection process co-defined and co-managed by the European Commission and EU Cultural Ministries.
- The ECoC cities designated by the respective Cultural Ministries based on EU/ropean expert panel recommendations.
- The European dimensions to be addressed in all project parts and project phases from pre-selection to final monitoring.
- The selected cities (in most cases the delegated implementation bodies) are the main responsible institution for the ramp-up years, implementation, and legacy as well as to ensure complying with the European and international dimensions as outlined in the bid book.
- Many ECoCs have specialised staff to address these European and international dimensions. CEOs and Artistic Directors of ECoCs are also main actors of European and international cooperation. The hosting cities and their internationalisation policies also play an important role.

<sup>19</sup> <https://africapitales.org/en/about/> and <https://rcac2022.com/>

<sup>20</sup> <https://africapitales.org/en/about/> and <https://rcac2022.com/>

Furthermore, the international dimensions in the context of the European Union requires additional explanation: The European dimension concerns the cooperation related to the territory of the EU. The international dimension is meant to go beyond the EU territory and the term of so-called third countries cooperation is used to specify this wider approach. It has also to be considered that **the legal basis for the European Capitals of Culture will enter a phase of debate to come-up with an updated framework** in the following years affecting the selection of ECoCs for the period after 2033.

## 2.4 Transforming Global Frameworks (Transversal)

With the pandemic and the geopolitical turmoil major transformations have influenced the early 20ies of the 21<sup>st</sup> century. It is expected that these and other disruptive events will change the frameworks of international cultural relations of Capitals of Culture (and beyond) and of EU/ropean-African relations. The following table provides related exemplary insights<sup>21</sup>:

Selection of Transformation Areas	Some International Cultural Relations Issues
(Post-)Pandemic Phase	<ul style="list-style-type: none"> <li>• Lack of (international) audiences</li> <li>• Staff shortages (e. g. technicians)</li> <li>• (Potential) Travel restrictions</li> </ul>
Climate Change and Mitigation	<ul style="list-style-type: none"> <li>• Global climate culture Initiatives including climate justice and SDGs</li> <li>• Flight shame and local emphasise, new mobility requirements</li> <li>• Green events and related requirements</li> </ul>
Geopolitical Turmoil and Wars	<ul style="list-style-type: none"> <li>• Block building of Western Democracies</li> <li>• Shifting of (cultural) budgets</li> <li>• Refugees in art and culture</li> <li>• Non-Accessibility of Cities / Cultural Sites due to war</li> </ul>
Pressure on Social Cohesion	<ul style="list-style-type: none"> <li>• Freedom of expression</li> <li>• Urban-rural divide and notion of periphery</li> <li>• Stereotypic culture (tourism) approaches</li> </ul>
Digital Transformation	<ul style="list-style-type: none"> <li>• Hybrid formats for big festivals and events</li> <li>• Difficulties in earning digital</li> <li>• Challenging high-quality broadband for XR, AR, IoT and Metaverse use</li> </ul>
Nationalism and Populism	<ul style="list-style-type: none"> <li>• Populist and nationalistic focus on cultural programming and access to public space</li> <li>• Decolonising of the culture eco-system(s) and societies</li> <li>• G/local and multiples identities</li> </ul>
Scarce Resources	<ul style="list-style-type: none"> <li>• Travel and energy costs for cultural offer- and demand-side</li> <li>• Culture and arts as an essential resource</li> <li>• The right to mobility in a global perspective(s)</li> </ul>
Future Economies of Culture	<ul style="list-style-type: none"> <li>• Access to (new) (cultural) markets and related earning patterns</li> <li>• Reshape the (good) job generation potential of the cultural and creative industries</li> <li>• New cross-sectoral innovation agendas</li> </ul>

<sup>21</sup> The table is part of the authors study "EU/ropean Perspectives on Circulation and Touring of Artworks and Artists: Climate Change" prepared for the Canada Council for the Arts which will be published in April 2023.

These changing frameworks provide new opportunities and new challenges. These are also influenced by increased political and institutional instabilities on many continents.

## 2.5 Topical Priorities (Transversal)

The Deconfining project addresses three areas of its overarching and interlinked topics, namely spatial, social, and environmental deconfining. Based on these foci, a set of preliminary considerations was developed by stakeholders from the European Capitals of Culture 2024 in Salzkammergut and Bodø, the CEO of the African Capital of Culture as well as the study author during the preparation of this report.

### **Spatial deconfining:**

The current **understanding of centre and periphery can lead to hierarchical considerations** about those places which are perceived of being underdeveloped (in which sense?) and those considered as being the better-developed reference (based on which values?). A deconfining of these kinds of thinking might allow for a more balanced territorial development. This refers also to the **topic of urban and rural development** which generates often stereotypic views. As an exemplary case the ECoC 2024 Bodø could be considered as being a peripheral city in the far north of Europe from a Europe-centrist viewpoint, but at the same time as one of the dynamic urban places of the whole arctic circle cooperation area.

Furthermore, **scales might differ considerably** related to the perception of peripheries: While for example in the Austrian context a city with 1.5 hours' drive from a major urban centre is considered peripheral, similar time requirements in other geographic contexts like interconnections between cities in Africa or in the far north are perceived as being close.

The **outside view on the African continent** could be also considered as being spatially confined as in many contexts Europeans perceive Africa of an area which is not easily accessible. Enhanced cooperation inside the EU might even generate excluding effects towards those not being part of this territory and build new intercontinental borders. The **external perception of EU/rope** might be rather seen as highly connected and well-equipped territory with infrastructures benefiting also cultural and artistic mobility (from/to cities). However, huge parts of EU/rope are considerably weakly connected like South-Eastern-Europe as well as border areas in many countries.

Furthermore, spatial deconfining refers also to other sub-topics like the **use of public space** and the **accessibility of cultural, artistic and creative (safe) spaces** for (all strata) of the society.

In the context of the EU, **European Capitals of Culture are now more and more implemented outside big metropolitan areas**. Some of the related discourses perceives these developments as problematic as less central urban spaces and less dense spaces could be considered of having lower capacities to develop major international cultural and artistic programmes and interaction. **Related to the experiences from the first edition of the African Capitals of Culture many capital cities are interested to co-implement the initiative**. As the programming aims at covering the largest part possible from the African continent in a common effort of considerably enhanced cultural and artistic exchange and visibility, the ACoC is also reaching out to more decentral areas. In the framework of the African continent, international cultural

policies and initiatives of major cities like Dakar were considerably accentuated before the pandemic 2020-21.

### Social deconfining:

The **notion of exotic** which is often used and expected from those not being part of the majority culture in a specifically defined territory like a nation and related narratives leads to confining patterns. Does this not rather depend on how a territory is defined? And a minority in one reference area or at a certain moment might be a majority at another place and moment. As exemplary cases could be mentioned the **narratives of the residents of the Austrian Alps or from the Savannahs in Eastern Africa** with specific features and attitudes expected from e. g. (cultural) tourists visiting the region. The Sami population in the European far north might experience similar pressure.

**What is an identity or better what are identities?** The etiquettes used to describe people as well as the related boxes in which human beings are put or put themselves are too often black or white while probably most of us have multiple identities which are also evolving during a lifespan. The identities as a youngster or teenager will most often differ from silver agers. If going back in human history, we are all of African origin. **African territorial references are most often artificial due to the colonial powers.** This influences the identities of many citizens as e. g. linguistic territories might concern large cross-border areas. Rather wide spread multilingualism might also further identities (instead of the perception of one identity).

**The first edition of the African Capitals of Culture<sup>22</sup> had a strong social agenda** and aim at engaging by the means of art and culture (cooperation) inter alia to inclusive growth, living in peace and security, and people-centred African development especially caring about women, youth, and well-being of children. **European Capitals of Culture address different audiences and aim at involving the local citizens at large.** Related community programmes targeting to involve those which are not taking part in (specific) artistic and cultural events. The deficit narrative concerns in this case often certain strata of the society while others are considered of being able and open-minded enough to participate in culture. On the African side, the Abobo museum in Abidjan or the Opera village in Burkina Faso aim at integrative programmes in areas which are so far not yet covered by cultural institutions (in the Western logic).

### Environmental deconfining:

The **ecological and/or nature perception of the African continent has a strong colonial background and past.** The colonial powers have generated huge natural reserves claiming protecting the nature. This had often dramatic consequences for the population and the related agricultural practices. Researchers bring to the fore concepts like a decolonialised ecology<sup>23</sup>. **First nations worldwide** e. g. in the European far north, in the African context, and other parts on the globe might still be able to link with ancient integrated nature-culture societal and economic concepts. Deconfining current practices might play a crucial role to address climate change in a sustainable manner and to demonstrate alternatives paths compared to the current more dominant discourse of ecological transformation strongly linked to technology-oriented solutions.

<sup>22</sup> <https://africapitales.org/en/about/> and <https://rcac2022.com/>

<sup>23</sup> Blanc, G.: "L'invention du colonialisme vert", Flammarion 2020



**Cities play a crucial role in the ecological transformation** as they count for more than 70% of CO2 emissions<sup>24</sup>. Huge efforts are made by many cities to cope with these challenges and to involve citizens, e. g. by engaging in the Covenant of Mayors<sup>25</sup>. **Sustainable development debates including culture as the fourth pillar of sustainability and a cultural goal** for the Sustainable Development Goals (SGs) are requested by the global United Cities and Local Governments network. Despite these facts the concrete uptake of ecological issues in Capitals of Culture seems to be rather slow.

**The time component is again an important layer** related to environmental deconfinement: the horizon of 2030 up to which considerable CO2 reductions need to be achieved is one related element. Another one is the speed and potential justification of technological adaptations e. g. solar planes for mobility and how fast these can be mainstreamed to (still) connect e. g. peripheral areas.

**European Capitals of Culture only started to put greater emphasis on ecological transformation** and the related EU regulatory frameworks refer only implicitly to ecological impact. So far, it remains on a voluntary basis to plan, implement and evaluate an ECoC with a transversal ecological consciousness or not. **The first edition of the African Capitals of Culture<sup>26</sup> are strongly committed and anchored in the 2063<sup>27</sup> and 2030<sup>28</sup> agendas for sustainable development** and more specifically related to the Sustainable Development Goal 11 “Ensuring that cities and human settlements are inclusive, safe, resilient and sustainable”.

Furthermore, **the whole topic of international cultural and artistic mobility and touring** – key concepts of all Capitals of Culture initiatives **are impacted in view of the ecological agenda and climate change**. It raises also questions related to the right on mobility, international solidarity, and access to (cultural) markets (laws, visa, criteria, costs, etc.).

## 2.6 EU/ropean-African and African-EU/ropean Relations (Transversal)

The relations between territories covered now by actual EU/rope with the African continent are **as old as human history and related movements**. Ancient empires like from Alexander the Great or the Egyptian, Roman and Umayyad empires stretched over territories from both continents. Global trade relations interlinked both continents beyond the Mediterranean Sea culminating in the devastating triangular trade, and later the contemporary commercial relations.

The current political shape of the African continent was strongly influenced by Europeans due to the Berlin conference and the **colonial world order**. A similar political impact from the

<sup>24</sup> <https://blogs.worldbank.org/sustainablecities/cutting-global-carbon-emissions-where-do-cities-stand> - Related to the reduction of CO2-emissions in different world regions the report concludes: “(...) there are wide performance variations within and across regions. In general, city performance exceeds expectations (emissions below predictions) in India, Western Europe, and the former Comecon countries, while it falls short in China, the rest of East Asia & Pacific, the Middle East & North Africa, and sub-Saharan Africa.”

<sup>25</sup> <https://www.globalcovenantofmayors.org/>

<sup>26</sup> <https://africapitales.org/en/about/> and <https://rcac2022.com/>

<sup>27</sup> <https://au.int/en/agenda2063/overview>

<sup>28</sup> <https://sdgs.un.org/2030agenda>

African side on contemporary EU/rope cannot be observed and related debates are at the very beginning (e. g. Black Lives Matter).

The **bloc free movement** is an interesting initiative aiming at alternative ways of international cooperation and involving a great number of Eastern European and African countries. Nowadays, political, economic, and cultural exchanges are interlinked and persisting. In view of cultural and artistic influences, we can recall a wide range of reciprocal exchanges and inspirations e. g. from Picasso to Egyptomania on the European side to the widespread use of European languages including literature on the African continent.

Related to the African and the European Capitals of Culture, the specific relations of those institutions implementing the initiatives are of special relevance: **The European Union and EU Member States relations with African partners and the African Union and AU Member States relations with EU/ropean partners are manifold and diverse.**

The official EU-AU agenda is based on a series of common strategic plans<sup>29</sup>, the latest of which is the 2022 strategy called “Europe and Africa: A Joint Vision for 2030”<sup>30</sup>. The European Union is also one of the supporters of United Cities and Local Governments Africa – the international pan-African organisation which implemented the first edition of the African Capital of Culture.

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<sup>29</sup> <https://guardian.ng/opinion/a-brief-history-of-africa-european-union-relations/>

<sup>30</sup> [https://www.eeas.europa.eu/eeas/africa-and-eu\\_en](https://www.eeas.europa.eu/eeas/africa-and-eu_en)



### 3. Lessons Learnt Through Intercontinental Exchanges

It is time for much more debate and the development of a common understanding of history and potential ways forward – the central aim of the EU project “Deconfining”. The Capitals of Culture initiatives and similar endeavours of cities and local governments on both continents have potential to contribute to these debates including the broader involvement of wider strata of the g/local populations (Why cultural cooperation between cities and local governments?). This approach requires a further reflection on the topics of common priorities for cooperation (What are our common issues?) as well as the specific governance settings (How to build sustainable cooperation frameworks?).

Chapter three provides insights to the lessons learnt from the desk research, the expert interviews from EU/rope and Africa as well as the intercontinental stakeholder exchanges. The lessons learnt are grouped in three sub-topics related to international (cultural) cooperation in and beyond Capitals of Culture as well as related to the thematic areas of the Deconfining project, namely the:

- **context of cooperation in and beyond Capitals of Culture (3.1)**
- **topics of cooperation based on the Deconfining project thematic frameworks (3.2)**
- **governance of cooperation in and beyond Capitals of Culture (3.3)**

#### 3.1 Context of Cooperation in and beyond Capitals of Culture

A reflection on the context of international (cultural) cooperation is important to build future action based on a solid analysis and for coming up with meaningful cooperation for the African and EU/ropean side. The overarching context is at the same time favourable and challenging:

**The relations between the two continents – Africa and Europe – are as old as human-beings started to move out from the cradle of mankind.** Intercontinental empires and trade relations date back to ancient times. Painful interactions reached their peak in colonial times. Reciprocal cultural and artistic influences – in the past and present - are manifold.

**The EU/ropean and the African continent are very diverse territories and to come up with meaningful cooperation, we need to listen to each other.** This also implies the possibility to use EU/ropean and African ways of expressing ourselves and not to use EU/ropean or international lenses only. Furthermore, it is important that we understand the contexts by listening, exchanging and being open beyond assumptions.

**The historic contexts and related social and economic practices are diverse on both continents.** There are cities with a strong colonial past influencing the frameworks and geographical scope of effective and potential cooperation. Other cities and regions might have manufacturing traditions and a long background in economic relations and export activities. Areas of political influence zones play(ed) also a role including the block free movement.

**The main players of (international) (cultural) policy are on the national level.** Key stakeholders for international (cultural) relations are the ministries for culture and for foreign affairs. This applies for most African as well as for EU/ropean countries. Some of the countries have regional cultural ministries too like for example the Democratic Republic of Congo,

Austria, or Germany. Furthermore, permanent public (cultural) institutions are important gatekeepers for international cultural relations.

**The international dimension of cities, local governments and their networks were considerably enhanced during the past decade.** Capitals of Culture have the potential to build related sustainable links between different cities on the globe. This is of considerable added value for the EU-African and the African/EU-relations.

**The EU context for enhanced international cultural relations is favourable and well-anchored in a wide range of long-term and strategic policy documents.** The European Capitals of Culture are integrated in these EU strategies. This is an advantage to build on deepened EU/European-African initiatives.

**On the African side, international cultural and artistic cooperation became a common practice in many of the major urban centres of the African continent.** While own African cultural policies are further enhanced, international stakeholders continue to play a considerable role in cultural development (financing) and international cultural cooperation support.

**There is a need to change and better coordinate top level European Union (EU) and African Union (AU) policy, to make more cooperation possible.** Unbalanced and uncoordinated goals and strategies from both national and EU or AU level can create difficult terms as well as framework for proper collaboration and building of international relations.

**Culture is far from (international) political priorities in cities despite potential for positive contributions.** If culture is no internationalisation priority topic for decisions-makers in cities, this might relate to the current practices in international cultural relations. Pressing social and economic agendas prevail especially by those cities on both continents facing poverty.

**The attractiveness of cities is playing a growing role on both continents as this links also to (foreign) investment.** Related examples comprise e. g. Nairobi and the wider eastern Africa economic development which combined successfully (a partly publicly supported) tech orientation with a very-well developing local cultural and creative industries scenes to multisectoral cooperation and broader involvement of culture in urban development.

**From an EU/European perspectives, cities can enhance considerably their (international) attractiveness by the means of culture.** This is reflected by an increasing number of international tourists, international students, expats working for international companies, and international events taking place in the city. This attractiveness is understood as an important source of reputation and income.

**African cities and networks of cities have considerably enlarged their inner-continental and international relations.** The first edition of the African Capitals of Culture builds also on these developments. This approach provides momentum for enhanced intercontinental cooperation with international partners from EU/Europe and beyond.

**Cities and local governments on both continents seem not to have in place a clear vision for international (cultural) cooperation.** This links also to the fact that related strategies, budgets, and staff are not (regularly) in place. The related exception seems to be some national capital cities e. g. from countries with a strong international or colonial background.

**In many cities on both continents prevail protocol-type international activities.** The actors of international cultural cooperation in cities are in many cases the mayors, their offices for

international relations and twinning in view of the public sector. These departments are often not too well equipped related to staff, required competences as well as budget and implement often (only) protocol-type interventions.

**International networks of cities and local governments are crucial for enhanced international activities of these stakeholders – including with a potential in culture.** Networks seem to be accelerators for coming up with internationalisation strategies in cities, modernising of policies and addressing new topics for the development of cities including the thematic area of culture.

**City networks have become considerably more active in culture in recent years<sup>31</sup>, but despite this fact, the local uptake in international cultural relations seems to be slow.** There seems to be a difference in the theoretical understanding of the relevance or potential of the topic of culture compared to the next step of e. g. developing an international cultural relations strategy.

**Politicians and decision-makers tend to lose interest in international cultural cooperation once e. g. a European Capital of Culture is over.** This even though attractive and lively cities (which includes cultural dimensions) are important for international (foreign) investment, to attract international students and researchers as well as high-qualified work force, and to prevent brain drain. Furthermore, culture has a social cohesion potential.

**Informal networks as well as the wider networking in the framework of the European Capitals of culture are relevant supporters for cultural cooperation.** As there is weak support from the African States for artistic cooperation, the building-up of informal networks is a way forward to perform. Furthermore, from a European perspective the networks of the Capitals of Culture are perceived as a perfect way to reach out to other countries and to establish contacts. Major networking events like the MASA in Abidjan are crucial for building and sustaining cooperation.

**Successful city-to-city partnerships combine concrete action with exchanges between local political leaders from both continents.** This can for example include investments in cultural spaces and exchanges with local political leaders. The city of Ouagadougou enhanced considerably their cultural development also by the means of such partnerships. However, event-type of cooperation for cultural elites seem to be outdated international cooperation practices.

**A deep understanding of the context of those being involved in international (cultural) cooperation is currently not comprehensively in place.** Too many initiatives are still far too much anchored in assumptions as well as misleading concepts of culture. Overarching EU/AU, national and other policy frameworks are not (fully) coping with win-win-approaches.

**The specific (policy / implementation) context of cities and local governments on the African and EU/ropean context matters a lot.** The cultural practices and international cultural policies on the EU/ropean side rely to a large extent on publicly funded and associative cultural practices. This is also reflected in international cultural relations activities proposed to the African partners. On the African side, social and economic impacts and the involvement of the informal sector are crucial.

**On the African side, a European type of policies, institutions, budgets, and audiences are not in place.** Creative industries related offers are more interesting to allow earning as well as reflecting the fact, that private cultural organisations and companies are the main players of

<sup>31</sup> E. g. UCLG – Agenda 21 for Culture, UCLG-Africa – African Capital of Culture, Eurocities – Cultural Forum

(international) cultural development and cooperation as well as of urban development in many African cities.

**The partnerships are perceived – from the African side – as not going well.** This links to a perceived lack of listening and understanding from the EU/ropean side to a passive attitude in view of articulating concrete needs and priorities from the African side, and to a persisting focus on training and transfer of EU/ropean know-how which does not fit the African context. The concept of know-how-transfer should be overcome and be replaced by so-called dialogues of competences. Furthermore, it should be ensured that no further brain drain is encouraged and that fair earning frameworks are in place. The concept of creative industries fits much better the African realities than the (public-, association-)based approaches in EU/rope.

**There are huge dependencies on EU/international funding and the role of funding institutions is important including trust-building.** International funders play a central role. This whole setting generates difficult power structures and imbalances of positions and opportunities. Trust-building and -maintaining is crucial to build sustainable frameworks of cooperation.

**The use of funds from the European Union is a common practice in many cities, however often challenging.** This generates a permanent flow of international exchanges and of mobilities. However, the related project management seems to require professionalisation and the procedures, timing and implementation should be simplified. Related engagement of further cultural stakeholders and NGOs is challenging in view of programming cycles and access barriers. Many of the funding instruments are also perceived as being not appropriate for smaller scale international cooperation between local culture or media organisations. If financing projects with African cities, EU funding frameworks should ensure binding frameworks and solid rules to back the status of local cultural NGOs.

**The digital dimension is a very promising area on the African continent.** People dispose of the necessary devices as well as of the related competences in all strata of the population. This could be a very interesting focus / element of international cultural relations. The digital opportunities are also based on political priorities on both continents. A digital context allows to reduce barriers and can provide a more open access including for those e. g. not able to write. The pandemic was a related accelerator on the African continent, but also in EU/rope.

**Transforming global frameworks and related disruptions provide to international cultural relations a wider range of challenges** like nationalistic programming, challenges related to visa, raising travel costs, pressure on freedom of expression; **but also, some opportunities** including international service export due to staff shortages, hybrid formats of major festivals, and new cross-sectoral innovation. The political and institutional instability on many continents and countries is a fact to be taken into consideration.

### 3.2 Topics of Cooperation based on the Deconfining Project Thematic Frameworks

The topics of international (cultural) cooperation refer to the potential content of exchanges and partnerships with the aim to answer the question, of what we do together for generating win-win-situations on both continents. It is based on a preliminary list of potential topics related to spatial, social and environmental deconfining – the main thematical areas of the EU project „Deconfining“.

Changing frameworks in the 21st century seem to be interrelated environmental, social, and economic challenges influencing (international) (cultural) development and being influenced by (intercontinental) cultural practices. It is expected that climate change and the related effects on natural systems like on water circles, biodiversity, and many other more will cause considerable effects on the current socio-economic systems and on international relations.

Related to the three overarching themes of the Deconfining project including social, environmental, and spatial dimensions, the following topical foci were so far further discussed by the stakeholders involved in interviews and debates for the preparation of this study report:

**A globally just transition is a main corner stone in view of improved African – EU/ropean relationships.** Related cultural dimensions include the feeling of injustice also based on previous experiences of exploitation and of currently not well-going intercontinental partnerships, questions of mobility and access to a wide range of resources for international cultural activities (e. g. visa, fair global earning, etc.), a balanced territorial and social development including access to cultural products, services, and activities. Potential self-restrictions should not imply cultural operators from the Global South.

**The co-creation of thematic cooperation related to territories, access, and democracy as well as the concrete dimension of climate change seems to be fundamental.** Topical issues addressed in intercontinental formats based on the deconfinement priorities could be the dynamic understanding of peripheries and centres, social deconfinement with a special attention related to the strengthening of democracy as well as concrete features of climate change like access to water, and demography.

**Social deconfining in the sense of connecting in an international context is crucial to come-up with global solutions for global problems.** Fragmented and (perceived) isolated populations might have difficulties to connect. Multiple identities and diverse cultural backgrounds are not a concept which is very much supported for the moment in many policy discourses. Imbalances also concern information gaps (e. g. on the European continent in general related to develops in Africa). International cultural relations between populations in Capitals of Culture or those involved in similar initiatives in cities and local territories have the potential to overcome (parts) of these divides.

**Social deconfinement also provides opportunities in view of enhancing (cultural) accessibility in all their dimensions and to ensure (cultural) rights.** Access to culture and other resources is very imbalanced on the local level as well as in the international context. Fair (international) earning frameworks are only very partly in place. This concerns also (intercontinental) mobility rights of artists and audiences. The (huge) informal sector and the (considerable number of) non-standard workers in culture and beyond are left behind. Artistic freedom and freedom of speech are more and more under threat. Efforts to involve wider strata of the populations in culture (however the term of culture defined) and to have economic and other benefits from (international) cultural activities are not well-achieved on both continents. The social dimension is also combined with a territorial dimension e. g. the access and right to use public spaces.

**The territorial and spatial frameworks are crucial to deconfine international cultural relations.** European and African Capitals of Culture are implemented in (different) territorial settings. The related cultural eco-systems might be similar like the number of cultural institutions in a city or region but are also different e. g. the features of the local populations like age and educational background, geographic scales and transport or internet connectivity. Cooperation could enhance reciprocal learning and address together (perceived) outside(r)

views. Cities and regions have potential as bridge-builders for local-to-local global engagement.

**Territorial frameworks influence local perceptions and opportunities for (international) cooperation.** Inner-city frameworks (centre – periphery), city and surrounding areas (metropolitan areas), urban-rural divides as well as wider global perspectives of peripheries like the far north and larger parts of the African continent are a range of exemplary territorial features. Perceived and effective territorial segregation as well as difficulties related to mobility are problematic frameworks for an integrative (cultural) development on the local and international level.

**Potential spatial deconfining is also influenced by different notions of time and time requirements for (international) cooperation.** These are linked to different time-space-concepts like well-illustrated by peripheral Austrian areas in which a one-hour drive to a major urban centre is perceived as very long compared to the notion of periphery which comprises e. g. in Norway if a place is situated at a one-hour flight from the capital city. Time is an important element to be considered in view of international (cultural) relations. Furthermore, reflection is needed on terms like periphery which bare the danger of putting people and place into boxes. An understanding that these categories might also not fixed in time, place and related to population is equally important.

**A central challenge of the 21st century is climate change which effects considerably international (cultural) cooperation.** Technological and technocratic solutions are only one way to find potential solutions. The public debates and research are intensifying to build-up new nature-concepts and decolonialised ecologies. Related contributions to (policy, citizens) debates from the field of culture and arts can be of added value. The dimension of time related to the 2030 CO2 emission targets is another related important pillar which could cause the need of a rapid and disruptive transition of international mobility. Policy and financing issues play a crucial role e. g. decisions on future mobility rights in culture and beyond as well as related economic and cultural implications. The African and European Capitals of Culture as well as similar major development initiatives with culture could be related green culture frontrunners based on modernised implementation settings of the initiatives. Priorities related to this topic seem to be different from stakeholders of poorer cities on both continents who seem to rather focus on social and economic questions.

### 3.3 Governance of Cooperation in and beyond Capitals of Culture

The governance is the third pillar of international (cultural) cooperation involving Capitals of Culture cities and regions. It answers to the question of how to do cooperation and builds ideally on the solid analysis of the context (the why) as well as on the commonly discussed and identified priority topics (the what). How to build related intercontinental collaborative eco-systems?

**A wide notion of a “Capital of Culture” would include all those cities and local governments aiming at developing their territory with a focus on culture and arts.** There is a wide range of cities or territories emphasising cultural development and exchange be it based on Capitals of Culture or on other initiatives like the UNESCO Creative Cities. Furthermore, a wide range of



cities having (global) reputation as cultural hotspots<sup>32</sup> or implementing major cultural development projects.

**Capitals of Culture and similar initiatives have an accelerator role for (cultural) development.**

It should be seen as a vehicle for cultural activities, strategies and plans and as a platform. It brings stakeholders from all different fields and continents together to collaborate on common goals. These initiatives have the potential to make people aware of the impact culture can have. They are also drivers for international cooperation if this element is well-anchored in the implementation settings and related building-up of competences. Related to the international dimension – win-win-frameworks based on commonly defined objectives are crucial.

**Governance of major cultural initiatives always needs to reflect on political, social, cultural, and economic contexts.** These are different on the African and European continent. This is also reflected in the current governance settings of the European Capitals of Culture and the first edition of the African Capital of Culture.

**Cities and local governments are part of the multilevel governance framework with split competences which require cooperation including for international cultural action.** Cultural policy is – in a large majority of countries on both continents – a competence area of the national level. Cooperation and endorsement settings between the major local cultural initiatives and national cultural ministries need to be in place – also for backing international cultural relations.

**The understanding of the underlying international dimension of the city as it stands, is also a crucial element and argumentation line for decision makers** and other stakeholders. This comprises the international representations and companies, the universities including students and research cooperation (partners), the development of urban areas having an international dimension like port areas, the interaction potential with the diaspora. They are the basis for building-up (strategic) international cultural cooperation initiatives, and development endeavours.

**A wide range of options are available for cities and local governments to better use international cooperation as accelerators.** These comprise initiatives to professionalise the creative industries, to engage strongly in (city) networks, to develop more diverse access to finance, to attract foreign investments for cultural infrastructures, to generate additional sources of income for local artists and creatives by the means of touring and export, to co-develop digital options in the field of culture, and to reflect together on the professions of the future. The strategic cooperation with (international) companies can be also a way forward if based on quality criteria (beyond branding, communication, and potential cultural appropriation).

**Cities and local governments have competences to strengthen international (cultural) cooperation.** This includes long-term strategies for international (cultural) cooperation, investment in training for cooperation, and the implementation of (lasting) international partnerships, cooperation projects as well as initiatives. The full engagement in international (cultural) networks has potential to further strengthen the local stakeholders in policy and administration.

**(Major) cultural development initiatives outside big metropolises can equally contribute to and benefit of international (cultural) cooperation.** Internationalisation initiatives based in

<sup>32</sup> E. g. Dakar, Nairobi, Accra, Lagos or Marseille, Lisbon, Vienna, and Brussels – to name a few

rural areas can be sometimes more challenging than in big cities. This is e. g. caused by different institutional settings. This potential disadvantage is counter-balanced by opportunities for more dialogue as well as a wide range of interactions. Small villages and towns can sometimes even move faster and in different ways than the big urban centres.

**Governance models vary depending on the specific frameworks of the African and European Capitals of Culture and similar initiatives.** While the European initiative is anchored in the EU framework, the African initiative in its first edition 2022-23 is built in the framework of a pan-African network of cities. This network is also part of the global UCLG cooperation. The European Capital of Culture initiative will enter a legislative procedure for an updated legal framework coming into force for Capitals of Culture post-2033. This fact provides momentum for the better anchorage of international cooperation.

**Capital of Culture (CoC) and similar initiatives are still underplaying their potential for building-up long-term international cultural cooperation including in EU/ropean-African relations.** Political backing and interest are not sustainable enough and should be strengthened. Policy priorities are not well-thought through, and more attention should be provided to defining them. Organisational and financial settings are not covering the legacy period and should be more enforced. Synergies in view of the wider public relations are not fully used and international audiences only reached to a limited extent. The development of global citizenship is not (fully, at all) addressed. The focus on one continent e. g. on European integration bears the danger of building-up new borders related to other continents.

**Enhancing the role of culture in international and continental networks of cities and local governments complemented by bilateral initiatives is a corner stone of updated international cooperation.** City-to-city- / local government to local government cooperation is important and meaningful (bilateral) initiatives can provide game changing inputs for (cultural) development. Formal and informal networks of cities and local governments can reinforce and establish new initiatives for issues-based cooperation formats. The related generator and accelerator role of Capitals of Culture and similar initiatives has not (yet) been used fully. The EU-project “Deconfining” can provide a related test environment.

**Actively engaging in international networks of cities and local governments provides substantial advantages.** It allows for having (early) access to information, to better understand contexts, to exchange with and to learn from peers, and to establish lasting networks of like-minded people with similar interests and challenges. Furthermore, this engagement generates empathy and readiness for helping and supporting each other within these international communities. In addition, it needs to be understood that local development and international strategic cooperation are linked.

**All local stakeholders should be involved in (international, intercontinental) exchange and cooperation.** This should include the levels of artists and local operators to build common artistic projects, mayors to get insights on the benefits cultural development can provide to their cities, as well as major intercontinental gatherings for broad networking. These multilateral initiatives could be complemented with bilateral concrete cooperation initiatives between (Capitals of Culture) cities and local governments.

**The lack of considerable involvement of youth, women, and wider strata of the local population in international (cultural) cooperation needs to be broadly addressed.** Local media initiatives like community radios, networks and projects of female cultural operators and artists, youth councils in regions are only a few of the many potential connecting points to build together more inclusive, democratic, and sustainable cooperation between the African



and European continents – as well as beyond. The involvement of these voices and backgrounds also requires a deeper understanding of the considerable added value all these strata provide for (cultural) development including related awareness raising activities.

**Strong local cultural organisations with a sustainable support framework are the backbones for intercontinental cultural cooperation.** The private (profit, not-for-profit) cultural organisations, creative companies and artists are the backbone for international cooperation. Related political frameworks like internationalisation strategies, budgetary means, or investment settings as well as support for skills-development need to be in place. Sustainable and fair earning frameworks and economic opportunities for all (local, international) involved in the cooperation need to be ensured by governance and organisational settings.

**Financing frameworks for intercontinental cultural cooperation are overly complex and difficult to access.** Many stakeholders face considerable difficulties to access finances. The obstacles often start with a lack of information and available skills to develop concepts for applications. Local funds are not constantly in place. National financing for international cooperation often limited. Many of the international cultural cooperation projects rely on funding from the European cultural institutes as well as from the European Union. EU and UNESCO funding programmes take years to be launched and by their frameworks exclude most of potential target groups – an observation shared by a wide range of stakeholders from EU/rope and Africa.

**A major transformation and enhancement of (local, international) cultural cooperation cannot achieve sustainable results without this acceptance from the ground.** Special attention must be dedicated to full social cohesion and to the communication of the added value of international (cultural) cooperation. Acceptance from the local populations is also intended by (most of the) Capitals of Culture. This objective requires participative processes on the ground that the international cultural exchange is accepted and backed by local politics and populations.

**A cultural programming reflecting the needs on the ground as well as those related to global connectivity is required for sustainable transformation by culture and arts.** Current practices are still often an obstacle to involve wider strata of the population and to exclude (also by self-restriction) residents because the activities are perceived of being organised for an (international) elite. Narratives and effective features of the (cultural) programmes offered need careful analysis and implementation like topics, settings, types of interaction, skills-needs of co-creators and audiences, and many other more. This concerns also (cultural) programmes to connect with a wide range of citizens beyond experts, artists, and cultural operators from other parts of the globe. Special attention should be also provided to ever more diverse societies, diasporas and to a balanced involvement of female and youth perspectives.

**The updated features of international cultural cooperation initiatives should go far beyond offers for elites.** A new approach would overcome touristification and eventification trends which persist in Capitals of Culture and similar initiatives and would include strong bottom-up dimension and mobility opportunities. These must be supported by the understanding that communication and visibility can be considerably enhanced by the means of cooperation in arts and culture with a potential to improve the understanding of policymakers on local, national and AU/EU level. Empathy and understanding of the local populations for a globally connected world can be also improved by the means of intercontinental cultural and artistic involvement targeted and co-created by the people.

**The generation of positive social, environmental, and economic impact is of added value and backs international (cultural) cooperation initiatives with the population and policy makers.**

Intercontinental cultural cooperation has a considerable potential to reflect further on the contexts of the partner (cities / local governments). Initiatives like building a solar panel park for green energy to disseminate local and intercontinental radio programmes are related forward-looking examples. Similar effects can be achieved by engaging local populations / service providers for the implementation of cultural cooperation projects.

**The (digital, face-to-face) reaching out to and involving widest strata of the population are important for meaningful international (cultural) cooperation.** The digital tools and the related accelerator role of the pandemic related to digital skills allows to connect with local populations of all backgrounds from both continents. Furthermore, face-to-face meetings and encounters are important. The local youth play a central role for the establishment of lasting relations. A common initiative e. g. an Intercontinental Capital of Cultures Youth Forum could be an important development step for improved relations.

**Face-to-face encounters and co-creation activities are burdened by ever more restrictive visa policies in the European Union.** One of the pre-conditions for attributing visas e. g. for artists in residence is the proof of insurance. Current insurance practices are extremely restrictive and combined with restrictive visa policies, inviting artists from the African continent to the EU becomes an extremely challenging activity. These policy frameworks cannot be solved by cities and local governments, but related information flows and exchanges with policy makers on all levels in the European Union are required to remedy the current situation.

**Dialogues on competences for fair and sustainable intercontinental (cultural) cooperation should replace current perceptions and settings of so-called know-how-transfer.** Settings for know-how transfer which works currently not well in the EU/ropean-African context, should be replaced by dialogues on competences (e. g. on topics like project management, resilient culture practices). The underlying mindsets of exchange of experience and know-how from the very beginning is crucial. It implies also the readiness for co-creation, sharing of know-how, and recognition of wide sets of diverse competences on the African and EU/ropean territories. Cooperation must be a main feature of (global / international policies, initiatives) for the 21st century and should be also a guiding element for Capitals of Culture and similar initiatives.

#### 4. Objectives for Enhanced Africa-EU/rope - EU/rope-Africa Cooperation

The overarching aim of this study on enhanced EU/rope-Africa and Africa-EU/rope cooperation is to better use the related potential of cities and local governments which many stakeholders perceive so far as underdeveloped.

Cities and local governments their cultural, international cooperation and broader frameworks are very diverse between the two continents e. g. in view of policies, support structures or the use of public spaces. They differ also related to the development conditions inside the African and the EU/ropean territories. The Capitals of Culture (CoC) and similar initiatives in EU/rope and Africa are embedded in these wider frameworks and their implementation will reflect these specific local, continental, and global contexts. They provide also specific opportunities for common action for enhanced intercontinental cooperation. Furthermore, we would like to stress the fact that these specific features apply also to great many cities and local governments planning and implementing major cultural activities as well as cultural strategies on their territories.

Based on this diversity, future objectives can and must be manifold. With the five main objectives highlighted in this chapter, we provide a broad overview of required and potential actions based on the intercontinental exchanges and related lessons learnt from this study which can be envisaged on local level. We understand these inputs as a range of opportunities and guidance for all actors of cooperation on both continents. The actions on local level should refer to concrete local needs and opportunities. Furthermore, the objectives reflect a mid-term perspective to build-up new and updated intercontinental settings. They are also interconnected.

Furthermore, it needs to be understood that cities and local governments are embedded in wider national and supra-national contexts. Many (pre-)conditions for better intercontinental cooperation settings needs to be brought forward on other than the local governance levels. We have dedicated one specific objective to these wider requirements.

The five main objectives are:

- **Cities and local governments should better integrate the potential of culture in local and international development (1)**
- **EU/rope-Africa relations in and with culture should be improved in and with cities and regions (2)**
- **Longer-term international cultural engagement of cities and local governments should be privileged (3)**
- **Competences from both continents should be better acknowledged by the means of international Dialogues of Competences in areas of common interest (4)**
- **Frameworks for cooperation on local level should be (further) professionalised for and by all actors of cooperation (5)**

We further explore all five objectives in the following paragraphs. Each objective highlights also the specific elements which can be addressed by Capitals of Culture (and similar) initiatives. This chapter four of the study is concluded with an overview on main areas of attention for Capitals of Culture and similar initiatives to ease the related uptake of actions.

## **Objective 1 – Cities and local governments should better integrate the potential of culture in local and international development.**

Cities and local governments became more active in international cooperation. However, many have no priority for enhanced international cultural cooperation despite the considerable development potential of culture on the local level. Related future-oriented actions comprise that:

- decision-makers are better aware on the benefits generated by cultural development.
- long-term cultural strategies including international cultural cooperation are prepared.
- social, environmental, economic, and urban development impacts of culture and the creative economies are carefully considered on local level.
- cities and local governments further engage in (global and continental) city networks and their related cultural development foci.
- co-development of international activities involves national, EU as well as international (current, future) cooperation partners.
- populations are involved to develop the strategies and to benefit from the actions.

Related roles of (networks of) Capitals of Culture and similar initiatives can be to:
<ul style="list-style-type: none"> <li>• provide platforms for topical exchanges and dialogues of competences related to cultural policy and cultural management in cities and local governments.</li> <li>• support the debate on cultural benefits for local development by the means of data and research e. g. in the framework of evaluation programmes.</li> <li>• ensure broad visibility as well as intercontinental professional communication of good cultural policy practices.</li> <li>• engage in global (cultural/policy) debates like on the culture goal related to the UN Sustainable Development Goals.</li> </ul>

## **Objective 2 – EU/rope-Africa relations in and with culture should be improved in and with cities and regions.**

The current EU/rope-Africa and Africa-EU/rope relations are not perceived as going well based on the feedbacks received from stakeholders of cooperation. Actions for improvement are needed. These imply that:

- an understanding of global and at the same time local citizenship is better developed by those living in cities and regions including a better comprehension of effects of major transformations like geopolitical interdependencies.
- information on connected (local, global) histories, cultures and other topics is prepared by intercontinental teams of researchers and experts as well as in the education sectors.
- (culture) mediation and co-creation programmes are available in a longer-term perspective and accessible for the widest strata of the populations.

- digital means and competences on both continents are used for better connecting people between continents and to spread (local/global) information / cultural content.
- face-to-face meetings are privileged as well as (longer-term) stays of (all types of) actors of cooperation.

**Related roles of (networks of) Capitals of Culture and similar initiatives can be to:**

- use momentum of a Capital of Culture to address common history in intercontinental EU/rope-African – African-EU/rope perspectives.
- ensure participative and people-centred local-to-local co-creation settings of the cultural and artistic programmes dedicated to African-EU/rope and EU/rope-Africa relations.
- establish lasting cooperation with research institutes and experts on both continents to ensure state-of-the-art implementation related to historic events.
- invest in integrated intercontinental audience engagement, the furthering of global (beyond continental) citizenship as well as related communication strategies.

### **Objective 3 – Longer-term engagement of cities and local governments should be privileged.**

International cooperation comprises important time implications. While intercontinental encounters are needed to overcome stereotypes and to generate motivation for global cooperation and solidarity, the related building-up of trust and mobility requires mid- to long-term engagement. This implies that:

- the context as well as concrete needs on local level are carefully analysed and considered for cooperation.
- future opportunities and challenges are addressed together in win-win settings for the local partners on both continents including social / economic benefits beyond culture.
- bi- and multilateral cooperation strategies and plans are in place and if possible, endorsed by decision-makers e. g. as part of local cultural strategies.
- (digital, other) cooperation structures are (planned to be) established like e. g. digital and creative hubs, creative export centres as well as artists residencies.
- international delegations are representative for cultural and creative economies on local level including the involvement of women and youth as well as freelancers.
- solid financial perspectives support the longer-term implementation of the cooperation plans including budget for city and local operators' actions.
- fair payment mechanisms are in place for all those involved in intercontinental cultural cooperation from both continents including the freelance and informal parts.

**Related roles of (networks of) Capitals of Culture and similar initiatives can be to:**

- reach out to a wide range of (potential, new) partners on the other continents and to network international partners with local initiatives.
- integrate longer-term intercontinental cooperation activities in the artistic and cultural programmes of the Capitals of Culture and similar initiatives - if possible also with social / economic benefits.
- empower local and international stakeholders together for international cultural cooperation by the means of capacity-building programmes and dialogues of competences.

- dedicate financial means including for legacy to ensure the transition of intercontinental activities implemented by the Capital of Culture and similar organisations to other local stakeholders.
- build reference practices for good intercontinental cultural cooperation of cities and local governments and related exchange of experience activities.

## **Objective 4 – Competences from both continents should be acknowledged by the means of international Dialogues of Competences in areas of common interest.**

Motivation for cooperation is linked to common points of (cultural, social, economic, other) interest. Exchange of experience needs to be built on a broader understanding related to topics of shared opportunities or concern. Based on stakeholder exchanges in the context of the Deconfining project in the year 2022, a first set of points of common challenges and opportunities was identified. These imply that:

- current transfer of know-how settings is replaced by dialogues of competences considering the capacities of actors of cooperation on both continents.
- co-creation of thematic intercontinental cooperation becomes the rule for dialogues of competences between actors of cooperation on city and local level (and beyond).
- the topic of accessibility is a crucial feature for intercontinental and local cultural development. Related elements are territorial segregation, discrimination and colonial views, lack of artistic freedom and cultural rights, and democracy-related challenges on both continents. This theme refers also to multiple identities and potential for intercontinental bridge building. It can be linked to the topics of social and spatial deconfining as addressed by the EU project “Deconfining”.
- the notion of time is a central factor for intercontinental cultural cooperation. Related topics are time requirements for connecting, for mobility, for addressing transformation scenarios like climate change. It refers also to time cultures and broader considerations of the notion of time. This topic relates to spatial and environmental deconfining discussed in the EU project “Deconfining”.
- the thematic field of just transition is especially relevant for better cultural cooperation between the Global North(s) and Global South(s). This connects to the broader perceptions of injustice in international relations based on (underlying) stereotypic views and considerable information gaps. It links to the need of economic sustainability also in the field of culture and arts including brain drain problematics. Just frameworks are connected to social, spatial, and environmental deconfining in the EU project “Deconfining”.

### **Related roles of (networks of) Capitals of Culture and similar initiatives can be to:**

- update capacity building programmes on local level in a spirit of dialogues of competences in intercontinental local-to-local cooperation settings and global solidarity.
- ensure that service providers and artists as well as other cooperation partners benefit of clear common frameworks for accessing infrastructures and funding opportunities e. g. related to call for projects or artistic contributions.
- engage in intercontinental dialogues of competences between African and EU/ropean partners and fix a policy of transparency and sharing of know-how for common opportunities.

- co-finance just transitions settings by the means of local-to-local travel funds, fair intercontinental earning policies and similar initiatives.
- understand time requirements and engage in the mid to long perspective for enhanced intercontinental relations.

## **Objective 5 – Frameworks for cooperation on local level should be (further) professionalised for and by all actors of cooperation.**

International cultural relations are co-defined and co-implemented in a complex multilevel governance framework. Related initiatives from cities and local governments are embedded in these systems. Improvements of these frameworks and integrated well-working systems require the engagement of many levels and stakeholders. This implies that:

- the multilevel governance framework for international (cultural) relations is understood and addressed by all stakeholders on local level.
- solid intergovernmental cooperation settings are in place e. g. between cities and national ministries of culture and foreign affairs as well as cultural institutes.
- the European Union and the African Union establish further common intercontinental cultural cooperation initiatives.
- cultural internationalisation strategies are co-created between stakeholders from different governance levels in Africa and Europe including cities, local governments and cultural operators.
- mobility rights are equally attributed, mobility self-restrictions are only considered for the Global North and mobility related settings and rules are improved by the stakeholders on national levels.
- legal frameworks and rules for Capitals of Culture initiatives carefully reflect the international dimension in general and more specifically the EU/rope-Africa – Africa-EU/rope relations e. g. when reforming the frameworks for the European Capitals of Culture.

### **Related roles of (networks of) Capitals of Culture and similar initiatives can be to:**

- provide information sessions on intercontinental cultural cooperation including on international project management, finance and regulations between Africa and EU/rope for all types of local actors of cooperation (policy, organisations, and institutions as well as individuals).
- organise intercontinental conferences for and with policy stakeholders to raise awareness on areas of policy improvements.
- further cooperate with (global/continental) (cultural/city) networks to make the voices of culture better heard in Europe and in Africa.
- partner with national ministries, cultural institutes and similar initiatives related to intercontinental cultural programmes and to document as well as to communicate challenges encountered to decision-makers.
- engage with the African and the European Union for enhanced actions of intercontinental cooperation e. g. related to Capitals of Culture and similar initiatives.
- understand Capitals of Culture and similar initiatives as an accelerator for active and long-term engagement for intercontinental cooperation and that related legacy settings are in place like qualified staff, budget, and plans.



To ease the uptake of actions for improved EU/rope-Africa – Africa-EU/rope relations which can be implemented by Capitals of Culture and similar initiatives, we provide an overview dedicated to the five main areas of attention including reflection, empowerment, information, networking and accessibility:

Areas of Attention and Action by Capitals of Culture (and similar initiatives) for Enhanced Africa-EU/rope – EU/rope-Africa Relations:	
Reflection	<ul style="list-style-type: none"> <li>• Use momentum of a Capital of Culture to address common history in intercontinental EU/rope-African – African-EU/rope perspectives.</li> <li>• Engage in intercontinental dialogues of competences between African and EU/ropean partners and fix a policy of transparency and sharing of know-how for common opportunities.</li> <li>• Organise intercontinental conferences for and with policy stakeholders to raise awareness on areas of policy improvements.</li> <li>• Ensure that Capitals of Culture and similar initiatives are understood as an active and long-term engagement for intercontinental cooperation and that related legacy settings are in place like qualified staff, budget, and plans.</li> <li>• Provide platforms for topical exchanges and dialogues of competences related to cultural policy and cultural management in cities and local governments.</li> </ul>
Empowerment	<ul style="list-style-type: none"> <li>• Invest in integrated intercontinental audience engagement, the furthering of global (beyond continental) citizenship as well as related communication strategies.</li> <li>• Empower local and international stakeholders together for international cultural cooperation by the means of capacity-building programmes and dialogues of competences.</li> <li>• Update capacity building programmes on local level in a spirit of dialogues of competences in intercontinental local-to-local cooperation settings and global solidarity.</li> <li>• Build reference practices for good intercontinental cultural cooperation of cities and local governments and related exchange of experience activities.</li> </ul>
Information	<ul style="list-style-type: none"> <li>• Support the debate on cultural benefits for local development by the means of data and research e. g. in the framework of evaluation programmes.</li> <li>• Ensure broad visibility as well as intercontinental professional communication of good cultural policy practices.</li> <li>• Establish lasting cooperation with research institutes and experts on both continents to ensure state-of-the-art implementation related to historic events.</li> <li>• Provide information sessions on intercontinental cultural cooperation including on international project management, finance and regulations between Africa and EU/rope for all types of local actors of cooperation (policy, organisations, and institutions as well as individuals).</li> </ul>
Networking	<ul style="list-style-type: none"> <li>• Engage in global (cultural/policy) debates like on the culture goal related to the UN Sustainable Development Goals.</li> <li>• Further cooperate with (global/continental) (cultural/city) networks to make the voices of culture better heard in Europe and in Africa.</li> <li>• Reach out to a wide range of (potential, new) partners on the other continents and to network international partners with local initiatives.</li> <li>• Partner with national ministries, cultural institutes and similar initiatives related to intercontinental cultural programmes and to document as well as to communicate challenges encountered to decision-makers.</li> <li>• Engage with the African and the European Union for enhanced actions of intercontinental cooperation e. g. related to Capitals of Culture and similar initiatives.</li> <li>• Understand time requirements and engage in the mid to long perspective for enhanced intercontinental relations.</li> </ul>



Accessibility	<ul style="list-style-type: none"> <li>• Integrate longer-term intercontinental cooperation activities in the artistic and cultural programmes of the Capitals of Culture and similar initiatives - if possible also with social / economic benefits.</li> <li>• Ensure participative and people-centred local-to-local co-creation settings of the cultural and artistic programmes dedicated to African-EU/rope and EU/rope-Africa relations.</li> <li>• Co-finance just transition settings by the means of local-to-local travel funds, fair intercontinental earning policies and similar initiatives.</li> <li>• Dedicate financial means including for legacy to ensure the transition of intercontinental activities implemented by the Capital of Culture and similar organisations to other local stakeholders.</li> <li>• Ensure that service providers and artists as well as other cooperation partners benefit of clear common frameworks for accessing infrastructures and funding opportunities e. g. related to call for projects or entries.</li> </ul>
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This list of areas of attention and action will be the starting point for the further elaboration of a related Toolkit for Capitals of Culture and similar initiatives based on an intercontinental good practice collection which will be elaborated in the framework of the EU project “Deconfining”.

## 5. Recommendations for Policymakers, Implementation Teams, Organisations

Based on the overall objectives and related options for action for an enhanced intercontinental cooperation between the African and EU/ropean continent (Chapter four), the following chapter five provides insights in a wider range of recommendations for further discussion with stakeholders on both continents.

Intercontinental cultural cooperation policies and actions require an eco-systemic approach which includes a wide range of actors of cooperation as well as related frameworks and rules. The later impact the feasibility and implementation of activities. Due to this interdependencies and interactions, we highlight a range of potential actions required from the different stakeholders involved to improve intercontinental cooperation. In addition, we mainly aim at highlighting potential next steps in the short-term perspective and try to be as concrete and practical as possible to ease the uptake by the respective stakeholders.

Furthermore, we dedicate special attention to the Capitals of Culture (CoC) and similar initiatives on both continents and how their visions and actions could positively influence cooperation. These are complemented by initial thoughts related to potential flagship actions for improved and sustainable EU/rope-Africa and Africa-EU/rope relations in culture. We refer these explicitly to the EU project “Deconfining” still lasting until mid-2026 and the related support potential for these flagship actions. A total of six flagship recommendations are proposed for further discussion.

The following recommendations are dedicated to:

- **Policymakers from EU/rope and Africa (1).**
- **Implementation teams of Capitals of Culture (CoC) and similar initiatives (2).**
- **Organisations which aim to work (more) internationally (3).**

### **Recommendations 1 - to policymakers from EU/rope and Africa**

The geopolitical strategies as well as the regulative frameworks are not ideal for intensive cultural exchange. Furthermore, changes e. g. in (global) creative trade or related to visa regimes are complex and take a long time. When further reflecting for example on visa rules as a national competence, this reasoning becomes immediately clear in view of as being the competences of 27 EU member states and 54 independent African states. In addition, the policy-making frameworks are different on both continents. This can be for example highlighted with the fact, that EU/ropean countries dispose of a wide-ranging network of so-called cultural institutes while this system is not broadly in place for African countries. These imbalances impact the intercontinental relations negatively while the objective is to come-up with equal-level cooperation settings. Therefore, we focus our recommendations for policymakers on actions which can be prepared and implemented more easily based on equal-level exchanges as far as possible. We recommend that

- **the European Union and the African Union further integrate cultural cooperation including the creative industries in their cooperation efforts.** Related common initiatives should be also part of both Unions’ intercontinental summits and involve a wide range of stakeholders from both continents e. g. as related side events. (Features: **supra-national level; public**)

- **in view of an enhanced cooperation between Capitals of Culture and similar initiatives on both continents, related networking meetings and conferences are organised** to encourage debates on higher political levels which also provides an occasion to showcase the added value of the investment in the cultural development of cities. This could imply an **intercontinental cultural mayor's meeting in the framework of the Deconfining excursions programme. (Flagship Action 1)**
- **the European cultural institutes active on the African continent enter a process of more strategic cooperation with African associations operating in EU/rope in order to allow the building-up of sustainable reciprocal relations.** This kind of cooperation could be especially promising in view of (expats) business development agencies and the creative industries. Such an initiative also provides opportunities for strong intercontinental involvement of the freelance and informal parts of the creative sectors. It could be also linked to the strong intercontinental engagements of the African descendance initiatives. From an organisational point of view, EUNIC and/or the Cultural Relations Platform could be related implementation structures. (Features: **national level; public-private**)
- **the Capitals of Culture and similar initiatives on both continents serve as local partners for connecting cultural institutes and African associations.** A related pilot project could involve a range of cities from both continents which aim at implementing strong creative industries policies. As an exemplary illustration from both continents, related activities could be of added value for cities like Chemnitz – the European Capital of Culture in 2025 or Tartu – European Capital of Culture 2024 with their creative hub as well as for Abidjan hosting also a major African fashion initiative financed by the African Development Bank or Nairobi as a creative industries hot spot of Eastern Africa. The related vision could be **online creative industries labs organised in cooperation with the dialogue of competences** of the EU project “Deconfining”. (Flagship Action 2)
- **the cities and local governments professionalise and modernise their international (cultural) cooperation frameworks.** They could be helped to develop internationalisation strategies and programmes with culture and creative industries by the existing financial instruments on the level of the European Union including the international frameworks for city-to-city-cooperation. Related initiatives and strategic calls could be built on the existing programmes for local development of the EU DG International Partnerships as well as on the framework contracts with associations like UCLG-Africa. A cooperation with the EU DG Urban and Regional Policy would be of added value in view of the multiannual experience related to knowledge-sharing models in the programmes URBACT and European Urban Initiative as well as with the ASToN-network and the African Urban Agenda. (Features: **supra-national, local levels; public**)
- **the cities and local governments hosting Capitals of Culture and similar initiatives participate widely in continental and intercontinental programmes for the professionalisation and enhancement of international cultural relations including strategies.** Related **exchange of experiences programmes** could be offered as a pilot activity **in the framework of the EU project “Deconfining”**. The global UCLG network provides also related workshops and trainings to cities globally including during the so-called Cultural Summits. The selection and monitoring processes of the European Capitals of Culture could be an additional element. They would allow to further draw the attention of EU/ropean cities to international cultural activities being beneficial for local development as well as for the geopolitical and global cooperation needs. (Flagship Action 3)

## Recommendations 2 - to implementation teams of Capitals of Culture (CoC) and similar initiatives

The Capitals of Culture initiatives as long-term transformation and development projects by the means of culture have a so far underused potential to be frontrunners for enhanced intercontinental and international cultural relations by cities and local governments. While during the implementation times like in the case of the European Capitals of Culture (ECoCs) for circa five years, dedicated structures, staff, and financial means are in place, the sustainability of international cultural cooperation has not yet been achieved in a majority of cities participating. The implementation organisation of ECoCs in most of the cases cease to exist after the actual year. Furthermore, it must be taken into account that the implementation structures for Capitals of Culture are different on the African and European continent. In related similar initiatives like the UNESCO Creative Cities, the implementation settings are steered in a global framework. Different again are major culture and urban development initiatives implemented individually by cities and local governments or private investors on both continents. This diversity of initiatives is at the same time a challenge and an opportunity. How can we better use these frameworks for generating win-win models for cities and local governments as well as stakeholders and populations involved? What can be done in the shorter run? We recommend that

- **Capitals of Culture and similar initiatives invest in terms of time, finances and/or skills in networks of local (cultural) organisations, creative companies, and individuals for international cultural cooperation.** These sustainable networks should be built-up in close cooperation with partners on the other continent respectively EU/rope or Africa. Related guiding principles should be e. g. accessibility including strong local participation, longer-term engagements including trust-building as well as just transition in view of mobility and earning opportunities. (Building blocks: **solid intercontinental networks; skilled partners**)
- **the Deconfining project provides** an online community platform in the context of the series of **Dialogues of Competences** to design a related pilot action e. g. in the field of local youth (initiatives) from both continents engaging for the wide involvement of local populations in global encounters and cultural cooperation. As a vision for this intercontinental endeavour, the potential building-up of an **Africa-EU/rope Youth Culture Forum of Capitals of Culture and similar initiatives** could be envisaged. (Flagship Action 4)
- **Capitals of Culture and similar initiatives open-up (digital, face-to-face) opportunities for artistic and cultural interventions from Africa or EU/rope.** These should imply sustainable financial and earning frameworks with a special focus on the freelance and informal parts of the cultural and creative sectors. New financial models should consider that the public support opportunities are not (permanently) available and that support structures like European Capitals of Culture foundations cease after the end of the actual year. (Building-blocks: **improved international dimension of programmes; solid intercontinental earning frameworks in culture; sustainable budgets for cooperation**)
- **the Deconfining projects provides** an online community platform in the context of the series of **Dialogues of Competences** to design a pilot structure e. g. in the field of crowdfunded financial means for sustainable intercontinental cooperation in culture, arts and creative industries. As a vision for this intercontinental endeavour could be envisaged the building-up of an **EU/rope-Africa Mobility and Cooperation Fund of Capitals of Culture and similar initiatives.** (Flagship Action 5)
- **major local development projects by and with culture** like the opening of new museums, the development of cultural strategies, the establishment of major international festivals

or the creative transformation of a quarter **include a strong intercontinental dimension** and a broad reflection on the added value of international cultural cooperation based on the local needs. Many of these activities are important for the implementation of Capitals of Culture. These local developments require the involvement of local stakeholders and populations, but also **the integration of experiences from those professionally working on such development projects on both continents**. There is a wide range of experts and researchers available on the African continent and in EU/rope which should be networked and their know-how made broadly available for local development endeavours. (Building blocks: **access to existing experience and know-how from both continents; understanding for and benefiting of global connections**)

- **the Deconfining project provides** an online community platform in the series of **Dialogues of Competences** starting in 2024 to connect researchers, experts and thinkers related to the role of culture for development in general, to deconfined relationships and to more technical and practical know-how. This activity links also to the planned **Micro-conferences** in the context of the Deconfining project. As a vision, this intercontinental effort could lead to an **Africa-EU/rope Culture Expert Twinning Initiative of Capitals of Culture and similar initiatives**. (Flagship Action 6)

### **Recommendations 3 - to organisations which aim to work (more) internationally**

A policy and governance framework for international (cultural) cooperation is naturally unstable due to the effect of new mayors and local governments in place every few years after elections. Furthermore, decision-makers convinced that culture is a mayor development factor for their cities and regions are still a minority despite considerable (scientific) evidence that culture and creative industries can e. g. considerably enhance the attractiveness of local places and have huge job creation potentials. Due to these facts and frameworks which apply to both continents, the role of private (cultural) organisations, creative companies and public (cultural) institutions is crucial for lasting intercontinental relations. They can provide a stabilising effect. We recommend that

- **(cultural) organisations engage with like-minded organisations in their cities and regions, on the respective continents and intercontinentally**, with European diasporas and expats in Africa as well as with African diasporas and expats in Europe. These networked approaches can back common efforts as well as be considerably strengthened if interlinked with global networks and their efforts in the field of culture or major festivals on both continents like the MASA in Abidjan or the European Capital of Culture “family” gatherings. The related initiative networking those staff members in European Capitals of Culture which are responsible for international relations is an additional interesting opportunity to further connect. (Building blocks: **building intercontinental communities of practice**)
- **the EU project “Deconfining” provides platforms for debates, dialogues of competences as well as micro-conferences** which allow for low-threshold access and interaction opportunities between stakeholders from different continents.
- **local actors of intercontinental cooperation involve all types of their audiences, their local cooperation partners including those responsible for Corporate Social Responsibility (CSR) strategies in (local/global) companies to ensure broad intercontinental relations, to contribute to (formal/informal) global learning and to ensure that people feel connected**. This approach has also the potential to generate motivation

for co-creation and for donations e. g. in crowdfunded initiatives. (Building blocks: **global citizenship; crowdfunded and crowdsourced intercontinental activities**)

- **the Deconfining project continues to engage for broad involvements of people from cities and local areas based** on the activities started in 2024 with the European Capitals of Culture Salzburg 2024, Austria and Bodø 2024 in Norway and the related partners from the African continent, the Opera Village in Burkina Faso and the Ségou Festival in Mali.
- **those engaged for enhanced Africa-EU/rope – EU/rope-Africa relations partner with those Capitals of Culture and similar initiatives** engaged for intercontinental cultural cooperation to implement common projects as well as to share know-how to improve the wider eco-system of cooperation. (Building blocks: **use of the additional potential for intercontinental cooperation of Capitals of Culture and similar initiatives**)
- **the Deconfining project collects, documents, and disseminates related cooperation efforts as well as good practices and provides frameworks for exchange** of experience and for encounters e. g. by the means of dialogues of competences, debates, micro-conferences as well as publications.

In order to ease the uptake of these recommendations, the following overview provides systematic insight to the main advice as well as flagship actions:

What can we do next for enhanced Africa-EU/rope – EU/rope-Africa relations?
Policy-makers from both continents
<ul style="list-style-type: none"> <li>• Engage for enhanced EU-AU – AU-EU cooperation initiatives in the field of culture.</li> <li>• Involve Capitals of Culture and similar initiatives in these cooperation endeavours to ensure awareness of potential from higher-level policymakers.</li> <li>• Work for balanced structural frameworks related to European cultural institutes and African associations.</li> <li>• Benefit of the Capitals of Culture and similar initiatives opportunities to structurally connect supporting structures from both continents.</li> <li>• Invest in the modernisation and professionalisation of cities and local governments international cultural relations and benefit of the related expertise from urban development programmes in the EU and in the AU.</li> <li>• Use the potential of Capitals of Culture and similar initiatives to enhance strategic and structural frameworks for local cultural development including their international dimension(s).</li> </ul>
Implementation teams of Capitals of Culture and similar initiatives
<ul style="list-style-type: none"> <li>• Invest in terms of time, finances and/or skills in networks of local (cultural) organisations, creative companies, and individuals for international cultural cooperation.</li> <li>• Involve the local youth (initiatives) from both continents to connect local populations in global encounters and cultural cooperation.</li> <li>• Open-up (digital, face-to-face) opportunities for artistic and cultural interventions from Africa or EU/rope.</li> <li>• Engage for enhanced mobility and sustainable financial frameworks for intercontinental cultural cooperation.</li> <li>• Ensure that major local development projects by and with culture include a strong intercontinental dimension.</li> <li>• Establish exchanges of expertise and know-how involving knowledge carriers from both continents.</li> </ul>
Organisations which aim to work (more) internationally
<ul style="list-style-type: none"> <li>• Engage with like-minded organisations in your cities and regions, on the respective continents and intercontinentally.</li> </ul>

<ul style="list-style-type: none"> <li>• Involve all kinds of your audiences, your local cooperation partners including those responsible for Corporate Social Responsibility to take part in intercontinental encounters, actions, and dialogues of competences.</li> <li>• Connect with Capitals of Culture and similar initiatives active for intercontinental cultural cooperation for project development and sharing of know-how.</li> </ul>
<p><b>Potential flagship actions from Capitals of Culture and similar initiatives for further debate and co-development in the framework of the project “Deconfining” until mid-26</b></p> <ul style="list-style-type: none"> <li>• <b>Flagship Action 1: An intercontinental meeting of (cultural) mayors from Africa and EU/rope</b> could be envisaged in the framework of the Deconfining Excursions Programme</li> <li>• <b>Flagship Action 2: Online EU/rope-Africa creative industries labs</b> could be organised in cooperation with the Deconfining Dialogues of Competences</li> <li>• <b>Flagship Action 3: The Co-development of international cultural strategies in Capitals of Culture and similar initiatives in EU/rope and Africa</b> could be offered in the context of the Deconfining Dialogues of Competences</li> <li>• <b>Flagship Action 4: An Africa-EU/rope Youth Culture Forum of Capitals of Culture and similar initiatives</b> could be envisaged and co-developed in the framework of the Deconfining Dialogues of Competences</li> <li>• <b>Flagship Action 5: An EU/rope-Africa Mobility and Cooperation Fund of Capitals of Culture and similar initiatives</b> could be co-designed during the gatherings of the Deconfining Dialogues of Competences</li> <li>• <b>Flagship Action 6: An Africa-EU/rope Culture Expert Twinning Initiative of Capitals of Culture and similar initiatives</b> could be built-up during encounters of knowledge carriers in the Deconfining Dialogues of Competences</li> </ul>

It is time to act for updated and improved cooperation (policy) frameworks, settings and actions built on the engagements of all actors of cooperation as well as the populations on both continents.



## 6. Annex 1 – The Study Concept

**Working Title:** Capitals of Culture International Cooperation Format Analysis (WP 2 – T2.1)

### 1.1 Introduction and topical outlook

- This chapter reflects briefly on concepts of international cooperation including digital international cooperation, border and periphery, mobility, etc.
- This chapter also includes definitions for the purpose of this study like governance, international cooperation, capitals of culture, etc.
- It includes some short reflections on the (global) frameworks (e. g. effects of the pandemic on the CCS with a special focus on related mobility impacts) as well as special attention to gaps, shortages and threats to cooperation.
- This chapter links also international cooperation of CoCs to the three main Deconfining subtopics: environmental, social, and spatial deconfining.
- Transversal: The long background of Europe-Africa / Africa-Europe relations with a desired perspective of win-win-cooperation.

### 1.2 Which objectives related to the international cooperation of Capitals of Culture?

- From the EUropa / European / African / National points of view?
- From the CoC point of view?
- From other stakeholders (e. g. cultural policy, cities, international networks) point of views?
- From the NGOs and INGOs (international NGOs) points of views as important actors in the creation of African-European cultural relations
- From the UNESCO and more specifically from the Creative Cities and World Book Capital Programme which are reference practices for city-to-city diplomacy and cooperation?
- Geographical and content-related priorities?
- Transversal: attention to Africa / EU and to environmental, social, spatial dimensions

### 1.3 How to best achieve these objectives in and with Capitals of Culture? Which structures, tools, methodologies, ...?

- On policy level (values, political programmes, strategies, action plans, financial settings, rules, and regulations ...)
- On operational level: CoC organisations, city administration on culture, international relations, mayors, and their teams, ... (required structures, teams, and their skills as well as motivations, systems to link CoC and city, budgetary requirements and settings, sustainability, and legacy, ...)
- The role of international organisations and networks: where are they operational? What is their added value? How can networks contribute to long-term cooperation?
- Transversal topic: Is the Africa-EU/ropa / EU/ropa-Africa cooperation different from other international cooperation settings? How to achieve win-win-cooperation? What can we learn from each other (based on the diversity of the African and European contexts)? Special features of the African context like settings of resilience (Covid19 has caused less damage) and how to build on those? Which cooperation topics and items are crucial to achieve a framework of intercontinental cooperation?

### 1.4 Recommendations

- for policymakers in the EU/ropa, in Africa, and beyond
- for CoC implementation teams
- for cities aiming at reaching objectives related to international cooperation
- for organisations which aim to work more internationally



## 7. Annex 2 – The Questionnaire for Expert Interviews & Interview Partners

Deconfining aims at enhancing the international cultural exchange between cities which were, are or will be so-called Capitals of Culture. The project has a special focus on African and European Capitals of Culture, their implementation structures and related cooperating (cultural) institutions. By the means of cultural and artistic exchange, different confined attitudes and stereotypes should be overcome related to the priority topics of the project on social, spatial and environmental deconfining in the European and African context.

Based on our preliminary analysis, we understand that the current practices of intercontinental cultural and artistic cooperation between Capitals of Culture in Africa and Europe are not yet developed to their full potential. Therefore, we reach out to a set of stakeholders in order to learn how related international cooperation formats and governance in Capitals of Culture could be improved.

We thank you in advance for your time and insights to our related study!

### **Guiding questions for telephone / Zoom – Interviews:**

#### Current International cultural cooperation in your city:

How would you describe the intercontinental cooperation in the field of culture in your city? Which are the related main objectives? Which regular and / or special programmes do you implement with partners outside Africa / outside EU/rope? Are you aware of African involvement in other ECoCs? Are you aware of EU/ropean involvement in ACoCs? Which kind of cooperation tools or methods do you use (quote list)? Who are the main related actors in your city / cultural organisations? What is their role?

#### Perspectives on changing frameworks:

What do you think are the main challenges for international cultural cooperation due to the rapidly changing frameworks and crisis (quote list)? How is your city / international cultural cooperation affected? Do you think that the African-EU/ropean relations are also considered by the same challenges? Do you also see opportunities in these changing frameworks – especially for the EU/rope-Africa cooperation?

Cities are becoming more and more actors of international relations. What are your related observations? Which type(s) of cities is becoming more oriented towards internationalisation? Which role plays cultural cooperation and artistic content? What can be the role of Cultural Capitals?

How do you expect the international cultural cooperation policies and frameworks to further evolve in the EU/ropean / in the African context? How to improve the relations between the two continents: Africa – EU/rope? In general? By the means of arts, culture, creative industries? Who has to move? Where to start?

#### New (governance) systems for international cultural cooperation in CoCs:

Capitals of Culture initiatives are based on different *global governance systems*. In the case of the ECoC the EU framework, in the case of the ACoC, the UCLG-A frameworks. What do you think are the advantages / shortcomings of those governance models for international cooperation (explain the two models)? Feedback and ideas for improvements?

*Spatial deconfinement:* What are the key features in order to make ambitious international cultural and artistic programmes feasible in *areas which are outside big metropolitan areas* or at those being (perceived) remote / *periphery* as well as related geographical scales and time requirements? How to ensure that Capitals of Culture overcome spatial deconfining and *reach out to a wide range of diverse partners* beyond the EU space? Beyond the African space? Which (cross-border, international) *territorial policies* have the potential to further integrated development? Are urban / city agendas appropriate for the preparation, implementation and legacies of Capitals of Culture? How to ensure international cultural activities in the framework of *accessibility for citizens, for public spaces, etc.*? How to enlarge the understanding of access

and to *cultural rights*? How to address *different city / urban cultural ecosystems in EU/rope and Africa* (e. g. the different age structures of the local population)? What are related objectives/actions in your city / CoC?

*Social deconfinement*: How to ensure appropriate international cooperation settings to overcome *stereotypic views on people* from abroad or from the own city (stereotypes, colonial views, exclusion, hate talks, discrimination, obstacles for diverse cultural expressions, ...)? Who are the *main actors* of a related new type of international cooperation in your city? *Which methodologies* have proven to be most appropriate for these kinds of endeavours and to further *strengthen people-to-people contacts*? *How to best involve partners* (individuals, organisations) from other continents? How to further g/local citizenship by the means of intercontinental cultural cooperation between EU/rope and Africa? *Which settings* need to be specifically in place for an Africa-EU/ropean / EU/ropean-Africa cooperation? *Which are governance settings* with potential to be used in a global context? What are related objectives/actions in your city / CoC?

*Environmental deconfinement*: How to *decolonise ecological transformation* in view of updated nature-human-relationships, biodiversity and the notion of protection as well as ancient practices from first nations on the European and African continent? Which *concepts of protection* of (bio/cultural) diversity are most meaningful in the African / EU/ropean context(s)? How to best integrate these considerations into the programming and implementation of the Capitals of Culture in EU/rope and Africa? How to materialise *credible concepts of related co-productions and mobility concepts* – also in view of related climate change mitigation targets (time constraints and 2030 target)? How to build intercontinental (cultural / artistic) *communities of change for active climate action*? What are related objectives/actions in your city / CoC?

## Final outlook:

What would be your main recommendations for enhanced EU/ropean-African relations in the context of Capitals of Culture initiatives? Do you have additional important messages for the deconfining endeavour? Who would you recommend to involve in intercontinental online debates? Recommendations for further interviewees?

**For further information on this research, please contact:** Sylvia AMANN, Inforelais, office@inforelais.org

The interviews were conducted online with five experts from both continents aiming at covering a wide range of different backgrounds and views covering own experiences in cities and regions as well as the broader context.

Name	Organisation
Irena Kregar Šegota	Ministry of Culture and Media, Cultural and Artistic Development Sector, Head of Sector, EUNIC National focal point, former CEO of Rijeka European Capital of Culture 2020
Kane Limam MONZA	Chair of performance arts festival Assalamalekoum ( <a href="http://www.assalamalekoum.com">www.assalamalekoum.com</a> ) in Nouakchott and President of Arterial network and ARTERIAL African Creative Cities Program
Ulrich Fuchs	Individual expert, former programme director of Marseille-Provence 2013 and Linz 2009, European Capitals of Culture; former member of the selection and monitoring panel of the European Capitals of Culture
Manuel Veiga	Individual expert, former Director of Cultural Department of the City of Lisbon
Avril Joffe	Postgraduate Programme Coordinator, Cultural Policy and Management at University of the Witwatersrand Johannesburg

All interviews were conducted in October 2022.

## 8. Annex 3 – The Agenda for and Participants of Online Debate 1

### DEBATE 1 – DECONFINING INTERNATIONAL CULTURAL RELATIONS

#### PROGRAMME – 15.11.2022

##### 15:00 Welcome

by MEP Hannes Heide, Board Chair Bad Salzkammergut 2024, European Capital of Culture

by Mustapha Moufid, CEO African Capitals of Culture

by Henrik S. Dagfinrud, CEO Bodø 2024, European Capital of Culture

by Sylvia Amann, Director of inforelais

##### 15:10 Presentation “Deconfining International Cultural Relations of (Capital of Culture) Cities”

Context and preliminary insights based on desk research and interviews

By Sylvia Amann, Director Inforelais

##### 15:30 Intercontinental Debates

Meet and exchange in small intercontinental groups on enhanced intercontinental relations

##### 16:15 Plenary Exchange

Key messages from subgroups are discussed with all participants

##### 16:55 Next Steps

By the operational team Eva Mair, Henrik S. Dagfinrud and Sylvia Amann

##### 17:00 Thanks and Goodbye

by MEP Hannes Heide, Board Chair Bad Salzkammergut 2024, European Capital of Culture

by Mustapha Moufid, CEO African Capitals of Culture

by Henrik S. Dagfinrud, CEO Bodø 2024, European Capital of Culture

by Sylvia Amann, Director of Inforelais

Participants	Organisation
Alejandro Ramirez	European Commission, EACEA
Aleksandr Fadeev	Tartu - European Capital of Culture 2024
Ana Perez	Goethe Institut Madrid
Andreas Lea	Stormen Concert Hall Bodø
Anna Horejsi	Budweis 2028 European Capital of Culture candidate
Annika Turkoswki	Opera Village Africa Burkina Faso
Antonia Blau	Goethe Institut Madrid
Avril Joffe	Creative City South & University of Witwatersrand Johannesburg
Beatrice Hoheneder	EZA Bad Ischl
Bente Andersen	Samovar Theatre Kirekenes
Elisabeth Schweeger	Salzkammergut European Capital of Culture 2024
Eva Mair	Salzkammergut European Capital of Culture 2024
Francois Bouda	Opera Village Burkina Faso
Hannes Heide	MEP, Board Salzkammergut European Capital of Culture 2024
Hege Ness	Bodø Municipality Cultural Affairs
Henrik Sand Dagfinrud	Bodø European Capital of Culture 2024
Ida Hevrøy	Nordland County Cultural Management
Irena Kregar Šegota	Croatian Ministry of Culture and Media
Kane Limam MONZA	Festival Assalamalekoum Nouakchott & Arterial Network
Karl Lepic	Jamtan Wolfgangsee
Karolina Bieniek	Art Transparent Wroclaw
Karoline Reifschneider	Cultural Department Bad Ischl
Katarina Unstad	Bodø European Capital of Culture 2024
Klara Loidl	EZA Bad Ischl
Laura Bayala	Opera Village Africa Burkina Faso
Mari Woll	Stormen concert hall Bodø
Marie Peyre	Bodø European Capital of Culture 2024
Mario Haas	Member of Federal Parliament of Upper Austria
Marta Lança	Buala.org Lisbon
Mike Schedlberger	Freies Radio B 138 Salzkammergut
Motandi Ouoba	Opera Village Africa Burkina Faso
Mustapha Moufid	African Capital of Culture
Paulina Maloy	Wroclaw Cultural Institute
Regine E. Pots	Artist Salzkammergut
Samba Yonga	Museum of Women Zambia
Sonja Zobel	Salzkammergut European Capital of Culture 2024
Sylvain Pasqua	European Commission
Sylvia Amann	inforelais
Tatjana Arens	Opera Village Africa Burkina Faso

## 9. Annex 4 – The Agenda for and Participants of Online Debate 2

### DEBATE 2 – DECONFINING INTERNATIONAL CULTURAL RELATIONS

#### PROGRAMME – 24.01.2023

##### 15:00 Welcome

by Eva Mair, Salzkammergut 2024, European Capital of Culture

by Mustapha Moufid, African Capitals of Culture

by Henrik S. Dagfinrud, Bodø 2024, European Capital of Culture

by Sylvia Amann, inforelais

**15:10 “Developing the full potential of (international) cultural cooperation in cities and local governments”** - A panel debate moderated by Sylvia Amann, inforelais involving the following stakeholders from both continents:

- Vydia Tamby, Cultural Consultant of the Mayor of Dakar (Senegal)
- Ulf Kallscheidt, Municipal Team of Chemnitz, European Capital of Culture (Germany)
- Laura Bayala, Opera Village Africa, Ziniaré (Burkina Faso)
- Rute Mendes, Adviser to the City Councilor for Culture of the Municipality of Lisbon (Portugal)

Q&A with the participants

##### 15:40 Informal Encounters

Use the Deconfining Online Rooms to meet with people from both continents.

**16:00 “Enhancing the citizens involvement in international encounters – the role of local youth and civil society”** – A panel debate moderated by Sonja Zobel, Salzkammergut 2024 involving stakeholders from both continents:

- Mike Schedlberger, Free Radio B138 (Austria)
- Samba Yonga, Women’s History Museum (Zambia)
- Bente Andersen, Samovar Theatre (Norway)

Q&A with the participants

##### 16:50 Next Steps, Thanks and Goodbye

by Eva Mair, Salzkammergut 2024, European Capital of Culture

by Mustapha Moufid, African Capitals of Culture

by Henrik S. Dagfinrud, Bodø 2024, European Capital of Culture

by Sylvia Amann, Inforelais

Participants	Organisation
Alejandro Ramirez	European Commission, EACEA
Anka Madon	European Capital of Culture Nova Gorica 2025
Anna Horejsi	Budweis 2028 European Capital of Culture Candidate
Antonia Blau	Goethe Institut Madrid
Attaher MAIGA	Fondation Festival sur le Niger
Avril Joffe	Creative City South & University of Witwatersrand Johannesburg
Beatrice Hoheneder	EZA Bad Ischl
Bente Andersen	Samovar Theatre Kirkenes
Derek Debru	Nyege Nyege Festival
Eline Arnaud	City of Abidjan
Elsy TOBIN	Consultant for Cultural Development Abidjan
Eva Mair	Salzkammergut European Capital of Culture 2024
Francois Bouda	Opera Village Africa Burkina Faso
Giulia Cigna	Goethe Institut Madrid
Henrik Sand Dagfinrud	Bodo European Capital of Culture 2024
Karl Lepic	Jamtan Wolfgangsee
Karolina Bieniek	Art Transparent Wroclaw
Katarina Unstad	Bodø European Capital of Culture 2024
Klara Loidl	Verein Direkthilfe Weltweit – Bad Ischl
Koinange Wanjiru	Book Bunk Nairobi
Laura Bayala	Opera Village Africa Burkina Faso
Marie Peyre	Bodø European Capital of Culture 2024
Mario Haas	Member of Federal Parliament of Upper Austria
Mike Schedlberger	Free Radio B 138 Salzkammergut
Motandi Ouoba	Opera Village Africa Burkina Faso
Mustapha Moufid	African Capital of Culture
Nancy Braun	Esch 2022 European Capital of Culture
Ouafa Belgacem	Culture Funding Watch Tunisia
Paulina Maloy	Culture Zone Wrocław
Rute Mendes	Adviser to the City Councilor for Culture Lisbon
Samba Yonga	Museum of Women Zambia
Sarah Caron	Esch 2022 European Capital of Culture
Sonja Zobel	Salzkammergut European Capital of Culture 2024
Sylvia Amann	inforelais
Ulf Kallscheidt	Chemnitz 2025 European Capital of Culture 2025
Vydia Tamby	Cultural Consultant of the Mayor of Dakar

## 10. The Author

Sylvia AMANN is director of inforelais (Austria) - tailored services for culture and creative industries (policy) developments. The former chair of the EU creative industries expert group OMC is dedicated to innovative European policies for culture. Beyond innovation, Sylvia's recent research work for the European Parliament was focussed on policy support measures to overcome the Covid-19 crisis in the cultural and creative sectors. Her policy paper on Collaborative Transformation Policies was published in the framework of the EU strategic action Creative FLIP. Sylvia also researches on ecological cultural policies and provides related action planning support. She works as expert for Agenda 21 Culture Pilot Cities Programme, assisted the Urban Lab of Europe, and was panel member of the European Capitals of Culture and UNESCO Creative Cities. Sylvia works globally based on her experiences in major EU and territorial initiatives and strategic policies.