



# **Study on projects using cultural expressions as a lever for employment, human rights, democracy and other human development areas**

*Final Report*

## ***The EUROPEAN UNION***

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**Study on projects using cultural expressions as a lever  
for employment, human rights, democracy and other  
human development areas**

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**Final report**

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## Acronyms and Abbreviations

ACP	African, Caribbean and Pacific (geographical region)
AECID	Agencia Española para la Cooperación Internacional y el Desarrollo
AfDB	African Development Bank
ALA	Asia and Latin America (geographical region)
ASEM	Asia-Europe Meeting
BBC	British Broadcasting Corporation
CAMM	Mali Arts and Crafts Conservatory
CNA	Cinéma Numérique Ambulant
CSO	Civil Society Organisation
CSP	Country Strategy Paper
ENP	European Neighbourhood Policy
DCI	Development Cooperation Instrument
DG	Directorate General
DG EAC	European Commission Directorate-General for Education and Culture
DG DEVCO	European Commission Directorate-General for Development and Co-operation
EACEA	Education, Audiovisual and Culture Executive Agency
EC	European Commission
EDF	European Development Fund
EEAS	European External Action Service
EIDHR	European Instrument for Democracy and Human Rights
EMAV	Euromed Audiovisual Programme
ENPI	European Neighbourhood and Partnership Instrument
EU	European Union
EUD	European Union Delegation
ICT	Information and Communication Technology
IP	Implementing Partner
MDG	Millennium Development Goals
MEDA	Euro-Mediterranean Partnership
MFF	EU Multi-Annual Financial Framework
NGO	Non-Governmental Organisation
NICT	New Information and Communication Technology
NSA	Non State Actors
NSAPVD	Non-State Actors and Local Authorities in Development
OCT	Overseas Countries and Territories
OIF	Organisation Internationale de la Francophonie
PADOR	Potential Applicant Data Online Registration (computer application)
PCD	Policy Coherence for Development
RFI	Radio France Internationale
SBCC	Social and Behaviour Change Communication
TFEU	Treaty on the functioning of the European Union
TOR	Terms of Reference
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNFPA	United Nations Population Fund
YPIS	Young People in the Informal Sector

## Executive summary

The European Commission's (EC) Directorate General (DG) for Development and Cooperation – EuropeAid (DEVCO) has commissioned a study to identify, select and analyse a sample of culture related fselected projects supported by the European Union (EU) through its cooperation instruments or by Member States. Its aim is to illustrate how cooperation projects involving cultural operators, cultural sectors of activity and/or cultural content can contribute to current EU development priorities.

### **Methodology of the study**

As a result of a comprehensive process of identification, consultation and analysis, 30 projects were selected and grouped into three categories:

- Projects that have demonstrated positive and significant impacts in sustainable economic development;
- Projects illustrating how cultural operators and cultural sectors of activity<sup>1</sup> can contribute to reinforcing human rights, democracy and good governance;
- Projects with impacts in other domains of development (health, environment, gender equality, social inclusion...)

The projects selected present varying characteristics: geographic dispersion, size (ranging from micro-projects to a programme of 35 million euro), operational approach, implementation modalities, origin of funds, role of culture in the project, etc. The idea is to illustrate alternative intervention possibilities for the EU for projects with a cultural dimension.

It should be noted that the main obstacles in the process of the projects' selection were:

- The lack of a standard in terms of the information available for each project in the EC central database repository (CRIS); in some cases, all formal documents as well as evaluation and monitoring reports and complementary information were available; in other instances, very scarce information was available;
- The absence of information to measure impact; this is because projects do not usually include provisions to collect impact measuring data. Moreover, as EU funds are generally allocated on a project basis, the Commission is no longer involved after an action is finished; hence, there is no follow-up to evaluate ex-post impact. Under this study, practically no project/programme ex-post evaluations were identified for EU funded projects/programmes.

### **The European development cooperation framework**

In October 2011, the European Commission issued a communication entitled '*Increasing the impact of EU Development Policy: an Agenda for Change*'<sup>2</sup>, later endorsed by the Council of the EU, establishing it as a benchmark for EU development policies in the future.

Even if the Agenda for Change does not explicitly include culture as a sector or goal of cooperation with third countries, all the legal and political EU development framework, as well as its actions and principles exposed and defended in international fora, integrate culture as a core sector of cooperation - and an integral part of development.

Culture has been widely acknowledged as an essential dimension of development. This is not only as a sector of intervention in its own right, relevant in terms of employment and economic growth, but also, and most importantly, as a key element to attain social

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<sup>1</sup> Cultural sectors of activity in this study include: music, publishing, visual arts, performing arts, cinema and audiovisual, radio, cultural heritage (tangible and intangible), cultural multimedia, arts and crafts, cultural fashion and design, cultural events diffusion, cultural tourism.

<sup>2</sup>[http://ec.europa.eu/europeaid/what/development-policies/documents/agenda\\_for\\_change\\_en.pdf](http://ec.europa.eu/europeaid/what/development-policies/documents/agenda_for_change_en.pdf).

inclusion and civic participation, peace and security through intercultural dialogue, or to build a differentiated partnership and a locally sensitive approach to development.

In terms of financial instruments over the 2014-2020 period, cultural operators and cultural sectors of activity could legitimately be integrated through the Development Cooperation Instrument (DCI), the European instrument for democracy and human rights (EIDHR) and the 11<sup>th</sup> European Development Fund (EDF). The EU legal cooperation framework as well as its operational instruments, offer an opportunity to include culture in different forms to promote development and to achieve EU external cooperation objectives.

### ***Lessons from successful culture-related projects***

A sample of 30 good practices have been selected and studied. The analysis demonstrates the potential impact of cultural and cultural sectors of activity as a vector for democracy, human rights and good governance, as well as for inclusive growth and social development.

### ***Culture, inclusive growth and sustainable development***

A sample of 12 projects from different world regions were analysed. They demonstrate that projects supporting cultural operators or oriented towards cultural sectors of activity can have significant impact in terms of economic growth and social development. Impact has been demonstrated in the following domains:

- Direct economic impact, through increased activity in cultural sectors of activity, that are transformed into cultural goods and services (commercial or non-commercial) and likely to gain value in economic terms;
- Culture as a driving force for local development, through an increase in culture and heritage-related tourism, tangible heritage as a backbone of urban development, or economic activity generated by cultural events or cultural venues (festivals, museums, etc.);
- Cultural sectors induced economic impact in other sectors, such as tourism-related services, heritage maintenance-related activities (restoration, buildings, materials, etc.), media-related activities, as well as equipment and materials for music, audio-visual, cinema, publishing, etc.;
- Education in cultural sectors of activity as a vector of economic development, through better-trained professionals, more structured cultural sectors and enhanced entrepreneurship in cultural domains;
- Indirect economic impact, through an improved image of a city region or country, enhanced individual creativity and more adaptable individuals.

Evidence highlights economic impact in terms of:

- Income generating activities can be created, consolidated and increased using intangible cultural heritage (crafts sector, design, fashion, music, audio-visual, etc.), tangible cultural heritage (in urban revitalisation, cultural tourism, heritage maintenance-related activities, contemporary architecture and building activities, etc.) and cultural expressions, through better organised and more performing economic sectors;
- Contributing to building-up a fully-fledged economic sector, in particular in the following domains: a culturally-inspired fashion industry, arts and crafts, cinema and audio-visual, radio and music;
- Local development generated by culture-related activities, mainly by means of development of tourism industry, urban revitalization and improved local dynamics around heritage buildings, architecture, significant cultural venues (museums...), etc.
- Creating value-added activities with little or no use of natural resources, thus contributing to sustainable development;
- Contributing significantly to knowledge-driven new economic dynamics.

Successful projects trigger a virtuous circle, inducing the creation of other income generating activities and culturally significant initiatives at a local level. A successful project generates indirect impact around it, through replication, creation of new related economic activities, teaching and training, etc.

### ***Democracy, human rights and good governance***

A sample of 12 projects has been studied aiming to improve mechanisms of local governance, enhance citizen participation and influence in democratic and nation-building processes and reinforce individual and collective freedom. Evidence shows that:

- The limitation of cultural rights jeopardizes human rights. They are a key issue in terms of good governance, justice and respect towards minorities;
- The decline of social cohesion is closely linked to the loss of cultural identity and pride, which generates social violence, youth disorientation and educational failure, etc.;
- Cultural operators and culture-related civil society have proved very effective in promoting human, citizens' and cultural rights, stimulating participation and consolidating the democratic process, as well as reinforcing governance at local and national levels;
- Cultural expressions and culture-related material such as films, television programmes, comic books, CDs, theatre performances, radio material and visual art works are a significant lever in actions aiming to improve human rights, democracy and governance. They are effective tools that reach out and can be adapted to all different social categories. Since they touch upon human sensibility and emotions, cultural and artistic expressions have a more effective impact in improving individual behaviour in sensitive social domains than other forms of communication and teaching;
- In certain contexts, cultural expressions are usually the only effective means to communicate and have messages assimilated on sensitive issues, such as minorities' rights, gender and youth violence, etc.;
- Several cases studied show that the promotion of human rights, good governance and democracy strongly benefit from the availability of competent operators (artists, creators, technicians, organisations, institutions) in the cinema, audiovisual, radio, publishing, performing arts and other artistic related sectors of activity. Without strong cultural sectors, few possibilities are left to convey information, raise awareness, teach and promote human rights and democracy, especially in Least Developed Countries (LDCs) and authoritarian societies.

### ***Culture in other areas of development***

Successful projects analysed reveal that:

- At local level, a comprehensive development project with a strong cultural dimension can have significant impact in different development domains, such as the environment, citizens' social participation and local governance, public services, health, education, etc.;
- A project that includes a strong cultural dimension has impact in other areas of development, thanks to a ripple effect that goes beyond the original scope of a project;
- Culture offers adequate and valuable tools and strategies to convey information, raise awareness, teach and promote sensitive social development issues, such as reproductive and sexual health, in particular in conservative societies and among disadvantaged groups with little access to other forms of education.

In conclusion, the projects studied demonstrate that projects targeting cultural operators or cultural sectors of activity, as well as projects with a significant cultural dimension, can significantly contribute to current EU development priorities:

- Economic growth and sustainable development can be stimulated by means of developing activities that use cultural expressions, cultural resources, tangible and intangible cultural heritage;

- Cultural and artistic expressions, cultural operators and cultural sectors of activities can be powerful tools to promote human rights, good governance and democracy;
- Cultural expressions, cultural events and cultural goods are effective tools that can be used in mainstreamed development areas, such as environment, social inclusion, gender equality, as well as in other areas of development such as health and education.

The study also presents best practices that have been identified in the selected projects in its conclusions.

### ***Why include the cultural sector in development cooperation?***

The EU's legal and political cooperation framework as well as evidence stemming from good practices, lead to the following general recommendations:

- The growing consensus that poverty is not only measured by material deprivation, but also in terms of lack of participation in decision-making processes and an impoverished civic, social and cultural life, plead to include culture as a fully-fledged sector of intervention;
- Understanding the cultural context in which development programmes operate can significantly enhance aid effectiveness;
- Culture and participation in cultural life can greatly improve social cohesion through community empowerment, citizen participation and intercultural dialogue; culture can be a powerful tool to convey messages in other development fields;
- Culture is an economic development resource in its own right and should be used to achieve EU cooperation objectives in this field. Cultural sectors of activity and cultural tourism can be powerful driving forces for developing or emerging economies, as they are for developed countries, especially with the growth of New Information and Communication Technology (NICT) that make cultural content and products accessible worldwide and expand local markets to a much wider scale, thus contributing to economic growth, employment and sustainable development.

### ***Summarised operational recommendations***

#### **I. At EC strategy level**

- EC strategy and programming documents of EU funding instruments should explicitly integrate the possibility to cover cultural-related sectors and operators, in particular in the DCI, EIDHR and the 11<sup>th</sup> EDF;
- Programming documents should explicitly state that the objective of cultural-related cooperation is to concretely contribute to current EU development priorities: inclusive and sustainable growth and development, human rights, democracy and good governance – reflecting the fundamental tenets of the Agenda for Change.

#### **II. At a programme level**

- Programme implementation modalities in DCI, EIDHR or EDF should explicitly integrate provisions to ensure eligibility for cultural operators and promote culture-related projects to be funded through them;
- In the case of the EIDHR, cultural operators and culture-related civil society should be specifically targeted in all support programmes;
- At a bilateral cooperation level, countries have identified future sectors of concentration: in many cases, cultural-related cooperation can contribute to national cooperation priorities, particularly in sectors such as: human rights, democratisation processes, governance, the private sector, urban development, education, social inclusion, decentralisation and local development;
- The integration of the cultural dimension of development should be mainstreamed in development projects;
- Economic development programmes should incorporate culture-related sectors, especially in countries/regions with few potential development resources;

- Cultural operators/organisations should be explicitly integrated in Non-State Actor (NSA) support programmes,

III. At a project level

- A list of project success factors is provided in the last chapter under 'recommendations'. The main recommendations can nevertheless be summarised as:
  - Implementing partners (IP) with proven successful experience;
  - Support to existing, perennial structures;
  - Comprehensive set of activities and an adequate blend of artistic, cultural and managerial dimensions;
  - All activities of the project ought to include a capacity building component;
  - Comprehensive communication and information strategy.
- Projects and programmes ought to include provisions aimed at ensuring the duplication and emulation of good practices, including an impact evaluation mechanism.

# 1 Introduction

This report constitutes a study on projects using cultural expressions as a lever for employment, human rights, democracy and other human development areas in EU development cooperation.

The study has been undertaken by the AETS Consortium in several phases.

A first phase included an inventory of EU-funded projects in cultural domains, collecting information through different channels (questionnaires, analysis of EU programme evaluation reports, field visits, consultation of stakeholders, etc.).

The second phase included an analytical analysis of information and the identification of good practices and examples of projects or programmes that have achieved significant results and had impact in terms of current EU cooperation and development priorities.

The third phase includes the synthesis of a project typology and success factors in order to provide recommendations for future EU interventions covering cultural sectors of activity.

## 1.1 Context of the Study: The new EU development cooperation framework

The Unit responsible for Education, Health, Research and Culture within the Directorate General for Development and Cooperation has commissioned a study to identify, select and analyse a sample of culture-related selected projects supported by the EU through its cooperation instruments or by Member States in developing countries. The cooperation framework with third countries has changed since the publishing of the European Commission's Agenda for Change in October 2011. This document has taken a leading role in the design of the EU's cooperation strategy in the development field. It focuses on two priority domains: the promotion of human rights, democracy and other key elements of good governance and sustainable and inclusive economic growth. This implies a shift of EU cooperation policies and a new design of international cooperation instruments for the 2014-2020 period. One of the consequences of this change is that international cooperation in the cultural field is not mentioned in the Agenda for Change document. It has thus been virtually excluded as a sector of intervention in future EU development policy.

Nevertheless, cooperation in the cultural domain - although not seen as a priority in this new framework - can play a significant role as a lever for human and social development as well as for democratic change.

For that purpose, the European Commission decided to commission a study to analyse a number of selected projects supported by the EU through its cooperation instruments or by Member States in the past. Its aim is to identify and illustrate how cooperation projects involving cultural operators, cultural sectors and/or cultural content can contribute to current EU development priorities. The study demonstrates the potential impact of cultural and cultural sectors of activity as a vector for democracy, human rights and good governance, as well as for inclusive growth and social development.

## 1.2 Overall Objective and Methodology of the Study

In this context, the objective of this study is to provide evidence-based recommendations and guidance on how cultural expressions can contribute to the key priorities of the Agenda for Change in the context of post-2013 instruments and programming.

The study identifies best practice projects and provides recommendations specifically on how projects including cultural expressions, cultural sectors of activity and/or cultural operators can be included and taken into account when promoting human and social development, democracy, human rights and good governance, as well as when targeting other domains of development, such as gender equality, social inclusion, health, environment or education.

It should be noted that this study exclusively covers projects implemented in developing countries.

### 1.3 Methodology

This chapter presents a succinct overview of the main methodology elements. A complete methodology summary is presented in the Annex II.

The identification of good practices for this study was achieved through:

- An exhaustive process of inventory of culture related projects funded by the EU in developing countries, funded by EDF, EIDHR, DCI and European Neighbourhood Partnership Instrument (ENPI) programmes;
- Gathering information available at a EC level on each project: project official documents, project evaluation reports, programme reports, other information documents;
- Questionnaires to EC Programme managers on the content, results and impact of culture related projects. This included requesting suggestions of good practices and successful projects;
- In some cases, consultation of project managers and project stakeholders;
- Identification of documented good practices and examples of projects in the relevant fields funded by Member States, without EU funding. These represent a minority among the projects selected and have been included in the study in order to illustrate alternative approaches or specific achievements not identified within the EU-funded projects. Information about these project was collected through evaluation reports and relevant information published by the beneficiaries and/or the donors.

The project selection has been based on:

- Relevance of the project/programme in terms of the scope of the study;
- The cultural dimension of the project. This includes projects covering one or more cultural sectors of activity<sup>3</sup>, projects implemented through cultural operators, use of cultural expressions in the implementation of the project, significant cultural components in a larger project, including tangible or intangible cultural heritage;
- Effective implementation (though the study does not exclude cases with implementation deficiencies, when they do not significantly hamper the project results);
- The level of demonstrated achievement of results, leading to impact in terms of current EU development priorities;
- The actual and potential impact of the project/programme in terms of its contribution to one of the following objectives: inclusive economic growth, sustainable development, social development, reinforcement of democratic processes, human and citizens' rights and good governance, as well as impact on other domains of development such as gender equality, social inclusion, health, environment or education;
- The availability of sufficient and relevant information to assess the results and impact.

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<sup>3</sup> Cultural sectors of activity in this study include: music, publishing, visual arts, performing arts, cinema and audiovisual, radio, cultural heritage (tangible and intangible), cultural multimedia, arts and crafts, cultural fashion and design, cultural events diffusion, cultural tourism.



In relation to the last point, it should be noted that part of the scope of this work is to measure the results and impact of selected projects, in order to identify their potential to effectively contribute to EU development priorities and objectives.

A major obstacle in the elaboration of the study was the collection of relevant information and data measuring the impact of the projects. This can be explained by the following reasons:

- EU-funded projects and programmes, in general, do not include explicit and operational provisions to collect data for measuring impact. This requires precise, long-term indicators in socio-economic development, reinforcement of human rights, governance and democracy. Project and programme indicators are designed in general to assess results (i.e. concrete project/programme achievements) but not to measure longer-term impact on a wider scale - even less to measure the ripple effects (induced indirect impact in other domains), that are sometimes - in the case of culture-related projects - more important than direct results;
- Most EU funding for development is allocated on a project basis. This entails that funds go to a specific action, delimited in time and scope, after which ending the EU is disengaged. Even though programmes/projects in general do include provisions for a final evaluation, this is carried out soon after the actual end of the operational phase. This procedure enables, in general, to assess results but not longer-term and wider impact. In order to measure contribution of project/programmes to inclusive development, human rights, democracy, a longer time span and precise comparative data (measuring changes and evolution from a baseline) is needed;
- In EU-funded projects, there is usually no follow up or monitoring of effects and impact after the end of a project. In the framework of this study, practically no project/programme ex-post evaluations were identified for EU funded project/programme funded. In some cases, when projects/programmes are funded over a longer period of time through a series of successive interventions, better information is available. This is rarely the case of specific individual projects. Some programmes instead (such as Euromed cultural-related programmes) have had several consecutive faces and can provide more information on its achievements and impact.

For this study, results have typically been assessed through information provided by final evaluation reports, questionnaires or direct consultations with project/programme managers. However, in order to measure impact, further investigation was necessary. This included gathering information on:

- The beneficiaries' activities after the end of the project;
- The general evolution of the targeted sector or area.

Information was assembled through the consultation of:

- Related reports (carried out later) – beneficiaries' activity reports, other donors' reports, ex-post information presented to request further subsidies, etc.;
- Related information published in media;
- Consultation of project managers or direct beneficiaries.

The final selection of projects was undertaken considering geographical and thematic diversity. Projects illustrate a very wide spectrum of projects (from micro-projects to large programmes), different implementing approaches and modalities and different typologies in terms of their cultural content/component.

30 cooperation-for-development projects covering cultural sectors of activity or including a significant cultural component were selected for the purpose of this study. 26 of them have been directly funded by the EU through EC or EDF instruments. Four others have been funded by Member States.

Based on information and lessons learnt from selected projects, as well as from information concerning all other projects studied in the framework of this work (list presented in the Methodology Annex) an evidence-based synthesis of the projects' modalities, results and impact has been elaborated. The presentation has been organised according to current EU development priorities.



Recommendations for future EU interventions covering cultural operators, cultural expressions and/or cultural sectors of activity within the current EU cooperation framework are presented.

## 2 The European development cooperation framework

This chapter presents the political, strategic and regulatory framework that underpins EU development cooperation, in particular concerning its current and future potential interventions in the cultural field.

### 2.1 Why an Agenda for Change?

In October 2011, the European Commission issued a communication entitled 'Increasing the impact of EU Development Policy: an Agenda for Change'. In May 2012, the Council of the EU endorsed this Communication, thus setting it as a benchmark for EU development policies in the future.

The Agenda for Change comes at a time of global transformation. The rise of emerging countries such as China, India or Brazil, and their role as new donors, the lifting of millions in middle-income countries out of poverty - especially in Asia and Latin America - or the 2008 global economic crisis are all challenges that will have an impact on future development policies and that need to be assessed in a new light.

The Agenda for Change is also a stepping stone both towards the post-2015 development global agenda that is currently being framed at a global level, seeking to integrate the commitments of fora such as the 2011 Busan High Level Forum on Aid Effectiveness or the Rio+20 World Summit, and towards the EU's 2014-2020 multi-annual financial framework (MFF).

Through the Agenda for Change, the EU is aiming for more strategic, targeted and results-oriented development cooperation, focusing on 48 Least Developed Countries, mainly in Sub-Saharan Africa, and based on two key pillars:

- Human rights, democracy and other key elements of good governance;
- Inclusive and sustainable growth for human development.

### 2.2 Culture within the EU's formal and regulatory cooperation framework

The Agenda for Change will act as a blueprint for the EU's development policies in the forthcoming MFF and the 11<sup>th</sup> European Development Fund (2014-2020). However, the Agenda for Change should be considered in a larger context. It should be considered with regards to EU instruments for development, external relations and its own principles and values - and the international architecture and commitments towards development, human rights and other priorities encompassed in the Agenda for Change.

Even though the Agenda for Change makes no specific reference to culture, references to it are numerous in existing legal texts and instruments both at the European and global level. They underline the importance of culture and cultural aspects with regards to sustainable and inclusive human development, human rights, rights of minorities and indigenous peoples, peace and security, urban policies, and, more broadly, the well-being and dignity of human beings.

The idea of Europe and the European project itself are cultural assumptions. One could postulate that culture is engrained in the DNA of the European Union and thus applies to both its domestic and external action - including its development policies. Following the spirit of Jean Monnet's words - "we are not forming coalitions of states, we are uniting men". The EU has been established upon a common set of values, ideas, and principles, which in turn are all part of the European contemporary culture, a culture of human

dignity, liberty, equality, democracy, the rule of law and human rights and rights of minorities<sup>4</sup>, including their cultural rights.

The Treaty on the Functioning of the European Union (TFEU) has granted the EU supporting competences regarding culture and establishes that 'the Union shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore'<sup>5</sup>.

Culture also has an important role to play in the external relations of the EU, not just through development cooperation, but also in a broader sense, with cultural and public diplomacy currently gaining in momentum. The European Agenda for Culture<sup>6</sup>, endorsed by the Council Conclusions of 2007<sup>7</sup> calls for a more strategic integration of culture in this field. Further documents have followed in a similar vein, in particular the Council Conclusions of 2008 on cultural diversity and intercultural dialogue and the 2011 European Parliament Resolution on the cultural dimensions of the EU external action.

As such, the EU has taken on board a cultural dimension in its relations with other regions such as Asia, through the Asia-Europe Meeting (ASEM), and its several Culture Ministers' Meetings<sup>8</sup>, or Africa, where the Africa-EU Strategic Partnership launched in 2007 stresses 'the importance of having a better knowledge of African cultural goods' and calls 'for the exchange of information between EU and African countries on existing African cultural goods in the EU and Africa'.

The role of culture is also acknowledged when it comes to neighbourhood and partnership relations, both in the Southern Partnership, through the Barcelona EuroMed Partnership/Union for the Mediterranean and past programmes such as Euromed Audiovisual or Euromed Heritage, and in the Eastern Partnership. The former includes a specific culture programme also present in relations with the Russian Federation, particularly under the auspices of the Common Space of Research and Education.

Human rights have been progressively incorporated into the body of EU Law over the past few decades. The Charter of Fundamental Rights of the European Union became a binding instrument for EU Member States upon the entering into force of the Lisbon Treaty in 2009. The Charter asserts, among others, the principles of non-discrimination, in particular towards women and minorities, and of cultural, religious and linguistic diversity<sup>9</sup>. In addition, in the last few years, the European Instrument for Democracy and Human Rights has funded many projects supporting civil society through cultural networks or actors. The EU stresses the importance of advancing not just civil and political rights, but also economic, social and cultural rights. The EU also considers human rights to be indivisible and interdependent, which include cultural rights.

Lastly, regarding EU development policies themselves, culture has been present through documents such as the European Consensus on Development (2005), which considers culture as a fully-fledged sector of human development, or the 'Brussels Declaration' (2009) issued from the International Colloquium 'Culture and Creativity as Vectors of Development', organised by the European Commission in the framework of EU cooperation with African, Caribbean and Pacific (ACP) countries<sup>10</sup>.

ACP countries represent the lion's share of EU development cooperation. This cooperation, financed by the European Development Fund, follows the provisions of the

<sup>4</sup> Articles 2, 3 and 13, Treaty of the European Union.

<sup>5</sup> Article 167, Treaty on the Functioning of the European Union.

<sup>6</sup> <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:HTML>.

<sup>7</sup> [http://www.consilium.europa.eu/ueDocs/cms\\_Data/docs/pressData/en/ec/97669.pdf](http://www.consilium.europa.eu/ueDocs/cms_Data/docs/pressData/en/ec/97669.pdf).

<sup>8</sup> Five meetings since 2003, the last of them in Jakarta, Indonesia, in September 2012.

<sup>9</sup> Articles 21 and 22, Charter of Fundamental Rights of the European Union.

<sup>10</sup> The 'Brussels Declaration' was drafted by artists, professionals and culture entrepreneurs from ACP and EU Member States.

Cotonou Agreement (2000, revised in 2005 and 2010), which lays out the legal framework for EU-ACP relations, and states that both parties, EU and ACP, conclude the agreement 'in order to promote and expedite the economic, cultural and social development of the ACP States, with a view to contributing to peace and security and to promoting a stable and democratic political environment'<sup>11</sup>. The agreement thus places cultural development on an equal footing with economic and social development, but it also further expands the role of culture in its Article 27, 'Culture and development'<sup>12</sup>, which it considers to be an integral part of social and human development.

The Cotonou Agreement, with respect to culture, has been materialised to some extent through the EDF instrument and its bilateral National Indicative Programmes. The presence of culture has nonetheless remained largely on the margins of EU development policies in the last decade, which is in turn confirmed by the omission of culture in the Agenda for Change. This absence marks a stark contrast with the steps taken by the EU towards a full integration of culture in other areas such as external relations, neighbourhood policies and human rights, or even with the EU's development framework, namely the Cotonou Agreement. Finally, it also overlooks the fact that culture is ever more present in international and global instruments, be they exclusively devoted to development or not.

### **2.3 Culture in the international cooperation for development framework**

The number of international instruments that address culture in one way or another is very large, and has been growing steadily since the mid-20<sup>th</sup> century. Culture is therefore present in conventions and covenants regarding human rights and rights of minorities, but also in development strategies or resolutions concerning peace and security. It is important to bear in mind that the EU and its Member States - key players in the field of development - have themselves contributed to the construction of this international framework and to place culture in a prominent position within the global legal architecture.

As far as human rights are concerned, in a broader sense, references to culture can be found in instruments such as the Universal Declaration of Human Rights (1948), which establishes that 'everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits'<sup>13</sup>. Additionally, the Vienna Declaration issued at the 1993 World Conference on Human Rights recognised that 'all human rights are universal, indivisible, interdependent and interrelated'<sup>14</sup>, thus placing cultural rights at the same level as other categories such as civic and political rights or economic rights. In turn, cultural rights are specifically encompassed in several documents, the flagship of which is the International Covenant on Economic, Social and Cultural Rights (1966), to which all EU Member States are party.

Culture also plays a key role when it comes to the rights of minorities and indigenous peoples. Hence, its importance in instruments such as the United Nations Declaration on the Rights of Persons belonging to National or Ethnic, Religious and Linguistic Minorities (1992) and the United Nations Declaration on the Rights of Indigenous Peoples (2008), which emphasises that 'respect for indigenous knowledge, culture and traditional

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<sup>11</sup> Cotonou Agreement, Article 1, 'Objectives of the partnership'.

<sup>12</sup> Article 27 establishes that 'cooperation in the area of culture shall aim at: a) integrating the cultural dimension at all levels of development cooperation; b) recognising, preserving and promoting cultural values and identities to enable intercultural dialogue; c) recognising, preserving and promoting the value of cultural heritage; supporting the development of capacity in this sector; d) developing cultural industries and enhancing market access opportunities for cultural goods and services; (e) recognising and supporting the role of cultural actors and cultural networks, and their contribution to sustainable development; and (f) promoting the cultural dimension in education and the participation of youth in cultural activities'.

<sup>13</sup> Article 27, Universal Declaration of Human Rights.

<sup>14</sup> <http://www.ohchr.org/en/professionalinterest/pages/vienna.aspx>.

practices contributes to sustainable and equitable development and proper management of the environment<sup>15</sup>.

The work of the United Nations Educational, Scientific and Cultural Organization (UNESCO) in the field of cultural rights, cultural diversity and development ought to be acknowledged. This work can be tracked back to initiatives such as the adoption of the World Decade for Cultural Development<sup>16</sup> in 1988, but it also comprises several declarations and conventions such as the 2001 Universal Declaration on Cultural Diversity and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, to which the EU has been a full party since 2006. In particular, Article 13 of the 2005 Convention states that 'parties shall endeavour to integrate culture in their development policies at all levels for the creation of conditions conducive to sustainable development and, within this framework, foster aspects relating to the protection and promotion of the diversity of cultural expressions'.

Simultaneously, UNESCO, with the participation of numerous stakeholders from EU Member States, has sponsored the 2013 Hangzhou Declaration, which aims to place culture at the heart of sustainable development policies, departing from the 'one size fits all' approach and embracing a culturally sensitive development strategy, denoting that different cultural perspectives may result in different paths to development. Thus, the Hangzhou Declaration advocates for culture to be included as the 4<sup>th</sup> fundamental principle of the post-2015 UN development agenda along with human rights, equity and sustainability.

On a similar note, despite the Millennium Development Goals (MDG) not explicitly including a cultural goal per se, the UN General Assembly has called upon a greater presence of culture in the achievement of the MDGs<sup>17</sup>. In fact, the UN MDG Achievement Fund (2006-2012), set up with Spanish funding, comprised a 'Culture and Development Thematic Window'<sup>18</sup> and activities through which 12 300 cultural entrepreneurs have increased their income by accessing new markets and new and renovated cultural infrastructures that now serve 2.3 million people.

With the 2015 horizon drawing closer, a new consensus on development is in the making. For the most part, this new consensus will focus on three fundamental principles – human rights, equity and sustainability – and four central dimensions – inclusive social development, environmental sustainability, inclusive economic development and peace and security. These priorities are strongly influenced by the Rio+20 summit and its outcome document 'The Future we Want', which actually acknowledges 'the natural and cultural diversity of the world', and recognises 'that all cultures and civilizations can contribute to sustainable development', as well as the importance that culture has for indigenous peoples, traditional communities and ethnic minorities.

Following in the footsteps of Rio+20, the 2012 report 'Realizing the Future We Want for All'<sup>19</sup>, devised by the UN System Task Team on the Post-2015 UN Development Agenda, lays out its main findings and recommendations for a development agenda beyond 2015 and calls for an integrated policy approach to ensure inclusive economic development, social progress and environmental sustainability. According to the report, culture has a crucial role to play in the post-2015 scenario. In that sense, culture and cultural freedom are an essential part of human dignity and of the full realisation of human rights. Simultaneously, cultural barriers can prove a serious hindrance towards achieving equality, and cultural economic sectors, such as cultural tourism and cultural and creative industries, especially if they realize their full potential through the use of information and

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<sup>15</sup> Preamble, United Nations Declaration on the Rights of Indigenous Peoples.

<sup>16</sup> Which **sought to encourage countries to reflect, adopt policies and undertake activities to ensure the integrated development of their societies.**

<sup>17</sup> UN General Assembly Resolutions N.65/1 on the Achievement of the MDGs (2010), N65/166 (2010) and N66/208 (2011) on culture and development.

<sup>18</sup> 18 joint programmes in 18 different countries and USD 96 million.

<sup>19</sup> [http://www.un.org/millenniumgoals/pdf/Post\\_2015\\_UNTTreport.pdf](http://www.un.org/millenniumgoals/pdf/Post_2015_UNTTreport.pdf)

communication technologies (ICT), can prove to be a powerful source of sustainable economic development.

Finally, culture is also linked to other dimensions that are essential for development such as urban development and urban policy or peace and security. Concerning the former, the 2004 Agenda 21 for Culture, established by the United Cities and Local Governments is already a household name, and it was further completed with the 2010 policy statement 'Culture: Fourth Pillar of Sustainable Development'. As far as the latter is concerned, the UN has repeatedly emphasised that intercultural dialogue is a fundamental tool to bring about peace and security and to downscale conflict between communities. The UN General Assembly Resolution N62/90 (2007) 'Promotion of interreligious and intercultural dialogue, understanding and cooperation for peace', and the aforementioned report 'Realizing the Future we Want for All' both expand upon this idea.

## **2.4 Why culture in EU development policies?**

There is a growing consensus that poverty is not only measured in terms of material deprivation, but that it is also characterised by, among others, lack of participation in decision-making processes and an impoverished civic, social and cultural life. When it comes to development, culture can be regarded both as a means and as an end.

As a means, firstly, because a culturally sensitive approach that stays clear from the 'one size fits all' formula and understands the cultural context in which development programmes and projects operate can significantly enhance aid effectiveness. Secondly, culture and participation in cultural life can greatly improve social cohesion through community empowerment, citizen participation or intercultural dialogue, or even promote environmental sustainability through awareness raising actions by establishing a link between nature and culture, both precious and common goods shared by all members of a community.

Culture can also be understood as an end - as an economic sector in its own right. Cultural sectors of activity and cultural tourism can be powerful driving forces for developing or emerging economies, as they are for developed countries, especially with the growth of NICT that make cultural content and products accessible worldwide and expand local markets to a much wider scale, thus contributing to economic growth, employment and sustainable development.

As mentioned above, the Agenda for Change comes at a time of transformation and seeks to adapt the EU's development strategies and policies to an ever-changing global context with new needs, new challenges, new instruments and new players. Still, the Agenda for Change fails to take on board the cultural dimension, which inevitably leads to a regrettable shortcoming. Culture - if properly harnessed - can actually further the main goals of the Agenda for Change in terms of economic growth, sustainable development, social inclusion and cohesion or democratic governance and human rights.

Furthermore, it seems contradictory that despite culture being abundantly present in the global legal architecture that the EU itself has contributed to and in the legal instruments that make up the fabric of the EU and its external relations, as is the case of the Treaty on the Functioning of the EU or the Cotonou Agreement, the cultural dimension should be absent from the development policies of the EU by way of its omission from the Agenda for Change.

Moving on to more practical issues, together with the Agenda for Change, which provides the strategic priorities of the future EU development policies, the action of the EU in the next 6 years will be largely determined by the 2014-2020 multi-annual financial framework and its several operational instruments or programmes, especially those into which the budget heading 'Global Europe' is broken down. There is a total of 13

programmes for the 2014-2020 period<sup>20</sup>, among which the Development Cooperation Instrument features.

## 2.5 EU Cooperation Instruments over the period 2014-2020

The Development Cooperation Instrument accounts for EUR 19 661.6 million for the period 2014-2020, and it focuses primarily on fighting against poverty in developing countries by following a differentiated approach<sup>21</sup> that seeks to enhance the impact of EU aid and gives priority to LDCs. The instrument or programme also aims to attain other objectives of EU external action, such as fostering sustainable economic, social and environmental development and promoting democracy, the rule of law, respect for human rights and good governance, all of which can be spurred along if the cultural dimension of development is taken into the equation.

In turn, the DCI comprises three sub-programmes: a) geographic programmes, covering cooperation with Asia, Central Asia, Middle East, Latin America and South Africa; b) thematic programmes to address global public goods and challenges and support civil society organisations and local authorities, where culture seems to fit naturally; c) and a new Pan-African programme to support activities of trans-regional, continental and global nature in Africa with a view to implementing the Joint Africa-EU Strategy, which, as shown above, makes a specific reference to culture and cultural goods within the broader spectrum of good governance and human rights. These geographic and thematic sub-programmes will complement other efforts, in particular the 11<sup>th</sup> EDF, devoted to ACP countries, or the European Neighbourhood Partnership Instrument.

The European Instrument for Democracy and Human Rights (EUR 1 332.75 million for 2014-2020) also offers opportunities to explore the impact of culture in development and good governance. The scope of this instrument encompasses support to democracy, fundamental freedoms and economic, social and cultural rights. In this regard, a strong and resilient civil society is a key element to good governance and accountability. In many countries, especially where democratic track records are at the most – dubious – local cultural associations can play an important role as budding organisations of citizens that may start to build-up an independent and critical social fabric. It is important to bear in mind that in some cases, as mentioned above, during the 2007-2013 financial framework, cultural groups or associations of different natures have actually benefited from financial assistance under this instrument and in order to further democracy, human rights or social cohesion in their countries. In addition, culture can be a powerful message-bearer, especially when it comes to bolstering democratic values, human rights, rights of women, cultural minorities and vulnerable groups and non-discrimination, all of which are values of capital importance to the EU and are actually embedded in the contemporary European culture.

A major innovation in the 2014-2020 financial framework is the Partnership Instrument (EUR 954.76 million). Its objective is to advance and promote EU interests and values by projecting the external dimension of EU internal policies while, simultaneously, pursuing agendas beyond development cooperation with industrialised and emerging countries. The Partnership Instrument will allow for relevant cultural matters to be tackled, e.g. intellectual property rights, and, in a broader sense, for cultural cooperation between the EU and partner countries.

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<sup>20</sup> The instruments or programmes are: a) Civil protection financial instrument + emergency response centre; b) Development cooperation instrument; c) European instrument for democracy and human rights; d) European neighbourhood instrument; d) European voluntary humanitarian aid corps; e) Guarantee fund for external actions; f) Humanitarian aid; g) Instrument for nuclear safety cooperation; h) Instrument for pre-accession; i) Macro-financial assistance; j) Partnership instrument; k) Security; l) Instrument for stability.

<sup>21</sup> This approach reflects needs, capacities and performance of partner countries and targets EU development cooperation where it can be most effective, encouraging greater concentration on certain sectors in least developed countries.

Finally, as far as the ACP countries are concerned, the bulk of the actions will be channelled through the 11<sup>th</sup> EDF. The EDF is an extra-budgetary cooperation instrument funded by EU Member States, concluded for a multi-annual period of normally five years –e.g. 10<sup>th</sup> EDF, 2008-2013<sup>22</sup>– and follows the provisions of the Cotonou Agreement. In its Conclusions of February 8th 2013, the Council of the EU established an overall amount of EUR 30 506 million for the 11<sup>th</sup> EDF, and an important step towards its creation was taken with the intergovernmental agreement of June 2013. However, the fund has not yet fully fleshed-out and negotiations are still underway. No major modifications are expected with regards to the previous EDF, but the fund will nonetheless be consistent in its approach with the range of other external instruments and programmes.

It is expected that the 11<sup>th</sup> EDF will follow the priorities outlined in the Agenda for Change. Yet, and somehow contradictorily, the EDF is legally bound by the Cotonou Agreement, and therefore, the cultural dimension of the EU's development cooperation, acknowledged in Articles 1 and 27 of the Treaty, ought to be taken into account together with the rest of the text when considering the EDF. As such, the EU should strive to integrate the cultural dimension at all levels of development cooperation, boost the development of cultural and creative industries and cultural tourism, which capitalise on the enormous cultural potential of ACP countries and their societies, or support cultural actors and networks in developing countries.

## 2.6 In conclusion

As a conclusion of this chapter, it can be stated that:

- Despite the fact that the Agenda for Change does not explicitly include culture as a sector or goal of cooperation with third countries, all the legal and political EU framework, as well as its action and principles exposed and defended in international fora, integrate culture as a core sector of cooperation and an integral part of development;
- Culture has been widely acknowledged as an essential dimension of development, not only as a sector of intervention in its own right, relevant in terms of employment and economic growth, but also, and most importantly, as a key element to attain social inclusion and civic participation, peace and security through intercultural dialogue, or to build a differentiated partnership and a locally sensitive approach to development;
- Cooperation in the cultural domains and inclusion of cultural dimensions in EU cooperation programmes, if properly harnessed, can contribute to attain the objectives of the Agenda for Change;
- The global and European political and legal frameworks and the new EU financial instruments and programmes foreseen for the 2014-2020 period, particularly the Development Cooperation Instrument, the European instrument for democracy and human rights and the 11<sup>th</sup> EDF, offer an opportunity to include cooperation in cultural sectors of activity and/or with a cultural dimension to promote development and to achieve EU external cooperation objectives.

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<sup>22</sup> With a Budget of € 22.682 million, € 21.966 million went to ACP countries (97 % of the total). European Overseas Countries and Territories (OCT) also benefit from the EDF.

### 3 Culture and development, lessons from the field

As indicated above, a number of projects and programmes covering cultural sectors of activity or including a significant cultural component have been analysed in order to identify examples illustrating how culture can contribute to current EU development priorities, as expressed in the Agenda for Change.

30 projects have been selected to illustrate concrete results and impacts pertaining to each of the objectives pursued, i.e.:

- Inclusive growth and sustainable development;
- Democracy, human rights and good governance;
- Others sectors of development, such as health, gender equality, environment, education, social inclusion, migration.

The last category of examples was included in the scope of the study in order to acknowledge cross-cutting priorities and dimensions that have been identified and incorporated in EU cooperation-for-development practices.

Virtually all the examples studied reveal that cultural-dominated interventions have a multidimensional impact in society. Most projects presented here after have had impact - actual or potential - in more than one area. Many of them contribute significantly to more than one of the objectives, even if the project has not been conceived or implemented for that purpose.

For instance, when a project has economic impact in terms of increase of tourism, better urban environment through rehabilitation of cultural heritage or cultural venues, or better access to cultural events and social life, young people tend to emigrate less, domestic and social violence decreases, new business develop in other fields. Social cohesion and sustainable development are reinforced by valorising cultural expressions and cultural heritage.

When women start generating income through arts and crafts activities or by performing music, dance or theatre, their standing in family and society is reinforced and they feel empowered to seek and demand better rights and treatment. Gender equality is in this case a side product of improved access to work and better participation in creative fields.

A project leading to increase in cinema and audiovisual sector capacities will boost production, diffusion and circulation of audiovisual programmes and films, generating thus the conditions for a larger and more diversified access of population to information as well as a diversified vision of society. The effect that more enlightened and aware citizens have on social movements, democratic demands or defence human rights cannot easily be measured, but it is uneasy to contest the link.

On the one hand, there are socio-economic benefits generated by a project that can be measured by assessing the increment in the number of structures, operators, students, audiences, jobs or volume of sales in a given sector. On the other hand, the ripple effects of cultural action, cultural sectors of activity and artistic expressions are difficult to measure because its main characteristic is that they have an immaterial, emotional, intangible component that engenders effects in terms of individual perception, understanding, comprehension of and reaction to reality. Music, audiovisual programmes, cultural heritage, art work, design, theatre performances, etc. carry values and are not 'consumed' as other products. They convey messages that are explicitly or implicitly perceived and integrated in peoples' minds, and can lead to modifications of attitude and behaviour. They can trigger action that is built by multiple cultural and intellectual stimuli, and are rarely a result of one single element.

This is particularly important in this study in terms of the impact that cultural sectors of activity and cultural expressions can have in reinforcing democracy, human rights, governance or conflict resolution.

The evidence-based observations and statements presented hereafter stem from the analysis of the projects presented in the table hereafter. An individual fiche for each project is presented in Annex III, summarising the project's characteristics, objectives, activities, results, impact and lessons learnt from each of them.

**List of projects with good practices retained for the purposes of the study**

EU funding instrument	Thematic domains covered	Project Title	Zone benefitting from the action
<b>3.1 Culture and Inclusive growth and sustainable development</b>			
Bilateral, Cultural sector Support Programme	Inclusive economic growth - Sustainable development	N'Domo, Traditional Crafts Centre	Mali
DCI – HUM	Inclusive development	Ethno-magic Going Global (EGG)	India
ENPI, Mediterranean Partnership	Inclusive economic growth	Euromed Audiovisual Programme	Algeria, Cyprus, Egypt, Israel, Jordan, Lebanon, Malta, Morocco, Palestine, Syria, Tunisia and Turkey
Bilateral, Cultural sector Support Programme	Inclusive economic growth	Haiti Fashion Week	Haiti
Bilateral, Cultural Programme (8 & 9 EDF)	Inclusive economic growth - Sustainable development	<i>Festival sur le Niger</i>	Mali
Bilateral, Cultural sector Support Programme	Inclusive economic growth	Preservation of Lalibela Churches	Ethiopia
NSA	Inclusive economic growth - Minority rights protection	Community Tourism, handicrafts and agricultural diversification in indigenous communities of Sucumbios	Ecuador
NSA	Inclusive economic growth - Sustainable development	Providing local economic alternatives for youths of the Nabón Canton by promoting tourism and culture	Ecuador
DCI-HUM	Inclusive economic growth	ART Gene	Georgia
None – Member State	Inclusive economic growth	Popayán Technical School Foundation	Colombia

Bilateral, Cultural sector Support Programme	Inclusive economic growth - Sustainable development	Arts and Crafts Conservatory: Education for employment in the cultural sectors	Mali
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### 3.2 Culture as a vector of democracy, human rights and good governance

NSA	Human rights protection	Domestic Violence and Social Media	Argentina
None – Member State	Human rights protection - Democracy reinforcement	Semifilms: Reinforcing democracy and citizens’ rights through audiovisual	Burkina Faso, West Africa
DCI HUM	Democracy, Human rights, Governance - Civil society reinforcement	Investing in Palestinian culture in Israel and the occupied Palestinian Territories (oPT)	Israel and Palestine
EIDHR	Human rights protection - Democracy reinforcement	Promoting Human rights and democracy through a memorial site: Villa Grimaldi	Chile
EIDHR	Human rights protection	Challenging gender-based violence through drama	Vanuatu
NSA	Human rights protection	Valorization of Bedouin oral tradition	Palestine
EIDHR	Human rights protection	Promote and Protect Human Rights of People with Disabilities through the Performing Arts	Sri Lanka
EIDHR	Human rights protection - Democracy reinforcement	Forum Theatre in Kosovo	Kosovo
NSA	Human rights protection	Child Protection Work	Fiji
NSA	Human rights protection	Non-State Actors and Local Authorities in Development: Strengthening radio stations in Somalia to promote human rights, peace and governance	Somalia
None – Member State	Inclusive economic growth Good governance and citizens’ rights protection	Cinema Nosso Project	Brasil

### 3.3 Culture as a tool to promote development in other domains

NSA	Other domains of development; Health	Project 17 Nicaragua: Strategy to strengthen communication on rights and sexual and reproductive health (SRH)	Nicaragua
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None – Member State	Other domains of development; Health	Role of culture in the promotion of sexual and reproductive health of young people in Mopti	Mali
NSA	Good governance - Inclusive development – Other domains of development	Urok Osheni. Conservation, development and sovereignty in the Urok islands	Guinea-Bissau
Bilateral DCI (8 & 9 EDF) + IiP Culture	Other sectors of development	<i>Cinéma Numérique Ambulant (CNA)</i>	Benin, Burkina Faso, Cameroon, Mali, Niger, Senegal, Togo
NSA	Sustainable development - Other domains of development	<i>Parc de Martissant</i>	Haiti
Bilateral, Culture Support Programme (8 EDF)	Other domains of development - Social inclusion	Louga Handicapped People Association	Senegal
Investing in People, Culture	Inclusive economic growth – Other domains of development	Konso Cultural Centre	Ethiopia
EDF – Intra ACP	Other domains of development	Women in Scene	Niger, Ivory Coast, Burkina Faso, Mali, Guinea, Togo, Benin, Mauritania, Chad, Cameroon, Congo, Guyana

Each impact category presented here after is illustrated by a few examples. Only essential features and results of each project are presented here. The full impact identified is summarized in the individual project fiches, in Annex III.

### 3.1 Culture and Inclusive growth and sustainable development

#### 3.1.1 Direct economic contribution of cultural sectors of activity; the economic value of cultural goods and services

The direct economic impact of culture takes the form of the activities and trades carried out by cultural operators – artists, creators, individual businessmen, private companies, associations, cultural institutes, public sector organisations, education structures, etc. – from all sectors of culture. These activities are transformed into goods and services, commercial or non-commercial, likely to be valorised in economic terms. The added value of this set of activities corresponds to the economic contribution of these sectors to the local/national domestic product.

Among the selected cases there are several that demonstrate how a project or programme can enhance the volume of production and income generated directly by cultural operators (individuals, groups, enterprises, associations) in a given sector of activity.

These are the cases of:

- i. N'Domo, Traditional Crafts Centre: Promotion of the Bogolan sector in Segou, Mali. The training and production activity of this centre, that uses traditional crafts and cultural heritage has led to a perennial, sustainable structure that directly techs and provides a livelihood to young apprentices, and has generated directly over 300 jobs in a poor region in Mali. Better production facilities and better sales and marketing conditions generated by an EU-funded project have led to reinforced capacities and ensured the sustainability of the centre.  
Moreover, the centre has triggered the emergence of a whole sector of activity: the production of Bogolan fabric and tissues in the Segou region and beyond. Today, there are at least 500 people directly involved in this craft in the area, making a living by using traditional arts and crafts.  
In the case of N'Domo, positive impact is also acknowledged in terms of the protection of environment, since all techniques used and taught there fully respect a strict environmental code, inspired by traditional methods of production.  
It also contributes to reinforce the image of the city as a tourist destination, in close synergy with other cultural oriented projects in the city. The city has increased over 10 fold the volume of its tourism industry in the last 10 years.
- ii. Ethno-magic Going Global (EGG): Development of traditional art forms and crafts in West Bengala, India. Intangible cultural heritage-based income generating activities have been developed through this project – music, crafts, traditional theatre and dance forms. Groups of 3 200 folk artists living in rural areas. The project has led to an alleviation of poverty with an average of a six fold increase in regular revenue for 30% of the artists involved in the project, over a 3-year period. All other artists also generate income, though art is still not their primary source of revenue. Traditional skills are valued and folk artists are recognised by the community and beyond. Beneficiaries have transformed from 'daily labourers' to artists and cultural entrepreneurs.  
The project has been successful in establishing rural creative clusters, further supported by governmental micro-enterprises support schemes. The effect of the project will be sustained through the establishment of partnerships, adequate public policies, private self-sustained micro-business and an increase of tourism in the area. The communities of the 6 districts involved in the project enjoy a significant increase in their living standards.  
Other effects of this project are social inclusion and governmental replication in other areas. The preservation and development of traditions and cultural heritage has reinforced pride among youths and might be a deterrent for current urban emigration.
- iii. Euromed Audiovisual Programme: Developing the cinema and audiovisual industry in Mediterranean countries. Over a period of 10 years, this large, ambitious and multidimensional programme has led to a more structured and developed cinema and audiovisual industry in 11 countries. More and better quality production, better circulation and diffusion, and better international integration of the whole regional industry have led to a significant increase in the economic value of the sector. Rough estimations (no precise figures are collected) based on the number of films and programmes produced reveal that the industry grows, in volume, at a rate of 10% per year, which is considerably superior than the average economic growth of the region. Nevertheless, this indicator is a general average that does not take into account the different situations in individual countries or the effect of the Arab revolution in the region since 2011.

The industry as a whole has more capacities and competences available and a virtuous circle can be expected for the forthcoming years.

From another perspective, more quality audio-visual material and better diffusion and circulation contribute to peoples' information and understanding of their

respective societies. In this sense, a thriving audio-visual industry is an important element of a healthy democratic system and good governance.

These projects and others have demonstrated that:

1. Traditional skills in arts and crafts can contribute towards poverty alleviation and social inclusion thus fostering sustainable and equitable development. This has been achieved in rural, economically backward areas, which have few alternative means and resources for development.
2. Project success often resides in a multidimensional and comprehensive approach, where all aspects of a business development strategy are covered: improving skills and product quality, training on management competences, network development, promotion and diffusion of works at a local, national and regional level, research, etc.
3. Some projects are strongly funded on the knowledge, recuperation and promotion of intangible cultural heritage, which is embedded in local communities. Full involvement of these communities at all levels of a project lead to success, appropriation and sustainability.
4. Some success stories are explained because all project components are coherent and respond to a fully-fledged strategy and functioning system, where all dimensions fit into a comprehensive vision inspired on local intangible cultural heritage and traditional practices.
5. The social dimension of a project has been a centre piece of several of the projects analysed: local community centres have been created, community social needs have been addressed, specific involvement of youth and women has been granted by appropriate means.
6. Good communication and visibility are a key element of all projects.
7. Partnership development and networking at national and international levels give sustainability and replication potential to projects. They are an integral part of a successful scheme.
8. By using culture as a resource to create income, cultural diversity, cultural heritage and folk art forms have been protected and disseminated. This in turn generates people's pride and a sense of belonging. Social cohesion is thus reinforced within communities. The arts have been revitalised at a local level through community centres, local festivals and regular cultural events.
9. Successful projects trigger a virtuous circle, inducing the creation of other income generating activities and culturally significant initiatives at a local level. A successful project generates indirect impacts around it, through replication, the creation of new, related economic activities, teaching and training, etc. As culture-based projects use a common and open source resource which is cultural heritage and cultural expressions, they can generate replication in many forms and significant social progress in many development areas.
10. In particular, the case of Euromed Audiovisual illustrates how a coherent long-term approach to regional cooperation in a key cultural domain of activity - the film and audiovisual industry - can have long-term impact and contribute to developing a whole industry and generating significant economic impact. The Programme, with its comprehensive and gradual approach, has reinforced all components of the production chain in the audiovisual sector. The long-term approach and structuring a whole economic sector has been a key element of the Programme.
11. A regional approach can have added value when countries share similar features and face similar economic and cultural challenges.

### **3.1.2 Culture as a driving force for local development**

The direct economic impact of cultural activities goes beyond the total value of goods and services provided by operators in these sectors. There are other important forms of impact which derive from cultural and artistic activities, notably in terms of local development.

Cultural events and festivals, as well as cultural heritage can become an engine of development and stimulate local economic activity in all sectors. They attract tourism and generate ripple effects in terms of economic activities linked to the organisation of events or the maintenance of cultural heritage.

Cultural events are widespread in developing countries and constitute a source of substantial revenue for local economies. In regions where few sources of revenue are available, income from the public and participants in cultural and artistic events often serve as a vital economic factor for the local economy.

The momentum generated around cultural activities, heritage or cultural events at the local level, allow for development to be rebalanced in favour of regions and zones outside large conurbations. Development of decentralised cultural activities contributes to the economic and social development of peripheral regions, through the exploitation of local cultural assets and specificities.

The following cases illustrate this effect:

- i. *Festival sur le Niger*: An arts and cultural festival as an engine of local development in Segou, Mali. Over a period of 10 years, the festival has become the main attraction of Segou, a city originally without a touristic vocation or specific touristic attractions. Thus, Segou has become an important tourist destination. The festival attracts over 23 000 visitors a year, during one week. Hotels, restaurants, galleries, cultural venues, crafts shops and tourist circuits have been created. Visitors to Segou had increased (before the political and security crisis of 2012 and 2013) tenfold. The country's tourism sector multiplied by two during the same period. It can be estimated that the festival has created 750 permanent jobs and 2000 temporary jobs every year. Around 200 structures benefit from the festival activities and the Festival is the most important single contributor to local taxes and economy. 200 families propose accommodation during the festival, with a significant direct economic impact for these local families. Visitors to the city are attracted and subsequently set-up new activities or develop local projects. An indicator of this is the multiplication of construction projects in the city, from 40 per year in 2005 to 200 in 2013.

Thanks to the initiatives taken by the festival, environmental protection has been reinforced through the creation of a long-term awareness raising programme and maintenance of the River Niger.

The Festival has contributed to improve significantly the urban environment: promoted and encouraged the rehabilitation of buildings, venues, streets, river shore, local tangible heritage, etc.

- ii. *Preservation of Lalibela Churches*: Cultural heritage as an engine of tourism. The project resulted in the full protection of the most endangered churches of Lalibela, a highly important cultural heritage site, classified on the UNESCO world heritage list. This has preserved the main economic resource of the region: its cultural heritage as a motor of the tourist industry. It is estimated that over 50% of the economic activity in the region is generated by the tourism industry. International tourism in Lalibela increased from 20 000 foreign visitors in 2005 to more than 40 000 in 2012. Employment directly related to tourism has multiplied by three in the last ten years: roughly 3000 people are directly or indirectly involved in the tourism industry in Lalibela (16 000 inhabitants), and the number has increased proportionally with the number of tourists. Many new economic actors - independent entrepreneurs, private companies, associations, cultural institutions - have emerged.

The massive funding obtained from the EU has triggered the intervention of other donors in the region, which have funded major projects, such as the Lalibela development master plan (World Bank, UNESCO), Tourist industry support programme (Spain, France and others) and support to micro enterprises, etc.

These projects and others in this same domain have demonstrated that:

1. Projects that aim to boost local development through a major cultural event (festival, cultural venue, etc.) or by means of preserving and promoting cultural heritage are fully relevant from a development point of view.
2. In given regions, cultural heritage can constitute the main locomotive of the local tourism industry and economic activity. Cultural heritage is a local resource that can be preserved and promoted to create economic activities, stimulating the creation of income-generating activities and small businesses. This is especially important in a region with few other potential development resources.
3. The case of *Festival sur le Niger* illustrates how a cultural event, with a holistic approach to local development, can become a major locomotive for local development in its economic, social, environmental and cultural dimensions. In a region with few alternative resources, culture can be promoted and used as a development resource.
4. Success factors are:
  - Strong and collective implication of local private entrepreneurs;
  - Participatory process, including private sector, authorities and citizens;
  - Rigorous management and planning, competent managers, as well as the diversity of funding sources;
  - Multidimensional approach;
  - Creation of permanent structures in order to ensure durability;
  - Capacity building activities and;
  - Coordination with other donors, stakeholders and local authorities.
5. The impact of a cultural event in local development can go well beyond its direct results. Local dynamics change and the event can trigger a new and comprehensive development approach. Local services improve because local authorities see the necessity to improve services for promoting tourism.
6. Low income city dwellers benefit most from local driven development, since many activities attract tourism that generate low skilled jobs. Family accommodation can be a significant source of income for modest households.
7. Cultural events or/and cultural heritage contribute to the visibility and image of a region and attracts both visitors and investments.
8. Local economic development and the tourism and cultural related activities generate needs in terms of more skilled workers. A well-conceived project will include an educational and training component to improve local capacities and satisfy new job requirements.
9. From an economic standpoint, cultural heritage is a local "resource" that cannot be relocated and can be promoted to create economic activities and around which social dynamics are organized and developed. This is especially important in regions with few other potential development resources.
10. Promotion of cultural heritage contributes to local development, to the attractiveness and image of cities or regions and attracts both visitors and investments. It stimulates the creation of income-generating activities and small businesses. Various professional and economic actors - independent entrepreneurs, private companies, associations, cultural institutions, public-sector agencies - participate in this process.

### **3.1.3 Education in the cultural sectors of activity as a vector of economic development**

Cultural sectors of activity require, as all economic areas of activity, specific skills and competences that can only be acquired through specialised education. In general, universities do not cover many of the cultural sector's related domains, in particular technical professions, crafts, artistic and creative skills, etc.

Institutions providing formal, full-fledged education in all different cultural related domains are an indispensable component of a development strategy in those domains. Human resources with the right competences and skills are the essential component for a cultural sector of activity to develop.

Projects aiming to support the creation, development or functioning of such institutions contribute significantly to the potential economic development of a sector.

The following cases illustrate this effect:

- i. **Popayán Technical School Foundation:** Educating youth in the field of cultural heritage. Between 1995 and 2012, over 1000 young people from the city of Popayán (200 000 inhabitants), in Colombia, most from disadvantaged backgrounds, underwent training in professions linked to traditional techniques in construction, restoration, furnishing, painting, decoration, cookery, jewellery, etc. The school monitors all young students through the provision of support during their projects and information regarding employment opportunities in the sectors concerned at regional level. Virtually all graduate students are employed today: 78% of young students undertake employment directly linked to skills learnt from the school. Thanks to support provided by the school, a large proportion of them have created their own businesses in cultural heritage related domains.  
The school has also imitated and carried out over 10 restoration and rehabilitation local heritage projects: seven public buildings have been restored so far. This also generates income for the school, which consolidates its sustainability.  
The availability of skills and the conservation of traditional know-how through technical education provided by the school has allowed traditional building techniques to remain alive and in use in contemporary buildings, generating a full-fledged economic sector related to construction and furnishing of new buildings using traditional crafts and architecture.  
The project has been replicated in seven other cities in Colombia and similar schools have been created in Central America.
- ii. **Arts and Crafts Conservatory:** Building a music and audio-visual studio. A music and audio-visual studio has been built and is functioning within the Mali Arts and Crafts Conservatory (CAMM). The CAMM now possess adequate technical facilities in terms of music and audio-visual production. The facilities have been fully used by students since 2008. 500 students have been professionally trained in music and audio-visual, technical-related professions since its inauguration. CAMM has trained over 2000 professionals in all departments (music, audio-visual, performing arts, multimedia, cultural management. 80 students graduate a year, and respond to the sector's needs in terms of technical skills. Job opportunities exist for CAMM professionals in the cultural sectors of activity and new cultural-related income generating activities created by CAMM professionals.  
Related sectors (publicity, advertising, radio, etc.) benefit from improved technical skills to produce music and audio-visual material.  
Moreover, the studio has been regularly rented out for professional recordings and post production, generating income for the Conservatory and consolidating its financial situation. The project has helped develop a permanent educational institution in the arts domain and consolidated its situation. Cultural sectors have benefited from better trained human resources and artists. In particular, increased activity in terms of music and audio-visual production has been registered in the last years, despite the Malian political situation. Reinforced technical capacities are a condition for further sectoral development and economic growth.

These projects have demonstrated that:

1. Projects aiming to support and consolidate educational and professional training institutions in the cultural and crafts sector generate in the long run economic growth. Professionals trained in the schools are a condition for sectoral development.
2. A well-established educational institution with efficient management ensures good project implementation and durability. The capacity to respond to real social and market needs in terms of professional skills guarantees long-term impact. This supposes to match actual needs related to cultural heritage or cultural sectors of activity with adequate education and training.

3. Projects supporting educational institutions can either respond to an institutional request stemming from a sound development strategy or provide regular institutional support.
4. Support for an educational institution training students in arts, crafts related professions ensure better sectoral capacities and increased activity. Projects supporting the development of professional schools in the cultural sectors have long-lasting economic impact in terms of stronger technical skills available, more professional operators, new businesses created and a more dynamic sector.
5. Tangible cultural heritage, in particular architectural heritage and traditional building techniques require specific skills to be maintained and upgraded. This requires specific and specialised training and education. Many different trades are involved in traditional building.
6. Rehabilitation, restoration of built heritage can become a fully-fledged economic sector of activity. Youngsters from disadvantaged origins that have dropped out of formal education can find a rewarding trade and lifelong income-generating activity in this sector.
7. Job opportunities are a result from better education in the cultural sectors of activity. Many new professionals create self-employed activities. Full success in terms of employment is reached when the school has a well-established procedure and means to help graduate students find permanent jobs or initiate individual businesses.
8. Many cultural sectors of activity have big economic and employment potential, provided that the right skills are developed. For instance, traditional building techniques and crafts can be integrated in the contemporary building industry. This has the potential to become a fully-fledged economic sector.

#### **3.1.4 Indirect economic impact**

Cultural sectors of activity have considerable indirect economic impact, in particular in passing from a subsistence economy of very low income, towards an economy with stronger added value. This effects results from the correlation between an individual level of culture and the capacity to adapt and integrate into a more demanding and diverse economic and social environment.

The indirect impact of culture on economic development occurs in the following forms:

1. It improves the image of a city, a region or a country (such as is shown in point 3.1.2) and attracts visitors and potential investors. This might be an important factor of development in an ever more competitive environment at national and international levels. Likewise, a city's artistic activities and cultural infrastructure are key factors to attracting a skilled workforce.
2. A positive impact of culture on creativity at the individual scale. Though individual creativity is often difficult to be measured at country level, examples in point 2.1.3 show how more skilled professionals in the cultural sectors create their own activities. Though no study actually produces a precise measurement of the link between culture and individual activity, nor between creativity and economic development, the link does exist however. It results in an increased capacity of individuals to create new growth-generating economic activities and to adapt to the fast pace of evolution in society, and more specifically at the economic level.
3. Positive impact of culture on individual capacity to adapt and integrate into the economic system in a productive manner. Cultural practices and the individual's cultural level are enabling factors for citizens to contribute positively to the community's economic and social development.

## Summary of conclusions concerning inclusive growth and sustainable development

1. Projects studied demonstrate that income generating activities can be created, consolidated and increased using:
  - Intangible cultural heritage, as a valuable production know-how and a source of creativity applied to the crafts sector, design, fashion, music and audio-visual, etc.;
  - Tangible cultural heritage, as a resource for urban revitalisation, cultural tourism, heritage maintenance related activities, contemporary architecture and building activities, etc.;
  - Cultural expressions, through better organised and more performing economic sectors, increasing the quantity and quality of goods and services and operators in the music industry, cinema and audio-visual industry, performing arts sector, visual arts sector, publishing industry and multimedia.
2. Some projects have demonstrated a significant impact in terms of building a more structured value-chain and increased added-value in specific cultural sectors of activity, contributing to build a fully-fledged economic sector, in particular in the following domains: culturally inspired fashion industry, arts and crafts, cinema and audio-visual, radio, music. Culture can be seen through this sectoral perspective, in which case it calls for steady, long-term and structured support. This leads to:
  - Increased turnover and income for existing operators, through better added-value, increased market opportunities, new audiences...;
  - New entrants, either as private businesses, non-for-profit operators, etc.;
  - Increased employment in the cultural sector itself or indirect jobs induced by the sectors activities;
  - Increased economic and professional exchanges;
  - More structured institutions (museums, cultural agencies) contributing to sector development.
3. In regions, areas or sectors with few resources and little economic potential, cultural-related activities are an important alternative driver for development, by using cultural resources, cultural heritage, traditional knowledge and cultural expressions and artistic creativity.
4. Local development can be generated by culture-related activities:
  - Development of tourism industry and related economic activities, driven by a significant cultural event/festival, heritage sites, culture driven visibility (music, cinema, visual arts, etc.);
  - Urban renovation and improved local dynamics around heritage buildings, architecture, significant cultural venues (museums...), etc.;
  - Cultural cluster, around a specific cultural sector of activity at a local level, such as crafts, fashion, etc.
5. Cultural related activities contribute to inclusive and sustainable growth by:
  - Creating income generating activities and employment for marginal social categories, such as tourism related activities, artistic expressions (music, theatre...);
  - Offering a possibility for marginal or disadvantaged people without many opportunities in traditional economic sectors to have a valorising activity, in music, crafts, performing arts, etc.;
  - Creating value-added activities with little or no use of natural resources;
  - Contributing significantly to the knowledge-driven new economic dynamics.

Traditional skills in arts and crafts can contribute towards poverty alleviation and social inclusion. This has been achieved in rural, economically-backward areas, which have few alternative means and resources for development.

6. Projects supporting cultural and cultural-related education create the conditions for cultural sectors to improve, grow and generate socio-economic development. This is demonstrated by good practices in the crafts and cultural heritage-related professions and trades, as well as in artistic and technical professions' related to cultural industries.
7. Successful projects trigger a virtuous circle, inducing the creation of other income generating activities and culturally significant initiatives at a local level. A successful project generates indirect impact around it, through replication, creation of new related economic activities, teaching and training, etc.

### 3.2 Culture as a vector of democracy, human rights and good governance

History has shown that within the cultural dynamic of a society reside the ferments which will contribute to ensure its own development. The appearance of deep-rooted features and projections of society through artistic creation and cultural expressions raise the awareness of this society to its own shortcomings, consolidate citizenship and pave the way to change. Good governance of a country and its democratic commitment are intrinsically linked to this process. Human rights protection also can be promoted using artistic creation and cultural expressions in order to convey sensitive messages and raise awareness about potentially destabilising issues.

When talking about human rights, the examples given here after concern domestic and gender violence, cultural rights and rights of minorities. In effect, as the UN has established in many legally binding documents, human rights include, among many others:

- Right to life and survival;
- Right to liberty and security of the person;
- Right to the highest attainable standard of health;
- Right to participate freely in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

Democracy, human rights and governance are principles that can be reinforced through a systematic and long process and a series of actions that contribute to build a collective conscious, a legal and social framework and the institutional capacity to have them implemented and respected.

#### 3.2.1 Culture as a tool in the protection of human rights

- i. Domestic Violence and Social Media: Cultural expressions in the fight against domestic violence in Pilar, Argentina. This project aimed to launch a campaign against domestic violence in a medium sized city in Argentina. The campaign used cultural tools and expressions in order to raise awareness, sensitise, train and teach about and how to respond to domestic violence. It included the organisation of over 60 workshops for children, youths and parents treating domestic violence issues and prevention. They involved over 2500 people and produced radio programme material, 10 audio-visual short programmes, three theatre performances and graphic material to prevent violence. This was widely diffused and reached an estimated 120 000 people in the city, amounting to half the total population. As a result of the project, the population of the city had been massively sensitised. The municipality estimates that the number of domestic violence cases has decreased by 10% in the last three years.

Having proved its efficacy, cultural expressions, in particular theatre and audio-visual material are used on a permanent and regular basis to prevent domestic violence within city programmes. Regular cinema screenings, theatre performances and radio

programmes are broadcast. A day against domestic violence is held annually, it includes many artistic activities and attracts massive interest from society.

The project has demonstrated:

1. Integrating cultural expressions and art material in a large project intended to reduce domestic violence is an effective tool to achieve results. The production of audio-visual material, theatre performances, radio material and visual art works complemented training programmes and other activities within the project in a very effective way.
2. An effective project aimed to reduce domestic violence and its consequences includes different dimensions and activities, some of which involve the use of artistic expressions, art-related techniques and means (audio-visual, radio, performing arts). They are effective vehicles to raise awareness, sensitize and teach about sensitive issues across society. Among youths and children, cultural expressions are usually the only effective means to assimilate messages on sensitive issues. Cultural production and dissemination was used in the project in order to inform the local population, school children and domestic violence victims and convey messages in order to reduce victimisation, as well as the consequences of domestic violence.
3. Radio, social media and audiovisual screenings are effective means to spread messages at large city scales. The production of cultural material by a local population attracts wide attention because local people feel personally identified with the messages. The inclusion of cultural supports in school curricula on a permanent basis is an effective way to approach and teach about sensitive issues such as domestic violence.
4. The involvement of the city authorities and the effectiveness of the project have ensured durability and the fight against violence has been fully included in the city's regular activities.

### **3.2.2 Culture and citizens' rights and democracy**

- iii. Semfilms and Festival Cine Droit Libre: Film and audio-visual as a tool for enhancing citizen's rights and freedom in Burkina Faso and West Africa. The Cine Droit Libre Festival on human rights, governance and democracy has been produced annually since 2004, with increasing participation and visibility across Burkina Faso and the region. 45 000 persons a year participate in Cine Droit Libre screenings and other activities across the country. 16 human rights and governance-related documentaries have been produced by Semfilms. They are sold on DVDs, distributed at the festival, cinema clubs and cultural events across the country. Some have been screened on private television channels. It is estimated that each documentary is on average viewed by 100 000 people. The Web TV created in 2011 has currently around 800 000 visitors per year. It exclusively broadcasts human rights, governance and democracy-related programmes and news. 98% of viewers come from West African countries. 8 human rights and governance-related reports are produced and broadcast each month by four teams created in Mali, Burkina Faso, Senegal and Ivory Coast.
- More information on human rights-related issues means citizens are aware and prepared to defend their rights. In total, it can be estimated that over one million people have been exposed to Semfilm activities/material/screenings since its creation, which is almost 10% of Burkina's population.
- Through a diversified funding and a relatively low functioning budget, Semfilms is today sustainable and can develop its activities into other areas.

This project illustrates that:

1. The high potential of audio-visual and cinema to be an effective tool for promoting human rights, good governance and democracy in a context of high illiteracy and low access to other means of awareness raising and teaching channels. Some social categories cannot be reached at such a large scale by other means.

2. A film festival can grow into a multidimensional project to promote human rights, good governance and democracy.
  3. New communication and information technologies and digital audio-visual production material can be effectively used in human-related projects, combining cultural, technical and media dimensions.
  4. Steady funding from international partners guarantees the sustainability of the project and its independence from local pressures, which is a *sine qua non* condition for a neutral and effective impact in the human rights and governance domains.
  5. Cinema and audio-visual competences and tools can be used to give visibility and potentiate the activities of non-cultural organisations.
  6. This project emerged in Burkina Faso because there is a large pool of professionals operating in cultural sectors of activity. The project has been based on local competences in the audio-visual and media domains. The promotion of human rights, good governance and democracy strongly benefit from the availability of competent operators in the cinema, audio-visual and cultural-related sectors of activity.
- iv. Investing in Palestinian culture in Israel and the oPT: building pressure for a better recognition of minorities' rights. The Palestinian Arab minority, which comprises more than 20% of the population in Israel, faces institutionalised and systematic discrimination. Through training, organisation support and networking, this project has reinforced the capacities of over 100 cultural structures. They have joined a network and significantly enhanced their collective action capacity and lobbying potential.
- The organisations organise common cultural events, thereby giving visibility to Arab culture, reinforcing cultural identity, cultural production and dissemination and generating income.
- As a direct result of the project, the Mossawa Center and the Forum for Arab Culture organisations petitioned the Supreme Court of Justice in 2013, which issued an order to the Ministry of Culture to complete a comprehensive survey of the needs of the Arab culture in Israel, within the forthcoming three months. This is a first step to an ongoing process to obtain a fair budget allocation for all communities. It is noteworthy to mention that one of the reasons behind the launch of the project was that the Ministry of Culture allocated less than 4% of its budget to Arab culture, whereas the Arab community stands at approximately 20% of the population.
- Besides implementing a project focused on cultural associations, Mossawa includes cultural dimensions in other projects addressing human rights and minority issues. For instance, it includes cultural activities in a Youth-focused development project (workshops on human rights and strategies to combat racism and seminars on local culture and history, visits to cultural/historical sites) supported by the EU.

This situation of Palestinian Arabs in Israel shows that:

1. The decline in social cohesion is a consequence of losing one's cultural identity and pride: social violence, youth disorientation and educational failure, lack of common social goals, etc.
2. Minorities' representation, dynamics and survival depend on their capacity to preserve culture, cultural identity, language and traditions, and build a sense of belonging and of pride.
3. The limitation of cultural rights jeopardise collective and individual right to create, express and diffuse one's culture and heritage. A fair access to budget resources is a key issue in terms of good governance, justice and minorities' respect.
4. In countries or regions where human, cultural, political or minorities' rights are threatened or limited, intervening through cultural operators can be one of the few means to approach these issues and contribute to improve the situation. Cultural organisations are usually in a better position than other institutions and operators to reach out to specific audiences and have the means and the possibility to address sensitive issues. In this sense, strengthening cultural

operators' institutional and managerial capacities increases the potential to intervene effectively in the human rights domain.

5. Sensitisation and awareness raising are cornerstones of obtaining rights and reinforcing the democratic process. Cultural expressions can play a major role, particularly if they integrate an efficient communication dimension and are incorporated within an effective media campaign.
6. Cultural organisations can be reinforced through management capacity, networking, and communication skills and support. This has a significant impact on the strength of civil society, which is a key condition to ensure better minorities' representation and fight discrimination in conflictive environments.

### **3.2.3 Non state actors from cultural sectors of activity to reinforce the democratic process**

- v. Strengthening radio stations to promote human rights, peace and governance in Somalia. Somalia has suffered two decades of anarchy and lawlessness. It has a weak government and to gain stability and reinforce reconciliation and democratisation, the country will heavily depend on the interaction between the authorities, the civil society and the media.

The project has targeted the radio sector as a mass conduit for the spoken word, to serve as a valuable communication tool in a low literacy society. Through good quality radio programmes, one can challenge perceptions on sensitive issues, weave educational messages into entertaining formats – vital in post-conflict and hardship environments - and ensure that millions of people in Somalia can access information through mass media despite instability or nomadic lifestyles. The project increased capacity to produce balanced, interactive programming. A weekly radio programme dedicated to peace building, civic and human rights is produced and broadcasted by many radio outlets, on issues relating to peaceful transition and the promotion of civic and human rights.

Thanks to the project, Radio stations are more sustainable and financially viable, and they have acquired lasting training capacity and resources for continued media capacity building beyond the end of the project.

Listening groups have been established in locations where radio stations are supported. These groups enable local community members (especially women and youths) to listen jointly to the peace building, human and civil rights' programmes produced by supported radio stations, discuss programme content and interact with their local radio station to provide programme feedback and question NSA representatives and local authorities.

This project illustrates:

1. That Radio is a cultural and social media, which often is the only link to information and communication for rural and nomadic communities in African countries. This is particularly true in the most precarious ones, such as Somalia, where few institutions have the capacity to convey significant information, social communication and education.
2. The project has used Radio and cultural expressions to reinforce the democratic process, enhance women and youth participation, reinforce human and citizens' rights.
3. The use of cultural adapted material and artistic expressions, combined with modern radio broadcasting tools has allowed to reach a wide range of population with no access to other means of information and contact with social issues out of their communities.
4. The project has ensured sustainable capacity building translating into improved programming by delivering training through on-the-job mentoring.

## Summary of conclusions concerning democracy, human rights and good governance

A sample of 12 projects have been studied, among which a diversity of objectives can be identified:

- Improve human, citizens' and cultural rights;
- Improve or provide mechanisms of local governance;
- Enhance citizens participation and influence in democratic and nation-building processes, as well as in improving governance;
- Defend individual and collective freedom.

1. The limitation of cultural rights jeopardises collective and individual rights to create, express and diffuse one's culture and heritage. These are an essential component to human rights and a key issue in terms of good governance, justice and the respect for minorities'.

Several examples demonstrate that the deterioration of social cohesion is closely linked to the loss of cultural identity and pride, which generates social violence, youth disorientation and educational failure, etc. In the particular case of ethnic minorities, group representation, dynamics and ultimate survival as a group depends on their capacity to preserve culture, cultural identity, language and traditions, and build a sense of pride and belonging.

2. Cultural operators and culture-related civil society has proved very effective in promoting human, citizens' and cultural rights, stimulating participation and consolidating the democratic process, as well as reinforcing governance, at local and national levels.

3. Cultural expressions, such as theatre, music, audio-visual, cinema, oral traditions, etc. have proven an effective vehicle to convey messages, raise awareness, sensitise and teach about human rights-related subjects:

- Domestic violence and gender discrimination;
- Minorities' rights, cultural rights;
- Inter-ethnic violence;
- Sexual-orientation driven discrimination and violence.

Since they touch upon human sensibility and emotions, cultural and artistic expressions have a more effective impact in improving individual behaviour in sensitive social domains than other forms of communication and teaching.

4. Culture-related material such as films, TV programmes, comic books, CDs, theatre performances, radio material and visual art works are a significant lever in actions aiming to improve human rights, democracy and governance. They are effective tools that reach out and can be adapted to all different social categories. Radio, social media and audio-visual screenings are effective means to diffuse messages on a large scale. The inclusion of cultural supports in school curricula is an effective way to approach and teach sensitive issues to school children.

5. In a context of political or social marginalisation of minorities or specific social categories, actions that aim to reinforce cultural organisations or cultural civil society can be an effective and realistic way to promote minorities' rights and their standing in society, whereas other kinds of intervention can be jeopardised by political or social restrictions.

6. In certain contexts (high illiteracy countries or rural areas) and specific social groups (disadvantaged youths, children or marginalised individuals) cultural expressions are usually the only effective means to communicate and have messages assimilated on sensitive issues, such as minorities' rights, gender and youth violence, etc.

7. New communication and information technologies and digital, audio-visual production material can be effectively used in human rights-related projects, as well as in reinforcing governance and the democratic process. They combine cultural, technical and media dimensions. Improved production and diffusion capacities in cinema, audio-visual, radio and multimedia significantly contribute to diffusing information, providing alternative points and stimulating participation and discussion.
8. Several cases studied show that the promotion of human rights, good governance and democracy strongly benefit from the availability of competent operators (artists, creators, technicians, organisations, institutions) in the cinema, audio-visual, radio, publishing, performing arts and other artistic related sectors of activity. Without strong cultural sectors, few possibilities are left to convey information, raise awareness, teach and promote human rights and democracy, especially in Least Developed Countries and authoritarian societies.
9. Outputs generated by cultural sectors of activity: books and printed material, artistic performances, cinema and audio-visual programmes, radio broadcasting, visual arts, etc. are per se an expression of freedom and a way of participation.
10. Steady funding from international partners guarantee the sustainability of the project and its independence from local pressures, which is a *sine qua non* condition for a neutral and effective impact in the human rights and governance domains.

### 3.3 Culture as a tool to promote development in other domains

The examples given here-after illustrate how culture can be used as a tool for promoting in other areas, such as health, environment, gender equality and social rights of minorities.

#### 3.3.1 Culture in all-encompassing projects

- vi. Urok Osheni. Conservation, development and sovereignty in the Urok islands: a comprehensive approach to local development with culture as a backbone. Guinea Bissau has one of the lowest Human Development Indexes in the world and has suffered from bad governance, major political instability and violence. The Project targets the Urok islands, situated far from the mainland, lacking basic services and infrastructure and home to around 5000 people. It intended to overcome the lack of governmental guidance and development strategy, through a local comprehensive development project with an inclusive and participatory management system. The project supports and strengthens participatory, traditional local community administrative structures with representation from relevant institutional resources, with a strong emphasis on local cultural heritage. It presents an integral development approach (i.e. culture, cultural heritage, education, health, entrepreneurship, market and biodiversity protection...) based on local culture and conservation of cultural heritage. Traditional cultural structures and ceremonies are used as a tool to identify, discuss and solve problems affecting the community. The Bijagos inhabitants have been supported to implement their own development process in a context of national instability. Local governance has been strengthened and the islands have a local, autonomous development project including all relevant dimensions, stakeholders and local resources. This has been based in local traditional governance, local intangible cultural heritage, with the full involvement of local communities. Local communities have consolidated a participatory governance system and local democratic process, with mechanisms that strengthen decision-making, collective responsibility and accountability. Protection of local natural heritage and local natural resources in the marine area has been strengthened, inspired by the traditional knowledge and practices of the Bijagos people. Sustainable income-generating activities have been developed (crafts, food production through traditional know-how, tourism) and cultural activities supported through the project

(cultural groups, use of intangible cultural heritage, radio, cultural centre). They have become a lever for other economic activities.

This project illustrates that:

1. In a context of high political instability, with a non-recognised government, NSA in general and cultural operators in particular, can play a significant role in the promotion of human rights, good governance, economic growth, environment protection and social services at a local level.
  2. EU intervention has consolidated a long-term project implemented over a period of more than 10 years. It takes time to set up participative governance systems; hence, it is necessary adopt a long-term approach.
  3. Using an integral development approach at a local level, fully taking into account local cultural heritage and resources can improve local life standards and contribute to a more participative community, social cohesion, better social services, environment protection and inclusive social development. A successful project at a local level, in particular in isolated areas, includes local governance traditions and intangible cultural heritage.
  4. Social cohesion and sustainable development result from local appropriation and the community's identification with the development approach and managerial structure used in the process. This is ensured by building on local governance traditions and cultural heritage.
  4. The strategic synergies established in this project show how - in challenging contexts - culture and cultural expressions significantly contribute to integrated and sustainable interventions in all areas of development. Culture is both used as a cross-cutting fundamental component of a local development project as well as one of the operational implementing axes, where cultural resources are used to encourage economic activities and social interaction.
  5. Natural resources and cultural resources can and should be fully included in local development projects.
- vii. The Martissant Park: Reconstructing an urban area around its cultural, urban and social resources. The project consists of the recuperation of a natural urban area to build a park in the centre of a densely populated neighbourhood in Port-au-Prince, Haiti. This is a multi-dimensional and all-encompassing project, which has a significant cultural component that gives consistency and strategic positioning to the project.
- Natural, cultural and urban heritage has been preserved and protected and cultural activities have been enhanced. Local citizens benefit from a park and new cultural activities, in particular school children who participate in the project activities. The project has had a significant impact in terms of improving the urban environment in the area, including more and better maintained public spaces, the creation of a big public park, better public services, urban sanitation and cleaning-up carried out. Consultations among local dwellers show high appropriation of the project. They are more involved in social activities and more responsible for the environment. Behaviour towards community life and social issues has positively changed. Voluntary work in the area has significantly increased. 80 local community groups have been formed around the project.

These projects illustrate:

1. How an urban rehabilitation project with a strong cultural core can have significant impact in urban and natural environment protection.
2. This comprehensive urban revitalisation project uses cultural, natural and urban heritage as an anchor for an all-encompassing development strategy. Culture is one of many dimensions covered by this project; however, it plays a central role as it gives consistency and triggers appropriation and identification by local communities with the project's approach and activities.
3. Environmental issues have been fully integrated in the project and the Park has triggered significant community responsibility for natural resources. A sanitation and urban cleaning component of this project has been funded by the EU.

4. This ambitious project illustrates good joint intervention cooperation where financial partners provide funding for different components of a multi-dimensional development strategy.
5. The cultural dimension has impact in other areas of development, thanks to a ripple effect that goes beyond the original scope of the project. Human rights (violence diminution), community empowerment and local democracy have been reinforced through this project, thanks to community involvement and the social development impact.
6. Its results demonstrate how projects involving a strong cultural component can have impact in other development areas.

### 3.3.2 Culture as a tool to promote better health and social development

- i. Cinéma Numérique Ambulant: Film and documentaries as a tool to promote social messages and development. CNA organises cinema screenings in rural areas in African countries, using mobile screening equipment. They use each session to organise screenings of development-related documentaries: social problems, health, environment, governance, migration, human rights and economic development, etc. Debates are organised after each screening. CNA organises altogether over 1000 screenings a year in the 7 countries covered by the project. In most cases, over 90% of the village population attends the screenings. It can be estimated that over 150 000 people benefit from this activity every year. CNA is usually the only opportunity for rural populations to have access to cinema and to documentaries, as well as a rare opportunity to participate in debates of collective social interest. Follow up of CNA activities show that collective behaviour in some villages has changed after the screening and the debates. Social improvement has been measured in the different domains covered: better health care and hygiene, better schooling, improvement in natural resources use, etc. In Mali, half of the villages where female circumcision documentaries and debates have taken place (20 villages) have collectively renounced to undertake the former.
- ii. Role of Culture in the promotion of sexual and reproductive health of young people in Mopti, Mali. Through this project, cultural tools and a cultural-friendly approach have been used to reinforce knowledge on sexual and reproductive health of young people in the informal sector in a multicultural context composed of various ethnicities and different beliefs and in which religious leaders are very influential. Public health policies and projects need to take into account the cultural dimension in order to achieve concrete and durable impact on health indicators. Around 25 000 young people have been made aware of sexual and reproductive health issues and the number of people who have agreed to be tested for HIV has increased. The project has obtained a strong commitment from key cultural leaders influencing young people (e.g. religious leaders, employers and workshop managers, etc.) to support tasks in order to promote the importance of SRH. The community has been mobilised through radio, theatre and regular cultural and social events. The project has created a favourable environment to healthy practices and behaviours through dialogue with adults and the training of tutors. Greater attention is being paid to values and cultural practices favourable to the welfare of young people in the media, social stakeholders and opinion leaders. To attain its goals, the project has promoted and obtained the participation of the targeted communities. It has delivered professional training and created cultural-specific tools and documents, as well as generated intercultural dialogue spaces.

These two projects illustrate that:

1. Culture can be a lever for development in all areas.
2. Culture offers adequate and valuable tools and strategies to promote reproductive and sexual health, in particular in conservative societies and among disadvantaged groups with little access to other forms of education.
3. Some social issues, such as sexual and reproductive health are culturally sensitive and often encounter resistance among older generations, religious leaders, etc. In

order to inform and teach about these subjects effectively, projects in this domain require a culturally sensitive approach and the use of communication, awareness raising and teaching tools and mechanisms that respect cultural traditions.

4. Economically poor countries dedicate little resources to promote and raise awareness on public health issues. Cultural operators and cultural expressions become a very effective tool to replace governmental absence in these domains.
5. The project has demonstrated the horizontal nature of culture in understanding sensitive issues such as sexual and reproductive health.
6. In rural areas in Least Developed Countries, development organisations have very few ways to convey messages to local populations. Cinema screenings provide an adequate framework to teach and raise awareness in multiple social and development issues. The screenings attract and raise attention of entire villages, providing an opportunity to debate collectively about the subjects.
7. Audio-visual material is an effective vehicle to disseminate and promote development messages, as it attracts attention and can be screened widely.
8. A series of small subsidies from the EU and other donors to support similar projects in the region has enabled a network of mobile cinemas to emerge and develop into a permanent, sustainable cinema and documentary broadcasting model. It has added value in terms of cultural dissemination and education and has a strong lever-enhancing impact of numerous other development projects in rural African areas.

### **Summary of conclusions concerning culture and other areas of development**

1. At a local level, a comprehensive development project with a strong cultural dimension can have significant impact in different development domains, such as the environment, citizens' social participation and local governance, public services, health, education, etc. This has been illustrated by good practices in urban revitalisation projects and in rural development strategies. Culture is both used as a horizontal component of a local development project as well as one of the operational implementing priorities, where cultural resources are used to encourage economic activities and social interaction.
2. A project that includes a strong cultural dimension has impact in other areas of development, thanks to a ripple effect that goes beyond the original scope of a project. Human rights (violence diminution), community empowerment and social development can be reinforced thanks to the use of local intangible heritage, local governance mechanisms, community involvement through cultural driven initiatives and behavioural change induced by cultural-related communication.
3. Culture offers adequate and valuable tools and strategies to convey information, raise awareness, teach and socially promote sensitive social development issues, such as reproductive and sexual health, in particular in conservative societies and among disadvantaged groups with little access to other forms of education.
4. Economically poor countries devote few resources to promote and raise awareness on public health issues, environmental protection and education, etc. Cultural operators and cultural expressions become a very effective tool to make up for governmental failure in these domains.
5. In poor rural areas, culturally driven development projects, such as eco-cultural tourism or endogenous development projects based on cultural traditions and intangible heritage can result in income generating activities and employment for youth and socially disadvantaged people, hence reducing emigration. A stronger cultural identity, sense of belonging and cultural pride have significant impacts in terms of limiting youth emigration out of a country.
6. Many projects show that they have been successful in promoting development in



different domains, because the social dimension of the project has been a centrepiece of the process: local community centres are created, community social needs are addressed, specific involvement of youth and women is granted by appropriate means.

9. Cultural events, such as festivals, cinema projections and theatre performances, are effective ways to reunite people, stimulate participation and discussion and generate social behavioural change, because they provide a friendly environment, they attract large audiences and provide the adequate tools to present and treat all different development issues.

## 4 General conclusions and recommendations

### 4.1 Conclusions

In October 2011, the European Commission issued its communication 'Increasing the impact of EU Development Policy: an Agenda for Change', thus setting it as a benchmark for EU development policies in the forthcoming years. Despite the fact that the Agenda for Change does not explicitly include culture, the legal and political EU development framework, as well as its action at international development related fora, integrate culture as a core sector of cooperation and an integral part of development. In this sense, cooperation for development that integrates culture - through cultural operators, cultural sectors of activity or integrating artistic expressions and content - is fully in line with EU principles and general policy. Thus, the EU legal cooperation framework, as well as its operational instruments, offer an opportunity to include culture in different forms to promote development and to achieve EU external cooperation objectives.

Examples studied demonstrate that projects addressed to cultural operators or cultural sectors of activity, as well as projects with a significant cultural dimension, can significantly contribute to all current EU development priorities:

- Economic growth and sustainable development can be stimulated by means of developing activities that use cultural expressions, cultural resources, tangible and intangible cultural heritage;
- Cultural and artistic expressions, cultural operators and cultural sectors of activities can be powerful tools and provide an adequate instrument of intervention to promote human rights, good governance and democracy;
- Cultural expressions, cultural events and cultural goods are effective tools that can be used in mainstreamed development areas, such as environment, social inclusion, gender equality, as well as in other areas of development such as health and education.

Cultural heritage can be promoted through a well-organised cultural event, leading to the appreciation, recognition and valorisation of cultural heritage - both intangible and tangible. A well-managed project in this domain, ensuring visibility and the dissemination of high quality cultural expressions conveying traditional patterns, can have a strong impact in promoting the use of cultural heritage in contemporary life by incorporating traditional elements in modern culture and handicraft. Cultural heritage can be integrated and give economic, social and cultural added-value to multiple sectors of activity: architecture, furniture, contemporary cultural sectors of activity, cinema and audiovisual, internet content, fashion and design, cooking, etc. most of which are prevalent in all areas of daily life.

Selected projects show that in most cases, a project integrating a strong cultural dimension can have - at the same time - impacts in different development areas: economic, social, cultural, as well as in human rights, democracy and governance and other sectors of development. Projects with a cultural dimension have important ripple effects and trigger positive impacts in other sectors:

- By using culture as a resource to create income, cultural diversity and cultural heritage are protected and diffused. This in turn generates peoples pride and sense of belonging. Social cohesion is reinforced, emigration reduced, violence mitigated;
- Projects that reinforce cultural sectors of activity, such as cinema and audiovisual, radio, performing arts, publishing, generate economic impact through enhanced economic activity and, at the same time, reinforce the potential of these sectors to become a resource and an instrument in other domains of development such as human rights, democracy, governance, social development, education, health, environment;

- Cultural operators' know-how and cultural and artistic diffusion tools are an important lever for operators and civil society actors in other domains to reinforce their outreach and communication capacities;
- People exposed to diverse cultural stimuli are more willing to participate in social life, demand better rights and freedom.

Some success factors that have been identified as good practices are:

- The project is inspired, conceived and/or implemented by an individual or team that have experience, vision and the adequate capacity; cultural development projects need a specific know-how and competences in terms of the cultural dimension and require a degree of commitment – typically not found in other domains;
- Project success often resides in a multidimensional and comprehensive approach, where all aspects of a business development strategy are covered: improving skills and product quality, training on management competences, network development, promotion and diffusion of works at a local, national and regional level, research, etc.;
- Some projects are strongly funded on the knowledge, recuperation and promotion of intangible cultural heritage, which is carried by local communities. Full involvement of these communities at all levels of a project leads to success, appropriation and sustainability;
- Some success stories are explained because all project components are coherent and respond to a fully-fledged strategy and functioning system, where all dimensions fit into a comprehensive vision inspired on local, intangible cultural heritage and traditional practices;
- The social dimension is a centre-piece of several of the projects: local community centres have been created, community social needs have been addressed, specific involvement of youth and women has been granted by appropriate means;
- Good communication, and visibility are a key element of cultural related projects,
- Partnerships development and networking at national and international levels give sustainability and replication potential to projects. They are integral part of a successful scheme;
- Successful cultural projects generate emulation, since culture and cultural heritage are a non-limitative resource available that can be used by everyone;
- Social cohesion and sustainable development result from local appropriation and the community's identification with the development approach and managerial structure used in the process. This is ensured by building on local governance traditions and cultural heritage;
- The implication of local communities, relevant social categories and relevant stakeholders at all stages of a project phase is a key element of success in projects either addressing cultural issues or involving a cultural dimension. Feasibility studies, conception, implementation, sustainability and replication should be undertaken involving all categories of players.

## 4.2 Recommendations

At EC strategy level:

Cultural-related projects - either including cultural operators, cultural sectors of activity, cultural expressions or a cultural component – have the potential to significantly contribute to EU current priorities. In this respect, they should be explicitly mentioned in the programming documents of relevant EU funding instruments:

- Cultural operators and cultural sectors of activity can be usefully integrated in the following instruments: Development cooperation instrument, the European instrument for democracy and human rights and the 11<sup>th</sup> EDF;
- Programming documents should explicitly state that the specific objective of cultural-related cooperation programmes and projects is to concretely contribute to current EU development priorities:
  - o Generate economic growth and sustainable development;

- o Promote human rights, good governance and democracy or;
- o Have an impact in mainstreamed development areas (environment, social inclusion, gender equality, etc.), as well as in other areas of development (such as health and education).

#### At a programme level:

Programme implementation modalities in DCI, EIDHR or EDF should explicitly incorporate provisions to ensure eligibility for cultural operators and promote cultural-related projects to be funded through them:

- Calls for proposals' guidelines should explicitly integrate cultural operators and cultural sectors of activity, with specific provisions that ensure contribution to the programme objectives;
- In all cases, thematic lines especially focus on cultural operators and sectors can be used to reinforce an EU intervention at a national level.

In the case of EIDHR, cultural operators and culture-related civil society to be specifically targeted in all support programmes:

- Integrating cultural organisations in programming documents, terms of reference (ToR) and call for proposals guidelines;
- Mainstreaming cultural and artistic expressions as a way to ensure and potentiate impact in all projects;
- Foreseeing intervention modalities to reinforce cultural civil society operating in human rights, democracy or governance related domains; this can be done by elaborating a specific support programme for these organisations or either integrating them distinctively in civil society support programmes.

The cultural dimension should be generally mainstreamed in development projects:

- Through the involvement of local communities, local stakeholders, relevant institutions that can provide an insight on culturally sensitive issues;
- Explicitly including the assessment of cultural issues and dimensions in feasibility studies;
- Elaborating culturally respectful and sensitive implementation modalities.

When designing a Programme involving cultural operators or cultural sectors of activity, the specificities of the sector call for enhanced mutual information and coordination from EC services at different levels, in order to capitalize experiences, take into account lessons learnt and incorporate information from other levels of EC intervention. Information, coordination and synergies should also target Member States' cooperation programmes.

Economic development programmes should integrate culture-related sectors, especially in countries/regions with few potential development resources. These should foresee:

- Assessing which cultural sectors of activity have potential to become a fully-fledged industry in a given country;
- Explicitly integrating these sectors in private sector or SME-related support programmes;
- Introducing specific targeted sectors with a sectoral development approach in programming documents and guidelines;
- Promoting multi-dimensional projects with a view on reinforcing the sectors' technical and marketing capacities;
- Applying a systematic and all-encompassing approach to a sector of activity;
- Tourism-related support programmes should systematically incorporate a cultural dimension and include cultural expressions and cultural heritage;
- Cultural heritage is to be considered an economic resource and thus integrated into socio-economic development oriented programmes;
- Employment related micro-projects in the culture and craft domains can be funded through non-state actor support programmes, provided that specific provisions are included to attract and promote cultural operators.

Local development or urban development programmes should incorporate a cultural dimension, by:

- Providing funds for local development or urban revitalisation projects based on local cultural resources or local heritage;
- Explicitly including cultural operators in eligibility provisions in guidelines and formal programme documents;
- Integrating the cultural dimension as an integral part of all local development projects;
- Mainstreaming cultural dimensions, in particular, local cultural heritage protection, taking into account local traditions and traditional means of governance;
- Cultural and natural resources should be integrated in local tourism development strategies with a view on economic development, especially in poor communities and peripheral regions;
- Local authorities can be specifically targeted to implement local development projects using cultural resources and cultural operators;
- Ensuring collaboration among civil society, local communities and local authorities is a requirement for a performing and effective tourism development plan at a local level, as it involves many different stakeholder categories;
- Local entrepreneurial competences have to be reinforced in order to stimulate the creation and consolidation of micro and small businesses that can respond to tourism-related demand.

Cultural operators/organisations should be explicitly incorporated into NSA support programmes, in order to:

- Add value to their potential as economic development vectors;
- Reinforce their capacity to carry out collective actions in human rights and governance;
- Maximise their potential as a lever for other organisations;
- Reinforce their capacities to stimulate citizen participation;
- Encourage projects contributing to achieve results in other domains of development (health, environment, education, social inclusion and gender equality).

For regional programmes, development of a specific cultural industry can be reached in a region via a regional cooperation programme, provided that there is a coherent and comprehensive approach and common features among the beneficiary countries.

Considering the projects' small size and sectoral specificities, programmes involving or targeting cultural operators and cultural sectors of activity should foresee funding Actions which involve sub-granting to small operators or projects. This facilitates the EU Delegations' follow-up and administrative procedures.

#### At a project level

Best project results are obtained when:

- The implementation partner has proved its capacity to achieve results and its commitment to contribute to socio-economic development. This requires assessing past achievements and results obtained by the implementing structure/operator, in order to evaluate its capacity to implement a project;
- A permanent and perennial structure receives funding through different EU sources in order to support long-term development of the structure;
- Adequate visibility of the project objectives for all stakeholders and a comprehensive set of activities;
- Ensure an adequate blend of artistic, cultural and managerial dimensions;
- All activities of the project ought to include a capacity building component, through training or transfer of competence and skills;
- Projects aiming to build a fully-fledged cultural sector of activity leading to economic development should integrate a collective sectoral approach and foresee the involvement of professional associations operating in the sector;

- A well-conceived project will include an educational and training component to improve local capacities and satisfy new job requirements; adequate training activities and capacity building activities in the entrepreneurial domain;
- Effective communication strategy and media coverage, including the use of cultural expressions and cultural goods and services;
- Participation of all relevant stakeholders in the planning and implementation of the project. Active participation of relevant groups in the decision-making process;
- Information and coordination among donors and funders of a project/structure/institution lead to a comprehensive approach, complementarity and enhanced synergies;
- Research of an innovative blend of funding sources enhances sustainability: developing private commercial and non-commercial funding, diversifying public national and international subsidies, as well as mixing project-based and recurrent institutional funding.

In order to ensure the duplication and emulation of good practices, programmes and projects should include:

- An impact evaluation mechanism;
- Good contact with public institutions and authorities;
- Involvement of all relevant stakeholders;
- Development of partnerships and collaboration with other institutions and stakeholders in the field, which will operate as a lever for further interventions and impact.

Similar structured projects can be found in many countries. It is therefore pertinent for EU officials to investigate and liaise with other EUDs to request information on similar projects in order to evaluate potential results and to enhance impact through better follow-up. At present, synergies are not systematically exploited at EU level.

## Annex I – Terms of Reference

### Specific Terms of Reference

#### **STUDY ON PROJECTS USING CULTURAL EXPRESSIONS AS A LEVER FOR EMPLOYMENT, HUMAN RIGHTS, DEMOCRACY AND OTHER HUMAN DEVELOPMENT AREAS**

FWC Commission 2011  
Request for service 2011/281035/1

#### **1. BACKGROUND**

Since 2001, the Commission has acknowledged the role of culture in development cooperation as an instrument of human development resulting in social cohesion and economic growth.

The consensus with regards to the contribution of culture to a sustainable human, social and economic development was reinforced by the last United Nations resolution of November 2010 on culture and development<sup>1</sup>. Progress has been made since UNESCO's 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the EU vision on culture and development has been further reinforced with an explicit recognition of the contribution of culture to the Millennium Development Goals in the 2010 MDG review<sup>2</sup>.

In 2011 the European Commission's Communication "Increasing the impact of EU Development Policy: an Agenda for Change"<sup>3</sup> set out a renewed development cooperation policy for the coming years, aiming at a more strategic EU approach to reducing poverty, including a more targeted allocation of funding. For that purpose, EU assistance should focus in priority on two key areas: 1) Human rights, democracy and other key elements of good governance, and 2) Inclusive and sustainable growth for human development. Within this new framework, culture, although not seen as a core priority sector in the new programmes for the period 2014-2020, has an important role to play as a lever for human and social development as well as for democratic change.

Within this perspective and in preparation of new EU support programmes, two main areas need to be thoroughly explored.

On the one hand, the contribution of culture to quantifiable and sustainable employment is receiving large interest from the different stakeholders in the development aid community.

On the other hand, conflicts and tensions between communities in different parts of the world show how important it is to assess how the support to cultural expressions plays a role in preventing discrimination and leading the path to reconciliation and conflict resolution. The articulation with the civil society in the process is seen as an important factor. In view of the forthcoming new generation of programmes, it is important to assess the past support to culture within development cooperation programmes at national, regional or global levels and identify best practices and success stories with particular relevance to the new strategic approach. In particular, sound evidence-based analysis is needed to illustrate the potential **impact of cultural expressions**<sup>4</sup> in human and social development as well as the promotion of democracy, human rights and conflict resolution.

For that purpose, the Commission has decided to commission a study to analyse a number of selected projects supported by EU programmes (indicative list in Annex 1) and

<sup>1</sup> [http://www.unesco.org/culture/pdf/text\\_unga\\_resolution\\_\\_culture\\_%20and\\_development\\_en.pdf](http://www.unesco.org/culture/pdf/text_unga_resolution__culture_%20and_development_en.pdf)

<sup>2</sup> <http://www.undp.org/mdg/summit.shtml>

<sup>3</sup> [http://ec.europa.eu/europeaid/what/development-policies/documents/agenda\\_for\\_change\\_en.pdf](http://ec.europa.eu/europeaid/what/development-policies/documents/agenda_for_change_en.pdf)

<sup>4</sup> Cultural expressions" are those expressions that result from the creativity of individuals, groups and societies, and that have cultural content such as, literature, cinema and audiovisual, performing arts, arts and crafts, music, design, visual arts, architecture etc...

beyond. The study will include desk work and a number of field visits to projects in different partner countries. It should illustrate best practises and provide recommendations on how culture could be taken into account in the post-2013 EC programmes, to promote e.g. human rights, employment and social cohesion, etc.

## **2. DESCRIPTION OF THE ASSIGNMENT**

### **2.1. Global objective**

The overall objective of the assignment is to provide evidence-based recommendations and guidance on how best cultural expressions can contribute to the 'Agenda for Change' key priorities in the context of post-2013 instruments and programming.

### **2.2. Specific objective**

The specific objectives of the assignment are to:

Conduct a study that assesses how a number of selected projects funded by the EU and other donors have an impact on human and social development areas with a specific focus on:

- a) Measurable, successful and durable employment and social cohesion;
- b) The fight against discrimination, the promotion of human rights and democracy, freedom of expression, reconciliation and conflict resolution;
- c) Other areas including gender equality, good health for all, equitable education.

Provide recommendations on how future programmes can take into account cultural expressions and the needs and challenges of the civil society and cultural actors in order to contribute to the 'Agenda for Change' key priorities (improvement of human rights, democracy, sustainable employment as well as other areas of human and social development - gender equality, equitable education, good health for all).

The study should take stock and assess relevance and performance in relation to objectives, coverage, expected results and activities of the projects selected.

### **2.3. Requested services, including suggested methodology**

The elaboration of the study will involve:

Desk work, including research and selection of *at least* 30 projects (10 per area 2.2a),

b) and c) above), as well as communication with implementing partners of projects.

Field visit to 6 to 10 project to be determined on the basis of the desk study findings. The projects shall be taken from EU programmes as well as from EU Member States, NGOs or other international donors' initiatives

The team of experts will elaborate an outline of its methodology as part of its offer. This methodology will be finalised and agreed with the European Commission during the inception phase.

The assignment will consist of primarily seven different main tasks/activities:

1. Following the signature of the contract, a briefing meeting will be held between experts and the European Commission. An inception report containing a work plan should be submitted within 15 days of this meeting.

2. The experts will perform the first stage of the desk study on the basis of available project documents in the case of EU-funded projects (grant contract, progress and final reports, monitoring reports, evaluation, etc) and research work to identify relevant projects funded by other donors. They will propose an initial list of relevant projects.

3. Based on the preliminary desk study, a questionnaire for implementing partners of projects should be prepared and discussed with the European Commission. Questions will in particular focus on issues such as sustainability, outreach, scaling up/multiplier effects to reach a broader range of beneficiaries and potential links with national institutions. This questionnaire will be sent to the initial list of pre-selected projects.

4. On the basis of the questionnaires' output, the experts will propose a final selection of projects (at least 30 (10 per area)) and an analysis of these projects. They will propose 6 to 10 projects to be visited.

5. Project visits (6 to 10) will be organised on the basis of the previous analysis.

6. Presentation of final findings and recommendations to the European Commission.

7. A synthesis will be developed for communication purpose on the contribution of cultural expressions to social and economic support programmes, to be used as guidance for future EU programmes.

#### **2.4. Required outputs**

- i) An inception report, including a work plan to be submitted within 15 days after the briefing meeting;
- ii) A preliminary desk study with an initial list of projects;
- iii) A questionnaire to be sent to implementing partners of projects;
- iv) An analytical report on the questionnaire's output and final selection of projects, including proposal for field visits;
- v) Field visits reports;
- vi) A final report presenting findings from the desk study and field visits and recommendations;
- viii) A synthesis for communication purpose.

### **3. EXPERTS PROFILE**

#### **3.1. Number of requested experts per category and number of man-days per expert**

The assignment will be implemented by two senior experts. The total number of days allocated to each expert is 50 man-days per expert, including desk work, 10 3-day field visits and 3 one-day meetings in Brussels.

One of the two experts will act as Team Leader and will have the overall responsibility for the coordination of the work.

#### **3.2. Profile or expertise required (education, experience, references and category as appropriate)**

Senior expert in development cooperation with a focus on social and economic sectors

Qualification and skills: Postgraduate degree in Economics, Sociology or other relevant field.

Knowledge of cultural cooperation would be an asset.

Professional experience: He/she should have a minimum of 10 years professional experience in research and/or policy advice on development cooperation areas, especially employment and social inclusion. Sound experience in monitoring/evaluation of projects is required.

Senior expert in development cooperation with a focus on democracy and human rights

Qualification and skills: Postgraduate degree in Social Sciences, Political Sciences, or other relevant field. Knowledge of cultural cooperation would be an asset.

Professional experience: He/she should have a minimum of 10 years professional experience in research and/or policy advice on development cooperation areas, especially in human rights, democracy, conflict resolution, reconciliation. Sound experience in monitoring/evaluation of projects is required.

#### **3.3. Working languages**

The experts will need to speak, read and write excellent English. Good working knowledge of French is necessary. Knowledge of Spanish and Portuguese would be an asset. The output will be submitted in English.

### **4. LOCATION AND DURATION**

#### **4.1. Starting period**

The assignment will start in January 2012 with a briefing meeting with the European Commission.

Six to 10 project visits will take place in developing countries, to be defined according to preliminary findings.

#### **4.2. Foreseen finishing period or duration**

The assignment is expected to be completed in August 2012.

### 4.3. Planning

*Indicative* planning table (final schedule will be agreed with experts at the briefing meeting):

<b>Expected Succession of Activities</b>	<b>Location and Indicative Timing</b>
Briefing meeting with European Commission services	Brussels – end January 2012
Submission of the inception report	Within 15 days of briefing meeting
Preliminary desk report with initial list of projects	March 2012
Submission of questionnaire	March 2012
Analytical report on questionnaire' output and final selection of projects, including proposed project visits	April 2012
Field visits	May-June 2012
Field visits reports	June 2012
Submission of the preliminary report	July 2012
Final report presenting findings and recommendations Meeting with European Commission services Brussels	August 2012

## 5. REPORTING

### 5.1. Content

See point 2.3.

### 5.2. Language

The reports should be submitted in English. Projects are implemented in English, French, Spanish and Portuguese and working knowledge of these languages is helpful.

### 5.3. Timing for submission and comments and, when relevant, for approval

For the indicative planning see point 4.3. The final schedule will be agreed with the European Commission at the briefing meeting.

### 5.4. Number of report(s) copies

The final report and the synthesis document should be submitted in electronic version and 3 paper copies.

## 6. ADMINISTRATIVE INFORMATION

### 6.1. Items to foresee under 'Reimbursable'

Travel costs and per diems for 3 one-day missions to Brussels by both experts.

Travel costs and per diems for a maximum of 10 project visits of 3 days each (plus travel time) in developing countries (to be determined).

### 6.2. Others

Offers must include the proposed methodology (maximum 6 pages long), the financial proposal and CV of the proposed team.

## ANNEX 1

Between 2001 and 2011, the EU funded through different geographic and thematic programmes multiple projects in the culture sector:

1. The thematic programme 'Investing in People' under the Development Cooperation Instrument (DCI)<sup>5</sup>, has the objective of providing support to actions in areas which directly affect people's living standards and well-being, and focusing on the poorest and least developed countries and the most disadvantaged sections of the population. As a thematic programme, it has been conceived to add value to and be coherent with actions funded under geographic programmes. The programme covers four different main themes: Good health for all; Education, knowledge and skills; Gender equality; Other aspects of human and social development, including culture; employment and social cohesion; youth and children. Under the culture component, the programme promotes intercultural dialogue, cultural diversity and the respect for the equal dignity of all cultures and supports the cultural sector as a promising economic sector for sustainable development and growth.

2. Cultural cooperation is an important chapter of EU partnership with ACP countries, established in the Cotonou Agreement, and is a component of the Africa-EU Joint Strategy. A certain number of countries benefit from specific support programmes (Benin, Ethiopia, Eritrea, Mali, Senegal, Haiti) in the context of bilateral cooperation and the West Africa Economic and Monetary Union receives regional support.

3. In addition, the EU-ACP Programme for ACP Cultural Sectors "ACP Cultures+" (€ 30 million for the period 2011-2018) supports the creation and production of goods and services in all cultural sectors, including the film industry; better access to local, regional, intra ACP, European and international markets; capacity-building of cultural stakeholders, operators and entrepreneurs; and contributes to an improved legal environment for culture in the ACP States. The programme, under the intra-ACP component of the 10th European Development Fund, is the successor of the previous ACP-Films and ACP-Cultures programmes (2007- 2012).

4. Culture has also been a central component of the EU's partnership with the Mediterranean region since the Barcelona Process in 1995. The Euromed Heritage regional programme has committed a total of EUR 57 million during the period 1998-2007 to support partnerships between conservative experts and heritage institutions in the region. Euromed Heritage IV (EUR 13.5 million) under the European Neighbourhood Partnership Instrument aims to facilitate the appropriation of cultural heritage by local populations. A regional programme to support the audiovisual sector and enhance Euro-Mediterranean cooperation in this area has also been created since 2000. Euromed Audiovisual III (EUR 12 million) is the successor of Euromed Audiovisual I and II (EUR 33 million over the period 2000-2008).

5. In addition to these specific programmes, the EU supports the Anna Lindh Euro-Mediterranean Foundation (€5 million for 2010-2013) for the Dialogue between Cultures. The Foundation brings civil society and decision-makers together to foster intercultural dialogue and respect to diversity.

6. Other regional programmes such as the Cross-Border cooperation programme (€10 million for 2011-2013) and the CIUDAD programme (3€ million dedicated to Culture and Heritage out of the €14 million budget for 2009-2013) also include cultural cooperation components: to encourage dialogue among communities and address urban development problems in a sustainable manner, respectively.

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<sup>5</sup> Regulation (EC) No 1905/2006 of the European Parliament and of the Council of 18 December 2006 establishing a financing instrument for development cooperation, OJ L378, 27/12/2006, pp.41-71 <http://eurlex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2006:378:0041:0071:EN:PDF> as amended by Regulation (EC) No 960/2009 of 14 October 2009, OJ L270, 15/10/2009, <http://eurlex.europa.eu/Notice.do?val=502660%3Acs&lang=en&list=502660%3Acs%2C&pos=1&page=1&>

7. The Eastern Partnership Culture programme (€12 million for 2011-2014) assists the countries of the Eastern Partnership region in their cultural policy reform at government level, as well as build the capacities and improve professionalism of cultural operators.

8. Support to culture is also an important component of the EU bilateral cooperation with some countries in Asia and Latin America, such as India and Mexico, as well as of regional cooperation programmes. It is the case of the regional cooperation with the Asian-Europe Meeting (ASEM), which supports among other initiatives the Asia-Europe Foundation (ASEF). ASEF promotes exchanges between civil societies in Asia and Europe and between governments and civil society groups in Asia, one of its priorities being the dialogue between cultures and civilisations. In Latin America, the EU supports the Mercosur's cinematographic and audiovisual as part of its strategy to promote regional integration.

9. Thematic programme 'Non-state actors and local authorities in development'  
[http://ec.europa.eu/europeaid/how/finance/dci/non\\_state\\_actors\\_en.htm](http://ec.europa.eu/europeaid/how/finance/dci/non_state_actors_en.htm)

10. European Instrument for Democracy and Human Rights  
[http://ec.europa.eu/europeaid/how/finance/eidhr\\_en.htm](http://ec.europa.eu/europeaid/how/finance/eidhr_en.htm)



## **Annex II – Study Methodology**

## 1. Phases of the study

The methodology applied in the Study for the assessment and selection of good practices has two main levels of analysis:

- EU Strategy/Programming;
- Projects.

Level of Analysis	Target Group For Data Collection	Method for Data Collection	Project Phase	Output
EU Strategy / Programming	EUD worldwide	Desk Research, EUD Questionnaire	Questionnaires	Practical recommendations linked to new strategic approach
Level of Analysis	Target Group For Data Collection	Method for Data Collection	Project Phase	Output
Projects	Relevant EU Task Manager, Implementing Partners	Desk Research, Questionnaire for EU Delegations, Questionnaire for EU projects implementing partners, Field Visits	Project Information Inventory, Project Selection, Field Visits	Identification of best practice projects according to three Areas of Focus, Evidence-Based Recommendations

The methodology included the following sub-phases or activities:

No.	Phase/Key Activity	Actions	Output
1.	Summary Overview of Breakdown of Project Folders (Table 1)	Develop inventory of project folders by counting project folders on DVDs and crosschecking actual project folders against the EC's records	Overview Table with breakdown of Project Folders Received from EC (DVD 1 and DVD II)
2.	Project Information Inventory (Table 2)	Check contents of every project folder (199) according to following: <ul style="list-style-type: none"> <li>• Recommended by Task Manager</li> <li>• Full &amp; Complete Contract Information</li> <li>• Ongoing/Past Project</li> <li>• Application/ToR/Methodology</li> </ul>	Excel Table showing Summary Overview of available information related to 199 projects with culture expressions including categorisation of Area of Focus per project

		<ul style="list-style-type: none"> <li>• Inception report</li> <li>• Progress report</li> <li>• Logframe</li> <li>• Final Report</li> <li>• Monitoring Report</li> <li>• Other Information</li> </ul>	
3.	Selection of Projects for Long List (100 Projects) (Table 3)	<p>Remove projects that have insufficient information</p> <p>Remove projects that are not relevant (objectives are pure cultural ones)</p> <p>Include projects where culture is used as an instrument of human development resulting in economic growth / social cohesion</p> <p>Include those projects indicated as recommended by EU Task Manager</p> <p>Establish a Representative and balanced sample based on following criteria:</p> <ul style="list-style-type: none"> <li>• Area of focus</li> <li>• Category of Cultural Expression</li> <li>• Cultural dimension</li> <li>• Type of Beneficiary/Lead Organisation</li> <li>• Geographical region</li> </ul>	Balanced and representative sample of 100 projects
4.	Questionnaires	<p>The purpose of the questionnaire is twofold: to collect information and views/opinions on the tangible contribution of culture to sustainable human, social and economic development; and to assess the degree to which a selected project could be considered as best practice (see below 3.3.5). Questions shall be based on following criteria:</p> <ul style="list-style-type: none"> <li>• Relevance (Strategy/Programming)</li> <li>• Performance</li> <li>• Results/Impact (performance indicators; multiplier effects, outreach)</li> <li>• Stakeholder Engagement (needs and challenges of civil society and cultural actors)</li> <li>• Sustainability</li> </ul> <p>Draft Questionnaires are common to all three Areas of Focus as per ToR</p>	EUD Questionnaire Implementing partner Questionnaire
5.	Selection of Projects for Short List (30 projects)	<p>Based on responses to Questionnaires;</p> <ul style="list-style-type: none"> <li>• 10 projects per Area of Focus</li> <li>• Fulfills 'Best in Class' definition</li> <li>• Degree of articulation with civil society</li> <li>• Level of interest/engagement shown by EUD/Implementing partner</li> <li>• Full and complete project information readily available</li> <li>• Project Start / End Dates</li> </ul>	Follow-Up Discussion with EU Task Managers
6.	Selection of	To be further developed on basis	Analytical Report including;

Projects for Field Visits (6 – 10)	of desk study findings but can consider following factors as integral part of selection process;	<ul style="list-style-type: none"> <li>• Questionnaire outputs</li> <li>• Final selection of projects that approximate towards 'best in class' examples (30)</li> <li>• Proposed Project Visits</li> </ul>
7. Field Visits	Conduct field visits	Field Visit Reports
8. Identification of complementary projects, not funded by the EU	Research of cultural related projects funded by Member States	Proposal of good practices
9. Selection of 30 good practices in three development areas of focus	Availability of information on the impact of the project Positive and measurable impact on development	Analysis of selected projects: <ul style="list-style-type: none"> <li>• Typology of projects</li> <li>• Results</li> <li>• Implementation modalities</li> <li>• Lessons learnt</li> </ul>

## 2. Selection criteria

Best practice projects are identified as a means to demonstrate the impact of cultural expressions in human and social development as well as the promotion of democracy, human rights and governance.

Criteria to identify good practices used in the study are:

1. Effective implementation modalities
2. Tangible results and measurable positive impact, in terms of sustainable economic development, human rights and democracy, and other domains of development (health, gender equality, migration, education, urban development, etc.)
3. Sustainability, durability and ownership
4. Potential funding of similar projects within the new EU development cooperation framework

The selected sample also responds to the need to ensure diversity in terms of:

- a. Type of cultural expression
- b. Implementation modalities
- c. Type of Implementing Partner
- d. Type of Beneficiaries
- e. Geographical coverage

An inventory of 105 EU funded projects was established, based on the availability of information provided by EU delegations and services, as well as the relevance of the projects.

Since this inventory was not sufficient to identify the required number of good practices, a second project identification process was carried out based on the review of Cultural support programmes evaluation reports.

EU funded projects within the sample have received subsidies from one of the following financial instruments :

<b>Thematic programmes</b> <b>(51)</b>	DCI-NSA (13)	EDF-Intra ACP (8)	EIDHR (12)	ENPI- Euromed Heritage IV (3)	IPA- Cards	
	DCI- HUM (10)	EDF-CISP (1)		ENPI-Cross Border Cooperation (1)		
	DCI- EDUC	EDF-PIR (1)		ENPI-Tacis (1)		
<b>Bilateral/regional programmes</b> <b>(4)</b>	DCI-ALA	EDF bilateral (1)		ENPI Regional Cooperation (1)	IPA (1)	
				ENPI (2)		

### 3. QUESTIONNAIRE FOR EU DELEGATIONS

The purpose of the questionnaire is to gather and collect detailed and concrete information and opinions and views from representatives of the EU Delegations on the contribution of culture to sustainable human, social and economic development through closed and/or on-going projects including cultural expression activities with outcomes in one of the three following areas: economic growth / promotion of democracy and human rights / other aspects of human and social development, such as gender equality, health for all, equitable education.

The Questionnaire is divided into three parts. The first part covers questions related to the strategic and programming cycle, including reference to the new strategic context post-2013; and the second part of the questionnaire focuses on project implementation issues relating to one or several project(s) using cultural expressions<sup>1</sup> selected within the context of the Study. Every EU Delegation that has an ongoing or closed project with cultural expressions that is selected within the context of this Study forms the target group of this Questionnaire. Part three addresses administrative and logistical questions related to the Study.

#### Part I: Strategic/Programming Questions to Head of Operations/Head of Sector

Country: .....

*In the past years, your Delegation has been managing projects that included the support to cultural expressions, cultural diversity, heritage or cultural industries in order to achieve overarching development goals.*

*Please list the projects titles and project reference numbers (make reference to the attached list of projects)*

1.....

2.....

3.....

4.....

**QUESTION 1a:** If this support was integrated within the framework of the country programme, what were the key factors in the decision making process (at national, regional or general political scale) that led the EUD to take culture into account with regards to human and social development?

**QUESTION 1b:** If the project(s) was funded from regional or thematic programmes, do you consider that their expected results were relevant with regards to the country support objectives? Please elaborate.

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<sup>1</sup> Within the context of this Study, 'cultural expressions' are understood to be those expressions that result from the creativity of individuals, groups, and societies, and that have cultural content such as television, cinema, and audio-visual, performing arts, music, visual arts, literature and opinion platforms in the media, theatre, architecture, design, arts and crafts etc.

**QUESTION 2:** What were the key benefits and critical difficulties the EUD has acknowledged by taking into account cultural actors and/or local cultural diversity in ongoing and past projects, especially regarding progress towards the partner country's development goals?

**QUESTION 3:**

*Within the perspective of the Agenda for Change, culture and cultural expression have the potential to serve priority objectives in the area of sustainable growth (Employment & Social Cohesion), the Promotion of Human Rights and Democracy (fight against discrimination, freedom of expression, reconciliation and conflict resolution), but also in other areas of development: Gender Equality, Good Health for all or Equitable Education.*

Does your EUD consider including the support to initiatives related to cultural expressions within the three priority sectors defined in the country programming for the 2014-2020 period? If YES, under which priority(ies) and how? If NO, why? Please elaborate

**Part II: Questions related to Selected Project to task Manager**

**Project** **Reference** **Number:**  
.....

**Country(ies)** **benefitting** **from** **the** **action:**  
.....

**Project** **Title:**  
.....

.....  
.....

**Financial** **Instrument:**  
.....

.....  
.....

**Project** **Start** **/** **End** **Dates:**  
.....

.....  
.....

If and how does the selected Project complement the cultural policies of the Partner country? Please elaborate.

.....  
.....

In your opinion, is the Selected Project using cultural expressions characterised by a good degree of effectiveness? Are the general and specific objectives met? If so, what, in your view, is the added-value of using culture as a tool in achieving the developmental objectives?

.....

.....

What would you indicate as the percentage success rate to date on the Selected Project for achieving its performance indicators? Please elaborate.

.....

.....

Sustainability: At what level do you estimate that the project achieved (or is likely to achieve if the project is still ongoing) sustainable results – both at local, regional and national level? In which area(s)– (i) ownership by beneficiaries; (ii) policy/support consistency; (iii) appropriate technology; (iv) environment; (v) socio-cultural issues; (vi) gender equity; (vii) institutional management capacity; and/or (viii) economic and financial viability? Please elaborate.

.....

.....

.....

How are the specific needs and challenges of the civil society addressed by the selected project? Do cultural expressions play a specific role in responding to their needs? If yes, how?

.....

.....

In your opinion, would you consider the selected project to be a good example of how culture contributes to human and social development resulting in economic growth / promotion of democracy & human rights / other aspects, such as gender equality, health, and equitable education? If so, please give three to five reasons why you would consider the project as a good example in this sense?

.....

.....

### Part III: Administrative Issues to Task manager

Question	Yes	No
Should Your Project be selected as a potential case study for Best Practice?		
Would the EU Delegation welcome a visit from the Consultant in charge of the study to enable her to carry out a more in-depth interview on the project implementation and impact with the relevant Task Manager and Implementing partner?		
Would the Task Manager be available within the next four to six weeks to receive a field visit from the Study Consultant?		

Would the Implementing partner be available within the next four to six weeks receive a field visit from the Study Consultant?		
--	--	--

Name of Task Manager.....

Contact Details .....

Name & Title of Contact Person representing the Implementing partner.....

.....

## 4. QUESTIONNAIRE DESTINED to EU PROJECT IMPLEMENTING PARTNERS

This questionnaire is part of a study on projects using cultural expressions<sup>2</sup> as a lever for economic growth / promotion of democracy and human rights / other aspects of human and social development, such as gender equality, health for all, equitable education, with the objective of identifying success stories and best practices to illustrate the contribution of culture to development, growth and democracy.

The questionnaire is divided into three parts. The first addresses administrative questions related to the project. The second covers questions related to the project with cultural expressions implemented by the partner; the third covers questions related to future programming and policy context.

### Part I: Administrative Issues:

EC Contract Reference: .....

Project Title: .....

### Part II: Questions related to Project Implementation

**Brief description of the project:**.....

.....

.....

**Objectives:**.....

.....

.....

Reached  Partially reached  Not reached

**Results expected:**.....

.....

**Results obtained:**.....

.....

**Target groups:**.....

.....

---

<sup>2</sup> Within the context of this Study, 'cultural expressions' are understood to be those expressions that result from the creativity of individuals, groups, and societies, and that have cultural content such as television, cinema, and audio-visual, performing arts, music, visual arts, literature and opinion platforms in the media, theatre, architecture, design, arts and crafts etc.

**Beneficiaries:**.....  
.....

**Impact** **to**  
**date:**.....  
.....

1. Cultural expressions were / are included in the design of your project How and which ones?  
.....  
.....

2. Were your project objectives directly linked to the development of the cultural sector?

a- If yes, explain if and how they contributed to broader social and economic development goals  
.....

b- Otherwise, cultural expressions were included in the project design in order to reach larger development objectives. Why did you choose to include cultural expressions? Please explain the role they play/plaied in achieving the specific objectives of your project.  
.....

3. Has the inclusion of cultural expression in your project caused any specific challenges / difficulties in the implementation of your project? Please outline them  
.....  
.....

4. . Do you think that your project had a larger impact on the target population because of the use of cultural expressions? If yes, why?  
.....  
.....

5. Please identify any success elements linked to the role of cultural expressions of your projects  
.....

6. What are in your opinion lessons learned from your project on the role of cultural expressions in achieving social and economic development goals?  
.....  
.....

### **Part III: Programming/Policy Questions**

1. What recommendations do you have to improve the management of geographic/thematic programmes/Calls for Proposals/projects related to Cultural Expressions?

- 
2. Would you recommend to future programmes to take into account cultural expressions in order to respond to the needs and challenges of civil society in your country/region? Why and how?



**5. PROJECT INFORMATION INVENTORY**

No. Main List	Assessed	Contract No.	Revised Area of Focus (A B C)	Financing instrument/ Programme	Project Title	Zone benefiting from the action	Ongoing / Closed	Name project beneficiary	E-mail beneficiary 1	E-mail beneficiary 2	Delegation in charge	Task manager	E-mail task manager	Head of sector/ operation	Head of Operation email address	Full contract info/details (Y/N) **	Grant Application / ToR / Metho	Inception Report (Y/N)	Progress Report (Y/N)	Project Logframe (Y/N)	Final Report (Y/N)	Monitoring Report (Y/N)	Other Information
1	N	149013	A	DCI-HUM	<b>Linking Creativity and Building Capacity for Cultural Diversity in Africa</b>	Africa	Closed	Hivos, Ms. Ria Hulsman / Ms Eefje van den Meijdenberg	<a href="mailto:mdraymond@acp.int">mdraymond@acp.int</a>	N	DEVCO E5	Cesaltina BASTOS	<a href="mailto:Cesaltina.BASTOS@ec.europa.eu">Cesaltina.BASTOS@ec.europa.eu</a>	Jerome LEBouc	<a href="mailto:Jerome.LEBOUC@ec.europa.eu">Jerome.LEBOUC@ec.europa.eu</a>	Y	Y	N	Y	Y	Y	Y	Budget, project synopsis
2	Y	217044	A	EDF-Intra ACP	<b>"Chrysalides" Dynamisation du secteur de la danse en Afrique</b>	Africa		Centre de developpement choregraphique - la termitiere, Mr Moustapha Sawadogo	<a href="mailto:mdraymond@acp.int">mdraymond@acp.int</a>	N	DEVCO E5	Cesaltina BASTOS	<a href="mailto:Cesaltina.BASTOS@ec.europa.eu">Cesaltina.BASTOS@ec.europa.eu</a>	Jerome LEBouc	<a href="mailto:Jerome.LEBOUC@ec.europa.eu">Jerome.LEBOUC@ec.europa.eu</a>	Y	Y	N	Y	Y	N	N	Budget, project synopsis ; grant application available outside CRIS
3	N	151241	A	DCI-HUM	<b>CineToile</b>	Burkina Faso, Mali, DR C, Tanzania, Uganda, Malawi, South Africa, Zambia, Zimbabwe, Botswana, Namibia, Belgium	Closed	Africalia, Mirko Popovitch	<a href="mailto:Mirko.Popovitch@afriicalia.be">Mirko.Popovitch@afriicalia.be</a>	N	DEVCO E5	Denise RICHERT	<a href="mailto:Denise.RICHERT@ec.europa.eu">Denise.RICHERT@ec.europa.eu</a>	Jerome LEBouc	<a href="mailto:Jerome.LEBOUC@ec.europa.eu">Jerome.LEBOUC@ec.europa.eu</a>	Y	Y	N	Y	Y	Y	N	Budget
4	Y	211528	A	EDF-Intra ACP	<b>Programme UE-ACP d'appui au cinéma et à l'audiovisuel ACP (ACPFilms) / Mise en réseau de distributeurs et de diffuseurs dans 4 pays : Burkina Faso, Mali, Sénégal et France. "EU-ACP support program for cinema and audiovisual ACP (ACPFilms) / Networking distributors and broadcasters in four countries: Burkina</b>	Burkina Faso, Mali, Sénégal et France	Closed	Cinemas et Cultures d'Afrique, Saïda Ragui	<a href="mailto:mdraymond@acp.int">mdraymond@acp.int</a>	N	DEVCO E5	DENISE RICHERT	<a href="mailto:Denise.RICHERT@ec.europa.eu">Denise.RICHERT@ec.europa.eu</a>	Jerome LEBouc	<a href="mailto:Jerome.LEBOUC@ec.europa.eu">Jerome.LEBOUC@ec.europa.eu</a>	Y	Y	N	Y	Y	Y	N	Letter from Groupe ACP to EC/ Grant application available outside CRIS



No. Main List	Assessed	Contract No.	Revised Area of Focus (A B C)	Financing instrument/ programme	Project Title	Zone benefitting from the action	Ongoing / Closed	Name project beneficiary	E-mail beneficiary 1	E-mail beneficiary 2	Delegation in charge	Task manager	E-mail task manager	Head of sector/ operation	Head of Operation email address	Full contract info/details (Y/N) **	Grant Application / ToR / Metho	Inception Report (Y/N)	Progress Report (Y/N)	Project Logframe (Y/N)	Final Report (Y/N)	Monitoring Report (Y/N)	Other Information
5	Y	211539	A	EDF-Intra ACP	<b>Appui au renforcement des contenus des enseignements en audiovisuel delivres a l'Institut de formation aux Techniques de l'Information et de la Communication (IFTIC). "Capacity building in teaching audiovisual contents to the Technical Training Institute of Information and Communication (IFTIC)"</b>	Niger, Tchad, Gabon	Closed	Contrecha mps Niger, M. Ali OUSSEINI	<a href="mailto:mdraymond@acp.int">mdraymond@acp.int</a>	N	DEVCO E5	DENISE RICHER T	<a href="mailto:Denise.RICHERT@ec.europa.eu">Denise.RICHERT@ec.europa.eu</a>	Jerome LEBOUCC	<a href="mailto:Jerome.LEBOUCC@ec.europa.eu">Jerome.LEBOUCC@ec.europa.eu</a>	Y	Y	N	N	Y	Y	N	grant application available outside CRIS
6	Y	211883	A	EDF-Intra ACP	<b>Africafilms.tv Mobicine</b>	Mali, Sénégal, France	Closed	IDMAGE, Mr. Vincent LAGOEYTE / Mr. Enrico CHIESA	<a href="mailto:mdraymond@acp.int">mdraymond@acp.int</a>	N	DEVCO E5	DENISE RICHER T	<a href="mailto:Denise.RICHERT@ec.europa.eu">Denise.RICHERT@ec.europa.eu</a>	Jerome LEBOUCC	<a href="mailto:Jerome.LEBOUCC@ec.europa.eu">Jerome.LEBOUCC@ec.europa.eu</a>	Y	Y	Y	Y	Y	Y	N	Audit report, budget/financial report 4/ Grant application available outside CRIS
7	Y	212480	A	EDF-Intra ACP	<b>Formation aux métiers du cinéma d'animation "Training for animation cinema professionals"</b>	DRC, Bujumbura	Closed	Studio Malembe Maa, Kibushi Ndjate Wooto	<a href="mailto:mdraymond@acp.int">mdraymond@acp.int</a>	N	DEVCO E5	RICHER T DENISE	<a href="mailto:Denise.RICHERT@ec.europa.eu">Denise.RICHERT@ec.europa.eu</a>	Jerome LEBOUCC	<a href="mailto:Jerome.LEBOUCC@ec.europa.eu">Jerome.LEBOUCC@ec.europa.eu</a>	Y	Y	N	Y	Y	Y	N	grant application available outside CRIS
10	Y	210673	A	EDF-Intra ACP	<b>Talents d'Afrique. - "African Talents"</b>	Congo (Brazaville) et Gabon (Libreville)	Closed	PLAY FILM, Ms. Nathalie Valentin	<a href="mailto:mdraymond@acp.int">mdraymond@acp.int</a>	N	DEVCO E5	RICHER T DENISE	<a href="mailto:Denise.RICHERT@ec.europa.eu">Denise.RICHERT@ec.europa.eu</a>	Jerome LEBOUCC	<a href="mailto:Jerome.LEBOUCC@ec.europa.eu">Jerome.LEBOUCC@ec.europa.eu</a>	Y	Y	N	Y	Y	Y	N	grant application available outside CRIS
12	Y		A	ENPI-Cros Border Cooperation	<b>Cross-border initiative for developing playful topiary art for education and leisure (15 PROJECTS, ONE PROJECT ASSESSED). Project MIS-ETC 710. Common Traditional Patrimony - European Promotion Element</b>	Romania Ukraine Moldova	N	<b>Alexandru Ioan Cuza" University</b>	<a href="mailto:maria.sava@uaic.ro">maria.sava@uaic.ro</a>	N	DEVCO F3	DE BRUYN Vanessa	<a href="mailto:Vanessa.DEBRUYN@ec.europa.eu">Vanessa.DEBRUYN@ec.europa.eu</a>	Bodil PERSSON	<a href="mailto:bodil.persson@ec.europa.eu">bodil.persson@ec.europa.eu</a>	N	N	N	N	N	N	N	15 project awarded, one revised

12	N		A	ENPI-Cross Border Cooperation	<b>Cross-border initiative for developing playful topiary art for education and leisure (15 PROJECTS, ONE PROJECT ASSESSED)</b>	Romania Ukraine Moldova	N	<b>Alexandru Ioan Cuza" University</b>	<a href="mailto:maria.sava@uaic.ro">maria.sava@uaic.ro</a>	N	<b>DEVCO F3</b>	DE BRUYN Vanessa	<a href="mailto:Vanessa.DE-BRUYN@ec.europa.eu">Vanessa.DE-BRUYN@ec.europa.eu</a>	Bodil PERSSON	<a href="mailto:bodil.persson@ec.europa.eu">bodil.persson@ec.europa.eu</a>	N	N	N	N	N	N	N	15 awarded recommendations
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No. Main List	Assessed	Contract No.	Revised Area of Focus (A B C)	Financing instrument/ programme	Project Title	Zone benefiting from the action	Ongoing / Closed	Name project beneficiary	E-mail beneficiary 1	E-mail beneficiary 2	Delegation in charge	Task manager	E-mail task manager	Head of sector/ operation	Head of Operation email address	Full contract info/details (Y/N) **	Grant Application / ToR / Metho	Inception Report (Y/N)	Progress Report (Y/N)	Project Logframe (Y/N)	Final Report (Y/N)	Monitoring Report (Y/N)	Other Information
13	N		A	ENPI-Cross Border Cooperation	Improvement of cross-border region attractiveness through the introduction of ethno-cultural resources into the tourist activities. ( A trip to the ethnic fairytail)	Republic of Belarus and Poland	Unclear	Yury Vaitukevich, Vice-Rector for Economic Affaires. Yanka Kurpala State University of Grodno (YKSUG), Ozheshkgo St. 22230010 Grodno, Republic of Belarus	N	N	DEVCO F3	GROSPIC Libor	<a href="mailto:Libor.GROSPIC@ec.europa.eu">Libor.GROSPIC@ec.europa.eu</a>	Bodil PERSSON	<a href="mailto:bodil.persson@ec.europa.eu">bodil.persson@ec.europa.eu</a>	N	Y	N	N	Y	N	N	N/A
14	N	150628	A	ENPI - EURO MED Heritage IV	MANUMED, « Des manuscrits et des hommes »--- MANUMED, "Manuscripts and Men"	East Jerusalem, Algeria, Egypt, France, Belgium	Closed	Association Centre de Conservation du Livre, Stéphane IPERT (+33 467925058)	<a href="mailto:s.ipert@gmail.com">s.ipert@gmail.com</a>	N	DEVCO F4	Christelle LUCAS	<a href="mailto:Christelle.LUCAS@ec.europa.eu">Christelle.LUCAS@ec.europa.eu</a>	Christophe INGELS	<a href="mailto:Christophe.INGELS@ec.europa.eu">Christophe.INGELS@ec.europa.eu</a>	Y	Y	N	Y	Y	N	Y	Modification of partenary note, transfer fiche, budget, communication plan
15	N	150682	A	ENPI - EURO MED Heritage IV	Contribution à la mise en œuvre de la Convention pour la sauvegarde du patrimoine culturel immatériel dans les pays partenaires méditerranéens--- Contribution to the implementation of the Convention for the Safeguarding of Intangible Cultural Heritage in the Mediterranean Partner Countries	Egypt, Jordan, Libya, Syria, France	Closed	UNESCO	<a href="mailto:s.retnasingam@unesco.org">s.retnasingam@unesco.org</a>	m.tor@unesco.org	DEVCO F4	Christelle LUCAS	<a href="mailto:Christelle.LUCAS@ec.europa.eu">Christelle.LUCAS@ec.europa.eu</a>	Christophe INGELS	<a href="mailto:Christophe.INGELS@ec.europa.eu">Christophe.INGELS@ec.europa.eu</a>	Y	Y	N	Y	Y	N	Y	Budget, general conditions, communication plan
17	N	203862	A	ENPI	RKM_09 Save Urban Heritage	Russia Federation & Ukraine	Closed	Mr. Mario Defacqz-City of Rome-Department of Cultural Policies and Communication	N	N	DG ELARG	Sandrine DURANT	<a href="mailto:Sandrine.DURANT@ec.europa.eu">Sandrine.DURANT@ec.europa.eu</a>	Isabelle WERTHEIM	<a href="mailto:Isabelle.WERTHEIM@ec.europa.eu">Isabelle.WERTHEIM@ec.europa.eu</a>	N	y	N	N	N	N	Y	Project Synopsis; background conclusion sheets: provisional report
18	N	143258	A	IPA (Cards)	Documentation and promotion of culture wealth in region of Gjirokastra	Albania	Closed	Agency for Communication and Integration, Altin Babameto (Fax: 00355-4-	altin72@yahoo.com	N	Albania	Adebayo BABAJIDE	<a href="mailto:Adebayo.BABAJIDE@ec.europa.eu">Adebayo.BABAJIDE@ec.europa.eu</a>	Francois BEGEOT	<a href="mailto:Francois.BEGEOT@ec.europa.eu">Francois.BEGEOT@ec.europa.eu</a>	N	Y	N	N	N	N	N	Budget



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19	N	212019 / 212246 / 212665	A	IPA (Cards)	Infrastructure restoration in historical heritage sites, Albania	Albania	Closed	Kruja / Municipality of Himara, Mr. Leonard Hysi	<a href="mailto:leonardhysi@yahoo.com">leonardhysi@yahoo.com</a>	N	Albania	Entela SULKA	<a href="mailto:Entela.SULKA@eeas.europa.eu">Entela.SULKA@eeas.europa.eu</a>	Francois BEGEOT	<a href="mailto:Francois.BEGEOT@eeas.europa.eu">Francois.BEGEOT@eeas.europa.eu</a>	N	N	N	N	N	Y	Y	N/A
20	Y	217141	A	NSA	Recuperación del Centro Cultural América - "Recovery of the American Cultural Center"	Salta, Noroeste Argentino, República Argentina	N	Ministerio de Turismo y Cultura de la Provincia de Salta	<a href="mailto:aaltobelli@salta.gov.ar">aaltobelli@salta.gov.ar</a>	<a href="mailto:vsosa@salta.gov.ar">vsosa@salta.gov.ar</a>	Argentina	Laure DEZES	<a href="mailto:Laure.DEZES@eeas.europa.eu">Laure.DEZES@eeas.europa.eu</a>	Henning REIMANN	<a href="mailto:Henning.Reimann@eeas.europa.eu">Henning.Reimann@eeas.europa.eu</a>	N	Y	N	N	Y	N	N	www.turismo salta.gov.ar
21	Y	157958	A	NSA	Violencia Familiar y Medios de Comunicación Social - "Violence in the Family context and Social Media"	Argentina	Closed	Mr. Humberto E. Zácaro (Intendente) - Municipalidad de Pilar, Rivadavia 660, C/P 629 Partido de Pilar	N	N	Argentina	MANIS SIER SYLVAIN	<a href="mailto:Sylvain.MANISSIER@eeas.europa.eu">Sylvain.MANISSIER@eeas.europa.eu</a>	Henning REIMANN	<a href="mailto:Henning.Reimann@eeas.europa.eu">Henning.Reimann@eeas.europa.eu</a>	Y	Y	N	N	Y	N	N	Budget of the action
24	Y	201736	A	NSA	Patrimoine culturel et développement local-Renforcement des capacités locales d'Afrique de l'Ouest dans le domaine de la valorisation durables du patrimoine culturel. "Cultural heritage and local development, local capacity building in West Africa in the field of protection and promotion of sustainable cultural heritage"	Benin-Niger	N	Association Internationale des Maires Francophones, 9 rue des Halles, Paris 75001, France	N	N	Benin	MEDRANO ADAN CARLOS JAVIER	<a href="mailto:Carlos-Javier.MEDRANO-ADAN@eeas.europa.eu">Carlos-Javier.MEDRANO-ADAN@eeas.europa.eu</a>	IGLESIAS ORTEGO Aurora	<a href="mailto:Aurora.IGLESIAS-ORTEGO@eeas.europa.eu">Aurora.IGLESIAS-ORTEGO@eeas.europa.eu</a>	N	N	N	N	N	N	Y	Summary Sheets for conclusions; synopsis of the project;
26	N	227643	A	NSA	Producción de artesanía textil competitiva, de calidad, sostenible y con equidad en Tajzara--Competitive textile handicraft production, quality, sustainable and equitable Tajzara	Bolivia	N		N	N	Bolivia	Monica RODRIGUEZ	<a href="mailto:Monica.RODRIGUEZ@eeas.europa.eu">Monica.RODRIGUEZ@eeas.europa.eu</a>	Juan PLANAS	<a href="mailto:Juan.PLANAS@eeas.europa.eu">Juan.PLANAS@eeas.europa.eu</a>	N	Y	N	N	Y	N	N	N/A



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29	Y	221986	A	EDF - PIR (fonds régional culturel Afrique Ouest)	<b>Métiers traditionnels et design en ébullition. Fécondations régionales entre le Cap-Vert, le Mali et Le Sénégal. Traditional Crafts and Design in turmoil. Regional fertilization between Cape Verde, Mali and Senegal.</b>	Cape Verde, Mali, Senegal	Closed	Atelier Mar-ONG	<a href="mailto:atmar@cvt-elecom.cv">atmar@cvt-elecom.cv</a>	N	Burkina Faso	LE LOSQ FRANCOISE	<a href="mailto:Francoise.LE-LOSQ@eeas.europa.eu">Francoise.LE-LOSQ@eeas.europa.eu</a>	Richard HANDS	<a href="mailto:richard.hands@eeas.europa.eu">richard.hands@eeas.europa.eu</a>	N	Y	N	N	N	N	N	N/A
31	N	210266	A	NSA	<b>Project d'Appui à l'Insertion socio professionnelle des Jeunes Artisans de la ville de Yaoundé</b> <b>Project support tool for the socio-professional insertion of the young craftsmen from the city of Yaoundé</b>	Cameroon	Closed	Mr. Claudio Ceravolo (Vice-President) Associazione Cooperazione Internazionale, Via de Lemene 50, PO box 100, 20151 Milano, Italy (tf. 39 02 3085057)	COOPI@COOPI.ORG	N	Cameroon	MONTAGNER MAXIME	<a href="mailto:Maxime.MONTAGNER@eeas.europa.eu">Maxime.MONTAGNER@eeas.europa.eu</a>	BERLANGA MARTINEZ NICOLAS	<a href="mailto:NICOLAS.BERLANGA-MARTINEZ@eeas.europa.eu">NICOLAS.BERLANGA-MARTINEZ@eeas.europa.eu</a>	Y	Y	N	Y	Y	N	N	Intermediate report approval
32	N	203732	A	NSA	<b>ISDERA-Innovative Service in Difficult Environment for Recycler Artisan</b>	Cameroon	Ongoing	La Communauté Urbaine de Douala, Place de l'Hotel de Ville, BP 43, Douala, Cameroun	N	N	Cameroon	FROSIO CARL	<a href="mailto:Carl.FROSIO@eeas.europa.eu">Carl.FROSIO@eeas.europa.eu</a>	BERLANGA MARTINEZ Nicolas	<a href="mailto:NICOLAS.BERLANGA-MARTINEZ@eeas.europa.eu">NICOLAS.BERLANGA-MARTINEZ@eeas.europa.eu</a>	N	N	N	N	Y	N	N	Addendum 1; synopsis of the project; summary Sheets for conclusions
36	Y	225766	A	NSA	<b>Generación de alternativas económicas locales para los jóvenes del cantón Nabón mediante el impulso del turismo y la cultura - "Providing local economic alternatives for youths of the Nabón Canton by promoting tourism and culture"</b>	Ecuador	Ongoing	Fundación Waaponi, Km 3 Via a Baguanchi, sector Caparungo, frente a Urbanización Los Almendros, Cuenca, Ecuador	N	N	Colombia	JATIVA MONICA	<a href="mailto:Monica.JATIVA@eeas.europa.eu">Monica.JATIVA@eeas.europa.eu</a>	WALTERS DOMINIQUE	<a href="mailto:DOMINIQUE.WALTERS@eeas.europa.eu">DOMINIQUE.WALTERS@eeas.europa.eu</a>	Y	Y	N	N	Y	N	N	Checklist; general information and administrative scheme; clarification letter; request of addendum; communication of mission results; explanatory note; addendum 1; budget





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49	Y	18763	A	EDF - CISP (Cultural Initiatives support programme)	<b>Cultural Initiatives Support Programme</b>	Ghana	Closed	Ministry of Finance and Economic planning (Ghana) / National Commission on Culture	N	N	Ghana	PICCOLI SARA	<a href="mailto:Sara.PICCOLI@eeas.europa.eu">Sara.PICCOLI@eeas.europa.eu</a>	PALMERO VAQUERO Maria Pilar	<a href="mailto:Maria-Pilar.PALMERO-VAQUERO@eeas.europa.eu">Maria-Pilar.PALMERO-VAQUERO@eeas.europa.eu</a>	Y	Y	N	N	Y	N	N	N/A
53	Y	207626	A	DCI-HUM	<b>Ethno-magic Going Global (EGG)</b>	India	Closed	Contact Base, Amitava Bhattacharya (033 241 785 16 / 0983 103 8904)	<a href="mailto:abhattacharya@vsnl.com">abhattacharya@vsnl.com</a>	N	India	GUPTA ANASUYA	<a href="mailto:Anasuya.GUPTA@eeas.europa.eu">Anasuya.GUPTA@eeas.europa.eu</a>	VAN VLIET Johannes	<a href="mailto:Hans.VANVLIET@eeas.europa.eu">Hans.VANVLIET@eeas.europa.eu</a>	Y	Y	N	Y	Y	N	N	Transfer of Ownership, final financial report, addenda to contract, results from the CFP (evaluation, selected proposals, pre-contracts, etc.), budget, grant contract, final narrative report
54	Y	207631	A	DCI-HUM	<b>En-compass - an international diamond of cultural dissemination, capacity building with countries from the North, East, South and West</b>	UK, China, Kenya, Guyana	N	University of Newcastle upon Tyne, Gerard Corsane	<a href="mailto:g.e.corsane@ncl.ac.uk">g.e.corsane@ncl.ac.uk</a>	N						N	Y	N	N	N	N	N	Budget
64	Y	150825	A	ENPI - EUROMED Heritage IV	<b>MARE NOSTRUM" - A Heritage Trail along the Phoenician maritime routes and historic port-cities of the Mediterranean Sea</b>	Syria, Lebanon, Italy, Greece, Malta	Closed	Università di Firenze - Facoltà di Architettura DRES/Dipartimento di Restauro e Conservazione dei Beni Architettonici, Claire Kupper / Carlo Alberto Garzonio	<a href="mailto:carloalberto@unifi.it">carloalberto@unifi.it</a>	N	Lebanon	Silke HOF S	<a href="mailto:Silke.HOF S@eeas.europa.eu">Silke.HOF S@eeas.europa.eu</a>	Corinne ANDRE	<a href="mailto:Corinne.ANDRE@eeas.europa.eu">Corinne.ANDRE@eeas.europa.eu</a>	Y	Y	N	Y	Y	N	Y	Grant contract, budget, approval of interim report
65	Y	228222	A	ENPI	<b>War free World Heritage Listed Cities</b>	Lebanon	Closed	Council of the United Municipalities of Jbail-Byblos, Centre Kourdahi, Matta, Jbail, Lebanon	N	N	Lebanon	Bruno MONTARIOL	<a href="mailto:Bruno.MONTARIOL@eeas.europa.eu">Bruno.MONTARIOL@eeas.europa.eu</a>	MACIEJ MADALINSKI	<a href="mailto:maciej.madalinski@eeas.europa.eu">maciej.madalinski@eeas.europa.eu</a>	N	Y	N	N	N	N	Y	Addendum 1, background conclusion sheets; project synopsis
70	N	150405	A	ENPI - EUROMED	<b>Mutual Heritage : from Historical</b>	ENPI	Closed	Casamém oire, M.	N	N	Moroc	Fatitha HASSO	<a href="mailto:fatihahasso@eeas.europa.eu">fatihahasso@eeas.europa.eu</a>	Corinne	<a href="mailto:Corinne.ANDRE@eeas.europa.eu">Corinne.ANDRE@eeas.europa.eu</a>	Y	Y	N	N	Y	N	N	General Conditions applicable to European



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71	N	150505	A	ENPI - EURO MED Heritage IV	<b>Redécouvrir le patrimoine de l'eau en méditerranée</b> <b>Redécouvrir Le Patrimoine de l'eau en Méditerranée</b>	Morocco, Tunisia, Algeria	Closed	APARE : Association pour la participation et l'action regionale, Matthieu Guary (+33 490855115 / +33 620424713)	<a href="mailto:apareidf@apare-gec.org">apareidf@apare-gec.org</a>	N	Morocco	Safaa KADDI OUI	<a href="mailto:Safaa.KADDIOUI@eeas.europa.eu">Safaa.KADDIOUI@eeas.europa.eu</a>	Cecile ABADIE	<a href="mailto:Cecile.ABADIE@eeas.europa.eu">Cecile.ABADIE@eeas.europa.eu</a>	Y	Y	N	N	Y	N	Y	General conditions, budget, contrat subvention, project synopsis
72	N	150692	A	ENPI - EURO MED Heritage IV	<b>Forum de promotion de l'architecture traditionnelle au Maghreb</b> <b>Forum promotion of traditional architecture in the Maghreb</b>	Morocco, Tunisia, Algeria, France, Spain	Closed	CAATB-Collegi d'Aparella dors I Arquitect Es Technics de Barcelona, Rosa Remolà i Ferrer / Montserrat Casado Herrera	N	N	Morocco	Louis DEY	<a href="mailto:Louis.DEY@eeas.europa.eu">Louis.DEY@eeas.europa.eu</a>	Corinne ANDRE	<a href="mailto:Corinne.ANDRE@eeas.europa.eu">Corinne.ANDRE@eeas.europa.eu</a>	Y	Y	N	N	Y	N	Y	Contrat de subvention, budget
73	N	151113	A	ENPI - EURO MED Heritage IV	<b>The city of Tangier and the oasis of Siwa: Pilot actions to protect and promote their historical heritage</b>	Morocco, Egypt	Closed	COSPE - Cooperazione per lo Sviluppo dei Paesi Emergenti, Debora Angeli	<a href="mailto:angeli@cospe-fi.it">angeli@cospe-fi.it</a>	N	Morocco	Hassou ni Fatiha	<a href="mailto:Fatiha.HASSOUNI@eeas.europa.eu">Fatiha.HASSOUNI@eeas.europa.eu</a>	Corinne ANDRE	<a href="mailto:Corinne.ANDRE@eeas.europa.eu">Corinne.ANDRE@eeas.europa.eu</a>	Y	Y	N	N	Y	N	Y	General conditions, budget, contrat de subvention, project synopsis
84	Y	123472	A	ENPI (Taxis)	<b>Catalyzing local socio-economic development using the nature and culture potential of the region</b>	Russia	Closed	Medvedevskiy and Kilemarskiy municipalities/Natural Heritage Protection Fund	N	N	Russia		Michael Webb	<a href="mailto:MICHAEL.WEBB@eeas.europa.eu">MICHAEL.WEBB@eeas.europa.eu</a>	Y	N	N	N	N	N	N	Y	N/A
89	N	231059	A	DCI-EDUC	<b>Unlocking the Cocoa Value Chain through Informal and Formal Pathways to learning in Eastern Sierra Leone</b>	Sierra Leone	Ongoing	Ms Caroline Nursy-The BBC world Service Trust, Bush	N	N	Sierra Leone	Paola CEREIA	<a href="mailto:Paola.CEREIA@eeas.europa.eu">Paola.CEREIA@eeas.europa.eu</a>	Tom ASHWAN DEN	<a href="mailto:tom.ashwanden@eeas.europa.eu">tom.ashwanden@eeas.europa.eu</a>	Y	Y	Y	N	N	N	N	Addendum Annex II;VI, General Information



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93	Y	150286	A	ENPI - EURO MED Heritage IV	<b>ATHENA : Ancient theatres Enhancement for new actualities</b>	Jordan, Tunisia, Algeria, Spain, Italy	Ongoing	Department of Antiquities /Ministry of Tourism and Antiquities , +962 6 4644 320; +962 6 4644 336	f.alkhraysh eh@doa.jo	<b>N</b>	<b>Jordan</b>	Mathias Peitz	<a href="mailto:Matthias.PEITZ@eeas.europa.eu">Matthias.PEITZ@eeas.europa.eu</a>			Y	Y	Y	Y	Y	<b>N</b>	Y	Background conclusion sheet, communication plan
94	Y	150369	A	ENPI - EURO MED Heritage IV	<b>Foundations for a Strong Future: Youth in Lebanon and Jordan Promote Cultural Heritage GE IV</b>	Jordan, Lebanon	Closed	Mercy Corps Scotland, William Baron / Dhlia Khoury Sader	<a href="mailto:wbaron@uk.mercycorps.org">wbaron@uk.mercycorps.org</a>	<a href="mailto:dkhoury@lb.mercycorps.org">dkhoury@lb.mercycorps.org</a>	<b>Syria</b>	Carmen Garcia AUDI	<a href="mailto:Carmen.GARCIA-AUDI@eeas.europa.eu">Carmen.GARCIA-AUDI@eeas.europa.eu</a>	Miguel GRACIA LOPEZ	<a href="mailto:Miguel.Gracia@eeas.europa.eu">Miguel.Gracia@eeas.europa.eu</a>	Y	Y	<b>N</b>	Y	Y	<b>Y</b>	Y	Response Sheet to Monitoring Report, background conclusion sheet, project synopsis, budget, pictures, addendum
98	<b>N</b>	170234	A	NSA	<b>Youth Cultural, Creative Opportunities and Industries (YCCOI)</b>	Vanuatu	Closed	Foundation for the People of the South Pacific Vanuatu (FSPV)	<a href="mailto:fspyouth@vanuatu.com.vu">fspyouth@vanuatu.com.vu</a>	<b>N</b>	<b>Vanuatu</b>	Adrien MOURGUES	<a href="mailto:Adrien.MOURGUES@eeas.europa.eu">Adrien.MOURGUES@eeas.europa.eu</a>	Peter VAN DEN HEUVEL	<a href="mailto:Peter.VAN-DEN-HEUVEL@eeas.europa.eu">Peter.VAN-DEN-HEUVEL@eeas.europa.eu</a>	<b>N</b>	<b>N</b>	<b>N</b>	Y	<b>N</b>	<b>N</b>	<b>N</b>	N/A
99	<b>N</b>	224344	A	NSA	<b>Renforcement des capacités locales à Atatfa, Oued Zeen et Tebania Building local capacity Atatfa, Oued Zeen and Tebania</b>	<b>N</b>	Ongoing	Mr. Sergio Cipolla - Associazione Culturale Cooperazione Internazionale SUD SUD, Via Marconi 2A PO box 000, 90141 Palermo, Italy	<b>N</b>	<b>N</b>	<b>Tunisia</b>	POMMIER DEVIS	<a href="mailto:Denis.POMMIER@eeas.europa.eu">Denis.POMMIER@eeas.europa.eu</a>	MILLECAM FRANCOISE	<a href="mailto:FRANCOISE.MILLECAM@eeas.europa.eu">FRANCOISE.MILLECAM@eeas.europa.eu</a>	Y	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>	General considerations; explicative note of request of amendment
100	<b>N</b>	204008	A	ENPI	<b>South-East Archéritage</b>	Region Voisinage	Ongoing	<b>N</b>	<b>N</b>	<b>N</b>	<b>Tunisia</b>	Michel MOUCHIROD	<a href="mailto:Michel.MOUCHIROUD@eeas.europa.eu">Michel.MOUCHIROUD@eeas.europa.eu</a>	PATRICK BERCKMANS	<a href="mailto:Patrick.BERCKMANS@eeas.europa.eu">Patrick.BERCKMANS@eeas.europa.eu</a>	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>	Y	<b>N</b>	Y	Project Synopsis; background conclusion sheets; addendum workplan;

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101	Y	203710	A	NSA	Enhancing cultural continuance, economic prosperity and political participation of the indigenous people in the Lao Cai Province through the involvement of surrounding communities, local authorities and international actors	Vietnam	Closed	Roberto Barbieri (Director) - Unity Cooperation for Development of People - UCODEP, Via Concino Concini 19, 52100 Arezzo, Italy	N	N	Vietnam			Berenice MURAILLE	<a href="mailto:Berenice.MURAILLE@eeas.europa.eu">Berenice.MURAILLE@eeas.europa.eu</a>	Y	Y	N	N	N	N	N	Addendum 1	
9	N	207591	B	DCI-HUM	Using Street Theater to challenge racism and discriminatory attitudes	Botswana, Kenya, Rwanda, Dominican Republic	Ongoing	Minority Rights Group International, Claire Thomas / Sofia Olins	<a href="mailto:CLAIRE.THOMAS@mrqmail.org">CLAIRE.THOMAS@mrqmail.org</a>	<a href="mailto:Sofia.Olins@mrqmail.org">Sofia.Olins@mrqmail.org</a>	DEVCO E5	BASTOS CESALTIINA	<a href="mailto:Cesaltina.BASTOS@ec.europa.eu">Cesaltina.BASTOS@ec.europa.eu</a>	Jerome LEBOUC	<a href="mailto:Jerome.LEBOUC@ec.europa.eu">Jerome.LEBOUC@ec.europa.eu</a>	Y	Y	N	Y	Y	N	Y	Budget, Project synopsis	
11	Y	212486	B	EDF-Intra ACP	Un homme qui crie n'est pas un ours qui danse. "A Screaming Man is not a dancing bear"	Tchad	Closed	Goï Goï Productions, Florence Stern	<a href="mailto:mdraymond@acp.int">mdraymond@acp.int</a>	N	DEVCO E5	RICHERT DENISE	<a href="mailto:Denise.RICHERT@ec.europa.eu">Denise.RICHERT@ec.europa.eu</a>	Jerome LEBOUC	<a href="mailto:Jerome.LEBOUC@ec.europa.eu">Jerome.LEBOUC@ec.europa.eu</a>	Y	Y	N	Y	Y	Y	N	grant application available outside CRIS	
16	Y	154363	B	EIDHR	Building Central Asian Human Rights Protection & Education through the Media	Kazakistan, Kyrgyzstan, Uzbekistan, Tajikistan, and Turkmenistan	Closed	The Institute for War and Peace reporting (Anthony Bordon, Executive Director; Don Hinricheson, project manager)	don@iwpr.net	N	DEVCO H2			Mario RONCONI	<a href="mailto:Mario.RONCONI@ec.europa.eu">Mario.RONCONI@ec.europa.eu</a>	N	Y	N	N	N	N	Y	Budget, Addendum contract, Project Synopsis	
22	N	163500	B	EIDHR	Local Self-Governance Club as Mass Media Assistance Tool	Armenia	Closed	Information Educational Centre Contributing to the Development of the Local Governm	N	N	Armenia	Monica PAPIAN	<a href="mailto:Monica.PAPIAN@eeas.europa.eu">Monica.PAPIAN@eeas.europa.eu</a>	Jean Christoph GAYRAND	<a href="mailto:jean-christophe.gayrand@eeas.europa.eu">jean-christophe.gayrand@eeas.europa.eu</a>	N	Y	N	N	Y	N	N	N/A	

							ent																
23	<b>N</b>	167462	B	EIDH R	<b>Ethical Journalism Initiative - Azerbaijan</b>	Azerbaijan	Closed	Internatio nal Federation of Journalists	<b>N</b>	<b>N</b>	<b>Azerb aijan</b>	ISMAYL OVA Marya m	<a href="mailto:Maryam.HAJI-ISMAYILOVA@eeas.europa.eu">Maryam.H AJI- ISMAYILO VA@eeas. europa.eu</a>	BERNA Federico	<a href="mailto:Federico.BERNA@eeas.europa.eu">Federico.B ERNA@ee as.europa. eu</a>	<b>N</b>	Y	Y	<b>N</b>	Y	<b>N</b>	<b>N</b>	N/A

No. Main List	Assessed	Contract No.	Revised Area of Focus (ABC)	Financing instrument/ programme	Project Title	Zone benefitting from the action	Ongoing / Closed	Name project beneficiary	E-mail beneficiary 1	E-mail beneficiary 2	Delegation in charge	Task manager	E-mail task manager	Head of sector/ operation	Head of Operation email address	Full contract info/details (Y/N)**	Grant Application / ToR / Method	Inception Report (Y/N)	Progress Report (Y/N)	Project Logframe (Y/N)	Final Report (Y/N)	Monitoring Report (Y/N)	Other Information
25	N	18675	B	EDF Bilateral	Programme société civile et culture (PSCC)-- Civil society and culture program (PSCC)	Benin-Niger	N	N	N	N	Benin	Frederic CEUPPENS	<a href="mailto:Frederic.CEUPPENS@eeas.europa.eu">Frederic.CEUPPENS@eeas.europa.eu</a>	Anja NAGEL	<a href="mailto:Anja.NAGEL@eeas.europa.eu">Anja.NAGEL@eeas.europa.eu</a>	N	N	N	N	Y	N	Y	Financial agreement; Project synopsis; Background Conclusion sheets;
27	N	145154	B	EIDHR	Colectivos Interculturales-- Intercultural collective	Bolivia	Closed	Fundación Unir Bolivia, UNIR (Ana Maria ROMERO de CAMPERO, National Director)	Info@unirbolivia.org	N	Bolivia	HONDRAT EMMANUEL	<a href="mailto:Emmanuel.HONDRAT@eeas.europa.eu">Emmanuel.HONDRAT@eeas.europa.eu</a>	PLANAS Juan	<a href="mailto:Juan.PLANAS@eeas.europa.eu">Juan.PLANAS@eeas.europa.eu</a>	Y	Y	N	N	Y	N	N	Budget, Addendum (extension of time)
28	Y	139108	B	EIDHR	Promotion of human rights defenders and international mechanisms of HR protection in Trebinje municipality	BiH	Closed	NGO Solidarity for the South ( Stanko Buha, executive director)	solidarnost@paleol.net	N	Bosnia and Herzegovina	PANDUREVIC VLADIMIR	<a href="mailto:Vladimir.PANDUREVIC@eeas.europa.eu">Vladimir.PANDUREVIC@eeas.europa.eu</a>	DIANISKOVA NATALIA	<a href="mailto:Natalia.DIANISKOVA@eeas.europa.eu">Natalia.DIANISKOVA@eeas.europa.eu</a>	N	Y	N	Y	Y	Y	N	budget
33	N	210290	B	NSA	Festival International du Film des Droits de l'Homme de Yaoundé-Cameroun International Film Festival of Human Rights Yaounde-Cameroon	Cameroun	N	Mr. Vincent Mercier (Director) Alliance Association, 115 Rue Saint Dominique, 75007. Paris, France. Tf 0609084115	vincent.mercier@alliance-cine.org	N	Cameroun	Io Kerstin SCHMID	<a href="mailto:Io-Kerstin.SCHMID@eeas.europa.eu">Io-Kerstin.SCHMID@eeas.europa.eu</a>	Clemens SCHROETER	<a href="mailto:clemens.schroeter@eeas.europa.eu">clemens.schroeter@eeas.europa.eu</a>	N	Y	N	Y	Y	N	N	Request of contract extension and approval; Budget

No. Main List	Assessed	Contract No.	Revised Area of Focus (A B C)	Financing instrument/ programme	Project Title	Zone benefitting from the action	Ongoing / Closed	Name project beneficiary	E-mail beneficiary 1	E-mail beneficiary 2	Delegation in charge	Task manager	E-mail task manager	Head of sector/ operation	Head of Operation email address	Full contract info/details (Y/N) **	Grant Application / ToR / Metho	Inception Report (Y/N)	Progress Report (Y/N)	Project Logframe (Y/N)	Final Report (Y/N)	Monitoring Report (Y/N)	Other Information
34	N	158317	B	NSA	<b>Démocratie sur les ones Democracy on the ones</b>	Central African Republic	Closed	Mr. Alain de Pouzilaac (President)- Radio France Internationale, S.A., Avenue du President Kennedy 116, PO BOX 000, 70016, Paris, France	N	N	<b>Central African Republic</b>	Annabelle REGAL	<a href="mailto:Annabelle.REGAL@eeas.europa.eu">Annabelle.REGAL@eeas.europa.eu</a>	BERCKMANS Patrick	<a href="mailto:Patrick.BERCKMANS@eeas.europa.eu">Patrick.BERCKMANS@eeas.europa.eu</a>	Y	Y	N	N	Y	N	N	Annexes II; IV
35	N	171605	B	NSA	<b>Proyecto de construccion ciudadana y oportunidades en Cartagena Agentes Constructores de la Paz" Proyecto de Oportunidades builder ciudadana there in Cartagena Constructores Agentes de la Paz "</b>	Colombia	Closed	Mr. Alvaro Gutierrez Toro - Fundación Centro de Cultura Afrocaribe, Barrio Centro Carrera 4, Mo.30-01, Casacural San Pedro Claver, Cartagena de Indias, Colombia	N	N	<b>Colombia</b>	SANTILAN ASIER	<a href="mailto:Asier.SANTILAN@eeas.europa.eu">Asier.SANTILAN@eeas.europa.eu</a>	HOEFKENS IVO	<a href="mailto:ivo.hoefkens@eeas.europa.eu">ivo.hoefkens@eeas.europa.eu</a>	Y	Y	N	N	Y	N	N	Addendum 1; Appendix 1; Beneficiary letter: new legal representative; letter from beneficiary to UE Delegation in Colombia (invitation to an event)
38	Y	146604	B	EIDHR	<b>Projet d'installation et de gestion d'une radio communautaire des droits humains et d'appui au processus démocratique à l'usage des ONGs et de la Société Civile de Kindu-Maniema. -"Installation and management of a human rights radio to support the democratic process, NGOs and Civil Society in Kindu-Maniema"</b>	Congo	Closed	HAKI ZABINADAMU – MANIEMA (Raphaël UPELELE LOKENGA)	Hakizabinda@yahoo.fr	N	<b>Democratic Republic of Congo</b>			Hubert PETIT	<a href="mailto:Hubert.PETIT@eeas.europa.eu">Hubert.PETIT@eeas.europa.eu</a>	Y	Y	N	N	Y	N	N	Budget, Operational notes (note of conclusion)

No. Main List	Assessed	Contract No.	Revised Area of Focus (A B C)	Financing instrument/ programme	Project Title	Zone benefitting from the action	Ongoing / Closed	Name project beneficiary	E-mail beneficiary 1	E-mail beneficiary 2	Delegation in charge	Task manager	E-mail task manager	Head of sector/ operation	Head of Operation email address	Full contract info/details (Y/N) **	Grant Application / ToR / Method	Inception Report (Y/N)	Progress Report (Y/N)	Project Logframe (Y/N)	Final Report (Y/N)	Monitoring Report (Y/N)	Other Information
39	N	228110	B	NSA	<b>Red Articularte: Fortalecimiento de Actores Culturales para el Desarrollo Humano Sostenible en Cuba Red Articularte: Strengthening Cultural Actors for Sustainable Human Development in Cuba</b>	Cuba		Instituto Humanista para la Cooperación con los Países en Desarrollo (Hivos)	N	N	Dominican Republic	Marie AGOUY	<a href="mailto:Marie.AGOUY@eeas.europa.eu">Marie.AGOUY@eeas.europa.eu</a>	Matteo BANTI	<a href="mailto:Mateo.BANTI@eeas.europa.eu">Mateo.BANTI@eeas.europa.eu</a>	N	Y	N	N	Y	N	N	N/A
40	N	171889	B	NSA	<b>Los talleres sonoros de la creacion cultural The workshops sound of cultural creation</b>	N	Closed	Mr. Alain de Pouzilaac (President) - Radio France Internationale-104 Avenue du President Kennedy, 75016 Paris, France	N	N	Dominican Republic	Marie AGOUY	<a href="mailto:Marie.AGOUY@eeas.europa.eu">Marie.AGOUY@eeas.europa.eu</a>	Francisco CARRERAS SEQUEROS	<a href="mailto:francisco.carreras-sequeros@eeas.europa.eu">francisco.carreras-sequeros@eeas.europa.eu</a>	Y	Y	N	N	N	N	N	N/A
46	N	212145	B	NSA	<b>Civil society and self-government for development of Kakheti region</b>	Georgia	Closed	The Centre for Cultural Relations, Caucasuan House, 20G. Tabidze street, Tbilisi, Georgia	N	N	Georgia	PENDE R HELGA	<a href="mailto:Helga.PENDER@eeas.europa.eu">Helga.PENDER@eeas.europa.eu</a>	Ramon Maria RENADA GRANDA	<a href="mailto:Ramon-Maria.REI-GADA-GRANDA@eeas.europa.eu">Ramon-Maria.REI-GADA-GRANDA@eeas.europa.eu</a>	Y	Y	N	N	N	N	N	Annex II; IV; V;VI ; VII
50	N	208118	B	NSA	<b>Inclusión social, cultural, educativa y empoderamiento de las personas con sordoceguera y retos múltiples en la sociedad Guatemalca, contribuyendo a la reducción de la pobreza. Social inclusion, cultural, educational and empowering people with deafblindness and multiple challenges</b>	Guatemala	N		N	N	Guatemala	VLEUG ELS BIRGIT	<a href="mailto:Birgit.VLEUGELS@eeas.europa.eu">Birgit.VLEUGELS@eeas.europa.eu</a>	TANTTARI Liisa	<a href="mailto:Liisa.TANTTARI@eeas.europa.eu">Liisa.TANTTARI@eeas.europa.eu</a>	N	Y	N	N	Y	N	N	Budget



							Center for Arab Citizens of Israel, P.O. Box 4471, Halifa 310043 Israel																	
56	<b>N</b>	167530	B	EIDHR	<b>Haqi Phase 2 "Promote vulnerable Groups Rights"</b>	Jordan	Closed	Community Media Network	<a href="mailto:areej@ammannet.net">areej@ammannet.net</a>	<b>N</b>	<b>Jordan</b>	PENNETIER PATRICIA	<a href="mailto:Patricia.PENNETIER@eeas.europa.eu">Patricia.PENNETIER@eeas.europa.eu</a>	MINGASSON Irene	<a href="mailto:Irene.MINGASSON@eeas.europa.eu">Irene.MINGASSON@eeas.europa.eu</a>	<b>N</b>	Y	<b>N</b>	<b>N</b>	Y	<b>N</b>	<b>N</b>	N/A	
57	<b>N</b>	118024	B	EIDHR	<b>Mobilising the Media in Support of Women's and Children's Rights in Central Asia</b>	Central Asia	Closed	The BBC World Service Trust	<b>N</b>	<b>N</b>	<b>Kazakhstan</b>	KERNISALO TARU	<a href="mailto:Taru.KERNISALO@eeas.europa.eu">Taru.KERNISALO@eeas.europa.eu</a>	MASSIE Tom	<a href="mailto:Tom.MASSIE@eeas.europa.eu">Tom.MASSIE@eeas.europa.eu</a>	Y	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>	Y	N/A	
58	<b>N</b>	141429	B	EIDHR	<b>Radio-shows for the Internet Radio</b>	Kazakhstan	Closed	Public Foundation "Civil Society" (Mr. Duvanov)	<b>N</b>	<b>N</b>	<b>Kazakhstan</b>	Elena LEVCHENKO	<a href="mailto:Elena.LEVCHENKO@eeas.europa.eu">Elena.LEVCHENKO@eeas.europa.eu</a>	Rene MALLY	<a href="mailto:Rene.MALLY@eeas.europa.eu">Rene.MALLY@eeas.europa.eu</a>	<b>N</b>	Y	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>	Budget, Request for suspension of implementation, contract termination	

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59	N	164302	B	EIDHR	National Video Dialogue Network	Kyrgyzstan	Closed	Coalition for Democracy and Civil Society, Dinara Oshurahunova	<a href="mailto:coalitionkg@gmail.com">coalitionkg@gmail.com</a>	N	Kazakhstan	KERNIS ALO TARU	<a href="mailto:Taru.KERNISALO@eeas.europa.eu">Taru.KERNISALO@eeas.europa.eu</a>	MASSIE Tom	<a href="mailto:Tom.MASSIE@eeas.europa.eu">Tom.MASSIE@eeas.europa.eu</a>	N	Y	N	N	Y	N	N	N/A
60	Y	212437	B	NSA	Non-State Actors and Local Authorities in Development: Strengthening radio stations in Somalia to promote human rights, peace and governance	Somalia	Closed	BBC Media Actions, 301 NE Wing, Bush House, Strand, London WC2B 4PH, United Kingdom	N	N	Kenya	Isabel FARIA DE ALMEIDA	<a href="mailto:Isabel.FARIA-DE-ALMEIDA@eeas.europa.eu">Isabel.FARIA-DE-ALMEIDA@eeas.europa.eu</a>	Valentina AURICCHIO	<a href="mailto:Valentina.AURICCHIO@eeas.europa.eu">Valentina.AURICCHIO@eeas.europa.eu</a>	Y	Y	N	N	Y	N	N	Workplan; Addendum 1&2; Inception Report; Approvals of Inception and Interim Reports; Certificate of incorporation on change of name (beneficiary); Request and approval for budget amendment
61	Y	154020	B	IPA	Rehabilitation of Cultural Heritage in Kosovo	Kosovo	Closed	Serbian Orthodox Church	N	N	Kosovo	Edis AGANI	<a href="mailto:Edis.AGANI@eeas.europa.eu">Edis.AGANI@eeas.europa.eu</a>	Christof STOCK	<a href="mailto:CHRISTOF.STOCK@eeas.europa.eu">CHRISTOF.STOCK@eeas.europa.eu</a>	N	Y	N	N	Y	N	N	N/A
62	Y	168437	B	EIDHR	'Life in Kosovo: TV debates, trainings and monitoring of Public Institutions'	Kosovo	Closed	Balkan Investigative Reporting Network-BIRN	<a href="mailto:jeta@birn.eu.com">jeta@birn.eu.com</a> , <a href="mailto:kosovo@birn.eu.com">kosovo@birn.eu.com</a>	N	Kosovo	Edis AGANI	<a href="mailto:Edis.AGANI@eeas.europa.eu">Edis.AGANI@eeas.europa.eu</a>	Christof STOCK	<a href="mailto:Christof.STOCK@ec.europa.eu">Christof.STOCK@ec.europa.eu</a>	Y	Y	N	N	Y	N	N	Addendum contract
63	Y	225656	B	EIDHR	Forum Theatre in Kosovo	Kosovo	Closed	Center of Visual Arts Multimedia, Jeton Neziraj	<a href="mailto:info@gendra.org">info@gendra.org</a>	N	Kosovo	AGANI EDIS	<a href="mailto:Edis.AGANI@eeas.europa.eu">Edis.AGANI@eeas.europa.eu</a>	STOCK Christof	<a href="mailto:Christof.STOCK@eeas.europa.eu">Christof.STOCK@eeas.europa.eu</a>	N	Y	Y	N	Y	N	N	N/A
66	N	224444	B	DCI-HUM	Je danse donc je suis I dance therefore I am	Burkina Faso, Mali	Closed	Africalia Association Sans But Lucratif (ASBL)	N	N	Mali	Julie ABRIVARD	<a href="mailto:Julie.ABRIVARD@eeas.europa.eu">Julie.ABRIVARD@eeas.europa.eu</a>	Emile JEANNE	<a href="mailto:EMILE.JEANNNE@eeas.europa.eu">EMILE.JEANNNE@eeas.europa.eu</a>	N	Y	N	N	Y	Y	N	N/A
67	Y	170216	B	DCI-ALA	VI Encuentro Hispanoamericano de Cine y Video Documental: Contra el Silencio Todas las Voces. - "VI Hispanoamerican Independent Film and Video Documentary Meeting: All	Mexico	Closed	DiSa Università Degli Studi Dei Genova Dipartimento di Discipline Antropologiche	N	N	Mexico	Natalia BARRETO	<a href="mailto:Natalia.BARRETO@eeas.europa.eu">Natalia.BARRETO@eeas.europa.eu</a>	LEVY Olivier	<a href="mailto:Olivier.LEVY@eeas.europa.eu">Olivier.LEVY@eeas.europa.eu</a>	N	Y	N	N	Y	N	N	N/A



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68	N	145224	B	EIDHR	<b>Protección y Defensa de la libertad de expresión y procesos de paz con radios comunitarias en México.</b> <b>Protection and defense of freedom of expression and peace processes with community radio in Mexico.</b>	Mexico	Closed	Red de Radios Comunitarias de México A.C.	N	N	Mexico	BARRETO NATALIA	<a href="mailto:Natalia.BARRETO@eeas.europa.eu">Natalia.BARRETO@eeas.europa.eu</a>	LEVY Olivier	<a href="mailto:Olivier.LEVY@eeas.europa.eu">Olivier.LEVY@eeas.europa.eu</a>	N	Y	N	N	Y	N	N	Budget, Operational notes (note of conclusion)
75	Y	207493	B	DCI-HUM	<b>Incorporating cultural traditions into multi-input area development in the Swahili Coast of Southern Tanzania and Northern Mozambique</b>	Mozambique , Tanzania	Closed	Aga Khan Foundation (United Kingdom), Philip Middleton	<a href="mailto:Philip.middleton@akdn.org">Philip.middleton@akdn.org</a>	N	Mozambique	DE BERNA RDI VALENTINA	<a href="mailto:Valentina.DE_BERNARDI@eeas.europa.eu">Valentina.DE_BERNARDI@eeas.europa.eu</a>	MATIAS, Bela	<a href="mailto:Bela.MATIAS@eeas.europa.eu">Bela.MATIAS@eeas.europa.eu</a>	N	Y	N	N	Y	N	N	N/A
76	Y	137619	B	EIDHR	<b>Fazer a democracia acontecer na radiodifusão: uma rádio comunitária para promover a participação política activa nos distritos de Chinde e Inhassunge.</b> <b>Make democracy happen in broadcasting: a community radio to promote active political participation in the districts of Chinde and Inhassunge.</b>	Mozambique	Closed	Kulima	<a href="mailto:kulima@tvcoabo.co.mz">kulima@tvcoabo.co.mz</a>	N	Mozambique	Olivia GERVA SONI	<a href="mailto:Olivia.GERVASONI@eeas.europa.eu">Olivia.GERVASONI@eeas.europa.eu</a>	Matteuw BROOKE	<a href="mailto:Matthew.BROOKE@eeas.europa.eu">Matthew.BROOKE@eeas.europa.eu</a>	N	Y	N	N	Y	N	N	N/A
78	Y	117686	B	EIDHR	<b>Strengthening the basis for Civil Society Dialogue and Democratic Discourse through Freedom of</b>	Angola, Botswana, Lesotho, Malawi, Mozambique , Namibia, South Africa,	Closed	The Media Institute of Southern Africa, (MISA)	N	N	Namibia	Nathalie HOULOU	<a href="mailto:Nathalie.HOULOU@eeas.europa.eu">Nathalie.HOULOU@eeas.europa.eu</a>			N	Y	N	N	Y	N	N	N/A



No. Main List	Assessed	Contract No.	Revised Area of Focus (A B C)	Financing instrument/ programme	Project Title	Zone benefitting from the action	Ongoing / Closed	Name project beneficiary	E-mail beneficiary 1	E-mail beneficiary 2	Delegation in charge	Task manager	E-mail task manager	Head of sector/ operation	Head of Operation email address	Full contract info/details (Y/N) **	Grant Application / ToR / Method	Inception Report (Y/N)	Progress Report (Y/N)	Project Logframe (Y/N)	Final Report (Y/N)	Monitoring Report (Y/N)	Other Information
80	Y	220118	B	EIDHR	Promoción, protección y reforzamiento de los derechos humanos de niños, adolescentes y mujeres, a través de actividades artísticas en los puertos de Corinto, Sandino, San Juan del Sur, y en el barrio El Recreo en Managua - <i>"Promotion, protection and enhancement of the human rights of children, adolescents and women, through artistic activities in the ports areas of Corinto, Sandino, San Juan del Sur, and in the Managua´s El Recreo Neighbourhood"</i>	Nicaragua	Closed	Agence d'aide a la Coopération technique et au Développement (ACTED), Fabrizio Rescalli	fabrizio.rescalli@acted.org	N	Nicaragua	FONSECA CABRERA MICHELLE	<a href="mailto:Michelle.FONSECA-CABRERA@eeas.europa.eu">Michelle.FONSECA-CABRERA@eeas.europa.eu</a>	Jesus N DEL BARRIO MANAS	<a href="mailto:jesus-n.del-barrio-manas@eeas.europa.eu">jesus-n.del-barrio-manas@eeas.europa.eu</a>	N	Y	Y	N	Y	N	N	N/A
83	Y	166434	B	EIDHR	Cultura política y diversidad cultural: Empoderando ciudadanía en poblaciones quechua andinas de Perú y Bolivia - <i>"Political culture and cultural diversity: Strengthening Citizenship in Andean Quechua communities of Peru and Bolivia"</i>	Peru, Bolivia	Closed	Movimento Manuela Ramos, Rosa Vilchez Cáceres	<a href="mailto:rvilchez@manuela.org.pe">rvilchez@manuela.org.pe</a>	N	Peru	LJUNGREN BACHERER MALIN	<a href="mailto:Malin.LJUNGREN-BACHERER@eeas.europa.eu">Malin.LJUNGREN-BACHERER@eeas.europa.eu</a>	GUARIN CORREDOR, Helena	<a href="mailto:Helena.GUARIN-CORREDOR@eeas.europa.eu">Helena.GUARIN-CORREDOR@eeas.europa.eu</a>	N	Y	N	N	Y	N	Y	N/A
85	Y	170400	B	ENPI	Minorities in Russia: Developing Languages, Culture, Media and Civil Society	Russian Federation	Closed	Council of Europe, Arkadi Sytine / Mr Konstantin Troussevitch, Head of Central Division, DGDPA	N	N	Russia	Tatiana BOKAR EVA	<a href="mailto:Tatiana.BOKAREVA@eeas.europa.eu">Tatiana.BOKAREVA@eeas.europa.eu</a>	Alexis LOEBER	<a href="mailto:Alexis.LOEBER@eeas.europa.eu">Alexis.LOEBER@eeas.europa.eu</a>	N	Y	N	Y	Y	N	N	list of contracts above € 5000 awarded for implementation of the action

87	<b>N</b>	200397	B	EIDH R	<b>The Cage: The True Story of the Muslims and Christians Who Together Defied Genocide</b>	Rwanda	Closed	Association of Muslims in Rwanda	<b>N</b>	<b>N</b>	<b>Rwanda</b>	RULINDA CHRISTIANE	<a href="mailto:Christiane.RULINDA@eeas.europa.eu">Christiane.RULINDA@eeas.europa.eu</a>	TILLESSEN Achim	<a href="mailto:Achim.TILLESSEN@eeas.europa.eu">Achim.TILLESSEN@eeas.europa.eu</a>	<b>N</b>	Y	<b>N</b>	<b>N</b>	Y	<b>N</b>	Y	N/A
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90	Y	139167	B	EIDHR	Promote and Protect Human Rights of People with Disabilities through the Performing Arts	Sri Lanka	Closed	Sunera Foundation (Chandrika Subasinghe, Executive Director)	<a href="mailto:sunera@slt.net.lk">sunera@slt.net.lk</a>	N	Sri Lanka	Simone BROTONI	<a href="mailto:Simone.BROTONI@eeas.europa.eu">Simone.BROTONI@eeas.europa.eu</a>	VANDEN BERGHE WILLY	<a href="mailto:Willy.VANDENBERGHE@eeas.europa.eu">Willy.VANDENBERGHE@eeas.europa.eu</a>	Y	Y	N	Y	Y	Y	N	budget. Audit report
91	N	117807	B	EIDHR	Strengthening Miraya FM, the United Nations radio network in Sudan	Sudan	Closed	Fondation Hironnelle	N	N	Sudan	MANSOUR OMNEYA	<a href="mailto:Omneya.MANSOUR@eeas.europa.eu">Omneya.MANSOUR@eeas.europa.eu</a>	EL-IDRISSI Tarja	<a href="mailto:Tarja.EL-IDRISSI@eeas.europa.eu">Tarja.EL-IDRISSI@eeas.europa.eu</a>	N	Y	N	N	Y	N	N	N/A
92	N	215750	B	EIDHR	Civic education through local FM radio	Southern Sudan and Southern Kordofan	Closed	Sudan Catholic Radio Network, Paola Moggi	N	N	Sudan	Zainab ABBAS ABDEIN	<a href="mailto:Zainab.ABBAS-ABDEIN@ec.europa.eu">Zainab.ABBAS-ABDEIN@ec.europa.eu</a>	Laura ZAMPETTI	<a href="mailto:Laura.ZAMPETTI@eeas.europa.eu">Laura.ZAMPETTI@eeas.europa.eu</a>	Y	Y	N	N	Y	N	N	N/A
95	N	224557	B	ENPI	Promoting the use of culture as a means to increase social inclusion and acceptance of diversity in disadvantaged communities in Damascus	Syrian Arab Republic	Closed	Terres des hommes Italia Onlus	<a href="mailto:b.neri@tdhitaly.org">b.neri@tdhitaly.org</a>	<a href="mailto:e.rizzotdhitaly.org">e.rizzotdhitaly.org</a>	Syria	Silke HOF S	<a href="mailto:Silke.HOF S@eeas.europa.eu">Silke.HOF S@eeas.europa.eu</a>	Miguel GRACIA LOPEZ	<a href="mailto:Miguel.Gracia@eeas.europa.eu">Miguel.Gracia@eeas.europa.eu</a>	N	Y	N	N	Y	N	N	www.tdhitaly.org
96	Y	144478	B	EIDHR	Promoting and Raising Awareness of Human Rights in Cambodia	Cambodia	Closed	Ligue Cambodgienne pour la Promotion et la Defense des Droits de l'Homme (LICADHO) - Ms. Naly Pilorge	<a href="mailto:contact@licadho.org">contact@licadho.org</a>	N	Thailand	KIET LENGHOUR	<a href="mailto:Kiet.LENGHOUR@eeas.europa.eu">Kiet.LENGHOUR@eeas.europa.eu</a>	Veronique LORENZO	<a href="mailto:veronique.lorenzo@eeas.europa.eu">veronique.lorenzo@eeas.europa.eu</a>	Y	Y	N	N	Y	Y	N	Budget
97	Y	164757	B	EIDHR	Strengthening Civil Society Voice in Promoting Democratic Governance and Reform	Cambodia	Closed	Committee for Free and Fair Elections in Cambodia, Ms. Seing Dahlia	<a href="mailto:comfrel@online.com.kh">comfrel@online.com.kh</a>	N	Thailand	KIET LENGHOUR	<a href="mailto:Kiet.LENGHOUR@eeas.europa.eu">Kiet.LENGHOUR@eeas.europa.eu</a>	Veronique LORENZO	<a href="mailto:veronique.lorenzo@eeas.europa.eu">veronique.lorenzo@eeas.europa.eu</a>	Y	Y	Y	N	Y	N	N	N/A
102	N	140048	B	EIDHR	Promoting the Democratic Process for the Youth of the Gaza Strip through Drama	Gaza Strip	Closed	Fekra Arts Institute (Kaya Damo, Head of the Board)	N	N	West bank and Gaza Strip	ADAWIN BASIMA	<a href="mailto:Basima.ADAWIN@eeas.europa.eu">Basima.ADAWIN@eeas.europa.eu</a>	PICCOLO Sergio	<a href="mailto:Sergio.PICCOLO@eeas.europa.eu">Sergio.PICCOLO@eeas.europa.eu</a>	Y	Y	N	N	Y	N	N	Budget, budget notes
		162205	B	EIDHR	A Master Plan for the Unrecognized Bedouin Villages: Securing	Israel	Closed	Bimkom-Planners for Planning Rights, and Sidreh, Mr. Faisal Salwalha	N	N	Israel	LORION SEBASTIEN	<a href="mailto:Sebastien.LORION@eeas.europa.eu">Sebastien.LORION@eeas.europa.eu</a>	STELLA Livia	<a href="mailto:Livia.STELLA@eeas.europa.eu">Livia.STELLA@eeas.europa.eu</a>	N	Y	N	Y	N	N	N	N/A







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47	Y	150855	C	DCI-HUM	<b>Beyond Boredom, Dust and Decay - Museums as Life Long Learning Spaces for Intercultural Dialogue</b>	Armenia, Azerbaijan, Georgia, Russia	Closed	Institute for International Cooperation of the German Adult Education Association	<b>N</b>	<b>N</b>	<b>Georgia</b>	Oliver REISNER	<a href="mailto:Oliver.REISNER@eeas.europa.eu">Oliver.REISNER@eeas.europa.eu</a>	Ramon Maria RENADA GRANDA	<a href="mailto:Ramon-Maria.REIGADA-GRANDA@eeas.europa.eu">Ramon-Maria.REIGADA-GRANDA@eeas.europa.eu</a>	<b>N</b>	Y	<b>N</b>	<b>N</b>	Y	Y	<b>N</b>	Budget
69	<b>N</b>	169833	C	EIDHR	<b>Defensa de los derechos humanos de las mujeres para los temas VIH/SIDA y migración desde Radios Comunitarias en México Defense of human rights of women to the issues HIV / AIDS and migration from Community Radio in Mexico</b>	Mexico	Closed	Salud Integral Para La Mujer A.C. (SIPAM)	<b>N</b>	<b>N</b>	<b>Mexico</b>	Natalia BARRETO	<a href="mailto:Natalia.BARRETO@eeas.europa.eu">Natalia.BARRETO@eeas.europa.eu</a>	Olivier LEVY	<a href="mailto:Olivier.LEVY@eeas.europa.eu">Olivier.LEVY@eeas.europa.eu</a>	Y	Y	<b>N</b>	<b>N</b>	Y	<b>N</b>	<b>N</b>	Budget
74	<b>N</b>	150583	C	ENPI - EURO MED Heritage IV	<b>ELAICH - Educational Linkage Approach In Cultural Heritage</b>	Israel; Malta; Greece; Italy, Turkey; Jordan; Egypt; Belgium	Closed	University of Antwerp (Rene Van Grieken); National Technical University of Athens (Antonia Moropoulou); University of Malta (JoAnn Cassar, joann.cassar@um.edu.mt); Ca Foscari University of Venice (Guido Biscontin, bisco@unive.it)	<a href="mailto:rene.van grieken@ua.ac.be">rene.van grieken@ua.ac.be</a>	amorpul@central.ntua.gr	<b>Morocco</b>	Safaa KADDI OUI	<a href="mailto:Safaa.KADDIOUI@eeas.europa.eu">Safaa.KADDIOUI@eeas.europa.eu</a>	Cecile ABADIE	<a href="mailto:Cecile.ABADIE@eeas.europa.eu">Cecile.ABADIE@eeas.europa.eu</a>	Y	Y	<b>N</b>	<b>N</b>	Y	<b>N</b>	Y	General conditions, budget
77	Y	172419	C	NSA	<b>PALCOS- Projeto de Luta Contra a Sida através do Teatro do Oprimido - "PALCOS- Project to Fight AIDS Through the Theatre of the Oppressed"</b>	Mozambique	Closed	URB-Africa - Associação para a Cooperação e Desenvolvimento Urbano, Rua de São Bento 640, 1250 222 Lisboa, Portugal	<b>N</b>	<b>N</b>	<b>Mozambique</b>	DE BERNARDI VALENTINA	<a href="mailto:Valentina.DE-BERNARDI@eeas.europa.eu">Valentina.DE-BERNARDI@eeas.europa.eu</a>	MATIAS, Bela	<a href="mailto:Bela.MATIAS@eeas.europa.eu">Bela.MATIAS@eeas.europa.eu</a>	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>	Y	<b>N</b>	<b>N</b>	Letter of approval to modifications; Budget; Explanatory note; Unforeseen providing request and approval

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9	Y	169026	C	NSA	Fortalecimiento de la participación ciudadana de mujeres adulta y jóvenes para mejorar su acceso a servicios socio económicos y culturales en los municipios Mejicanos y Ayutuxtepeque <i>"Strengthening participation of young adult women to improve their access to socio-economic and cultural services in the Mexican municipalities and Ayutuxtepeque"</i>	El Salvador	Closed	Mr. Javier Anuzita Alegría (Executive Director) - Fundación Paz y Tercer Mundo - Hirugarren Munda ta Bakea Funazioa, Calle Sombrerería 2, 3º, 48005 Bilbao, Spain	N	N	El Salvador	CATIVO VAQUERANO Yolanda	<a href="mailto:Yolanda.CATIVO-VAQUERANO@eeas.europa.eu">Yolanda.CATIVO-VAQUERANO@eeas.europa.eu</a>	PALLAS Tomas	<a href="mailto:Tomas.PALLAS@eeas.europa.eu">Tomas.PALLAS@eeas.europa.eu</a>	Y	Y	N	N	N	N	N	Request; addendum 1; final report approval letter; closure statement; audit approval letter
81	Y	259496	C	DCI-HUM	Proyecto 17 Nicaragua: Estrategia para fortalecer la comunicación sobre derechos y salud sexual y reproductiva (DSSR) - <i>"Project 17 Nicaragua: Strategy to strengthen communication on rights and sexual and reproductive health (SRHR)"</i>	Nicaragua	Ongoing	Mr.Mario Chamorro (Executive Director) Centro Nicaraguense de Promoción de la Juventud y la Infancia. Tf m505-22664960	<a href="mailto:direccion@dosgeneraciones.org">direccion@dosgeneraciones.org</a>		Nicaragua	Isabel TERCEIRO	<a href="mailto:Isabel.TERCERO@eeas.europa.eu">Isabel.TERCERO@eeas.europa.eu</a>	Jesus N DEL BARRIO MANAS	<a href="mailto:jesus-n.del-barrio-manas@eeas.europa.eu">jesus-n.del-barrio-manas@eeas.europa.eu</a>	Y	Y	N	N	Y	N	Y	Annex I;II;III; General Information ; Conclusions ; Synopsis
82	Y	207694	C	NSA	Challenging gender-based violence through drama	Vanuatu	N	Wang Smolbag Theatre, Mele road, PO Box 1024, Port Vila, Vanuatu, Mr-Ross Fraser	<a href="mailto:rfraser@wasmolbag.org">rfraser@wasmolbag.org</a>	Winch Garae <wgd iu@yahoo.com>	Papua New Guinea	MOURGUES ADRIEN	<a href="mailto:Adrien.MOURGUES@eeas.europa.eu">Adrien.MOURGUES@eeas.europa.eu</a>	VAN DEN HEUVEL Peter	<a href="mailto:Peter.VAN-DEN-HEUVEL@eeas.europa.eu">Peter.VAN-DEN-HEUVEL@eeas.europa.eu</a>	N	Y	N	N	Y	N	N	Addendum draft; beneficiary request to shift allocation of funds within project budget and extension; information note

86	Y	151173	C	DCI-HUM	<b>Investing In People (IIP) 'Access to Siberian local culture through a networked innovated education promoting cultural diversity'</b>	Russia	Ongoing	Chukchee Versatile College, Russia / Palmenia Centre for Life-Long Education at Helsinki University, Finland	<b>N</b>	<b>N</b>	<b>Russia</b>	Tatiana BOKAR EVA	<a href="mailto:Tatiana.BOKAREVA@eeas.europa.eu">Tatiana.BOKAREVA@eeas.europa.eu</a>	Alexis LOEBER	<a href="mailto:Alexis.LOEBER@eeas.europa.eu">Alexis.LOEBER@eeas.europa.eu</a>	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>	<b>N</b>	Y	Project synopsis
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88	N	156216	C	NSA	<b>Reporting for a better future: building professional media for health</b>	Rwanda	Closed	Internews Europe, 14, Cité Griset, 75011, Paris, France	N	N	Rwanda	RULINDA CHRISTIANE	<a href="mailto:Christiane.RULINDA@eeas.europa.eu">Christiane.RULINDA@eeas.europa.eu</a>	TILLESSEN Achim	<a href="mailto:Achim.TILLESSEN@eeas.europa.eu">Achim.TILLESSEN@eeas.europa.eu</a>	Y	Y	N	N	Y	N	N	Budget, annexII to the contract. All docs. are duplicated
103	Y	206810	C	DCI-HUM	<b>Music Bridges West Bank, Italy and France</b>	West Bank, Italy and France	Ongoing	Fondazione Terre des hommes Italia ONLUS, Ms Pia Cantini	N	N	West bank and Gaza Strip	Izzat AYOUB	<a href="mailto:Izzat.AYUB@eeas.europa.eu">Izzat.AYUB@eeas.europa.eu</a>	Olga BAUS GIBERT	<a href="mailto:Olga.BAUS-GIBERT@eeas.europa.eu">Olga.BAUS-GIBERT@eeas.europa.eu</a>	N	Y	N	N	N	N	Y	Project synopsis
104		226819	C	NSA	<b>Promoting children, youth, women education and psychosocial wellbeing in Nablus Old City</b>	Palestinian territories	Ongoing	Mr. Giuseppe Cammarata- Associazione Culturale Cooperazione Internazionale SUD SUD, Via Noto 12, I-90141, Palermo, Italy	N	N	West bank and Gaza Strip	Benito MARIN HERERO	<a href="mailto:Benito.MARIN-HERRERO@eeas.europa.eu">Benito.MARIN-HERRERO@eeas.europa.eu</a>	PICCOLO Sergio	<a href="mailto:Sergio.PICCOLO@eeas.europa.eu">Sergio.PICCOLO@eeas.europa.eu</a>	Y	Y	N	N	Y	N	N	Explanatory note budget modification; budget; annex II; addendum 1

## Annex III – Good Practice Project Fiches

This Annex presents the project fiches that summarise the content, result, impact and lessons learnt of each selected project.

N°	Title of project	Country
1	N'Domo, Traditional Crafts Centre	Mali
2	Ethno-magic Going Global (EGG)	India
3	Euromed Audiovisual Programme (EMAV)	Euromed region
4	Haiti Fashion Week	Haiti
5	Festival sur le Niger	Niger
6	Preservation of Lalibela Churches	Ethiopia
7	Providing local economic alternatives for youths of the Nabón Canton	Ecuador
8	Art Gene	Georgia
9	Popayán Technical School Foundation	Colombia
10	Arts and Crafts School, Mali	Mali
11	Domestic Violence and Social Media	Argentina
12	Semifilms: Reinforcing democracy and citizens' rights through audio-visual	Burkina Faso and West Africa (Mali, Ivory Coast, Benin)
13	Investing in Palestinian culture in Israel and the oPT	Israel and Palestinian territories
14	Promoting Human rights and democracy through a memorial site: Villa Grimaldi	Chile
15	Challenging gender-based violence through drama	Vanuatu
16	A multifaceted artistic approach for the valorisation of Bedouin oral tradition	Palestine
17	Promote and Protect Human Rights of People with Disabilities through the Performing Arts	Sri Lanka
18	Forum Theatre in Kosovo	Kosovo
19	Non-State Actors and Local Authorities in Development: Strengthening radio stations in Somalia to promote human rights, peace and governance	Somalia
20	Project 17 Nicaragua: Strategy to strengthen communication on rights and sexual and reproductive health	Nicaragua
21	Role of Culture in the Promotion of Sexual and Reproductive Health of Young People in Mopti	Mali
22	Urok Osheni. Conservation, development and sovereignty in the Urok islands	Guinea Bissau
23	Cinéma Numérique Ambulant	Benin, Burkina Faso, Cameroun, Mali, Niger, Senegal, Togo
24	Parc de Martissant	Haiti
25	Louga Handicapped People Association	Senegal
26	Konso Cultural Centre	Ethiopia

# 1 N'Domo, Traditional Crafts Centre

## 1. Programme identification

EC contract number: not available

Title: N'DOMO Centre du Bogolan

Beneficiary: Association N'Domo

Country: Mali

Financing instrument: Bilateral, through Cultural Programme (9<sup>th</sup> and 10<sup>th</sup> EDF)

Total project amount: budget 70 000 €/year

EU subsidy: 60 000 €

Other donors: DED German Cooperation, French Cooperation, Swiss Cooperation

Number of subsidies received from the EU: 2

Starting date: Project started in 2003. EU funded project started in 2006

Closing date: EU funding project ended in 2011, but the project itself is perennial and sustainable

Followed by: EUD Mali

## 2. Theme

Inclusive Development

## 3. Project description

### **Context**

N'Domo is situated in Ségou, 250kms North of Bamako, the capital of Mali.

The purpose of the N'Domo Centre is to use intangible cultural heritage to teach, produce and sell traditional crafts, namely Bogolan which is a typical hand-dyed cotton fabric from West Africa. The Centre applies the traditional Bambara apprenticeship model, where youths at the age of 12 go to live and work with a craft master in order to learn a trade. The traditional apprenticeship model also emphasises life principles, which are acquired during 10 years with a master: honesty, respect, sound economic management, quality work, etc.

N'Domo was born when a group of artists (Kasobané group) decided to use local materials and local traditions to develop their artistic careers, because poverty prevented them from buying imported materials, from access to foreign forms of arts, etc. They felt they had to rely on their own resources and traditions. N'Domo is one among several initiatives born from that movement. It was initiated by a local artist (Boubacar Doumbia) trained at the national school of arts and crafts with a strong will to use and promote intangible cultural heritage as means of training youths and giving them a form of decent livelihood.

The project is based in a region characterised by its strong traditions. Segou is one of the main Bambara ethnic group strongholds. The region is poor and lacks resources and development opportunities besides its cultural heritage and resources. The project has strong synergies with other cultural oriented projects and events in the region, in particular with the *Festival sur le Niger* that takes place in the same city.

N'Domo takes the form of a permanent school and workshop, where apprentices learn and work permanently for 10 years, and has a very well codified, functioning system, with specific rules concerning the rights and responsibilities of each member.

### **Objectives**

- Promote Bogolan production as a means of livelihood for Bambara youth;
- Give integral training to local youths, based on social responsibility, craft skills and economically and environmentally sustainable practices;
- Teach, produce and sell Bogolan in an established Crafts Centre;
- Promote traditional Bambara method of teaching;
- Promote local materials, intangible cultural heritage and traditional crafts;
- Initiate new crafts related activities as means to fight poverty at a local level.

### **Activities**

- Building a Crafts Centre, with traditional architecture and traditional building methods;
- Establish a permanent and sustainable functioning plan for the Centre;
- Teach apprenticeships in the Bogolan crafts, stimulating creativity, quality work and rigorous production methods;
- Teach basic economic, management principles and social responsibility to apprentices;
- Produce and sell Bogolan in the Centres premises;
- Research and promote use of local and natural materials;
- Accompany the creation of new workshops by apprentices that had finished their learning phase;
- Accompany local associations in initiating activities related to Bogolan production: cotton production, weaving, etc.

### **4. Project results and impact**

- i. N'Domo has functioned for over 10 years as a permanent and self-sustainable apprentice and production centre of traditional crafts. Its main characteristics are:
  - A permanent Crafts Centre has been built, using local architecture and materials. It includes a work area, exhibition hall and offices etc.;
  - 25 Apprentices work permanently at present and make a living through N'Domo. Youth trained in the Centre learn basic management skills, crafts techniques, social reasonability, team work and are encouraged to save part of their earnings;
  - 80% of the income of the Centre comes from selling its own products. Practically all the production goes to export;
  - N'Domo relies on 20% of income from subsidies to further develop the Centre activities;
  - High quality Bogolan products are produced and sold at the centre;
  - Use exclusively of natural local materials. No waste is produced by the Centre, all materials are fully used, and recycled if necessary;
  - Over 4000 tourists a year visited the Centre (before the political crisis in Mali).
- ii. N'Domo has successfully given skills and work to over 40 youths - most of which did not have formal education and have come from disadvantaged social groups. Since its outset, 40 young men and women have been trained or are being trained by N'Domo, on long-term bases (between 5 to 10 year apprenticeships). Five apprentices have built their own houses thanks to an N'Domo savings scheme which promotes the saving of a part of one's personal earnings
- iii. N'Domo helped to create four new workshops producing Bogolan in Mali \* initiated by those who had finished their apprenticeships. The workshops are fully operational and altogether employ over 30 people.
- iv. N'Domo has triggered the emergence of a structured fabrics and crafts economic sector in Ségou, with several workshops, galleries and economic operators working in the sector.
- v. N'Domo assisted in the creation of 2 women's local cooperatives for the production of local cotton and weaving. Both associations reunite over 150 women and provide a livelihood to most of them. The economic activity generated by these associations goes beyond N'Domo: they have diversified

into the production of food products, children basic education, garment production, etc.

- vi. In this sense, N'Domo has triggered significant economic and social development in Segou.
- vii. The N'Domo apprenticeship model is replicated in other Centres in Segou, in particular in a women's training centre and a traditional building training centre, etc.
- viii. Intangible cultural heritage has been used, preserved and promoted through N'Domo: traditional Bambara education and apprenticeship system, traditional crafts dyeing and weaving preserved and valued, natural local resources used in traditional crafts processes. New cultural related activities have been created in Segou thanks to N'Domo example and help. The impact in terms of cultural diversity and preservation of cultural heritage in the city is much larger than the project perimeter itself.

## **5. Lessons learnt**

- i. The project uses intangible cultural heritage to teach, produce and sell traditional crafts, and has created an economically sustainable Crafts Centre. The project has synergies with other cultural related projects and events in the area, which has contributed to increase tourism and generate new cultural-related economic activities in the region.
- ii. The project is successful because it has implemented a fully coherent, self-sustainable scheme of apprenticeship and production, where all dimensions fit into a comprehensive vision inspired on local intangible cultural heritage and traditional practices: using traditional crafts, teaching social responsibility and work quality through a traditional apprenticeship scheme, respect of environment, etc. All component of the project are coherent and respond to a fully-fledged strategy and functioning system. The success of the project is due to the vision, personality and skills of its initiator and manager.
- iii. This project has triggered the creation of several income generating activities and culturally significant initiatives at a local level. A successful project generates indirect impact around it, through replication, creation of new related economic activities, teaching and training, etc. Since culture-based projects use a common and open source resource which is cultural heritage and cultural expressions, they can trigger replication in many forms and generate significant improvement in areas such as: use of natural resources, improving teaching methods, promoting tourism.
- iv. A modest investment from the EU has contributed to develop and sustain a traditional Crafts Centre, with significant impact at a local level in terms of income generating activities, cultural heritage preservation, youth education, and the promotion of women's roles.

## **6. Key success features**

- Vision and competencies of the project's initiator, with a strong social development approach;
- Coherent and comprehensive project implementation and a functioning plan;
- All aspects of the project inspired on intangible cultural heritage and traditions;

- Economic sustainability through production and selling of high quality craft objects.

### **7. Perspective in future EU cooperation framework**

Small successful initiatives in the culture and crafts domains can be supported through non-state actor support programmes, provided that specific provisions are included to attract and promote cultural operators.

## **2 Ethno-magic Going Global (EGG)**

### **1. Programme identification**

EC contract number: 207626

Title: Ethno-magic Going Global (EGG)

Beneficiary: Contact Base, Calcutta, India

Country: India

Financing instrument: DCI – HUM

Total project amount: 990 K€

EU subsidy: 891 K€

Other donors:

Number of subsidies received from the EU: 1

Starting date: December 2009

Closing date: November 2011 (end of EU funding); however, the project continues

Followed by: EUD India

### **2. Theme**

Inclusive Development

### **3. Project description**

#### ***Context***

The project started in 2004 under the title 'Art for Livelihood' with a primary focus to improve the livelihood of traditional rural artists' communities in the 6 economically backward districts of West Bengal. Numerous rural groups possess traditional art skills that were exerted but not considered as a proper means of livelihood. The project covered 3200 rural, marginalised community artists working in crafts, performing arts, music and the visual arts.

Rural communities in West Bengal suffer mostly from extreme poverty and have little access to public services, education and health.

In a region with very few development perspectives and a very strong intangible cultural heritage, it appeared that improving, organising and promoting traditional skills could lead to better preservation of cultural heritage and to the emergence of sustainable income-generating activities.

The original project was pursued with EU support in 2009, and attracted attention from numerous donors and from regional and national authorities.

#### ***Objectives***

- Developing rural creative industries;
- Promoting cultural diversity and preserving intangible cultural heritage of rural and tribal people in six districts of West Bengal;
- Transforming traditional skills into permanent means of livelihood for rural artist communities;
- Facilitating multiregional cultural exchange, collaboration and partnerships and;
- Raising awareness on the role of culture in social inclusion and economic empowerment.

#### ***Activities***

- Carry a knowledge-aptitude-practice study of folk-artists to understand their level of knowledge of art form and motivation towards the participation in the project.
- Develop folk dance and drama productions and improve quality and diversify traditional crafts products.
- Train and coach artist communities to develop their income generating activities

- Provide health insurance to all artists communities targeted in the project
- Organize local guru-shishya training to improve capacity
- Develop new productions/repertoires
- Produce textual and audio visual documentation of folk art forms and Promote research on the traditional arts and on cultural heritage based tourism
- Develop promotional materials (fliers, CDs, YouTube)
- Develop 6 resource centres in 6 districts and train the villagers on how to manage it
- Organize exchange programmes with artists from India and abroad
- Sent artists to various existing events in India and abroad
- Organize village festivals

#### **4. Project results and impact**

- i. Intangible cultural heritage-based cultural activities developed through this project (music, crafts, traditional theatre and dance forms) have led to alleviation of poverty, greater dignity and recognition of 3200 folk artists living in rural areas:
  - Average monthly income has increased six fold on average over a 3 year period for local artists (from Rs. 500 to Rs. 3000 per month) by better using communities' traditional skills;
  - At present, art forms constitute the primary source of incomes for 30% of the beneficiaries and an important secondary source of income for the others;
  - Beneficiaries have transformed from 'daily labourers' to artists and cultural entrepreneurs;
  - The project has been successful in establishing rural creative clusters, further supported by governmental micro enterprise support schemes.
- ii. Social inclusion has been reinforced: The folk artists have used their income to buy land, build brick houses, install sanitation and electrical connections and buy bicycles and mobile phones. They have acknowledged the value of education and all are sending their children to school. The artists are enjoying improved access to health care.
- iii. Awareness has been developed at global and national levels across the six art forms. The festivals have generated interest in the folk art forms of Bengal and new partnerships have been developed facilitating performances across India and abroad. 1200 artists have performed in 25 festivals organised across the country. Altogether, 42 folk artists have visited 70 events in China, the United Kingdom, Bangladesh, France, Japan, Switzerland and Tunisia as a result of linkages established by the project (resulting. Rs. 1.6 million in earnings for the artists). Folk art performances are now a regular feature at ministerial functions, sport meetings, trade fair inaugurations, school and college celebrations, corporate and bank functions and a wide variety of cultural events.
- iv. The project has established models for developing responsible tourism offering authentic experience of indigenous life. Approximately 1000 tourists from Kolkata and abroad have attended six village festivals organised around the resource centres.
- v. The project has established a model for the professionalisation of art skills and has drawn the attention of national and regional authorities for replication:
  - Government of Bihar implemented a similar project in 2011 and 1200 community artists across nine districts are now being capacitated to pursue their art forms as a means of living;

- In 2011, the Planning Commission of India supported research for the professionalisation of a folk painting tradition called Mithila of Madhubani practiced by a community in Bihar. The purpose was to establish a skill's development framework for the professionalisation of traditional skills. After training, the painters became highly competent and started considering their art as a means of living;
- vi. The project has led to an interest and appreciation of traditional art forms. The folk art resource centres embody the community's pride in their traditional heritage. The young people in the communities are learning their traditional art forms. The six art forms have been rejuvenated.
- vii. Partnerships have been established for promotion, capacity building and dissemination. The folk artists are in regular touch with theatre directors, artists, musicians and patrons of art and culture met during the project activities, for instance:
  - Folk music CD and dance DVDs are produced and distributed by well established companies;
  - TV channels broadcast folk art forms regularly;
  - Cultural centres around the world have established links with the folk artists involved in the project.
- viii. Local culture is preserved and intangible cultural heritage is used and alive through multiple culture-related activities, community centres, festivals, culture goods production, etc.

## **5. Lessons learnt**

- i. The project has demonstrated that traditional skills in arts and crafts can contribute towards poverty alleviation and social inclusion thus fostering sustainable and equitable development. This is being achieved in rural economically backwards areas, which have few alternative means and resources for development.
- ii. The success of the project resides in its multi-dimensional and comprehensive approach, where all aspects of a business development strategy have been covered: improving skills and product quality, training on management competences, network development, promotion and dissemination of works at a local, national and regional level, research, etc.
- iii. The project is strongly founded on the knowledge, recuperation and promotion of intangible cultural heritage, which is carried by the local communities. The full involvement of these communities at all levels of the project has led to success, appropriation and sustainability.
- iv. The social dimension of the project has been a centrepiece of the process: local community centres have been created, community social needs have been addressed, specific involvement of youths and women have been granted by appropriate means.
- v. Good communication, partnerships and visibility of the project has led to replication at regional, national and international levels. Results and achievements of this development model have been disseminated widely, which has attracted attention to the importance and relevance of arts and culture as a vector of development.
- vi. By using culture as a resource to create income, cultural diversity, cultural heritage and folk arts forms have been protected and disseminated. This in turn generates peoples' pride and sense of belonging. Social cohesion is reinforced in the communities. The arts have been revitalised at a local level through community centres, local festivals and regular cultural events.

## **6. Key success features**

- Multi-dimensional and comprehensive approach, covering all aspects of a development strategy;
- Project based in intangible cultural heritage;
- Local communities full involvement;
- Strong communication and diffusion at a national and international levels;
- Effective activities in terms of partnerships and international links.

## **7. Perspective in future EU cooperation framework**

EU Programmes promoting micro business can include culture based entrepreneurship.

### **3 Euromed Audiovisual Programme (EMAV)**

#### **1. Programme identification**

EC contract number: ENPI 2010/257 - 896

Title: Euromed Audiovisual

Beneficiary: Cinema and audiovisual operators from Mediterranean countries,

Country: Euro – Mediterranean Partnership (MEDA) countries and territories - Algeria, Cyprus, Egypt, Israel, Jordan, Lebanon, Malta, Morocco, Palestine, Syria, Tunisia and Turkey

Financing instrument: ENPI( Mediterranean Partnership)

Total project amount:

EU funding: 18 M€ Euromed Audiovisual 1

15 M€ Euromed Audiovisual 2

11 M€ Euromed Audiovisual 3

Starting date: 2000 (Euromed 1)

Closing date: 2014 (Euromed 3)

Followed by: EC DEVCO F4

#### **2. Thematic**

Inclusive economic growth

Secondary: Human rights

#### **3. Project description**

##### ***Context***

The programme finds its roots in the Barcelona Conference that created the Euro-Mediterranean Partnership to nurture closer economic and cultural ties between the southern Mediterranean and Europe.

The partnership identified culture and cultural heritage as key sectors of intervention in order to promote mutual understanding, cultural diversity and the region's development.

Euromed Audiovisual has been implemented through 3 consecutive programmes that have evolved towards an economic and entrepreneurial development approach of the cinema and audio-visual sectors. It appeared that mutual understanding, cultural diversity and developing joint projects within the Mediterranean area can only be achieved if a well-structured sector is already in place in beneficiary countries.

At the beginning of the Programme, the MEDA countries were mostly under non-democratic governments and many boasted a stagnant economic situation. Better cooperation between the EU and MEDA countries through a series of economic and cultural programmes was seen as a long-term approach to having impact on both domains. The audio-visual domain was an important element of this strategy. The long-term approach of Euromed Audiovisual has facilitated the coverage and impacted upon two different dimensions that are key elements in the EU's cooperation framework: economic development and support to good governance and human rights, through a better and more open circulation of documentaries, programmes and films in a politically fragile region. The film industry is not only a means of cultural expression and intercultural dialogue, but also a vector of socio-economic development.

##### ***Objectives***

- The general objective of the programme is the reinforcement of the film and audio-visual industries in the ENPI South countries;
- Develop and reinforce cinematographic and audio-visual capacity in the Mediterranean countries;
- Promote complementarities and integration of the film and audio-visual industries in the region;

- Promote the free movement of goods and services in the sector;
- Provide the Mediterranean authorities with technical support for the improvement of the legislative and institutional framework in the sector;
- Enhance sustainable transfer of knowledge and best practices.

### **Activities**

- Direct support to audio-visual and cinema operators through a call for proposals aiming to:
  - Enhance distribution of films and audio-visual programmes;
  - Promote exchanges, networking, cooperation projects;
  - Promote better quality and increased quantity of films and audio-visual products.
- Capacity building for the cinematographic and audio-visual sector of the ENPI South region reinforcing information, networking, training and direct support to local structures;
- Provide training and professional development for film and audio-visual professionals from the MEDA countries and territories;
- Organise round tables and workshops on industry issues;
- Collect and analyse statistical data on the film and audio-visual market;
- Create a South Mediterranean distributor network;
- Provide regional market support.

### **4. Project results and impact**

- i. Euromed Audiovisual Programme helped to structure the audio-visual and cinematographic industry in a permanent way. Since 2000, a new South Mediterranean cinema has begun to emerge and make its presence felt at an international level, a transformation that has partly been made possible thanks to Euromed Audiovisual.
- ii. During the implementation of EMAV III, 750 audio-visual professionals were trained in production, financing, distribution, marketing and scriptwriting:
  - 80% of the professionals trained through the EMAV III Programme declared that thanks to the training received, they have been able to participate in more festivals and markets and have improved their careers;
  - 60% of the professionals who attended one of the training initiatives of the Programme (2011-2013) received financial support from a Film Fund;
- iii. The quality of movies has increased during the last 3 years:
  - According to the production department in Al Jazeera, movie projects presented to the channel are more professional than 3 years ago;
  - The production department of the Moroccan television '2M' believes that movies currently produced are more in line with European and international standards;
  - Main film distributors of the Middle East declare that the South Mediterranean movies are more commercial and therefore have larger audiences.
- iv. Industry activity has increased:
  - The quantity of movies has been increased by 25% during the past 5 years.
  - The number of films present in the Dubai Film Market increased by 15% since 2010;
  - Between 50% and 90% of the film projects developed by participants in a training initiative is being produced and finalised.
- v. Circulation and distribution have been reinforced:
  - Southern Mediterranean films are more present in international Festivals and have won important awards. Several examples include: the Millennium film

festival (Brussels) increased the presence of southern Mediterranean films by 80%; the London African Film Festival doubled the presence of Arab films in their 2013 programme; the documentary 'Dolphin Boy' was nominated for the Oscars as best documentary; etc.

- Broadcasters from the region declared that there is a strong increase in the number of movie projects presented : 20% increase since 2011;
  - A permanent network of broadcasters has been created;
  - A video-on-demand platform has been created, diffusing 120 hours of programmes from partners on both sides of the Mediterranean;
  - A permanent, financially autonomous network of film distributors (MEDIS) has been created, bringing together 30 distributors who commit themselves to distribute more films from other MEDA countries.
- vi. Opportunities for the sector's development have increased by emulation:
- Many Arab festivals are implementing actions initiated by Euromed Audiovisual I and II;
  - The Dubai Film Festival is implementing a co-production market, where professionals can meet and discuss financial partnerships;
  - The Doha Film Institute developed a scheme to assist the distribution and circulation of movies, following a scheme implemented under Euromed Audiovisual II;
- vii. Information on the industry has increased and reaches out to professionals. A permanent network of schools has been created. A Master on the production of 'cross media' projects will be implemented by the three partner schools in the Dia Sud Med project, without EU financing, involving the skills of each school.
- viii. As a global impact of the programme, a whole economic cultural industry is emerging in 11 countries, with a significant economic impact and development potential, in particular considering the importance that audio-visual material has acquired through NCIT.
- ix. As a whole, Euromed Audiovisual has contributed to improve production, quality, circulation and diffusion of films and audio-visual productions in the MEDA region. Many documentaries and programmes cover human rights, governance and political-related issues. This might have had, even if this could not be measured, an impact on political awareness in the region, especially among youths. The impact in terms of stimulating political contestation cannot be discarded.

## **5. Lessons learnt**

- i. The case of Euromed Audiovisual illustrates how a coherent long-term approach to regional cooperation in a key cultural domain of activity the film and audio-visual industry - can have long-term impact and contribute to develop a whole industry. The Programme, with its comprehensive and gradual approach, has reinforced all components of the production chain in the audiovisual sector, including information, skills reinforcement, production, distribution, circulation, networking, etc. which has triggered a healthy development of the sector in the region. A long-term approach and structuring a whole economic sector has been a key element of the Programme.
- ii. Steady and long-term support to culture as a fully-fledged economic sector has impact in terms of economic activity: development of production, increase in the number of private operators, more exchanges, better diffusion and export, etc.

- iii. The regional approach has had important added value to this Programme, as it was aimed at countries with similar features, facing similar economic and cultural challenges, within a regional, geographic approach. The promotion of exchanges and joint projects at a regional level has contributed to the success of the programme since it has been a lever for operators that can develop at a regional scale.
- iv. The audio-visual industry, through greater and better quality and well-distributed films and programmes, plays a key role in disseminating information, providing alternative points of views in a wide range of society-related subjects and thus nourishes questioning and discussion. It also can reach out to wide audiences, thanks to NICT. A better informed population, exposed to contrasting material on local politics has a more active and challenging approach to governments. In this sense, a thriving audio-visual industry is an important element of a healthy democratic system and good governance.

#### **6. Key success features**

- Long-term cooperation strategy;
- Important amount of funding provided over 13 years;
- Gradual and comprehensive industrial approach;
- Common cultural, social and economic features among countries in the region.

#### **7. Perspective in future EU cooperation framework**

Development of a cultural industry can be reached in a region through a regional cooperation programme, provided that there is a coherent and comprehensive approach and common features in the beneficiary countries.

## **4 Haiti Fashion Week**

### **1. Programme identification**

EC contract number: Not available

Title: Haiti Fashion Week

Beneficiary: CHAPE – Centre haïtien d'appui et de promotion des entreprises

Country: Haiti

Financing instrument: Bilateral, Cultural sector Support Programme

Total project amount: 250 000 euros

EU subsidy: 190 000 €, in two consecutive subsidies.

Other donors: Clinton – Bush Foundation

Number of subsidies received from the EU: 2

Local partner: Association de Stylistes de Haïti (Haiti Fashion Designers Association)

Starting date: 2012

Closing date: December 2013

Followed by: EUD Haiti

### **2. Theme**

Inclusive economic growth

### **3. Project description**

#### ***Context***

Haiti is a small (27 000 sq kms.) and poor country in the Caribbean, affected by poor governance, political instability, natural catastrophes and a bad use of natural resources. This has led to the country being classified among the five lowest in terms of human development indexes. The international image of the country has suffered and today the country attracts little economic investment and few tourists.

Nevertheless, despite the unfavourable economic and social environment, Haiti has a thriving cultural scene and many creators and artists emerge in this context, carrying on the country's strong cultural identity and heritage. Fashion designers in the country proliferate even if the sector has not benefited from any public support or development strategy. This triggered the emergence of a collective initiative called Haiti Fashion Week conceived and implemented by the recently established association of Haitian fashion designers, with the technical support of CHAPE - a structure providing technical and managerial skills to emerging economic initiatives. Haiti Fashion Week is a comprehensive project for the development of the fashion industry in Haiti. The idea is to exhibit and promote local fashion and locally produced garments and accessories, among national consumers and at an international level. Fashion designers in the country are strongly influenced by traditional design, local materials and Haitian identity.

The Fashion week is a week-long event showing and diffusing Haiti designs and garments. The project includes many activities addressed specifically to designers, in order to reinforce their capacities to produce, promote, sell and export.

The project has been financed twice by the EU through the Programmes ARCADES, designed to support cultural initiatives in the country, in order to contribute to socio-economic development and improving the image of the country.

#### ***Objectives***

- Develop the fashion industry in Haiti;
- Promote Haiti fashion design worldwide;
- Reinforce technical, managerial and marketing skills for the fashion design operators;
- Contribute to improving the country's image through fashion design;
- Improve quality and diversify the production of the industry;

- Increase turnover of fashion designers in the country;
- Promote the use of Haitian fashion locally.

### **Activities**

- Organise a fashion design event in order to exhibit and give visibility to Haitian fashion design;
- Organise capacity building activities for Haitian fashion designers: training in design and technical skills, reinforcing marketing capacities, etc.;
- Implement an international communication campaign in order to give visibility to the event at all levels;
- Establish collaboration projects with fashions design operators around the world.

### **4. Project results and impact**

- i. Two Fashion Weeks were organised in 2012 and 2013, attracting massive attention and participation from local public and international media. International industry representatives have attended the event. 35 Haitian designers have shown their works in the events. Sales for an estimated amount of 200 K€ have been realised during the two events, benefiting directly the fashion designers.
- ii. The event has been broadcasted by international television outlets and articles have been published in all specialised magazines and in international and national media. Large visibility has been given to the Haitian design industry. Several Haitian designers have had specific articles published in specialised magazines abroad.
- iii. Fashion designer skills have been reinforced through several capacity training sessions with international designers and marketing experts.
- iv. Most local fashion designers have increased their production in the last year. From 2012 onwards, 15 designers have been invited to international fashion events. Some have participated in 5 or more international events, giving them visibility and increasing sales.
- v. Thanks to the project, the Clinton bush Foundation for development has provided a 1.2 M US\$ grant to build and equip a fashion design workshop to be managed by the Haitian Fashion Designers Association. This workshop will open in March 2014 and will provide an estimated 100 permanent jobs.

### **5. Lessons learnt**

- i. The project illustrates how a neglected sector of activity based on local creativity and cultural inspiration can be transformed into a fully-fledged economic sector through specific support.
- ii. The project has been successful thanks to the collective involvement of a professional association operating in the sector. The economic incentive to increase the industry standing and turnover has led to a better organisation and improved the sector's capacities. Better exposure to international markets, increased professional exchanges with the industry abroad, improved marketing and visibility will have a strong impact in the development of the industry.

- iii. The fashion design industry has received international attention and has had a significant impact on the country's international image. Even if it is too early to estimate the long-term impact of this, a better image will probably lead to more economic exchanges, joint projects, tourism and an increase in exports.
- iv. The visibility provided by this project to the potentialities of the sector has attracted donors and investors that have increased the industry's capacities further, with a significant boost for employment and economic activity. It can be estimated that the project has generated over 500 permanent jobs in the fashion industry, with a significant development perspective.

#### **6. Key success features**

- Project based on the highly creative local design industry and good quality products;
- Direct implication of the sector's professional association;
- Multidimensional project with a view on reinforcing the sector's technical and marketing capacities;
- Effective communication strategy and media coverage.

#### **7. Perspective in future EU cooperation framework**

In future EU cooperation projects, all cultural-based sectors with an industrial potential can be included in economic development support programmes, private sector support/Non-State Actor support programmes. In this perspective, programmes are designed to boost the economic potential of the industry.

## 5 Festival sur le Niger

### 1. Project identification

EC contract number: Not available

Title: Festival sur le Niger

Beneficiary: Festival sur le Niger Foundation

Country: Mali

Financing instrument: Bilateral, Cultural Programme (8 & 9 EDF, National project)

Total project amount: 200 K €/year

EU subsidy: total of 120 K €

Other donors: Member states cooperation, private foundations, and private sponsors

Number of subsidies received from the EU: 4

Local partner: Association des Restaurateurs et Hôteliers de Ségou – AHRTS

Starting date: 2005; EU subsidies allocated in 2007, 2009 and 2011

Closing date: last EU funding ended in 2013, but the project is sustainable and perennial

Followed by: EUD Mali

### 2. Theme

Inclusive development

### 3. Project description

#### **Context**

Segou is a secondary city 250 kilometres north of Bamako - the capital of Mali. The population is an estimated 140 000. The city, up to 2005, had no specific development strategy and lagged back in terms of economic dynamics. Few local resources were valued in economic terms and the region lives basically off of primary activities (traditional agriculture).

The country itself is classified among the poorest countries in the world, with high poverty levels and illiteracy and weak social and public services, in particular outside of the capital.

Segou is situated along the river Niger, which gives it a beautiful natural setting.

In 2004, the local association of hotel and restaurant owners (AHRTS) proposed to create a local cultural festival in order to attract tourism and promote local cultural resources and heritage. Culture was seen as an engine for local development and a potential resource to build a thriving tourism sector and promote Segou as a tourist destination.

The initiative was taken fully from a private perspective and with an objective of local economic development, but since the beginning it also integrated local participation, environmental, social and local governance issues.

The Festival has been organised annually and interruptedly since 2005, with the exception of 2013 when a low profile edition was staged because of the political and security situation in Mali.

Originally, the Festival was organised by AHRTS; however, in 2009, they created the Festival sur le Niger Foundation, with the purpose of giving the event sustainability and autonomy.

Since its beginnings, the *Festival sur le Niger* has expanded its activities and ambitions and has become an engine for Segou's development. Currently, the Foundation has permanent staff and organises the festival and all other activities related to it.

#### **Objectives**

- To promote Segou as a tourism destination, in particular through a cultural festival and the preservation of the natural environment, local traditions and crafts and the improvement of tourism services;
- Contribute to local development;

- Involve the city's population in a collective approach to development around the festival;
- Improve environmental protection, especially of river Niger;
- Improve public services;
- Preserve cultural heritage and crafts and promote cultural expressions.

#### **Activities**

- Organise an annual cultural festival with music, dance, visual arts, conferences, etc.;
- Organise round tables, forums, etc. to discuss and propose solutions concerning local development issues, in particular, environment, public services and social problems;
- Create and manage a crafts centre: training, producing and promoting crafts in regular and perennial bases.
- Promote local artists and cultural expressions;
- Reinforce cultural sectors of activity through:
  - Support to local artistic production;
  - Providing venues, technical facilities and artistic material to young artists;
  - Networking and promoting local artists and creators;
  - Training artists.
- Promote research through a resource centre that works on social and local development issues.

#### **4. Project results and impact**

- i. Segou has become an important tourist destination. The festival itself attracts over 23 000 visitors a year, during one week. 20% of them are foreigners. Hotels, restaurants, galleries, cultural venues, crafts shops and tourist circuits have been created. Visitors to Segou had increased (before the political and security crisis of 2012 and 2013) tenfold. The country as a whole has seen its tourism multiplied by two during the same period. The number of visitors represents over 20% of the total city's population.
- ii. The Festival has significantly contributed to local economic development:
  - All sectors of activity benefit from the increase in tourism;
  - It can be estimated (evaluation report 2013) that the festival has created 750 permanent jobs in the city;
  - During the festival 2 000 direct temporary jobs are created and around 200 structures benefit from the festival activities;
  - The Festival is the most important single contributor to local taxes and economy;
  - Three new hotels, several restaurants, nine art galleries and 30 cultural venues have been inaugurated in the last 6 years;
  - 200 families propose accommodation during the festival, with a significant direct economic impact for local families;
  - Visitors to the city are stimulated to install new activities or develop local projects. An indicator of this is the multiplication of construction projects in the city, from 40 a year in 2005 to 200 in 2013, a part of which can be attributed to the Festival.
- iii. The festival has implemented permanent structures to promote culture at a local and national level:
  - Creation of a cultural centre (Centre Koré) to provide a permanent venue, resources and facilities to local artists;

- Creation of an Arts and Crafts institute (IKAM), giving training to local artists and cultural managers, supporting local crafts men, promoting and producing crafts, artistic education for school students, etc.;
  - 15 young artists a year are accompanied, promoted and supported;
  - 10 artist residences organized a year to stimulate creation and artistic exchanges;
  - Support to local cultural venues.
- iv. The festival supports a holistic local development approach and proposed the implementation of a participatory body to promote socio-economic development in Segou;
- Creation of a local Council on economic development, including festival representatives, local authorities and local stakeholders. It promotes and runs local development projects.
- v. Cultural activities have developed strongly around the Festival:
- Cultural venues have been created;
  - Local artists supported;
  - Cultural festivals created around Segou;
  - Cultural events are organised all year round: from 2009, Segou organises more cultural events than Bamako, which has 10 times more inhabitants;
  - Local architecture has been promoted and used in festival venues and other buildings.
- vi. Environmental protection has been reinforced through the creation of a long-term programme of awareness raising and maintenance of the River Niger. A local enterprise has been created to maintain the river's shore and clean the area.
- vii. The Festival has significantly contributed to improve the urban environment: promoted and encouraged the rehabilitation of buildings, venues, streets, river banks and local tangible heritage, etc.
- viii. The Festival has created a permanent structure that gives sustainability and durability to the Festival. Today, Segou is well known for its festival. It has become the image of the city and its main vehicle for development.

## **5. Lessons learnt**

- i. The case of *Festival sur le Niger* illustrates how a cultural event, with a holistic approach to local development, can become a major vector for local development in its economic, social, environmental and cultural dimensions. In a region with not many alternative resources, culture can be promoted and used as a development resource.
- ii. The success of *Festival sur le Niger* can be explained by:
- Strong and collective implication of local private entrepreneurs;
  - Participatory process, including private sector, authorities and citizens;
  - Rigorous management and planning, competent managers, as well as the diversity of funding sources;
  - Multi-dimensional approach;
  - Creation of permanent structures in order to give durability to the Festivals action.
- iii. The impact of the festival expands well beyond its direct results. The city dynamics change and the event triggers a new and comprehensive

development approach. The results of the festival are capitalised in order to promote integrative local development.

- iv. The festival directly benefits low income city dwellers through the promotion of family accommodation, local services, temporary employment and year round training and support for youth and cultural operators.

#### **6. Key success features**

- Private initiative with a collective development approach;
- Involvement of all local stakeholders;
- Multidimensional local development strategy;
- Continuity of development efforts;
- Awareness of the potential of cultural resources for development;
- International partners support;
- Creation of permanent structures to carry on the festival results and impact.

#### **7. Perspective in future EU cooperation framework**

A project carried out by an association of local entrepreneurs can be supported through local development programmes or private sector support programmes. Culture can be seen as a development resource to promote inclusive growth.

## **6 Preservation of Lalibela Churches**

### **1. Programme identification**

EC contract number: Not available

Title: Preservation and Conservation of the Lalibela Churches

Beneficiary: Ministry of Cultural heritage of Ethiopia

Country: Ethiopia

Financing instrument: Bilateral cooperation (DCI – HUM)

Total project amount: 9,5 M€

EU subsidy: 9,1 M€

Other donors: Gvt of Ethiopia

Number of subsidies received from the EU: 1

Local partner: Municipality of Lalibela

Starting date: February 2003

Closing date: December 2009

Followed by: EUD Ethiopia

### **2. Thematic**

Inclusive Development

Good Governance, civil society reinforcement and inclusive development.

### **3. Project description**

#### ***Context***

This project - financed by the European Union in the framework of its cooperation policy with Ethiopia - was initiated in 2002 with the aim of preserving and promoting Ethiopian cultural heritage and the churches of Lalibela in particular.

The churches of Lalibela, built between 1167 and 1190, are of great cultural and religious value and were registered under the UNESCO World Heritage list in 1978. The town of Lalibela (16 000 inhabitants), situated in a mountainous region 700 kilometres north of Addis Ababa, is visited by hundreds of thousands of pilgrims every year and is the main touristic site in Ethiopia - receiving 40 000 foreign visitors a year. Pilgrimages, religious activities around the churches and tourism are the town's main economic activity, along with agriculture in the rural areas surrounding the city.

The churches were included in the UNESCO World Heritage list in 1978, being the first site in Ethiopia to acquire this status. The churches themselves have given worldwide visibility to Lalibela and are the object of the pride and admiration of its people.

#### ***Objectives***

- The overall objective of the project is to contribute towards sustainable preservation and conservation of the heritage site of Lalibela;
- Formulate an integrated and participatory conservation programme for implementation, endorsed by and involving all stakeholders, and to identify donors for the programme implementation;
- Preparation and formulation of a scientifically, culturally and technically acceptable long-term preservation and conservation programme.

#### ***Activities***

- Construction of four shelters to preserve five of the most endangered churches;
- Formulation of a conservation programme and capacity building and support for its administration and management;
- Construction of a service building (ticket office, a small meeting room, two offices, public toilets and an exhibition hall);
- Construction and equipment of a Community/Cultural Centre;
- Collection, utilisation and dissemination of data and knowledge about past work and studies about Lalibela;

- A film shooting and other promotional activities.

#### **4. Project results and impact**

- i. Despite implementation problems and shortcomings, the project delivered an invaluable result, which is the almost full protection of the most endangered churches of Lalibela. Considering their immense spiritual, cultural, historic, architectonic, artistic and economic value, the fact that the project could virtually stop the irreversible process of deterioration that had been ongoing for centuries due to weather exposure, can be considered a major achievement.
- ii. The project has allowed preserving the main economic resource of the region: its cultural heritage as motor of the tourist industry. It is estimated that over 50% of the economic activity in the region is generated by the tourism industry. International tourism in Lalibela has increased from 20 000 foreign visitors in 2005 to more than 40 000 in 2012. Employment directly related to tourism has multiplied by 3 in the last ten years: roughly 3000 people are directly or indirectly involved in the tourism industry in Lalibela. Various professional and economic actors - independent entrepreneurs, private companies, associations and cultural institutions have emerged. The EU-funded project has contributed to this result.
- iii. The massive funding obtained from the EU has triggered the intervention of other donors in the region, which have funded major projects, such as the Lalibela development master plan (World Bank, UNESCO), a tourist industry support programme (Spain, France and others) and support to micro enterprises, etc.

#### **5. Lessons learnt**

- i. The project had implementation problems due to bad planning, communication problems with the national authorities in charge of the project and poor implementation management. Nevertheless, the project was fully relevant from a development point of view and it achieved results thanks to the constant monitoring exerted by the EU Delegation in Ethiopia committed to achieve the objectives of the project.
- ii. A project that originally targeted exclusively the preservation of cultural heritage has led to important economic development in a region with little access to other resources for development. Cultural heritage appears as the main vehicle of the local tourism industry and economic activity. Cultural heritage is a local resource that has been promoted to create economic activities and around which social dynamics are organised and developed. This is especially important in a region with few other potential development resources. The promotion of cultural heritage contributes to local development, to the attractiveness and image of the region and attracts both visitors and investments. It stimulates the creation of income-generating activities and small businesses.
- iii. Better planning, capacity building activities and coordination with other donors would have led to a more structured outcome in terms of long-term preservation and a development plan for the site, which has not yet been implemented.

#### **6. Key success features**

- Significant cultural heritage site;
- Massive funding from the EU;

- Well-conceived plan to preserve cultural heritage;
- Involvement of major international donors.

### **7. Perspective in future EU cooperation framework**

Local development projects can rely on cultural heritage sites. This can be funded through programmes dedicated to economic development and the tourism industry.

## **7 Providing local economic alternatives for youths of the Nabón Canton**

### **1. Programme identification**

EC Contract Number: 225766

Title: Providing local economic alternatives for youths of the Nabón Canton by promoting tourism and culture

Beneficiary: Fundacion WAAPONI

Country: Ecuador

Financing instrument: NSA

Total project amount: 244 461 EUR

EU subsidy: 220 015 EUR

Other donors:

Number of subsidies received from the EU: 1

Local partner: Municipality of Nabon

Starting date: December 2009

Closing date: December 2011

Followed by: EUD in Colombia and Ecuador

### **2. Thematic**

Inclusive economic growth and sustainable development

### **3. Project description**

#### ***Context***

Nabón is a rural district in the Azuay Province in Ecuador. It suffers from widespread extreme poverty - poverty that pushes its population to emigrate. The environment did not provide any backdrop to stimulate and generate businesses or use cultural and natural resources as sources of income.

The project constitutes a contribution to the harmony and sustainability of canton Nabón through cultural recovery, tourist promotion and the encouragement of youth capacities. It was elaborated through a participatory process and has been supported by local authorities.

The proposal, financed by the European Union and the Municipality of Nabón, with the support of a business oriented institution (Innpulsar) was aimed at 200 young men and women from the eight communities of the canton where potential tourist and cultural resources can be found. Another target group was the population related to tourist and cultural services which makes up 1% of the total population.

This project aims to improve living conditions by generating economic alternatives around the rational use of resources and cultural tourism. The actions are primarily aimed at young men and women - a vulnerable group.

The beneficiaries are youth groups, indigenous communities and afro-descendants.

#### ***Objectives***

- Optimise the cultural and touristic potential for socio-economic development;
- Improve economic conditions of the inhabitants of the Nabón canton;
- Promote local tourism as an alternative for generating income for the young population of Nabón using local cultural and heritage resources;
- Develop various types of handicrafts and cultural products;
- Create collaborative spaces and a framework to stimulate entrepreneurship and peer learning and support.

## **Activities**

- Involving the youths in a consultation process for economic development as active participants in the cultural and tourist development of the canton;
- Activating the participation of the young through workshops, round tables and cultural activities;
- Stimulate participatory citizen administration used by Canton Nabón for actions and productive activities related to cultural and tourist development;
- Elaborate an inventory on local cultural resources and cultural and natural heritage sites;
- Develop tourism-related activities around archaeological and historic sites and the natural landscape.

## **4. Project results and impact**

- i. Youth groups and government representatives from different communities participated in the project identification. The project refers to different cultural expressions, to cultural heritage and to the already recognised but not exploited capacities of the region and is well integrated within a broader local development plan. Activities are diverse and respond to the needs of the target groups, counting on the support of relevant counterparts and specialised entities (relevance, engagement, and sustainability).
- ii. Active participation in development workshops has led to reinforced capacity to plan and elaborate projects; furthermore, the capacity building has constituted an invaluable tool for the development of attitudes and procedures for citizen participation, teamwork, and cooperation within the local administrations and civil society organisations.
- iii. Thanks to participation in training sessions, certain participants were able to exploit their potential and talents which led them to take on new risks in the form of micro business or a new role as leaders within their community. Most participants have the capacity to create a cultural management project, undertake an assessment and the planning of their activities.
- iv. Tourism packages have been created and are proposed at a national and international level. They include visits to cultural and natural heritage sites, crafts workshop visits, artistic performances and other cultural activities.
- v. The financing of micro-projects has implied practical learning for new entrepreneurs and have facilitated the development of planning, operative management, budgeting and evaluation tools. All of these contribute to the long-term goal of fighting against poverty. One of the strengths of these micro-projects is that they involve a young community leader who maintains good communication with the community through the leaders of the different organisations.
- vi. In the business environment, the participants recognised the importance of communication to offer a good service and the importance of creating satisfied clients who feel important, respected and understood by the service offered to them.
- vii. Tourism related entrepreneurs participated in the Tourism Roundtable held once a month where the activities done in the canton were planned and results

reported. A strategy for the development of the tourism sector was elaborated and is being implemented.

- viii. Tourist influxes in the Nabon Canton have increased by over 10% in 2012 and 2013.
- ix. Youth emigration towards cities has diminished due to better economic opportunities at a local level.
- x. Fluid means of communication have been established with a constant search to benefit more people.

#### **5. Lessons learnt**

- i. This project illustrates how local, cultural resources, tangible and intangible cultural heritage and natural sites can be integrated within a tourism strategy development project at a local level.
- ii. Eco-cultural tourism is an effective tool to attract visitors to peripheral areas.
- iii. The tourism industry at a local level can be developed through micro projects in a variety of domains: cultural-related activities, food related activities, accommodation, tourist guides, craft production and local transport, etc. These mainly give employment opportunities to low income people, rural dwellers or specific groups with few economic development possibilities.
- iv. Collaboration among civil society, local communities and local authorities is a condition to having an effective tourism development plan at a local level, as it involves many different stakeholder categories.
- v. Tourism-related activities generate employment for youths at a local level and deter emigration. Tourism development has been an effective tool to diminish youth outflows from areas where other policies have failed. Tourism not only opens income generating opportunities to local youths, but also opens exchange opportunities with visitors - highly valued by young people.
- vi. Local entrepreneurial competences have to be reinforced in order to stimulate the creation and consolidation of micro and small businesses that can respond to tourism-related demand.

#### **6. Key success features**

- Comprehensive set of activities;
- Institutions and youth groups are actively involved;
- Participation of all relevant stakeholders in the planning and implementation of the project;
- Visibility of the objectives;
- Active participation in the decision-making process;
- Adequate training activities and capacity building activities in the entrepreneurial domain.

#### **7. Perspective in future EU cooperation framework**

Cultural and natural resources can be integrated into tourism development strategies with a view on economic development, especially in poor communities. This can be supported by the EU private sector or local development support programmes.

## 8 Art Gene

### 1. Programme identification

EC contract number: 207685

Title: Art Gene Festival

Beneficiary: UNION ARTGENE

Country: Georgia

Financing instrument: DCI-HUM (Single Country/National Project)

Total project amount: 728 990 €

EU subsidy: 495 000 €

Other donors: multiple

Number of subsidies received from the EU: 1

Local partner: Georgia Business Development Centre Caucasia (GBDC)

Starting date: 07/12/2009

Closing date: 31/12/2012

Followed by: EUD Georgia

### 2. Thematic

Inclusive economic growth

### 3. Project description

#### **Context**

The ART Gene association was established in 2000.

The project aims to strengthen the Non-Governmental Organization 'Art Gene' in promoting traditional and modern Georgian folk culture. Art Gene is well known in Georgian society, and is associated with a large ten-day annual festival, organised in July. This annual event exhibits folk art from different regions in Georgia. It is preceded by regional festivals, which take place in different cities in the country. Art Gene started activities on supporting Georgian folk music in 2004 by visiting remote regions and collecting data about local folk music and folklore. Through these visits, Art Gene has accumulated vast knowledge about regional crafts, cuisines, habits etc. Presently, Art Gene as an institution combines the popularisation of folk culture with scientific study and the archiving of different areas of ethnography.

Because of this cohesive environment, Art Gene is well known for its fabulous ethno-modern jam sessions and has given birth to several popular music and dance groups, which now are the part of its annual acts...

Today, on the 10th year of our Festivals existence we can proudly say, that it is one of the most successful and highly attended events in Georgia with the wide audience of all generations and ethnicity.

#### **Objectives**

- The project's Objective is to preserve and popularise Georgian cultural heritage.

#### **Activities**

- Research and dissemination of information on Georgian cultural heritage;
- Raising awareness on the cultural richness and diversity and popularize it through artistic expressions;
- Reinforce capacity of cultural actors;
- Create conditions to link art and folklore to a market perspective;
- Promote the use of folk art to create socioeconomic activities and inclusiveness of minorities;
- Georgian craftsmen receive not only artistic recognition and support, but also concrete assistance to commercialise their work;

- Reinforce Art Gene's management and institutional capacity, setting up a monitoring mechanism to give feedback on results and impact achieved.

#### 4. **Project results and impact**

- i. Art Gene has demonstrated an innovative approach to cultural and social entrepreneurship. It has developed a partnership with another Georgian NGO, 'Georgia Business Development Centre Caucasia (GBDC)', which provides programme and business-oriented support and has introduced an economic and managerial dimension to the project.
- ii. The festival has given birth to several popular music and dance groups that operate in the country and abroad today. Many artists participating in Art Gene have been invited to international festivals. The project has stimulated the music and folkloric dance sectors of activity, facilitating artists' careers, generating the emergence of new operators and companies and enterprises in the sector. This has led to: a revitalisation of cultural life in the country, significant economic activities, impacted the country's visibility abroad and increased tourism...
- iii. The working visits throughout Georgia have been a means to identify and support many unknown artists, craftsmen, craftsmen studios or cooperatives. The festival has strengthened the crafts sector. Existing companies and artisans have increased their activities and visibility. Art Gene has stimulated the emergence of at least 100 new micro enterprises with craft activities.
- iv. The festival is one of the most successful and highly attended events in Georgia with a wide audience covering all generations and ethnicities. It attracts over 50 000 people a year, of which 20% are foreigners. This generates an important economic activity at a local level, as well as in the capital Tbilisi. Art Gene probably explains a significant part of the increase in the tourism industry in the country, which is by now, the third economic sector in the country.
- v. The project has rendered Georgian cultural heritage visible and appreciated by its population. It has succeeded by introducing the use of cultural heritage in contemporary life: crafts, garments, contemporary design, music, television programmes and cooking, etc. In this regard, it has achieved an extremely important result, since cultural heritage today is used in many areas of daily life, most of which generate economic value, preserve local culture, reinforce cultural diversity and strengthen identity.
- vi. Art Gene started the publishing of a journal on folk art on a quarterly basis, in order to facilitate the promotion of endogenous cultural heritages among different peoples and nations.
- vii. The festival has played an important role in promoting the preservation and restoration of Tbilisi city centre, which has undergone one of the largest house and buildings renovation and restoration project in the world. The economic, urban, quality of life and cultural impact of this cannot easily be measured and cannot be exclusively attribute to Art Gene; however, it has significantly contributed to it.
- viii. Thanks to the festival, many different projects supporting crafts, music and folk dancing and other cultural sectors have been implemented in the country - funded by foreign or national donors, as well as from public sources. Art Gene has helped put cultural heritage on the map and present it as a potential vector for development for the country.
- ix. The Ministry of Culture and the regional authorities, especially the municipality of Tbilisi are very favourable towards the project, have provided funding and support. Inspired by Art Gene, the government of Georgia has elaborated and implemented a 'National Programme of Assistance to Folklore' (approved by the former in 2009).

- x. The project, through the valorisation of traditional arts and crafts, has helped the cause of minorities' recognition and integration in this multi-ethnic and multinational country.

#### 5. **Lessons learnt**

- i. The project illustrates how cultural heritage can be promoted through a well-organised cultural event, leading to the appreciation, recognition and enhancement of cultural heritage - both intangible and tangible. A well-managed project in this domain, ensuring visibility and the dissemination of high quality cultural expressions conveying traditional patterns, can have a strong impact in promoting the use of cultural heritage in contemporary life by incorporating traditional elements in modern culture and handicrafts. Cultural heritage can be integrated and give economic, social and cultural added value to multiple sectors of activity: architecture, furniture, contemporary cultural sectors of activity, cinema and audio-visual, internet content, fashion and design and cooking, etc. Most of these are prevalent in all aspects of daily life.
- ii. The project has involved artists and crafts people, folk art specialists and the general public. There is also a focus on the economic and financial aspects of making folk art viable. The 'artistic' approach combined with the 'market-oriented' approach are mutually complementary and reduce risks of the non-professional implementation of planned activities and losing contact with market realities.
- iii. The communication dimension has been well and ambitiously planned and efficiently implemented, which is a key issue in a culture-related project.
- iv. This project promotes very diverse cultural heritage, from all Georgian ethnic groups. This has strengthened minorities' rights and reduced discrimination at a national level.
- v. Thanks to this well-promoted and successful festival, the image and the visibility of the country abroad has been strongly reinforced, improving international human, cultural and economic exchanges and tourism.
- vi. A successful project in the cultural heritage sector can induce the emergence of many development projects using cultural heritage as a resource for development. It requires good communication, an efficient impact evaluation mechanism, the development of partnerships and collaboration with other institutions and stakeholders in the field. This will operate as a lever for further interventions and increase impact.
- vii. The Art Gene festival existed six years before the project started and will no doubt exist for a number of years to come. EU funds have been used here to consolidate upon an existing, successful event and for achieving a new level of management capacity, outreach potential and development.

#### 6. **Key success features**

- Multi-dimensional project using strong and authentic cultural heritage in current cultural expressions,
- Good blend of artistic, cultural and managerial dimensions,
- Good management through a well-established association,
- Involvement of all relevant stakeholders,
- Good contact with public institutions and authorities.

#### 7. **Perspective in future EU cooperation framework**

Cultural heritage can be considered an economic resource and thus integrated in development-oriented programmes. These kinds of projects can be funded through private sector programmes, Non-State Actor support, decentralisation or local/inclusive development programmes.

## 9 Popayán Technical School Foundation

### 1. Programme identification

EC contract number: N/A

Title: Technical Schools in Colombia

Beneficiary: Popayán Technical School Foundation

Country: Colombia

Financing instrument: N/A

Total project amount: 0.8 M€ / year

EU subsidy: 1.2 M€ since the beginning of the project

Other donors: Spanish Cooperation - Agencia Española para la Cooperación Internacional y el Desarrollo (AECID) - multiple donors, government

Number of subsidies received from the EU: 0

Starting date: 1996

Closing date: on-going

### 2. Thematic

Inclusive growth

### 3. Project description

#### **Context**

Popayán is a city located in the south west of Colombia – in the Cauca region – with a population of 300 000 people, of which 35% are below the age of 20. Previously a centre for trading in gold, silver and other precious metals, its rich historical heritage, inherited from the colonial period, is a marker of the scale and diversity of the arts which have developed in the town. It has a rich and diversified architectonic heritage, dating back from the 17<sup>th</sup> century. Local cultural heritage also includes traditional crafts, furniture and textiles, etc. The need to keep-up, restore and enhance this heritage triggered the creation, in 1995, of a technical school where traditional trades related to all forms of cultural heritage are taught. This initiative was undertaken in an environment characterised by high youth unemployment and social violence, where young dwellers were attracted to join illegal and violent gangs.

The Spanish Cooperation Agency – AECID - was involved in the original idea of creating this school, and has provided steady and regular support since its creation.

The project belongs to a national network of heritage technical schools that are established in 8 cities in Colombia. Popayan is the first such school.

#### **Objectives**

- The overall objective of the project is to contribute towards eradicating poverty, via training young men and women in the arts and crafts sectors;
- Creation of a technical school in the arts and crafts sectors targeting disadvantaged youngsters;
- Promote the artistic, social, economic, technical and ethical dimensions of arts and crafts;
- Promote the creation of income generating activities for graduate students;
- Promote a peace culture among youth.

#### **Activities**

- Provide an integral two year education and training programme for young students from disadvantaged and poor families;
- Educate students in the competencies required to establish income-generating professions, linked to conserving and promoting the historical heritage of the region, in particular: traditional building, wood work, painting, metal traditional crafts, jewellery, stain glass, traditional cooking, etc.;

- Initiate and follow up cultural heritage related rehabilitation, restoration and construction projects;
- Actively participate in the technical school network in order to promote and develop the model.

#### **4. Project results and impact**

- i. Between 1995 and 2012, over 1000 young people, most from disadvantaged backgrounds, underwent training in professions linked with construction, restoration, furnishing, painting, decoration, cookery, urban agriculture and jewellery-making, etc. The school monitors all young students through the provision of support during their projects and provides information regarding employment opportunities in the sectors concerned at regional level.
- ii. Virtually all graduate students are employed today: 78% of young students are in employment that is directly linked to skills acquired in the school. Thanks to support provided by the school, a large proportion of youngsters have created their own businesses, which ensures a sustainable impact of the project both individually and socially.
- iii. The Technical School Foundation has offered many youngsters a unique opportunity of developing their capability of living from the fruits of their own labour, becoming autonomous, and successfully involving themselves into professional life.
- iv. The school has initiated and carried out over 10 local heritage restoration and rehabilitation projects: 7 public buildings have been restored so far. This also generates income for the school, which consolidates its sustainability.
- v. The school is a founder member of the network of heritage technical schools in Colombia. The network has accompanied the creation of 7 other schools in Colombian cities. The model has been replicated successfully and the total amount of young people trained in the Colombian network schools is in excess of 10 000.
- vi. The availability of skills and the conservation of traditional know-how through technical education provided by the school has contributed to keeping traditional building techniques alive and in use in contemporary buildings. The local architecture and the urban environment benefits from this and generates a fully-fledged economic sector related to the construction and furnishing of new buildings using traditional crafts and architecture.

#### **5. Lessons learnt**

- i. Tangible cultural heritage, in particular architectural heritage and traditional building techniques require specific skills to be maintained and upgraded. This requires specific and specialised training and education. Many different trades are involved in traditional buildings: building techniques, wood and metal work, painting, glass work, etc.
- ii. Rehabilitation and the restoration of built heritage can become a fully-fledged economic sector of activity. Youngsters from disadvantaged origins that have dropped out from formal education can find an enhance trade and lifelong income generating activity in this sector.
- iii. This project shows a pertinent approach in terms of matching actual needs related to cultural heritage with adequate education and training. The success of the project in terms of employment is explained by the school commitment to help graduate students find permanent jobs or initiate individual businesses.

- iv. Traditional building techniques and crafts can be integrated in the contemporary building industry. This has the potential to become a fully-fledged economic sector, and benefits the urban environment by using traditional architectural patterns.
- v. Long-term support from government and donors has facilitated the sustainability of this project.

#### **6. Key success features**

- Significant architectural heritage in the region;
- Good match between needs and education and training;
- Well-conceived education programme;
- Accompaniment of graduate students;
- Hands-in education, the schools carries out rehabilitation and restoration projects;
- Long term support from donors and governmental agencies.

#### **7. Perspective in future EU cooperation framework**

EU programmes targeting education can include technical schools of formal and long-term education and training in the crafts domain, in particular in traditional building techniques.

## **10 Arts and Crafts School, Mali**

### **1. Programme identification**

Title: Arts and Crafts School: Building a music and audio-visual studio.

Beneficiary: Conservatoire des Arts et Metiers et du Multimedia (Arts and Crafts School)

Country: Mali

Financing instrument: Bilateral, Culture Sector Support Programme

Total project amount: 140 000 €

EU subsidy: 120 000 €

Other donors: N/A

Number of subsidies received from the EU: 1

Starting date: January 2007

Closing date: December 2008

Followed by: EUD Mali

### **2. Thematic**

Inclusive Development

Education

### **3. Project description**

#### ***Context***

The CAMM is the only school providing higher education in the arts and cultural domain in Mali. 300 students enrol every year.

The arts and culture domain represent around 5% of the entire workforce in Mali. Though this includes crafts, traditional building and all other cultural sectors of activity, the arts are a significant part of this total. The development of these sectors has been jeopardised in the past by the lack of adequate competences, artists, technicians and managers in the cultural sector. Competent and educated human resources are the key element for these sectors to thrive and become structured sectors of activity.

The Arts and Crafts School of Bamako has been created in order to train the future professionals that will be the base for economic development of cultural related activities. They form professionals in the fields of music, audio-visual, performing arts and multimedia. It also offers a cultural management master's programme.

The EU-financed project financed targeted the acquisition of audio-visual and recording material and building an audio-visual and sound studio for teaching purposes as well as for providing recording and post-production space for professional artists.

#### ***Objectives***

- Optimise training conditions for students;
- Build a fully equipped music and audio-visual studio to provide students with adequate premises;
- Provide infrastructure and income generating activities for the school;
- Consolidate the institution's management and funding.

#### ***Activities***

- Build a studio space;
- Acquire state-of-the-art music and audio-visual recording and post-production equipment;
- Train all technical staff and teachers on the use of the material;
- Elaborate a long-term functioning plan and maintenance protocol for the studio;

- Train students into multimedia production;
- Rent out facilities for the production of audio-visual and music recordings by professional artists.

#### **4. Project results and impact**

- i. New music and audio-visual studio installed and functioning. The equipment was acquired and installed in newly built premises. The CAMM now possess adequate technical facilities in terms of music and audio-visual production. The facilities have been fully used by students since 2008 and maintenance has been ensured:
  - All relevant technical staff and teachers have been trained on how to use the studio and material;
  - 500 students have been professionally trained in music and audio-visual technical related professions since its inauguration;
  - Music and audio-visual related enterprises have access to well-trained professionals and technicians;
  - Related sectors (publicity, advertising, radio, etc.) benefit from improved technical skills to produce music and audio-visual material.
- ii. The studio has been regularly rented out for professional recordings and post production:
  - Over 1000 days of rental have been charged since the installation of the material;
  - CDs and audiovisual programmes have been produced thanks to the studio;
  - Income generated from the studio represents almost 5% of CAMM's budget.
- iii. Audiovisual and music sectors improved:
  - Technical capacities have been reinforced;
  - Increased activities in terms of music and audio-visual production;
  - Both sectors have seen a proliferation of new operators, mostly involving CAMM professionals.
- iv. CAMM activity has been consolidated and cultural sectors have benefited from better trained human resources and artists:
  - An average of 80 students graduate as technicians or professional artists from CAMM every year;
  - Over 2000 students have been trained altogether;
  - Job opportunities open for CAMM professionals in the cultural sectors of activity;
  - New cultural related income generating activities created by CAMM professionals.
- v. Thanks to the project, CAMM established and has pursued a collaboration and partnership with a French arts school and with international technical partners.

#### **5. Lessons learnt**

- i. This successful project has responded to a precise request from a well-established educational institution. The project led to consolidate teacher training facilities.  
The school had a well-established management and functioning plan and a development strategy, which ensures good project implementation and durability.
- ii. Support for an educational institution training students in arts, crafts related professions ensure better sectoral capacities and increased activity. Projects

supporting the development of professional schools in the cultural sectors have long lasting economic impact in terms of stronger technical skills available, more professional operators, new business created and more dynamic sector.

- iii. Job opportunities are a result from better education in the cultural sectors of activity. Many new professionals create self-employed activities.

#### **6. Key success features**

- The institution is sustainable and has governmental support;
- Good management of the beneficiary institution;
- Long term operator in the cultural sectors;
- The school responds to a real sectoral need;
- Previous needs assessments carried out by the beneficiary.

#### **7. Perspective in future EU cooperation framework**

Cultural-related professional and higher education institutions should be explicitly included in EU-funded education support programmes.

## **11 Domestic Violence and Social Media**

### **1. Programme identification**

EC contract number: 157958  
Title: Domestic Violence and Social Media  
Beneficiary: Municipalidad de Pilar (Municipality)  
Country: Argentina  
Financing instrument: DCI-NSAPVD  
Total project amount: 121 000 €  
EU subsidy: 93 000 €  
Other donors: N/A  
Number of subsidies received from the EU: 1  
Starting date: January 2009  
Closing date: July 2010  
Followed by: EUD Argentina

### **2. Thematic**

Human rights

### **3. Project description**

#### ***Context***

The project was implemented in Partido del Pilar, a densely populated city (250 000 inhabitants) located in the Province of Buenos Aires in Argentina.

The city's Municipality had identified, through social and medical services, a high level of domestic violence that had dramatic human, economic and social consequences and attempted to basic human rights.

Domestic violence was assessed as a result of economic and social problems, such as unemployment, alcoholism, socially supported behaviour of male dominance, etc. Though domestic violence was present in all social groups in the city, it affected mainly poor families, endangering thus children education, income generation and social integration.

From a social point of view, domestic violence engendered violent social behaviour, and was seen as a serious threat to social stability in the city.

The project intended, in this context, to combat domestic violence by providing alternative modes of conflict resolution in particular through community workshops and the production of audio-visual material, as well as community-driven cultural expressions.

#### ***Objectives***

- Reduce domestic violence in the Partido de Pilar city and beyond;
- Provide sensitisation material and debate spaces to reduce domestic tension and promote better behaviour towards the respect of basic human rights;
- Reduce social violence through better domestic cohesion and individual behaviour change;
- Reinforce family ties and contribute to social cohesion;
- Provide relief to victims of domestic violence.

#### ***Activities***

- Create community workshops where debate is promoted through conferences, round tables and cultural activities, such as literary workshops, theatre performances, production and screening of documentaries and audio-visual material;
- Train social workers on how to intervene in cases of domestic violence;

- Produce theatre performances, short stories, radio programmes and audio-visual material by different community groups in order to enhance discussion, reflection, sensitisation and awareness on domestic violence;
- Teach victims of domestic violence how to respond to it in a non-violent way, through conferences and cultural material (radio, audio-visual, theatre...);
- Organise workshops for children to produce audio-visual material and radio talks promoting domestic peace and non-violent behaviour;
- Broadcast radio programmes addressing the problem and broadcast the material produced in the workshops;
- Provide adequate hosting facilities for domestic violence victims.

#### **4. Project results and impact**

- i. Over 60 workshops organised for children, youths and parents dealing with domestic violence issues and their prevention. The workshops involved over 2500 people. They produced:
  - Radio programme material;
  - 10 short audio-visual programmes;
  - 3 theatre performances;
  - Graphic material to prevent violence.
- ii. A training programme for youths on the use of social media to prevent domestic violence was carried out over 12 months, involving over 1500 school students. Schools were involved and teaching curricula integrated domestic violence awareness raising material.
- iii. Radio material, theatre performances, audio-visual material and graphic material was disseminated during the last 12 months of the project and reached an estimated 120 000 people in the city, amounting to half the total population.
- iv. As a result of the project, a permanent day against domestic violence is held annually and attracts massive adhesion from society. Every year, local radios devote a day to this theme, theatre plays are preformed, music concerts are staged and debates organised, etc.
- v. Having proved their efficacy, cultural expressions - in particular theatre and audio-visual material - are used on permanent and regular bases to prevent domestic violence within city programmes. Regular cinema screenings are organised for youths in addition to theatre performances and radio programmes.
- vi. Thanks to the project, the Municipality of Pilar has enacted a permanent policy to prevent and treat domestic violence. Social media continues to be used as a tool to prevent and advise on domestic violence.
- vii. The public space created through the project to receive and host victims of domestic violence functions on a permanent basis.
- viii. As a result of the project, the population of the city had been massively sensitised through cultural activities, media messages, social media and training. The municipality estimates that the number of domestic violence cases has decreased by 10% in the last three years, whereas the population of the city has increased. No information is available to measure the impact of this reduction on social violence in the city.

## **5. Lessons learnt**

- i. The project has integrated cultural expressions and arts material in a large project intended to reduce domestic violence. The production of audio-visual material, theatre performances, radio material and visual art works complemented training programmes and other activities within the project in a very effective way.

An effective project aimed to reduce domestic violence and its consequences includes different dimensions and activities, some of which involve the use of artistic expressions, arts-related techniques and means (audio-visual, radio, performing arts). They are effective vehicles to raise awareness, sensitise and teach about sensitive issues across society. Among youths and children, cultural expressions are usually the only effective means to have messages assimilated on sensitive issues. Cultural production and dissemination was used in the project in order to inform the local population, school children and domestic violence victims and convey messages in order to reduce victimisation, as well as the consequences of domestic violence.

- ii. Radio, social media and audio-visual screenings are effective means to diffuse messages at a large city scale. The production of cultural material by local population attracts wide attention because local people personally identify with the messages. The inclusion of cultural supports in school curricula in permanent bases is an effective way to approach and teach about sensitive issues such as domestic violence.
- iii. The project was carried out by the City's local authority, which has ensured continuity and sustainability. Most activities initiated during the programme are still in place, under different formats.

## **6. Key success features**

- Highly engaged local authority;
- Multi-dimensional strategy to tackle the domestic violence problem, including cultural expressions at several levels
- Effective use of social media, cultural supports, radio and audio-visual screenings.

## **7. Perspective in future EU cooperation framework**

One of the basic human rights is the entitlement to personal security. EU programmes supporting the fight against domestic violence should promote the use of cultural and artistic supports to increase results and impact. These projects can be funded through Non-State Actors support programmes or human rights programmes.

## **12 Semfilms: Reinforcing democracy and citizens' rights through audio-visual**

### **1. Project identification**

EC contract number: This project has not benefited from direct funding from the EC, but has been supported steadily by several EU Member States

Title: Semfilms and Festival Cine Droit Libre

Beneficiary: Association Semfilms Burkina

Country: Burkina Faso and West Africa (Mali, Ivory Coast, Benin)

Total project amount: 180 K€/year

EU subsidy: none

Other donors: Member states, Denmark, Luxembourg, Netherlands, France and Organisation Internationale de la Francophonie (OIF), Oxfam, Amnesty International

Number of subsidies received from the EU: none

Starting date: 2004

Closing date: permanent project

### **2. Thematic**

Democracy, Human rights, Good governance

Civil society reinforcement

### **3. Project description**

#### ***Context***

Burkina Faso has been governed by the same president since 1987 - re-elected three consecutive times. Though elections are organised regularly, the country does not have a fully democratic regime with free elections and a free multiparty system. Representation of citizens' demands is weak and many decisions are often taken through non-democratic channels. There are no major regular human rights abuses in the country, but occasional clampdowns of regime opponents occur. In some cases, they have led to assassinations (such as the widely known case of a journalist, Norbet Zongo, assassinated in 1998). The population, due to a lack of education and precarious economical means in many cases, do not fully exert their rights as citizens; there are many examples where they are victims of arbitrary government decisions. Governance and the democratisation process are weak and there is latent risk of disorders due to a lack of proper democratic conflict resolution means and practices.

In Burkina Faso, a very large proportion of the population does not have access to reading material, either because they are illiterate or because there is no availability of such material. One of the few effective ways to reach out to different social groups, raise public awareness, teach local populations and improve governance through citizen participation - especially out of big cities - is by screening and broadcasting audio-visual programmes and films.

The case of Burkina Faso is exemplary as it somehow represents the situation of several other African countries that do not enjoy a fully democratic regime, lack good governance and have large social groups with very little access to democratic and human rights-related information. Many are not aware of their rights as citizens. Recent examples demonstrate the fragility of social and ethnic balances and democratic structures, with a high propensity to fall into political instability and, sometimes, human tragedy.

Upon the initiative of a journalist and an audio-visual producer, Semfilms was created in 2003 in order to organise an annual human rights-related cinema festival. This festival has been produced interruptedly since 2004, and many other initiatives have been developed around it, all of which are aimed at protecting human and citizens' rights, reinforcing democracy and improving governance in Burkina Faso and West Africa.

Programme content within this project includes a very wide range of human rights and citizens' rights and governance-related issues.

### **Objectives**

- Promote human rights, reinforce democracy and improve governance through cinema and audio-visual material and tools;
- Raise awareness about citizens' rights among all audiences in Burkina Faso and West Africa;
- Promote an interactive approach to teach and reinforce citizens' participation and capacities in order to improve governance, access to justice, the rule of law, respect of citizens' rights by authorities and public bodies;
- Improve the functioning of a democratic system in Burkina Faso;
- Denounce power abuses and illegitimate action against citizens;
- Diffuse human rights, citizens' rights and democracy related audio-visual programmes, documentaries and films in Burkina Faso;
- Promote good practices in governance and democracy related issues.

### **Activities**

- Organising an annual film festival on human rights and democracy-related issues in Africa, including film screenings, conferences, round tables, public debates, cultural events (concerts) and media coverage;
- Diffusing films, documentaries and audio-visual material through direct screenings at the festival, diffusion in cultural and community centres across the country, schools and universities, cinema clubs, etc.;
- Developing a fully-fledged audio-visual production structure in order to produce documentaries on human rights, governance and democracy related issues;
- Developing a web TV to broadcast human rights, governance and democracy related programmes;
- Organising audio-visual production teams in five West African countries in order to produce news and web TV programmes to be acquired and disseminated by Semfilms web TV;
- Creating a network of cinema clubs in universities, schools and cultural centres across Burkina and other West African countries in order to spread human rights audio-visual material all year round;
- Requesting well-known artists and musicians, to participate in cultural events related to human rights and governance, in order to attract audiences and promote citizens' rights and good governance;
- Promote politically engaged artists, by organising cultural events, concerts, etc.;
- Reinforcing human rights and governance NGOs to improve the use of audio-visual material and means of dissemination to promote their activities and widen their impact;
- Providing a channel of expression through documentaries, programmes and web TV to minorities, anonymous citizens and marginalised social groups.

## **4. Project results and impact**

- i. The Cine Droit Libre Festival on human rights, governance and democracy has been produced annually since 2004, with increasing participation and visibility across Burkina Faso and the region. Local versions of the festival have emerged in several cities in West Africa.

45 000 persons a year participate in Cine Droit Libre screenings and other activities across the country. 6 other cities in Burkina stage screenings of the Festival.

After the second edition of the Festival and in light of the success of the event, three countries (Luxembourg, Denmark and Netherlands) decided to fund the project on a multi-annual basis

- ii. 16 human rights and governance-related documentaries produced by Semfilms. They have been sold in the form of DVDs and shown at the festival, *ciné-clubs*, and cultural events across the country. Some have been screened via private TV channels. It is estimated that on average, each documentary is seen by 100 000 people. All documentaries and programmes are translated into two local languages in order to reach out to non-French speaking populations.
- iii. The web TV created in 2011 has currently around 800 000 visitors a year. It exclusively broadcasts human rights, governance and democracy-related programmes and news. 98% of viewers come from West African countries. No access fees are charged.
- iv. 4 journalist teams have been created (Mali, Burkina, Senegal, Ivory Coast) in order to produce human rights and governance-related reports and news coverage to feed into the WebTV. 8 new reports are produced each month. The project allows journalists to produce and sell news coverage, which stimulates independent, responsible journalism.
- v. Several contesting artists have been given a stage on which to perform and have been diffused in the country, giving them visibility and a voice. Two artists' careers have thus been successfully launched at the national level.
- vi. Created a cinema library on human rights, governance and democracy-related audio-visual programmes. It is regularly used by local NGOs and associations in order to promote citizens' rights and good governance.
- vii. More information on human rights-related issues means citizens were aware and prepared to defend their rights. In total, it can be estimated that over one million people have been exposed to Semfilm activities/material/screenings since its creation, representing almost 10% of Burkina's population.
- viii. Through diversified funding and a relatively low functioning budget, Semfilms is now sustainable and can develop its activities into other areas.

## **5. Lessons learnt**

- i. The case illustrates the high potential of the audio-visual and cinema sector to be an effective tool for promoting human rights, good governance and democracy in a context of high illiteracy and low access to other means of awareness raising and teaching channels. Some categories of the population cannot be reached in a large scale by other means.
- ii. A film festival can grow into a multi-dimensional project to promote human rights, good governance and democracy.
- iii. Steady funding from international partners guarantees the durability of the project and its independence from local pressures, which is a sine qua non

condition for a neutral and effective impact in the human rights and governance domains.

- iv. New communication and information technologies and digital audio-visual production material can be effectively used in human related projects, combining cultural, technical and media dimensions.
- v. A broad pool of cinema and audio-visual professionals is required in order to have the capacities to initiate and develop this kind of project. Democracy and human rights promotion require thriving cultural sectors of activity from which this kind of project can emerge.
- vi. Cinema and audio-visual competences and tools can be used to give visibility and potentiate the activities of non-cultural organisations.
- vii. This project emerged in Burkina Faso because there is a large pool of professionals operating in cultural sectors of activity. The project has been based on local competences in the audio-visual and media domains. The promotion of human rights, good governance and democracy strongly benefit from the availability of competent operators in the cinema, audio-visual and cultural related sectors of activity.

#### **6. Key success features**

- Very committed project initiators;
- Good use of NCITs and good knowledge of cinema and audio-visual production and diffusion;
- Competent cinema and audio-visual operators available in the country.

#### **7. Perspective in future EU cooperation framework**

The promotion of human rights, good governance and democracy requires the creation of a pool of competences in cultural sectors.

This can be supported by reinforcing civil society structures operating in those areas as well as educational institutions in the cultural domain. NSA and educational-related programmes can be used to reach those goals.

Media-related support programmes are also a vehicle to support this kind of project.

## **13 Investing in Palestinian culture in Israel and the oPT**

### **1. Project identification**

EC contract number: 272030

Title: Investing in Palestinian culture in Israel and the oPT

Beneficiary: Mossawa Centre -The Advocacy Centre for Arab Citizens in Israel, Haifa, Israel

Country: Israel and Palestinian territories

Financing instrument: DCI HUM Development - Human and social development (single country/national project)

Total project amount: 500 K€

EU subsidy: 400 K€

Other donors: Palestinian Ministry of Culture, A.M. Qattan Foundation, Hala TV

Number of subsidies received from the EU: Multiple, for different projects implemented by Mossaa Centre, including other projects with a cultural dimension

Local partner: Ar-Rowwad, Bethlehem, Palestinian territories

Starting date: December 2011

Closing date: November 2014

Followed by: EUD Israel (Mrs Ghousoon Bisharat)

### **2. Thematic**

Democracy, Human rights, Governance

Civil society reinforcement

### **3. Project description**

#### ***Context***

The project takes place in a region with high levels of conflict. The Palestinian Arab minority, which comprises more than 20% of the population in Israel, faces institutionalised and systematic discrimination, most notably regarding state budget allocations and political representation.

Expressing and maintaining one's cultural identity is a basic right for all humans, but Palestinian cultural organisations are not given proportional resources from the Ministry of Culture in Israel and discriminatory legislation strongly limits the right of Palestinian citizens to express their culture, history and heritage. Although Arabic is an official state language, it plays a minor role in governmental and educational institutions. This environment of marginalisation and repression has strongly affected the Palestinian community in Israel to the extent that many citizens, especially youths, are unaware or ashamed of their own cultural identity. Many have suffered from a loss of identity and language that correlates with a rise in social troubles such as violence, substance abuse and a deterioration in academic achievements.

This situation in Israel differs to that of Palestine. While Palestinian organisations in Israel are deprived of governmental funding that they are entitled to and face a lack recognition of their rights, the organisations in Palestine are living under occupation conditions that limit their mobility and decrease their impact. International funding going to Palestine is mostly allocated to the humanitarian situation. Only a few cultural organisations have been able to develop into larger, self-generating structures and their sustainability is reliant upon international donors and Israel granting them the right to move both within Palestine and abroad.

In this context, support to Palestinian cultural organisations enhances their capacity to defend Palestinian culture, civil society and cultural and political rights.

#### ***Objectives***

- To build the capacities of the Palestinian culture organisations and actors in order to work towards their sustainability;

- To promote cultural rights for Palestinian community;
- To promote regional cooperation via the establishment of a culture network between Palestinians on both sides of the Green Line.

### **Activities**

- Training and consultations for Palestinian culture organisations in human resource management, resource development and advocacy;
- Public awareness seminars nationwide;
- Annual celebration of Palestinian Culture Day and launching a month celebrating Palestinian culture;
- Organisation of joint culture events between the Palestinians on both sides of the Green Line;
- Creation of a Palestinian cultural organisations' network;
- Creation of a culture website.

### **4. Project results and impact**

- i. Over 100 cultural structures have had their management capacities improved and have joined the network created in the framework of this project. This has reinforced their management and individual organisational capacities as well as their collective action and lobbying potential.
- ii. As a corollary of the aforementioned point, the Mossawa Center, the heads of local Arab authorities and the Forum for Arab Culture organisations petitioned the Supreme Court of Justice in 2013. As a result, the Court issued an order to the Ministry of Culture to complete a comprehensive survey of the needs of the Arab culture in Israel, within the following three months.  
This is a first step in an ongoing process of granting a fair budget allocation to all communities. It is noteworthy that one of the purposes behind the launch of the project to be launched was that the Ministry of Culture allocated less than 4% of its budget to Arab culture, while the population of the Arab community stands at approximately 20%.
- iii. Over 10 000 people participated in the celebration of the Palestinian National Culture Day organised by the Mossawa Center in 2013. Over a dozen cultural events were organised.
- iv. The project can achieve a sustainable impact since a significant number of associations have been reinforced and a permanent network has been created.
- v. Beneficiary associations have improved their organisational capacity, which implies:
  - Better and more activities implemented;
  - Income generation through these activities;
  - More impact in terms of cultural production and diffusion;
  - Larger impact in terms of cultural identity;
  - Stronger standing in local society;
  - Organisations' sustainability reinforced.

### **5. Lessons learnt**

- i. The case of Israel Arab minority illustrates:
  - That cultural rights are a key dimension of citizens' rights;
  - The degradation of social cohesion as a consequence of losing one's cultural identity and pride: social violence, youth disorientation and educational failure, lack of common social goals, etc.;

- The limitation of cultural rights jeopardise collective and individual right to create, express and diffuse one's culture and heritage;
  - A fair access to budget resources is a key issue in terms of good governance, justice and the respect for minorities.
- ii. Democracy, human rights and governance are principles that can be reinforced through a systematic and long process and a series of actions that contribute to building a collective consciousness, a legal and social framework and the institutional capacity to have them implemented and respected.  
Within this logic, it can be stated that:
- Support through cultural activities, civil society cultural associations, cultural expressions and fora, can contribute significantly to this process;
  - Sensitisation and awareness raising are corner stones of the process, where cultural expressions can play a major role, particularly if they integrate an efficient communication dimension and are included within an effective media campaign;
  - Cultural organisations can be reinforced through management capacity, networking, and communication skills and support. This has a significant impact in the strength of civil society, which is a key condition to ensure better minorities' representation and fight discrimination in conflict environments;
  - Management capacity and network organization are a condition for civil society organizations to have more influence and lobbying capacity to request the improvement of citizens' rights;
  - Citizens' rights can be effectively improved through a collective and well-organised intervention of cultural organisations.
- iii. It is significant to note that the Mossawa Centre, a strong, experienced and effective Israeli entity has launched and implemented a project focused on cultural associations:
- It understands the capacity of cultural organisations to influence the situation on citizens' rights;
  - Minorities' representation, dynamics and survival depend on their capacity to preserve culture, cultural identity, language and traditions and build a sense of belonging and of pride;
  - Mossawa understands that cultural rights is one of the main pillars of human rights;
  - Besides implementing a project focused on cultural associations, Mossawa includes cultural dimensions in other projects addressing human rights and minority issues. For example, it includes cultural activities in a youth-focused development project (workshops on human rights and strategies to combat racism and seminars on local culture and history, visits to cultural/historical sites) supported by the EU.
- iv. In a context of severe political marginalisation of minorities or social categories, actions that aim to reinforce cultural organisations can be an effective and realistic way to promote minorities' rights and their standing in society, whereas other kinds of intervention can be jeopardised by political restrictions.
- v. The EU should have an overall view of the cluster of projects implemented within a programme, especially in the human rights, democracy and governance domains, since these are built through many different interventions and require a long-term, diverse and multi-directional approach.

## **6. Key success features**

- Strong local beneficiary, with experience and permanent activity in defending human rights, minorities, the rule of law and non-discrimination, etc.;
- The project is implemented by a well-established local civil society organisation, with the knowledge, experience and capacity required to defend human rights in a region characterised by conflict;
- Systematic support from the EU to different projects of one organisation contributes to overall positive impact; however, it is desirable to see the emergence of new operators, a programme should have some 'anchor' projects implemented by strong operators that can support and comfort smaller or newer operators in the same area;
- The project is complementary and coherent with other projects and activities carried out by the structure;
- Sustainable impact of the project is ensured by the reinforcement of existing civil society organisations and by the creation of an operational and effective network of CSOs.

## **7. Perspectives in future EU cooperation framework**

Projects reinforcing cultural civil society organizations can contribute to give visibility and draw attention to minority discrimination and political abuses.

Stronger and better organised cultural organisations can have a positive impact in reinforcing minorities' cultural and political rights.

Similar projects can and should be targeted within EU human rights and democracy-related cooperation instruments.

## **14 Promoting Human rights and democracy through a memorial site: Villa Grimaldi**

### **1. Project identification**

EC contract number: 268847

Title:

1. Museo de la Memoria y Derechos Humanos Villa Grimaldi (Memorial and Human Rights Museum Villa Grimaldi)

2. Memorial Sites Network for the Promotion of Human Rights and Democracy

Beneficiary: Corporacion Parque Por La Paz Villagrimaldi

Country: Chile

Financing instrument: EIDHR

Total project amount: Project 1: 140 000 €; EU subsidy: 111 397 € (80% of total)

Project 2: 200 000 €; EU subsidy: 158 592 € (80% of total)

Other donors: Chilean government, Heinrich Böll Foundation, private donors

Number of subsidies received from the EU: 2

Starting date: May 2009 (1<sup>st</sup> project)

Closing date: November 2013 (2<sup>nd</sup> project)

Followed by: EUD Santiago, Chile

### **2. Thematic**

Democracy, human rights

### **3. Project description**

#### ***Context***

Chile was subject to a severe dictatorship between 1973 and 1990. Building a strong democracy and a culture of respect of human rights after a long and deeply scarring military rule required a long process of healing and reconciliation, as well as reconstructing a strong collective and political conscience to prevent such episodes from happening again in the future. A healthy, democratic and social evolution with the prevention of the emergence of extremist political parties requires collective consideration and a long-term process involving society as a whole. One essential element of this process is to reveal the atrocities of the military regime, understanding the process and providing the framework to generate debate and discussions on these subjects.

Park for Peace Villa Grimaldi was built on the grounds of a former detention camp, sadly known for its torture practices on political detainees.

Building a museum and resource centre within the existing park is a necessity in order to enlarge and reinforce its contribution to human rights and democracy. The idea is to have a site demonstrating the reality of human rights violations and the state terrorism process in Chile. The idea is also to create the conditions and implement activities (funding, research, networking, links with universities, dissemination) in order to work towards long-term understanding and reconciliation, within Chile and beyond.

The EUD in Chile understood the importance of this process and granted funding to two consecutive projects presented by the Villa Grimaldi Foundation for Peace and Human Rights. The two projects have been financed within the EU bilateral cooperation programme with the Chilean government, where EU supports non state actors in projects related to human rights, indigenous peoples' rights, environment and energy and support to civil society.

### **Objectives**

- To develop a memorial museum dedicated to human rights within the Park for Peace *Villa Grimaldi*, situated in a former secret service detention camp;
- Promotion of human rights and reinforcing democracy through a series of sensitisation, research, networking and diffusion activities.

### **Activities**

- Elaborating a comprehensive concept paper and management plan for the site and museum;
- Building a memorial collection around the Human rights violation subject and developing adapted exhibition premises, through a participative project involving universities, other memorial sites, public institutions, local dwellers, national and international experts;
- Collecting testimonies in order to build an oral archives and reconstruct the story of *Villa Grimaldi* as a detention centre;
- Developing a pedagogical circuit and programme aimed to schools students based on the site's memory, to teach human rights and democracy;
- Implementing a comprehensive activity agenda including a human rights cinema cycle, musical events, heritage related events, memory-related theatre productions, etc.;
- Implementing a comprehensive programme of human rights and democracy building activities, including round tables, research promotion and conferences, etc.

### **4. Project results and impact**

- i. Opening of the memorial site and museum within the Park for Peace *Villa Grimaldi*.
- ii. Implementation, in January 2012, of a permanent steering and management body to ensure long term development of the museum, and the memorial activities. The body includes researchers, museum experts, sociologists...
- iii. Visitors to *Villa Grimaldi* number around 10 000 a year.
- iv. Developed and disseminated research papers on the theme of human rights, in collaboration with universities and other educational institutions.
- v. Carried out an extensive cultural programme (cinema, music, theatre, heritage activities) related to human rights and democracy.
- vi. Carried out a conference cycle on human rights and democracy.
- vii. Promoted a number of internships on the subject of human rights and democracy related Museology and Research, either within *Villa Grimaldi* or partner institutions.
- viii. Implemented a school mediation programme.
- ix. Elaborated a permanent and sustainable functioning plan to ensure continuity and long term impact for the museum.
- x. Contributed to the understanding of the dictatorship period and memory work, reinforcing human rights and democracy in the country.

### **5. Lessons learnt**

- i. The case illustrates that museology and intangible heritage can be used as a powerful tool to promote human rights and democracy in a post-traumatic context, using memory and different museum and cultural expressions to promote the consolidation of a democratic process.
- ii. In the context of the project, cultural expressions have been understood as vehicles to convey messages on human rights and democracy to different

audiences: human rights-related theatre, literature and cinema screenings, dance and music performances, have strongly contributed to giving visibility to the memorial site and to sensitise audiences on human rights and democracy issues. Messages of reconciliation and understanding are passed through non-aggressive means, which enable better assimilation and deeper impact. Audiences are attracted to the site to attend artistic and cultural activities.

- iii. In order to reach wide audiences and effectively contribute to a democratic process, a memory site project has to implement a multi-dimensional approach, including:
  - Multiplying the different diffusion channels and content production means;
  - Operational networking with educational institutions, museums and memory sites, experts, public institutions;
  - Promoting internships, research projects, content exchange, media involvement, etc.
- iv. Awareness raising, building consciousness and teaching about human rights and democracy issues requires a long-term approach and steady effort towards the understanding and assimilation of these principles. This can be best attained through:
  - Elaborating a site's comprehensive development and functioning plan, including all aspects involved, such as content production, diffusion channels, institutional networking and partnerships, management issues, involvement of stakeholders, outreach activities, management issues and sustainability means.
  - Implementing an adapted and sustainable steering and management framework that ensures development and sustainability.

## **6. Key success features**

- Multi-dimensional approach in the project's design;
- Involvement of all relevant stakeholders;
- Relevant and comprehensive management plan implemented;
- Adequate steering and management structure;
- Continuity of EU support.

## **7. Perspective in future EU cooperation framework**

Museum and memorial site development can contribute to EU objectives in terms of human rights and democracy building.

Support to museum and memory-related projects can be provided through human rights-related instruments, civil society-related instruments and programmes for education.

## **15 Challenging gender-based violence through drama**

### **1. Programme identification**

EU Contract number: 207694

Title: Challenging gender-based violence through drama

Beneficiary: Wan Smol bag

Country: Vanuatu

Financing instrument: NSA

Total project amount: 115 470 €

EU subsidy: 100 000 €

Other donors: N/A

Number of subsidies received from the EU: 1

Starting date: 07/12/2009

Closing date: 06/06/2012

Followed by: EUD Vanuatu

### **2. Thematic**

Human rights,

Gender equality

### **3. Project description**

#### ***Context***

The NGO beneficiary - Wan Smol Bag Theatre - is a non-governmental organisation based in Vanuatu that operates all over the South Pacific. It is known throughout the Pacific for its creations in theatre and television. It started as a group of 15 voluntary actors in 1989 and then five paid actors. It has developed into a large structure relative to the country's size, employing about 150 full and part-time staff in 2014.

Over the past 25 years, Wan Smolbag has played a critical role in the wellbeing of Vanuatu communities through: impressive theatre productions, six seasons of a soap opera and numerous feature films popular across the region, educational resources used across the Pacific, governance programmes, an ever-expanding environmental network, three reproductive health clinics, youth and sport programs and an innovative nutrition centre. Many young people (boys and girls) have benefited from this project.

Wan Smolbag operates in the areas of education, environment, governance, health and youth. It works across diverse subject areas to create awareness and promote community action.

This project addresses a major problem in Vanuatu - gender violence. This has been increasing strongly as society's traditional structure has been fading away under the influence of contemporary life abroad.

The project has benefited from a specific budget line on a Non-State Actors programme aiming to support gender equality, strengthening civil society and political participation, reinforcing and disseminating cultural values among youths. The idea was to sensitise and stimulate citizens to participate more actively in society and at a political level, as well as fighting against social threats, such as violence, apathy and school drop-outs, etc. Vanuatu is acutely confronted with these issues. This can be explained by the loss of cultural values and traditions that has led to social disintegration, particularly among youths.

#### ***Objectives***

- Reduce inter-gender violence;
- Increase awareness of gender-related violence and the consequences of such behaviour;
- Sensitise about gender violence, human rights, youth civil participation;

- Create conditions for gender related violence to be openly discussed by different social categories;
- Reduce the myths around gender-based violence in the target group; and
- Stimulate debate to find a social approach to gender violence prevention.

### **Activities**

- Create and perform theatre plays addressing the gender violence problem;
- Create and diffuse audio-visual material addressing the gender violence problem;
- Create, publish and disseminate comic books sensitising youths on gender violence related issues;
- Organise debates and workshops around the subject of gender violence victims and prevention methods;
- Create a mentoring network using peers for young men to receive feedback, information and education on gender-based violence issues;
- Organise workshops of the peer mentoring network challenging their attitudes towards sex and sexuality;
- Training for youths in radio and drama as vehicles for widening the number of youths exposed to the ideas behind the project and for youths to have a voice in society.

### **4. Project results and impact**

- i. Several theatre productions have been created and performed; audio-visual material has been produced and comics and youth books published. All of these cultural goods address and inform about gender violence. They have been broadly disseminated in the country;
- ii. Theatre performances have been largely attended, in particular by youth, and have been the opportunity to promote debate and to discuss about subjects that are strongly repressed in daily social interaction;
- iii. Coupled with structured workshops facilitated by actors, the organisation used drama to inform, raise awareness and encourage public discussion on a range of social issues;
- iv. 100 young dwellers trained on in radio and drama as vehicles for promoting and achieving social development;
- v. Audio-visual material and books are diffused and distributed through schools, public institutions and media;
- vi. The beneficiary – WSB - has a long-lasting, perennial and very effective action in addressing social problems, citizens' rights, democracy issues, environmental problems, etc. through cultural expressions. The project has contributed to consolidate this NGO activity; this has a very wide audience and critical role in a small society;
- vii. Wan Smolbag Youth Centre has created a group of around 18 young men and women that perform nine shows a week at different resorts around Port Vila. They are a hit at weddings, charity fundraisers and independence celebrations. This is just one of many examples of creative job opportunities Wan Smolbag promotes. The youth centre has over 2000 members that participate in a variety of specialist classes. Membership is practically free and the centre has become almost a second home for youths all around Port Vila, especially those who do not go or have not been to school.
- viii. Wan Smolbag is one of the most successful NGOs in Vanuatu and the Pacific working in the social and cultural domains, and fighting social and domestic violence, discrimination, corruption, HIV, political abuse, youths' social marginalisation and a variety of other issues. WSB has used culture as a means to attract youths suffering from social exclusion, including people with disabilities, in order to reintegrate them in society through literacy education,

artistic education, social work and sports. The Centre has also become an adult professional training centre. WSB provides training and materials to schools, communities, NGOs and government departments in the Pacific and beyond.

## **5. Lessons learnt**

- i. Cultural actors and cultural expressions have been identified by the EUD as effective resources to fight against deeply rooted social troubles in a small society suffering from a loss of cultural values and a fading traditional social structure;
- ii. Cultural operators/institutions' capacities have to be strengthened in order to transform them in effective vectors of change. Implementing this project has improved managerial and project cycle capacities among cultural civil society, and has strongly reinforced its potential to have an impact in terms of human and citizens' rights protection, reducing domestic and social violence and promoting citizens political and social participation;
- iii. When addressing personal sensitive issues such as gender violence, cultural expressions, in this case theatre and comics, are vectors people can relate to and feel comfortable with in a way other means cannot achieve.
- iv. Thanks to long term donor and public support, a purely cultural organisation has become a well-established and sustainable social inclusion and economic development tool, in particular for youths from disadvantaged backgrounds. Its impact reaches out to a significant proportion of a small island society, using theatre, cinema, TV programmes, radio programmes, books, comics, music. It has accumulated strong institutional experience in a variety of social and citizens' rights related domains and can deploy today strong intervention capacity in order to tackle social problems. The support of the EU has contributed to consolidate this capacity and to ensure durability to this NGO.
- v. Arts and cultural expressions have been used in this project to attract youths suffering from social exclusion in order to reintegrate them into society through literacy education, artistic education, social work and sports.
- vi. A cultural operator has become a fully-fledged player in the areas of education, environment, governance, health and youth. It works across diverse subject areas to create awareness and promote community action and provide training and materials to schools, communities, NGOs and government departments in the Pacific.

## **6. Key success features**

- A well-established and experienced NGO implements the project;
- Use of cultural expressions to sensitise and raise awareness on socially and personally sensitive issues;
- Efficient communication tools;
- Long-term approach and strong fundraising skills from all sources.

## **7. Perspective in future EU cooperation framework**

The EU can usefully integrate cultural expressions as a tool to promote human rights and democracy issues in conflict prone countries and territories. Well-established and effective cultural NGO operating on social development issues should be supported through NSA and civil society support programmes.

## **16 A multifaceted artistic approach for the valorisation of Bedouin oral tradition**

### **1. Programme identification**

EC contract number: Not available

Title: A multifaceted artistic approach for the valorisation of Bedouin oral tradition

Beneficiary: Tamer Institute

Country: Palestine

Financing instrument: NSA

Total project amount: 54 000 €

EU subsidy: 48 000 €

Other donors: N/A

Number of subsidies received from the EU: 1

Starting date: January 2012

Closing date: September 2012

Followed by: EUD Israel

### **2. Thematic**

Minority rights, cultural rights, democracy

### **3. Project description**

#### ***Context***

The TAMER Institute for Community Education is an educational non-governmental not-for-profit organisation established in 1989 as a response to the urgent needs of the Palestinian community during the first intifada. The most important of these is the need to acquire means to help people learn and become productive. Focusing principally on the rights to education, identity, freedom of expression and access to information, Tamer works across the West Bank and Gaza Strip, primarily targeting children and young adults to encourage and deepen opportunities of learning among them through culture.

This specific project aims to support culture as a vector of democratisation, diversity and socio-economic development through the promotion of intercultural dialogue and the rights of the Bedouin minority. Tamer applies its knowledge and experience defending Palestinian rights to another target group - the Bedouins - threatened by a strong danger of cultural depreciation.

It is focused on the rediscovering of Bedouin culture as an opportunity for cultural growth and mutual understanding in the Middle East. The Bedouin culture is unique, but at the same time it risks dispersion; the action targets a minority group living in a geographical area afflicted by a long-lasting conflict, intercultural tensions and discriminatory practices.

The Bedouin communities living in the West Bank are currently threatened to erase their traditional ways of life as indigenous population and are facing an acute and worrisome humanitarian situation.

Poverty and disease rates among Bedouin families are higher than in the rest of the West Bank, especially among children. 79% of Bedouin and herding families are food insecure. Israel's policies of occupation have marginalised them and around 2300 Bedouins are now at risk of displacement as a target of a relocation plan to allow for the expansion of Israeli settlements.

On the cultural dimension, the same category of 'Bedouin' is historically and politically loaded, as a part of an Israeli 'divide and rule' strategy towards the Palestinians. Meanwhile, the discourse in the media and the civil society in Israel and Palestine about 'Bedouin' is generally poor and discriminatory, describing them either as invisible or exotic savages and objects of charitable philanthropy.

A new displacement, as included in the Israeli E1 plan, will represent yet another rupture in the Bedouin lifestyle and will severely threaten their livelihood and cultural Identity. Many traditional aspects of the Bedouin lifestyle will be cancelled or further undergo a radical transformation.

### **Objectives**

- Enhance the value of Bedouin's cultural heritage both locally and internationally;
- Promote intercultural dialogue and the protection of Bedouin human rights;
- Raise awareness among civil societies about the uniqueness of Bedouin culture and its value and importance for the promotion of cohesion;
- Rediscover and promote the uniqueness of the Jahalin Bedouin oral tradition.

### **Activities**

- Promote Bedouin cultural expressions through multi-faceted artistic pathways and cultural exchanges between Palestinian and European young artists;
- Elaborate and implement a framework to develop close coordination among stakeholders, partners and targeted Bedouin communities;
- Research and development of cultural-related tools for communication and educational purposes;
- Developing a corpus of cultural material in order to create books, art work and audio-visual material for the promotion of Bedouin culture and society;
- Reinforcing Bedouin civil society and communities, through training and participation in the project;
- Dissemination of products and outputs.

### **4. Project results and impact**

- i. The project has stimulated Bedouin communities' cultural expressions, highlighting the potential for development: material and information produced through the project has been compiled and organized as an advocacy tool and they are used in campaigns and actions calling for the recognition of Bedouin rights.
- ii. The material and art work produced through this project travels in Palestine, Jordan and in Israel, in the Negev area, where a Bedouin minority lives. The purpose being to give a voice to and raise awareness about the Bedouin identity and its value at local, national and regional levels. Furthermore it contributes to raising awareness and building the capacity of cultural actors and civil society in promoting human rights, intercultural dialogue and anti-discriminatory practices.
- iii. Knowledge on Bedouin culture and traditions has been enhanced and is today used as a tool for intercommunity and intercultural dialogue and is a vector for international cultural exchanges. Universities and other educational institutions involved in the project have launched research activities on Bedouin cultural heritage, reinforcing thus the conditions for improved information and its dissemination at all levels.
- iv. The project has been a means to explore and recover important aspects of Bedouin culture and identity and has led to the enhanced involvement of Bedouin communities living near the boundaries of Israel and Palestine. This has reactivated human and cultural exchanges and common projects among different Bedouin communities around their common cultural heritage. A new dynamic is emerging thanks to this and other projects involving Bedouin culture, that is reviving their identity and generating a group consciousness and a common will to protect their rights.

- v. The project has been part of a series of initiatives that have resulted in closer cooperation among institutions and cultural actors in the Middle East, and particularly in the Palestine, Jordan and Israel, to enhance the value of their common cultural heritage as a vector for intercultural dialogue, with direct participation of the institutions themselves as promoters of networking and civil society awareness and participation.
- vi. Civil society and Bedouin communities that have been involved in the project have strengthened their capacities and have started collaborating with the common aim of defending their cultural rights and reinforcing their collective citizen participation in the different territories they occupy. Youths have been trained in research, artistic-related techniques, audio-visual production, etc. They are better prepared to participate actively in their communities' cultural dynamics and development.

#### **5. Lessons learnt**

- i. Cultural expressions (visual arts, literature, performing arts and oral traditions) have played a fundamental role in this project and a fundamental role in building operational and advocacy tools to defend a threatened minority's human and cultural rights.
- ii. Culture and a common cultural heritage is one of the main means to create links among dispersed and isolated minority communities, creating a sense of belonging to a same group and reinforcing a common will to defend cultural and citizens' rights.
- iii. Culture has been used here as a means to promote dialogue among people with different backgrounds and to overcome existing barriers.
- iv. Minorities' culture (music, dance, oral traditions), is a concrete and effective vector to bring minorities' culture and presence into the education system, at a local as well as at a national level. It allows communities to value their own culture, reinforcing identity and awareness. It also favours tolerance among those wishing to learn about minority cultures and informs them about community problems and specificities.
- v. Cultural expressions and cultural heritage research has been applied in order to build educational tools that have been integrated in schools and universities. Cultural diversity, cultural rights and awareness about minorities' issues have thus been reinforced.

#### **6. Key success features**

- Use of common cultural heritage and cultural expressions as a tool of community building;
- Use of contemporary art expressions based on cultural heritage to promote cultural rights and minority issues;
- Good networking and field work with communities;
- Full involvement of local civil society and institutions;
- Integration of research and university field work and education as a way to ensure durability and impact;
- Include culture in the education system.

#### **7. Perspective in future EU cooperation framework**

EU human rights and civil society programmes can have a significant impact on minority rights issues and citizens' rights by means of reinforcing cultural rights and local cultural expressions.

## **17 Promote and Protect Human Rights of People with Disabilities through the Performing Arts**

### **1. Programme identification**

EC contract number: 139167

Title: Promote and Protect Human Rights of People with Disabilities through the Performing Arts

Beneficiary: Sunera Foundation

Country: Sri Lanka

Financing instrument: EIDHR

Total project amount: 38 424 €

EU subsidy: 34 574 €

Other donors: British Council

Number of subsidies received from the EU: 1

Local partner: N/A

Starting date: 5<sup>th</sup> December 2007

Closing date: 30<sup>th</sup> April 2009

Followed by: EUD Sri Lanka

### **2. Thematic**

Inclusive and sustainable development

### **3. Project description**

#### ***Context***

Respect for human rights is a critical issue in Sri Lanka and one that the country had to deal with at all levels of personal and public life in a context of war that existed when the project was elaborated. A range of government and non-government organisations deal with educating civil society on the need to recognise, value and protect human rights. However, in these efforts, limited attention is paid to Sri Lanka's disabled community and often against the backdrop of culture and religious beliefs, disabled people become objects of ridicule and scorn.

The Sunera Foundation recognised that a powerful tool exists in the performing arts to change these deep-rooted perceptions and using the medium of theatre and artistic presentation, people with disabilities become empowered to raise awareness of their talents and thereby, influence a positive change in public attitudes. Public theatrical performances by people with disabilities trained in the performing arts therefore contribute to promoting their human rights.

Sunera started work in the tea plantations in 2007. The pilot project was funded by the bilateral programme of the British High Commission. Then it expanded to outreach persons living with disability in the up-country region of Sri Lanka, which faces serious disadvantages in key areas such as health, education, access to justice and fundamental rights. Workshops aim at empowering disabled youth in this region, through creative expression. Over the years, Sunera has run regular performing arts workshops, leading to theatrical performances, such as stage plays and street theatre, as well as seminars and counselling programmes for school children and parents.

Theatre is a popular medium of entertainment in Sri Lankan society and drama and arts is the medium through which messages can be marketed to wider audiences. The Sunera Foundation dramas present different themes that are conveyed through song, dance, music, striking props and colourful costumes.

The proposed action of the project of public performances and open fora are relevant in the context of Sri Lanka's appreciation of theatre, especially when people with disabilities are seen as capable of such inspiring performances.

### **Objectives**

- Promote and protect the human rights of people with disabilities (PWD) through the performing arts;
- Promote a culture of inclusivity and create opportunity for wider public discussion;
- To raise awareness in society, through public performances by PWD and open fora on the rights of marginalized people, particularly those with disabilities;
- A wide reach into Sri Lankan society is envisaged, bringing the issue of disability into mainstream focus.

### **Activities**

- Create and stage public performances by disabled artists;
- Organise regional performances to raise awareness at grassroots levels involving families, communities and local social and government officials;
- Mobilise media coverage to draw local attention to the disabled community
- Raise awareness through performances at district level by troupes from other parts of the country showcasing their unique cultures in order to build close communal links and understanding across cultural barriers as locals recognise that disability is universal and requires a collective effort;
- Organise performances in the capital city, raising awareness to public audiences where policy and decision makers influence legislation that impacts on all citizens in order to institutionalise marginalised people's human rights;
- Public performances, discussion and publicity to raise public awareness, sensitising society to the rights of people with disability to a normal, fulfilling life, free of prejudice and ridicule

### **4. Project results and impact**

- i. A total of 29 dramas have been produced and performed all around Sri Lanka by PWD.
- ii. The project has had an impact at community level and benefits a highly vulnerable group of beneficiaries in a positive and educative manner.
- iii. Through theatre performances, the Sunera Foundation was able to build self-esteem, social recognition and acceptance of disabled participants in the normal stream of life. Extending the actions to facilitate public dialogue after performances created deeper impact and contributed to improving the lives of PWD. This has generated:
  - Opportunities for persons with disability to articulate their human rights and aspirations through the performing arts;
  - Disabled performers receive respect and recognition for their talents, thereby serving to build their sense of self-esteem and self-confidence;
  - A better informed and aware public which may have, up to that point, had certain stereotypes about persons living with a disability.
- iv. Training provided on script writing, stage management, lighting and all other aspects of a theatre production has also improved the quality of performances and ensured sustainability by improving theatre quality.
- v. Samanalayaya is Sunera's Annual drama festival which has been in place for the past 4 years. Based on the value of this event and the important role it plays in awareness building, the action will most certainly continue as part of Sunera's ongoing activities.
- vi. Through the performance and the awareness they created, Sunera started developing links with other organisations doing similar work and local government offices and officials in order to strengthen impact and join effort towards PWDs' rights.
- vii. The activity has become sustainable through the creation of a regular yearly cultural event dedicated to performing arts and social issues.

## **5. Lessons learnt**

- i. The project succeeded in promoting the human rights of physically disabled people, using the performing arts. The community is more aware with regards to issues and matters pertaining to disabled people. These benefits are also expected to trickle down to civil society, policy makers and the general public.
- ii. Public perception of sensitive issues such as disabled peoples' situations and rights can be transformed through artistic expressions, as they touch human sensitiveness in a way other communication tools don't. Cultural and artistic activities can thus bring human rights problems to the forefront of social dialogue.
- iii. The performing arts are an extremely effective tool to raise awareness on important social issues such as human rights and disability.
- iv. That performance and all aspects of it serve to build the confidence of marginalised people, such as persons living with disabilities or youths coming from disadvantaged backgrounds.
- v. Sustainability has been ensured because the partner has had the capacity to transform a single project into a recurrent cultural event.
- vi. The EU-funded project has consolidated the activity of a well-established, effective and well known cultural organisation working to promote human rights and people with disabilities in regular and permanent bases.

## **6. Key success features**

- Well-established cultural organisation working in civil rights and social development through culture;
- Complementarity with other projects implemented by the key partner.

## **7. Perspective in future EU cooperation framework**

EU to use cultural tools in human rights related projects.

## **18 Forum Theatre in Kosovo**

### **1. Programme identification**

EC contract number: 225656  
Title: Forum Theatre in Kosovo  
Beneficiary: Center of Visual Arts Multimedia  
Country: Kosovo  
Financing instrument: EIDHR  
Total project amount: 116 500 €  
EU subsidy: 93 000  
Other donors: N/A  
Number of subsidies received from the EU: 1  
Starting date: 15/01/2010  
Closing date: 15/03/2012  
Followed by: European Union Office in Kosovo

### **2. Thematic**

Human rights and democracy

### **3. Project description**

#### ***Context***

Since the end of the armed conflict in 1999, Kosovo's society has witnessed a rapidly changing transitional period characterised by unstable ethnic relations between the Kosovar Albanian majority and the local Serbian population. Widespread poverty, clan politics, ethnic tensions and corruption have all taken their toll on the population - already impoverished in almost every aspect. The rate of social apathy among the young population is consistently observed in polls, which indicate that the majority of the young population wants to leave Kosovo and believes that they have almost no say in decision-making processes at any institutional level. Civil society in Kosovo plays a crucial role in addressing issues that are often not addressed or cannot be addressed by the government institutions. In many fields, this presents a challenge. Culture is one of the rare fields where civil society has a leading role and its importance is widely recognised. Therefore, addressing crucial society taboos and very relevant issues such as the quality of public services within municipalities, domestic violence, corruption, inter-ethnic relations etc. has proven to be a very effective tool.

A large proportion of post-conflict interventions both by the local and international community in Kosovo have been repairing conflict-affected infrastructures and to some extent improve the state of social protection. However, there has been relatively little investment in cultural projects and especially actions in this sphere that also aim to mitigate social problems and have the objective of effective conflict resolution. These projects aim to address the lack of possibilities related to discussions and debates on human rights-related issues through theatre at the local level - mainly in rural areas - and directed towards the youth. The successful implementation of initiatives of a similar nature has shown that theatre communication methods have been highly effective as a non-violent means to open space for discussion on topics such as women's abuse, displaced persons and other sensitive issues in a more effective manner than other media.

Additionally, Forum Theatre provides the means for direct communication between the target groups and the decision-makers at both the central and local level, hence contributing to the democratisation of Kosovo's society. In this context, municipal cooperation will be sought and civil society will be consulted while youth centres and youth organisations will be contacted.

### **Objectives**

- The project aims at supporting community members to take an active role in their community by engaging them into discussion directly through Forum Theatre and seeking solutions to human rights'-related issues and problems that these communities face;
- Empowering community members to voice their opinions and subsequently influence policies and legislation;
- Supporting Kosovo's underrepresented communities to address issues towards policy makers and thus support strengthening of civil society and civil engagement;
- Assisting communities to confront social issues in a positive and non-violent manner;
- Raise the awareness of Kosovo's people about issues vital to exercising their human rights;
- Create direct possibilities for community members to be able to hold debates with relevant stakeholders on issues that previously they considered inappropriate or untimely, or even unimportant for discussion;
- Promote art as a form of discussion, especially in rural areas.

### **Activities**

- Research and creation process towards the production of theatre forum events;
- Introducing Theatre Forum as a tool for raising awareness on key human rights issues, through organising theatre plays in various communities in Kosovo;
- Communities actively participating in public consultation platform through their participation in the forum theatre activities;
- Printing books and brochures summarizing the feedback from all performances disseminating the material to decision-makers and key stakeholders, to ensure sustainability of action;
- Training youths on the Forum Theatre methodology. These youths will become more aware about social issues and will be able to implement projects of a similar nature on their own in their communities;
- The organisation of Forum Theatre sessions have been carried out by the trainees, thus enabling these youths to actively learn to discuss social issues with their audiences;
- Organisation of institutional debates ensuring discussion on sensible ethnical issues;
- Organisation of a large number of plays and debates in remote and rural areas, thus contributing to an overall contribution on democratisation and respect of human rights in these areas;
- Creating a platform for public dialogue and a system of communication with the communities;
- Involving and lobbying decision-makers to discuss human rights and ethnic-related issues addressed and discussed during the theatre plays.

#### **4. Project results and impact**

- i. The project managed to address the lack of discussion fora and debates on human rights-related issues through theatre at the local level - mainly in rural areas and concerning youths. Good ownership and sustainability indicators were implemented.
- ii. Theatre Forum was introduced as a tool for raising awareness on key human rights' issues, through theatre plays and ensuing debates in various communities across Kosovo.
- iii. 80 theatre forums have been organised in the country, with the participation of around 10 000 people.

- iv. At least 4000 people have participated in debates to discuss major social issues in Kosovo such as children rights, violence against women, the return of displaced persons, environment and other subjects. Hence, their general awareness on these issues will be raised and improved.
- v. 20 youths have been trained in Theatre Forum techniques and 20 Forum Theatre sessions have been carried out by the trainees.
- vi. Reports have been written and are used as training, teaching and communicational material. Many other human rights' organisations learn on community issues and human rights-related problems in Kosovo.
- vii. Cultural operators in the country have been made aware and are using cultural tools, in particular theatre, to promote civil rights and democracy issues. Culture has become a more important vector of democratisation in the country.
- viii. Media has widely covered the project and forum theatre events. This has given visibility and raised awareness on sensitive human rights and democracy-related issues among a large population.
- ix. Sensitive messages have been addressed through theatre plays and discussed among members of different ethnic communities. Many of the issues are difficult to approach through other means.
- x. Decision makers have been involved in the project and have positively responded to many issues treated and recommendations done through theatre forums.

#### **5. Lessons learnt**

- i. This particular project is a good example because:
  - o Theatre targets the audience more directly than any other cultural performance and by addressing sensitive issue through forum theatre model and discussing actively with the audience on these issues – again through the theatre performance – one can observe the reality of people's attitudes, feelings and positions towards certain matter;
  - o Gender equality is a challenge in many regions of the world. Kosovo is not an exception. Only in culture this is not an issue and this is very clear through the theatre performances: it does not matter whether you are a man or a woman if you are affected by the issues such as corruption, mistreatment and similar. Both women and men artists had the same impact during their performances;
  - o Concrete topics addressed by the forum theatre on their own contributed towards promotion of different aspects of human rights. It is the type of promotion tool that should be noted in this case: through theatre forums, local communities and their grass root level were directly targeted and issues were brought close to their doorsteps. They were faced with their daily issues and, sometimes for the first time, they were discussing them openly.
- ii. Media has been highly involved in promoting human rights and democracy-related issues through cultural expressions.
- iii. Awareness raising, sensitisation and debating through Theatre Forums has empowered citizens, in particular youths, and increased their capacity and will to participate in civil debates and exert their citizens' rights.
- iv. The project has contributed towards stimulating public debate on sensitive issues and hence provides the grounds for changing the discourse of policy-making concerning human rights, minorities and democracy-related issues.

#### **6. Key success features**

- Use of a powerful, cultural tool to raise awareness and dialogue on human rights and sensitive democracy issues;
- Good implementation process covering the whole territory and addressing multiple audiences;

- Youths fully involved in the project and their capacity reinforced to pursue the experience;
- A well-established local partner - a cultural operator;
- Local authorities and civil society has been involved in the implementation of the project.

#### **7. Perspective in future EU cooperation framework**

The EU can usefully integrate cultural expressions as a tool to promote human rights and democracy issues in conflict prone countries and territories.

## **19 Non-State Actors and Local Authorities in Development: Strengthening radio stations in Somalia to promote human rights, peace and governance**

### **1. Programme identification**

EC contract number: 212437

Title: Strengthening radio stations in Somalia to promote human rights, peace and governance

Beneficiary: British Broadcasting Corporation (BBC) World Service Trust

Country: Somalia

Financing instrument: NSA and Local authorities in Development

Total project amount: 798 111 €

EU subsidy: 598 583 €

Other donors: British government

Number of subsidies received from the EU: 1

Local partner: Local radio stations

Starting date: 01/03/2010

Closing date: 30/04/2012

Followed by: EUD Kenya, Somalia Unit

### **2. Thematic**

Human rights and Democracy

### **3. Project description**

#### ***Context***

Somalia has suffered two decades of anarchy and lawlessness and is facing a range of daunting challenges, from a traumatised and substantially displaced population to a lack of infrastructure, capacity and functional administration in several parts of the country. While the recent political progress and the formation of a new national unity government represents the best opportunity for Somalia to gain stability and to begin the reconstruction of the country, the development of reconciliation and democratisation processes in Somalia will heavily depend on the interaction between the authorities, civil society and the media. In this context, the ability of the media to constitute the space in which power, leaders and Non-State Actors interact, and through them the communities they support, is critically important. However, at present, few media organisations in Somalia have the capacity to address their audience's educational and informational needs and are not in a position to play a meaningful role in the peace building and democratic processes. Somalia remains an environment with daunting challenges for media. Broadcasters and journalists operate in a dangerous environment under persistent threats of closure and most media organisations are staffed by under-trained journalists, lack the necessary equipment to produce quality programming and are on a tenuous financial footing. Furthermore, marginalised groups across Somalia, such as young people and women, lack the opportunity to make their voices heard at a local or national level as the media often fails to involve them in their programming and policy-makers are less inclined to engage with these groups.

Somalis retain a strong oral culture and the importance of radio as a mass conduit for the spoken word is fundamental. Radio remains the most popular and accessed medium in Somalia across all regions. As the medium of choice in Somalia, radio can:

- (i) Encompass factual information for discussion and debate
- (ii) Allow many voices to be heard and respond to audience members' questions
- (iii) Serve as a valuable tool in a low literacy society
- (iv) Challenge perceptions on sensitive issues
- (v) Weave educational messages into entertaining formats – vital in post-conflict and hardship

environments (vi) And ensure that millions of people in Somalia can access information (be it health, peace building, livestock management, governance or any other theme) through mass media despite instability or nomadic lifestyles. The production and broadcasting of radio programmes can begin and continue despite escalating conflict and/or limited access to populations for on-the-ground workers and INGOs. In addition, any cultural project also needs to sit well within existing Somali culture.

In order to reach and involve the larger community (ordinary people), it is important to incorporate cultural expressions in order to attain the broader objectives of the project. Radio is a primary medium within Somali culture.

### **Objectives**

- To strengthen the capacity of the media in Somalia to provide balanced information and facilitate a dialogue between citizens, NSA and Government authorities towards a peaceful transition and the promotion of civic and human rights;
- Promote the role of women and youths in the democratic process;
- Bridge the communication gap between the local communities, civil society groups, community leaders and government authorities.

### **Activities**

- Consultation with media stakeholders including coordination with other current or planned initiatives aimed at supporting the development of Somali media;
- Selection of 6 radio stations in consultation with other stakeholders through a transparent process;
- Carry out research and training activities to reinforce artistic and technical capacities of the selected radios, in order to promote good quality radio programmes and information coverage in human rights, democracy and governance-related issues;
- Training of local trainers in specialised mentoring skills related to peace building, civic and human rights reporting and interactive programming as well as core editorial principles of fairness, balance and objectivity;
- Design, organisation, hosting of listeners groups to ensure the radio programmes reach women and young people, who may otherwise not have access to the programmes;
- Training in media skills for NSAs.

## **4. Project results and impact**

- i. A detailed media sector analysis was conducted as part of an inclusive process; involving key media support organizations/associations and stakeholders. Findings of this Analysis have been released in the form of a policy briefing and disseminated to policy makers, donors and stakeholders to inform their strategies and policies.
- ii. Radio journalists and editors at six radio stations have improved programme-making skills and have a deeper understanding of the media's role in peaceful transition and democratic processes.
- iii. Increased capacity to produce balanced, interactive programming. A weekly radio programme dedicated to peace building, civic and human rights is produced and broadcasted on most of the selected radios.
- iv. Resulting from the capacity building of stations, interactive programmes are produced and broadcast by the 6 stations on issues relating to peaceful transition and the promotion of civic and human rights.
- v. Some of the radio stations are more sustainable and financially viable.

- vi. Through training of 15 local journalists as mentors/trainers, lasting training capacity and resources created in-country for continued media capacity building beyond the end of the project.
- vii. Over 50 agents working for local NSAs have acquired media interaction skills.
- viii. Listening groups have been established in locations where radio stations are supported. These groups enable local community members (especially women and youths) to jointly listen to the peace building, human and civil rights programmes produced by supported radio stations, discuss programme content and interact with their local radio station to provide programme feedback and question NSA representatives and local authorities.

#### **5. Lessons learnt**

- i. Radio is a cultural and social medium which often is the only link to information and communication for rural and nomadic communities in African countries. This is particularly true in the most precarious ones, such as Somalia, where few institutions have the capacity to convey significant information, social communication and education.
- ii. The project has used Radio and cultural expressions to reinforce the democratic process, enhance women and youth participation, reinforce human and citizens' rights.
- iii. The use of culturally-adapted material and artistic expressions, combined with modern radio broadcasting tools has enabled outreach to a wide range of the population with no access to other means of information and contact with social issues outside of their communities.
- iv. The project has ensured sustainable capacity building translating into improved programming by delivering training through on-the-job mentoring.

#### **6. Key success features**

- Strong partner in charge of implementation (BBC);
- Adequate target groups and beneficiaries considering the environment;
- Radio is a major player in Least Developed Countries;
- Integration of cultural sensitive issues.

#### **7. Perspective in future EU cooperation framework**

In least developed countries, Radio is a major player in promoting human rights, governance and democracy-related teaching, awareness raising and sensitisation. It promotes interactive participation and promotes citizen participation. The EU can support radio through NSAs or private sector support programmes. Specific EU programmes dedicated to media should be opened to developing countries' needs and requests.

## **20 Project 17 Nicaragua: Strategy to strengthen communication on rights and sexual and reproductive health**

### **1. Programme identification**

EC contract number: 259496

Title: Project 17: Strategy to strengthen communication on rights and sexual and reproductive health (SRHR)

Beneficiary: Centro Nicaraguense de Promoción de la Juventud y la Infancia 'Dos Generaciones'

Country: Nicaragua

Financing instrument: DCI-HUM (DCI-HEALTH)

Total project amount: 500 000 €

EU subsidy: 500 000 €

Other donors: none

Number of subsidies received from the EU:

Local partner: N/A

Starting date: 17/01/2011

Closing date: 17/07/2013

Followed by: EUD Nicaragua

### **2. Thematic**

Other sectors of development

### **3. Project description**

#### ***Context***

Nicaragua is characterised by a high level of poverty and youth marginalisation. Strong religious-related taboos prevent sexual and reproductive health being openly treated at a family and institutional level.

'Project 17 Nicaragua' aims at promoting sexual and reproductive rights through a television reality show closely linked to '17 Nicaragua, artistic expressions' of diverse types and gathered in a common space to allow for consideration on sexual and reproductive rights.

The project was selected in the framework of the thematic local call for proposals for Human Rights and DCI-HUM HEALTH. They were selected mainly because of their innovative approach, using culture to strengthen knowledge about health and human rights' issues.

The project replies to a civil society initiative - responding to the needs of the target groups and the priorities established in the corresponding calls for proposals regarding social issues. Here, culture is a tool to reach the objectives of the project. It uses a popular TV broadcasting format to educate adolescents on social issues.

The project is likely to achieve sustainable results related to socio-cultural issues and institutional management capacity because of the innovative tools used by the project in order to disseminate sexual and reproductive health issues of youths and adolescents.

The cultural expressions have been a useful tool for civil society to address and promote social issues exposed by the project in the context of sexual and reproductive health rights.

At this early stage, it is difficult to measure the impact that the project is going to have. Nevertheless the project's objectives are addressed to promote and disseminate sexual and reproductive rights using cultural expressions by young and adolescent people. On this matter, it is necessary to wait for further progress in terms of the project's results.

### **Objectives**

- Educate, raise awareness and inform the Nicaraguan population about sexual and reproductive health issues;
- Improve access to sexual and reproductive health services, in particular for victims of rape and sexual violence;
- Create a TV programme that is specifically dedicated to children and youths in order to disseminate sexual and reproductive health-related messages through music, dance and theatre performances;
- Reinforce cultural operator capacities in order to fully cover and promote social development related issues.

### **Activities**

- Create a television reality show in order to use musical/dance/theatre talents to promote sexual and reproductive health among adolescents;
- Training for artists, creators and technicians to reinforce artistic and technical capacities in terms of music production, audio-visual techniques and the organisation of artistic events...
- Create cultural derivative products (CDs, radio programmes...) to spread messages and educate on social development related issues;
- Organise debates within the reality show and other means (radio, meetings, concerts...) to discuss social development-related issues, in particular sexual and reproductive health.

#### **4. Project results and impact**

- i. The general and specific objectives of the projects were achieved. The project was important in order to acknowledge human rights' issues and sexual health education principally for children and youths.
- ii. The reality show promoting sexual and reproductive health through music was created and has continued to be broadcasted. It is currently at its second season. The cumulated audiences reach over 3 million people and each episode is followed by over 100 000 people - mostly adolescents.
- iii. Through the project, greater promotion on topics that address social development-related issues was achieved and a massive exposure of the population to discussions on these subjects.
- iv. All regions of the country have been covered - both as participants and audiences.
- v. Institutional management capacity has been reinforced through the project's implementation.
- vi. Broad and effective communication campaigns and use of modern social networking tools have been effective in promoting sexual health issues among youngsters. The reality show is sustainable; a Facebook page is operational and increasingly visited.
- vii. Other activities have followed the reality show, covering a variety of social issues, such as domestic violence and other health problems etc. A discussion group has been created and broadcasted by TV and radio. Internet fora have emerged, as well as concerts and radio programmes, etc.
- viii. Several young artists discovered through the reality show have started professional careers as musicians. They mostly continue to treat social issues through their songs and artistic activities.
- ix. Many songs broadcasted through the reality show have become popular and are widely broadcasted and played. This has a significant awareness raising impact at a social level. A CD has been produced and is currently being sold.
- x. Regular concerts are staged in the same vein and music with a social approach has become a fully-fledged genre in Nicaragua.

- xi. Cultural-related tools have been developed in order to spread sexual and reproductive health related messages and teaching. They are used in institutions, cultural clubs and schools.
- xii. The project is sustainable, thanks to a standard TV business plan and the selling of CDs and other derived products.

#### **5. Lessons learnt**

- i. Cultural expressions have been a useful tool for civil society to address and promote social issues exposed by the project in the context of human rights.
- ii. Innovative culture-related tools employed in the project have contributed to disseminating sexual and reproductive health issues of youths and adolescents.
- iii. This kind of tool, using audio-visual material and TV programmes, can be applied to a variety of social-related development issues, in particular when they target youngsters.
- iv. The project has grown into a fully-fledged dissemination and debate programme, including a TV programme, social media, internet fora, radio programmes, CD production, live concerts and debates etc.
- v. Sustainability is ensured through income-generating activities and a sound business plan.

#### **6. Key success features**

- Very innovative approach and use of audio-visual techniques and social media;
- Well established implementation partner;
- Use of TV;
- Right choice of target groups and communication tools;
- Sustainability ensured through income generating activities and a sound business plan.

#### **7. Perspective in future EU cooperation framework**

EU-funded projects aiming to improve sensitive social development issues, such as sexual and reproductive health, should include full use of Information and Communication Technologies, including TV, social media etc.

## **21 Role of Culture in the Promotion of Sexual and Reproductive Health of Young People in Mopti**

### **1. Programme identification**

EC contract number: N/A

Title: Role of Culture in the promotion of sexual and reproductive health of young people in Mopti

Beneficiary: Family Care International

Country: Mali

Financing instrument: N/A

Total project amount: 150 000 €

EU subsidy: 0

Other donors: Spanish Cooperation – AECID; Interarts

Number of subsidies received from the EU: 0

Local partner: *Association des Enfants et Jeunes Travailleurs* (AEJT)

Starting date: October 2010

Closing date: October 2012

### **2. Thematic**

Other sectors of development: health

### **3. Project description**

#### ***Context***

Few dimensions of human life are more closely intertwined with culture than sexuality and reproduction. Religious beliefs, customs, and other cultural factors determine sexual and reproductive behaviour and affect both the quality and the utilization of sexual and reproductive health services. These factors, as well the ways in which health systems and providers respond to them, have a direct impact on health issues, such as pregnancies, maternal mortality, HIV and other sexually-transmitted diseases. The second phase of the project is implemented in Mali, to reinforce knowledge on the sexual and reproductive health of young people in the informal sector in a multicultural context composed of various ethnicities and different beliefs and in which religious leaders are very influential.

Taking into account cultural dimensions is an important condition for public health policies and projects to have a concrete and durable impact in terms of health indicators. In this context, Interarts in partnership with local associations and authorities, conceived and implemented this project in three focus countries.

#### ***Objectives***

- To increase the use of SRH services and capacity-building in responsible and autonomous decision making on SRH of young people in the informal sector (YPIS) of Mopti through culturally-consistent strategies adapted to their environments and social profiles;
- To consolidate a favourable environment to improving the SRH of young people in the informal sector of Mopti through a culturally-sensitive perspective, collaborating with religious leaders, people responsible for young people and people traditionally responsible for in charge for female circumcision, etc.;
- Identify the cultural barriers that limit specific social categories (adolescents, indigenous people...) access to accurate sexual and reproductive health information and services;
- Strengthen the capacity of local associations to provide accurate and culturally-appropriate sexual and reproductive health information and create an adequate environment to access it for all social groups;

- Promote dialogue and understanding among local leaders, political and religious authorities, and employers to raise awareness and facilitate behavioural change among young people in terms of sexuality and reproduction;
- Improve communication between parents and children on SRH through the training of religious leaders and parents, thanks to cultural materials.

### **Activities**

- Define new cultural guidelines on sexual and reproductive health; analyse cultural elements on SRH used in policies and strategies addressed to young people;
- Develop SRH strategies appropriate to the cultural context of vulnerable young people working in the informal sector;
- Equip this group, through an educational approach adapted to the multicultural context of the city, with instruments which facilitate their access to information and a better understanding of these issues;
- Design culturally-adapted programs and tools;
- Provide professionals working in the fields of health, culture and cooperation in order to develop information on these processes;
- Organise activities involving all stakeholders: Ministry of Health of Mali, international donors, local NGOs, local communities and traditional leaders.

### **4. Project results and impact**

- i. This second phase has given continuity to the project, although introducing new activities such as the theatre forum and the production of contents in order to widen knowledge on the role of culture in promoting SRH of young people in the informal sector of the Mopti region.
- ii. The *Association des Enfants et Jeunes Travailleurs* (AEJT) of Bamako members were trained to initiate and to encourage SRH promotion activities in six of the city's municipalities and are developing advocacy and awareness raising actions through culture and creative methods: theatre forum and radio, etc.
- iii. Members of the Network of Traditional Communicators for Development (RECOTRADE), who convey oral traditions and intangible cultural heritage, have been trained on the consequences of reproductive and sexual-related diseases and are given strategies to abandon bad practices.
- iv. 25 570 young people have been made aware of sexual and reproductive health issues and the number of people who have agreed to be tested for HIV has increased; a strong commitment from key cultural leaders influencing young people (e.g. religious leaders, employers and workshop managers, etc.) to support tasks in order to promote the importance of SRH among young people; community mobilisation through radio, theatre forum and regular events organised by young people trained as peer educators; the creation of synergies and links among all operators working in the field of health, HIV prevention, youth and human rights in Mopti.
- v. The project has created a favourable environment for healthy practices and behaviour through dialogue with adults who have strong links with young people in the informal sector (parents, religious leaders, community authorities...) and training of tutors and administrators from 12 technical and vocational education centres of the District of Bamako.
- vi. 10 young people from the informal sector initiated the theatre forum technique in order to apply this methodology in the near future to promote sexual and reproductive health of their peers. They have created and performed texts addressing health and the cultural practices that influence it. These young people participate, along with others and some key informants, in the evaluation of the cultural reality of the youth of Mopti which is being developed in this town and is a fundamental part of the project.

- vii. Impact on health, employment and vocational education policies meeting the needs of young people in the informal sector (the Regional Department of the Ministry of Health and the Ministry of Employment and of Vocational Training).
- viii. Greater attention is being paid to values and cultural practices favourable to the welfare of young people in the media, social stakeholders and opinion leaders.
- ix. To attain its goals, the project has promoted and obtained the participation of the targeted communities. It has delivered professional training and created cultural-specific tools and documents. It has generated intercultural dialogue spaces and opportunities and has demonstrated its efficacy as :
  - o A vehicle to convey messages;
  - o A practice for designing development programmes;
  - o A guide for promoting behavioural changes;
  - o A means for achieving community participation and the reinforcement of civil society.
- x. This project has followed two in the footsteps of two similar projects implemented in Bolivia and Ecuador. In those countries, representatives of indigenous organisations are now actively participating in the elaboration of governmental health policies, programmes and projects. There, the project has had impact in terms of the reduction of maternal mortality rates among indigenous women due to better access to information and health services.
- xi. In Mali, the project has concentrated on young people from the informal sector. It has generated information on behavioural attitudes and cultural factors related to sexual and reproductive health and it has raised awareness of adults and educators on this subject.
- xii. There is enhanced confidence and better communication between religious leaders and youth groups and a mutual agreement to disseminate information on reproductive and sexual health issues. This implies better-informed young people and, therefore, stronger prevention on sexually-transmitted diseases. Young people from the target group have acknowledged a change towards a more responsible and better protected sexual behaviour.
- xiii. The experience of this project, along with other similar ones, was presented at a Seminar in Barcelona, entitled 'Culture and Sexual and Reproductive Health: Towards a New Articulation. A Seminar to Think, Discuss and Act'. The seminar brought together professionals from the field of health and international cooperation for development.

## **5. Lessons learnt**

- i. Culture offers adequate and valuable tools and strategies to promote reproductive and sexual health, in particular in conservative societies and among disadvantaged groups with little access to other forms of education.
- ii. Sexual and reproductive health issues are culturally sensitive and often encounter resistance among older generations and religious leaders, etc. In order to inform and teach effectively on these subjects, projects in this domain require a culturally sensitive approach and the use of communication, awareness raising and teaching tools and mechanisms that respect cultural traditions.
- iii. Economically poor countries devote little resources to promoting and raising awareness on public health issues. Cultural operators and cultural expressions have become a very effective tool to replace governmental absence in these domains.
- iv. A project that has led to good results and effective impact has been duplicated in other areas, using similar cultural tools and a culturally sensitive approach to sexual and reproductive health issues.
- v. Cultural tools have been used effectively in awareness-raising seminars addressed to organisations from different fields such as cooperation and health.

- vi. The project has demonstrated the cross-cutting nature of culture in understanding sexual and reproductive health, as well as the need to design strategies of promoting sexual and reproductive health in a sustainable and culturally acceptable way by the sanitary and cooperation institutions.

6. **Key success features**

- Duplication of a successful project in other countries;
- Culturally sensitive approach to health issues;
- Project implemented by a well-established and able institution;
- All stakeholders involved.

7. **Perspective in future EU cooperation framework**

EU funded projects should mainstream a culturally sensitive approach and integrate cultural values and heritage in order to effectively tackle sensitive health issues.

## **22 Urok Osheni. Conservation, development and sovereignty in the Urok islands**

### **1. Project identification**

EC contract number: 225765

Title: Urok Osheni. Conservation, development and sovereignty in the Urok islands

Beneficiary: Instituto Marquês de Valle Flôr, IMVF, Portugal

Country: Guinea Bissau

Financing instrument: Non State Actors

Total project amount: 705 K€

EU subsidy: 500 K€

Other donors: Portuguese cooperation; private foundation

Number of subsidies received from the EU: 1

Local partner: Association Tinguena

Starting date: 01/02/2010

Closing date: 01/02/2013

Followed by: EUD Guinea Bissau

### **2. Thematic**

Good governance, civil society reinforcement and inclusive development

### **3. Project description**

#### ***Context***

Guinea Bissau has one of the lowest Human Development Indexes in the world. In the last 20 years, the country has suffered from political instability, violence and a series of military coups. This has led to a very low level of governance, discontinuity in the development process and restriction of citizens' rights and fundamental freedoms. This has also triggered the proliferation of political parties, non-governmental organisations and trade unions.

The Bijagos archipelago, the location of the Urok islands project, is situated far from the mainland, lacking basic services and infrastructures. The three inhabited islands involved in this project are home to around 5000 people.

The project was conceived and implemented in a context of major political instability and violence in the country and intended to overcome the lack of governmental guidance and development strategy, through a local comprehensive development project with an inclusive and participatory management system. The project covers the Urok Marine Protected Area, which is managed by the local population according to local governance traditions.

The project supports and strengthens participatory, traditional, local community administrative structures with representation from relevant institutional resources, with a strong emphasis on local cultural heritage.

The project presents an integral development approach (i.e. culture, cultural heritage, education, health, entrepreneurship, market and biodiversity protection...) based on local culture and conservation of cultural heritage. Traditional, cultural structures and ceremonies are used as a tool to identify, discuss and solve problems affecting the community. The Bijagos inhabitants, an ethnic minority in the country, have been supported to implement their own development process in a context of national instability.

From an EU perspective, the action has been funded within a cooperation strategy of direct support to the people of Guinea Bissau, who were and are seriously affected by the political and security crisis, while maintaining a position of non-political recognition of the then *de facto* government.

### **Objectives**

- To strengthen the participatory governance model in the Urok Marine Protected Area and to improve local living standards;
- Build a sustainable and integrated development model for Urok islands;
- Use available cultural, heritage, natural, social and entrepreneurial resources available to promote economic growth in Urok islands;
- Reinforce education at a local level;
- Reinforce cultural and natural heritage protection.

### **Activities**

- Consolidate the Urok Marine Protected Area management model by:
  - Reinforcing management capacities;
  - Improving infrastructure;
  - Developing networks and involvement of relevant institutions (National Institute for Biodiversity and Protected Areas );
  - Improving and updating the area's development project and functioning plan.
- Reinforce and promote education through:
  - Teacher training;
  - Implementing vocational education plan.
- Strengthen local economy by:
  - Using intangible cultural heritage and local traditions to develop income generating activities (food processing);
  - Creating a local products brand: sea salt and Urok honey;
  - Training in entrepreneurship.
- Promote Cultural Heritage
  - Supporting local cultural groups;
  - Creating Urok Community Radio;
  - Study on the potential impact of tourism in Urok.
- Reinforce community services
  - Improving local inter-island transport
  - Improving local health infrastructure;
  - Constructing water fountains.

## **4. Project results and impact**

- i. Local governance has been strengthened and the islands have a local autonomous development project including all relevant dimensions, stakeholders and local resources. This has been embedded in local traditional governance, local intangible cultural heritage, with full involvement of local communities.  
Local communities are used and have consolidated a participatory governance system and local democratic process, with mechanisms that strengthen decisional processes, collective responsibility and accountability.  
The project also improved community infrastructure providing facilities that allow gatherings and cultural manifestations.
- ii. Protection of local natural heritage and local natural resources in the marine area has been strengthened, inspired by the traditional knowledge and practices of the Bijagos people. All local communities are committed to preserving local biodiversity and natural resources, as well as being aware of the value of local traditions and heritage.
- iii. A local endogenous development process is implemented and sustainably managed. It is based on local resources, local traditions and know-how and community involvement.

- An artisan's association has been created and has a sustainable income generating activity;
  - A series of local economic initiatives have emerged, including food production, tourism, etc.;
  - Cultural activities supported through the project (cultural groups, use of intangible cultural heritage, radio, cultural centre) have strengthened and are a lever for other economic activities;
  - Managerial capacities have been strengthened for 500 local entrepreneurs.
- iv. Cultural expressions and local cultural dynamics have been strengthened: three cultural groups created; a cultural centre is up and running; community radio operating regularly; cultural heritage reinforced and used in daily life at all levels; local culture present and taught in community schools and a carnival has been created.

## **5. Lessons learnt**

- i. The case illustrates that in a context of high political instability, with a non-recognised government, NSA in general and cultural operators in particular can play a significant role in the promotion of human rights, good governance and economic growth at a local level.
- ii. EU intervention has consolidated a long-term project implemented over a period of more than 10 years. It takes time to set up participative governance systems; hence, it is necessary to work towards a long-term approach, with a vision on how the project will be continued after project funding ends.
- iii. Using an integral development approach at a local level, taking fully into account local cultural heritage and resources, can improve local life standards and contribute to a more participative community, social cohesion and economic development. Local development covers all relevant dimensions, which can be related through a cultural approach and are articulated around local cultural and natural resources. A successful project at a local level, in particular in isolated areas, includes local governance traditions and intangible cultural heritage.
- iv. A participative approach results in the implementation of governance mechanisms and management systems that are more efficient, because local people's involvement means they are more committed to and more respectful of the system. Culturally adequate project management mechanisms, able to adapt to changing circumstances, need to be in place. Social cohesion and sustainable development result from local appropriation and the community's identification with the development approach and managerial structure used in the process. This is ensured by building on local governance traditions and cultural heritage.
- v. The strategic synergies established in this project show how culture and cultural expressions in challenging contexts significantly contribute to integrated and sustainable interventions in all areas of development. Culture is both used as a cross-cutting fundamental component of a local development project as well as one of the operational implementation priorities, where cultural resources are used to encourage economic activities and social interaction.

- vi. Natural resources and cultural resources can and should be fully included in local development projects. Culture is part of a multidimensional and integrative approach of development. This integrated approach has a strong potential in terms of eco-cultural tourism development in the future.

#### **6. Key success features**

- Cultural heritage and cultural resources fully integrated into a local comprehensive development project;
- Participatory process involving all local communities;
- Multidimensional approach, including culture, educational issues, governance, economic development, public services and infrastructure;
- Long-term process of local governance and development; continuity has been ensured.

#### **7. Perspective in future EU cooperation framework**

Local development projects including a strong cultural dimension can be funded through programmes supporting decentralisation, local development, local governance, Non-State Actors or biodiversity/natural resources protection projects.

In future EU funded projects in the local development domain; culture ought to be included as one component of a multidimensional, comprehensive project.

## 23 Cinéma Numérique Ambulant

### 1. Programme identification

EC contract number: Several contract numbers

Title: Cinéma Numérique Ambulant (CNA)

Beneficiary: CNA local associations,  
Africalia

Country: Benin, Burkina Faso, Cameroun, Mali, Niger, Senegal, Togo

Financing instrument: Bilateral culture support programmes (8 & 9 EDF) and Investing in People - Culture

Total project amount: Each local CNA association has an independent budget. The total estimated budget of the project is 420 000 €/year

EU subsidy: Funding of local CNA associations: total of 100 000 €

Funding through Investing in People: 350 € to the regional CNA federation

Other donors: Bilateral partners (France, Netherlands, Switzerland), OIF, UNICEF, RFI, etc.

Number of subsidies received from the EU: 8

Starting date: first EU subsidy granted in 2002; several other EU subsidies were granted in later years.

Closing date: ongoing project, sustainable activity

### 2. Thematic

Other sectors of development

### 3. Project description

#### **Context**

The first CNA was created in Benin in 2001. The idea was to give rural communities and people with no access to recorded images in Africa the opportunity to see cinema. Originally, this responded to the will of bringing cultural stimuli to non-urban population by screening African movies in small isolated villages in Africa. Rural dwellers have little access to cultural diversity and are in majority illiterate. The success of the experience among villagers in terms of audiences led to the progressive creation of CNAs in six other countries, as well as a regional association bringing together all national branches.

Quickly after the creation of CNA, it was evident that this was a very good way to convey development and social messages in rural areas. The attraction that cinema screenings in the villages exerts enables development projects to transfer messages and teach entire villages about different development subjects, such as public health and hygiene, citizens' rights, family violence, women's rights, good governance, environmental issues, education, etc. Thus the CNA model integrated systematically in its screenings the screening of a documentary and an open debate with the audience.

As the model developed in each country, NGOs, international organisations and partners, even national authorities, started to use CNA as a communication means in their respective development campaigns. Nowadays, CNA is a well-established project in western Africa that receives funding from partners willing to diffuse documentaries or projects, as well as from development financial partners, such as the EU.

#### **Objectives**

- Contribute to cultural identity in Africa;
- Contribute to the dissemination, promotion and knowledge sharing of African cinema among rural populations in Africa;

- Contribute to social and inclusive development through the diffusion and education about social sensitive issues and challenges.

### **Activities**

- Organise cinema screenings in rural areas in countries covered by CNA, using mobile screening equipment;
- Organise screenings of development related documentaries: social problems, health, environment, governance, migration, human rights and economic development etc.;
- Organise open debates after each screening, conducted by a socially trained agent;
- Organise 10 sessions in the same village over a period of six months, thus giving local populations the opportunity to have regular exposure to cinema and development-focused documentaries;
- Propose collective behaviour changes at a village level, in order to promote social development in different development domains.

### **4. Project results and impact**

- i. Altogether, CNA organises over 1000 screenings a year in the seven countries covered by the project. In most cases, over 90% of the village population attends the screenings. It is estimated that over 150 000 people benefit from this activity every year.
- ii. CNA is usually the only opportunity for rural population to have access to cinema and to documentaries, as well as a rare opportunity to participate in debates of collective social interest.  
Among other themes, CNA has covered the following issues:
  - AIDS related awareness raising;
  - Malaria prevention methods;
  - Breastfeeding;
  - Family planning and birth control methods;
  - Girls schooling promotion;
  - Forced marriages;
  - Excision;
  - Abandoned children;
  - Family violence;
  - Women and children rights;
  - Forest conservation, solar energy use.

Follow up of CNA activities show that collective behaviour has changed after the screenings and the debates. Social improvements have been measured in the different domains covered: better health care and hygiene, better schooling, improvement in natural resources use, etc. In Mali, half of the villages where female circumcision documentaries and debates have taken place (20 villages) have collectively renounced to undertake female circumcision.

- iii. CNA has implemented a model to ensure film owner remuneration rights, which contributes to the development of an African film industry.

### **5. Lessons learnt**

- i. In rural areas, development partners and organisations have very few ways to convey messages to local population, especially in remote areas. Cinema screenings provide the framework to teach and raise awareness in multiple social and development issues, because the screenings attract the attention of

entire villages, providing an opportunity to collectively debate about the subjects.

Audio-visual material is an effective vehicle to spread and promote development messages, as it attracts attention and can be screened widely.

- ii. Cultural expressions can be used to draw attention to development issues in all domains. Cultural expressions are a vehicle that attract interest and are understood and easily assimilated by all social categories. It is an ideal way to raise awareness, inform and teach about development and social issues. Cultural events create a festive and relaxed atmosphere, which helps social barriers to fall and opens people to debate and exchange in an adequate disposition that can rarely be attained in other opportunities. Culture can be a lever for development in all areas.
- iii. The success of this project is notable in terms of the important impact in terms of social development in rural areas, based on the availability of films and the capacity of local operators to produce documentaries. The existence of a cinema and audio-visual sector are a condition sine qua non of this project. The weakening of cultural sectors of activity would reduce the possibilities for general development projects to spread and communicate their messages.
- iv. A series of small subsidies from EU and other donors to support different branches of a same model project has allowed a network of mobile cinema to emerge and develop into a permanent sustainable cinema and documentary diffusion model. It has added value in terms of cultural diffusion and education and is a strong lever enhancing impact of multiple development projects in rural areas in Africa.

## **6. Key success features**

- Organised and systematic approach, with the reproduction of a successful model of screening and social interaction;
- Support from diverse institutions and development structures;
- Good quality screening and well organized events.

## **7. Perspective in future EU cooperation framework**

A cultural dimension can be introduced in cross-cutting programmes and projects in all development areas in order to enhance dissemination and communication among marginalised populations.

## **24 Parc de Martissant**

### **1. Programme identification**

EC contract number: IFSRRM/2008/147990

Title: The Martissant Park, Reconstructing an urban area around its cultural, urban and social resources

Beneficiary: FOKAL Foundation

Country: Haiti

Financing instrument:

1st subsidy: Rapid Reaction Mechanism (reoriented to Haiti from Iraq)

2nd subsidy: Non-State Actors

Total project amount: 6 M€, over 6 years

EU subsidy: 0,95 M€ + 1,2 M € = 2,15 M€

Other donors: French cooperation (AFD), Open Society Foundation, Haitian government

Number of subsidies received from the EU: 2

Starting date: February 2008 (1<sup>st</sup> subsidy)

July 2010 (2<sup>nd</sup> subsidy)

Closing date: the 2<sup>nd</sup> round of funding was closed in October 2013; however, the project is ongoing

Followed by: EUD Haiti

### **2. Thematic**

Other sectors of development,

Inclusive development, urban reconstruction

### **3. Project description**

#### ***Context***

The project is located in a peripheral area of Port-au-Prince - Haiti's capital city. The country is characterised by a very low human development index, social instability and weak public services. The project is an all-embracing urban development project built around a park as a public space, with the objective of improving local urban environment, galvanising social life, promoting culture and boosting economic activities in the area.

In an anarchically-built district of Port-au-Prince —one that was the theatre of serious violence in the 2000s and was partially destroyed by the earthquake on January 12, 2010, a French NGO (GRET) and a Haitian foundation (Fokal) have been pooling their efforts since 2007 in order to improve the area.

The area is densely populated (over 45 000 inhabitants across 500 hectares), is poor and violence exerted by local gangs is common. Very few public services are to be seen in the area.

7 hectares of natural space and forest have survived in the heart of the area - a space that belonged to private owners. This area has been transformed into a public park. The natural environment has been preserved.

Activities are focused on various interventions within the public space and reinforcing common goods, such as public services, cultural heritage and expressions, environment, etc.. The cultural dimension of the project is important but not exclusive. The project integrates urban and cultural heritage, artistic expressions and cultural operators in order to give content to the whole project and stimulate creativity, education and community involvement.

Other activities are focused on water quality and the environment. Community-based management of natural resources is a dominant element of the approach. To ensure the sustainability and reinforce the rule of law, the organizations systematically act in

consultation with the local community and government agencies, in order to bolster their capacities and extend their scope of intervention.

The initiator of the project – Fokal - has a long experience as a promoter of democracy, civil rights, civil society and inclusive development through culture. Though it intervenes in many areas, most Fokal projects have a cultural dimension or are implemented through cultural operators. In a precarious social, political and economic environment, Fokal has identified cultural operators and culture as major and effective vectors for achieving its objectives.

EU has intervened in this project with important funding, more than 2 M€, which have not especially targeted the cultural components of the project, thus contributing to the implementation of a comprehensive local development project.

### **Objectives**

- Improve the quality of life of Parc de Martissant neighbourhood;
- Rebuilt a public space to create a new urban development pole, and promote social and economic development through a better urban environment;
- Built local infrastructure to promote social, cultural and community activities;
- Create a healthy and sound environment in the area through sanitation and clean-up operations;
- Improve social services, education and create a better environment for local SMEs;
- Stimulate social interaction and community involvement and participation;
- Reduce violence among local populations;
- Increase public authority interventions in the area.

### **Activities**

- Create a dialogue and citizens' participation framework, in order to elaborate and implement an inclusive and integrative project around the park;
- Carry out a socio-economic assessment of the area;
- Build a park and preserve the natural heritage of the area;
- Organise cultural activities and workshops involving local youth, children and cultural groups;
- Build a library, cultural centre and a medicinal plant garden;
- Elaborate and implement a urban clean-up and sanitation plan for the whole area;
- Follow up a public urban planning strategy for the area, including building, transport and public services;
- Creation of a memorial for victims of the 2010 earthquake;
- Improved access to health services;
- Reinforce local micro-organisations;
- Involve cultural organisations for social integration and development.

## **4. Project results and impact**

- i. The project has had a significant impact in terms of improving the urban environment in the area:
  - More and better maintained public spaces;
  - A big public park created in the area;
  - Better public services;
  - Urban sanitation carried out;
  - Urban planning implemented.
- ii. Cultural and urban heritage has been preserved and protected and cultural activities have been enhanced. Local citizens benefit from new cultural activities, in particular school children who participate in the project activities.

- iii. 55 people are directly and permanently working in the Park. Other activities have generated over 500 temporary jobs.
- iv. Consultations among local dwellers demonstrate a high appropriation of the project. They are more involved in social activities and more responsible for the environment. Behaviour towards community life and social issues has positively changed. Voluntary work in the area has significantly increased. 80 local community groups have been formed around the project.
- v. New financial and technical partners have decided to join and fund the project (Ministries, Universities, international donors) thanks to its initial results and positive local impact. The government has delegated to Fokal the implementation and follow-up of an urban planning strategy for the area.

## **5. Lessons learnt**

- i. This comprehensive urban revitalisation project uses cultural, natural and urban heritage as an anchor for an all-encompassing development strategy. Culture is one of the many dimensions covered by this project. However, it plays a central role since it gives consistency and triggers appropriation and identification by local communities with the project's approach and activities.
- ii. The project includes cultural activities addressed to the local community and to school children in order to improve education, provide entertainment, stimulate citizens' participation, foster social cohesion and improve quality of life. The cultural component is an essential part of the project and gives a sense to the development strategy.
- iii. This ambitious project illustrates a good cooperation joint intervention where financial partners provide funding for different components of a multidimensional development strategy.
- iv. A well-established foundation in Haiti, Fokal, has identified cultural operators and cultural activities as an effective vector to promote democracy, enhance citizen participation in public life and improve poor social groups' living conditions. Based on their experience, they privilege support to cultural operators and culture-related activities in order to have impact in a politically, socially and economically precarious environment.
- v. The cultural dimension has impact in other areas of development, thanks to a ripples effect that go beyond the original scope of the project. Human rights (violence diminution), community empowerment and local democracy have been reinforced through this project, thanks to community involvement and social development impact.

## **6. Key success features**

- The project is managed by a well-established organisation with enough institutional capacity to carry out an ambitious project;
- Strong community consultation and involvement;
- Integral development strategy, and urban preservation plan;
- Good articulation and synergies among cultural, social, and environmental related activities.

## **7. Perspective in future EU cooperation framework**

Integral urban development projects including a cultural dimension, can be funded through NSA support programmes, inclusive development programmes and/or governance programmes, including decentralisation.

## **25 Louga Handicapped People Association**

### **1. Programme identification**

Title: Theatre production and tour by the Handicapped people Association of Louga

Beneficiary: Louga handicapped people association

Country: Senegal

Financing instrument: Bilateral, Culture Support Programme (8 EDF)

Total project amount: 5000 €

EU subsidy: 5000 €

Other donors: N/A

Number of subsidies received from the EU: 1

Starting date: January 2007

Closing date: November 2007

Followed by: EUD Senegal

### **2. Thematic**

Social inclusion

### **3. Project description**

#### ***Context***

Louga is a secondary city in the north of Senegal, 200 km from the capital city - Dakar. The city has a population of around 100 000. Isolation and few local resources generate high levels of poverty.

Due to bad healthcare and lack of services, there is a significant group of physically disabled people in the city. They have organised themselves as an association, with over 500 members.

Handicapped people in West Africa suffer from strong societal marginalisation. They are ostracised by society and have practically no income generating means, as they are not usually given the opportunity to work. Government, at the time of the project, did not have a support strategy for handicapped people and practically no aid came from the government. No specific support policy existed for handicapped people in the country.

The Louga Handicapped People Association practically did not have any financial means, but had a rather dynamic board.

Within the EU support programme for culture implemented in Senegal under the 8<sup>th</sup> EDF, 33 micro-projects were funded through an open Call for Proposals.

The Louga Association requested a small amount of money to carry out a project using culture to promote handicapped people's rights.

#### ***Objectives***

- Raise awareness of the situation of handicapped people in Senegal, among authorities and population;
- Sensitize the population about discrimination suffered by handicapped people;
- Promote handicapped people social integration through artistic activities;
- Generate income sources for handicapped people in Louga;
- Give handicapped people in Louga the opportunity to create and perform in a theatre play;
- Reinforce the handicapped People Association visibility and communication skills.

#### ***Activities***

- Create and perform a theatre play by and about handicapped people;
- Organise a tour of the country to present the theatre play;
- Implement a communications campaign around the play and the situation of handicapped people in Senegal.

#### **4. Project results and impact**

- i. The performance, showing the relationship between a handicapped woman and a non-handicapped man, was created and performed by handicapped members of the Louga Association:
  - 15 handicapped members of the Association performed. A further 10 were involved in the organisation and staging;
  - More than 30 performances staged in five Senegalese regions;
  - Over 5000 people attended the performance;
  - The performance was recorded and broadcast through national television, gathering high audiences;
  - Higher costs than expected could be covered by income from public and regional authority support.
- ii. Being the first ever performance created and staged by handicapped in the country, it attracted high visibility through large television and media coverage in every toured city and nationwide:
  - More than 100 articles were written on the performance;
  - TV programmes and national news covered the event;
  - Radio programmes retransmitted the performance;
  - The Association's President was interviewed in several media, including national TV prime time news programmes.
- iii. The project attracted attention from national and regional authorities:
  - Governors in each city received the Association representatives and regional authorities assisted to the performance;
  - Association members were invited to TV programmes, where they demanded attention from public authorities;
  - Written media, radio and TV gave voice to handicapped demands and situation.
- iv. Thanks to the visibility given to the situation of handicapped people, and upon explicit request from the Louga Association, the Ministry of Social Affairs allocated and implemented a handicapped aid programme of 1 billion CFA (1.5 M€).  
The regional government supported the creation of several handicapped led business (crafts, hairdressing salon, recycling, etc.)
- v. The Louga Association received material and financial support from new donors thanks to the project's visibility. New partnerships were established (e.g. Italian handicapped association).
- vi. The impact generated by the project and the Association's enhanced profile facilitated better social integration of handicapped people in Louga: five businesses were created, greater social acceptance was achieved by the local population and new education opportunities materialised. Human dignity has been reinforced.

#### **5. Lessons learnt**

- i. In a social context characterised by strong discrimination of certain social categories - in this case handicapped people - cultural expressions are an effective way to sensitize the population and raise awareness among authorities about the problem. Culture and arts - in this case theatre - speak to

people's sensitivity and can achieve wide visibility. In this way, it is more effective than other awareness raising methods.

- ii. A micro project such as the Association of Handicapped people of Louga, shows how a very modest amount of money can have strong impact nationwide, through good communication and visibility. A high quality cultural and moving artistic performance is needed in order to inform the population and attract audiences and media.
- iii. Communication and media attention are an essential component of a successful project when the object is to change generalized behaviour towards socially ostracized groups or, in general, other social problems.
- iv. Cultural sectors of activity and artistic expressions can be used as means of social integration of marginalized and disadvantaged groups that do not have many personal development possibilities in other areas. Disadvantaged groups with low formal education, minorities, groups suffering from social discrimination, etc. can find a personal development opportunity in the performing arts, radio, crafts, visual arts, etc.
- v. A project in the cultural domain has led in this project to the reinforcement of a non-cultural organisation.

#### **6. Key success features**

- Strong communication skills from project initiator;
- Effective communication and media campaign;
- Highly moving artistic content;
- Good communication and contact with local and regional authorities;
- Micro investment with high cost-effectiveness.

#### **7. Perspective in future EU cooperation framework**

EU-funded projects dedicated to social inclusion should explicitly integrate cultural and artistic sectors and activities as a means of social integration and social inclusion.

Social inclusion needs a cultural component that raises awareness among the population; this should be present in EU-funded projects in this domain.

Education-oriented EU programmes can support schools and training centres in the cultural domains and crafts in order to promote the integration of socially disadvantaged groups, handicapped people and ethnic minorities.

NSA programmes can explicitly encourage activities in the cultural domains in order to promote social inclusion and cohesion. These projects can be carried out and will lead to the reinforcement of non-cultural structures.

## 26 Konso Cultural Centre

### 1. Programme identification

EC contract number: 212437

Title: Konso Culture, Best Practices and Promotion

Beneficiary: KONSO DEVELOPMENT ASSOCIATION (Local NGO)

Country: Ethiopia

Financing instrument: Investing in people, Culture

Total project amount: 500 000 €

EU subsidy: 380 000 €

Other donors: Italian Development Cooperation

Number of subsidies received from the EU: 1

Starting date: January 2011

Closing date: ongoing

Followed by: EUD Ethiopia

### 2. Thematic

Inclusive and sustainable development

### 3. Project description

#### **Context**

Konso is the first place in Ethiopia to be recognized as a 'cultural landscape,' in UNESCO world heritage list, a nod to its importance as a repository for biocultural diversity evolved over many centuries. The landscape consists of productive and unique terraced settlements spread over 21 square miles in the semi-arid Konso highlands, 550 km south west of Addis Ababa.

The Konso people are well known for their distinctive religious and cultural traditions including their unique funerary rituals involving elaborate music and dance. Konso culture is also famous for its carved wood statues called wagas, which memorialize important people in the community.

The Konso's resilient agricultural techniques, centred on extensive terracing and productive methods that nurture a web of agro-biodiversity, have also gained them attention. Farmers in Konso practice a highly sophisticated brand of terrace, agroforestry and manure agriculture that consistently provides bountiful harvests. When there are food shortages in the surrounding area, the web of relations that exists throughout the biocultural landscape responds and provides for all.

The unique cultural diversity and richness of the place brought an Italian scholar to create a Cultural Centre in Karat, a small city centre of the Konso landscape, in order to research, promote and valorise the cultural heritage of the region, as well as promoting education and cultural diffusion through cultural expressions. Specifically, the activities related to cultural safeguard will mainly take place in Konso Cultural Centre, built within the project "Economic development, promotion and safeguard of the cultural heritage of the Konso Special Woreda - Ethiopia", financed by the Italian Cooperation and finished on 31.03.2011. The project financed by European Union is therefore to be considered as its second phase.

#### **Objectives**

- Research, promote and enhance the cultural heritage of the region, as well as promoting education and cultural dissemination through audio-visual, cinema, concerts and performing arts etc.
- Improve education level through eco-cultural activities aiming school children;
- Promote economic activity and tourism in the region, promoting local cultural resources and cultural and natural heritage;

- The project aims at protecting Konso local cultural heritage and allowing different communities to access this heritage, thus reducing their isolation and creating spaces and opportunities to share, exchange and get in touch with surrounding provinces.

### **Activities**

- Create a local resource centre to valorise cultural heritage and promote arts at a local level. This includes exhibitions, a cinema, a training classroom, an information point, a travelling theatre.
- Open a public and community meeting space to promote intercultural dialogue with neighbouring and international communities and encourage civil engagement of local communities and income generating activities.
- Provide cultural education for children and youths: audio-visual and cinema, music concerts, the staging of performing arts, literary events and visual arts exhibits;
- Organise training sessions - photography, street theatre and workshops on environmental issues near the Konso Cultural Centre;
- Reinforcing cultural operators local capacities;
- Promote tourism;
- Promote traditional agricultural methods, promoting the use of local intangible heritage;
- Linking with schools to promote culture and natural heritage at school level;
- Organise training for local craftsmen and artists to improve their professional skills and visibility;
- Conduct a study on Konso terrace farming system, its results to be discussed within an international conference.

### **4. Project results and impact**

- i. Educational activities have been established in local schools reaching out to 5 000 children. They consist of:
  - Use of intangible cultural heritage and traditional forms of farming to promote environmental education. School orchards have been created with native species and using local farming techniques. They have taught several generations of school kids how to use and improve farming techniques through local traditions and local bio diversity. Cultural heritage is preserved and used in contemporary agricultural and landscape related projects;
  - Promoting cultural expressions in schools, through training in all areas of artistic expression;
  - Training of school students on a diversity of artistic techniques and cultural disciplines;
  - School groups visit the Centre exhibits, attend training and use the space as a study venue.

As a result, school students have a broader comprehension of local culture, have improved school results and are aware of local environmental and cultural threats. School children have started selling their orchard produce at local markets, generating income that is used in school-related activities.

- ii. At least five new small businesses have been created with the support of the Centre, using local plant species, in particular Moringa "the miracle tree" and traditional farming techniques. Some of them export food related produces, based on local intangible cultural heritage.
- iii. Research and exhibits have been organised on the eco-cultural landscape and traditional farming techniques. This has promoted and raised awareness on the loss of traditional terraces, endemic plants and vegetables and environmental

- threats. Farmers and local NGOs have started adopting the Konso Centre predicaments on environmental sustainability and biodiversity.
- iv. Research and exhibit have been organised on local cultural issues, covering cultural intangible and tangible heritage, local cultural expressions, crafts, etc. They have raised awareness of cultural values and diversity among local population, in particular school children. The Centre also provides a window for cultural heritage for tourists visiting the region.
  - v. The tourist industry has been stimulated by the Centre, which has accompanied the installation of new touristic dynamics thanks to the inscription of the Konso landscape as world heritage.
  - vi. Konso is today an open public space where local population, especially youth meet, discuss, organize and propose collective action on common interest issues.

### **5. Lessons learnt**

- i. Cultural and natural resources, landscape, traditional agricultural techniques, intangible heritage, traditional governance and cultural expressions have strong synergies and are closely related. They can blend productively and effectively in a single project, with a multi-dimensional approach and a broad vision of the cultural dimension.
- ii. A local cultural centre can become an effective resource centre and development tool through the promotion of cultural heritage and local cultural resources, promoting their use in contemporary life and economic activities.
- iii. The involvement of school system guarantees a long-lasting impact on behaviour and practices, improving long-term potential for development.
- iv. Eco-cultural tourism creates employment and small business opportunities at a local level. It is also a short term incentive to promote income generating activities in remote regions, and be used as a trampoline towards more value-added economic activities.
- v. As this project illustrates, mainstreaming of cultural heritage and a cultural sensible approach can lead to strong impact in other sectors of development such as landscape preservation, farming, environmental protection and education.
- vi. A cultural Centre can become a citizens' space for dialogue and stimulate citizens' participation in public local life, civil society reinforcement and better governance.

### **6. Key success features**

- Strong and significant local cultural heritage, tangible and intangible, as well as cultural resources;
- Good synergies of the project with local dynamics;
- Good integration of environmental, biodiversity, cultural heritage, artistic expressions and social dimensions;
- Continuity in donors' support.

### **7. Perspective in future EU cooperation framework**

Culture can be used as a valuable resource in local development projects.