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ANNEX 2

of the Commission Implementing Decision on the financing of the annual action plan in favour of the Republic of Mozambique for 2022 – Part 1

Action Document for “Cultiv’ARTE – Strengthening the cultural sector in Mozambique”

ANNUAL PLAN

This document constitutes the annual work programme in the sense of Article 110(2) of the Financial Regulation, and action plans of Article 23(2) of NDICI-Global Europe Regulation.

1 SYNOPSIS

1.1 Action Summary Table

1. Title OPSYS business reference Basic Act	Cultiv’ARTE – Strengthening the cultural sector in Mozambique OPSYS number: ACT - 60673 Financed under the Neighbourhood, Development and International Cooperation Instrument (NDICI-Global Europe)
2. Team Europe Initiative	Yes. The project is part of the E-Youth Team Europe Initiative.
3. Zone benefiting from the action	The action shall be carried out in the Republic of Mozambique.
4. Programming document	Multi Annual Indicative Programme (MIP ¹) for the Republic of Mozambique for 2021 – 2027
5. Link with relevant MIP(s) objectives / expected results	<u>Specific objectives</u> : ‘Enhanced opportunities for youth to obtain decent employment’ (SO4); ‘Foster innovation and digital transformation for inclusive growth’ (SO3). <u>Expected Results</u> : ‘Enhanced access to finance and capacities for start-ups and small and medium enterprises (SMEs), with a particular focus on digital, renewable energy, green, and creative industries’, ‘Enhanced digital entrepreneurship and use of digital technologies, including in creative industries’; ‘Youth prioritised as innovators and creators’.
PRIORITY AREAS AND SECTOR INFORMATION	
6. Priority Area(s), sectors	Priority Area 2 ‘Growing Youth’.
7. Sustainable Development Goals (SDGs)	<u>Main SDG</u> : Goal 8 Decent work and economic growth <u>Other significant SDGs</u> : Goal 1 - No poverty. Goal 4 - Quality education, target 4.4 ‘By 2030 substantially increase the number of adults who have relevant skills, including technical and vocational skills, decent jobs and entrepreneurship’. Goal 5 - Gender Equality; target 5.1 – ‘End all forms of discrimination against all women and girls everywhere’.

¹ MIP 2021-2027 for Republic of Mozambique (C(2021)9271)

	Goal 10 - Reduced inequalities.			
8 a) DAC code(s) ²	Culture - 16066, Advanced technical and managerial training - 11430			
8 b) Main Delivery Channel @	Third Country Government (Delegated co-operation) - 13000			
9. Involvement of multilateral partners	Yes EUNIC – European Union National Institutes for Culture			
10. 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 type="checkbox"/> Human Rights, Democracy and Governance			
11. Markers (from DAC form)	General policy objective @	Not targeted	Significant objective	Principal objective
	Participation development/good governance	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input 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 type="checkbox"/>	<input checked="" 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"/>
12. Internal markers and Tags³:	Policy objectives	Not targeted	Significant objective	Principal objective
	Digitalisation @	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	Tags: digital connectivity digital governance		<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>

	digital entrepreneurship digital skills/literacy digital services		<input checked="" type="checkbox"/> <input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
	Connectivity @ Tags: transport people2people energy digital connectivity	<input checked="" type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input 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				
13. Amounts concerned	Budget line(s) (article, item): BGUE-B2022-14.020122-C1-INTPA Total estimated cost: EUR 5 000 000 Total amount of EU budget contribution EUR 5 000 000			
MANAGEMENT AND IMPLEMENTATION				
14. Type of financing	Indirect management with the entity to be selected in accordance with the criteria set out in section 4.4.1			

1.2 Summary of the action

The cultural sector in Mozambique has a strong potential in terms of youth empowerment, decent job creation, innovation and economic diversification and inclusive growth. The 2022 diagnostic study of the cultural sector in Mozambique commissioned by the EU confirmed that the country's rich heritage and cultural diversity remains to express its potential in terms of job creation due to the persisting fragility of the sector and the lack of recognition of the potential strategic role of culture for social and economic development. The sector is currently limited by the lack of qualified human resources, absence of financing and access to the markets, weak institutions, asymmetries between the capital Maputo and the provinces, and the international isolation of the sector.

The objective of this action is to increase the contribution of the cultural sector to social and economic development, especially for youth and women as drivers of change. The project will seek to strengthen the sector's governance and professionalization, including the use of digital technologies, by reinforcing the competences of human resources; supporting cooperation and networking at national and international level (especially in the southern Africa region and Europe); and reinforcing the capacities of the Ministry of Culture and Tourism and other decentralised public bodies, so as to ensure a more favourable environment for the cultural sector to thrive.

The direct beneficiaries of the action will be the various stakeholders of the cultural sector, including public authorities (duty bearers), the private sector (creative entrepreneurs, individual artists and culture professionals, the community (rights holders)), and civil society organisations linked to this sector.

The action has a budget of EUR 5 000 000, and will have an implementation period of 48 months. It will be implemented through indirect management, by an entity in partnership with the Centro Cultural Franco-

Moçambicano, the cultural branch of the French Embassy in Maputo, in coordination with EUNIC – the EU National Institutes for Culture cluster in Mozambique⁴. The EUNIC cluster has been active in the country for 8 years. They have developed and signed a joint strategy and currently implement projects and cultural activities together.

The action will complement and reinforce substantially the activities already pursued by the EU and the Member States in Mozambique⁵. It will work in coordination with the multi-country project PALOP-TL PROCULTURA⁶ that aims at generating employment and income generation activities in the cultural sector, especially in the marketization of culture and access to regional and international markets.

Cultiv' ARTE is in line with the e-Youth Team Europe Initiative, contributing directly to the support of young men and women's knowledge and skills, so that they are drivers of change. Cultiv' ARTE contributes to the **EU-Africa: Global Gateway Investment Package** on Education and Training, through the investment training and skills development for youth that corresponds to the opportunities available at the labour market, paying particular attention to the inclusion of women and youth. It will contribute to increase young people's chances of decent employment and enhancing job creation through the cultural sector.

2 RATIONALE

2.1 Context

Despite significant potential, Mozambique is still among the 10 least developed countries worldwide, a situation coupled with increased inequalities that have a strong gender and territorial component (high levels of poverty concentrated in the centre and north). Mozambique ranking for the Gender Inequality Index is 127 out of 162 countries which is quite acute and violence against women is rampant. The cultural and creative sector is not immune to the gender inequality affecting other professional sectors. It is currently facing severe challenges, including the remaining harmful impact of the 2019 cyclones, conflict and violent extremism in the northern province of Cabo Delgado, and the effects of the COVID-19 pandemic. In this context, there has been a deterioration of human development and governance indicators in the last years, and progress on SDGs face significant challenges. This complex context outlines the relevance for an EU's partnership with Mozambique based on a multi-dimensional approach. The main objective of the 2021-2027 Multi Indicative Programme (MIP) aims at supporting Mozambique's transformation through economic, social and political inclusion while positioning the EU as a key partner of Mozambique in the coming years.

The cultural sector in Mozambique has a strong potential in terms of youth empowerment, job creation, innovation and economic diversification and growth. In fact there are a series of cultural manifestations in Maputo, but also in the provinces, that show the dynamism of the sector. The existence of regular quality music and dance festivals, several international renowned plastic artists, and lately an emergence of a few design and communication companies using digital means and fashion designers. However, this potential is mostly untapped due to lack of qualified human resources, absence of financing and access to markets, weak institutions, asymmetries between the capital Maputo and the provinces and the international isolation of the sector. This action seeks to unlock the potential of the cultural sector to contribute to social and economic development, including making the best use of digital technologies. It will have a specific focus on youth and women as drivers for change. The aim is to provide skills but also to empower them to use culture to change perceptions (promoting tolerance, promoting environmentally friendly behaviour, the digital transition...). Cultural resources, including the country's very rich

⁴ EUNIC cluster in Mozambique is composed of the French-Mozambique cultural centre, Mozambique-Germany cultural centre, Camões Institute, Spanish Embassy and the British Council as associate member. Italy is considering joining in 2022.

⁵ Since 2015, the CSO envelope of the EU in Mozambique has included culture and heritage as means for expanding civic participation and job creation. Currently the EUD has 4 grants running from 2016 up to 2023, for a total amount of EUR 3 500 000 implemented by both international and local NGOs. The EU is also active in the sector through cultural diplomacy and policy dialogue.

⁶ Regional project of 19 400 000 EUR implemented in the Portuguese speaking African countries and Timor Leste from 2019 to 2024 (Contract FED/2019/ 405-279).

cultural heritage, offer opportunities for the development of a sustainable creative and inclusive economy, especially for young people and including the digital economy.

In Mozambique, the role of culture is well acknowledged in the government's five years plan (Plano Quinquenal do Governo – PQG 2019-2024) as part of priority I – Develop Human Capital and Social Justice. The PQG identifies the development of culture and the creative sector as a factor for economic development, job creation and women empowerment. The policy for cultural and creative industries, youth, and the national employment strategy also consider culture as a factor for development. However, the budget allocated for culture is low - corresponding to only 0.16 % of the total state budget in 2021 – and is mostly consumed by the ministry country-wide structure of public institutes, artistic higher education establishments and cultural venues, the majority of which is concentrated in the capital city Maputo. The ministry lacks the necessary qualified human and financial resources to implement its mandate. It has a network of houses of culture ('Casas da cultura') that are present in the district capitals of the provinces with the role of providing training to artists in several areas like music, dance, theatre and painting. They also organise festivals and cultural events. The existing cultural public infra-structures and facilities, including these houses of culture, as well the cultural heritage national sites and monuments, are in poor conditions and have extremely limited capacity to deliver. They do not provide the necessary tools and means to the sector's professionals and citizens to create, produce and enjoy cultural contents. At local level, municipalities have the potential to be an emergent stakeholder in the field of culture, as is the case in Maputo, but for the majority of them culture is not considered in their strategic agenda and insufficient human and financial resources are allocated to the sector.

The country's artists and cultural professionals pursue their careers mostly as self-employed and, to a lesser extent, in micro and small organisations, associations or private companies. It should be noted that due to the lack of specific regulatory frameworks, notably the absence of an artists' status, many of them work informally, without labour contracts, thus not contributing nor benefiting from any state or social security protection. The sector's diverse value chains have several constraints, notably the lack of intermediary organisations capable of assuring the production, agency and distribution of artistic and creative works and services.

Due to historical linkages, the EU and Member States are already key partners involved in the cultural sector in Mozambique through several projects, cultural diplomacy, policy dialogue and coordination mechanisms. The EU uses different instruments like grants to civil society as well in the regional project PROCULTURA, implemented in the PALOP-TL countries⁷ covering topics of heritage, tourism and sports, and urban and community regeneration. These set good examples of how this sector can find innovative ways to bring new dynamics to deprived areas creating alternative forms of revenue and allowing for citizens participation and empowerment. Some of the EU Member States also collaborate within the scope of the local cluster of EUNIC, with the participation of Germany, France, Portugal, Spain and the United Kingdom as an associate member. Italy is also considering joining the cluster this year. Most of these Member States have cultural centres in Maputo. The cultural centres develop regular cultural programmes and provide infrastructure to local operators such as libraries, auditoriums and exhibition halls as well as financial support. One of the areas of action of the EUNIC cluster in Mozambique has been the challenges and new perspectives brought by digital culture, with a workshop on this topic having already been held and recently a digital platform being developed for the international promotion of the visual arts in Mozambique⁸.

The action contributes to the Gender Action Plan III (JOIN/2020/17 final) especially to the thematic area of engagement 'promoting equal participation and leadership' in the cultural and creative sector.

The action contributes to the priority area 2 'Growing Young' of the Multi-annual Indicative Programme for Mozambique. In particular, it will contribute to the objectives: "Enhanced opportunities for youth to obtain decent employment" and "Foster innovation and digital transformation for inclusive growth". This is in line with the Joint Communication "EU strategy for international cultural relations" (JOIN/2016/029 final) which recognises the role of culture as a vector for sustainable social and economic development. The EU Strategy seeks to promote

⁷ Official Portuguese speaking African countries and Timor Leste

⁸ <https://www.tela.org.mz/>

partnerships, including civil society organisations and the European national institutes for culture (represented in EUNIC) to create European added value to deliver this agenda.

The EU Africa: Global Gateway Investment Package on Education & Training, will focus on actions fostering skills for life and employment, including digital education and paying particular attention to the inclusion of women and other vulnerable groups. It also includes youth exchanges and mobility in Africa and between Africa and Europe. This is translated in Cultiv'ARTE in the component that concentrates on building up competences of the sector and also the mobility schemes within the region and also with Europe, but especially within the country.

With this action, the EU and Member States will consolidate their longstanding partnership in the cultural sector in Mozambique, working closely through the EUNIC cluster present in the country. A more targeted and structured support to civil society cultural organisations, creative businesses and the public sector institutions and a regular policy dialogue with national authorities will form the basis of a stronger cultural ecosystem, capable to contribute to decent job creation, economic diversification and women empowerment.

2.2 Problem Analysis

The problems identified are the following :

Lack of competences at technical, strategic and entrepreneurial level, including digital skills

Beyond their artistic capacity, a great deal of the sector's professionals lack the necessary complementary technical, management, strategic, administrative, communication and entrepreneurial skills to put forward their artistic and creative endeavours and develop sustainable initiatives. This translates in limited ability or experience to plan, reach out, build partnerships, fundraise, monetise, produce income and create employment. The sector's fragile value chains reveal a lack of intermediary professionals or entities such as production companies, agents, managers, coaches that are specialised and capable of pursuing these necessary functions on behalf of artists. The lack of qualified human resources cuts across the public, private and civil society sectors, limiting the success and impact of their actions.

At the same time, the use of digital means is also incipient. Nowadays, creative and artistic value chains have been highly impacted by the growing digitisation that alters the way art and culture are conceived, produced, distributed and consumed. Digital means have allowed to link directly creators and consumers, opening up brand new opportunities for interaction, communication and monetisation. Yet, lack of digital skills and of access to adequate equipment and resources, are preventing cultural professionals to tap into these new opportunities.

Absence of favourable regulatory frameworks and support measures, weak institutions

The cultural sector has little structured regulatory and legal frameworks, therefore professionals and their organisations act within a context that is strongly unfavourable and not adapted to the specificity of their profile and needs. The Ministry of Culture and Tourism has announced the reform of the following areas although without defining a complete timeline: Firstly, there is an **absence of a specific status for artists**. The lack of a formal recognition of culture as a professional activity has an impact on labour and social rights. It also prevents the public authorities from mapping the sector professionals and entities which brings problems of acknowledgement and recognition of the sector value.

Secondly, the situation is aggravated by the inefficiency of legal instruments such as the **sponsorship law** (lei do Mecenato) and the **copyrights law** which should function as sources of income. The implementation of the copyrights law has been complex due to the lack of awareness from professionals and also a lack of capacity to collect and distribute the copyrights revenues by an existing collecting society. In addition, the sponsorship law has been also inoperative due to inadequate procedures. Under this law, private companies should have tax benefits when supporting cultural events and entities, but this has been too complex to implement. In the end, only the biggest companies benefit from it, limiting funding to big visibility events taking place in Maputo. Finally, the only existing state mechanism devoted to cultural funding - the artistic and cultural development fund (FUNDAC) - functions arbitrarily and irregularly without clear procedures nor public calls. At the same time, the funds are so meagre that they can hardly have an impact.

Finally, most of the cultural producers face difficulties to transform their informal activities into legally constituted companies. This has to do with a limited knowledge of business models and administrative and accounting procedures. The few existing cultural companies are mostly SMEs that struggle to access to finance being they are considered as high risk investments by commercial banks. Moreover, there are incentives for the development of the entrepreneurial sector but these are not however, adequate to the specificities of the culture sector. At the same time there is a lack of knowledge and preparation of staff working in the several institutions towards the sector, its potential and needs. As an example, the government created the Institute to promote small and medium sized companies (IPEME), which offers some support services to entrepreneurs. However, this institute lacks means and habilitated professionals. This state of affairs impedes access to funding and other benefits preventing the structural development of the sector's initiatives and enterprises and its steady growth and capacity to relate with other sectors.

Strong asymmetries between the capital Maputo and the provinces, regarding access to infrastructures, financial resources, networks and information

Despite the above constraints, professionals, organisations and businesses established in Maputo are in a better situation, benefitting from a greater concentration of resources and opportunities. Most national institutions and infrastructures such as universities, museums and theatres are located in the capital. Big companies are also based in Maputo, which favours more resources, contacts, and opportunities for media and public attention and for funding. Maputo concentrates also the most recognised artistic and creative venues, events and dynamics. However, professionals established in the capital report that they still endure unstable and precarious conditions, resulting from the lack of skills and the unfavourable ecosystem.

Beyond Maputo, professionals do not have access to the necessary resources to learn, act and present their work. The public network of 'houses of culture' spread throughout the country are in very bad conditions, lacking adequate infrastructures, equipment and qualified personnel to allow artists and cultural professionals to perform, learn, experiment and build their profiles and career. These professionals report lack of public recognition and visibility, complex access to funding – most especially of private nature - and very limited access to relevant information and networks. Women are underrepresented in cultural technical profiles. Attracting women to technical training for sound, IT or films remains one of the big challenges in fostering inclusiveness in culture. Also, women may risk social reprobation if pursuing artistic careers.

Weak national and international links and cooperation opportunities

In the context described above, it is difficult for professionals and particularly those established beyond Maputo and/or young and emergent in their career paths, to see their projects thrive. Having difficulties in making it internally, their capacity to travel, scale up and access larger markets at national and international level is very limited. Access to networks and information in the provinces is rather limited. While digital solutions could allow easier and more convenient contacts and trade, the lack of digital skills prevent them from benefiting from these opportunities. Language is another obstacle, since neighbouring countries and most international opportunities use English or French which are not spoken by many of the sector's professionals in Mozambique. This limits their presence in national and international networks and events – such as festivals, markets and fairs. Lack of access to information also prevents cultural actors from being more active and benefiting from existing opportunities.

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

The **cultural civil society organisations** are mostly constituted as associations and act in a precarious environment, without sources of regular funding and hardly capable of self-sustainability. This is the example of several writer's unions, music related professional associations, audio-visual professional associations, etc. They have different degrees of representability, limited management and advocacy capacity and inadequate staffing. Many cultural organisations operate in Mozambique and represent a dynamic informal sector without capacity to manage large budget projects.

The **cultural private sector** also lacks the competences, resources and regulatory frameworks necessary to sustain and expand their businesses. Especially, the absence of adapted incentives for SMEs and entrepreneurship is a constraint. The regulatory framework does not take into account their micro size and difficult access to finances

(including bank credit). The unfavourable tax and customs regulations, prevent their access to imported working tools and materials, and from benefits derived from exports.

The **public sector (duty bearers)**, at central, provincial and local level, experiences the same lack of capacity as identified for civil society and private sector. This impacts its capacity to support the sector. Moreover, the low political and budgetary investment in the field, alongside being understaffed impedes the sector's development at structural and institutional level.

The **women, youth of both sexes and the community (rights-holders)** will be the drivers of change and will be the beneficiaries of the action as they will improve the realisation of their cultural human rights.

3 DESCRIPTION OF THE ACTION

3.1 Objectives and Expected Outputs

The Overall Objective (Impact) of this action is **to increase the contribution of the cultural sector to social and inclusive economic development, especially for youth and women as drivers of change.**

The Specific Objective (Outcome) of this action is to: Strengthen governance and professionalization of the cultural sector, including the use of digital technologies.

The Outputs to be delivered by this action contributing to the corresponding Specific Objective (Outcome) are

- 1.1 Competences of human resources on technical, transversal, entrepreneurial and digital level are reinforced.
- 1.2 Networking and cooperation at national and international level are supported.
- 1.3 Capacities of the Ministry of Culture and Tourism and other decentralised public bodies are strengthened.

3.2 Indicative Activities

Activities related to Output 1.1 may include, amongst others:

- Training sessions for the diverse operators in the cultural sector to reinforce their technical, entrepreneurial (including business development) and digital skills.
- Training sessions on how to use digital platforms, social media and other online resources to communicate, promote, market, disseminate and monetise cultural contents, development of digital portfolios for promotion, among others.
- Internships and job shadowing opportunities in-country to test and strengthen skills and learnings, for the trained professionals.
- Interactive workshops, laboratories, to learn, exchange and reinforce skills, explore ideas and design joint collaborations.

Activities related to Output 1.2 may include, amongst others:

- Support to small scale cultural projects via open calls for proposals, to develop means and initiatives to foster cooperation and networking at national level, with a specific focus on youth and women,
- Promotion of Mozambique's cultural contents and services nationally and internationally, via open calls for proposals, notably by exploring opportunities for the digitisation of the sector, including, among others, the creation and scale up of networks and platforms, events and other joint initiatives, development and exploration of digital platforms, social media and other online resources, awareness raising on environment and climate change issues

- Tailored support schemes for project design and implementation, fundraising and applications development, notably through support structures such as creative and technological hubs, co-working spaces and incubators, and/or other initiatives
- Support to the national and international mobility of cultural professionals and their works, via a mobility scheme, to participate in events such as fairs and markets, networking meetings and festivals, in particular in Europe and southern Africa region.

Activities related to Output 1.3 may include, amongst others:

- Provision of short term on demand technical assistance to the Ministry of Culture and Tourism and other decentralised public bodies, that may include the development of policies and/or reform of regulatory frameworks (gender and human rights responsive), public procurement procedures, statistic and information services, digitization process, thematic studies, short trainings, gender sectoral analysis on the creative and cultural sector, a gender strategy, provision of equipment, among others.

The commitment of the EU's contribution to the Team Europe Initiative foreseen under this action plan will be complemented by other contributions from Team Europe partners. It is subject to the formal confirmation of each respective partners' meaningful contribution as early as possible. In the event that the TEIs and/or these contributions do not materialise the EU action may continue outside a TEI framework.

3.3 Mainstreaming

Environmental Protection & Climate Change

Outcomes of the SEA screening N/A

Outcomes of the EIA (Environmental Impact Assessment) screening N/A

Outcome of the CRA (Climate Risk Assessment) screening N/A

Gender equality and empowerment of women and girls

As per OECD Gender DAC codes identified in section 1.1, this action is labelled as G1. This implies that a gender perspective is applied throughout the action. In Mozambique, there is a lack of available data on the cultural sector overall profile and specifically on the role and level of feminisation of the sector. Yet some literature and empirical knowledge reveal that some cultural sub-sectors, such as fashion design, are more feminine while others, such as certain crafts (using wood notably) and live music and performing arts, are predominantly masculine. It remains a taboo for women to appear on a stage in certain communities. Women are little represented in cultural organisations and groups, especially in leadership roles. The creation of enterprises and businesses as well as all digital and technical professions are activities traditionally less associated with women. The fact that marriage and children come at an early age prevents women from pursuing a career especially in the arts which requires a great dedication and absence of regular schedules. Moreover, social norms, often influenced by religion, especially in the provinces, make it difficult for women to break through prejudices and question traditional roles and expectations.

An assessment of women's particular needs (including an analysis of the obstacles faced by women in the creative sector) will be included in the planned activities as well as a plan to overcome the gender inequalities in order to ensure that the capacity development activities match their needs and ensure access for women. Sex-disaggregated data will be collected and presented at all levels. The capacity building actions and calls for proposals will include provisions to give special priority to the participation of women. Finally, a targeted communication campaign before the activities take place will be launched targeting women; also the identification of key persons in the provinces so to ensure women are reached and included in the activities.

Human Rights

In a territory where human rights and democracy are being challenged, in particular due to the recent COVID-19 pandemic and the crisis in the north, artistic and creative expressions have the potential to act as powerful message conveyers capable of promoting behavioural changes and empowering individuals and communities, most

especially youth and women. Building the capacity of Mozambican cultural operators, ensuring decent work conditions including labour rights and providing them with the means to act, in respect for the promotion of cultural diversity and the plurality of expressions, can constitute a fertile ground to open up new spaces for civic and political spaces. This action will contribute to the realization of the human right to access, participate and contribution to culture referred as cultural rights. Finally, the action will follow a human rights based approach applying its principles in all implementation procedures and activities, namely: promoting inclusive participation and empowerment, demonstrating accountability and transparency, and featuring non-discrimination policies.

Disability

As per OECD Disability DAC codes identified in section 1.1, this action is labelled as D1. Inclusion has not yet been adequately considered in the cultural industry in Mozambique. Some disability focused initiatives have been taking place raising awareness about the need to embrace diversity in this industry. Yet, those are very isolated efforts, without a consistent and structural support.⁹ The physical and digital cultural spaces remain considerable insensitive to the specific accessibility needs of persons with disabilities. The lack of a strong legal and policy framework on accessibility in the cultural spaces also contributes to this scenario. In this context, persons with disabilities are systematically excluded both as producers and consumers in the cultural space in Mozambique. The Federation of Mozambican associations for people with disabilities (FAMOD) was consulted during the designing of this action and it recommends that people with disabilities are included in all activities, particularly those relating to capacity building and trainings. Reasonable accommodation should be taken at the implementing level to adjust in order to secure inclusion of people with disabilities. The action should also put in place physical or digital standards that facilitate access to all, including people with disabilities.

Democracy

As cultural values inform the way societies and their governance systems are built and perceived; and culture is a privileged and inclusive means for citizen's expression and participation, there are close links between cultural engagement, democratic openness, including political engagement, trust in society and well-being. In this respect, the action will ensure wide participation of diverse stakeholders as well as favour dialogue among them in its activities as to promote a culture of mutual understanding, debate and respect for different opinions and voices. Building the capacity of cultural actors will contribute to empower their role in society, while promoting their engagement and public participation.

Conflict sensitivity, peace and resilience

The action will be implemented in parallel to other EU funded initiatives that specifically use culture to promote dialogue and peace in communities traumatised by internal divisions provoked by the civil war. While this action focuses more specifically in culture as an engine for social and economic development, it will adopt a conflict sensitive approach ensuring that the cultural manifestations promoted lead to enhanced dialogue and a more tolerant society.

Disaster Risk Reduction

N/A

Other considerations if relevant

Digitalisation

The recent "roadmap to digital EU-Mozambique for 2021-2027" makes several references to the culture sector and its potential relevant role in contributing to the country's digital agenda. It considers that "culture is one of the areas that can potentially benefit from digital on-boarding and commercialisation". Culture can thus become a driver of the digital economy and innovation. In this sector, the EU will help overcome difficulties such as the lack of technical capacities and digital skills, access to finance and local market limitations... which are objectives of this action. The digital technologies are nowadays key to all cultural sector value chains. In Mozambique, the sector employs a substantial percentage of youth; therefore, efforts need to be made to accelerate their use of digital technologies to market cultural products and services. From creation to dissemination, it allows exploring new languages and expressions and a more direct and interactive contact with audiences. Digitisation is also crucial for the preservation and dissemination of cultural heritage. Moreover, it also allows access to much larger markets

⁹ <https://www.dw.com/pt-002/arte-para-todos-em-mo%C3%A7ambique/a-16435860>

and new forms of monetisation. Yet to make the most out of these new opportunities, it requires competences and access to tools which are limited in Mozambique. Therefore, the action intends to support the development of digital skills and of digital entrepreneurs.

3.4 Risks and Lessons Learnt

Category	Risks	Likelihood (High/ Medium/ Low)	Impact (High/ Medium/ Low)	Mitigating measures
Planning, processes and systems	Lack of capacity of cultural stakeholders to benefit from the opportunities provided (particularly at provincial level)	H	H	Capacity assessment of each stakeholder; Develop simple and transparent competition procedures; Promote targeted communication to all stakeholders; and identify key stakeholders to act as info contact points; Provide training, coaching and support for drafting applications.
People and the organisation	Unequal competition between public and private stakeholders	M	M	Create quotas or distinctive lots per target beneficiary to ensure equal level participation.
External environment	Development of capacities may not lead to access to the labour market.	H	H	Provision of mobility schemes and other opportunities in order to translate learnings, competences acquired and ideas into action/employability.
External environment	High level of resistance prevents women from fully benefitting from opportunities offered by the programme.	M	M	Specific communication and training activities ahead of the launch of the projects' selection process will stimulate and create an adequate environment for women to fully participate in the programme. Provisions will be integrated in the guidelines for the projects' selection process to promote women's participation and implementation of gender balanced activities in the projects.
Lessons Learnt: <p>The lessons learnt from global and regional cultural projects involving Mozambique pointed at the need to design a project tailored to the country context that address the needs and expectations at the national and local level. Indeed, the structural constraints and challenges identified in the cultural sector in Mozambique, with an incipient value chain, from public to private and civil society organisations (CSOs) level, make it complex for its stakeholders to benefit fully from grants and actions planned at the global level. The lack of proper capacity to plan and project design, the fragile financial and organisational capacity, the difficult access to information, limit Mozambican actors from participating in these actions, especially the ones from the provinces outside of Maputo.</p> <p>This is visible from the low number of projects from Mozambique submitted and approved to international calls. Moreover, the language barrier is limiting successful participation of Mozambican cultural and creative stakeholders into international calls.</p>				

Therefore it is crucial to have targeted customised strategies and approaches to the different territories and stakeholders, as the “one size fits all” logic is not applicable and might result in unplanned competition instead of promoting collaboration even if the objective is to develop network and collaboration opportunities among different countries. Information dissemination, support in project design and development; the use of local and clear language and simplified procedures; and structural and longer-term relationships and support are also essential to ensure a wider benefit and participation and sustainable impact.

3.5 The Intervention Logic

The main activities of this action aim at reinforcing the cultural sector professionals’ technical, entrepreneurial and digital skills, via training and interactive workshops, as well as via internships (in the European and also local cultural centres, local festivals, local organisations...). These capacity building activities will focus on all stakeholders (public, private and civil society actors) from Maputo and from the provinces. The aim is to bring people from the provinces to Maputo and vice-versa.

These actions will build the sector’s capacity to design and sustain its structures and initiatives with longer-term perspectives; the laboratories will help to create national networks and connections and explore joint ideas and projects. The implementing entity should ensure support to project design, implementation of projects, fundraising, etc. This activity could be done through support structures present in the country.

In addition, by creating financing opportunities (Call for Proposals) adequate to the size and profile of cultural entities, this action provides opportunities to test and implement the training and will contribute to a “learning by doing” approach that can be gradually developed. These small projects can help to dynamise the cultural sector especially in the provinces.

Moreover, by supporting opportunities for cooperation, networking and mobility, via a mobility scheme or via exploring digital means at national and international level, the sector’s digitisation process and access to markets will be amplified. It will also contribute to a greater access of the actors in the provinces to information on financing opportunities, networking platforms, etc.

In parallel, by providing on demand technical assistance to the Ministry of Culture and Tourism, and other decentralised public bodies, to support them in actions that may span from - development of policies, reform of regulatory frameworks, development of public procurement procedures, engagement in digitisation processes and production of knowledge and data about the sector, provision of equipment - it may create a more favourable environment for the cultural sector to thrive, ensuring more suitable conditions and benefits so to achieve more quality works, more accessible and produce sustainable inclusive economic and social impacts. This demand comes directly from the Ministry at central level, but also from provincial governments that have the task of supporting and sustaining the “Houses of Culture” network in the provinces. The idea is that the implementing entity discusses directly with the Ministry the type of support that the project can give to them in order to respond to their specific needs.

In sum, capacity building activities together with financing opportunities and support to mobility, under a more favourable regulatory framework, will contribute to increase the contribution of the cultural sector to economic and social development in a balanced way in the territory of Mozambique, with special focus on the leadership and participation of youth and women.

The intervention logic can be summarised as:

IF Competences of human resources on technical, transversal, entrepreneurial and digital level are reinforced AND

ASSUMING THAT the initial skills and knowledge of the training’s beneficiaries enable the planned capacity-building strategy to be carried out, **AND** that the beneficiaries and target groups involved in the project are actively engaged **AND** that cultural operators have management capacity for elaborating and implementing projects

IF Networking and cooperation at national and international level are supported AND ASSUMING THAT cultural operators have management capacity for elaborating and implementing projects

IF the capacities of the Ministry of Culture and Tourism and other decentralised public bodies are strengthened AND

ASSUMING THAT the national institutions of the cultural sector are actively involved in the project and promote initiatives

THEN the governance and professionalization of the cultural sector, including the use of digital technologies will be strengthened.

BECAUSE these actions will build the sector's capacity to design and sustain its structures and initiatives with longer-term perspectives, they will enhance the sector's digitisation and access to national and international markets, and help create national networks and connections to diminish the gap between the capital and the provinces. They will also contribute to a more favourable environment for the sector to develop.

3.6 Logical Framework Matrix

PROJECT MODALITY (3 levels of results / indicators / Source of Data / Assumptions - no activities)

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.

	<i>Results chain</i>	<i>Indicator</i>	<i>Baseline (value & reference year)</i>	<i>Target (value & reference year)</i>	<i>Source and mean of verification</i>	<i>Assumptions</i>
<i>Impact level (Overall objective)</i>	OO: To increase the contribution of the cultural sector to social and economic development, especially for youth and women as drivers of change	I.OO.1. Human Capital Index	0,36 (2020) ¹⁰	To be defined (2025)	The human capital index- World Bank Group ¹¹	NOT APPLICABLE
		I.OO.2. % of annual growth rate of real GDP per capita	0,5% (2018) ¹²	At least 1% annual increase over the next years (2025)	Global SDG Indicators Database, https://unstats.un.org/sdgs/indicators/database/	
		I.OO.3 Country score (rank) for the Gender Inequality Index	0,523 (ranking 181)	Year-on-year improvement in ranking position (2025)	Gender Inequality Index data portal (UNDP) http://www.hdr.undp.org/en/indicators/68606	

¹⁰ Latest available information

¹¹ https://openknowledge.worldbank.org/handle/10986/34432?cid=GGH_e_hcpexternal_en_ext

¹² Latest available information

			(2019) ¹³			
Outcome level (Specific Objective(s) + Intermediate Outcomes, these if applicable)	SO: Governance and professionalization of the cultural sector is strengthened, including the use of digital technologies.	I.SO.1 % of jobs created in other services sector (include culture) (disaggregated by sex) (GERF 2.13)	7,9 % total employment in the other services sector (which includes culture) sector of which 65 % are men and 35 % women (2020) ¹⁴	Increase X% the share of the other services sector (including culture) in Mozambique's labour market, as well as women's participation (2025)	- Instituto Nacional de Estatística - Inquérito sobre Orçamento Familiar – IOF 2019/20 https://www.open.ac.uk/technology/mozambique/sites/www.open.ac.uk/technology/mozambique/files/files/IOF%202019_20%20Final%2022_09_2021.pdf	*The political climate remains stable and there are no serious security problems. *The economic and financial situation remains stable. *Cultural operators have sufficient management and financial capacity for elaborating and implementing projects
		I.OS.2. Status of new public policies in support of the development of the cultural sector	Not existing or very limited in reach or budgetary provision (or both) (2022)	At least 1 policy developed and adopted during the implementation of the Action (2025)	- Situation reports on the cultural sector - Statements and publications of the Ministry of Culture and Tourism (website, newspapers, newsletters, etc.).	
		I.OS.3 National status on the Digital Evolution Index	Mozambique is not included and not ranked (2017) ¹⁵	Mozambique is candidate to be included in the index and is ranked, as part of a random sample of countries (2025)	- Digital Evolution Index data portal, https://sites.tufts.edu/digitalplanet/files/2020/03/Digital_Planet_2017_FINAL.pdf	

¹³ latest available information

¹⁴ latest available information

¹⁵ latest available information

Output level Outputs (for each Outcome)	OP 1 Competences of human resources at technical, transversal ¹⁶ , entrepreneurial and digital level are reinforced	I.O1.1 Number of participants who have reinforced their competences in the training sessions supported by the EU ¹⁷ (disaggregated by age, sex and category)	0 (2022)	500 participants trained, of which at least 100 young people (below 30) and 250 women (adult or young) Cats: X,Y,Z To be defined (2025)	- Annual Action progress report - Activity report - Training/internships /laboratories evaluation forms	The initial skills and knowledge of the training's beneficiaries enable the planned capacity-building strategy to be carried out The beneficiaries and target groups involved in the project are actively engaged
		I.O1.2. Number of participants in the job shadowing, internships, interactive workshops and/or laboratories organised with EU support who have strengthened their professional competences (disaggregated by age and sex)	0 (2022)	100 participants which at least 30 young people (below 30) and 50 adult women (2025)		
		I.O1.3. Number of cultural initiatives incubated or accelerated with EU support. * (disaggregated by % of initiatives led by women)	0 (2022)	To be defined (2025)	- Annual Action progress report - Activity report	

¹⁶ Transversal, in the sense of: behavioural, linguistic, literacy & numeracy, cross-thematic, etc...

¹⁷through internships, job shadowing

* Indicators from the MIP

	OP 2 Networking and cooperation at national and international level are supported	I.O2.1. Number of digital entrepreneurs being supported by the EU (disaggregated by sex, age, province)*.	0 (2022)	At least 15 digital entrepreneurs which 7 by young people (below 30), 5 by adult women and 7 from outside Maputo (2025)	- Annual Action progress report - Activity report	Cultural operators have management capacity for elaborating and implementing projects.
		I.O2.2. Number of cultural professionals who have increased their network participating in international fairs, markets, festival among others thanks to EU support (disaggregated by age and sex)	0 (2022)	At least 30 professionals which 15 are young people (below 30) and 15 are women (2025)	- Annual Action progress reports - Activity report - Questionnaires	
		I.O2.3. Number of new partnerships, cooperation projects, digital platforms and networks established or scaled up with EU support (disaggregated by age, sex and modality)	0 (2022)	At least 50 new initiatives established, from which 15 led by young people (below 30), 25 led by adult women and 15 making use of digital technologies as structural components (2025)	- Statistics to be collected by the action management team. - Annual action progress reports.	
	OP 3. Capacities of the Ministry of Culture and Tourism and other decentralised public bodies are strengthened	I.O3.1. Status of the reform and of new regulatory frameworks produced with EU support	Some reforms and new regulatory frameworks ongoing (statutes of the artists; copyrights law,	At least 1 new reform or a new regulatory framework is accomplished in the sector with the support of the Action	- Situation reports on the cultural sector - Statements and publications of the Ministry of Culture and Tourism (website, newspapers,	The National institutions of the cultural sector are actively involved in the project and promote initiatives

			sponsorship law, etc.) (2022)	(2025)	newsletters, etc.).	
		I.O3.2. Number of thematic studies commissioned with EU support	0 (2022)	At least 5 thematic studies concluded from which 3 requested by decentralized public bodies (2025)	- Thematic studies	
		I.O3.3. Number of employees of the Ministry of Culture and Tourism and other decentralized bodies increasing their capacity and becoming agents of change with EU support (disaggregated by sex and age)	0 (2022)	At least X employees of which X are young people (below 30) and X are women (2025)	- Annual Action progress report - Activity report - Training/internships /laboratories evaluation forms	

4 IMPLEMENTATION ARRANGEMENTS

4.1 Financing Agreement

In order to implement this action, it is envisaged to conclude a financing agreement with the partner country.

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 72 months from the date of entry into force of the financing agreement.

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 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 measures¹⁸.

4.3.1 Indirect Management with a pillar assessed entity

This action may be implemented in indirect management with an entity, which will be selected by the Commission's services using the following criteria:

- Proven operational capacity in developing and implementing capacity building initiatives targeting cultural professionals from public, private and CSO sectors
- Excellent know-how and established partnerships and contacts within the cultural sector in Mozambique
- Excellent relations with the Ministry of Culture and Tourism and private and associative cultural organisations throughout the country
- Proven regional and international network of knowledgeable partners
- Member of EUNIC cluster or good relations with EUNIC cluster to allow for valuable synergies and networks as well as ensure an European dimension to the action

The implementation by this entity entails setting up all the conditions necessary to implement all activities that will contribute to reaching outputs 1, 2 and 3. All actions will be implemented by the same entity that may resort to technical assistance (national or international), partnerships and/or service provision contracts with local institutes/organisations/incubators/companies for implementation of all the activities connected with outputs 1, 2 and 3 (please check section 3.2).

4.4 Scope of geographical eligibility for procurement and grants

N/A

4.5 Indicative Budget

Indicative Budget components	EU contribution (amount in EUR)
Indirect management	4 850 000
<i>Output 1 Competences of human resources on technical, transversal, entrepreneurial and digital level are reinforced</i> <i>Including a Project Management Unit (PMU) (includes communication for programmatic awareness raising expenses, gender mainstreaming actions, contingencies, fee for implementing partner...) for an amount of EUR 1 326 000</i>	<i>2 631 000</i>
<i>Output 2 Networking and cooperation at national and international level are supported</i>	<i>1 379 000</i>
<i>Output 3 Capacities of the Ministry of Culture and Tourism and other decentralised public bodies are strengthened</i>	<i>840 000</i>
Evaluation – cf. section 5.2 Audit – cf. section 5.3	150 000
Totals	5 000 000

4.6 Organisational Set-up and Responsibilities

The implementing partner will be responsible for the financial and technical reporting and overall management and coordination of the activities as defined in section 4.3.

The implementing entity will partner up with the Cultural Centre Mozambique-France (CCFM). The CCFM is a full member of the European Union National Institutes for Culture (EUNIC) cluster in Mozambique and has just initiated the Presidency of this cluster which will last for 2 years. It will also implement the activities in the country in coordination with the EUNIC Cluster in Mozambique. The EUNIC cluster has been active in the country for 8 years. They have developed and signed a joint strategy and implement projects and cultural activities, and together are part of a large network of cultural actors and organisations at the national and international level.

A Steering committee will be set up with the responsibility to orientate and monitor the action's implementation. It will meet once a year and it will be composed by the EU Delegation, the Ministry of Culture and Tourism, the implementing partners, the EUNIC Cluster President (and another EUNIC Cluster member on a rotating basis), as well as representatives from civil society from the cultural sector and also representing women and youth.

A technical committee will be created, to support technical decision-making and key orientations on the delivery process on a more regular basis, meeting every quarter. It shall be composed by the EU Delegation, the implementing partner, the representatives of the EUNIC cluster, as well as the Ministry of Culture and Tourism. The Committee has no decisional power. It contributes to ensure coherence and technical support, share information within the Committee and with the cultural sector, as well as enhance appropriation by national stakeholders. The committee will allow all relevant stakeholders to be informed and involved in the programme implementation process.

A project management unit (PMU) will be set up in order to ensure the necessary autonomy, effective decision-making and implementation capacity with the specific focus and expertise needed. This PMU will

be composed of several staff that will be in charge of establishing the necessary conditions for the implementation of the activities. It should include at least one Team Leader, one accountant, one M&E expert, one communication expert. It may resort to the hiring of technical assistance (national and international), trainers (national and international) and partnerships and/or service provision contracts with local institutes/organisations/incubators/companies for implementation of parts of the 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.

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 at an annual basis and final report. 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. Indicators shall be disaggregated at least by sex. All monitoring and reporting shall assess how the action is taking into account the human rights-based approach and gender equality.

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).

The performance of the programme will also be closely monitored by the Steering Committee through reviewing annual progress reports. Implementing partners will present a summary of project implementation progress and the Steering Committee will discuss at strategic level and provide direction in addressing key challenges. In addition, when negotiating contracts, the Commission and implementing partners will align with the logframe matrix in this Action Document, and implementing partners will provide baseline and suggest targets.

Collection of data will be ensured by the implementing partner. The choice of measurable indicators for tracking the programme performance has been done considering the availability of data sources which are not abundant in Mozambique in this sector. For this purpose, all activities funded by the action will need to preview the respective data collection and monitoring process notably via making use of standard surveys and registration forms provided by the implementing partner. Moreover, in what comes to the outcomes and overall impact measurement, the implementing partner will have the responsibility to follow up with the project beneficiaries in order to identify and understand the resulting impacts of the activities, notably by making use of surveys and qualitative interviews.

5.2 Evaluation

Having regard to the nature of the action, a final evaluation may be carried out for this action or its components via independent consultants contracted by the Commission.

It will be carried out for accountability and learning purposes at various levels (including for policy revision), taking into account in particular the fact that if successful, the activities could be expanded in a later project.

All evaluation 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. Expertise on human rights and gender equality will be ensured in the evaluation teams.

The Commission shall inform the implementing partner at least 1 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. 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

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.

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, service providers, grant beneficiaries 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 present Action identifies as

Action level		
<input checked="" type="checkbox"/>	Single action	Present action: all contracts in the present action
Contract level		
<input checked="" type="checkbox"/>	Single Contract 1	<foreseen individual legal commitment (or contract)>