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THIS ACTION IS FUNDED BY THE EUROPEAN UNION

ANNEX 12

to the Commission Implementing Decision on the financing of the multiannual action plan in favour of Sub-Saharan Africa for 2023-2025

Action Document to support the ‘Africa-Europe Cultural Cooperation and Promotion of inter-cultural dialogue and cultural diversity’

MULTI-ANNUAL PLAN

This document constitutes the multiannual work programme within the meaning of Article 110(2) of the Financial Regulation, and an action plan within the meaning of Article 23(2) of the NDICI-Global Europe Regulation

1 SYNOPSIS

1.1 Action Summary Table

1. Title CRIS/OPSYS business reference Basic Act	Africa-Europe Cultural Cooperation and Promotion of inter-cultural dialogue and cultural diversity OPSYS number: ACT-62214 Financed under the Neighbourhood, Development and International Cooperation Instrument (<u>NDICI-Global Europe</u>)
2. Team Europe Initiative	No
3. Zone benefiting from the action	The action shall benefit mostly Sub-Saharan Africa
4. Programming document	Regional Multi-Annual Indicative Plan for Sub-Saharan Africa
5. Link with relevant MIP(s) objectives / expected results	The action contributes to the Priority Area 2: Governance, Peace and Security, Culture of the Regional MIP, and in particular: <u>Specific objective 3</u> : Enhance cultural co-creation and intercultural dialogue between the EU and Africa and among African countries, and facilitate greater cooperation to protect and promote cultural heritage. Result 3.1: EU-Africa and intra-Africa cultural cooperation is strengthened, and intercultural dialogue and the cultural diversity are promoted across the continent. Result 3.2: African cultural heritage is protected and promoted, becoming a vector for social cohesion, stability, cultural tourism, jobs and sustainable growth.
PRIORITY AREAS AND SECTOR INFORMATION	
6. Priority Area(s), sectors	Priority Area 2: Governance, Peace and Security, Culture
7. Sustainable Development Goals (SDGs)	SDG 16 - Peace, Justice and Strong Institutions: Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels.

	Other significant SDGs: SDG 4 - Education, SDG 11 – Sustainable cities and communities, SDG 5 – Gender equality, SDG 10 – Reduced inequalities			
8 a) DAC code(s)	DAC Code 16066 [Culture] / 80 % 15150 [Democratic participation and civil society] / 10 % 33210 [Tourism policy and administrative management] / 10 %			
8 b) Main Delivery Channel	European Union (EU) - 42000			
9. Targets	<input type="checkbox"/> Migration <input type="checkbox"/> Climate <input checked="" type="checkbox"/> Social inclusion and Human Development <input checked="" type="checkbox"/> Gender <input type="checkbox"/> Biodiversity <input type="checkbox"/> Education <input checked="" type="checkbox"/> Human Rights, Democracy and Governance			
10. Markers (from DAC form)	General policy objective @	Not targeted	Significant objective	Principal objective
	Participation development/good governance	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Aid to environment @	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Gender equality and women's and girl's empowerment	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	Trade development	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Reproductive, maternal, new-born and child health	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Disaster Risk Reduction @	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Inclusion of persons with Disabilities @	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Nutrition @	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	RIO Convention markers	Not targeted	Significant objective	Principal objective
	Biological diversity @	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Combat desertification @	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Climate change mitigation @	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Climate change adaptation @	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11. Internal markers and Tags:	Policy objectives	Not targeted	Significant objective	Principal objective
	Digitalisation @	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	digital connectivity digital governance digital entrepreneurship digital skills/literacy	YES <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	NO <input checked="" type="checkbox"/> <input checked="" type="checkbox"/> <input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	

	digital services	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
	Connectivity @	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	digital connectivity	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	energy	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
	transport	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
	health	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
	education and research	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
	Migration @ (methodology for tagging under development)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Reduction of Inequalities @ (methodology for marker and tagging under development)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	Covid-19	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
BUDGET INFORMATION				
12. Amounts concerned	Budget line: 14.020120 (West Africa): EUR 13 500 000 14.020122 (Southern Africa and Indian Ocean): 13 000 000 14.020121 (East and Central Africa): 3 500 000 Total estimated cost: EUR 30 000 000 Total amount of EU budget contribution EUR 30 000 000			
MANAGEMENT AND IMPLEMENTATION				
13. Type of financing	Indirect Management with the entity(ies) to be selected in accordance with the criteria set out in section 4.4.1, 4.4.2 and 4.4.3			

1.2 Summary of the Action

Africa and the European Union have a strong and long-standing partnership based on interconnected challenges and visible and mutually beneficial opportunities and potential to work together in many fields. Among the many areas of cooperation, culture has always had a prominent place as a factor facilitating mutual knowledge and understanding, people-to-people dialogue, respect for diversity and social inclusion. Numerous actions and programmes have been deployed in recent years at national and transnational level to foster cultural exchanges, regional integration, and to make culture and creativity an integral part of an ecosystem contributing to human and economic development.

Nevertheless, cooperation between European and African cultural stakeholders and access of youth to Afro-European cultural content are still insufficient and also marred by a lack of trust and issues with regard to the colonial heritage and power dynamics. The cultural and creative sectors, especially in Africa, continue to face issues related to recognition, access to funding, scarcity of equipment, professionalisation and capacity building, which prevent a true equal partnership and their full contribution to the Sustainable Development Goals.

The proposed action builds on the lessons learned and complementarities with other initiatives funded by the EU, its Members States or other public and private organisations supporting cultural cooperation at intra-African level, and cultural dialogue between Africa and Europe. It is aligned with the European Union's policy priorities, notably the EU Global Gateway strategy, acknowledging the cross-cutting, cross-border and transnational dimensions of

cultural and creative sectors – including cultural heritage - and the need to rely on regional ecosystems and networks to set-up and strengthen synergies, create partnerships, generate economies of scale and promote culture as a vector for exchange, dialogue, peace, inclusion, democratic governance and economic growth. It also responds to African Union's Agenda 2063 which envisions '*an Africa with a strong cultural identity, common heritage, shared values and ethics*'¹, and the Charter for African Cultural Renaissance².

Building on the growing interest by both governments and civil society for a stronger cultural dialogue between Africa and Europe, the Action insists on the importance of boosting cooperation on an equal footing between African and European artists, creators and cultural professionals. At the same time, it also aims to strengthen cultural exchanges at regional level, by supporting cross-border projects and partnerships in all cultural and creative sectors, preserving and promoting cultural heritage and the development of cultural tourism. The programme will contribute to connecting people and societies by strengthening cultural relations between Africa and Europe.

While mainly addressing civil society actors in Sub-Saharan Africa, the Action relies on the involvement and support of the African Union and the acknowledgment of the public authorities of its Member States. A gender balanced participation of citizens of all ages will be at the heart of all supported activities, with special attention paid to the active involvement of the youth.

The Action will be articulated along three interrelated components:

Component 1 will set up an *Africa-Europe Culture Cooperation Scheme* with the aim of fostering continent-to-continent and people-to-people cultural exchange, co-creation and co-production.

Component 2 which will lay down the foundations for a *Southern African Cultural Exchange Programme* and a *Southern African Cultural Tourism Programme* to strengthen Southern African cultural organisations' capacities and people-to-people cooperation to lead in the fields of cultural production, Cultural Heritage Protection and tourism promotion.

Component 3: Western Africa will boost regional cultural integration and people-to-people cooperation through support to cultural organisations engaged in Western African. The focus will be on promoting regional outreach and cooperation, skills development, cultural diversity and dialogue, notably in the festivals and cultural events sector.

Through its combined activities, this action will ensure the coherence and continued relevance of cultural cooperation and promotion of inter-cultural dialogue and cultural diversity between Africa and Europe and contribute to improve co-creation and coproduction, the dissemination of cultural productions, cultural heritage protection and valorisation as well as capacity building and upskilling of artists and culture professionals in both continents. Being a core action to strengthen the cultural relations between Africa and Europe, the action will include a strong Africa-Europe dimension through dialogue, mutual learning and cooperation activities among African and European stakeholders in all three components.

2 RATIONALE

2.1 Context

The Action contributes to the geopolitical priority of a Stronger Europe in the World, notably by strengthening the partnership between Africa and Europe via a cultural relations approach, in line with the Joint Vision for 2030³ agreed at the Sixth EU-African Union Summit, the goals of the Joint Communication 'Towards an EU strategy for

¹ [Agenda 2063. The Africa We Want. African Union Commission, 2015. Aspiration 5](#)

² [Charter for African Cultural Renaissance](#). African Union, 2006

³ [Sixth European Union - African Union Summit: A Joint Vision for 2030](#), 2022

international cultural relations'⁴, the European Consensus for Development⁵, the New European Agenda for Culture⁶ and the EU work plan for Culture (2023-2026)⁷. By increasing connections and stepping-up EU-Africa cultural exchange, the Action will notably contribute to the goals of the people-related dimension of the Global Gateway. The Council Resolution of November 2019⁸ reconfirmed the commitment of the EU and its Member States to support a cross-cutting approach to culture that includes creative industries, arts, science, education and tourism among other.

Strengthened cultural relations with Africa provide the EU with a unique comparative advantage for promoting and defending universal rules and values, opening up the space for civil society and local stakeholders and supporting democratisation, good governance and more peaceful societies. As acknowledged by the EU's proposal towards a Comprehensive Strategy with Africa, *'Stronger political, economic and cultural ties between Europe and Africa are crucial in a multipolar world'*, noting that *'stepping up cooperation in the cultural sector holds great potential for job creation and closer people-to-people contacts'*⁹. The AU declaration 'Agenda 2063: The Africa We Want' also ascertains the fact that culture can be a source of pride and inspiration for young people, and a driver of jobs and growth, as also reflected by the declaration of 2021 as the AU Year of the Arts, Culture and Heritage. Moreover, the Action seeks to respond to the growing interest of African and European citizens for cultural exchanges between both continents. At the February 2022 6th EU-African Union Summit, Leaders underlined the need to *'facilitate cultural exchanges and the movement of artists and artworks between our two continents, and encourage mutual undertaking for the restitution of cultural assets and promote access to and protection of cultural heritage.'*¹⁰ More indirectly, through its focus on gender equality and youth participation, the Action will also bring its contribution to the implementation of the EU Gender and Youth Action Plans.

At the **continental level**, the Action builds both on the above-mentioned EU's policy framework and on AU's strategy for culture, anchored in the Agenda 2063, aimed at supporting the development of culture and creative industries on the continent, preserving African cultural heritage and developing cultural tourism, and promoting cultural diversity. It will also consider the Flagship Projects of Agenda 2063 such as the Great African Museum. This component will focus specifically on cultural exchanges and cooperation aimed at strengthening people-to-people dialogue and mutual understanding between Europeans and Africans. The Africa-Europe Culture Cooperation Scheme will promote and support exchange of experience and co-creation activities between African and European artists, cultural professionals, cultural organisations and museums across all cultural sectors and other relevant stakeholders within civil society, support the mobility of artists and culture professionals, facilitate access to and strengthen dissemination of African-European cultural content, goods, services and activities, including the joint cultural heritage, across the two continents. This component will put particular emphasis on digitalisation.

The **Southern African** region gathers very different countries regarding size, population and socioeconomic situation. A common challenge is the acute youth unemployment. Adding to the demographic factor, disruptive

4 Joint [Communication](#) to the European Parliament and the Council 'Towards a EU strategy for international cultural relations' (2016). This documents proposes in particular 3 main work streams to advance international cultural relations with partner countries: 1) supporting culture an engine for sustainable social and economic development; 2) promoting culture and intercultural dialogue for peaceful intercommunity relations; 3) reinforcing cooperation on cultural heritage.

5 [The European Consensus for Development](#). Paragraph 35 (p.14) acknowledges that 'Culture is both an enabler and an important component of development and may facilitate social inclusion, freedom of expression, identity building, civil empowerment and conflict prevention while strengthening economic growth'. On this basis, the European Consensus advocates that the EU and its Member States will 'promote intercultural dialogue and cooperation and cultural diversity, and will protect cultural heritage, boost the cultural and creative industries and will support cultural policies where these would help achieve sustainable development, while taking local circumstances into account'.

6 A New European Agenda for Culture - SWD(2018) 267 final

7 Council Resolution on the EU Work Plan for Culture 2023–2026 2022/C 466/01

8 [Council Resolution on the Cultural Dimension of Sustainable Development \(2019\)](#). The document asks the European Commission to prepare an action plan in order to: 1) step up efforts to promote the cultural dimension in sustainable development; 2) pursue work to integrate cultural policies and perspectives into national sustainable development strategies, and 3) engage in participatory, multi-stakeholder and integrated governance of culture and sustainable development.

9 Joint Communication to the European Parliament and the Council 'Towards a comprehensive Strategy with [Africa](#)' (2020), p.2

10 https://www.consilium.europa.eu/media/54412/final_declaration-en.pdf, p.3

elements such as the COVID-19 pandemic, civil unrest and recurrent electricity load-shedding in South Africa have hindered the development of the region and are impacting their socioeconomic indicators. While Southern African countries share a common identity and a cultural scene, the cultural context and ecosystems vary from country to country and according to the sectors, with more vibrant musical and audio-visual scenes and less developed literature and publishing sectors.

Cultural tourism is a new concept in the region. With several World Heritage sites (two transboundary sites), and huge regional mobilisation of people to attend cultural events, there is an important, not yet fully realised potential for domestic and international cultural tourism. SADC has a Protocol on Culture, Information and Sports (2001) and a Protocol on Development of Tourism (2008), but their operationalisation is not yet at full capacity. Cultural policy situation differs from one country to another. South Africa has been working in the cultural and creative industries for a long time, while this trend is newer in Zimbabwe and Namibia, with new cultural policies and launching of new sectoral strategies. Lesotho has an older cultural policy (2005), and Eswatini is making efforts to update some regulations related to the creative economy. The action aims to foster capacities of Southern African organisations to engage in cultural exchanges in the long-term, strengthen socioeconomic development through the use of cultural heritage and contribute to social cohesion, strengthen ties in the region and, most importantly, between the region and the EU. The Action has been designed in recognition of the need to collaboratively strengthen the intra-regional capacities for equitable and mutually beneficial cultural exchange to then occur with the EU.

The role of the EU in the cultural sector in the region has been limited, with only one large ongoing project (ACP-EU Culture). The presence of the EU in the cultural sector would benefit from a Team Europe approach. EUNIC presence has clusters in South Africa, Namibia and Zimbabwe, for example.

West Africa is a diverse region with many different cultures and traditions, among which music, dance, visual arts, literature, fashion and film stand out as the most significant ones. It is also one of the fastest-growing producers and markets of cultural and creative products, with a rich variety of cultural scenes at country and regional level. Today, the cultural and creative sectors in West Africa include the activities of thousands of small and larger organisations, as well as a number of major events (festivals, fairs etc.) with a clear regional and international scope. Culture is increasingly being recognised as an important component of sustainable development and inclusive growth, and many West African countries are incorporating cultural policies and programs into their development strategies. In addition, some West African countries are working to integrate culture into other development sectors, such as education and health. In addition, the Economic Community of West African States (ECOWAS) and the West African Economic and Monetary Union (WAEMU) are increasingly interested in culture and tourism because of their strong potential for integration and growth. ECOWAS developed an action plan for culture, which has four priorities (protection of intellectual property rights; cultural heritage and exchange; education to a culture of peace; development of cultural industries). In recent years the main topics on culture have been the adoption of a political declaration in 2018 and then of a regional action plan on the restitution of cultural heritage in 2019.

The EU has implemented in recent years a number of support programmes aimed at unlocking the potential of the culture and creative sectors for human and economic development, both at country and regional level, such as the ongoing ACP-EU Culture programme with its regional hub for West Africa (AWA). EUNIC has clusters in Senegal, Ghana and Nigeria and Member States cultural institutes in many.

2.2 Problem Analysis

At **continental level**, the action will address the specific problem of insufficient cooperation between European and African cultural stakeholders and access of youth to Afro-European cultural content. Both cultural sectors and young people asked for more and better exchange, co-creation, and dialogue, notably in the run-up of the 2022 EU-AU Summit, as a stepping stone for a stronger EU-Africa partnership. Consultations signalled that boosting cooperation on an equal footing reflecting debates on the historic relations of both continents and the need to move ahead building together a new joint narrative for cultural relations between the continent.

For this reason, the Action will help renew cooperation between the continents through co-creation between young African and European creatives that will re-imagine the partnership through their joint cultural works. The African-European cultural content produced will be widely disseminated to audiences on both continents and beyond. High-level political events such as EU-AU Summits and Ministerials will also be occasions to disseminate content to the political level. Access of young people, including students and school children, to cultural works will be improved, including through digital means, to enable youth to engage critically with history and facilitate each other's understanding. Furthermore, diaspora organisations will be involved in the various activities, in particular for the circulation of cultural content to young audiences.

Support to this kind of continental cooperation has been so far lacking. The continental action will be complementary to existing initiatives of the EU and of other partners that support culture on the national and regional level, for example the Halaqat project between Europe and the Arab world, and it will strengthen cultural links between North Africa and Sub-Saharan Africa. Initiatives bringing cultural actors from both continents together have taken place often with great success stimulating interesting co-creation where African and European cultures meet and reach new horizons. However, such initiatives have often had an 'ad hoc' nature and not reached out across the continents as much as they could have. This action brings together the cultural actors more systematically to work on cultural productions and co-create together.

The **South-African** component will have to tackle the fact that cultural activities are not a reliable source of livelihood for Southern African cultural practitioners. This is due to weak ecosystems with low professional capacities installed, scarcity of infrastructures and robust organisations, and feeble intra-regional and international exchanges. For cultural emergent ecosystems, international exchanges are paramount to build audiences and markets, improve knowledge and skills and foster people-to-people relations as base for stronger networks. However, in the Southern African region, international exchanges are hindered because of various reasons: unfamiliarity with the neighbouring countries' cultural scenes; the lack of organisational, economic, and institutional capacities for international and regional partnerships; and mobility constraints, particularly for international exchanges, due to legal requirements (visa), and financial resources. Moreover, there is sometimes reluctance among stakeholders to participate in unequal exchanges that can raise issues of agency and concerns around Intellectual Property Rights. Likewise, available exchange opportunities have been better captured for the most advanced ecosystems in the region, furthering the already existing gap among these countries.

The Southern African countries have great socioeconomic potential in the Cultural Tourism sector as a driving force for job creation and inclusive economic growth. A joint vision could be leveraged by public institutions and private stakeholders to better identify strategies, plans and actions that fully unlock the value of culture and heritage as tourism attractions. Furthermore, an increased coordination between tourism and cultural authorities, and between authorities and private stakeholders of the neighbouring countries will enable improved cultural tourism assets mapping and facilitation of transnational movement of tourists.

West Africa is home to a number of cultural events that promote African identities in their diversity and African creativity on the continent and beyond. These events, mainly located in urban environments, play a significant role in shaping cultural trends, in disseminating innovation, and in building a stronger cohesion between artists, audiences, and markets in the region and beyond.

However, despite their reputation and visibility, these initiatives are inherently fragile and still far from developing their full potential. Their development is hindered by governance issues (lack of autonomy from public authorities, immobilism, risk aversion) which results in financial problems and in a strong dependence on funding. Moreover, exchanges among these large events, as well as between them and emerging, highly innovative smaller scale events, remain low as compared to their potential. Co-productions are still uncommon. In addition, technical capacities remain not sufficiently available. Finally, most of these large scale events are facing a challenge when it comes to reaching out to local audiences. This action will support the creation of networks of events, and contribute to the strengthening of existing ones, within the fifteen West African countries, by allowing technical capacity building of the main players (production, co-production, audience outreach, communication...), by accelerating regional exchanges, and intensifying artistic mobility (with a focus on bridging cultural gaps linked to language barriers, on the expression of cultural diversity, on gender sensitive projects, and on inclusion).

All three components will aim at strengthening cultural relations among European and African stakeholders and integrate a strong Africa-Europe dimension, fostering co-creation, mutual learning and exchanges between Africa and Europe. All components shall also aim at shaping shared solutions to common African and European challenges, such as outlined in the European Green Deal, the Gender Action Plan III, and the regeneration of urban and public spaces in a New European Bauhaus approach. All support under the 3 components will be tailored to the needs of both emerging and more established actors (e.g. smaller inception grants and more sizeable partnership development grants), as well as actors from main cities and from secondary cities or rural areas, to ensure maximum inclusivity. A special emphasis on gender and youth issues will be mainstreamed, considering that gender equality is fundamental to ensure a genuine diversity of cultural expressions and equal opportunities in artistic work and cultural employment and the need to overcome the numerous barriers that women and gender diverse artists and creators continue to face. These include unequal access to decent work, fair remuneration, and leadership positions. The digital divide remains a pressing concern, with women disproportionately facing obstacles to access digital tools for artistic creation and distribution such as digital music platforms, online tutorials, sound-mixing software. Additionally, women and gender-diverse artists and creative professionals continue to be the targets of harassment, bullying and abuse. The overwhelmingly negative impact of the COVID-19 pandemic on gender equality is well-documented, from the rise in gender-based violence, disproportionate absence of girl children from online classes, to limited eligibility for social and economic assistance for female professionals¹¹. Gender indicators will be applied to ensure women's participation. Multilingualism will be ensured to allow all cultural workers to take part in the activities.

Identification of main stakeholders and corresponding institutional and/or organisational issues (mandates, potential roles, and capacities) to be covered by the Action:

- EU Member states and EUNIC (European Union Network of National Institutes of Culture). EU Member States are present throughout the African continent. The EUNIC network of cultural institutes of the EU Member States is present in 15 Sub-Saharan African countries through EUNIC clusters that promote international cultural cooperation. Clusters are created in countries where at least three EUNIC members are present, to facilitate joint projects and initiatives.
- African Union. The AU is trying to respond to the growing interest of African citizens, youth and governments on culture and cultural exchange. This is attested by the 2022 EU-AU Summit declaration, the AU Year of the Arts, Culture and Heritage in 2021, the 'Plan of Action on Cultural and Creative Industries in Africa', AU's strategy for Gender Equality and Women's Empowerment (GEWE), and the 'Agenda 2063', which recognises that culture can be a source of pride and inspiration for young people, and a driver of jobs and growth, and launched the Great African Museum as a flagship project. The AU harmonises and coordinates activities and policies across the continent, in order to build further structure and opportunities for using culture for integration and African renaissance, cultural development, promotion of creative and cultural industries. The AU (including The Women, Gender and Youth Directorate (WGDD)) will support this Action, and participate in its overall supervision as part of the Steering Committee.
- Other institutional stakeholders include public authorities and duty bearers at regional, national and local level entrusted with the development of cultural and creative sectors. In Southern Africa, they will be directly supported by the action to enhance the cultural tourism sector and foster collaboration with cultural stakeholders. Moreover, they will be able to participate through their affiliated bodies (museums, agencies, etc.) in exchange activities to strengthen networks.
- African cultural foundations, organisations, festivals, training institutes, heritage management centres. These are civil society organisations with mandates broadly related to supporting cultural ecosystems in Africa. Some of them already provide training, grants, support at continental or regional level and are already partnering with EU cultural institutes. As such, they will be crucial on the ground, or as rights holders of the support activities. In West Africa more specifically, these cultural organisations will be the primary targets of the Action. In charge of organising the main cultural events at regional level, they will play the role of regional platforms, by transferring knowledge and skills, best practices, encouraging co-creation and co-production and facilitating outreach and visibility in collaboration with smaller and emerging cultural actors, boosting cultural integration and people-to-people cooperation at regional level and with the EU.

¹¹ Conor, B. (2021). *Gender & creativity: Progress on the precipice*. UNESCO Publishing.

- Relevant international organisations, particularly those with a cultural and tourism mandate such as UNESCO, UNWTO, UNHABITAT and the African Heritage Fund, and with a regional mandate, such as SADC, which, because of their particular nature, are best-placed to encourage regional and international exchanges.
- African and European cultural practitioners and operators (actors, artists, creators, collectives, cultural associations and businesses etc.) They will be the final rights holders of the support provided by the Action. They will access training, grants, mobility opportunities, and will be able to connect internationally and co-create with peers. Other CSOs, professional associations, and diaspora organisations will also be involved, particularly in activities related to fostering cultural tourism for the Southern African component. Particular attention will be paid to include women, youth and vulnerable groups.
- African and European distributors of cultural content. These are platforms, including digital ones, festivals, exhibitions, biennales, theatres, audio-visual distributors, music labels, etc. They have already access to African and European cultural content on an ad hoc manner through individual networks. Through this Action, they will benefit from increased access to quality African-European cultural content, appealing to diverse audiences.
- Youth and women: Consultations show that African youth and women want to engage with their EU equals and with the history of the continent and the colonial past. The Action will provide opportunities for mutual understanding and learning between African and European counterparts, through access to African-European cultural content and exchanges in schools, alternative spaces, etc. Youth, women and gender-diverse artists and creatives participation and empowerment activities will be included in all components at all stages of the project cycle.

3 DESCRIPTION OF THE ACTION

3.1 Objectives and Expected Outputs

The **Overall Objective** (Impact) of this action is to strengthen EU-Africa and intra-Africa regional and multi-country cultural co-creation and cooperation between artists, creators and cultural professionals and promote intercultural dialogue cultural diversity and a mutual understanding between people of Europe and Africa.

The Specific Objectives (Outcomes) of this action are:

1. Improve Euro-African cultural cooperation, exchange, co-creation and dissemination around the two continents
2. Strengthen Southern African cultural production capacities and cultural heritage promotion and nurture Africa-Europe cultural exchanges
3. Strengthen Western African cultural regional integration and support stronger partnerships between cultural platforms, structures, events and cooperation with European actors

The Outputs to be delivered by this action contributing to the corresponding Specific Objectives (Outcomes) are:

SO1: Improve Euro-African and intra-African cultural cooperation and exchange

Output 1.1: Creation of an Africa-Europe Culture Cooperation Scheme that provides opportunities for cultural actors and artists for delivering co-creation, co-production, exchange, capacity-building and dissemination

Output 1.2: Improved cultural cooperation mechanisms between African and European creators and cultural actors

SO2: Strengthen Southern African cultural production capacities and cultural and heritage tourism promotion, and nurture Africa-Europe cultural exchanges

Output 2.1: Enhanced capacity of cultural organisations for production, exchange, audience and market development

Output 2.2: Enhanced capacity of governments and other stakeholders for product development and market development in the field of cultural tourism and heritage

SO3: 3.Strengthen Western African cultural regional integration and support stronger partnerships between cultural platforms, structures, events and cooperation with European actors

Output 3.1: Western African cultural organisations have increased access to structured capacity building, development, outreach and partnership creation opportunities

Output 3.2: Enhanced capacity of West African artists for internationalisation of their art

3.2 Indicative Activities

Component 1:

Activities relating to Output 1.1:

- Support to cultural co-creation and co-production projects between European and African cultural actors, including through joint residencies and grants.
- Organise annual calls for young artists of Africa & Europe for co-creation and development of new artistic content.
- Connect new art products to cultural networks, festivals and private sector.
- Promotion of artists and cultural professionals' mobility between Africa and Europe, leveraging digital opportunities.
- Create a network of cultural cooperation desks, possibly hosted by the EUNIC clusters (network of EU National Institutes of Culture) to support the building of partnerships, this could be a hybrid approach by having physical desks that are accessible virtually

Activities relating to Output 1.2:

- Disseminating and facilitating the circulation of Euro-African cultural content on existing platforms, festivals, exhibitions, biennales, including digital ones, where Euro-Africa 'windows' could be created.
- Support partnerships with alternative spaces, schools, youth movements and centres to widely share Euro-African cultural content with young audiences and organise debates and dialogues around cultural performances or shows.
- Creating partnerships with Creative Europe programme's beneficiaries.

Component 2:

Activities relating to Output 2.1:

- Capacity-building activities with a regional scope for cultural leaders and creative entrepreneurs and practitioners encouraging hybrid training formats with tangible results (publications, platforms)
- Cultural and artistic production and exchange activities in the form of residencies, mobility programmes, regional networks, co-productions and artistic collaborations to reinforce intra-regional and EU-regional cultural dialogue, encouraging activities with final public presentations and audience engagement.
- Audience and market development activities for cultural and artistic goods and services through participation in regional and international markets, fairs and festivals, and access to digital marketplaces/platforms.

Activities relating to Output 2.2:

- Capacity-building activities for key stakeholders for developing research and strategic and operative planning in cultural tourism in the form of workshops, seminars, conferences, training or mentoring among others, encouraging hybrid formats (online/offline) and activities with tangible outputs such as training materials and publications.
- Product development activities such as asset mapping, needs assessment, product design, feasibility studies or market studies, including technical assistance and peers exchange with MS where appropriate.
- Market development activities fostering partnerships on cultural tourism with a focus on regional partnerships and PPP to increase the cultural tourism offer and market.

Activities will be multi-country and led by (an) implementing partner(s) managed by the EUD South Africa in consultation with participating EUDs and stakeholders.

Component 3:

Activities relating to Output 3.1:

- Structural support to the organisations in charge of cultural events with existing or potential for high visibility and structuration of the creative sector in West Africa (e.g. festivals, fairs, exhibitions...)
- Capacity building of beneficiaries (governance, management, production, public awareness, communication, programming).
- Skills development of artists, writers, creators, curators and cultural operators (masterclasses, seminars, vocational training, coaching, peer-learning, west african traveling workshops, etc...).
- Support to co-creation and co-production.
- Support to emerging networks and partnership initiatives
- Support to mobility of artists, creators and culture professionals (residencies, sponsorship to attend and participate in regional events)
- Support to promotion, distribution and circulation of co-created cultural contents, including audience development activities (creating links with investors/ distributors, support with digital tools).
- Support to knowledge sharing and dissemination (conferences, workshops, research etc.).

Activities relating to Output 3.2:

- Skills development of artists (masterclasses, seminars, vocational training, coaching, peer-learning, west african traveling workshops, digital art marketing etc...).
- Support to co-creation and co-production by artists;
- Support to mobility of artists (residencies, sponsorship to attend and participate in regional events)
- Support to promotion, distribution and circulation of co-created cultural contents, including audience development activities (creating links with investors/ distributors, support with digital tools).

3.3 Mainstreaming

Environmental Protection & Climate Change

In activities involving cultural cooperation, as well as in the protection and promotion of cultural heritage, a special attention will be paid to environmental protection and climate change. Projects with the cultural and creative sectors can bring a strong contribution in raising awareness about climate change and promoting sustainable behaviour change among communities. Likewise, traditional knowledge and practices will be harnessed to promote sustainable resource use and conservation, while creative solutions will be developed to address the impacts of climate change on cultural heritage, especially with a view to promote environmentally friendly and sustainable cultural tourism practices. Under the umbrella of environmental protection and climate change a co creation engagement and active partnership in the regeneration of urban spaces both in Africa and Europe could be developed.

Outcomes of the SEA screening (relevant for budget support and strategic-level interventions)

The Strategic Environmental Assessment (SEA) screening concluded that no further action was required.

Outcomes of the EIA (Environmental Impact Assessment) screening (relevant for projects and/or specific interventions within a project)

The EIA (Environment Impact Assessment) screening classified the action as [Category C (no need for further assessment)]

Outcome of the CRA (Climate Risk Assessment) screening (relevant for projects and/or specific interventions within a project)

The Climate Risk Assessment (CRA) screening concluded that this action is no or low risk [(no need for further assessment)]

Gender equality and empowerment of women and girls

The nature of the action, including activities of cultural exchanges, capacity building and digitalisation, provides key opportunities for the fight for gender equality and artistic freedom. Its gender focus aligns with the guiding principles of the Regional MIP for Sub-Saharan Africa that foresees the promotion of ‘gender equality, inclusion and a human rights-based approach as well as investing in women’. The Action is aligned with the Gender Action Plan III 2021-2025 (GAP III)¹², in particular to the thematic areas of engagement ‘Promoting equal participation and leadership’ and ‘Addressing the challenges and harnessing the opportunities offered by the green transition and the digital transformation’. As per OECD Gender DAC codes identified in section 1.1, this action is labelled as G1. This implies that a gender perspective is integrated throughout the Action with a focus on increased participation of women and girls in decision making, a systematic assessment of the particular needs and strengths of women and girls and gender disaggregated data at all levels.

Human Rights

Human rights, intercultural dialogue and the protection of the diversity of cultural expressions will be integrated throughout the programme cycle from design to implementation. The Action contributes to the promotion of human rights, in particular cultural rights, and democracy, by creating safe spaces enabling freedom of artistic expression, exchanges and debate between Africa and Europe and within Africa, and by ensuring that the conditions for the promotion and the protection of a diversity of cultural expressions are met, in line with the UNESCO 2005 Convention, and especially the human-centred approach to development based on mutual respect and open dialogue among cultures is key to safeguarding heritage, strengthening creative industries, and encouraging cultural pluralism. The full realisation of this right depends on concrete steps for the conservation, development, and diffusion of culture. In particular, the Action also takes into consideration the Convention’s guidelines for the protection and promotion of a diversity of cultural expressions in the digital era while enhancing African and European access to digital skills and co-creation, co-production and dissemination of Africa-EU cultural contents and services. The action also aligns with the EU Action Plan on Human Rights and Democracy, that in its last version includes opportunities for enhancing cultural expression and leveraging the benefits of digital technologies. The interactions and debate between Africa and Europe and within Africa can provide opportunities for the male, female and gender-diverse creatives to share and learn about their human and artistic rights in terms of equality and non-discrimination. Previous experiences show the value of these exchanges to arise and communicate about human rights through arts.

Disability

As per OECD Disability DAC codes identified in section 1.1, this action is labelled as D0. This implies that while working on disability-related issues is not a main objective in this action, the specific needs of persons with disabilities beneficiaries (including for access to the facilities supported by this project) will be duly assessed and addressed. The action will take in consideration opportunities for accessibility for disabled audiences but also focus in facilitate the inclusion of disabled artists, thus as active contributors to cultural life. This aligns with the scope of the action that promotes cultural equity and accessibility, encourages diversity, including that related to (dis)ability.

Democracy

The proposed intervention recognises the importance to intensify efforts to mainstream democracy. It will encourage the integration of participatory approaches ensuring that cultural practitioners and their representative organisations have a say in decision-making processes that are likely to affect them. Cultural organisations will be the right holders of the activities funded by this Action.

Conflict sensitivity, peace and resilience

The proposed Action recognises the importance to intensify efforts to mainstream conflict sensitivity, peace and resilience. It will be built on principles of fair collaboration, enabling to work in a conflict-sensitive manner (e.g. ensuring tolerance and respect of different viewpoints, space for dialogue, etc). By fostering regional and cross-border cooperation and exchange, promoting the dialogue between communities and a better mutual comprehension, it will also strengthen common identities and build solidarity networks, indirectly contributing to conflict prevention, to more prevailing human fundamental rights, freedom of expression, and the rule of law.

¹² The [Gender Action Plan III](#) is a Joint communication by the Commission and the High Representative of the Union for Foreign Affairs and Security Policy which was welcomed through [EU Presidency Conclusions](#) of 16 December 2020. Drafting was led by European Commission in close consultation with EU Member States, EEAS, civil society organisations, partner governments, and international organisations (UN entities, International Finance Institutions among others). The different parties contributed to the drafting of the document through meetings and through responses to a survey conducted during the process.

Disaster Risk Reduction

N/A

Other considerations if relevant**3.4 Risks and Lessons Learnt**

Category	Risks	Likelihood (High/ Medium/ Low)	Impact (High/ Medium/ Low)	Mitigating measures
1	Political instability/insecurity in selected regions/ countries.	High	High	Monitor, consider and include risks and pertinent/concrete mitigating measures during the identification, formulation and implementation of future actions. Allow for flexibility in activity plans and schedules to be able to modify the project based on security constraints. Implementing partners to prepare security and risk mitigating strategies and ensure close links with the EU Delegations in countries of operation to receive latest information on security situation and keep these strategies updated. In case of suspension of activities due to insecurity, focus implementation of regional programmes on non-affected countries.
3	Capacity/organisational weaknesses or insufficient commitment in continental/regional institutions/bodies, in particular for organisation from smaller countries with less competitive cultural ecosystems.	Medium	High	Ensure fair and equal participation of smaller and less capacitated countries within the cultural sectors targeted by the Action. Include cultural players from smaller countries as active participants in supported partnerships. Early identification of weaknesses during programme formulation with proper attention for responsibilities, strengths and weaknesses of the public and private parties involved. Tailor-made communication actions in all countries benefitting from the Action (channels, tools, language and tone should be adapted accordingly). Targeted capacity building and monitoring actions. Selection of beneficiary organisations based on added value and motivation.
1	Language barriers might limit the cooperation activities within the region	Medium	Medium	Publish call documents in French and English, with both languages eligible for proposals. Provide budgetary measures for language facilities during projects implementation.
	Overlap with activities of			Targeting of intervention areas which are not currently tackled by national

2	national programmes / with EU activities at national level in the African continent	Low	Low	programmes, such as continental and regional mobility/exchange and cooperation with European cultural actors. The action is designed to be complementary to existing EU programmes/projects . Comprehensive communication will be undertaken to make sure that EU Delegations are informed of activities, to ensure synergies with future planned actions at the national level.
3	Weak or unbalanced cooperation between major events and emerging actors	Medium	High	In the eligibility criteria, provide for partnership rules that are inclusive and promote the active participation of smaller and emerging entities alongside more established players. Avoid overly restrictive eligibility rules preventing the participation of smaller structures. Create mechanisms to facilitate the participation of young, women and gender-diverse artists and creatives.
2	The partnership and funding model of the Action does not create pre-conditions for sustainability (public authorities not involved, lack of ownership from civil society...)	Medium	High	Public authorities should be involved in the implementation of the Action in order to accompany and encourage the structuring of a cultural ecosystem at continental and regional levels. Participation of civil society organisations must be granted through their active involvement in the cultural partnerships supported by the programme.

Lessons Learnt:

In general, support programmes implemented in recent years by the EU and other partners at national level have had a limited effect in structuring cultural cooperation and building-up sustainable cultural ecosystems in Africa. North-South exchanges have often been implemented with a top-down approach in which the African partners had less power to influence, and in which IP elements have jeopardised peer-to-peer collaborations. On the other hand, intra-regional exchanges have been overlooked to privilege international exchanges. In this perspective, lessons learnt from EU and EU MS programmes and projects in Africa emphasise the importance of **local ownership, capacity building, equal access to cultural resources, cultural diversity** as well as **building partnerships and networks** within Africa and between Africa and Europe. The ongoing ACP-EU Culture Programme, implemented through regional ‘hubs’ in West, East, Central and Southern Africa has demonstrated the importance to **rely on competent and capable implementing African partners** within the managing consortia, by allowing transfers of expertise and empowerment. Moreover, this programme seems to achieve promising results in establishing an enabling environment for cultural and creative sectors’ development at regional level, but will provide exploitable inputs only in the next few months as of mid 2023. The Procultura programme, supporting cultural industries in the PALOP countries and in East-Timor, has built up regional cooperation initiatives aimed at strengthening the technical and artistic skills of cultural and artistic operators, improving the quality and dissemination of productions in music and performing arts and encouraging the creation, publication and dissemination of youth literature projects. The EU-AU MAISHA, an Afro-European Music Experiment, for instance allowed young African and European artists to co-

create music together and can serve as inspiration for similar residencies involving more and diverse actors. The main lessons learnt from the above-mentioned programmes and other similar initiatives are the following:

- **Reinforcing capacities of existing actors** on the ground, in order to ensure long-term sustainability of cultural initiatives.
- Ensuring a **fair access to differentiated opportunities** to both cultural actors from capital and main cities and those from secondary cities and rural areas. While the former usually have stronger capacities and are better equipped to interact with European stakeholders, the latter are crucial to foster vibrant cultural ecosystems in the proximity of local communities.
- **Subgranting** is an appropriate mean to deliver differentiated support to cultural organisations and professionals.
- **Cultural content adapted to local audiences** is a powerful mean to promote dialogue, tolerance, and mutual understanding among different groups and communities. Embedding cultural performances and activities in spaces where young people gather (e.g. schools, cultural or youth centres, festivals, including traditional ones, etc.) ensures wide participation from all social groups.
- Africa-Europe cultural co-creation by young and confirmed artists is bringing **innovation** and new cultural cross breeding bringing two continents in their diversity closely together.
- Putting an **emphasis on cultural diversity**: Africa is a continent of diverse cultures, languages and traditions. Promoting cultural diversity – including in digital productions - and protecting cultural heritage are key to achieve a programme based on equal footing for male, female and young and creators from both continents.
- **Capitalising on successful previous experiences** of exchanges focusing on freedom of expression, human rights and promotion of decent work and employment¹³

¹³ Franco, P. A. I., & Njogu, K. (2020). Cultural and Creative Industries Supporting Activities in Sub-Saharan Africa: Mapping and Analysis. (ifa-Edition Kultur und Außenpolitik). Stuttgart: ifa (Institut für Auslandsbeziehungen).

3.5 The Intervention Logic

The overall objective of the programme is to strengthen EU-Africa and intra-Africa regional and multi-country cultural co-creation and cooperation and to promote intercultural dialogue and cultural diversity. Stronger political, economic and cultural ties between Europe and Africa are indeed crucial in a multipolar world and stepping up cooperation in the cultural sector holds great potential for job creation and closer people-to-people contacts. Recent consultations, notably at the 2022 AU-EU Summit, highlighted however that cooperation between European and African cultural stakeholders and access of youth and women to Afro-European cultural content are still insufficient. Moreover, African countries continue to suffer from weak CCIs ecosystems with low professional capacities, scarcity of infrastructures and robust organisations, and feeble intra-regional and international exchanges. Based on the assumptions that culture has an undeniable cross-border dimension, and that both European and African cultural stakeholders are keen to engage in joint initiatives boosting cooperation on an equal footing and re-imagining their partnership, the programme proposes complementary interventions both at continental and regional levels within 3 components aimed to (1) improve Euro-African and intra-African cultural cooperation and exchange in general; (2) strengthen Southern African cultural organisations' capacities for cultural production, through regional and international cultural exchanges and (3) boost Western African cultural regional integration through stronger partnerships between cultural platforms, structures, events and a renewed cooperation with European actors.

To achieve these targets, setting up an Africa-Europe Culture Cooperation Scheme will allow to encourage coproduction, exchange and capacity-building activities at continental level, while appropriate measures will be taken to promote, distribute and circulate cultural contents and productions and promote artists' mobility between Africa and Europe, leveraging digital opportunities. This component will play the role of a hub at continental level, targeting in priority sub-saharan countries and cultural stakeholders in their dialogue with European counterparts. The overall supervision of the Action will also be ensured at this level, through a Steering Committee gathering the implementing organisations in the 3 components, EU Delegations and representatives of national and regional authorities and civil society. EU-Africa partnerships will also be supported through a network of cultural cooperation desks, possibly hosted by the EUNIC clusters.

At regional level, Southern African cultural organisations and other relevant stakeholders' capacity building, production, audience and market development will be reinforced within a Southern African Cultural Exchange Programme for CCIs, and a Cultural Tourism and Heritage Programme strengthening the capacities of the national and local authorities in charge, as well as of relevant civil society stakeholders, facilitating the setting up of strategies and product and market development activities, addressing the region's strong touristic potential. These initiatives intend to focus more specifically on six South-African countries (South Africa, Botswana, Namibia, Zimbabwe, Lesotho, Eswatini).

In West Africa, the programme will rely on existing regional festivals, artistic events and platforms as well as connect to artists in the region. This will allow new partnerships with civil society cultural organisations, foundations, artists themselves, leading to upskilling, co-creation, better outreach and emergence of creative networks both at regional level – potentially in all West-African countries - and with Europe. Smaller-scale events with the potential for high visibility and structuration of a given cultural sector will also be considered.

3.6 Logical Framework Matrix

This indicative logframe constitutes the basis for the monitoring, reporting and evaluation of the intervention.

On the basis of this logframe matrix, a more detailed logframe (or several) may be developed at contracting stage. In case baselines and targets are not available for the action, they should be informed for each indicator at signature of the contract(s) linked to this AD, or in the first progress report at the latest. New columns may be added to set intermediary targets (milestones) for the Output and Outcome indicators whenever it is relevant.

- At inception, the first progress report should include the complete logframe (e.g. including baselines/targets).
- Progress reports should provide an updated logframe with current values for each indicator.
- The final report should enclose the logframe with baseline and final values for each indicator.

The indicative logical framework matrix may evolve during the lifetime of the action depending on the different implementation modalities of this action.

The activities, the expected Outputs and related indicators, targets and baselines included in the logframe matrix may be updated during the implementation of the action, no amendment being required to the Financing Decision.

Results	Results chain (@): Main expected results (maximum 10)	Indicators (@): (at least one indicator per expected result)	Baselines (Values and years)	Targets (Values and years)	Sources of data	Assumptions
Overall objective (Impact)	To strengthen EU-Africa and intra-Africa regional and multi-country cultural co-creation and cooperation between artists, creators and cultural professionals and promote intercultural dialogue cultural diversity and a mutual understanding between people of Europe and Africa	<ol style="list-style-type: none"> Percentage of cultural goods in total African-EU trade, disaggregated by trade direction and country Percentage of cultural goods in total intra-African trade, disaggregated by trade direction and country 	<ol style="list-style-type: none"> EU's import 0,7% (2019) EU's export 0.5% (2019) Intra-African imports 0.7% (2018) Intra-African exports 0,8% (2018) 	<i>Targets to be defined on the first year of the programme by the implementing partners</i>	<ol style="list-style-type: none"> /EUROSTAT/ National statistics/ UNESCO/UNCTAD/World Bank Reports and contracts from the Programme management entities; reports from the European Commission, the OACPS, the regional EUDs, the AU and the EUNIC networks, as well as other African and international organisations attesting the number and nature of cultural exchanges and collaborations between the EU and African countries. 	<i>Not applicable</i>
Specific Objectives (Outcomes)	Outcome 1 Continental Component Improve Euro-African cultural cooperation, exchange, co-creation and dissemination	<ol style="list-style-type: none"> 1.1. Number of cultural goods co-created or co-produced between African and European cultural entities or actors, disaggregated by country 1.2. Number of people who have accessed or consumed cultural content distributed or promoted with EU 	<i>Baselines and indicators to be defined on the first year of the programme by the implementing partners.</i>	<i>Targets to be defined on the first year of the programme by the implementing partners.</i>	Baseline and endline surveys/reports and statistics to be commissioned by the programme / Reports and analyses from AU / Reports and studies from other governmental and non-governmental organisations that track the development of Euro-African cooperation in cultural and creative fields	<ul style="list-style-type: none"> The political climate in African countries and the security problems evolve positively, allowing stability and continuity in the programme's implementation The sanitary situation remains stable, ensuring adequate

	around the two continents	<p>support (disaggregated by sex, age, country)</p> <p>1.3. Level of awareness of cultural stakeholders and youth about opportunities for cultural cooperation between Europe and Africa, disaggregated by country, sex and age.</p> <p>1.4. Evaluations shall assess to what extent the action is taking into account the human rights-based approach as well as how it contributes to gender equality and women's empowerment and disability inclusion. Expertise on human rights, disability and gender equality will be ensured in the evaluation teams.</p> <p>1.5. *Number of people who have benefited from institution or workplace based VET/skills development interventions supported by the EU (disaggregated by sex and age) (GERF 2.14)</p>				<p>conditions for cooperation initiatives</p> <ul style="list-style-type: none"> - There is a favourable environment in Africa and Europe, both at institutional and civil society's level, to engage in joint initiatives boosting cooperation on an equal footing and re-imagining partnerships - Programme's implementing organisations commit in promoting gender equality, human rights and inclusivity
	<p>Outcome 2 Southern Africa Component</p> <p>Strengthen Southern African cultural production capacities and cultural and heritage tourism promotion, and nurture Africa-Europe cultural exchanges</p>	<p>2.1. Number of new cultural productions or collaborations created by Southern African Cultural organisations as a result of regional and international cultural exchanges supported by EU.</p> <p>2.2. Number of Southern African Cultural Tourism organisations implementing sustainable Cultural Heritage promotion and protection projects as a result of regional and international cultural exchanges.</p> <p>2.3. *Number of people who have benefited from institution or workplace based VET/skills development interventions supported by the EU (disaggregated by sex and age) (GERF 2.14)</p>	<p><i>Baselines and indicators to be defined on the first year of the programme by the implementing partners.</i></p>	<p><i>Targets to be defined on the first year of the programme by the implementing partners.</i></p>	<p>2.1 Baseline and endline surveys/reports and statistics to be commissioned by the programme / Reports and studies from governmental organisations and NGOs that track the development of CCIs and cultural production in Southern Africa.</p> <p>2.2,</p> <p>2.3,</p>	<ul style="list-style-type: none"> - The political climate in Southern African countries and the security problems evolve positively, allowing stability and continuity in the programme's implementation - The sanitary situation remains stable, ensuring adequate conditions for cooperation initiatives and cultural tourism development - South-African cultural stakeholders, professionals, artists and creators are keen to engage in cultural exchanges, co-creation and co-production ventures at regional and international levels, including with the EU - There is an increased emphasis on the protection and valorisation of cultural heritage in Southern Africa, which is crucial to the development of cultural tourism - National authorities and regional bodies (SADC...) are taking appropriate measures to enable

						cooperation initiatives at national, regional and international levels in the promotion of cultural tourism in Southern African countries and with the EU
	Outcome 3 Western Africa Component Strengthen Western African cultural regional integration and support stronger partnerships between cultural platforms, structures, events and cooperation with European actors	3.1. Number of partnerships established between cultural platforms, structures, and events in West Africa, as well as with European actors, to promote regional outreach and cooperation with EU-support. 3.2. Number of artists, cultural organisations, and other stakeholders participating in regional cultural events, such as festivals and exhibitions (disaggregated by sex and age). 3.3. Level of attendance and engagement initiatives towards general public, and youth 3.4. Number of artists taking part in regional international events, disaggregated by sex and age 3.5. *Number of people who have benefited from institution or workplace based VET/skills development interventions supported by the EU (disaggregated by sex and age) (GERF 2.14)	<i>Baselines and indicators to be defined on the first year of the programme by the implementing partners.</i>	<i>Targets to be defined on the first year of the programme by the implementing partners.</i>	3.1, 3.2, .. Baseline and endline surveys/reports and statistics to be commissioned by the programme / National statistic / Analyses of regional, international and EU cultural exchange/cooperation programs (ACP-EU Culture...) that focus on strengthening partnerships between platforms, structures, and cultural events in West Africa / Reports and studies from governmental and non-governmental organisations that track the development of regional cultural integration in West Africa at national and regional level (ECOWAS, WAEMU, UNESCO...)	<ul style="list-style-type: none"> - The political climate in Western African countries and the security problems evolve positively, allowing stability and continuity in the programme's implementation - The sanitary situation remains stable, ensuring adequate conditions for cooperation initiatives and cultural tourism development - West-African cultural stakeholders, professionals, artists and creators are keen to engage in cultural exchanges, co-creation and co-production ventures are regional and international levels, including with the EU

SO1 Output(s)	Output 1.1. Creation of an Africa-Europe Culture Cooperation Scheme that provides opportunities for cultural actors and artists for delivering co-creation, co-production, exchange, capacity-building and dissemination	1.1.1. Number of grants allocated 1.1.2. Number of cultural co-creation and co-production projects between Europe and Africa supported by the programme 1.1.3. Number of cultural actors participating in capacity-building activities and workshops funded by the EU intervention, in the area of co-creation and development of new artistic content , disaggregated by sex and age 1.1.4. Number of mobilities supported between Africa and Europe (including digital exchanges) 1.1.5. Number of cultural operators, artists, creators supported by the programme (disaggregated by sex and age) 1.1.6. Number of national and regional meetings between public authorities and private professional cultural sector to structure the legal environment to foster creation as an economical drive.	<i>Baselines and indicators to be defined on the first year of the programme by the implementing partners.</i>	<i>Targets to be defined on the first year of the programme by the implementing partners.</i>	1.1.1, - 1.1.5. Programme reports, signed contracts, statistics collected by the programme management	- Both European and African cultural stakeholders are keen to engage in joint initiatives boosting exchanges, co-creation and coproduction
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	Output 1.2. Improved cultural cooperation mechanisms between African and European creators and cultural actors	<p>1.2.1. Number of Euro-African cultural contents disseminated through platforms, festivals, exhibitions including digital ones with the support of the EU-funded intervention.</p> <p>1.2.2. Number of alternative spaces, schools, youth movements and centres included in sharing Euro-African cultural content with young audiences with support of the EU-funded intervention</p>	<i>Baselines and indicators to be defined on the first year of the programme by the implementing partners.</i>	<i>Targets to be defined on the first year of the programme by the implementing partners.</i>	<p>1.2.1, 1.2.2., Programme reports, statistics collected by the programme management / Reports and studies from governmental and non-governmental organisations that track the promotion, distribution, and circulation of cultural content between Africa and Europe, and within intra-African countries.</p>	<ul style="list-style-type: none"> - Conditions are improved to boost promotion, distribution and circulation of cultural goods at intra-African and Africa-EU levels - The availability of digital platforms, such as social media and streaming services makes it easier to promote, distribute, and circulate cultural content across borders.
SO2 Output(s)	Output 2.1. Enhanced capacity of cultural organisations for production, exchange, audience and market development	<p>2.1.1. Number of grants allocated</p> <p>2.1.2. Number of cultural organisations from Southern African countries and Europe supported through the programme</p> <p>2.1.3. Number of members of Southern African and European cultural organisations trained by the EU-funded intervention with increased knowledge and/or skills on production, exchange, audience, and market development, disaggregated by sex</p> <p>2.1.4. Number of artists provided with an opportunity for cultural and artistic production and exchange activities in the form of residencies, mobility programmes, regional networks, co-productions and artistic collaborations to reinforce intra-regional and EU-regional cultural dialogue with support of the EU-funded intervention, disaggregated by sex</p>	<i>Baselines and indicators to be defined on the first year of the programme by the implementing partners.</i>	<i>Targets to be defined on the first year of the programme by the implementing partners.</i>	<p>2.1.1, 2.1.2, 2.1.3, 2.1.4. Programme reports, statistics collected by the programme management / Grant contracts signed / Reports and studies from governmental and non-governmental organisations that track the promotion, distribution, and circulation of cultural content between Africa and Europe, and within intra-African countries.</p> <p>2.1.3 Pre- and post-training test reports</p>	<ul style="list-style-type: none"> - There is a willingness among cultural organisations and professionals in Southern Africa to collaborate and participate in cultural exchange initiatives at intra-regional level and with EU counterparts

	Output 2.2. Enhanced capacity of governments and other stakeholders for product development and market development in the field of cultural tourism and heritage	2.2.1. Number of partnerships established between organisations dealing with cultural tourism, heritage promotion and protection and cultural development at intra-regional level and with Europe with support of the EU-funded intervention 2.2.2. Number of members of Southern African and European cultural organisations dealing with cultural tourism and heritage promotion trained by the EU-funded intervention with increased knowledge and/or skills on field of cultural tourism and heritage, disaggregated by sex 2.2.3. Number of key stakeholders trained by the EU-funded intervention with increased knowledge and/or skills on developing research and strategic and operative planning in cultural tourism using hybrid formats (online/offline), disaggregated by sex	<i>Baselines and indicators to be defined on the first year of the programme by the implementing partners.</i>	<i>Targets to be defined on the first year of the programme by the implementing partners.</i>	2.2.1, 2.2.2, 2.2.3, 2.2.4, 2.2.5, 2.2.6. Programme reports, statistics collected by the programme management / Grant contracts signed / Reports and studies from governmental and non-governmental organisations active in the promotion of cultural tourism and heritage preservation at intra-regional and EU levels.	<ul style="list-style-type: none"> - A joint vision by public institutions and private stakeholders allow to develop strategies, plans and actions that fully unlock the value of culture and heritage as tourism attractions. - An increased coordination between tourism and cultural authorities, and between authorities and private stakeholders of the neighbouring countries enables improved cultural tourism assets mapping and facilitation of transnational movement of tourists.
SO3 Output(s)	Output 3.1. Western African cultural organisations have increased access to structured capacity building, development, outreach and partnership creation opportunities	3.1.1. Number of collaborations and partnerships between cultural organisations at regional level and with Europe facilitated by the EU funded programme. 3.1.2. Number of short term or long term individual mobilities (residencies, tours) supported by the programme at intra-regional level and between West Africa and Europe and disaggregated by sex and age	<i>Baselines and indicators to be defined on the first year of the programme by the implementing partners.</i>	<i>Targets to be defined on the first year of the programme by the implementing partners.</i>	3.1.1.- 3.1.2. Programme reports, statistics collected by the programme management / Grant contracts signed / Reports and studies from governmental and non-governmental organisations that track the promotion, distribution, and circulation of cultural content between Africa and Europe, and within intra-African countries / Coverage in national, regional and international media.	<ul style="list-style-type: none"> - There is a growing recognition of the importance of cultural events in Western Africa for promoting capacity building, co-creation and coproduction, dissemination and circulation of cultural productions, artists mobility, tourism and economic development. This recognition can support the development of a structured programme to strengthen the Western African cultural organisations leading the regional festivals and events scenes.
	Output 3.2 Enhanced capacity of West African artists for internationalisation of their art	3.2.1. Number of artists and creators trained by the EU-funded intervention with increased knowledge and/or skills in their respective fields through masterclasses, vocational training, African travelling workshops, etc. disaggregated by sex	<i>Baselines and indicators to be defined on the first year of the programme by the implementing partners.</i>	<i>Targets to be defined on the first year of the programme by the implementing partners.</i>	3.2.1 Programme reports, statistics collected by the programme management / Grant contracts signed / Reports and studies from governmental and non-governmental organisations that track the promotion, distribution, and circulation of cultural content between Africa and Europe, and within intra-African countries / Coverage in national, regional and international media.	<ul style="list-style-type: none"> - There is a growing cultural scene in Western Africa, and organisations and institutions are interested in disseminating cultural outputs regional and international.

4 IMPLEMENTATION ARRANGEMENTS

4.1 Financing Agreement

In order to implement this action, it is not envisaged to conclude a financing agreement with partner countries.

4.2 Indicative Implementation Period

The indicative operational implementation period of this action, during which the activities described in section 3 will be carried out and the corresponding contracts and agreements implemented, is 60 months from the date of adoption by the Commission of this Financing Decision.

Extensions of the implementation period may be agreed by the Commission's responsible authorising officer by amending this Financing Decision and the relevant contracts and agreements.

4.3 Implementation of the Budget Support Component

Not applicable

4.4 Implementation Modalities

The Commission will ensure that the EU appropriate rules and procedures for providing financing to third parties are respected, including review procedures, where appropriate, and compliance of the action with EU restrictive measures¹⁴.

4.4.1 Indirect Management with an entrusted entity

A part of this action may be implemented in indirect management with one or more entities, which will be selected by the Commission's services using the following criteria:

- operational capacity to deliver a Sub-Saharan Africa cultural cooperation programme;
- previous experience in Africa-Europe cultural cooperation;
- experience in sub-granting and managing calls for proposals;
- experience in mobility and exchange between cultural actors in Africa and Europe ;
- experience in delivering programmes through a Team Europe approach and working in consortia,

The implementation by this entity entails SO1: Improve Euro-African and intra-African cultural cooperation and exchange.

4.4.2 Indirect Management with an entrusted entity

A part of this action may be implemented in indirect management with one or more entities, which will be selected by the Commission's services using the following criteria:

- operational capacity to deliver result 2 of the action
- previous experience in managing cultural cooperation projects in the region and in Africa-Europe cultural cooperation
- permanent establishment in one or more of the countries participating in the action
- a clear mandate in culture and development;
- experience working on a regional collaboration network with private and public cultural organisations in the programme countries and within the EU;
- experience in delivering programmes working in consortia,

The implementation by this entity entails SO2: Strengthen Southern African cultural production capacities and cultural and heritage tourism promotion, and nurture Africa-Europe cultural exchanges

¹⁴ www.sanctionsmap.eu. Please note that the sanctions map is an IT tool for identifying the sanctions regimes. The source of the sanctions stems from legal acts published in the Official Journal (OJ). In case of discrepancy between the published legal acts and the updates on the website it is the OJ version that prevails.

4.4.3 Indirect Management with an entrusted entity

A part of this action may be implemented in indirect management with one or more entities, which will be selected by the Commission's services using the following criteria:

- operational capacity to deliver result 3 of the action;
- experience in sub-granting and managing calls for proposals;
- specialised experience in the cultural and creative sectors in West Africa;
- ability to operate at regional level (i.e. significant presence in most of the countries in the region) and to mobilise a network of African partners;

The implementation by this entity entails SO3: Strengthen Western African cultural regional integration and support stronger partnerships between cultural platforms, structures, events and cooperation with European actors

4.4.4 Changes from indirect to direct management mode (and vice versa) due to exceptional circumstances (one alternative second option)

If no entity fulfils the selection criteria indicated under sections 4.4.1., 4.4.2 and/or 4.4.3, or negotiation fails, implementation of one or more Specific Objective(s) of the action may be implemented in direct management through grants.

a) Purpose of the grant(s)

The purpose of the grant(s) is/are respectively:

- a. to improve Euro-African and intra-African cultural cooperation and exchange;
- b. strengthen Southern African cultural production capacities and cultural and heritage tourism promotion, and nurture African Europe cultural exchanges;
- c. strengthen Western African cultural regional integration and support stronger partnerships between cultural platforms, structures, events and cooperation with European actors.

(b) Type of applicants targeted

The call(s) for proposals will be targeting operators and cultural practitioners, individuals and organisations in the field of culture.

4.5 Indicative Budget

Indicative Budget components	EU contribution (amount in EUR)
Implementation modalities – cf. section 4.4	
Objective 1 Improve Euro-African cultural cooperation, exchange, co-creation and dissemination around the two continents composed of -	
Indirect management with an entrusted entity – cf. section 4.4.1	10 000 000
Objective 2 Strengthen Southern African cultural production capacities and cultural heritage promotion and nurture Africa-Europe cultural exchanges - cf. section 4.4.2	
Indirect management with an entrusted entity – cf. section 4.4.2	10 000 000

Objective 3 Strengthen Western African cultural regional integration and support stronger partnerships between cultural platforms, structures, events and cooperation with European actors - cf. section 4.4.3	
Indirect management with an entrusted entity – cf. section 4.4.3	10 000 000
Evaluation – cf. section 5.2 Audit – cf. section 5.3	may be covered by another Decision
Totals	30 000 000

4.6 Organisational Set-up and Responsibilities

A **Steering Committee** will be organised for each component regularly. Its composition may vary for the different components and may involve representatives of implementing partners, representatives of the European Commission (including the EU Delegations involved) and other key stakeholders as deemed appropriated. The Steering Committee will be responsible for providing strategic guidance, supervising activities, promoting coherence and synergy and advising the Contracting Authority on key decisions, whilst facilitating learning and improvement.

In addition, an overarching programme' Steering Committee – covering the three components – may be convened periodically and bring together the main stakeholders. The body could oversee and provide strategic guidance to ensure coherence in the implementation of the various activities across the components. Additionally, it could promote synergies among the components and facilitate knowledge-sharing of best practices to ensure effective execution of the Action and avoid overlapping activities.

As part of its prerogative of budget implementation and to safeguard the financial interests of the Union, the Commission may participate in the above governance structures set up for governing the implementation of the action and may sign or enter into joint declarations or statements, for the purpose of enhancing the visibility of the EU and its contribution to this action and ensuring effective coordination.

5 PERFORMANCE MEASUREMENT

5.1 Monitoring and Reporting

The day-to-day technical and financial monitoring of the implementation of this action will be a continuous process, and part of the implementing partner's responsibilities. To this aim, the implementing partner shall establish a permanent internal, technical and financial monitoring system for the action and elaborate regular progress reports (not less than annual) and final reports. Every report shall provide an accurate account of implementation of the action, difficulties encountered, changes introduced, as well as the degree of achievement of its results (Outputs and direct Outcomes) as measured by corresponding indicators, using as reference the logframe matrix (for project modality) and the partner's strategy, policy or reform action plan list (for budget support).

The Commission may undertake additional project monitoring visits both through its own staff and through independent consultants recruited directly by the Commission for independent monitoring reviews (or recruited by the responsible agent contracted by the Commission for implementing such reviews).

Roles and responsibilities for data collection, analysis and monitoring:

Each implementing partner will have specific responsibilities for monitoring and reporting under this action. Common indicators will as much as possible be used in order to allow AD wide reporting. Indicator values will be measured at regional or on a country-by-country basis depending on the nature of the activities. Indicators shall be disaggregated at least by sex and by age, where possible. All monitoring and reporting shall assess how the action is taking into account gender equality, human rights-based approach, and rights of persons with disabilities including inclusion and diversity.

5.2 Evaluation

Having regard to the nature of the action, final evaluation will be carried out for this action or its components via independent consultants contracted by the Commission. The Commission shall inform the implementing partner at least one month in advance of the dates envisaged for the evaluation missions. The implementing partner shall collaborate efficiently and effectively with the evaluation experts, and inter alia provide them with all necessary information and documentation, as well as access to the project premises and activities. The evaluation reports shall be shared with the partner country and other key stakeholders following the best practice of evaluation dissemination. Evaluations shall assess to what extent the action is taking into account the human rights-based approach as well as how it contributes to gender equality and women's empowerment and disability inclusion. Expertise on human rights, disability and gender equality will be ensured in the evaluation teams. The implementing partner and the Commission shall analyse the conclusions and recommendations of the evaluations and, where appropriate, in agreement with the partner country, jointly decide on the follow-up actions to be taken and any adjustments necessary, including, if indicated, the reorientation of the project. Evaluation services may be contracted under a framework contract.

5.3 Audit and Verifications

Given the nature of the action, provision for Audit and Verifications for this action or its components is not necessary.

Without prejudice to the obligations applicable to contracts concluded for the implementation of this action, the Commission may, on the basis of a risk assessment, contract independent audit or verification assignments for one or several contracts or agreements.

6 STRATEGIC COMMUNICATION AND PUBLIC DIPLOMACY

The 2021-2027 programming cycle will adopt a new approach to pooling, programming and deploying strategic communication and public diplomacy resources.

In line with the 2022 '[Communicating and Raising EU Visibility: Guidance for External Actions](#)', it will remain a contractual obligation for all entities implementing EU-funded external actions to inform the relevant audiences of the Union's support for their work by displaying the EU emblem and a short funding statement as appropriate on all communication materials related to the actions concerned. This obligation will continue to apply equally, regardless of whether the actions concerned are implemented by the Commission, partner countries, duty-bearers, grant rights-holders or entrusted or delegated entities such as UN agencies, international financial institutions and agencies of EU member states.

However, action documents for specific sector programmes are in principle no longer required to include a provision for communication and visibility actions promoting the programmes concerned. These resources will instead be consolidated in Cooperation Facilities established by support measure action documents, allowing Delegations to plan and execute multiannual strategic communication and public diplomacy actions with sufficient critical mass to be effective on a national scale.

Appendix 1 REPORTING IN OPSYS

An Intervention (also generally called project/programme) is the operational entity associated to a coherent set of activities and results structured in a logical framework aiming at delivering development change or progress. Interventions are the most effective (hence optimal) entities for the operational follow-up by the Commission of its external development operations. As such, Interventions constitute the base unit for managing operational implementations, assessing performance, monitoring, evaluation, internal and external communication, reporting and aggregation.

Primary Interventions are those contracts or groups of contracts bearing reportable results and respecting the following business rule: 'a given contract can only contribute to one primary intervention and not more than one'. An individual contract that does not produce direct reportable results and cannot be logically grouped with other result reportable contracts is considered a 'support entities'. The addition of all primary interventions and support entities is equivalent to the full development portfolio of the Institution.

The intervention level for the present Action identifies as (tick one of the 4 following options);

Action level (i.e. Budget Support, blending)		
Contract level		
<input checked="" type="checkbox"/>	Single Contract 1	foreseen individual legal commitments (or contracts) for component 1
<input checked="" type="checkbox"/>	Single Contract 2	foreseen individual legal commitments (or contracts) for component 2
<input checked="" type="checkbox"/>	Single Contract 2	foreseen individual legal commitments (or contracts) for component 2
<input checked="" type="checkbox"/>	Single Contract 3	foreseen individual legal commitments (or contracts) for component 3