

# Cooperation between European Capitals of Culture and Cultural Cities of East Asia

## Opportunities and Challenges

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### *Assignment*

*This study was commissioned by the European Commission and the EU Delegation to China to the Cultural Diplomacy Platform<sup>1</sup> with the objectives of assessing the potentials and challenges for developing a strategic partnership between the **EU cultural flagship initiative "European Capitals of Culture"** and the **trilateral Japan, China, South Korea cultural cooperation initiative "Cultural City of East Asia"**.*

*The study will focus on European Capitals of Culture's cooperation potentials with Cultural City of East Asia in China with some references to Japan and South Korea. It was carried out by an independent consultant in a two month's period from July-September 2017. The study is set in the context of the EU-China High-Level People-to-People Dialogue and the development of the EU strategy for international cultural relations. The study might prove useful as background information and inspiration for bidding and designated European Capitals of Culture wishing to embark on cultural cooperation with Cultural City of East Asia.*

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<sup>1</sup> [The Cultural Diplomacy Platform](#) was launched in March 2016 to support the European Union with the implementation of a new 'Strategy for international cultural relations'. The Platform aims to carry out activities in order to enhance the European Union's cultural engagement with third countries and their citizens. It is implemented by a consortium led by Goethe-Institut, in partnership with British Council, BOZAR/Centre for Fine Arts Brussels, EUNIC Global, European Cultural Foundation and Institut français.



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## Executive summary

The world is witnessing a paradigm shift, a disruptive era where predictions about the future and the global balance of power cannot be based on historical precedent nor on common sense. What is predictable are the growing global consequences of climate change – droughts, water and food scarcity, poverty, tensions and conflicts, mass migrations. Further to the effects of climate change are the fast-growing opportunities and challenges caused by technological advances – a whole new global paradigm shift is emerging that requires new tools and mind-sets. These challenges cannot be met by nationalism, protectionism, radicalism or wars, but by global cooperation and global solutions. More than ever, incentives are needed to foster intercultural and international dialogue across continents and to build trust and understanding through cultural diplomacy and cultural relations.

The EU strategy for international cultural relations presented by the European Commission and the EU High Representative for Foreign Affairs and Security Policy Ms. Federica Mogherini in June 2016 aims at encouraging cultural cooperation between the EU and its partner countries, and promoting a global order based on peace, the rule of law, freedom of expression, mutual understanding and respect for fundamental values. At the European Culture Forum in April 2016, when Ms. Mogherini introduced this new strategy, European Commissioner for Education, Culture, Youth and Sport, Mr. Tibor Navracscis underlined:

*"Culture is the hidden gem of our foreign policy. It helps to promote dialogue and mutual understanding. Culture is therefore crucial in building long-term relationships with countries across the whole world: it has a great role to play in making the EU a stronger global actor"*<sup>2</sup>

The EU is currently in the process of rolling out this international cultural strategy around the world. When it comes to China, close cooperation in the areas of education and training, culture, multilingualism and youth has started in 2007 already. Since 2012 those activities have been integrated in the EU-China High-Level People-to-People Dialogue. In the framework of the last meeting of the EU-China High-Level People-to-People Dialogue (HDDP) in Shanghai in November 2017, a cultural forum was organised for Mayors and cultural actors from the EU and East Asia to discuss ways of fostering a strategic partnership between the EU cultural flagship initiative "European Capitals of Culture" (ECoC) and the trilateral Japan, China, South Korea cultural cooperation initiative "Cultural City of East Asia" (CCEA). The objective of this study is to assess the potentials and challenges for developing such a strategic partnership between the two schemes.

In order to investigate the potentials and challenges of an ECoC-CCEA strategic partnership, a questionnaire was developed and distributed to key stakeholders in the cultural fields in Europe as well as in China, Japan and South Korea. Additionally, a number of interviews were conducted in both regions. Based on their experience in EU-Asia cultural cooperation, respondents were asked how ECoC-CCEA stakeholders could be motivated to cooperate and to point out obstacles in cooperating across the two continents. They were also invited to suggest which tools might be missing in order to succeed in building a sustainable partnership and what they would consider to be the role of the EU in encouraging such a cooperation.

European cities have long partnered with non-European cities, developing valuable and effective schemes for global engagement. With an outspoken interest by cities in Europe to engage more in cultural cooperation with Asia, it was seen fitting to investigate further the potentials of Europe-Asia cultural cooperation. Following the recommendation of the *Preparatory Action "Culture in EU External Relations"*<sup>3</sup> of developing

<sup>2</sup> European Commission press release. European Commissioner for Education, Culture, Youth and Sport, Tibor Navracscis, on EU's Strategy for Culture in External Relations, 8 June 2016. [http://europa.eu/rapid/press-release\\_IP-16-2074\\_en.htm](http://europa.eu/rapid/press-release_IP-16-2074_en.htm).

<sup>3</sup> Preparatory Action for Culture in External Relations, European Commission. [https://ec.europa.eu/culture/initiatives/external-relations\\_en](https://ec.europa.eu/culture/initiatives/external-relations_en).

strategic partnerships between ECoCs and other similar schemes, it was decided to explore the possibility of deepening the strategic partnerships between the ECoC and the recently founded trilateral CCEA cooperation between China, Japan and South Korea.

Although the two schemes are quite different, they share common objectives such as the recognition of the role of culture in foreign and security policy and international relations, the willingness to give culture a more central role in the development of sustainable cities and regions and a cross-cutting and transversal role in city-making, the need to deepen the reflection on legacy and long-term impact, as well as a strong interest in international cooperation.

Respondents to the questionnaire and interviews did not believe that an institutionalised twinning of the two schemes would be the best approach for achieving meaningful and sustainable cooperation. On the contrary, the wish to cooperate should grow organically and result from bottom-up initiatives where cities themselves decide which type of cooperation and cooperation partners are meaningful. In practical terms however, this approach could prove challenging for cities – in particular in China where state systems do not encourage a bottom-up approach to cooperation. However, whether top-down or bottom-up, the prerequisite for city-to-city ECoC-CCEA cooperation is access to comprehensive, practical and easily accessible information about the two schemes for city authorities and cultural stakeholders of ECoCs and CCEAs. At this point in time no such information is available, neither in the EU nor in East Asia. Such information would also have to present the potential added value of cooperation, possible financial instruments, best practise examples and ways of establishing first contacts.

A one-stop-shop website and social media platforms have been suggested as ways to meet this need. This could be provided on the DG EAC website for ECoC, or elsewhere. It would be important that EU efforts to promote the cooperation are mirrored by the Trilateral Cooperation Secretariat or other agency promoting the ECoC-CCEA partnership in East Asia. The creation of a financial instrument dedicated to supporting ECoC and CCEA city-to-city cooperation, and bringing together funding currently spread across many programmes were among the recommendations on a possible role of the EU in this context. Adjustments to the EU criteria for bidding ECoC cities to favor applicants with ECoC-CCEA cooperation was also suggested. Overall, respondents agreed that an ECoC-CCEA strategic partnership would enhance the European understanding of East Asian cultures, values and lifestyles and vice-versa, and would open doors for cooperation in a broader sense. A more holistic city-to-city cooperation – incorporating trade, business, innovation, education, tourism, *etc.* – in the framework of ECoC-CCEA would strengthen already established European cultural actors' cooperation with East Asian stakeholders, by pooling existing resources, accessing new funding streams from other sectors and involving more and different types of stakeholders.

The study found that much knowledge and experience on EU-East Asia cultural cooperation already exist in the numerous European networks, institutions and organisations. More in-depth knowledge on the cross-culture cooperation mechanisms could prove very useful for deepening the ECoC-CCEA partnership and could be achieved by more thorough research in the field.

An ECoC-CCEA strategic partnership between the two continents would be a stepping stone in building international cultural relations that can hopefully contribute to countering the negative global trends of nationalism, radicalism and protectionism that works to divide people and regions. From a European perspective, an ECoC-CCEA strategic partnership would offer the opportunity for stakeholders from Europe to act jointly as Europeans in East Asia – not as ethnically closed Europeans but as an open cosmopolitan society engaging responsibly in the world.

## Introduction

"A deeper and strategic city-to-city culture cooperation on mutual learning and sharing would evoke a spirit of GLOBAL CULTURAL CITIZENSHIP, that recognises shared cultural rights as well as shared responsibilities, hinging upon access and participation for ALL in a framework of cosmopolitan solidarity" (Isar 2014, p.8).<sup>4</sup> This is a statement by Yudhishtir Raj Isar et al. in the final report of the Preparatory Action "Culture in EU External Relations" – an extensive mapping and consultation process which involved a wide variety of stakeholders from inside and outside the European Union (EU).<sup>5</sup> The *Cultural Citizenship* paradigm as described by Isar et al. concerns a far more active engagement than the classic notion of citizenship, "one that is made up of rights as well as responsibilities, whether on the part of the individual or the group to which (s)he belongs. It connotes access to and participation in wider communities of commitment and practice. It is not a given, rather it is a horizon of aspiration, a work in progress. It is a process, not a product; it requires mutual learning, notably about living together with others. It concerns both identity and action; it entails both personal and cognitive dimensions; it is both individual and collective; and it is both values-driven and interest-driven" (Isar 2014, p.22).<sup>6</sup> European cities have long partnered with non-European cities, developing valuable and effective schemes for global engagement. In this disruptive global era of conflict and ever-increasing notions of nationalism and protectionism incentives should foster even more intensely intercultural and international dialogue. Encouraging cooperation between European Capitals of Culture and Cultural Cities of East Asia may be a further action in fostering the paradigm of *Cultural Citizenship* by providing a meeting place for mutual learning.

One of the recommendations of the final report of the Preparatory Action "Culture in EU External Relations" is developing strategic partnerships between European Capitals of Culture (ECoC)<sup>7</sup> and other European Capital of Culture-like city-to-city cooperation in the world in order to further enhance the European understanding of third countries' cultures, values and lifestyles and vice-versa. Strategic ECoC cooperation with third countries would strengthen the already established cultural cooperation between European cultural professionals, institutions and authorities and stakeholders in third countries which in turn would pool resources by acting jointly as Europeans in the world.

From the literature, we have wide spread evidence of the value of city-to-city cultural cooperation. Cities and towns have an increasingly important role to play in the EU strategy on external cultural relations: "The EU can capitalise on the increasingly cosmopolitan awareness and sensibilities of city-dwellers everywhere. Urban cultural actors in all third countries, in cities both large and small, are particularly motivated to network with European counterparts, trade cultural goods and services with them or learn from their experiences and skills. Demand for such relations with cities elsewhere is strong among European cities. Local authorities are often the key engines of local development, employment, tourism and improved quality of life" (Pascual 2007, p.119).<sup>8</sup>

<sup>4</sup> Isar, Y.R., et al. (2014), *Engaging the World: Towards Global Cultural Citizenship*, Preparatory Action 'Culture in EU External Relations'. [http://cultureinexternalrelations.eu/wp-content/uploads/2013/05/Engaging-The-World-Towards-Global-Cultural-Citizenship-eBook-1.5\\_13.06.2014.pdf](http://cultureinexternalrelations.eu/wp-content/uploads/2013/05/Engaging-The-World-Towards-Global-Cultural-Citizenship-eBook-1.5_13.06.2014.pdf).

<sup>5</sup> Preparatory Action for Culture in External Relations, European Commission. [https://ec.europa.eu/culture/initiatives/external-relations\\_en](https://ec.europa.eu/culture/initiatives/external-relations_en).

<sup>6</sup> Isar, Y.R., et al. (2014), op. cit.

<sup>7</sup> A European Capital of Culture (ECoC) is a city designated by the EU for a period of one calendar year during which it organises a series of cultural events with a strong pan-European dimension. [https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture\\_en](https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en).

<sup>8</sup> Pascual, J. (2007), 'On Citizen Participation in Local cultural Policy Development for European Cities', in Dietachmair, P. et al., *Guide to Citizen Participation in Local Cultural Policy Development for European Cities*, Interarts, Ecumest and European Cultural Foundation.

These findings correspond with the numerous examples from European Capitals of Culture on how many of them have established new platforms for international city-to-city cooperation and co-creation within and beyond Europe.

ECoCs are not alone in providing good examples of city-to-city cooperation. Many other initiatives, networks and programmes have demonstrated value and impact on urban development. Worth mentioning are *Eurocities*, the network of major European cities founded in 1986 that offers a platform for the sharing of knowledge and ideas; *The Intercultural Cities* programme from the Council of Europe, formed by more than 90 cities from Europe and beyond, which provides cities with support in their policies and intercultural strategies; *LIKE*, the network of European cities and regions for culture and formerly known as *Les Rencontres*, created in 1994 counting 125 members amongst local authorities and cultural institutions. The *LIKE* network focuses on cultural policies and offers a unique context for cooperation, debate and action in this field. *The UNESCO Creative Cities Network* created in 2004 already includes 116 cities that share the objective of placing culture at the centre of their local development plans and policies. In addition to these policy-oriented networks there are also many project based and theme-based networks such as the EU programme *URBACT* financed by ERDF and enabling micro-networks to be established around common urban problems. On a global scale, it is worth mentioning the Committee of Culture of the World Association of United Cities and Local Governments (UCLG) that has demonstrated how promoting the role of culture has strengthened sustainable development. Examples of its programmes include *Culture 21 Action*, which aims to be an international guide and tool for cultural development and *Pilot Cities Programme*, launched together with Culture Action Europe. On a very recent note it is important to mention the *Culture for Cities and Regions* initiative which is led by *Eurocities* in partnership with KEA European Affairs and ERRIN (European Regions Research and Innovation Network) running from 2015-2017 with funding from the European Commission. The initiative positions culture as central in urban and regional development and has resulted in the production of a catalogue of 71 case studies, the organisation of thematic study visits and the provision of expert coaching of cities or regions. The objective is to foster exchange and knowledge, offer a better and more transversal understanding of successful cultural investment, understand the role played by policy-planning and implementing and create the foundations for a lasting cultural transformation across 60-95 cities and regions throughout Europe. The examples demonstrate the value and benefits that European cities experience from international city-to-city networking.

Together with ECoC cities, the city-to-city networks and projects mentioned above enable cities to develop strategies to position themselves globally and to gain increased relevance at national and international level. A survey carried out by On the Move in 2013 to members of the Eurocities' Network revealed that international cooperation plays an important role in Eurocity Network members' cultural strategies. In the survey, members responded that most of them had extensive cultural cooperation with other EU countries, some with the rest of Europe, less with North America and even less with Asia. However, when asked with which continent they would like to develop cultural cooperation in the future an overwhelming majority of respondents replied with Asia.<sup>9</sup>

With an outspoken interest by cities in Europe to engage more in cultural cooperation with Asia it is fitting to investigate further the potentials of Europe-Asia cultural cooperation. Following the recommendation of the *Preparatory Action "Culture in EU External Relations"* of developing strategic partnerships between ECoCs and other European Capital of Culture-like city-to-city cooperation in the EU-China High-Level People-to-People Dialogue forum, it was decided to deepen the strategic partnerships between the European Capital of Culture

<sup>9</sup> Hervé, J., et al (2013), *European Cities and Cultural Mobility. Trends and Support Actions* (Commissioned and supported by Nantes, and prepared by On The Move for Eurocities).

and the recently founded trilateral Cultural City of East Asia cooperation between Japan, China and South Korea.

This study was commissioned by the European Union's Delegation to China and the Cultural Diplomacy Platform to investigate potentials and challenges of developing a strategic partnership between the EU flagship initiative European Capital of Culture and the relatively young Cultural City of East Asia initiative.

## Research questions

The study endeavours to answer the following questions:

- What is the added value of ECoC-CCEA cooperation?
- How to encourage stakeholders in the two regions to cooperate in the framework of ECoC and CCEA?
- What additional tools and resources are necessary to further increase the impact and effectiveness of a strategic ECoC-CCEA partnership and how can existing resources be better utilized?
- What are the main obstacles in cooperation in culture across the two regions – EU and East Asia?
- How can the cooperation between EU-East Asia be better facilitated?
- What should be the role of the EU in facilitating cooperation in the framework of ECoC-CCEA?



## 1. Methodology

The findings in this study are based on research over a two-month period from July to September 2017, using main methods of document search, survey questionnaires and interviews. The time allocation of 13,5 days placed certain constraints on the scope and research methodology of the study. As it turned out it was quite challenging to conduct desk research on the Cultural City of East Asia (CCEA) initiative as detailed descriptions on governmental websites of the three countries are not available. There is a general language challenge in accessing information from websites of designated CCEA city title holders as well as news media platforms as most information is in Japanese, Korean or Chinese languages only. Some designated CCEA city websites have information available in English and there are also a number of English language news media platforms, with brief information on recently designated CCEAs. In the initial research stage of this study I was fortunate to receive some assistance from Yichen Wu from China, Juhyun from South Korea and Masaya Hisakado from Japan, three “Master of European Studies – Transnational and Global Perspectives” students from the Catholic University of Leuven (KULeuven). Their contributions in collecting information from Chinese, Japanese and South Korean websites have been very helpful for the study. Thank you very much Yichen, Juhyun and Masaya.

In order to investigate experiences in the cultural field of EU-East Asia cultural cooperation, a questionnaire was developed and distributed to cultural professionals and civil servants both in Europe and East Asia. In addition, interviews with cultural professionals were conducted.

### Structure of the study

The study starts off with the background for commissioning this work. A brief overview of the historical development of the EU’s international cultural relations and its specific cultural relations with China, Japan and South Korea is given. The Cultural Diplomacy Platform set up by the Commission to implement the EU’s international cultural strategy is explained together with other actors in the EU toolbox for the implementation of EU’s international cultural relations strategy in East Asia. A special focus is on the role of the EU-China High-Level People-to-People Dialogue (HPPD) and the EU Delegation in China as enablers of EU-East Asia cultural cooperation. The European Network of Cultural Institutes (EUNIC) is mentioned as a further potential enabler and facilitator of ECoC-CCEA cooperation. The two initiatives European Capital of Culture (ECoC) and Cultural City of East Asia (CCEA) are presented and the results of the survey from the cultural field are presented encompassing recommendations for deepening the strategic partnership between ECoC and CCEA are listed. A brief analysis of the potentials and challenges of cooperation between the two initiatives is made based on the literature and the empirical work of this study. In the Annex 1 and 2 a table comparing European Capital of Culture and Cultural City of East Asia is added for easier overview of the two initiatives as well as a summary of the answers to the questionnaire and interviews. The legal basis for the European Capital of Culture programme is annexed to this study.



## 2. Background

This chapter outlines the EU's historical efforts in building a strategy for EU's international cultural relations and efforts in encouraging an ECoC-CCEA strategic partnership building on the EU-China strategic agenda for cooperation 2020 and EU-China High-Level People-to-People Dialogue.

Since 2007 the EU and China have cooperated closely in the areas of education and training, culture, multilingualism and youth. Since 2012 those activities have been integrated in the so-called EU-China High-Level People-to-People Dialogue (HPPD). The various EU-China dialogue topics are divided into pillars. The High-Level Economic and Trade Dialogue and High-Level Strategic Dialogue constitute the first two pillars and High-Level People-to-People Dialogue constitutes the third pillar. HPPD is an overarching mechanism accommodating all EU-China joint initiatives in the field of EU-China people-to-people exchanges. Since 2012 EU-China HPPD partners have met biannually.<sup>10</sup>

At the third EU-China High-Level People-to-People Dialogue (HPPD) meeting in October 2016, EU Commissioner for Education, Culture, Youth and Sports, Mr. Tibor Navracsics, and Chinese Minister for Culture, Mr. Luo Shugang, discussed the possibility to establish a regular exchange mechanism between the EU cultural flagship initiative European Capitals of Culture (ECoC), which dates back to 1985, and the somewhat newer Cultural City of East Asia (CCEA) trilateral cooperation initiative between Japan, China and South Korea, established in 2014. With 2018 designated as EU-China Year of Tourism and EU Year of Cultural Heritage the two culture leaders agreed that a timely initiative to bring together the European Capitals of Culture and the Cultural City of East Asia would have the benefit to encourage strategic partnership and cooperation between the culture cities/capitals of the two regions and promote a deeper EU-East Asia city-to-city cultural cooperation.

It was therefore decided to investigate further the potentials of deepening the ECoC-CCEA cooperation by undertaking a short study on potentials and challenges of such action. For the 2017 round of the HPPD, scheduled on the 14<sup>th</sup> of November 2017, in Shanghai, China, it was decided to organise a Cultural Forum in Shanghai bringing together mayors and cultural professional from European Capitals of Culture and Cultural Cities from Japan, China and South Korea with the aim of exchanging best practices of implementing European Capitals of Culture and Cultural City of East Asia respectively, developing strategic partnerships and planning concrete cooperation projects. With a view to the 2018 EU-China Year of Tourism and EU Year of Cultural Heritage celebrations it would be fitting to endeavour the development of projects for possible inclusion in the 2018 celebrations in the framework of the two initiatives European Capital of Culture and Cultural City of East Asia.

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<sup>10</sup> EU-China High-Level People-to-People Dialogue (HPPD). [http://ec.europa.eu/education/policy/international-cooperation/china\\_en](http://ec.europa.eu/education/policy/international-cooperation/china_en).

## 2.1. The European Union's international cultural relations

Before diving into the International Cultural Strategy of the EU it is perhaps useful to look at the competences between Member States and the EU in the area of culture. The legal background for EU competences in the field of culture is outlined below, followed by the description of the emergence and content of the EU strategy for international cultural relations.

According to Article 6 of the Treaty of the European Union (TEU), culture is the competence of the European Union Member States. The European Union, however, has “*competence to carry out actions to support, coordinate or supplement the actions of the Member States*”.<sup>11</sup> In line with the Treaty of the Functioning of the EU (TFEU), “*the Union is committed to promoting culture in its international relations, and particularly the diversity of culture in the European Union*”.<sup>12</sup> Article 167 (3) of the TFEU states that the Union and the Member States shall foster cooperation with third countries and the competent international organisations in the sphere of culture. In line with Article 167 (4) TFEU, the Union shall take cultural aspects into account in its action under other provisions of the Treaties.<sup>13</sup> The 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions is the main legislation in the area of culture to which the European Union is a party.<sup>14</sup> Promoting culture as a vital element in EU international relations has been one of the three main objectives of the European Agenda for Culture since 2007.<sup>15</sup> Since the adoption of the European Agenda for Culture in 2007, actors from Member States, other EU institutions and civil society – particularly the initiative *MORE EUROPE – external cultural relations* – have called for a more strategic approach to culture in the EU's international relations.<sup>16</sup>

In order to devise an effective strategy for cultural relations, the European Commission set up an expert group to develop a strategic approach to cultural relations with non-EU countries, using China as a test case. In 2012 the EU commissioned a large-scale mapping and consultation process across 54 countries in the context of the Preparatory Action “Culture in EU External Relations”. An important part of the report are the 23 specific country reports outlining approaches, strategies and views on the role of culture in international relations with sets of recommendations on how to develop a more strategic approach to culture at European Union level.<sup>17</sup> Amongst the country reports are reports on international cultural relations with China, Japan and South Korea, that served as excellent background information for this study.

Following the release of the Preparatory Action report, the European Commission consulted key stakeholders to investigate the added-value, possible objectives and principles supporting a more strategic approach to culture in EU's international relations.<sup>18</sup> Building on the outcomes of these consultations the

<sup>11</sup> Consolidated versions of the Treaty on European Union and the Treaty on the Functioning of the European Union 2016/C 202/01 Official Journal Volume 59, 7 June 2016.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

<sup>14</sup> UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. <http://www.unesco.org/new/en/culture/themes/cultural-diversity/2005-convention>.

<sup>15</sup> Strategic framework - European Agenda for Culture, European Commission. [https://ec.europa.eu/culture/policy/strategic-framework\\_en](https://ec.europa.eu/culture/policy/strategic-framework_en).

<sup>16</sup> *MORE EUROPE - external cultural relations* is a cultural civil initiative, composed of a public-private partnership of foundations, civil society networks and national cultural institutes, whose objective is to convince politicians and policy-makers to place cultural relations – one of the strongest assets that Europe has – at the heart of the EU's external affairs. [www.moreeurope.org](http://www.moreeurope.org).

<sup>17</sup> Isar, Y.R., et al. (2014), Preparatory Action ‘Culture in EU External Relations’. [http://www.cultureinexternalrelations.eu/category/resources/preparatory-action/section/research\\_country\\_reports/](http://www.cultureinexternalrelations.eu/category/resources/preparatory-action/section/research_country_reports/).

<sup>18</sup> European Commission, Meeting with stakeholders on Cultural Diplomacy, BOZAR, Brussels, 9 June 2015. [http://ec.europa.eu/assets/eac/culture/library/reports/cultural-diplomacy-bozar\\_en.pdf](http://ec.europa.eu/assets/eac/culture/library/reports/cultural-diplomacy-bozar_en.pdf).

European Commission and the High Representative of the European Union for Foreign Affairs and Security Policy adopted a Joint Communication “Towards an EU strategy for international cultural relations” on 8 June 2016.<sup>19</sup> The core of the strategy has been summarised in a Briefing document issued by the European Parliament in February 2017 as follows:<sup>20</sup>

- **Principles of the EU strategy for international cultural relations**

- ✓ Respect and promotion of cultural diversity and human rights,
- ✓ Using approaches tailor-made for the relevant cultural contexts and interests, with a strong focus on dialogue and mutual learning,
- ✓ Respect for complementarity and subsidiarity, *i.e.* the role of the Member States, with the EU acting as an “enabler”,
- ✓ “Mainstreaming” of culture into other areas of external policy, and
- ✓ Using existing frameworks for cooperation. Examples include thematic programmes such as the Partnership Instrument or certain components of the Development Cooperation Instruments and geographic frameworks for cooperation, such as enlargement policy, the European Neighbourhood Policy and Development Cooperation.

- **Pillars of the strategy**

1. “*Supporting culture as an engine for social and economic development*”  
The development of cultural policies and the role of local authorities in partner countries will be supported by sharing best practices, *e.g.* on the **European Capitals of Culture**, through instruments such as **town-twinning**. Building capacity of cultural and creative industries (CCIs) through relevant programmes. Further actions to strengthen CCIs include building regional creative hubs and clusters, developing entrepreneurship and skills, supporting SMEs and mainstreaming culture into regional cooperation frameworks.
2. “*Promoting culture and inter-cultural dialogue for peaceful inter-community relations*”, aiming to support and strengthen cooperation amongst cultural operators through existing programmes and structures, including those geared towards facilitating intercultural dialogue in conflictual situations.
3. Cooperation on cultural heritage, research on preservation and management of cultural heritage, combatting the trafficking of heritage and protecting it, *e.g.* through regionally dedicated funds and technical assistance.

- **The approach**

The strategy emphasises the importance of ensuring synergies between “*local governments at all levels, cultural organisations and NGOs on the ground, EU Delegations, Member States, their cultural institutes and the relevant umbrella organisations. EU Delegations play the role of local coordinators, and major EU Delegations can act as cultural focal points to disseminate best practices and provide training. Joint EU cultural events, such as an EU film festival, are planned.* The website “Cultural Diplomacy Platform” is intended to facilitate networking and dissemination of best practises.”<sup>21</sup>

<sup>19</sup> European Commission & European External Action Service, *JOINT COMMUNICATION TO THE EUROPEAN PARLIAMENT AND THE COUNCIL Towards an EU strategy for international cultural relations*, JOIN/2016/029 final. <http://eur-lex.europa.eu/legal-content/EN/TXT/?qid=146539736748&uri=JOIN:2016:29:FIN>.

<sup>20</sup> Franke, M. & Mellar, B. (2017), *Research for CULT Committee – EU Strategy for International Cultural Relations. Briefing paper*, European Parliament. [http://www.europarl.europa.eu/RegData/etudes/BRIE/2017/585910/IPOL\\_BRI\(2017\)585910\\_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/BRIE/2017/585910/IPOL_BRI(2017)585910_EN.pdf).

<sup>21</sup> Franke, M. & Mellar, B. (2017), *op. cit.*

- **The role of culture in the Global Strategy of the EU**

Following the Council Conclusions of 17 October 2016 on the Global Strategy of the EU's Foreign and Security Policy, the priority areas for the implementation of the Global Strategy was endorsed and the role of cultural diplomacy highlighted. The Global Strategy recognises *"the role of culture in the EU's Foreign and Security Policy in general and recognises that culture forms part of a strategic and cross-cutting approach to the EU's international relations"*.<sup>22</sup> The EU ensures that cultural aspects are taken into account when negotiating trade, cooperation, or association agreements with non-EU countries, and supports cultural and audio-visual projects with non-EU countries through its 2014-20 Creative Europe Programme.<sup>23</sup>

## 2.2. The Cultural Diplomacy Platform

To support the EU with the implementation of its new strategic approach for international cultural relations, the European Commission launched the Cultural Diplomacy Platform in March 2016, to gather all the actors of the European international cultural relations – governments, regions, cities, cultural institutes, civil society organisations, artists, scientists, performers and individuals – and engage them on a continuous basis, receive feedback, policy advice and support. This Platform aims to carry out activities in order to enhance the EU's cultural engagement with third countries and their citizens. It is implemented by a consortium led by Goethe-Institut, in partnership with British Council, BOZAR/Centre for Fine Arts Brussels, EUNIC Global, European Cultural Foundation and Institut Français. In her speech at the European Culture Forum at Flagey in June 2016, High Representative of the European Union for Foreign Affairs and Security Policy/Vice-President of the European Commission Ms. Federica Mogherini underlined that *"in today's world, cultures are bound to meet, we have a duty to make the most out of this encounter. Therefore, the whole of Europe needs to share the same sense of direction when engaging in these cultural exchanges with the world. And this direction must go beyond the simple teaching of our culture: cultural diplomacy is about learning, listening, sharing new ideas and making them grow together"* (8. June 2016).<sup>24</sup> She goes on to say: *"The Cultural Diplomacy Platform aims at strengthening the EU's abilities to engage on an equal footing with partners around the globe; from international organisations over national governments, local authorities, civil society organisations and individual citizens. The Cultural Diplomacy Platform supports and offers policy advice to the EU institutions, including the EU Delegations, cultural stakeholders in Europe and beyond. It has set up several global cultural leadership training programmes for young cultural managers and we are hoping that these activities will lead to new and positive development of existing cultural diplomacy policies and methodologies at EU level, increase cultural diplomacy activities in the EU and EU Delegations and lead to new and positive development of existing tools and training programmes for cultural diplomacy"*.<sup>25</sup>

<sup>22</sup> Council of the European Union (2017), Council conclusions on an EU strategic approach to international cultural relations. <http://data.consilium.europa.eu/doc/document/ST-9635-2017-INIT/en/pdf>.

<sup>23</sup> European Commission, Creative Europe. [http://ec.europa.eu/programmes/creative-europe/index\\_en](http://ec.europa.eu/programmes/creative-europe/index_en).

<sup>24</sup> European Commission (20.04.2016), Press release, A new strategy to put culture at the heart of EU international relations. [http://europa.eu/rapid/press-release\\_IP-16-2074\\_en.htm](http://europa.eu/rapid/press-release_IP-16-2074_en.htm).

<sup>25</sup> Ibid.

## 2.4. The European Capital of Culture and the Cultural City of East Asia

The following section will present the two cultural city/capital initiatives of the EU and East Asia. Both initiatives endeavour to promote sustainable urban and regional development through culture. This is perhaps where the similarities stop and differences emerge. The vast differences between the initiatives both in terms of objectives and of technical character (politics, bureaucracy and practical areas) call for a closer look at how they both unfold and how it would be possible to find common grounds in a strategic ECoC-CCEA partnership.

### 2.4.1. The European Capital of Culture

The European Capital of Culture is known as the flagship cultural initiative of the European Union. It dates back to 1985 when then Greek Minister for Culture Ms. Melina Mercouri put forward a proposal to the Culture Ministers of the Member States. It was agreed at an informal meeting of the Ministers to launch the Cities of Culture initiative. Melina Mercouri argued that *"it was time for our (the Culture Ministers) voice to be heard as loud as that of the technocrats. Culture, art and creativity are not less important than technology, commerce and the economy"* (Palmer/Rae Associates, p. 12).<sup>26</sup> Since then, the initiative has been more and more successful amongst European cities and citizens and even beyond Europe. The initiative has produced strong and growing cultural and socio-economic impact.<sup>27</sup>

The European Commission's Culture website holds a vast amount of resources on the European Capital of Culture initiative, starting with an overview of the evolution of the initiative over more than three decades. The aim of the first scheme of Cities of Culture was *"to open up to the European public particular aspects of the culture of a city, region or country concerned, and to concentrate on the designated city a number of cultural contributions from other Member States"*.<sup>28</sup> The original conception was that each year one Member State should nominate a city to organise the event, and that the States would follow each other in alphabetical order.<sup>29</sup>

The ECoC action has evolved considerably since the early years when it was primarily a celebration of the arts in a city. Since the 1980s there has been an increasing awareness of the role of culture in the life and sustainable development of cities and regions. Culture has proven to contribute to the well-being of citizens and to the prosperity of a city as well as its potential to position itself nationally and internationally. Many ECoCs have not only had a successful ECoC year but have benefitted from a lasting legacy.<sup>30</sup>

The significance of the European Capital of Culture action these days is that cities are selected based on a long-term strategy and forward-looking cultural programme for the city. A city is not awarded the title on the basis of its cultural heritage or its current vibrant cultural offerings or cultural heritage. A European Capital of Culture is not a variation of the "UNESCO" or "European Heritage" label. The city is awarded the title based on what it endeavours to transform itself into before, during and after the year of holding the title. One of the objectives of an ECoC is to raise the international profile of the city through culture, however ECoC is not a

<sup>26</sup> Palmer/Rae Associates (2004), *European Cities and Capitals of Culture* (Study prepared for the European Commission). [https://ec.europa.eu/programmes/creative-europe/sites/creative-europe/files/library/palmer-report-capitals-culture-1995-2004-i\\_en.pdf](https://ec.europa.eu/programmes/creative-europe/sites/creative-europe/files/library/palmer-report-capitals-culture-1995-2004-i_en.pdf).

<sup>27</sup> Ibid.

<sup>28</sup> European Commission, European Capitals of Culture. [https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture\\_en](https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en).

<sup>29</sup> Ibid.

<sup>30</sup> Ibid.

tourist-led project, although an increase in tourism is a common added value. The main focus must be on the citizens and their connection with culture and Europe. At the heart of ECoC is a cultural project aimed at citizens, artists and cultural operators and those who use their creativity skills in many sectors of society. A city can challenge itself and explore openly and critically its history – including also darker sides. For instance, Donostia-San Sebastian 2016 focused on the concept of coexistence trying to overcome former conflicts between communities. Riga 2014 tackled the issues of the German and Soviet occupations. Linz 2009 tackled its connection with the Nazi period and Liverpool 2008 explored its role in the slave trade.<sup>31</sup>

There has been substantial and growing interest in the scheme as a whole over the decades, and by individual cities that aspire to be nominated as European Capital of Culture. A Google Search on “European Capital of Culture” produces around 500.000 hits. A large number of news media articles, journals, radio and television, in research texts and in books on cultural cooperation and city development describe or allude to the European Cities of Culture initiative. Each year, a varying number of cities bid for the title clearly indicate the substantial and continuing interest in the scheme 32 years after its inception.<sup>32</sup>

Similar programmes around the world have been developed, inspired by and even imitating the ECoC initiative. An Arabic Capital of Culture was selected in 1996; a Central- and South American Capital of Culture dates back to 2000, Canada implemented the idea in 2003 and in 2009 the USA joined in. In the federal district of the Volga in Russia in 2001 an event based on the ECoC concept was set up. According to a study undertaken in 2004 by Palmer Associates, the various programmes around the world do not necessarily link to the ECoC initiative as a host. Some evaluation reports from those other parallel programmes however, refer to ECoC cities to indicate emerging trends as a point of comparison. Looking more closely at those parallel Capitals of Culture programmes it becomes clear that they are very diverse and not really comparable. Their vision, programming approaches and funding commitments are not fully consistent over time, and they are not backed by international agencies comparable within the other continents to the European Commission. In their report Palmer Associates argue that, so far, it has not been possible to identify specific evidence that their approaches to policy, delivery and evaluation are in any way a point of reference worth replicating by ECoC cities.<sup>33</sup>

Other initiatives that have been relevant to ECoC host cities and organisers involve collaborations between European networks and networks in other continents. Two such examples relevant to this study are the EU-Japan Festival and the China-Japan-South Korea Cultural City initiative.<sup>34</sup> 2014 saw the first Cultural City of East Asia – a result of a trilateral cooperation between Japan, China and South Korea – a scheme we will take a closer look at further on. Assisted by the literature and the empirical study of collecting experiences of cultural professionals working in the field of EU-East Asia cultural cooperation and ECoCs the study will discuss the potentials and challenges faced by engaging in a deeper strategic partnership between the two initiatives. But first we shall take a look at the objectives of the European Capital of Culture initiative. For the keen reader, the legal basis of the ECoC initiative can be found in Annex 3 of this study.

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<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

<sup>33</sup> Palmer/Rae Associates (2004), op. cit.

<sup>34</sup> Garcia, B. & Cox, T. (2013), *European Capitals of Culture: Success Strategies and Long-Term Effects* (document requested by the European Parliament’s Committee on Culture and Education)  
[http://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/513985/IPOL\\_CULT\\_ET\(2013\)513985\\_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/etudes/join/2013/513985/IPOL_CULT_ET(2013)513985_EN.pdf).



## Objectives of the European Capital of Culture initiative

The sheer scale and level of ambitions of the European Capital of Culture Action is expressed in its overall objectives:

- to safeguard and promote the diversity of cultures in Europe and to highlight the common features they share as well as to increase citizens' sense of belonging to a common cultural area;
- to foster the contribution of culture to the long-term development of cities in accordance with their respective strategies and priorities.

These objectives cannot be sufficiently achieved by the Member States given the need, in particular, for common, clear and transparent criteria and procedures for selection and monitoring, as well as for a strong coordination between the Member States. The very scales and the expected effects of the European Capitals of Culture initiative can be achieved better at EU level. In accordance with the principles of subsidiarity as set out in Article 5 of the TEU, the EU may adopt measures, as long as they do not go beyond what is necessary in order to achieve those objectives.

The specific objectives are:

- to enhance the range, diversity and European dimension of the cultural offering in cities, including through transnational cooperation;
- to widen access to and participation in culture;
- to strengthen the capacity of the cultural sector and its links with other sectors; to raise the international profile of cities through culture.<sup>35</sup>

The ECoC initiative has undergone a vast transformation and maturity from its initial form in 1985 to the present day. Starting as a city branding tourism promotion initiative in capital cities of Europe already rich in cultural infrastructure it has transformed into a comprehensive bottom-up sustainable city and regional development initiative with strong international dimensions and citizens participation in small and large cities in Europe. It is worth keeping in mind that the ECoC initiative has undergone 32 years of continuous development before drawing comparisons with the very young Cultural City of East Asia initiative, which is only four years old. In the following section, we will dive into the CCEA initiative and try to understand what is behind this trilateral cultural cooperation initiative between Japan, China and South Korea.

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<sup>35</sup> Article 2 of Decision 445/2014/EU of the European Parliament and of the Council of 16 April 2014 establishing a Union action for the European Capitals of Culture for the years 2020 to 2033.



#### 2.4.2. *The Cultural City of East Asia*

The Cultural City of East Asia initiative has sprung from the Trilateral Cooperation body between Japan, China and South Korea. The initiative is in its fourth year of operation. To this point it has no public authority coordinating body or website where information can be retrieved. Within the limited scope of this study it has not been possible to gain access to substantial background information on the trilateral cultural city cooperation between China, Japan and South Korea. Extensive desk research, e-mail contacts and telephone calls to the Ministries of Culture in the three countries and to the special Secretariat of the Trilateral Cooperation has not shed more light on the CCEA initiative. What we do know about the background of the cooperation between Japan, China and South Korea is that in 1999 the Japanese Prime Minister Keizō Obuchi took initiative to discussing the idea of cooperation with the leaders of China and South Korea at a breakfast meeting on the side-lines of the ASEAN+3 summit. This led to the establishment of the Trilateral Cooperation with a vision to promote peace and common prosperity among the three countries. In 2011 the so-called "Trilateral Cooperation Secretariat" was established in Seoul. Each Government contributes with a 1/3 each to the operational budget of the cooperation. The Trilateral Cooperation promotes cooperation in the areas of business, trade and economy, education, culture, environment, disaster management and health. On the Trilateral Cooperation Secretariat website, there is no mention of promoting the Cultural City of East Asia initiative. Cooperation projects that are mentioned on their website include Trilateral Business Network Events, Trilateral Journalist Exchange Program, Young Ambassador Program, Disaster Management etc. but nothing about the CCEA. Looking over the functions of the Secretariat under the heading of "culture" there is no mention of the Cultural City of East Asia either. Searching on "Cultural City of East Asia" on the website gives two references to CCEA in connection with the Trilateral Cooperation participation in the Opening and Closing ceremonies of the 2016 and 2017 Cultural City of East Asia events.<sup>36</sup>

Searching for "Cultural City of East Asia" on the three countries' Ministry of Culture and Culture Agency websites does not give any results either. Japan's Government Agency for Cultural Affairs website explain the Cultural City of East Asia program in one paragraph. Here we can read that the program was created at a meeting of ministers of culture from Japan, China and Korea in 2012 and that the first round of CCEA's was in 2014. "Every year one city in each is selected from among the cities in the three countries that are aiming to develop their ties through culture and the arts; that city hosts a variety of cultural and artistic events to introduce modern arts and culture, traditional culture, and various lifestyles. The Cultural City of East Asia Program thus encourages deeper mutual understanding and stronger solidarity within East Asia and strengthens the ability to internationally promote the diverse culture of the region. The cities chosen as Culture Cities of East Asia also use this project as an opportunity for continued development, by taking advantage of their distinguishing cultural characteristics to promote culture, the arts, creative industries, and tourism".<sup>37</sup>

From a small pamphlet produced by the Ministry of Culture of China in 2017 and given to staff at the DGEAC in Brussels in June 2017, in connection with a visit by a delegation from the Ministry of Culture of China, we can read about the history of the establishment of the Cultural City of East Asia initiative. *"China, Japan and South Korea are neighbours in East Asia separated only by a strip of water. The cultures of the three countries can be traced back to the same origin. In 2013 the Ministries of Culture from the three countries decided to launch the trilateral "Cultural City of East Asia" initiative. Each year Japan, China, South Korea pick a city in each of their countries that will hold the title Cultural City of East Asia for one whole year. Cooperating in culture is intended*

<sup>36</sup> Trilateral Cooperation Secretariat, Seoul. Website, <http://tcs-asia.org/index.php>

<sup>37</sup> Agency for Cultural Affairs, Government of Japan. <http://www.bunka.go.jp/english/policy/international/eastasia/>

*to deepen the mutual understanding between the people of the East Asian region and to build a sense of solidarity as well as enhancing the ability of intercultural communication via cultural activities such as contemporary art, traditional arts and ways of living*".<sup>38</sup> Despite of the existence of the Trilateral Cooperation Secretariat in Seoul, which also has "culture" as one of its areas of cooperation between the three countries, the secretariat does not function as a coordinating body, resource or research centre or in any way as a facilitation body for the CCEA initiative.

Some designated cities in the three countries write briefly about the initiative on their websites, albeit mainly in their local languages. There are some news media articles on the initiative in connection with announcements of new title holders. The small pamphlet produced by the Ministry of Culture in 2017 focuses mainly on showcasing the title holders of the past with many impression photos from the cities.<sup>39</sup> Details about common and/or country specific selection criteria and impact studies are seemingly not available yet. For China we know that, similarly to the European competitions, the winning city is chosen in a two-round selection process. The pre-selection round is assessed by a committee consisting of officials from the Chinese Ministry of Culture and experts in the cultural field. Short listed cities need to present their candidacies to a jury in Beijing. The jury cast votes and the city with the highest score wins the honorific title. The two runner-up cities that lose to the winner on their point system in the selection process are able to bid again the following year. Cultural City of East Asia are usually chosen in summer the year before the title year. However, Japan has already chosen their CCEA for 2019. For quick overview of the two initiatives ECoC and CCEA a table comparing the schemes has been added in Annex 1 of this study.

In connection with the launch of the port city of Nara in Japan as Cultural City of East Asia, together with the port cities of Ningbo in China and Jeju in South Korea, the Art Director and Advisor to Cultural City of East Asia 2016, Mr. Fram Kitagawa, said: *"There is a state of tension around the East Asian Ocean, but from ancient times, oceans have been places to exchange. The three cities selected for the project this year are cities that have established their identities and cultures through the ocean. I look forward to this becoming a new cultural exchange project with performing arts, fine arts, food and academic path with new value without being confined to those ancient people who crossed the ocean seeking the exchange of men and goods despite the danger."* He goes on to say: *"The city of Nara has set as our goal the promoting of peace in Asia by using this project to greatly deepen the connection of people in Asian countries, while respecting each other's culture and celebrating our traditions and creativity."*<sup>40</sup> An article in *The Jeju Weekly* from the 7<sup>th</sup> of April 2016, on Jeju as title holder 2016, states that the city takes inspiration from the successful implementation of the European Capital of Culture and that Jeju's role will not only be to advertise Jeju's culture in East Asia but also in all countries in the world. The article refers to the historically strained relationship between the three countries but underlines how cultural interactions helps improve these relations.<sup>41</sup>

A spokesperson for the promotion committee said that *"the purpose of the Cultural City of East Asia is to resolve conflicts among the three countries. Through the exchange programs, people from each country can understand each other and these programs will help to increase the spirit of community in East Asian Countries... We anticipate this event will be a trigger to improve relationships."*<sup>42</sup>

<sup>38</sup> Culture City Nara. <http://culturecity-nara.com/en/about/>.

<sup>39</sup> Ministry of Culture of China (2017), Pamphlet on Cultural City of East Asia. Ten pages, no date for name or author.

<sup>40</sup> Ibid.

<sup>41</sup> Duncan Elder, "Culture City of East Asia 2016. What does it mean to be a city of culture?", *The Jeju Weekly* (07.04.2017). <http://www.jejuweekly.com/news/articleView.html?idxno=5117>.

<sup>42</sup> Ibid.

*China Daily's* announcement of Changsha as title holder 2017 writes that the selected Cultural City of East Asia will need to organise cultural activities focusing on exchanging and sharing experiences, cultural exchanges and cooperation, preserving intangible cultural heritage and the construction of public cultural service systems. As the city becomes more vigorous, famous and popular, it is thought that citizens will want to engage more actively in regional cultural cooperation in East Asia and that the cultural richness will benefit the citizens and the city as a whole.<sup>43</sup> The Ministry of Culture of China pamphlet states that the culture initiative of East Asia has created a platform for the people of the three countries to express their support for the cooperation.<sup>44</sup>

So far, a total of 12 cities in East Asia have held the title Cultural City of East Asia. The first three cities to carry the title Cultural City of East Asia 2014 were Quanzhou, Yokohama and Gwangju. In 2015, it was Qingdao, Niigata and Chongjiu; in 2016 Ningbo, Nara and Jeju; in 2017 it is Changsha, Kyoto and Daegu and in 2018 Harbin, Kanazawa, and Busan will be crowned with the title.

In 2014, according to the Cultural City of East Asia pamphlet mentioned above the flow of people crossing from one country to the other in East Asia was exceeding 20 million, 300.000 of those were international students. About 600 friendships between cities and towns have been established and, on a weekly basis, more than 3.000 flights connect the three countries. The Cultural City of East Asia initiative is meant to strengthening the friendship among the three countries, promote cultural exchanges and integration and enhance intercultural understanding. Through cultural exchange initiatives, the three countries foster their cooperation and extend East Asia's influence in the world.<sup>45</sup>

The Cultural City of East Asia pamphlet goes on to state that Japan, China and South Korea not only promote their trilateral cultural cooperation locally and regionally but that they have established cooperation with the European Capitals of Culture initiative. This is limited to a few encounters. According to the pamphlet, the CCEA wishes to promote the cultural cooperation with ECoC in order to promote mutual understanding and the exchange and co-creation of excellent arts and culture, and to foster communication between cities in Asia and cities in Europe. Further the pamphlet states that it is a priority for the CCEA to strengthen the cooperation with ECoC. China has engaged in exchange projects with the European Capital of Mons in 2015. They have signed a Memorandum of Understanding with the city of Valletta ECoC 2018 and have had some negotiations with the city of Leeuwarden, also bearing the ECoC title in 2018.<sup>46</sup>

It is not easy to compare the two ECoC and CCEA initiatives due mainly to the difficulty in obtaining official information on the aims and objectives of the CCEA initiative, its stakeholders, the legal background, financial structure, programmes and evaluation reports on past CCEAs. In order to provide at least some degree of comparison, an overview of the core of the two initiatives ECoC-CCEA – based on the meagre material available - has been produced and can be found in Annex 1 of this study. Before looking at the potentials and challenges of an ECoC-CCEA strategic partnership it makes sense to first look at EU-China cultural cooperation in general.

<sup>43</sup> *China Daily* (26.07.2017). [http://www.chinadaily.com.cn/culture/2016-07/26/content\\_26227802.htm](http://www.chinadaily.com.cn/culture/2016-07/26/content_26227802.htm).

<sup>44</sup> Culture City Nara, op. cit.

<sup>45</sup> Ministry of Culture of China (2017), Pamphlet on Cultural City of East Asia, op. cit.

<sup>46</sup> Ibid.

## 2.5. EU-China cultural cooperation

EU-China cultural cooperation goes back more than a decade. The country reports of the Preparatory Action and an EU-China cultural mapping study of 2015 provide valuable insights into potentials and challenges of EU-East Asia cultural cooperation.<sup>47</sup> The findings may offer clues to ways of approaching the ECoC-CCEA strategic partnership.

Since 2012 all EU-China cultural activities have been integrated under the EU-China High-Level People-to-People Dialogue, the third pillar of EU-China relations. Since the first HPPD meeting in 2012, there have been bi-annual EU-China Summits resulting in concrete outputs in terms of joint culture projects and events, such as the joint mapping of EU-China cultural and creative landscape in 2015.<sup>48</sup> The mapping study shows that the EU-China cultural cooperation has slowly moved from a traditional top-down showcasing approach to more direct people-to-people exchanges, albeit in the framework of the public authorities in China. The EU-China cultural relations mapping study highlights the need for cultural management training programmes, support for exchanges between SMEs and cultural entrepreneurs, engagement with civil society and NGOs as well as city-to-city cooperation. The continuation of the policy dialogue on cultural and creative sectors is also encouraged. In the field of contemporary art, the panel focuses on good practices from public and private institutions engaging in joint exhibitions, co-creations and mobility of works. The panel also focuses on the importance of reaching out to young people – the digitalised generation.<sup>49</sup> The EU-China cultural mapping study outlined above provides valuable recommendations that are very relevant in the ECoC-CCEA strategic partnership.

It is important to bear in mind that Europe and the EU are not necessarily the priority cultural cooperation partners for East Asian countries. The specific country reports of the Preparatory Action “Culture in the EU External Relations” for China, Japan and South Korea found that the countries’ main focus in their cultural relations is not Europe but the Asian region and North America. The report concludes that *“the growing interest in China for more international cultural relations has not been met by foreign stakeholders; a long-term global vision is needed for the EU to deal with China; more long-term education and cultural exchange programmes are required at all levels (schools, universities, cultural institutions, culture and creative industries, etc.); and the diversity of cultural operators and artists of its Member States is one of the factors that makes the EU attractive to China.”*<sup>50</sup> The initiatives of the EU-China High-Level People-to-People Dialogue and the activities of the Cultural Diplomacy Platform, EUNIC and other European cultural actors contribute to positioning Europe and the EU in the fields of education and culture in China. The mapping study offers valuable insights into potentials and challenges of EU-China cultural cooperation as experienced by the enablers, facilitators and practitioners in the field. In the next chapter, we will look into which organisations, networks and institutions are working in the area with a view to identifying possible enablers and facilitators for deepening an ECoC-CCEA strategic partnership.

<sup>47</sup> European Commission, Culture. [https://ec.culture/culture/policy/international-cooperation\\_en](https://ec.culture/culture/policy/international-cooperation_en).

<sup>48</sup> EU China Policy Dialogues Support Facility II (09.2015), *Mapping the EU-China Cultural and Creative Landscape* (joint mapping study prepared for the Ministry of Culture of the People’s Republic of China and DG Education and Culture of the European Commission). <http://ec.europa.eu/assets/eac/culture/library/studies/eu-china-cultural-mapping-2015.pdf>.

<sup>49</sup> Ibid.

<sup>50</sup> Isar, Y.R., et al. (2014), Country report by Yolanda Smits: China. [http://www.cultureinexternalrelations.eu/category/resources/preparatory-action/section/research\\_country\\_reports/](http://www.cultureinexternalrelations.eu/category/resources/preparatory-action/section/research_country_reports/).

## 2.6. ECoC-CCEA cooperation: enablers and facilitators

The majority of the 139 EU Delegations around the world have activities in the framework of the EU public and cultural diplomacy policy and together with the European Commission in Brussels, they are responsible for the implementation of the EU strategy for international cultural relations. However, as we have learnt in the previous section cultural and creative industry exchanges and cooperation between European and East Asian stakeholders have been going on for decades. Institutions and networks such as the European Union National Institutes for Culture network (EUNIC), the Asia-Europe Foundation (ASEF), the International Network for Contemporary Performing Arts (IETM), the International Film Festival Awards (IFFA), the Network of European Museum Organisations (NEMO), KEA European Affairs, the Agenda 21 for Culture, a program for cultural governance organised by United Cities and Local Governments (UCLG), On The Move – cultural mobility, AEROWAVES (Dance across Europe), the International Federation of Arts Councils and Culture Agencies (IFFACA), *etc.*, as well as direct people-to-people partnerships, have engaged intensively in cooperation projects with Asia. Some of the networks and organisations are inter-governmental, many are co-funded by the European Commission's Creative Europe programme and some are private organisations operating as consortium members in EU projects.

Due to the limited scope of this study it has not been possible to investigate in details the learnings and recommendation of the many European cultural networks, institutes and institutions (of which only some of them have been mentioned above) acting as EU cultural enablers and facilitators in East Asia. With more than 100 clusters worldwide and its members' deep integration in the local cultural scenes around the world, the EUNIC network has been looked at more closely in this study as an enabler and facilitator in building EU international cultural relations as well as potential enablers and facilitators in ECoC-CCEA cooperation. With a central office in Brussels, EUNIC comprises 32 European institutes of culture. The network is funded through memberships fees (Member States) and voluntary contributions from its members. Since December 2014, EUNIC is partly funded by the EU's Creative Europe – European networks – for its "Crossroads 4 Culture" project. EUNIC carries out joint projects to promote European values and enhance the visibility of European arts, cultural and linguistic diversity, both in the EU and in third countries. With their extensive European and global cultural networks, EUNIC is regarded as an important partner for cities bidding and/or designated with the ECoC title. The individual European cultural institutes and the EUNIC global network have developed a tradition of partnering with European Capitals of Cultures and indeed also with many candidating ECoC cities on program level.

Most smaller European cultural institutes, however, focus almost entirely on nation branding and on cultural export and they engage mainly in bilateral cultural cooperation with host countries. This may be mainly due to the limited resources of the smaller institutes. The bigger institutes such as British Council, Goethe-Institut, Institut Français, Instituto Cervantes, Istituto Italiano de Cultura and the Austrian Kulturforum tend to engage more than their smaller colleague institutes in multilateral cooperation projects beyond nation branding and are also the institutes that set the scene when it comes to advocating and building EU international cultural relations. It is also the bigger institutes that have most representations around the world and are partners in the many global EUNIC clusters. By working multilaterally, beyond nation branding, the EUNIC member institutes in clusters around the world make it possible for the smaller institutes to have a bigger say by being represented by larger colleague institutes in the EUNIC global network in the more than 100 EUNIC clusters. The EUNIC global network thus facilitates multilateral cooperation projects and partnerships across the 32 EUNIC members and their host cities in Europe and beyond. This mechanism may qualify the EUNIC network to become a suitable enabler of fostering a deeper ECoC-CCEA strategic partnership.

The Beijing EUNIC cluster is limited in its actions by the fact that the Chinese Ministry of Culture does not consider EUNIC a valid counterpart, nor does it recognise all members of EUNIC as cultural institutes, since most of them are classed as private companies in China. This however does not disqualify EUNIC from playing a facilitating role in ECoC-CCEA cooperation.

The 2010 EU-South Korea Free Trade Agreement includes a protocol on cultural cooperation. South Korea has invested massively in its cultural industries and is eager to distribute cultural products inside the EU. The protocol was built around reciprocal treatment, notably in the audio-visual sector. EU-Japan have enjoyed good relations for decades. Since Japan has not joined up to the 2005 UNESCO Convention, the EU does not have a Joint Declaration on Culture with Japan. The EU-Japan Friendship Week that started in 2001 contains a programme of events lasting for a number of weeks, focusing on public diplomacy, academic and cultural activities. Since 2001 it has grown into a comprehensive schedule of events. The aim of Friendship Week is to give the Japanese public a chance to learn more about the EU, its relations with Japan and Europe's history and diversity. To that end, the EU Delegation organises selected events and activities and sponsors or encourages many others.<sup>51</sup>

The 139 EU Delegations have the role of enablers of the implementation of the EU's strategy for international cultural cooperation. Their task is to encourage synergies and cooperation between national cultural institutes and foundations as well as private and public enterprises worldwide. To facilitate their actions, an Administrative Arrangement has been signed by the European Commission and the European External Action Service (EEAS) with EUNIC in June 2016. This Arrangement could further enhance joint actions with Member States on ECoC-CCEA cooperation.

The EU Cultural Diplomacy Platform, now in its second year of operation, works with many actions such as the development of an internet platform, the organisation of trainings and webinars, the creation of networks, the consultations of some EU Delegations on their priorities in cultural projects in order to support them with concrete actions, such as providing curators for important EU cultural events. It would be obvious to consider including the Cultural Diplomacy Platform in facilitating certain aspects of ECoC-CCEA cooperation.<sup>52</sup>

Both EUNIC and the Cultural Diplomacy Platform have prerequisites as enablers for working on the facilitation of ECoC-CCEA strategic partnerships in cooperation with the EU Delegations in East Asia. There may however also be other models of rolling out the EU-China HPPD agreement on enabling a deeper ECoC-CCEA strategic partnership. To gain a better understanding of what happens in the field of cultural cooperation between Europe and East Asia, a number of cultural professionals and public servants have been approached on their experiences in Europe-East Asia cultural cooperation and on their recommendations for ECoC-CCEA cooperation.

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<sup>51</sup> European External Actions Service. Delegation of the European Union to Japan (24.04.2017). [https://eeas.europa.eu/delegations/japan/22284/eu-japan-friendship-week\\_en](https://eeas.europa.eu/delegations/japan/22284/eu-japan-friendship-week_en).

<sup>52</sup> European Commission (23.05.2017), *Factsheet 'A new strategy to put culture at the heart of EU international relations'*. [http://europa.eu/rapid/press-release\\_MEMO-16-2075\\_en.htm](http://europa.eu/rapid/press-release_MEMO-16-2075_en.htm).



## 2.7. Voices from the cultural sector

A questionnaire on potentials and challenges of ECoC-CCEA cooperation has been used to capture the opinions from a segment of the cultural sector with extensive experience in cultural cooperation between Europe and East Asia and some with specific knowledge and experience in European Capitals of Culture. Regrettably it has not been possible to collect information from a sufficient number of cultural professionals from East Asia compared to the number of respondents from Europe to make an equal weighing on Europe and East Asia on the replies to the question. Hence this study has no choice but to come across as very Eurocentric. The survey is based on five questions. The key points of the respondent's answers are presented in the following section. A more comprehensive summary of the answers follows in Annex 2 of this study.

### 1. What is the added-value of ECoC-CCEA cooperation?

A suitable match between a European Capital of Culture and a Cultural City of East Asia culture can prove beneficial for cultural professionals and institutions in terms of artist mobility, cooperation projects, co-creations, cross-sector networking, capacity-building, branding and consultancy work. It can also lead to new networks, cooperation and cross-fertilisation with other sectors of the two cities, in areas such as the creative sector, tourism, energy and environment, business, rural development, the care sector, education, health and technology. Town-Twinning of creative cities may foster environments that are instrumental in the emergence of new industries and activities by encouraging experimentation and cross-fertilisation between technical, commercial and creative competences. ECoC-CCEA cooperation can achieve mutual understanding of differences in values, cultures and lifestyles in a city perspective. Learning from experiences and practices in cultural, artistic and policy terms as well as in new models for financing cultural projects is a further strength in city-to-city cultural cooperation between ECoC and CCEA.

Asian citizens are more familiar with European culture and lifestyle because of many years of strong European presence and promotion in the mainstream cultural community by the active engagement of British Council, Goethe-Institut, and other State cultural institutions. On the contrary, the activities of Chinese Culture Centres, the Japan Foundation and the Korean Foundation have not managed to have the same impact in Europe. Creating links between cities in a strategic partnership such as ECoC-CCEA will facilitate a better exchange mechanism where the EU has the possibility to have its cultural actors be represented in Japan, China and South Korea as *Europeans* and East Asian cultures will be more known in Europe. Creating links between cities will also enable mobility of cultural/creative entrepreneurs and facilitate market access and collaboration.

### 2. How to encourage stakeholders to cooperate in the framework of ECoC and CCEA?

Easy access to information is paramount in order to motivate stakeholders to cooperate. Given the right information about the added value of ECoC-CCEA cooperation stakeholders across sectors such as tourism, education, business, environment, etc. could be motivated to embark on ECoC-CCEA cooperation projects and frame their activities with the ECoC-CCEA brand. Providing funding streams, adjusting ECoC selection criteria to give preference to cities engaging with CCEAs, capacity-building schemes and developing specific programmes and projects would add to the motivation of stakeholders to become involved in ECoC-CCEA cooperation. Grant schemes in much larger numbers than today could be set up for young people to engage with East Asian cities along with school-twinning programmes and volunteer programmes in cultural and educational structures in East Asian cities. It would also be important and valuable for the process to reach out to and involve East Asian diaspora in Europe.



### 3. Additional tools and resources recommended for further increasing the impact and effectiveness of strategic ECoC-CCEA partnership?

The impact and effectiveness of a strategic ECoC-CCEA partnership could be further increased by pooling resources from different funding programmes and ensuring coordination between initiatives – Council of Europe, UNESCO, ASEF and many of the other cultural networks, cultural institutions and national cultural institutes in the regions – in order to avoid overlapping and to complement actions. A one-stop-shop website for information on the two initiatives, partner search facilities, information on access to financial instruments, *etc.* in languages of the three East Asian countries as well as in English, French and German would be important tools. Such forum could also serve as a platform for developing innovative forms of funding and finding partners – *e.g.* crowdfunding and public-private partnerships. Furthermore, it could function as a knowledge- and resource-bank of best practice interregional collaboration projects and research. Marketing and communication on ECoC-CCEA cooperation on social media platforms as well as in printed and electronic material for distribution at conferences, seminars and for distribution lists in other cultural networks would further nurture the awareness of the ECoC-CCEA cooperation potential. A joint newsletter in relevant languages would also be useful as well as the full palette of social media platforms – both European and East Asian platforms.

### 4. Main obstacles in EU-East Asia cultural cooperation?

Cultural misunderstandings often lead to different expectations of processes and output. It is important to spend time on agreeing on objectives of the cooperation and to manage expectations. Most respondents voiced the importance of personal meetings and written agreements on *modus operandi* and mutual expectations. Physical presence on decision-making level appears to be necessary when cooperating with partners in East Asia. The EU Delegations rarely operate through local European cultural institutions but often work with Member State embassies or Europe-based institutions, neither of which have experience with Chinese, Korean and Japanese cultural project development. The respondents conclude that the EU Delegations in the respective countries of East Asia may not be the best suited for this task, as they do not possess the adequate competences nor qualifications to engage directly with their Asian partners. The EUNIC clusters with their experience of the local cultural scenes were mentioned as a potential enabler and facilitator of ECoC-CCEA cooperation.

Language barriers and related misperceptions are major obstacles when embarking on international cooperation projects. Often English is chosen as the common language for communication in international cooperation, although most countries in the two regions – EU and Asia – are non-English speaking countries. Not all artists and cultural professionals have sufficient language competences in English or are able to find a common third language to engage in cooperation projects. This obstacle could hamper cooperation between the two regions.

Furthermore, there are differences in the perception of the value of culture either as static and serving mainly as a commodity for nation branding, entertainment and enjoyment and, on the other hand, as a resource for knowledge, as an instrument to stimulate imagination and creativity and as a tool for social innovation and social cohesion. Adding to that are bureaucratic and political interferences, which play a big role when embarking on cooperation projects between Europe and East Asian countries. Visa policies, work permits and, in the case of China, performance permissions can be obstacles.

Intercultural differences are as many within Europe as between Europe and Japan, South Korea and China. One respondent replied that for instance Southern Europe and China have long and hard decision-making processes but fast execution processes once decisions have been made, whereas Northern Europeans tend to be fast on decision-making but slow in the execution phase. This mismatch of working rhythm can be discouraging for cooperation. It is also important to understand the asymmetrical ways of making decisions in Europe and the Confucian approach to decision-making where inter-communal friendship agreements and sister-city agreements priorities may well bypass the more content-driven European considerations and priorities.

Traditionally we perceive European working methods in the area of culture as being mainly bottom-up and for East Asia to be working only top-down. While this is true in many respects in Europe, artists and cultural professionals are also tied to top-down conditions when, for instance, wanting to access European funding. More often than not, good projects and consortia are constructed to fit within the framework of the top-down strategies and criteria for funding rather than developed bottom-up based on needs and meaningfulness, and in a space of creative freedom. That being said- there is definitely less scope for bottom-up processes in cooperation processes with China and to a lesser degree with Japan and South Korea.

Regional preferences are a further stopping block for cooperation between EU and East Asia. As can be seen from evaluation reports on European Capitals of Culture, physical distances between designated cities in the two different ECoC countries of any one year has a profound influence on the level of cooperation between the two European Capital of Culture cities. In the On the Move report on Eurocities networks, survey respondents have indicated that they cooperate primarily with cities within Europe and to a somewhat lesser degree with Asia. On the other hand however, when asked with which part of the world they would like to engage in more cooperation, Asia is in first place.<sup>53</sup> In the country reports from China, Japan and South Korea of the Preparatory Action: "Culture in EU External Relations", all three countries indicated their priority areas for cultural cooperation are the Asian region and North America.<sup>54</sup> Furthermore, Asian countries may have more interest in working with the UK and France than with the other European countries. Finally, the geographical distances is an obstacle as well as the costs of travel and working across differences in time zones.

## **5. The role of the EU in facilitating cooperation in the framework of ECoC-CCEA?**

The EU should act as an enabling partner by for instance providing an electronic platform with information on the ECoC and CCEA initiatives, partner search databases, resources and financial instruments available for ECoC-CCEA cooperation. The EU could encourage the CCEA cooperation to mirror EU provisions of readily available information, tools and grants for ECoC-CCEA cooperation. Ideally a joint EU-East Asia website and social media platform should be developed in all relevant languages. Politically and in policy terms, the EU should act as a block and pool EU institutions' and Member States' capacities across disciplines in Directorates, Ministries and committees. The EU could provide grants to best cooperation projects on the basis of call for proposals. Cooperation on the topic of this study could be a pilot project building on the 2016 Joint Communication on EU international cultural relations. The EU could work on Member States eliminating institutional obstacles, *e.g.* simplifying the visa application processes, issuing artist visa and fostering the interaction and cooperation of European Capitals of Culture and Cultural City of East Asia at high level. Facilitating regular trans-regional dialogue fora/seminars/workshops for artists and cultural

<sup>53</sup> Hervé, J., et al. (2013), op. cit.

<sup>54</sup> Isar, Y.R., et al. (2014), Country report by Yolanda Smits: China; Country reports by Rod Fisher: Japan and South Korea, op. cit.

leaders and European networks working with and/or within the two EU-East Asia Culture Capitals/City initiatives would be of further benefit for deepening the ECoC-CCEA partnership.

Another recommendation calls for the selection of mediators by way of call for tenders to develop a new network of cultural activists in East Asia and be less dependent on national cultural institutes, that arguably do not all necessarily have a European agenda. EU cultural ambassadors could be appointed. They could be EUNIC members but also other local cultural organisations well connected with Europe. This set-up could also contribute to building local capacity. Supporting twinning between Western and Eastern festivals and encourage young creative entrepreneurs of ECoCs to cooperate with partners in CCEAs along with provisions for more training opportunities for cultural professionals in intercultural understanding and provide capacity-building in arts management in general are deemed necessary.

Special attention should be given to involving young people (digital generation) by increasing the number of grant schemes, setting up school-twinning schemes and sponsoring young students with grants in much larger numbers to teach or to do volunteer work in cultural and educational structures in East Asian cities. Finally, ECoC rules for future bidders should be adjusted to give preference to bidding cities engaging in cooperation projects with East Asian Cultural Cities. Such provision would be a very effective tool to promote ECoC-CCEA cooperation.

### 3. Analysis

The CCEA is quite a young initiative launched for the first time in 2014 with the aim of deepening cultural relations between China, Japan and South Korea.<sup>55</sup> ECoC, on the other hand, dates back to 1985 and hence has had more than thirty years to develop into its present profile. At first glance the two initiatives (ECoC and CCEA) may appear incompatible in terms of establishing partnerships and cooperation. The CCEA in its present phase of development resembles more the early years of ECoC, with an emphasis on traditional arts, city branding and tourism but also with a strong interest in utilising the CCEA framework for sustainable city and regional development. ECoC has changed in scope and scale over more than thirty years focusing now on bottom-up city and regional development with strong citizens' involvement, a strong European and international dimension and a strong emphasis on sustainable development.

On a practical level cooperation between the two initiatives may be hampered by the vast discrepancies in *modus operandi* between Europe and East Asia on political, bureaucratic and practical levels. The trilateral CCEA cooperation between Japan, China and South Korea does not provide neither readily available online and print information on the CCEA initiative nor tools for potential stakeholders to facilitate interregional cooperation. Language differences and the mere geographical distances add to the difficulties of cooperation. On a practical level, there are also incompatibilities between the two schemes. ECoCs are chosen six years ahead of the designated year whereas CCEAs are chosen in the summer of the year prior to the year of celebration. By the time CCEAs are chosen the designated ECoCs have already identified cooperation partners and finalised programmes for the ECoC year, leaving very little time and resources for cultivating new partnerships and networks and for developing and including additional program segments. The timing in announcing designated cities as well as the absence of a central CCEA coordination body for the three countries leaves very little time if any to establish interregional partnerships and to prepare cooperation projects for inclusion in the year of celebration. Furthermore, European cultural stakeholders are not able to engage in direct cooperation with their counterparts in China on a people-to-people basis as contacts have to be established top-down. People-to-people cooperation is easier in Japan, although decision-making usually needs to be made at the level of public authorities. In South Korea, it is easier to establish direct contact between stakeholders with a view to cooperation without the consent of public authorities.

There can be ways to overcome some of the incompatibilities between the *modus operandi* of the two regions by signing city-to-city Memorandums of Understanding between a designated ECoC and the Ministry of Culture of China for instance. This could facilitate cooperation on an institution-to-institution level between cities, once the Chinese counterpart has been identified. So far there has been some cooperation between the ECoC of Mons and CCEA-China where the China Arts and Entertainment Group and the city of Mons staged the exhibition Contemporary Monumental Sculptures of China, featuring Chinese contemporary sculptures, decorations, photos and pictures. Further in 2016, the Ministry of Culture of China and the Ministry for Justice, Culture and Local Government of Malta signed a Memorandum of Understanding on bilateral cooperation and mutual support for the Cultural City of East Asia and Valletta European Capital of Culture 2018, however cooperation to this point has essentially been in an institutionalised format.

The common objectives of the two schemes is the willingness to give culture a more central role in the development of sustainable cities and regions, a cross-cutting and transversal role in city-making, the need to deepen the reflection on legacy and long-term impact as well as a strong interest in international

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<sup>55</sup> Ministry of Culture of China (2017), Pamphlet on Cultural City of East Asia, op. cit.

cooperation. These common objectives are a good starting point for deepening the interregional culture cooperation between ECoC and CCEA. The EU-China HPPD institutional cooperation has been very useful as an enabler and facilitator in this endeavour but it needs to be accompanied by many more concrete cooperation projects between city authorities, delivery teams and cultural operators of the ECoCs and CCEAs. An institutionalised twinning of the two schemes does not appear to be the best approach for achieving meaningful and sustainable cooperation, hence cooperation should not be mandatory for ECoC and CCEA cities.

Respondents to the questionnaire argue that the wish to cooperate needs to grow organically and result from bottom-up initiatives where cities themselves decide which type of cooperation and cooperation partners appear meaningful. In practical terms however, this approach could prove difficult with China, as cooperation there has to be top-down. With Japan and South Korea on the other hand, this would be feasible. Whether top-down or bottom-up, the prerequisite for city-to-city ECoC-CCEA cooperation is the facilitation of city authorities and cultural stakeholders of ECoCs and CCEAs by way of information about the two initiatives, the potential cooperation value and tools to establishing of first contacts.

A one-stop-shop website and social media platforms (in English and a few other key European languages, Japanese, Chinese and Korean languages), placed for instance within the Cultural Diplomacy Platform or on the DGEAC website could facilitate electronic partner exchanges, pool available resources and serve as a point of entry into the landscape of funding opportunities and provide comprehensive information about funding instruments available. Such website could also serve as a basis for developing innovative forms of funding and finding partners – *e.g.* crowdfunding and public-private partnerships. Furthermore, it could function as a knowledge- and resource-bank of best practice interregional collaboration projects and research. Other resources such as webinars on intercultural cooperation and specific guidelines in European-East Asian cultural cooperation could be made available. The creation of a financial instrument dedicated to supporting ECoC and CCEA city-to-city cooperation could be envisioned, bringing together funding that is currently spread across many programs, preferably with funding levels over and above what is available now. Such EU funding should be channeled through the designated ECoCs, which would cascade funding to smaller cultural organizations in their cities engaged in inter-regional cultural cooperation projects with Cultural Cities in East Asia. Last but not least, it is paramount that CCEAs mirrors the EU facilities of providing information and tools to ECoC-CCEA cooperation efforts by offering open access to necessary information about the CCEA initiative online and in English (and preferably also French, German, possibly Italian and Spanish) with guidelines to cooperation procedures and funding streams.

## Conclusion

Strategic partnerships between ECoCs and CCEAs – city-to-city cooperation – would offer a holistic approach to sustainable city development compared to genre and sector networks, institutions and organizations' cooperation. ECoC-CCEA cooperation would allow multiple sectors (across culture, business, tourism, environment, etc.) in cities to work jointly on mutual city-to-city learning, sharing and co-creating, using culture as a lever for sustainable city developments across sectors. Such cooperation would further enhance the European understanding of East Asian cultures, values and lifestyles and vice-versa, and open doors for further cooperation. A holistic city-to-city cooperation in the framework of ECoC-CCEA would strengthen already established European cultural actors' cooperation with East Asian stakeholders by pooling existing resources, accessing new funding streams from other sectors and involving more and different types of stakeholders.

A prerequisite for effective interregional cooperation between Europe and East Asia is providing opportunities for personal exchanges. The ECoC-CCEA Cultural Forum in Shanghai on the 14<sup>th</sup> of November 2017, organised jointly by the Chinese Ministry of Culture, the European Commission and the Cultural Diplomacy Platform offered a platform for ECoC-CCEA cultural professionals and Mayors to meet and develop relations. The EU Delegations, the Cultural Diplomacy Platform, the EUNIC clusters and other European cultural networks and organizations operating in East Asia can further strengthen physical and virtual platforms where ECoC-CCEA stakeholders can meet, network, partner and develop practices for cooperation and exchanges which are relevant and meaningful to them.

This study shows that much knowledge and experience on EU-East Asia cultural cooperation is out there in the numerous European networks, institutions and organizations. More in-depth knowledge on the cross-culture cooperation mechanisms could prove very useful for deepening the ECoC-CCEA partnership and could be achieved by more thorough research in the field. It is generally believed that cooperation must grow organically. However, for a bottom up initiatives to grow from the designated ECoC and CCEA cities requires a minimum of knowledge of the existence of the two schemes and of added value of cooperating between the EU and East Asian regions. Online information on the two schemes therefore must be made available both within the EU (DGEAC) and the trilateral East Asia cultural cooperation secretariat or similar public body.

It is fitting to sign off the study the way it started with the words by Professor Yudhisthir R. Isar in *Engaging in the World: Towards a Global Cultural Strategy* (2014): "A deeper and strategic city-to-city culture cooperation on mutual learning and sharing can evoke a spirit of GLOBAL CULTURAL CITIZENSHIP, that recognizes shared cultural rights as well as shared responsibilities, hinging upon access and participation for ALL in a framework of cosmopolitan solidarity".<sup>56</sup> Albeit, in a global atmosphere of growing nationalism, protectionism and deep inequality between people and nations a scenario of Global Cultural Citizenship seems all but a dream. Amongst EU Member States it emerges that for some countries cultural diversity is regarded as an ever-increasing threat, in particular cultures that do not have their origin within Europe.

Perhaps ECoC-CCEA partnerships and cooperation can contribute to countering this nationalistic and protective global trend by promoting how stakeholders from Europe can act jointly as Europeans in East Asia – not as ethnically closed Europeans but as an open cosmopolitan society engaging responsibly in the world.

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<sup>56</sup> Isar, Y.R., et al. (2014), op. cit.

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## Annex 1: Comparison between ECoC and CCEA

	European Capital of Culture	Cultural City East Asia
<b>Origin</b>	<p>The “European City of Culture” initiative was launched in 1985 at intergovernmental level. It was initiated by the former Greek Culture Minister, Melina Mercouri with the aim of bringing Europeans closer together by highlighting the richness and diversity of European cultures and raising awareness of their common history and values.</p> <p>In 1999 European Parliament and the Council gave the initiative the status of a Community Action under the name of “European Capital of Culture”. Each year two cities in Europe hold the ECoC title for one entire year.</p> <p>Every third year there is an ECoC from an EFTA/EEA country, a candidate country or a potential candidate to EU membership. It uses the same criteria with a few administrative differences.</p>	<p>As a means of promoting cross-border cultural exchanges and cultural integration among Japan, South Korea and China, the Ministries for Culture from the three countries decided to launch the trilateral “Culture City East Asia” initiative in 2014.</p> <p>Each year Japan, China, South Korea pick a city in each of their countries that will hold the title “Culture City East Asia” for one whole year. The first year of CCEA was 2014 with Quanzhou, China, Yokohama, Japan and Gwangju, Republic of Korea bearing the title CCEA 2014.</p>
<b>Number of cities</b>	<p>Since 1985 a total of 56 cities have implemented an ECoC and another 11 cities have been selected to hold the title from 2018 until 2022.</p> <p>The first city to hold the title was Athens. In 2017 the cities of Aarhus, Denmark and Paphos, Cyprus are title holders and 2018 see the title going to Leeuwarden, Netherlands and Valletta, Malta.</p>	<p>The total number of cities bearing the title CCEA are 12, including 2017.</p> <p>The 2015 CCEAs were: Qingdao, China, Niigata, Japan, Chongjiu, Republic of Korea.</p> <p>The 2016 CCEAs were: Ningbo, China, Nara, Japan, Jeju, Republic of Korea.</p> <p>The 2017 CCEAs are: Changsha, China, Kyoto, Japan and Daegu, Republic of Korea.</p> <p>The 2018 CCEAs are: Harbin, China, Kanazawa, Japan, Busan, South Korea</p>
<b>Vision and Objectives</b>	<p>Overall aim of the action is to highlight the richness and diversity of European cultures and the features they share, as well as to promote greater mutual understanding between European citizens.</p> <p>Specific objectives:</p> <ul style="list-style-type: none"> <li>• Enhance the range, diversity and European dimension of the cultural offer in cities, including through transnational co-operation</li> <li>• Widen access to and participation in culture</li> </ul>	<p>Vision:</p> <ul style="list-style-type: none"> <li>• Realizing the dream of the Cultural City of East Asia.</li> <li>• Establishing Asian community of shared destiny: Symbiosis/Harmony/Innovation/Openness</li> </ul> <p>Objectives:</p> <p>The CCEA aims at strengthening friendship among the three countries, promoting cultural exchanges and integration and enhancing cultural understanding by holding various cultural events. Through this process, these three countries can foster their</p>

	European Capital of Culture	Cultural City East Asia
	<ul style="list-style-type: none"> <li>Strengthen the capacity of the cultural and creative sector and its links with other sectors</li> <li>Raise the international profile of cities through culture</li> </ul>	cooperation through a better understanding and extend East Asia's worldwide influence.
<b>Selection process</b>	<p>Six years before the title-year the selected host Member States publish a call for applications. Cities interested in participating in the competition must submit a proposal (usually known as the bid-book) for consideration.</p> <p>The submitted applications are reviewed against a set of established criteria during a pre-selection and a final selection phase by the panel of independent experts. Pre-selected cities have the opportunity to improve their bids before the final selection round based on recommendations from panel.</p> <p>The role of the European Commission is to ensure that the rules established at EU level are respected all along the way.</p> <p>ECOCs have four years to prepare their Capital of Culture year following their designation. The selection panel, supported by the European Commission, has a continuing role to monitor the preparations and the implementation of the ECOC year to ensure that the reputation of the brand is being maintained.</p>	<p>Details not available. The following has been retrieved from a small brochure in English produced by the Ministry for Culture in China in June 2017.</p> <p>Application: filling in the declaration and submitting to the Ministry for Culture.</p> <p>Preliminary review: organizing the review committee and selecting candidates.</p> <p>Final review: on-site presentations, grading (centesimal system), the city with the highest grade wins, runner-ups dubbed as "Supporting Cities". The title of "Supporting city" entails a second approval in the next year. If passed, the city can enter into the final review directly in the next year.</p>
<b>Selection Criteria</b>	<ol style="list-style-type: none"> <li>Contribution to the long-term strategy</li> <li>European dimension</li> <li>Cultural and artistic content</li> <li>Capacity to deliver</li> <li>Outreach</li> <li>Management</li> </ol> <p>An ECOC is a one-year event, though the programme needs to start beforehand to build up to the year, and finish to ensure legacy. Successful ECOCs have used the title as a catalyst for a step change in the city's cultural and general development, producing sustainable cultural, social and economic impact. The best way for a</p>	<ol style="list-style-type: none"> <li>Cultural Tradition: profound cultural history and rich cultural legacy reflecting traditional Asian culture</li> <li>Infrastructure: fully-equipped cultural facilities and key venues able to meet international requirements</li> <li>Development of Soft Power: dynamic urban culture and diverse cultural products and services</li> <li>Cultural Exchanges: experienced in holding international cultural exchange projects</li> <li>Cultural Utilities: developed public cultural facilities network with good services and high efficiency</li> </ol>

	European Capital of Culture	Cultural City East Asia
	<p>city to ensure legacy is to embed the ECOC year into its overall strategy, developing in particular links between culture, education, tourism, territorial planning, social services, etc. Candidates will need to show their cultural and city strategy in their bid-books and ensure consistency with the ECoC programme proposal.</p> <p>A city's cultural strategy is composed of a vision, goals and actions with a corresponding timeframe. It will normally be wider in scope than the objectives of an ECOC. Candidate cities must indicate clearly in their bid-books which priorities of the broader cultural strategy the ECOC seeks to contribute to. A full programme for the proposed activities of the bidding cities in the years up to the designated year, the year itself and the year after form the foundation for the selection panel's judgement of which city should hold the title.</p>	<ol style="list-style-type: none"> <li>6. Protection and Promotion of Intangible Cultural Heritage: intangible cultural heritage able to epitomize local life and highly involved local people</li> <li>7. Protection of Cultural Relics: an organised administration of cultural relic protection that assumes its role and keeps relics in good condition.</li> </ol>
<b>Selection Panel</b>	<p>A panel of 10 independent experts are appointed by EU institutions and bodies. Following an open call for expressions of interest, the Commission prevail over a pool of potential European experts. The European Parliament, the Council and the Commission select three experts each from that pool, the Committee of the Regions select one expert. When selecting European experts, each EU institution and body seeks to ensure complementarity of the competences, a balanced geographical distribution and gender balance in the overall composition of the panel. In addition to the European experts, for the selection and monitoring of a city from a Member State, the Member State concerned are entitled to appoint up to two experts to the panel in accordance with its own procedures and in consultation with the Commission.</p> <p>All experts must be citizens of the EU, be independent; have substantial experience and expertise in the cultural sector; the cultural development of cities; or the organisation of a European Capital of Culture event or an international cultural event of similar</p>	<p>No common selection panel for the trilateral cooperation on CCEA. Each country has their own set-up for selection.</p> <p>Information on selection procedures not available.</p> <p>On the selection of Changsha as CCEA 2017, in an article in <i>China Daily</i> on 26.07.2017 there is reference to "[...] a panel of 11 experts on international cultural exchange, public cultural development or protection of intangible cultural heritage" having been set up.</p>

	European Capital of Culture	Cultural City East Asia
	scope and scale. The European experts are appointed for a period of three years. All experts must declare any actual or potential conflict of interest in respect of a specific candidate city	
<b>International cooperation</b>	<p>Cooperation and collaboration with European partners is inherent in the objectives of the ECoC initiative.</p> <p>It is a specific criterion for selected cities to collaborate closely with the other designated European Capital of Culture during the ECoC year and to engage in transnational cooperation in general ensuring and increasing the international cultural profile of the designated city.</p>	<p>It has been put on the agenda of the CCEA that cooperation and exchange should be conducted with the ECoC with the aim of promoting mutual understanding, share successful experience and extend influence of the organisation, and foster communication between cities in Asia and Europe through cultural festivals. To encourage communication under the cooperative framework of the CCEAs and the ECoCs, practical and cooperative development between two sides should be further promoted.</p>
<b>Operating Mechanism / Organisation structure and governance</b>	<p>ECoCs have used a variety of legal entities: foundation, association, public institution, department integrated within the municipality, <i>etc.</i> depending on local laws and practice. Regardless of the approach chosen the key factors are:</p> <ul style="list-style-type: none"> <li>• High standard of management, at all levels (cultural management of the city and the ECoC team) – either existing, brought in or through training.</li> <li>• Stability of the governance structure: board, management, relationship with city administrative departments.</li> <li>• Team stability and adaptability to different stages of operation</li> <li>• Capacity-building in ECoC team, city and stakeholders in creating and producing cultural events, establishing international connections and undertaking communication &amp; marketing.</li> <li>• Independence from the party-political process. Politicians may be on the Board but acting at a strategic not operational level.</li> <li>• The processes for the recruitment for the general director/CEO and the artistic director are made early in the bid process. Open recruitment is more transparent.</li> </ul>	<p>Detailed information not available</p> <p>Organisation</p> <ul style="list-style-type: none"> <li>• China: Executive committee set up by the selected CCEA</li> <li>• South Korea: Promotion committee set up for the CCEA</li> <li>• Japan: Implementation committee of the CCEA set up</li> </ul> <p>Funding: central and local governments</p> <p>Resource–pooling and communication of international and national and local resources</p> <p>Mode: involvement of government, society, the public</p> <p>Recent development plans:</p> <ul style="list-style-type: none"> <li>• Setting up the official website of the CCEA</li> <li>• Establishing the documentation centre of the CCEA</li> <li>• Strengthening the exchange and cooperation with international counterparts</li> <li>• Bettering the VI design of the CCEA</li> <li>• Promoting alliance with other CCEA</li> <li>• Forming strategic partnerships among the CCEA</li> <li>• Strengthening the practical and cooperative development between CCEAs and ECoCs</li> </ul>

	European Capital of Culture	Cultural City East Asia
	<ul style="list-style-type: none"> <li>• The independence of the artistic director for the artistic programme, subject to consistency with the bid-book and finances.</li> <li>• The transition after the year; best practice and external evaluations indicate a core team should remain for at least six months after the year.</li> <li>• Clear financial delegation authority and external auditing arrangements.</li> </ul>	
<b>Impact</b>	<ul style="list-style-type: none"> <li>• Regenerating cities</li> <li>• Raising the international profile of cities</li> <li>• Enhancing the image of cities in the eyes of their own inhabitants</li> <li>• Breathing new life into a city's culture</li> <li>• Boosting tourism</li> </ul> <p>Evaluation requirements: there are strict EU rules on the conduct of external and independent evaluation. In addition, a number of ECoC have carried out own evaluations following different models and approaches. Bidding cities have to indicate in their application the plans for monitoring and evaluating the impact of the title on the city as well as for disseminating the results of the evaluation.</p>	<ul style="list-style-type: none"> <li>• Enhanced the comprehensive development of the city</li> <li>• Boosted the international cultural exchange</li> <li>• Promoted the stride of public cultural services</li> <li>• Passed on the historical and cultural traditions of the city</li> <li>• Improved the cultural infrastructure of the city</li> </ul> <p>Evaluation requirements: no information available</p>
<b>Funding</b>	<p>Budgets for ECoCs vary considerably. Recent ECoC programmes (<i>i.e.</i> not including infrastructure or buildings) have ranged from €20m to over €100m. Funding is mainly national.</p> <p>At bidding stage, it is unrealistic for exact projections of future funding sources. The bid-book must have a realistic budget, with enough information to show the degree of certainty on each budget line. The budget is broken down into revenue from public authorities (city, regional, national), private sector, other (in particular box office, crowd-funding), EU programmes (Melina Mercouri Prize of €1,5 million not to be included in the budget):</p>	<p>Funding from central and local governments. Pooling of international, national and local resources.</p> <p>Detailed information on funding and budgets not available.</p>

	European Capital of Culture	Cultural City East Asia
	<p>Candidates and certainly ECOCs are strongly advised to explore participation in other EU programmes such as: Creative Europe (supporting cultural and creative sectors); European Structural and Investment Funds (supporting regions and cities); Erasmus + (supporting education, training, youth and sport); Horizon 2020 (supporting research and innovation); COSME (supporting the competitiveness and sustainability of EU enterprises and SMEs and encouraging an entrepreneurial culture); Connecting Europe Facility (supporting among others Europe's digital networks culture).</p>	
<b>Ressources on ECoC and CCEA</b>	<p><a href="https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en">https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en</a>: on this website there is access to an extensive document library of evaluation reports, studies, selection and monitoring reports.</p> <p>Websites of the title holders 2017:</p> <ul style="list-style-type: none"> <li>Aarhus: <a href="http://www.aarhus2017.dk/da/">http://www.aarhus2017.dk/da/</a> (EN, DA, DE)</li> <li>Pafos: <a href="http://www.pafos2017.eu">http://www.pafos2017.eu</a> (EN, EL)</li> </ul>	<p>There is no central coordination body for the CCEA trilateral cooperation.</p> <p>Websites of the title holders 2017:</p> <ul style="list-style-type: none"> <li>Daegu: <a href="http://culture.daegu.go.kr/index.do?menu_id=00000017">http://culture.daegu.go.kr/index.do?menu_id=00000017</a> (KR)</li> <li>Changsha: <a href="http://dywdcs.com/">http://dywdcs.com/</a> (CN)</li> <li>Kyoto: <a href="https://culturecity-kyoto.com/">https://culturecity-kyoto.com/</a> (JP, EN)</li> </ul> <p>Sources: brochure in English produced by the Chinese Ministry for Culture in 2017. No date on publication. There is no common website for the CCEA cooperation. Other sources: articles on designated cities in <i>China Daily</i>, <i>The Jeju Weekly</i> and <i>Japan Weekly</i>.</p>

## Annex 2: Answers to questionnaire

### 1. What is the added value of ECoC-CCEA cooperation?

- “Cities are drivers of innovative cultural policies that add value to urban and regional development” is the key finding in the project “Culture for Cities and Regions” managed by EUROCITIES and KEA, in partnership with ERRIN. 71 case studies of creative cities in Europe indicated that culture can be used to support economic activities, encourage civic pride and support cross disciplinary and transnational interactions to enable creative skills that contributes to innovation. In principal, the methodology of this projects can be transferred to the ECoC-CCEA cooperation in similar peer-learning city-to-city projects ([www.cultureforcitiesandregions.eu](http://www.cultureforcitiesandregions.eu)).
- The EUROCITIES network in itself is a best practice example of a city-to-city network that could be used as inspiration for ECoC-CCEA cooperation.
- A suitable match between a ECoC and a CCEA can prove beneficial for cultural professionals and institutions in terms of artist mobility, cooperation projects, co-creations, cross sector networking, capacity-building, branding and consultancy work.
- Cooperation between ECoCs and CCEAs can also lead to new networks, cooperation and cross-fertilisation with other sectors of the two cities, in areas such as the creative sector, tourism, energy and environment, business, rural development, the care sector, education, health and technology.
- Matching two creative cities may foster environments that are instrumental in the emergence of new industries and activities by encouraging experimentation and cross-fertilisation between technical, commercial and creative competences.
- ECoC-CCEA cooperation can achieve mutual understanding of differences in values, cultures and lifestyles in a city perspective. Learning from experiences and practises in cultural, artistic and policy terms as well as in new models for financing cultural projects.
- Asian citizens are more familiar with European culture and lifestyle because of many years of strong European presence and promotion in the mainstream cultural community by the active engagement of British Council, Goethe-Institut, and other State cultural institutions. On the contrary, the activities of Chinese Culture Centres, the Japan Foundation and the Korean Foundation have not managed to have the same impact in Europe. Creating links between cities in a strategic partnership such as ECoC-CCEA will facilitate a better exchange mechanism where the EU will be represented in Japan, China and South Korea as *Europeans* and East Asian cultures will be more known in Europe.
- Creating links between cities will enable mobility of cultural/creative entrepreneurs and facilitate market access and collaboration.



**2. How to encourage stakeholders in the two regions to cooperate in the framework of ECoC and CCEA?**

- Provide a one-stop-shop website of resources and social media platforms with information about opportunities, potential partners, financial instruments, *etc.* Easy access is paramount to motivate cities to cooperate.
- Encourage cultural professionals to work with corporate and tourism sectors from ECoCs and to take holistic approach to cultural cooperation with CCEAs.
- Encourage corporate and tourism sectors in ECoCs to include culture in their cooperation with East Asian cities.
- Encourage corporate and tourism sectors of ECoCs to use ECoC brand in their marketing tools in East Asia.
- Motivate cooperation between ECoC and CCEA through funding streams.
- Encourage young creative entrepreneurs of ECoCs to cooperate with partners in CCEAs.
- Provide more training opportunities for cultural professionals in intercultural understanding.
- Provide capacity building in general
- Invite students with grants in larger numbers.
- Develop school-twinning
- Sponsor young Europeans to teach or to do volunteer work in cultural and educational structures in East Asian cities. This could become part of curricula all over the European continent, and not just for a lucky few.
- Adjust ECoC rules for future bidders to give preference to bidding cities engaging in cooperation projects with CCEAs.

**3. How to encourage stakeholders in the two regions to cooperate in the framework of ECoC and CCEA?**

- Pooling resources from different funding programmes. Ensure coordination between initiatives – Council of Europe, UNESCO, ASEF and many of the other cultural organisations and networks operating in the regions in order to avoid overlapping and to complement actions.
- Develop grant scheme for ECoC-CCEA cooperation.
- One-stop-shop website for information on the two initiatives, partner-search, financial instruments, *etc.* in languages of the three East Asian countries as well as in English, French, Italian and German.
- Marketing and communication on ECoC-CCEA cooperation in social media platforms.
- Printed and electronic material for distribution at conferences, seminars and for distributions lists in other cultural networks. Newsletter in relevant languages.

#### 4. Main obstacles in cooperation in culture across the two regions – EU and East Asia?

- *Managing expectations*: cultural misunderstandings often lead to different expectations of processes and output. It is important to spend time on agreeing on objectives and of the cooperation. Most respondents voiced the importance of personal meetings and written agreements on *modus operandi* and mutual expectations. Two respondents – both with extensive experience in working with EU-Asian cultural projects – underlined that in order to operate in the three East Asian countries, especially in China and Japan, one needs to be physically present on decision-making level. The EU Delegations in the respective countries of East Asia are not suited for this task they argued, as they do neither possess the adequate competences nor qualifications to engage directly with their Asian partners. The EU Delegations rarely operate through local European cultural institutions but are tied to member state embassies or Europe-based institutions, neither of which have experience with Chinese, Korean and Japanese cultural project development.
- *Language barriers and misperceptions because of language barriers* are a major obstacle when embarking on international cooperation projects. Often English is chosen as the common language for communication in international cooperation. Most countries in the two regions – EU and Asia – are non-English speaking countries. Not all artists and cultural professionals have sufficient language competences in English or are able to find a common third language to engage in cooperation projects. This obstacle could hamper cooperation between the two regions.
- *Different perceptions of culture*: there are differences in the perception of the value of culture either as static and serving mainly as a commodity for nation branding, entertainment and enjoyment or, on the other hand, as a resource for knowledge, as an instrument to stimulate imagination and creativity and as a tool for social innovation and social cohesion.
- *Bureaucratic and political interferences* play a big role when embarking on cooperation projects between Europe and East Asian countries. Visa policies, work permits and, in the case of China, performance permissions are also obstacles (only accredited cultural institutions can enter the domestic market of foreign artistic and cultural performance in China – foreign artistic and cultural teams have to apply for performance permissions at the Ministry of Culture and related local authorities). But bureaucratic and political interference is not only isolated to East Asia.
- *Differences in modus operandi*. Intercultural differences are as many within Europe as between Europe and Japan, South Korea and China. One respondent replied that, for instance, Southern Europe and China have long and hard decision-making processes but fast execution processes once decisions have been made, whereas Northern Europeans tend to be fast on decision-making but slow in the execution phase. This mismatch of working rhythm can be discouraging for cooperation. It is important to understand the asymmetrical ways of making decisions in Europe and the Confucian approach to decision in China, where inter-communal friendship agreements and sister-city agreements priorities in China may well bypass the more content-driven European considerations and priorities.
- *Top-down vs. bottom-up*. Traditionally we perceive European working methods in the area of culture as being mainly bottom-up and for East Asia to work only top-down. While this is true in many respects in Europe, artists and cultural professionals are also tied to top-down conditions when, for instance, wanting to access European funding. More often than not,

good projects and consortia are constructed to fit within the framework of the top-down strategies and criteria for funding rather than developed bottom-up based on needs and meaningfulness, and in a space of creative freedom. That being said, there is definitely less scope for bottom-up processes in cooperation processes with China and, to a lesser degree, with Japan and South Korea.

- *Regional preferences* are a further stopping block for cooperation between EU and East Asia. As can be seen from evaluation reports on ECoCs, physical distances between designated cities in the two different ECoC countries of any one year has a profound influence on the level of cooperation between the two ECoC cities. In the On The Move report on Eurocities networks survey respondents have indicated that they cooperate primarily with cities within Europe and to a somewhat lesser degree with Asia. On the other hand however, when asked with which part of the world they would like to engage in more cooperation, Asia is in first place. In the country reports from China, Japan and South Korea of the Preparatory Action "Culture in EU External Relations", all three countries indicated their priority areas for cultural cooperation is the Asian region and North America. Further, Asian countries may have more interest in working with the UK and France than with the other European countries.
- *Logistics* of geographical distances is an obstacle. Adding to this are costs of travel and working across differences in time zones.

##### 5. What should be the role of the EU in facilitating cooperation in the framework of ECoC- CCEA?

- The EU should act as an enabling partner, and limit its administrative and bureaucratic requirements to a minimum. Ideally, EU funds should be channeled through relevant cultural or cooperation organisations that would cascade funding to smaller organisations.
- Provide a one-stop-shop website and social media platforms for information on the two initiatives ECoC-CCEA with partner-search, financial instruments, etc. in languages of the three East Asian countries as well as in English, French, Italian and German.
- The EU should encourage the CCEA network to mirror EU provisions of information, tools and grants for ECoC-CCEA cooperation as described above. The information should be available in the main European languages. Ideally a joint EU-East Asia website and social media platform should be developed.
- Politically and in policy terms, the EU should act as a block and pool EU institutions and EU Member States capacities.
- Cooperation on the topic of this study could be a pilot project building on the 2016 Joint Communication on EU's international cultural relations.
- The EU could provide grants to best cooperation projects on the basis of call for tenders.
- EU could work on MS eliminating institutional obstacles, e.g. simplifying the visa application processes, issuing artist visa.
- Fostering the interaction and cooperation of European Capitals of Culture and Cultural City of East Asia at high level.

- Facilitating regular trans-regional dialogue fora/seminars/workshops for artists and cultural leaders and European networks working with and/or within the two EU-East Asia Culture Capitals/City initiatives.
- EU should select mediators by way of call for tenders to develop its own network of cultural activists in third countries and be less dependent on national cultural institutes which do not necessarily have a European agenda.
- Appoint EU cultural ambassador. These could be EUNIC clusters or members – but also other local cultural organisations well connected with Europe. This set up could also contribute to building local capacity.
- Supporting twinning between Western and Eastern Festival.
- Encourage young creative entrepreneurs of ECoCs to cooperate with partners in CCEAs.
- Provide more training opportunities for cultural professionals in intercultural understanding and provide capacity building in arts management in general.
- Invite students with grants in larger numbers and develop school-twinning schemes.
- Sponsor young Europeans to teach or to do volunteer work in cultural and educational structures in East Asian cities.
- Adjust ECoC rules for future bidders to give preference to bidding cities engaging in cooperation projects with CCEAs.

## Annex 3: Legal basis for the European Capital of Culture Initiative

In 1999, Decision 1419/1999/EC of the European Parliament and the Council gave the European Capital of Culture initiative the status of a “Community Action”.<sup>57</sup> In accordance with the Treaty of the Functioning of the European Union (TFEU) article 5, in the area of Culture the European Union only have competence to carry out “actions” to support, coordinate or supplement “actions” of Member States. With reference to Article 5 of the Treaty of the European Union (TEU) the EU’s competences are governed by the principle of conferral and the use of EU’s competences is governed by the principles of subsidiarity and proportionality (Article 5.1 TEU). However, with reference to Article 5.3 TEU, under the principle of subsidiarity, the EU may act if the objectives of a proposed “action” cannot be sufficiently achieved by the Member States, either at central or at regional and local level, and by reason of scale or effects of the proposed “action” is better achieved at EU level.<sup>58</sup>

The formal legal basis of the ECoC initiative has been agreed upon by the European Parliament and the Council of the European Union (all EU Member States’ governments).<sup>59</sup> The “European City of Culture” initiative was launched in 1985 at intergovernmental level.<sup>60</sup> The 1999 Decision 1419/1999/EC of the European Parliament and the Council gave the initiative the status of a Community Action under the name of “European Capital of Culture”. The Decision introduced new selection procedures and evaluation criteria. Member States were ranked in a chronological order of entitlement to host the event each year. This Decision was amended by Decision 649/2005/EC in 2005 in order to integrate the ten new Member States which joined the EU in 2004. In 2006, it was replaced by Decision 1622/EC<sup>61</sup> which kept the principle of a chronological order of Member States but further refined the objectives of the ECoC initiative and introduced new selection and monitoring arrangements. A new legal basis for European Capitals of Culture was put in place in 2014 covering the period 2019-2033 and thereby repealing Decision No 1622/2006/EC for applicant cities after 2018. However, its provisions should continue to apply in relation to all cities which have already been designated for the years up to 2019.<sup>62</sup>

<sup>57</sup> Decision 1419/1999/EC of the European Parliament and of the Council of 25 May 1999, establishing a Community action for the European Capital of Culture event for the years 2005 to 2019 (Official Journal L 166, 01.07.1999) That Decision was amended by Decision 649/2005/EC of the European Parliament and of the Council (Official Journal 117, 04.05.2005).

<sup>58</sup> Consolidated versions of the Treaty on European Union and the Treaty on the Functioning of the European Union, op. cit.

<sup>59</sup> European Commission, European Capitals of Culture website, op. cit.

<sup>60</sup> Resolution of the Ministers responsible for Cultural Affairs, meeting within the Council, of 13 June 1985 concerning the annual event “European City of Culture” (85/C 153/02), on the initiative of former Greek Culture Minister, Ms. Melina Mercouri.

<sup>61</sup> Decision 1622/2006/EC of the European Parliament and of the Council of 24 October 2006 establishing a Community action for the European Capital of Culture event for the years 2007 to 2019.

<sup>62</sup> Decision 445/2014/EU of the European Parliament and of the Council of 16 April 2014 establishing a Union action for the European Capitals of Culture for the years 2020 to 2033 and repealing Decision No 1622/2006/EC Official Journal L132 (03.05.2014).