



Mapping of EU funding for culture in the ENP

ECDPM



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ecdpm

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information and views set out in this report are those of the author(s) and do not necessarily reflect the official opinion of the
European Union.

Acronyms

CBC	Cross-Border Cooperation
CCIs	Cultural and Creative Industries
CSO-LA	Civil Society Organisations & Local Authorities
DCI	Development Cooperation Instrument
DG DEVCO	Directorate-General for International cooperation and Development
DG EAC	Directorate General for Education and Culture
DG NEAR	Directorate-General for Neighbourhood and Enlargement Negotiations
EaP	Eastern Partnership
ECDPM	European Centre for Development Policy Management
EEAS	European External Action Service
EENCA	European Expert Network on Culture and Audiovisual
EED	European Empowerment for Democracy
EIDHR	European Instrument for Democracy and Human Rights
ENCATC	European Network of Cultural Administration Training Centres
ENI	European Neighbourhood Instrument
ENP	European Neighbourhood Policy
ENPI	European Neighbourhood and Partnership Instrument
EU	European Union
EUNIC	European Union National Institutes for Culture
FPI	Foreign Policy Instrument
IcSP	Instrument contributing to Stability and Peace
IDPs	Internally Displaced Persons
MFF	Multiannual Financial Framework
MS	Member States
NEAR TS	NEAR Thematic Strategy
NSA-LA	Non-State Actors-Local Authorities
SME	Small and Medium Enterprises
TAIEX	Technical Assistance and Information Exchange
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
UNIDO	United Nations Industrial Development Organization
USAID	U.S. Agency for International Development

Glossary

Activities: Refers to actions taken on behalf of the EU by the EU itself, EU Member States (MS) or implementation partners, in line with the policy defined by financial instruments, and programmes. Activities can take the shape of projects and be of various nature (capacity building, twinning partnerships, peer-to-peer exchanges, training, events and seminars or conferences, service provision, provision of equipment or infrastructures for beneficiaries.

Cross-border cooperation programmes: Cross Border Cooperation (CBC) is a key element of the EU policy towards its neighbours. It supports sustainable development along the EU's external borders, helps reducing differences in living standards and addressing common challenges across these borders.

Culture: Culture is referred to in article 167 of the Treaty on the Function of the European Union (EU). In the 2007 EU Agenda for culture, it is defined as “a set of distinctive spiritual and material traits that characterize a society and social group. It embraces literature and arts as well as ways of life, value systems, traditions and beliefs.”

Financial instruments: Financial instruments are funding mechanisms composing the EU budget, established by regulations adopted by the Council of the EU. Financial instruments are geographic (for instance the European Neighbourhood Instrument -ENI) or thematic (for example the Instrument contributing to Stability and Peace - IcSP).

Implementation modalities: Implementation modalities are funding and implementation frameworks through which EU funding is channelled to implement projects and activities. For instance, Technical Assistance and Information Exchange (TAIEX) and Twinning are implementation modalities.

Programmes: Programmes are policy and funding mechanisms funded by financial instruments and usually comprising several components, divided into projects. In this report programmes such as the Eastern Partnership Culture Programme or the Mediterranean Film are presented.

Projects: Projects are specific activities funded by the EU and implemented either by the EU itself, EU Member States or by contracted implementation partners.

Sources of funding: The main source of EU funding is the EU budget, divided into financial instruments. There are other ad hoc sources of funding managed by the EU that are not included in the EU budget per se. This is for instance the case of the European Development Fund (EDF).

About EENCA

The European Expert Network on Culture and Audiovisual (EENCA) was established in December 2015 by a consortium of Panteia and iMinds-SMIT (VUB) on behalf of DG EAC of the European Commission.

With a view to improving cultural and audiovisual policy development in Europe, the main objectives of EENCA are:

To contribute to the continuous development of cultural and audiovisual policies by providing high-quality analysis and advice to the European Commission, and enhancing the in-depth understanding of the European Commission's services of culture and the threats and opportunities faced by the cultural, creative and audiovisual sectors.

To promote decision-making based on solid, evidence-based and data-driven research, being of a descriptive, analytical, evaluative, and prescriptive nature regarding relevant topics in the field of cultural and audiovisual; and being of a comparative nature, including expertise covering different sectors, different policy areas, and different territories.

For these purposes a multi-disciplinary network of leading European experts on culture and of the audiovisual industry was set-up. The Core Expert Team exists of 14 high level experts who have been carefully selected to cover a wide thematic, sectoral and geographical range. The Core Expert Team is complemented by a solid team of 16 associated experts and forms part of a comprehensive international network.

EENCA will engage in the analysis of the cultural and creative sectors and the audiovisual markets, and the analysis of cultural and creative sectors' policies and audiovisual policies. The main underlying and guiding questions in this are: what has happened, what is happening and what will happen at local, national and European level, why is it happening, and how can we improve cultural and audiovisual policy development in Europe?

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Abstract

Mapping EU funding for culture in the European Neighbourhood Policy (ENP) countries and regions is a requirement that is mentioned in the Work Plan for Culture (2015-2018), adopted by the Council of the EU on the 25th November 2014. Under the priority area 'Promotion of cultural diversity, culture in EU external relations, and mobility', one of the actions identified is 'a study on existing programmes addressing culture in countries of the European Neighbourhood Policy', **to inform discussion and follow-up in the Council preparatory bodies in the field of culture**, with the participation of the European External Action Service (EEAS).

In this context, the present report responds to this request. DG EAC and the authors have interpreted the assignment as including the following **three tasks**:

- Map EU funding instruments and mechanisms to highlight opportunities for funding of culture in the ENP.
- Map EU-funded activities for culture in the ENP, from 2014 to date, including initiatives in the design phase.
- Identify successful examples ('perceived best practices') on the basis of documentation and interviews with EU staff in delegations and Brussels.

This mapping covers six financial instruments (European Neighbourhood Instrument – ENI/ENPI, Instrument contributing to Stability and Peace – IcSP, Creative Europe, Erasmus +, the European Instrument for Democracy and Human Rights – EIDHR and the Development Cooperation Instrument – DCI) offering opportunities to fund culture activities in the European Neighbourhood under the current EU financial framework 2014-2020. These instruments fund culture-related activities through programmes (that include projects) or specific implementation modalities. Financial instruments, programmes and implementation modalities are frameworks within which practitioners can look for EU funding opportunities in the field of culture.

The European Neighbourhood Instrument (ENI) concentrates most of the funding via eight main programmes and implementation modalities tailored to the needs of different cultural operators in the EU's neighbouring countries (Eastern Partnership Culture Programme, Cross Border Cooperation, Twinning, Technical Assistance and Information Exchange – TAIEX-, Med Culture, Med Film, Cultural and Creative Industry Clusters, Support to the Anna Lindh Foundation). Significant resources are also available in other geographic or thematic instruments - Development Cooperation Instrument, European Instrument for Democracy and Human Rights, Erasmus +, Instrument contributing to Stability and Peace, Creative Europe.

For the period 2017-2020, there are new developments and upcoming opportunities for funding culture in the Eastern and Southern Neighbourhood countries under many of these frameworks. However, regional cultural programmes coming to a close in 2017 and 2018 prompt for a reflection on the future of EU funding for culture in the European Neighbourhood.

The mapping of EU-funded activities followed a specific methodology. This study collected and analysed information on 98 activities in the European Neighbourhood since 2014, using publically available documentation as well as select interviews with EU Delegations. The selection of these 98 activities was made on the basis of what was shared by EU Delegations. Given time and resource constraints, DG EAC agreed that projects amounting less than €100,000 would not be taken into

account in this mapping. Yet a few exceptions were made when some EU Delegations decided to point at particularly relevant or outstanding activities.

An analysis of this mapping reveals that half of these activities were funded under the ENI (European Neighbourhood Instrument running for the period 2014-2020) or the ENPI (European neighbourhood Partnership Instrument, that was in place under the previous financial framework 2007-2013). A third of these activities were funded out of the previous financial frameworks (2007-2013) but still in the implementation phase or terminated after 2013.

The estimated total of activities mapped and analysed in this report amounts to approximately €190 million. Roughly €90 million have been spent on regional and local cultural initiatives, while around €40 million have gone to sometimes large-scale cultural heritage cooperation. Variations in calculations depend on variety in the interpretation of what “culture-related actions” mean (see definition in the glossary).

Most of the usual cultural sub-sectors (heritage, culture and arts, audiovisual, intercultural dialogue, cultural policy) are covered by activities mapped since 2014 but one can note that only a few of them are explicitly labelled as ‘youth’, ‘intercultural dialogue’ or ‘cultural and creative industry’. As for budget sizes of mapped activities, half of them have a budget between €100,000 and €600,000.

Local cultural organisations are implementing partners in almost half of the projects. However, activities implemented by international organisations or cultural institutes (at least 37% of mapped activities) also tend to involve local operators. Local operators are indeed essential to ensure that cultural activities are relevant to local audiences, and tend to be the final beneficiaries of many of the mapped activities.

Data - in particular from EU Delegations – give a clear picture of existing and recent initiatives in the field of culture in the European Neighbourhood Policy countries. However, information remains quite scattered and more regular updates could be useful, without overburdening EU delegations and Brussels staff.

The short list of perceived best practices identified for this mapping report is based on scarce data and very subjective reports of these activities. This shows the need to include data collection on best practices in a wider knowledge management strategy for international cultural relations. Gathering knowledge on best practices more systematically will help to inform the implementation of the joint communication on EU international cultural relations.

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1. Introduction

1.1. Context and objectives

Mapping EU funding for culture in the European Neighbourhood Policy countries and regions¹ is a requirement that is mentioned in the Work Plan for Culture (2015-2018), adopted by the Council of the EU on the 25th November 2014.² Under the priority area ‘Promotion of cultural diversity, culture in EU external relations, and mobility’, one of the actions identified is ‘a study on existing programmes addressing culture in countries of the European Neighbourhood Policy’, **to inform discussion and follow-up in the Council preparatory bodies in the field of culture**, with the participation of the European External Action Service (EEAS).

In this context, the present report responds to this request. DG EAC and the authors have interpreted the assignment as including the following **three tasks**:

1. Map EU funding instruments and mechanisms to highlight opportunities for funding of culture in the ENP.
2. Map EU-funded activities for culture in the ENP, from 2014 to date, including initiatives in the design phase.
3. Identify successful examples (‘perceived best practices’) on the basis of documentation and interviews with EU staff in delegations and Brussels.

This report used the definition of culture stated in the 2007 Agenda for Culture (see glossary). This report has thus understood culture in a broad sense. The study adapted to what EU Delegations’ staff perceived as cultural cooperation, and did not limit the mapping to activities whose main aim is supporting cultural and creative sectors. Rather, initiatives comprising cultural components or work with cultural actors in the framework of broader objectives have been included as much as possible.³

The assignment covers programmes – framework mechanisms providing funding for projects – activities funded by programmes. Macro regional programmes such as Culture II are included in the overview of funding sources and fiches in the

¹ The European Neighbourhood includes 16 countries. Of these, 10 are in the Neighbourhood South (Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Palestine, Tunisia, Syria) and 6 in the Neighbourhood East (Armenia, Azerbaijan, Belarus, Georgia, Moldova, Ukraine). For more information visit: https://eeas.europa.eu/headquarters/headquarters-homepage/330/european-neighbourhood-policy-enp_en

² The work plan sets out four main priorities for European cooperation in cultural policy-making in 2015-2018: Accessible and inclusive culture; Cultural heritage; Cultural and creative sectors: creative economy and innovation; Promotion of cultural diversity, culture in EU external relations and mobility. For reference, see <http://data.consilium.europa.eu/doc/document/ST-16094-2014-INIT/en/pdf>

³ This approach was also used in a study, with partially similar objectives, carried out in 2014 by More Europe and titled ‘European Cultural Relations: Paving New Ways’ http://moreeurope.org/sites/default/files/european_external_cultural_relations_paving_new_ways_10.12.2014.pdf where “Cultural is understood in a broader sense (...) not limited to programmes or projects that fall under the umbrella of external cultural policy. It also includes cultural projects in other policy areas such as development, neighbourhood, education, civil society, media, etc.)”

Annexes, whereas specific projects, at national, cross-border⁴, local levels, are gathered in a Selection of perceived best practices and Inventory of 98 mapped projects in the annex.⁵

⁴ Although cross-border cooperation has a regional dimension, its specificity lies in the focus on common borders as a factor of cooperation, which is not the case of other regional programmes.

⁵ For more references on programmes and projects, see for instance https://ec.europa.eu/europeaid/funding/funding-instruments-programming/funding-instruments/development-cooperation-instrument-dci_en.

On Aid modalities, see http://ec.europa.eu/europeaid/aid-delivery-methods-different-approaches-aid_en

1.2. Structure of the report

This report is structured as follows:

An overview of EU funding for culture in the ENP area since 2014. The overview presents current presents current opportunities for funding, as well as visuals - overview

Diagram 1 and

1. Diagram 2 (pages 12 & 13) - offering a snapshot of the funding architecture, with direct links to individual fiches on EU financial instruments available in the Annexes.

Key findings about 98 mapped projects. This section synthetises some of the key features of projects since 2014 and amounting to more than 100,000 euros, listed and gathered in an inventory in

2. Annexes. It also sketches out a few synthetic take aways from the selection of perceived best practices.

- 3. Annexes: Fiches on EU financial instruments that can fund culture in the ENP countries and Fiches of perceived best practices in EU-funded programmes and projects on culture in the ENP countries.** This section presents a selection of perceived best practices collected through interviews with key informants.

2. Methodological approach

The mapping approach followed several steps: First, a desk research phase fed into the preparation of fiches and mapping tables, and questionnaire. Second, the mapping of culture-related initiatives was complemented with information and documents sent by some EU staff and some implementing partners. The team used qualitative and quantitative data collection. A third phase of interviews with some EU staff, as well as some implementing partners was carried out between 14th November 2016 and 9th January 2017. It led to the collection of information on how interviewed EU staff and other practitioners perceived the initiatives listed in the inventory, with a focus on best practices, lessons learnt, challenges, etc. In total, 31 stakeholders were contacted and 27 replies were received in different formats (meetings, interviews, written replies).⁶

Available budget for the assignment covered 25 working days, not including time allowed for replies, feedback and interview scheduling with stakeholders and EU staff. These constraints framed the methodological choices detailed below.

2.1. Scope

First of all, the time frame of the overall research, which needs to **include programmes and projects from 2014 onwards**, has been interpreted quite broadly. In this sense, the mapping of specific relevant projects at times includes activities completed after 2014 but funded by the instruments under the Multiannual Financial Framework (MFF) 2007-2013. In some cases some activities ended in 2013 but since reporting on them ended in 2014, they were included in the mapping.

Secondly, the Inventory of 98 mapped projects does not include those that are still being planned or designed because available information on them is too limited. However, when necessary, they are signalled in the fiches, as part of expected opportunities, or in footnotes.

Thirdly, given time and resource constraints, DG EAC agreed that activities amounting €100,000 would not be taken into account in this mapping and the inventory of activities (available in

⁶ The 27 replies are: 17 interviews, 2 meetings, and 8 written exchanges.

Annexes). Yet a few exceptions were made for Creative Europe-funded projects and when some EU Delegations decided to point at particularly relevant or outstanding activities.

2.2. Visual mapping and fiches for each funding source

The EU has been funding culture in the ENP from 2014 to 2016 through six main financial instruments that unfolded into various programmes and implementation modalities. For practitioners not familiar with EU funding, this is a complex architecture that is more easily grasped in visuals than in descriptive texts. The report thus presents **a diagram of the overall EU funding culture in the ENP** (see Diagram 1 and Diagram 2) with the aim to allow a better and more comprehensive understanding of EU financial instruments. On the diagram, each funding instrument has a number, which corresponds to the number of the full fiche (in the

Annexes) detailing the main characteristics of each instrument. For instance, the Eastern Partnership Culture Programme II is numbered Fiche 1. 5. It is also the number of the individual fiche on this programme, available in the

Annexes.

Funding instruments and mechanisms have quite varied objectives, functioning modalities, and follow different implementation modalities. Despite these differences, **a single template was developed to collect and organise information about the instruments**, which included:

- Line DG
- Budget
- Type of framework⁷
- Source of funding⁸
- Objectives
- Cultural themes
- Eligible countries
- Eligible operators
- Initiatives already implemented and ongoing
- Planned and foreseen initiatives
- Evaluations / Reviews
- Additional information

2.3. 'Perceived best practices' and selection criteria

Perceived best practices were selected on the basis of **interviews with EU staff, EU Delegations, and a few implementing partners**, who have provided experts' views and documentation. Due to the limited time and means available, an extensive consultation with beneficiaries and implementing partners was not possible. Therefore, the best practices are those 'perceived' by informed stakeholders. The examples provided in this report cannot be considered as the results of in-depth case studies.

Having a retrospective look was necessary to identify perceptions of best practices. Therefore, some of the examples refer to projects that the EU started funding before 2014 and were still on-going in 2014. Examples are not available from all countries as in some cases the information received from the EU delegations amounted only to basic data about the projects.

The **selection criteria for "perceived best practices"** have been drawn from EC evaluation criteria.⁹ However their interpretation has been broadened since some of the most interesting best practices signalled by the EU staff and stakeholders are not necessarily about a programme or project outcomes - that can be easily measured and quantified - but reflect also cultural diplomacy initiatives or strategic approaches to support culture and to promote cultural policy reform in a country.

- **Relevance** - The extent to which the activity is suited to the priorities and policies of the EU and partner country.
- **Effectiveness** - The extent to which the intervention's objectives were achieved, or are expected to be achieved, taking into account their relative importance.

⁷ Only for ENI, and programmes funded by it or implementation modalities.

⁸ Only for ENI, and programmes funded by it or implementation modalities.

⁹ See the EC evaluation methodological approach on capacity4dev: http://capacity4dev.ec.europa.eu/evaluation_guidelines/. NB The present report does not deal with official development aid as such (apart from the inclusion of the Development Cooperation Instrument in the overall overview of financial instruments).

- **Coherence** - The coherence with the broader objectives of the EU's external action and other policies as well as the coherence and/or complementarity with the EU member states' activities.
- **Efficiency** - The extent to which outputs and/or the desired effects are achieved with the lowest possible use of resources/inputs.
- **Impact** - The long term effects produced.
- **EU added value** (in particular joint EU-MS-EUNIC-Cultural Institutes initiatives, collaborations, etc).

3. Overview of EU funding instruments offering opportunities for culture in the Neighbourhood between 2014 and 2016

This mapping covers six EU financial instruments offering opportunities for funding culture in the European Neighbourhood. These are the European Neighbourhood Instrument – ENI/ENPI, the Instrument contributing to Stability and Peace – IcSP, Creative Europe, Erasmus +, the European Instrument for Democracy and Human Rights – EIDHR and the Development Cooperation Instrument – DCI. These six financial instruments include specific programmes and implementation modalities designed and managed by different Directorate Generals (DG NEAR, DG EAC, DG DEVCO, EEAS, FPI). An overview of this **funding architecture is presented in** Diagram 1 (Eastern Neighbourhood) and Diagram 2 (Southern Neighbourhood). In the East and in the South, the structure of programmes funded by the ENI differs slightly because of different contexts and history of cooperation in each region.

A more detailed description and explanation of each source of funding (might be a or a specific programme) is provided in individual fiches in the

Annexes. The number of each funding source in the overview diagrams Diagram 1 and Diagram 2 is the number of the corresponding fiche in Annex, as shown below.

Fiche number in Annex	Funding Source
Fiche 1	European Neighbourhood Instrument (ENI) and subprogrammes and implementation modalities
Fiche 1. 1	European Neighbourhood Instrument (ENI)
Fiche 1. 2	Cross-Border Cooperation Programmes (CBC)
Fiche 1. 3	Twinning
Fiche 1. 4	TAIEX
Fiche 1. 5	Eastern Partnership Culture Programme II
Fiche 1. 6	MedCulture
Fiche 1. 7	MedFilm
Fiche 1. 8	Development of Clusters in Cultural and Creative Industries (CCIs) in the Southern Mediterranean
Fiche 1. 9	Support to the Anna Lindh Foundation
Fiche 2	Instrument contributing to Stability and Peace (IcSP)
Fiche 3	Creative Europe
Fiche 4	Erasmus+
Fiche 5	European Instrument for Democracy and Human Rights (EIDHR)
Fiche 6	Development Cooperation Instrument

Diagram 1: Overview of EU funding instruments, programmes and implementation modalities, offering opportunities for culture between 2014 and 2016 in the Eastern Neighbourhood

Overview of EU funding instruments, programmes and implementation modalities, offering opportunities for culture between 2014 and 2016 in the Eastern Neighbourhood

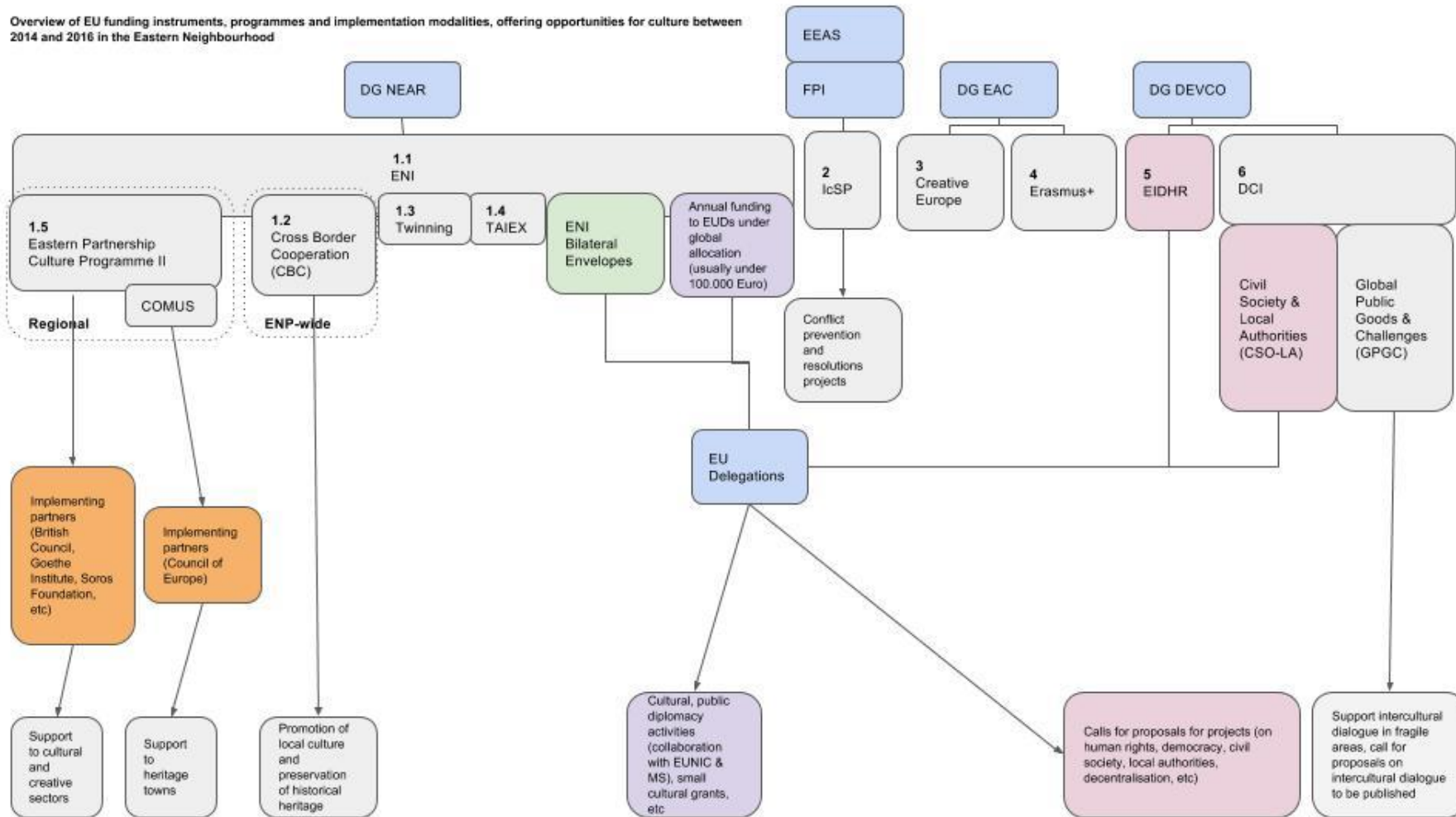
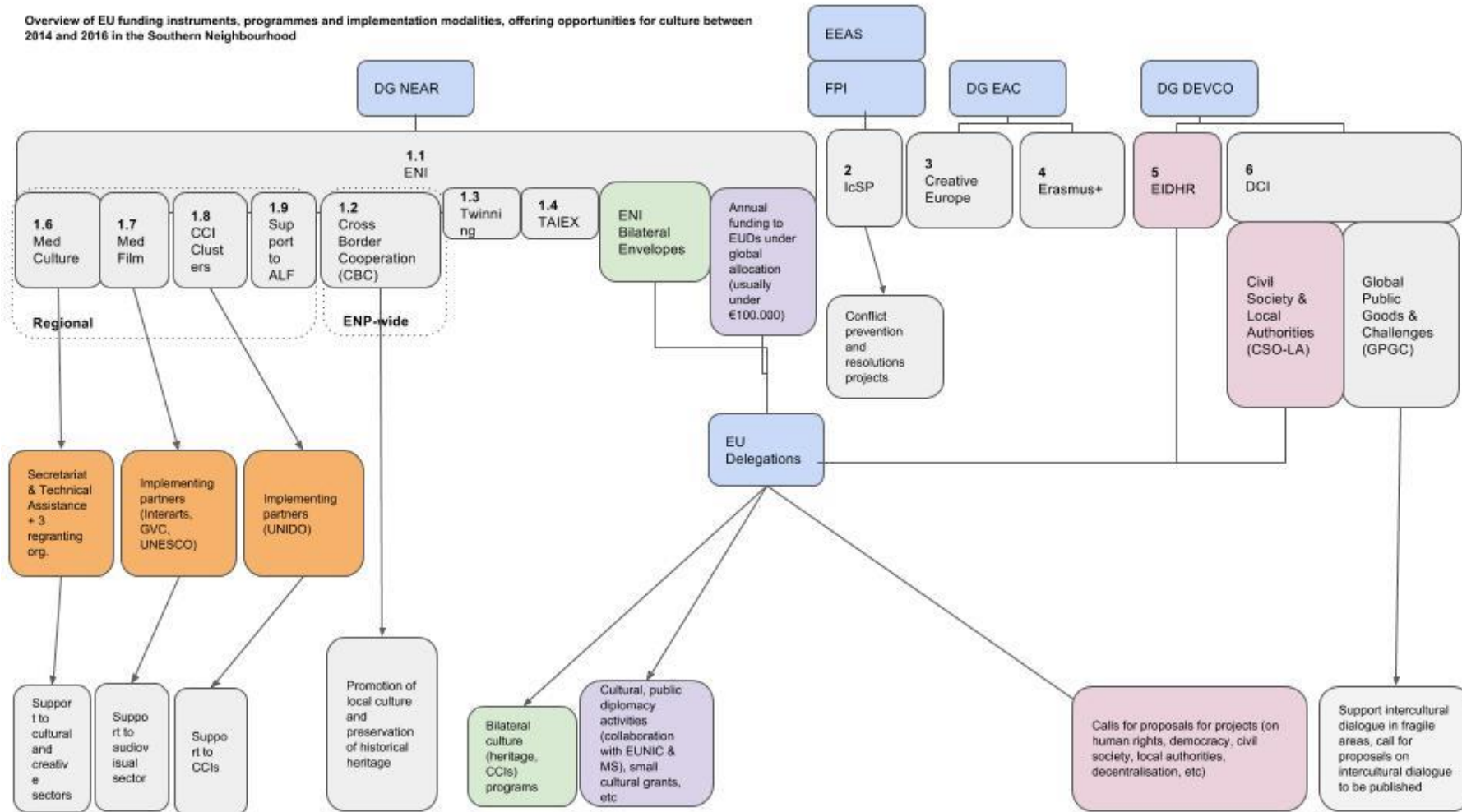


Diagram 2: Overview of EU funding instruments, programmes and implementation modalities, offering opportunities for culture between 2014 and 2016 in the Southern Neighbourhood

Overview of EU funding instruments, programmes and implementation modalities, offering opportunities for culture between 2014 and 2016 in the Southern Neighbourhood



4. Expected changes & opportunities in specific funding sources for 2017-2020

Budget lines and financial instruments represent opportunities to start other initiatives in field in the ENP. These opportunities, indicated in the fiches (see

Annexes) of the EU financial instruments, have been collected in this section for a quicker overview.

Two main regional programmes for culture in the Southern and Eastern Neighbourhood (MedCulture and EaP Culture Programme II) are coming to an end in 2017 and 2018, which opens the question of what follow-up can be envisaged. Feedback received on both programmes has been extremely positive and they represent a precious tool for the EU to support capacity building of cultural and creative operators in the ENP region.

Two new programmes related to culture in the ENP are in preparation, although their main focus is the media sector :

- Med Film, in the Neighbourhood South, under which three grants have been awarded respectively to Fundacio Interarts, Gruppo di Volontariado Civile (GVC), and United Nations Educational, Scientific and Cultural Organization (UNESCO)
- A programme on media freedom in the Neighbourhood East which is being prepared by DG NEAR.

Cross Border Cooperation (CBC) programmes include cultural heritage as a priority and represent therefore opportunities for cultural operators and local authorities in cross-border areas in the Neighbourhood countries and in the EU member states. As of March 2017 most CBC programmes have launched their first call for proposals between the end of 2016 and the beginning of 2017. Results are expected throughout the year, according to different timelines. The mapping clearly shows that CBC programmes have funded quite a handful of projects in the ENP East region about cultural heritage and sustainable tourism development.

Calls for proposals - usually funded by lines such as European Instrument for Democracy and Human Rights (EIDHR), Civil Society Organisations (CSO), Non-State Actors-Local Authorities (NSA-LA), etc - **managed by EU delegations** for projects by civil society and non state authorities, and other entities, could have space for culture, and therefore funding for cultural operators and artists. This opportunity has been mentioned, among others, in Tunisia, Morocco, Ukraine, Israel, Georgia, where EU delegations have included culture (often together with education) among the priorities, bearing in mind that these calls are aimed at broader objectives such as democracy promotion, human rights, fight against radicalisation and violent extremism, integration of refugees and Internally Displaced Persons (IDPs), etc.¹⁰

ENP countries have the opportunity to join **Creative Europe**, on the same footing as EU States if a number of conditions are met (see Fiches in

¹⁰ According to some EU delegation staff the Communication 'Towards an EU strategy for international cultural relations' was an incentive to include culture in the calls and to mainstream culture in different programmes.

Annexes).¹¹ Yet once the country enters the programme, opportunities for creative operators depend on their own capacity to put forward competitive applications. Few applications from ENP countries have been successful (our inventory identified projects with a critical mass, i.e. above €100,000, only in two countries). For this reason capacity support by the national authorities is crucial, yet not all the participating ENP countries have managed to resource adequately the national Creative Europe desks. Cultural operators from countries not members of Creative Europe can be partners in projects led by organisations based in a Creative Europe member country and thereby indirectly benefit from the programme (up to the limit of 30% of the total budget).

Twinnings and TAIEX represent opportunities for cultural policy development and reform, and for capacity building of public administrations working in the field of culture. The materialisation of such opportunities depends on the identification of the need and the formulation of requests by ENP countries in dialogue with EU delegations. This possibility has been vented, among others, in relation to Morocco, Ukraine, Armenia. In other countries twinnings or twinning-types of activities are already approved, such as in Moldova and Tunisia. These short term or medium term opportunities can be used strategically in combination with other types of funding. This effort is being made for instance in Egypt by supporting, through TAIEX, an expert mission to the Ministry of Antiquities that will prepare the ground for the assessment of needs in the public administration, that will be then addressed during an upcoming programme on cultural heritage.

“The Ministry of Culture and Tourism’s explicit commitment to achieving international standards and to developing in line with EU policies and good practice are a favourable point of departure for further reforms as well as effective external assistance.”¹²
(Twinning support to the Ministry of Culture of Azerbaijan)

The **€10 million programme for intercultural dialogue and culture under the DCI (GPGC)** represents an opportunity for cultural operators in all ENP countries. Expectations are high in some countries, in particular in Ukraine, Israel, Georgia, where the end of the DCI-funded ‘Investing in people’ programme, which had supported several projects, was felt as a huge loss. Reportedly, cultural operators in these countries still ask from time to time the EU Delegation whether a DCI call can be expected in the near future. Furthermore, the programme provided envelopes (e.g. above €300,000 for 2-3 years) that allowed projects to be supported compared to funding that an EU Delegation has for cultural activities.

Bilateral envelopes can be used to support culture, as the cases of Tunisia and Egypt show, provided that some conditions are met to make it possible. In particular, the willingness of the partner government is crucial. Similar opportunities have been identified for instance in Ukraine, where there could be space for funding for culture in the ‘Technical Cooperation Facility’ which is a €15 million budget aimed at raising Ukrainian public authorities’ capacities in designing and implementing key reforms stemming from the Association Agreement.

The 2016 Action Programme of the **Instrument contributing to Stability and Peace (IcSP)** for the ‘conflict prevention, peace-building and crisis preparedness component’ (Article 4) includes **‘Culture and peacebuilding’** as one of the six key priorities. The Action Programme, approved by a European Commission decision in May 2016, allows to support actions where culture contributes to the empowerment of individuals for conflict transformation, mediation, reconciliation, rebuilding, and to

¹¹ Access is full for the ‘Culture’ component whereas access to the ‘Media’ component is partial.

¹² The fiche on this project is available in the Selection of perceived best practices in the Annexes.

create resilience and inclusive peacebuilding. A programme on the protection of cultural heritage and fight against illicit trafficking in Libya, Syria, Yemen, Iraq, was under preparation at the end of 2016.

5. EU funded activities on culture in the Neighbourhood 2014-2016: key features

Key findings on the 98 mapped projects are summarised in the following sections, of the categories used in the mapping. The full inventory of projects is available in the

Annexes.

5.1. Main sources of funding for culture activities in the Neighbourhood since 2014

Most (74) of the 98 mapped projects, are funded via the ENI (51) and its predecessor (23), the European Neighbourhood Policy Instrument (ENPI) that ran from 2007 to 2013. There is a wide variety of modalities and envelopes providing funding - bilateral envelopes, regional programmes, the Cross Border Cooperation (CBC) programmes, TAIEX, Twinning, global allocation.¹³

"It is an excellent cooperation with EU Member States in terms of visibility but also with workshops and master classes organised on the sides of the festival."¹⁴
("Jazz au Chellah" in Morocco)

Table 1 Main sources of funding, programmes and implementation modalities for culture since 2014 for 98 mapped projects in the European Neighbourhood

Sources of funding	Total number of projects*
Creative Europe	8
of which	
MEDIA subprogramme	5
Culture subprogramme	3
DCI (Investing in people)	7
ENI	51
ENPI,	23
of which	
<i>ENPI CBC Black sea Basin</i>	2
<i>ENPI CBC programme</i>	3
<i>ENPI (EAP Culture Programme I)</i>	5
Instrument contributing to stability and peace (IcSP)	8
NEAR TS ¹⁵	1
Total	98

¹³ CBC-funded projects related to culture were found only in the Eastern Neighbourhood and refer to funding under the previous Multiannual Financial Framework (2007-2013).

¹⁴ The fiche on this project is available in the List of best practices in the Annexes.

¹⁵ Thematic Strategy for DG NEAR.

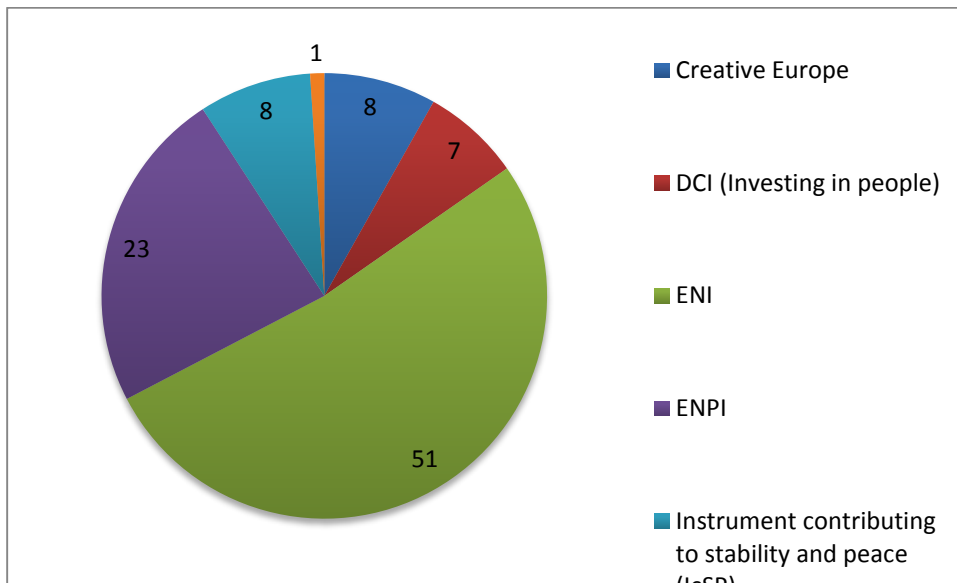


Figure 1 Number of mapped projects by EU funding source

The DCI (Investing in people) ran between 2007 and 2013 and funded several projects in the European Neighbourhood, of which 7 ended in or after 2014 and are therefore included in the mapping.

These results indicate that financial instruments of the previous MFF – DCI and ENPI - funded 30 projects out of 98 mapped.

The Instrument contributing to Stability and Peace (IcSP), funded a total of 8 culture in Neighbourhood countries such as Georgia, Palestine, Armenia, Azerbaijan, Jordan, and Lebanon. The instrument does not support the cultural and arts sector per including work with media, is seen as a contributor to conflict prevention and resolution (see

Fiche 2).

A similar consideration applies to the **Madad Trust Fund (EU Regional Trust Fund in response to the Syrian crisis)**. As emergency and humanitarian funding, the Madad Trust Fund does not support creative and cultural industries per se. However, cultural practitioners can be involved in relief and rehabilitation actions as well as education initiatives.¹⁶ Information received from EU staff on large education and youth programmes in Jordan funded by Madad was included in the inventory, taking into account the risk of statistical bias. A project funded by Madad to generate livelihoods for Syrian refugees in Lebanon includes, for instance, handicrafts as a sector of activity, as well as the production of cultural goods, including cartoons and comic books.¹⁷

Calls for proposals of the **European Instrument for Democracy and Human Rights (EIDHR) and Civil Society and Local Authorities (CSO-LA, a DCI thematic envelope)** can also fund projects having cultural components. However, at the moment of compiling this mapping, the information about possible projects of this type was not available. In fact, several EU delegations mentioned that calls for proposals that include culture as a priority had or were **about to be launched**. Furthermore **these projects usually fall below the threshold of €100,000 Euro that was set for the mapping (see the Methodological approach for reference)**.

Three ENP countries - Georgia, Ukraine, Moldova - have access to Creative Europe albeit their participation in the MEDIA component is partial. Georgian and Moldovan applicants were successful in obtaining support from Creative Europe. In addition desk research identified one indirect beneficiary from another ENP country (Morocco): third country organisations can indeed be partners in CE-funded projects without being direct co-beneficiaries (up to 30% of the total budget can be spent in any third country). Overall visibility on these ENP partners is scarce, so there may be others. Three other ENP countries, Israel, Tunisia and Armenia, are negotiating agreements to participate in Creative Europe as of 2017 or 2018.

Another source of funding for culture, such as the European Endowment for Democracy (EED), is not in the EU budget. It is funded by the EU and Member States and has funded activities to promote democracy with cultural components (in the field of culture and arts).

a. Main sectors covered

It is often **impossible to label a cultural activity under one single sector**. Because cultural themes overlap, **a project often covers different sectors**. Still, some explicit terms came out of the inventory of the 98 mapped projects.

27 projects are linked to cultural heritage often with a focus on crafts and on sustainable tourism. The safeguarding of endangered cultural heritage and the fight against illicit trafficking of cultural heritage and goods are particularly relevant for some ENP South countries, notably Syria and Libya.

¹⁶ The country reports of the Preparatory Action on culture in EU external relations had already documented examples of collaboration between artists, creative professionals and humanitarian and refugee workers.

¹⁷ 'Resilient communities: Supporting Livelihoods, Education, and Social Stability for Syrian refugee and host populations' implemented by Search for Common Ground. The amount of the EU contribution is €4,453,447 million but it is difficult to estimate the minor amount allocated to cultural activities, starting in July 2016 and running for 18 months.

Culture and arts, which is a rather broad and catchall category, including all sorts of artistic activities in the realm of visual arts, performing arts, music, concerts, etc **is the area of focus of 27 projects**.¹⁸ More specifically performing arts are the focus in 9 projects.

Culture and creative industries is also a broad term, yet it **is found in 5 cases. However, there are also specific programmes** like the Development of Clusters in Cultural and Creative Industries in the Southern Mediterranean (presented in Fiche 1. 8 specifically devoted to the strengthening of cultural and creative industries, by developing viable clusters for instance in design, fashion, etc. The main focus of phase II of the Eastern Partnership Culture Programme is also Culture and creative industries.

Audiovisual, film and media are found in 21 projects - it is a very loose grouping of different types of projects, some focused more on audiovisual industries and others on media and citizenship.

Education and youth are the core theme of 8 projects, and **intercultural dialogue of 5 projects** - often these projects are funded by IcSP.

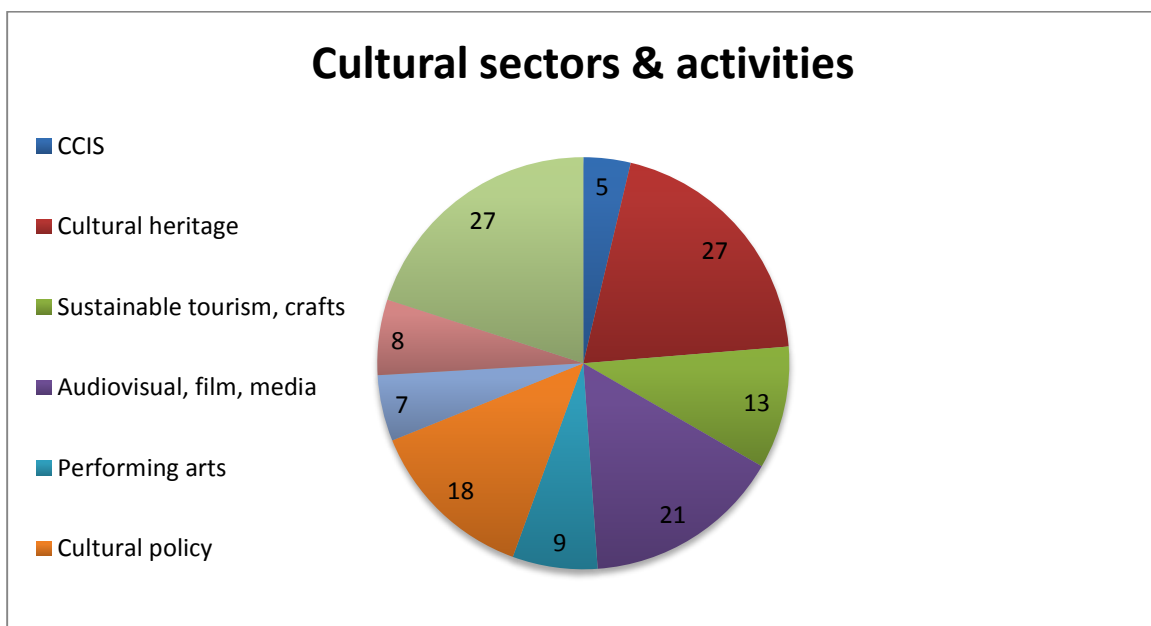


Figure 2 Number of mapped projects by cultural sector and activities

Even though cultural policy is identified as a theme in 18 projects, promoting cultural policy change can be embedded in different initiatives. Issues like artists' status, the status of creative enterprises, intellectual property rights, and others, are discussed, for instance in cultural policy work undertaken under the MedCulture programme. But also smaller projects, such as those funded by the EU in Georgia, in Israel and the occupied Palestinian Territories, can lead to advocacy efforts and policy change. Some projects focus more explicitly on cultural policy and reforms such as those supported by Twinning and TAIEX.

*"Twinning cooperation to improve institutional and human capacity of the ministry of culture, the National Authority for Cultural Heritage Preservation of Georgia and twinning between museums were assessed as the most successful for 2007-2013 by an evaluation"*¹⁹

¹⁸ For more examples of such projects, see the full list in Inventory of 98 mapped projects

(Support to the institutional development of the National Agency for Cultural Heritage Preservation of Georgia)

Cultural diplomacy practices vary from one context to the other. Some EU delegations have ‘core’ cultural diplomacy activities that are mostly about joint cultural events with EU member states and their cultural institutes. A quality shift is remarkable in many EU delegations, in the Neighbourhood South in particular, where more strategic approaches to cultural diplomacy are undertaken, including for instance developing long-standing partnership, avoiding showcasing and promoting intercultural dialogue and peer-to-peer exchanges, etc. In the Neighbourhood East, staff express a strong wish to carry out cultural diplomacy initiatives, however some of these appear to be in a planning stage.

b. Projects’ budget sizes, re-granting and co-funding

Data on budgets was collected for 91 projects²⁰, since for 7 no information was provided.

As mentioned in the Methodological approach, a **threshold of €100,000** was set to avoid having granular information about small projects. Nevertheless, 16 projects (of which 6 are within Creative Europe) with budgets below the threshold have been included in the mapping, on the grounds of their relevance, as shown by the information and explanations shared by EU stakeholders.

Overall, the estimated total EU contribution to these 91 projects amounts to approximately €193 million. This figure includes also projects funded by the previous MFF that however ended after 2014.

Approximately €134 million was committed as of 2014. However, if funding from instruments of the previous MFF (ENPI and DCI) is excluded then the amount committed as of 2014 is around €106 million. There is a discrepancy between the two figures because of the late start of some DCI and ENPI projects and of possible mislabeling between ENI and ENPI by EU delegations.

Calculations have been made on the whole set of projects for which data about budgets was available. A first rough estimate based on the mapped EU-funded projects - for which all the necessary limitations explained in the Methodological approach remain true - shows that, approximately half of all the projects have budgets under €600,000.²¹ These projects received an overall amount of around €12 million from the EU

Approximately €35 million went to projects between €600,000 and to €1.3 million, representing 25% of the total number of mapped projects.

¹⁹ The fiche on this project is available in Selection of perceived best practices in the

Annexes.

²⁰ The estimated total EU contribution to these 91 projects amounts to approximately €193 million. This is an estimate based on the sample of projects collected by the team, knowing that in general projects below €100,000 were not taken into account. (See the part on methodological approach for more information on the limitations and constraints of the study).

²¹ These estimates are extracted from data available in the Inventory of 98 mapped projects. They are subject to interpretation and should be used with a great dose of caution, hence the choice to avoid their visual presentation in the report.

Most of the EU funding for culture in the ENP - that is €161 million out of €193 million - has been devoted to projects requiring large budgets of more than a €1.3 million each. Those projects represent a quarter of all projects mapped in this report.

A closer look at the inventory of mapped projects shows that:

- About **€90 million have been for regional or multi-project programmes**, funding a variety of initiatives. It is the case, for instance of the umbrella programme in Georgia, the start up programme in Jordan, ENP South Media. Therefore this actually **overlaps with the category of small-scale projects**.
- Approximately **€40 million are for projects above €1.3 million covering heritage conservation** (Algeria, Egypt, Ukraine/Romania), tourism (Egypt), **cultural heritage and technical assistance to institutions managing cultural policies** (Tunisia, Egypt) and cultural and creative industries promoting **socio-economic development** (Egypt).²²
- At least **€60 million have gone to education initiatives related to the support for Syrian refugees and civil society**, where culture is however probably a minor component or has to be understood in a broad sense.

Budgets have different sizes, depending on context. For instance smaller grants are used in Lebanon and the occupied Palestinian Territories, while larger bilateral envelopes above €4 million are programmed for Tunisia and Egypt. In other contexts, medium-sized programmes above €300,000, including cross-border programmes, were financed. Some cultural heritage programmes, such as those carried out in Algeria from 2012 to 2018, last longer than the average and have budgets above €20,000,000 Euro. However in most cases budget size and duration are not correlated.²³

Diversity in budgets composition in the inventory depends on a mix of factors, including: criteria used by EU Delegation staff to share information on culture-related activities and, variety in project and programmes design at Delegation and Brussels level, the available instruments and their regulations; the size of the envelope for the country, which reflect implicitly not only population and needs but also the geostrategic importance of the country for the EU; the types, capacities and needs of cultural operators; etc.

*“MedCulture has tried to reach out to cultural operators from the periphery, beyond the usual suspects always invited by Europeans to cooperate”²⁴
(MedCulture)*

Regranting schemes²⁵ are already underway in MedCulture, and are to be rolled out in other programmes in the ENP South, at regional and national level. The aim is to reach smaller, local, grassroots operators.

²³ The correlation coefficient value shows little if any correlation.

²⁴ The fiche on this project is available in the Selection of perceived best practices in the

Annexes.

²⁵ [https://webgate.ec.europa.eu/fpfis/mwikis/aidco/images/d/dd/TF2 - Regranting- revisited.pdf](https://webgate.ec.europa.eu/fpfis/mwikis/aidco/images/d/dd/TF2_-_Regranting-_revisited.pdf)

Non EU co-financing contributions were explicitly mentioned in only 18 cases. A rapid scan of co-financing conditions in available material indicates a **significant variety of EU co-funding rates in the Neighbourhood**, as shown in Table 2 below.

Table 2 Examples of EU co-funding rates²⁶

Name of the programme/instrument	Rate of EU financing (% of the whole budget)
Creative Europe	50-80
CBC	10 minimum
EIDHR	50-95
MedEurope SouthMedCV (regranting)	Usually 80 but exceptions made up to 95
DDD	Up to 75
Twinning	No co-financing requirement
TAIEX	No co-financing requirement
IcSP	20 minimum 90 maximum
DCI CSO-LA	50-60 minimum 90 maximum

Most of the times a minimal co-funding comes from other non-EU sources (core resources of the implementing organisations, local or national funders, from the public or the private sector). For instance calls for proposals funded by the DCI, EIDHR, or IcSP tend to have a maximum EU funding up to 90% of the total budget.

CBC-funded programmes (e.g. between Romania, Ukraine, and Moldova) include a 10% of co-funding, usually from the local or national authorities and organisations involved. In a few occasions co-funders were signalled explicitly such as in the CBC-project 'Black Sea Silk Corridor' funded also by US Agency for International Development (USAID) and by local organisations. In the case of joint initiatives between the EU, the EU member states and/or European Union National Institutes for Culture (EUNIC) clusters, it can be assumed that cultural institutes contribute directly or indirectly to the costs.

Creative Europe projects seem to be the only cases where, by regulation, the EU funds only 60% of the budget for small scale cultural cooperation projects, and maximum 50% for large scale cultural cooperation projects.²⁷ Therefore the applicants need to either co-finance the projects or undertake fundraising.

²⁶ Information collected from a variety of sources: a sample of calls for tenders obtained in the research phase and Deloitte Quick guide to EU funding 2014-2020 https://www2.deloitte.com/content/dam/Deloitte/cy/Documents/finance/CY_Finance_EUFunding2014-2020Guide_Noexp.pdf

²⁷ Small scale projects involve at least three cultural organisations (one project leader and at least two partners), from at least three different countries participating in the programme. The maximum EU grant available is EUR 200,000 representing a maximum of 60% of the total eligible budget. Larger scale cooperation projects, involve at least six cultural organisations (one project leader and at least five partners) from at the least six different countries participating in the programme. The EU grant available amounts to a maximum of EUR 2 million representing a maximum of 50% of the total eligible budget. The maximum duration of a project is 48

c. Timeframes and duration

The duration of the projects was calculated in 96 cases while start and/or end dates were available in 95 cases. **The average duration of a culture-related project in the European Neighbourhood since 2014 has been of 2 years (25 months)**²⁸

Table 3 Projects timeframes, duration, start and end year

Average duration	25 months
Start year (range)	Between 2011 and 2017
Most frequent start year	2015 (23 projects)
End year (range)	Between 2014 and 2019
Most frequent end year	2016 (25 projects)

Start and end dates are very heterogeneous, reflecting the fact that programming is dependent on contextual factors such as crisis and conflict. At the same time some cycles can be identified, which reflect the existence of global or regional calls not linked to the situation of a specific country.

months. http://eacea.ec.europa.eu/sites/eacea-site/files/documents/guidelines-call-for-proposals-cooperation-projects-2015_en.pdf

²⁸ Calculations were made assigning conventional start dates (month: 01; day: 01) when only the year of start and/or end of the project was available. Conventional choices were made also in case the project referred to times like 'end of' a year (month: 12; day: 31) or 'mid/halfway through' a specific year (month: 06; day: 01).

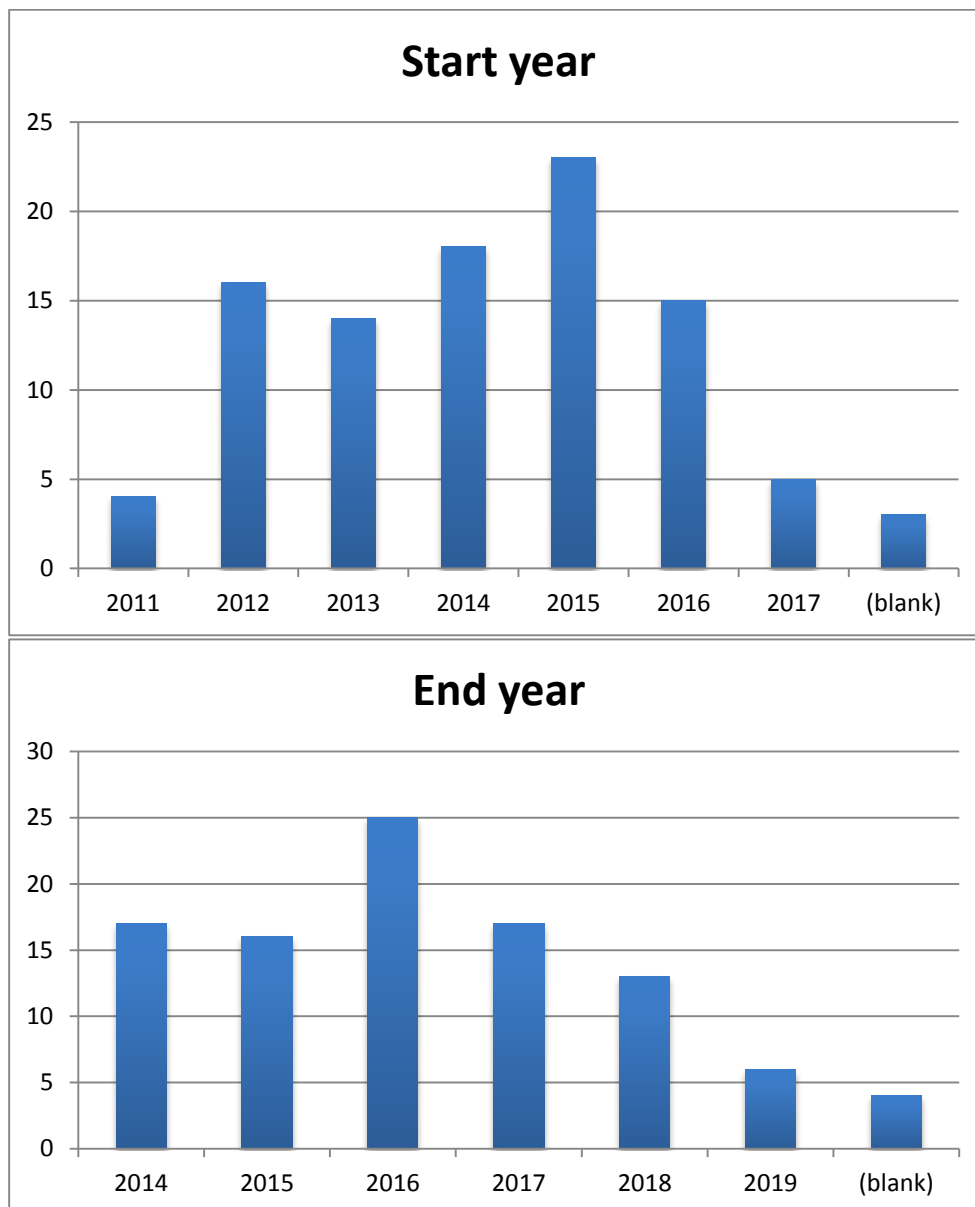


Figure 3 End and start years of mapped projects

In some countries a moment of ‘gap’ has been identified due to the temporary absence of some instruments, such as the DCI, whose cultural programme under the Global Public Goods and Challenges strand is under preparation, and the Cross Border Cooperation programmes, whose calls for proposals were mostly launched between the end of 2016 and the beginning of 2017, with results to come during 2017 or later. In fact while some projects funded by the DCI and the CBC were started or ended late compared to the normal cycle of the MFF 2007-2013 – and for this reason are included in the mapping - cultural operators have been wondering about the absence of calls in recent years.

On the contrary, **some instruments are just starting to fund new projects with components related to culture.** It is the case of the Instrument contributing to Stability and Peace (IcSP). Not only the IcSP will support a UNESCO project on the safeguard of cultural heritage in crisis areas, which was approved in December 2016 and will run for 18 months. The instrument is also supporting some

peacebuilding initiatives related to media in the ENP, which started between 2015 and 2016 and are expected to be completed between 2017 and 2018.

Looking forward, regional programmes like MedCulture and EaP Culture II are ongoing since 2014/2015 and are expected to end around 2017/2018. What follow-up and successor initiatives could be envisaged is an open question in the months to come.

d. Implementing partners

Implementing partners differ on the basis of the nature and objectives of the project, the funding modalities, the capacities and expertise of actors, etc. Information about implementing partners is available for 90 projects out of 98, divided in the categories in the chart below. Categories have been assigned exclusively, to the partner identified first or as the main implementer. However, many projects involve several typologies of partners, since collaboration between local and the European organisations, as well as between cultural institutes, grassroots organisations, public authorities, is often included in projects.

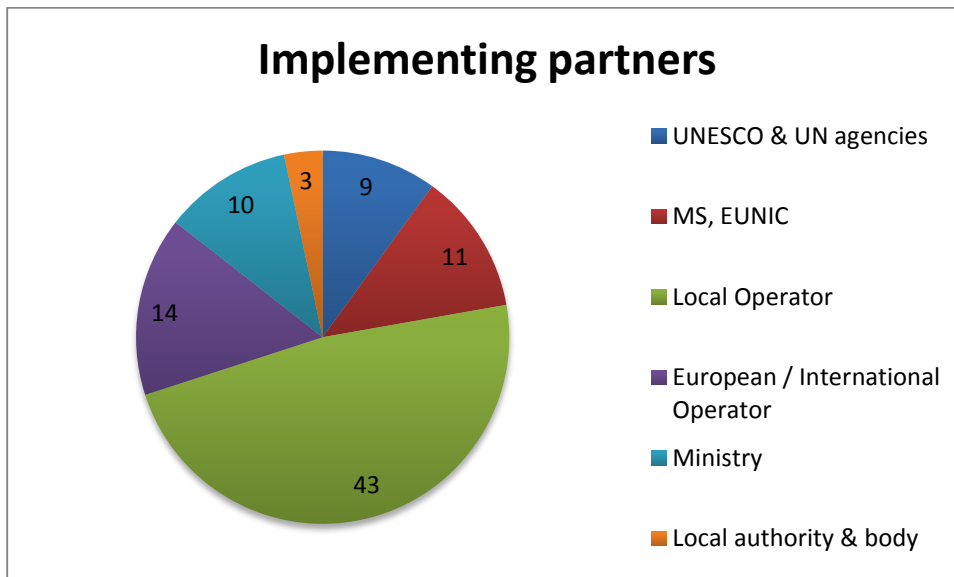


Figure 4 Implementing partners

In 11 projects EUNIC and/or cultural institutes of EU Member States were explicitly implementing partners. Cultural institutes are recognised as essential partners in light of their knowledge, expertise, networks, and capacity to reach out to cultural operators in remote and rural areas beyond capitals.

*“We did our own survey in 2013 to know how we could do something European and big. The Member States liked the idea. We also realised it was important to have long term strategic partners. In our case it was the Tel Aviv municipality.”²⁹
(White Night Europa in Israel)*

²⁹ The fiche on this project is available in the Selection of perceived best practices in the

UNESCO or UN agencies was an implementing partner in 9 projects. In two cases the intervention is on cultural heritage and the protection of cultural goods from illicit trafficking, in one case the project was in the education sector, in one case on intercultural dialogue and media, involving youth, and in one case on media. Other UN agencies are implementing partners, for instance United Nations International Children's Emergency Fund (UNICEF) in two projects on education and United Nations Development Programme (UNDP) in two projects, one on sustainable tourism in Jordan and one on conflict resolution in Georgia.

In the 11 cases of Twinning and TAIEX projects (see

Fiche 1. 3 and Fiche 1. 4 for more information), the initiatives are implemented jointly by public administration and cultural institutions of ENP countries and those of EU member states which are the providers of expertise. Ministries of culture or antiquities are implementing partners and beneficiaries not only of Twinning and TAIEX initiatives, but also of bilateral programmes.

Local cultural organisations are implementing partners in the vast majority of projects. Also, projects implemented by international organisations or cultural institutes tend to involve **local operators**, which are indeed essential to ensure that cultural activities are relevant to local audiences, and who tend to be the final beneficiaries of many of these actions.

e. Perceived best practices

As part of this mapping report, the team was requested to compile feedback from interviewed EU staff on what they perceived as best practices of external cultural relations in the Neighbourhood. The team established a shortlist of projects extracted from the mapped activities in the inventory (see Methodological approach for more details on shortlisting criteria) and from regional programmes (MedCulture, MedFilm, EaP Culture Programme II). Given the limited number of interviews and the scarcity of data, these examples have to be used with caution. They require further investigation before being identified as evidence-based results.

The shortlist presented in this report (See the practices in the Annexes) is the result of phases: first, the team applied the criteria to the whole list of projects collected in the mapped projects and selected 20 of them that seemed to combine more criteria. Second, DG EAC made the choice to limit the shortlist to the 10 initiatives presented in the

Annexes. The main purpose of the synthesis below is to encourage some thinking on how to go about and foster best practices amongst EU delegations and HQ staff and inspire the sharing of experiences amongst staff and culture professionals.

The team drew 5 key messages from this initial inquiry on perceived best practices:

1. Although it is difficult for selected culture initiatives to match all success criteria some of them do **combine several success factors**. For instance the access of Georgian culture professionals to co-funding from Creative Europe shows signs of effectiveness (Georgia's entry into Creative Europe brought concrete results), efficiency (co-funding by the EU, local authorities from diverse Neighbourhood countries), and EU's added value (capacity development support from other EU funded initiatives helped to spread the information and to boost the skills of applicants).
2. Coherent practices are evidenced by statements from interviewees in several EU Delegations underlining the fact that their decisions to launch calls for proposals comprising explicit cultural dimensions have been the results of the joint communication on EU international cultural relations. By doing so, **mainstreaming culture in EU calls for proposals contributes to the coherence of EU external action, which is a shared objective of the EU and Member States stated in the Lisbon Treaty**.³⁰
3. The festival "Jazz au Chellah" is supported by the EU delegation and the Member States' institutes and centres in Morocco, thus showing European added value. In addition the festival reached an audience going beyond a public of expatriates - a well-known weakness of traditional cultural diplomacy in general – thanks to the externalisation of the programming to an artistic director. This experience shows how a collective **EU initiative can achieve impact while being perceived as artistically relevant**.
4. **The combination of EU instruments (MedCulture, EU Delegation's bilateral envelope, twinning and global allocation)** converging towards Tunisia's cultural policy making can be seen as an example of efficiency and coherence.
5. The short list of Perceived best practices identified for this mapping report is based on scarce data and very subjective reports of these activities. This shows the need to include data collection on best practices in a wider knowledge management strategy for international cultural relations. Such a strategy would require combining more in-depth investigation on best practices (including *inter alia* research on the overall societal and political context, the level of ambition of the project, the quality of partnerships) as well as planned experience-sharing exercises. **Gathering knowledge on best practices more systematically will help to inform the implementation of the joint communication on EU international cultural relations**.

³⁰ Articles 13, 16, 18, 21 among others, mention coherence as an objective. Consolidated version of the Treaty on the European Union and the Treaty on the functioning of the European union, 30 April 2008, 6655/1/08.

Conclusions: managing knowledge on cultural activities in the European neighbourhood

A few key messages can be drawn from the present mapping exercise:

This mapping (as future ones will) of EU funding sources for cultural relations informs the implementation of the joint communication on EU international cultural relations. However, mapping exercises ought to be part of wider knowledge management strategies on EU international cultural relations, in connection with existing EU tools and instruments. Knowledge management strategies comprise the establishment of baseline knowledge and data, knowledge management policy objectives, information and data collection methods as well as monitoring and evaluation. Knowledge storage, knowledge sharing and transmission are also part and parcel of such strategies.

Data collected for this mapping can also be seen as a contribution to reflect on funding for culture in EU external relations in the context of the mid-term review of the current financial framework as well as in the future EU budget after 2020.

The examples gathered through the mapping show that EU member states have the opportunity to engage with the EU institutions to maximise efforts and impact, drawing on mutual added-value, and avoiding duplication in the support for external cultural relations. Member States are also well placed and could contribute more systematically to future mapping exercises and thereby feed into EU's overall knowledge management efforts.

The ability to be proactive, especially from cultural actors as well as public and private organisations in ENP countries will play an important role to seize EU funding opportunities.

There is available data (in particular from EU Delegations) that gives a rather clear picture of existing and recent initiatives in the field of culture (above the €100,000 budget threshold) in the European Neighbourhood Policy countries. However, information on specific projects and the implementation of small-scale activities is quite scattered because it is not regularly collected in a systematic way - for instance not all EU Delegations keep an up-to-date overview of EU funded initiatives, in a broad sense, in the cultural sphere. Regular updates could be useful.

The human resources capacity in EU Delegations to deliver on external cultural relations is limited. Staff dealing with culture portfolios has often other dossiers to manage as well. The choice of appropriate implementing partners and organisations will be essential for quality delivery.

The funding environment has evolved gradually since 2014. This confirms the need to keep track of the overall picture of the funding environment to build up institutional memory to the benefit of staff in rotation schemes and local recruitments in EU Delegations.

Estimates of budget sizes and projects' sizes show some distortion linked to emergency assistance to Syrian refugees. This is the result of a broad definition of culture-related cooperation adopted for this report. Policy discussions and choices regarding knowledge management on EU external cultural relations will have to manage this diversity of understanding in a constructive fashion, with a view to distinguishing the various dimensions of cultural relations.

There are new and upcoming opportunities for funding culture on various levels and within various instruments. These represent also opportunities for a wide range of actors and partnerships, thanks to their different features and timelines. For instance most CBC calls have just been launched at the end of 2016 or beginning of 2017, while the DCI's GPGC component for culture launched a call in March 2017, while regional programmes like Medculture and EaP Culture II enter in their final phase.

The short list of perceived best practices identified for this mapping report is based on scarce data and very subjective reports of these activities. This shows the need to include data collection on best practices in a wider knowledge management strategy. This would require combining more in-depth investigation on best practices (including inter alia research on the overall societal and political context, the level of ambition of the project, the quality of partnerships) as well as planned experience-sharing exercises.

Annexes

Fiche 1 European Neighbourhood Instrument (ENI) and subprogramme and tools

Fiche 1. 1 European Neighbourhood Instrument (ENI)

Fiche number	1.1
Name	European Neighbourhood Instrument (ENI)
Line DG	DG NEAR
Type of framework	Budget line
Budget	€15.4 billion for the period 2014-2020
Objectives	Advancing further towards an area of shared prosperity and good neighbourliness (...) by developing a special relationship founded on cooperation, peace and security, mutual accountability and a shared commitment to the universal values of democracy, the rule of law and respect for human rights in accordance with the TEU. ³¹
Cultural themes	N/A
Eligible countries	Algeria, Armenia, Azerbaijan, Belarus, Egypt, Georgia, Israel, Jordan, Lebanon, Libya, The Republic of Moldova, Morocco, occupied Palestinian territory (oPt), Syria, Tunisia, Ukraine
Eligible operators	Types of programmes: <ul style="list-style-type: none"> - bilateral programmes covering one partner country; - multi-country programmes which address challenges common to all or a number of partner countries; - cross-border cooperation programmes addressing cooperation between one or more Member States, on the one hand, and one or more partner countries. Several types of contracts are possible.
Initiatives already implemented and ongoing in relation to culture	East (ongoing): <ul style="list-style-type: none"> - Eastern Partnership Culture Programme II: for 2015-2018 the budget is €4,2 million. (see the annex Fiche 1. 5) - Eastern Partnership Platform IV “Contacts between people” (a platform for dialogue, including on the topics of education, youth, research, culture).³² South (ongoing): <p>Regional programme Culture and Media for Development, including:</p> <ul style="list-style-type: none"> - MedCulture: €9 million for the period 2014-2017. (see Fiche 1. 6)

³¹ Regulation (EU) No 232/2014 of 11 March 2014 establishing a European Neighbourhood Instrument

³² http://ec.europa.eu/education/policy/international-cooperation/eastern-partnership_en

	<ul style="list-style-type: none"> - MedFilm: €4.5 million for 3 year (see Fiche 1. 7) - CCI clusters: €5.6 million for 2013-2017. (see Fiche 1. 8) - Support to the Anna Lindh Foundation: an EC contribution of €7 million for 2015-17. (see Fiche 1. 9) - Each regional envelope has also funding for a Civil Society Facility. <p>East & South (ongoing): Cross Border Cooperation: the indicative funding for CBC for the period 2014-20 is €489 million - €598 million (see Fiche 1. 2)</p>
Planned and foreseen initiatives	<p>See above, as the programmes are ongoing.</p> <p>In addition to the above-mentioned programmes bilateral programmes for the culture sector (heritage, CCIs, etc) in some ENP countries were under preparation and expected to be signed by December 2016.</p>
Evaluations / Reviews	Mid-term review ongoing and expected to end in mid-2017.
Additional information	More information on the ENI and the European Neighbourhood Policy is available on the website of the European Commission.

Fiche 1. 2 ENI Cross Border Cooperation (CBC)

Fiche number	1.2
Name	ENI Cross Border Cooperation (CBC)
Source of funding	ENI
Type of framework	Programme
Line DG	DG NEAR
Budget	<p>Support for CBC on the EU's external border will continue to draw on funds from both the external and internal headings of the EU budget, for the pursuit of CBC activities serving both sides of the EU's external border.</p> <p>The indicative total ENI funding for CBC for the period 2014-20 is €489 million - €598 million.</p>
Objectives	<p>CBC contributes to the overall ENI objective of progress towards 'an area of shared prosperity and good neighbourliness' between EU Member States and their neighbours. To advance this goal, based on reviews and evaluation of CBC under ENPI, CBC under the ENI will have 3 overarching strategic objectives:</p> <ul style="list-style-type: none"> – promote economic and social development in regions on both sides of common borders; – address common challenges in environment, public health, safety and security; – promotion of better conditions and modalities for ensuring the mobility of persons, goods and capital. <p>Among the list of thematic objectives there are:</p> <ol style="list-style-type: none"> 1. Business and SME development. 2. Support to education, research, technological development and innovation. 3. Promotion of local culture and preservation of historical heritage (which includes a) Promoting local culture and history and b) Supporting traditional skills for local economic development) 4. Promotion of social inclusion and fight against poverty. 5. Support to local and regional good governance. 6. Environmental protection, and climate change mitigation and adaptation 7. ENI contribution to wider regional programmes 8. Improvement of accessibility to the regions, development of sustainable and climate-proof transport and communication networks and systems 9. Common challenges in the field of safety and security 10. Promotion of and cooperation on sustainable energy and energy

	<p>security</p> <p>11. Promotion of border management border security and mobility</p> <p>12. Other areas not listed above with potential cross-border impact (case by case justification required)</p>
Cultural themes	Cultural heritage; Crafts; Sustainable tourism
Eligible countries	<p>Non-EU MS countries and regions included: Russia, Belarus, Ukraine, Moldova, Turkey, Armenia, Georgia, Egypt, Israel, Jordan, Lebanon, Occupied Palestinian Territories, Syria, Tunisia</p> <p>For the period 2014-20, a total of 12 land-border and 1 sea-crossing programme will be financed, as well as 4 sea-basin programmes.</p> <p>a) programmes covering a common land border Kolarctic/Russia Karelia/Russia SE Finland/Russia Estonia/Russia Latvia/Russia Lithuania/Russia Poland/Russia Latvia/Lithuania/Belarus Poland/Belarus/Ukraine Hungary/Slovakia/Romania/Ukraine Romania/Moldova Romania/Ukraine</p> <p>b) programmes covering a short sea crossing Italy/Tunisia</p> <p>c) programmes covering a sea basin. Baltic Sea Region Black Sea Mediterranean Mid-Atlantic</p>
Eligible operators	Operators meeting specific geographic eligibility criteria.
Initiatives already implemented and ongoing	<p>Under the previous MFF 2007-2013, there were initiatives for the preservation of culture and cultural heritage and economic development of culture in 9 CBC programmes.</p> <p>The mapping indicates the projects funded under CBC.</p>
Planned and foreseen initiatives	As of March 2017, all CBC programmes but one published their Joint Operational Programme (JOP) for 2014-2020. All JOPs include culture as a dimension of work - priority, objective - or the cultural sector's operators as

	examples of beneficiaries. Most CBC programmes have launched their first call for proposals between the end of 2016 and the beginning of 2017. Results are expected throughout the year, according to different timelines.
Evaluations / Reviews	
Additional information	https://eeas.europa.eu/enp/pdf/financing-the-enp/cbc_2014-2020_programming_document_en.pdf

Culture in CBC programmes as of 27 March 2017

Land-Border programmes in 2014-2020	Culture is included as a priority, objective, or example of activity area in the 2014-2020 Joint Operational Programme (JOP)	Calls in 2014-2020
Kolarctic Programme	Yes - Culture-related actors and activities are included among examples of beneficiaries	The 1st Call for Proposals will be launched on 23 January 2017 and closed on 15 March 2017.
Karelia Programme	Yes - Thematic objective "Promotion of local culture and preservation of historical heritage"	The first Call for Proposals was opened on January 16th and the next will be opened on March 2nd 2017.
South East Finland-Russia Programme	Yes - culture and tourism are included among key areas under thematic and cross-cutting objectives	The first two deadlines to submit applications for the evaluation and decision-making are 15 March 2017 and 30 June 2017
Estonia-Russia Programme	Yes - Support for the development of the creative industry and cultural tourism is included in the Thematic Objective "Business and SME development"	The 1st Call for proposals is open from 17 January 2017. The deadline is 3 April 2017.
Latvia-Russia Programme	Yes - The priority area "Development and promotion of new products and services based on local resources" includes culture and tourism.	The launch of the 1st call for proposals is postponed to June.
Latvia-Lithuania-Belarus Programme	Yes - Thematic Objective "Promotion of Local Culture and Preservation of Historical Heritage"	The 1st call for project proposals is launched on the 21st of September 2016 with

		the deadline of the 20th of December 2016.
Lithuania-Russia	Yes - Thematic Objective "Promotion of local culture and preservation of historical heritage". Priority: Restoration and adaptation of historical and natural heritage, promotion of culture, cultural networking and tourism development.	No information about timelines for calls for proposals.
Poland-Russia	Yes - Thematic Objective "Promotion of local culture and preservation of historical heritage"	The call for proposals is planned to be launched in the first half of 2017.
Poland-Belarus-Ukraine Programme	Yes - Thematic objective "Promotion of local culture and preservation of historical heritage"	The 1st Call for Proposals has been launched on 11th October 2016. The deadline for submitting Concept Notes is 31st December 2016
Hungary-Slovakia-Romania-Ukraine Programme	Yes - Thematic Objective "Promotion of local culture and preservation of historical heritage" Priority: Promoting local culture and historical heritage along with tourism functions	The first open Call for Proposals was launched on 15 February 2017 and is open until 15 November 2017.
Romania-Ukraine Programme	Yes - Thematic objective "Promotion of local culture and preservation of historical heritage"	The first calls for proposals are planned for the 1 semester of 2017.
Romania-Republic of Moldova Programme	Yes - Thematic Objective "Promotion of local culture and preservation of historical heritage"	The first calls for proposals are planned for the 1 semester of 2017.
Sea-crossing programmes	Culture is included as a priority, objective, example of activity area in the 2014-2020 Joint Operational Programme (JOP)	Call
Italy-Tunisia Programme	Yes - Cultural actors are included as potential beneficiaries	No information about timelines for calls for proposals.
Sea-basin programmes	Culture is included as a priority, objective, example of activity area in the 2014-2020 Joint Operational Programme (JOP)	Call
Black Sea Programme	Yes - The priority "Jointly promote business and entrepreneurship in the tourism and	The 1st call for project proposals was launched on

	cultural sectors” is included	31st of January 2017 with the deadline of 31st of May 2017.
Mediterranean Sea Programme	No information	No information about timelines for calls for proposals.
Baltic Sea Region Programme (managed by DG Regio)	Yes - Priorities include “Development and promotion of cultural and creative services in or for SMEs” and “Protection, development and promotion of public cultural and heritage assets”	The second call was launched on 1 March 2016 is closed on 1 June 2016.

Fiche 1. 3 Twinning

Fiche number	1.3
Name	Twining
Source of funding	ENI
Type of framework	Implementation modality
Line DG	DG NEAR + relevant EU Delegation
Budget	N/A - Twining projects are funded by the bilateral envelopes.
Objectives	<p>Twining is an EU instrument for institutional cooperation between Public Administrations of EU Member States and Partner countries.</p> <p>It aims at upgrading the administrative capacities of the partner countries' administrations through the training of staff, and support to the reorganisation of state institutions' structures. It also supports the approximation of national laws, regulations and quality standards to those of EU Member States in the framework of Cooperation or Association agreements signed with the EU.</p> <p>Twining is not a one-way technical assistance instrument but a shared commitment. To set up Twining projects, the European Union relies on the co-operation and administrative experience of EU Member States that mobilise public expertise both from public administrations and semi-public bodies.</p>
Cultural themes	Cultural policy; Cultural heritage; Sustainable tourism; Cooperation with ministries of culture, antiquities, heritage, media, etc.
Eligible countries	Algeria, Armenia, Azerbaijan, Egypt, Georgia, Israel, Jordan, Lebanon, Moldova, Morocco, Tunisia and Ukraine
Eligible operators	The beneficiary / partner administration in a Twining project is a public administration with sufficient staff and absorption capacity to work with a Member State institution having a similar structure and mandate.
Initiatives already implemented and ongoing	<p>Twining Support to the institutional development of the National Agency for Cultural Heritage Preservation of Georgia GE11/ENP_PCA/O/13</p> <p>Twining Support to the Ministry of Culture and Tourism of the Republic of Azerbaijan for the modernisation of strategies (policy) and management system in the culture sector AZ/15/ENP/OT/35</p> <p>Twining "Strengthening the capacity of the Department of Tourism (DoT) in the Ministry of Culture and Tourism of the Republic of Azerbaijan" [AZ12/ENP-PCA/OT/22]</p>

	<p>Twinning Support to promote cultural heritage in the Republic of Moldova through its preservation and protection MD 13 ENPI OT 01 16 (MD/26)</p> <p>Twinning "Strengthen the institutional tourism system in Jordan by enhancing the capacities of the Ministry of Tourism and Antiquities (MoTA) in Jordan" JO/12/ENP/OT/20 T</p> <p>Twinning "Appui à la mise en place d'un dispositif de promotion de la qualité dans le secteur touristique" in Tunisia TN/14/ENP/OT/41</p>
Planned and foreseen initiatives	Twinning "Appui au Ministère de la Culture et de la Sauvegarde du Patrimoine dans la mise en œuvre de sa politique" in Tunisia TN 15 ENI OT 01 16 (TN/56)
Evaluations / Reviews	<p>A 2015 Activity Report is available. http://ec.europa.eu/enlargement/pdf/taieex/20160601-taieex-activity-report-2015.pdf</p> <p>An evaluation of Twinning was published in 2012 http://ec.europa.eu/enlargement/pdf/financial_assistance/phare/evaluation/2015/20150819_first_evaluation_of_the_twinning_instrument.pdf</p>
Additional information	<p>Two Project Leaders (one on behalf of the EU Member State leading the project, the other of the beneficiary administration) and a Resident Twinning Adviser (RTA) are the backbone of Twinning projects. The RTA is seconded to the beneficiary administration for a minimum of 12 months up to 36 months throughout the entire duration of the implementation period of the Action and coordinates the project's activities.</p> <p>http://www.enpi-info.eu/mainmed.php?id=634&id_type=10</p>

Fiche 1. 4 TAIEX

Fiche number	1.4
Name	TAIEX (Technical Assistance and Information Exchange)
Source of funding	ENI
Type of framework	Implementation modality
Line DG	DG NEAR + relevant EU Delegation
Budget	N/A - Budget for TAIEX is included in the 3-years regional envelopes for the South and East.
Objectives	TAIEX aims at supporting the approximation of national laws, regulations and quality standards to those of EU Member States in the framework of Cooperation or Association agreements signed with the EU. TAIEX provides assistance with regards to all applicable EU legislation.
Cultural themes	Cultural policy; Cooperation with ministries of culture, antiquities, heritage, media, etc.
Eligible countries	Algeria, Armenia, Azerbaijan, Belarus, Egypt, Georgia, Israel, Jordan, Lebanon, Libya, Moldova, Morocco, Palestine, Syria, Tunisia and Ukraine
Eligible operators	<p>It is a demand-driven tool that is triggered by a direct request sent by partner country administrations.</p> <p>Tailor-made expertise is provided by experts from EU Member States through the format of short-term (max. five days) expert missions, workshops or seminars and study visits.</p> <p>The target groups are civil servants working in public administrations at national level; the judiciary and law enforcement authorities; and civil servants working in parliaments and legislative councils.</p> <p>Representatives of social partners, trade unions and employers' associations can also take part in TAIEX seminars when the action is led by a public body.</p>
Initiatives already implemented and ongoing	N/A
Planned and foreseen initiatives	A TAIEX mission by experts of the Egyptian Museum of Turin, Italy, to the Ministry of Antiquities of Egypt was planned to work with in late 2016.
Evaluations / Reviews	<p>A 2015 Activity Report is available.</p> <p>http://ec.europa.eu/enlargement/pdf/taieex/20160601-taieex-activity-report-2015.pdf</p>

	<p>An evaluation of TAIEX was published in August 2015 http://ec.europa.eu/enlargement/pdf/financial_assistance/phare/evaluation/2015/2014-346665-1-taieX-evaluation-report-final.pdf</p>
Additional information	<p>A request for TAIEX project must be submitted by the administration of a beneficiary country directly to the DG NEAR through an electronic form available on the website. DG NEAR will consult with the National Contact Point beneficiary, the EU Delegation and relevant DGs. The final decision is taken by DG NEAR.</p> <p>http://www.enpi-info.eu/mainmed.php?id=531&id_type=10</p>

Fiche 1. 5 Eastern Partnership (EaP) Culture Programme II

Fiche number	1.5
Name	Eastern Partnership (EaP) Culture Programme II
Line DG	DG NEAR
Source of funding	ENI
Type of framework	Programme
Budget	For 2015-2018 the budget is €4,2 million.
Objectives	<p>The objectives are:</p> <ol style="list-style-type: none"> 1. developing and further strengthening cultural and creative industries; 2. creating synergies between public and private actors; 3. enhancing the contribution of civil society to cultural policy development and reform in the region; 4. strengthening the capabilities of EaP countries to facilitate their participation in international culture cooperation initiatives, including the EU Creative Europe programme; 5. enhancing cultural heritage protection at local level.³³
Cultural themes	CCIs; Cultural Heritage; Sustainable Tourism
Eligible countries	Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine.
Eligible operators	Cultural operators, cultural heritage towns, institutions, cities
Initiatives already implemented and ongoing	<p>The programme includes two components.</p> <p>The main one is the “Culture & Creativity” part of the programme managed by a consortium led by the British Council, in partnership with the Soros Foundation-Moldova, the National Centre for Culture of Poland and the Goethe-Institute.³⁴ The aim is to support the cultural and creative sectors’ contribution to sustainable humanitarian, social and economic development.</p> <p>Topics covered included: Project cycle management, cultural leadership, cultural and statistical research, advocacy, fund raising, audience development, cultural journalism and communication capacity-building.</p> <p>Activities include: mapping, training, online learning, study visits, partnership fairs, cultural leadership initiatives, working groups, use of local and international experts, toolkits, an award scheme, networking and sharing good practice through the website, Facebook page, newsletter etc.</p>

³³ http://ec.europa.eu/dgs/education_culture/repository/education/international-cooperation/documents/eastern-partnership/progress-report-5-eap_en.pdf

³⁴ <https://www.culturepartnership.eu/en>

	The second part is the project Community-led Urban Strategies in Historic Towns (COMUS), implemented by the Council of Europe. It aims to develop local development strategies for the historic centres of nine towns in the Eastern Partnership countries (2 towns in Armenia; 1 in Belarus; 2 in Georgia; 1 in Moldova; 3 in Ukraine). ³⁵
Planned and foreseen initiatives	See above since the initiatives are ongoing.
Evaluations / Reviews	
Additional information	More information is available on the website of the programme.

³⁵ <http://pjp-eu.coe.int/en/web/comus>

Fiche 1. 6 MedCulture

Fiche number	1.6
Name	MedCulture
Line DG	DG NEAR
Source of funding	ENI
Type of framework	Programme
Budget	9 million Euro for the period 2014-2017, of which: Technical assistance: €3.4 million 3 grants of approximately €2 million each (€6 million in total)
Objectives	Support to activities: Fostering cultural policy reform Reinforcing the capacity of cultural policy makers Promoting investment and the development of cultural operators' business capabilities.
Cultural themes	Cultural and creative industries; Audiovisual;
Eligible countries	Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Occupied Palestinian Territories, Syria, Tunisia
Eligible operators	Cultural and creative organisations
Initiatives already implemented and ongoing	<p>The programme includes capacity-building activities implemented throughout Technical Assistance and also three grants to "regranting" consortia: DDD (Drama, Diversity, Development) SouthMed CV</p> <p>ICAM (Investing in Culture & Arts in the South Mediterranean).</p> <p>ICAM has not started working yet due to the fact that the main applicant is located in Egypt and has not been granted the access to bank account to receive EU funding by the Egyptian authorities (this procedure is required by a restrictive Egyptian NGO law).</p> <p>The website of MedCulture presents activities that have been already undertaken,³⁶ which include for instance: Consultations at national and regional level to define together with the prospective beneficiaries the priorities of the programme Launch of the two regranting schemes DDD and SouthMedCV Workshops and trainings Commissioned studies on the cultural sectors Support to develop capacities in policy influencing, advocacy, etc Dissemination and visibility actions</p>
Planned and foreseen initiatives	See above since initiatives are ongoing.
Evaluations / Reviews	A ROM was undertaken in 2016.

³⁶ <http://www.medculture.eu/about/activities-and-tools>

Additional information	More information is available on the website of the programme.
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Fiche 1. 7 MedFilm

Fiche number	1.7
Name	MedFilm
Line DG	DG NEAR
Source of funding	ENI
Type of framework	Programme
Budget	€4.5 million for 3 years
Objectives	<p>To contribute to cultural diversity and development, especially human development by promoting social issues, in particular gender equality, in the southern Mediterranean region through support to the film industry and its development as a job creating sector.</p> <p>The specific objectives are: To promote the role of women in the film industry on screen by offering alternative perceptions of women and behind the screen as professionals (e.g. directors, producers, script writers) and thus fighting stereotypes To promote freedom of expression by encouraging filmmakers from the region to tackle sensitive issues including gender equality To facilitate the access to market and exchanges of films throughout the Mediterranean and thus contribute to the development of the film industry as a job creating sector.</p> <p>Lot 1: Enhance the image of women in the film sector: Lot 2: Support the audience development for films tackling social issues including gender issues Lot 3: Support the access to market and the south-south distribution of films across the Mediterranean</p>
Cultural themes	Audiovisual; CCIs
Eligible countries	Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Palestine, Syria and Tunisia will be targeted.
Eligible operators	<p>A maximum of three (3) grants will be attributed to “re-granters”/ “grant givers” in charge of allocating sub grants to south Mediterranean organisations following competitive calls to be launched at least on an annual basis.</p> <p>The lead applicant for “re-granter / grant-giver” must meet certain criteria including being a non-profit-making organisation (except for Lot 3) and being a local authority, public body, NGOs/CSOs working in the audiovisual sector, economic operators such as SMEs working in the film or audiovisual sector as its professional core activity, international (inter-governmental) organisation.</p>

	The programme will focus on the capacities of professionals and cultural operators in the film sector including short/feature fiction films, short/feature documentaries, animation and TV/web series and soap operas.
Initiatives already implemented and ongoing	
Planned and foreseen initiatives	A call for grant applicants was launched in July 2016. Three grants have been awarded respectively to: Fundacio Interarts per a la cooperacio cultural; Gruppo di Volontariado Civile (GVC); UNESCO.
Evaluations / Reviews	
Additional information	More information is available on https://webgate.ec.europa.eu/europeaid/online-services/index.cfm?ADSSChck=1464162012684&do=publi.detPUB&searchtype=QS&orderby=upd&nbPubliList=15&orderbyad=Desc&page=2&aoref=152303&userlanguage=en

Fiche 1. 8 CCI Clusters

Fiche number	1.8
Name	CCI Clusters: Development of Clusters in Cultural and Creative Industries in the Southern Mediterranean
Source of funding	ENI
Type of framework	Programme
Line DG	DG NEAR
Budget	€5.6 million for 2013-2017 The Italian cooperation contributes with €600.000. ³⁷
Objectives	<p>The overall objective is to foster entrepreneurial cooperation in the Cultural and Creative Industries through the promotion of pilot cluster initiatives that will contribute to inclusive growth. The project also aims at demonstrating, through adequate replication and larger scale support, the national and regional employment potential of Cultural and Creative Industries in the Southern Mediterranean.³⁸ Cultural and creative industries refer to a range of economic activities, which transform cultural and creative inputs into goods and services embodying both cultural and economic values. These sectors are largely dominated by SMEs bringing creativity, skill and talent into production, distribution and promotion of cultural and creative contents.</p> <p>The project will provide technical support in cluster development and product improvement as well as in market access to selected clusters in Southern Mediterranean countries. To this end, the project will foster information and knowledge exchange among relevant operators from both sides of the Mediterranean and promote cooperation among clusters as well as between clusters and potential business partners, specifically buyers and retailers.³⁹</p>
Cultural themes	CCIs;
Eligible countries	Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine and Tunisia
Eligible operators	Business associations; sections of Chambers of Commerce; creative industries clusters; North and South creative industries SMEs.
Initiatives already implemented and ongoing	<p>Until December 2015 the following results were achieved:</p> <ul style="list-style-type: none"> Mapping of 144 clusters Selection of 14 clusters, 2 per each participating country 98 trainings and workshops, with 2500 participants, including a high

³⁷ https://www.unido.org/fileadmin/media/documents/pdf/Poverty_Reduction/CCI_fact_sheet_in_English.pdf

³⁸ http://www.cci-clusters.org/sites/default/files/CCI_Mapping_Results_english.pdf

³⁹ <http://ufmsecretariat.org/culture-and-creative-industries-clusters-second-training-for-cluster-development-agents/>

	<p>participation of women</p> <p>Engagement with more than 50 institutions from private sector, academia, finance, culture, museum, national authorities</p> <p>Carrying out of 56 studies, analysis, assessment</p> <p>Discussions with potential co-funders</p> <p>Success stories are available on the website.</p>
Planned and foreseen initiatives	The 2016 action plan of the initiative details many actions to be carried out in each cluster, a number of which end in 2017.
Evaluations / Reviews	The governance system of the Project Steering Committee ensures monitoring and control on a regular basis.
Additional information	<p>Initiative within the regional programme “Private Sector Development in the Southern Mediterranean”⁴⁰</p> <p>The project is implemented by United Nations Industrial Development Organization (UNIDO).</p>

⁴⁰ http://ec.europa.eu/europeaid/sites/devco/files/aap-private-sector-enpi-regional-south-p2-af-2012_en.pdf

Fiche 1. 9 Support to Anna Lindh Foundation

Fiche number	1.9
Name	Support to Anna Lindh Foundation
Source of funding	ENI
Type of framework	Programme
Line DG	DG NEAR, EEAS
Budget	<p>The ALF is co-financed by the 42 countries of the Union for the Mediterranean and the European Commission. The EU has been the principal donor to ALF since its inception back in 2004 and is a strategic partner of the foundation.</p> <p>The EU contribution to the ALF amounted for the period 2012-2014 to €7 million for the functioning and core activities of the Foundation (Phase III) and €3 million were dedicated to the programme "Citizens for Dialogue".</p> <p>Phase IV of the Foundation programme covers the period (2015-17) and is supported with a total EC contribution of €7 million. The total budget of the Foundation for Phase IV is €13 million (other contributions originating mainly from Member States).</p>
Objectives	The ALF promotes the dialogue between cultures and contribute to the visibility of the Barcelona Process through intellectual, cultural and civil society exchanges. ⁴¹
Cultural themes	Intercultural dialogue ⁴²
Eligible countries	Euro-Med countries
Eligible operators	The Anna Lindh Grants Programme supports projects involving jointly civil society organisations and networks from the South and North of the Mediterranean. ⁴³
Initiatives already implemented and ongoing	<p>In 2012-2014 €7 million were meant to support the functioning of the Foundation and its work programme 2012-2014 and €3 million were dedicated to the programme "Citizens for Dialogue", aiming at providing CSOs with tools and skills for intercultural dialogue, exchange, networking, partnership-making activities to develop a culture of citizenship and democratic participation in the Euro-Med cooperation.</p> <p>The programme Young Arab Voices, which ended in March 2016, aimed at engaging youth into debate and dialogue, making youth issues visible and raising awareness on them. The British Council and the ALF, with a limited contribution of the EU, have implemented YAV in joint collaboration. The principle has been to provide training on debating skills and intercultural dialogue, while leaving the content of the discussions to be set up by the</p>

⁴¹ http://www.annalindhfoundation.org/sites/annalindh.org/files/documents/page/04-09-alf_statutes_0_0_0.pdf

⁴² The AFL has supported a series of initiatives that involved cultural actors and organisations in several fields, such as literature, translation, festivals, but also media and education. The website presents some of the most relevant projects. <http://www.annalindhfoundation.org/culture>

⁴³ <http://www.annalindhfoundation.org/granted-projects>

	<p>participants - issues of values and culture were among the concerns of youth. The success of the programme has led to an expansion and continuation called Young Mediterranean Voices.</p> <p>An ongoing initiative, since 10 years, is the Mediterranean Journalist Award.⁴⁴ The prize is awarded to journalistic work promoting a better understanding of cultural diversity in the Euro-Mediterranean region as well as the positive role played by media. The award has led to building up content, such as best practices on reporting, that can be shared with media schools in the region. The prize creates also an alumni network that influences mainstream media.</p> <p>Another ongoing initiative is a series of reports on intercultural trends, started in 2010 in collaboration with Gallup and more recently with IPSOS.⁴⁵ The report surveys values in the Mediterranean region to understand how people see each other and whether there is a convergence of values. The reports are used in ALF's discussions with policy-makers in Brussels with the view to inform decisions taken by the EU institutions.</p>
Planned and foreseen initiatives	<p>In the Phase IV in 2015-2017, activities are structured around three areas of action of the Foundation: i) increasing competences in all sectors to promote and participate Intercultural Dialogue; ii) creation of spaces for dialogue; iii) promoting exchange across the Euro-Mediterranean Region. Special focus is put on improving mutual perceptions and promoting mutual understanding, including at grassroots level of the society through the implementation of civil society's initiatives and reinforcing the ALF networks of civil society and their role in the development of the programme and in the setting up action tools for the Foundation.</p> <p>Under the programming 2016, the programme Young Mediterranean Voices (YMV) has been adopted with a budget of €3.29 million, as the follow up of the Young Arab Voices (YAV).</p>
Evaluations / Reviews	<p>An evaluation of the "Support to the Anna Lindh Foundation" Regional Programme (funded by the ENPI South) is foreseen to end in December 2016.</p>
Additional information	<p>More information is available on the website of the ALF.</p>

Recently closed projects in the ENP South on culture, education, intercultural dialogue

Between 2010 and 2016 the Euro-Med Youth programme IV promoted intercultural dialogue and exchanges among youth from different European and Mediterranean countries, with an overall budget of €11 million from the ENPI framework.⁴⁶ The programme, which was a follow-up of three other editions, has not been renewed. Key achievements are underlined in the final report.⁴⁷

⁴⁴ <http://www.annalindhfoundation.org/mediterranean-journalist-award>

⁴⁵ <http://www.annalindhfoundation.org/2014-report-findings>

⁴⁶ http://www.euneighbours.eu/mainmed.php?id_type=10&id=307

⁴⁷ http://www.euromedyouth.net/IMG/pdf/euromed_youth_iv_-_final_publication.pdf

In the education sector two projects, now closed, had been funded in the Mediterranean:
GEMM (Governance for Employability in the Mediterranean Region) run by the European Training
Foundation from 2013 to 2016.⁴⁸

EMUNI (Euro-Mediterranean University) from 2012 to 2014.

⁴⁸ <http://www.etf.europa.eu/web.nsf/pages/GEMM>

Fiche 2 Instrument contributing to Stability and Peace (IcSP)

Fiche number	2.0
Name	Instrument contributing to Stability and Peace (IcSP)
Line DG	<p>Service for Foreign Policy Instruments (FPI)</p> <p>The Service for Foreign Policy Instruments manages activities linked to crisis response planning (article 3) and Peace-building Partnership (article 4) of the IcSP. Activities linked to global and trans-regional threats and emerging threats (article 5) are managed by DG International Cooperation and Development (DG DEVCO).</p>
Budget	€2.33 billion (2014-2020)
Objectives	On the one hand, to prevent conflicts, build peace and to build crisis preparedness capacities; and, on the other hand, to address specific global, trans-regional and emerging threats having a destabilising effect (e.g., terrorism, organised crime, illicit trafficking, threats to critical infrastructure, climate change, sudden pandemics, chemical, biological, radiological and nuclear risks).
Cultural themes	Culture and peacebuilding (see below)
Eligible countries	Worldwide scope, which allows the IcSP to support global and trans-regional actions potentially involving all kind of countries.
Eligible operators	<p>Bodies of any EU member state, partner country, partner region or other country contributing to the objectives of this instrument; European agencies; International organisations; Joint bodies (partner regions and the Community); Partner countries and regions.</p> <p>In the majority of cases, funding through the long-term component is allocated using the negotiated procedure, a direct award, administrative arrangements or joint/contribution agreements with international organisations. Calls for proposals and calls for tenders are used only in rare circumstances.</p>
Initiatives already implemented and ongoing	N/A
Planned and foreseen initiatives	<p>In the 2016 Annual Action Programme for the Instrument contributing to Stability and Peace (conflict prevention, peace-building and crisis preparedness component (Article 4)) “Culture and peace-building” is one of in 6 priority areas. The Commission decision was taken in may 2016.⁴⁹</p> <p>A two-fold set of actions can be supported:</p>

⁴⁹ https://ec.europa.eu/europeaid/sites/devco/files/comission-implemeting-decision-aap-2016-icsp-art4_en.pdf

	<p>a) Empowering individuals and communities to play a more active role in peace building through analysis and transformation of conflicts, supporting mediation and reconciliation processes and in facilitating the rebuilding of society post-disaster and post-conflict;</p> <p>b) Creating resilience amongst individuals and communities to messages and movements inimical to inclusive peace-building and social transformation as well as to accommodation of the 'other': 'culture of peace' versus 'culture of violence'.</p> <p>Specific attention should be placed on reaching out to women and young people as well as promoting cultural activity as a 'space of safety' for exploring and encouraging positive interaction between individuals, peoples and communities as part of peace-building.</p> <p>The following activities, inter alia, can be envisaged:</p> <ul style="list-style-type: none"> actions aimed at preventing conflict and promoting peace by bringing together communities, increasing mutual understanding, confidence and well-being, promoting conciliation and intercultural dialogue; actions to promote individual and community participation in mediation and reconciliation processes as well as engagement in post-disaster and post-conflict reconstruction; actions aimed at creating channels for the reintegration of ex-combatants into mainstream society as well promoting the process of 'healing' of individuals and communities exposed to inter-ethnic conflict and gender-based violence or of individuals and groups after their exposure to radicalisation pressures or participation in violent radical movements; actions promoting public advocacy for and discussions of fundamental assumptions about the 'self' and 'society' in particular with regard to identity and place as a fundamental step in promoting better understanding and promoting peace; actions to develop individual and community resilience to propaganda, hate-speech and the manipulation of past history and present events by forces and movements inimical to the construction of peace, mutual respect and tolerance; actions to counter negative constructions and perceptions of the identity of the 'other' which may focus on promoting the commonality and equality of all peoples in terms of their human dignity and creative potential as well as on advocacy for greater religious and ethnic tolerance or greater social, gender and economic equity. <p>A project to safeguard cultural heritage in Syria, Libya, Yemen, Iraq, with a budget of €1,070,000 million was approved in December 2016. The project will be running for 18 months, implemented by UNESCO.</p>
Evaluations / Reviews	Mid-term review, to be released mid-2017
Additional information	

Fiche 3 Creative Europe

Fiche number	3.0
Name	Creative Europe
Line DG	DG EAC
Budget	<p>For 2014-2020 Creative Europe has funds for €1.46 billion allocated to three subcomponents⁵⁰:</p> <ul style="list-style-type: none"> • Culture sub-programme (all sectors) receives around 30% of the funding; • MEDIA sub-programme (audio-visual sector) receives around 55% of the funding; • Cross-sectoral strand (transnational policy cooperation and Guarantee Facility) receives around 15% of the funding.
Objectives	<p>General objectives</p> <p>(a) to safeguard, develop and promote European cultural and linguistic diversity and to promote Europe's cultural heritage;</p> <p>(b) to strengthen the competitiveness of the European cultural and creative sectors, in particular of the audiovisual sector, with a view to promoting smart, sustainable and inclusive growth.</p> <p>Specific objectives</p> <p>a) to support the capacity of the European cultural and creative sectors to operate transnationally and inter-nationally;</p> <p>(b) to promote the transnational circulation of cultural and creative works and transnational mobility of cultural and creative players, in particular artists, as well as to reach new and enlarged audiences and improve access to cultural and creative works in the Union and beyond, with a particular focus on children, young people, people with disabilities and under-represented groups;</p> <p>(c) to strengthen the financial capacity of SMEs and micro, small and medium-sized organisations in the cultural and creative sectors in a sustainable way, while endeavouring to ensure a balanced geographical coverage and sector representation;</p> <p>(d) to foster policy development, innovation, creativity, audience development and new business and management models through support for transnational policy cooperation.</p>
Cultural themes	Audiovisual; CCIs; cultural heritage;
Eligible countries	<p>EU Member States</p> <p>By regulation the following countries can also participate (<u>on the basis of an agreement, upon payment of a yearly contribution and the establishment of a Creative Europe Desk</u>):</p>

⁵⁰ See http://ec.europa.eu/culture/creative-europe/documents/general-presentation_en.pdf

	<p>EFTA countries that are party to the EEA agreement and Switzerland Acceding countries, candidate countries and potential candidate countries benefiting from a pre-accession strategy</p> <p>ENP countries As of 2015 the following ENP countries have met the requirements to access the programme:⁵¹ Georgia: full access to Culture Sub-programme, partial access to MEDIA Sub-programme Moldova: full access to Culture Sub-programme, partial access to MEDIA Sub-programme Ukraine: full access to Culture Sub-programme, partial access to MEDIA Sub-programme⁵².</p> <p>In addition three other ENP countries, Israel, Tunisia and Armenia, are negotiating agreements to participate in Creative Europe as from 2017 or 2018.</p> <p>Partial participation in the MEDIA Sub-programme means participation in training, festivals, film education and market access activities.</p>
Eligible operators	Cultural and creative organisations
Initiatives already implemented and ongoing	<p>Activities are still ongoing:</p> <p>Culture sub-programme</p> <ul style="list-style-type: none"> • Support to artists and cultural operators on transnational projects, cross-border cooperation, platforms, networking, and literary translation. • Prizes • European Capitals of Culture • European Heritage Labels <p>MEDIA sub-programme</p> <ul style="list-style-type: none"> • Support to the audiovisual sector (training, development, distribution, market access, festivals, etc). <p>Cross-sectoral strand</p> <ul style="list-style-type: none"> • Guarantee Fund to facilitate loans to cultural and creative enterprises and organisations • Support for pilot projects bridging different cultural and creative sectors
Planned and foreseen initiatives	<p>See above. Other ENP countries are entitled to start discussions to join Creative Europe.</p>

⁵¹ https://eacea.ec.europa.eu/sites/eacea-site/files/06102016-eligible-countries_en.pdf

⁵² https://www.google.com/url?hl=en-GB&q=https://ec.europa.eu/programmes/creative-europe/news/20151119-ukraine-joins-creative-europe_en&source=gmail&ust=1479477758141000&usq=AFQjCNH7HZdNRGIVu6mDSXyUOJNVvVct-Q

Evaluations / Reviews	The mid-term review was launched in the end of 2015 and is expected to be completed in the second half of 2017.
Additional information	Cultural operators from non-member countries can benefit from Creative Europe funding as partners under the condition that the project leading organisation is based in a Creative Europe member country.

Fiche 4 Erasmus

Fiche number	4.0
Name	Erasmus+
Line DG	DG Education and Culture (EAC) Education, Audiovisual and Culture Executive Agency (EACEA, in Brussels) National Agencies in each Member State
Budget	€14.7 billion for 2014-2020
Objectives	The Erasmus+ Programme shall contribute to the achievement of: <ul style="list-style-type: none"> • the objectives of the Europe 2020 Strategy, including the headline education target ; • the objectives of the strategic framework for European cooperation in education and training (ET 2020), including the corresponding benchmarks; • the sustainable development of Partner Countries in the field of higher education; • the overall objectives of the renewed framework for European cooperation in the youth field (2010–2018); • the objective of developing the European dimension in sport, in particular grassroots sport, in line with the EU work plan for sport; • the promotion of European values in accordance with Article 2 of the Treaty on European Union.
Cultural themes	Education, research, capacity-building, knowledge networks, support to associations, organisations and institutions.
Eligible countries	<ul style="list-style-type: none"> • EU Member States • Non MS with full access: FYROM, Turkey, Liechtenstein, Iceland, Norway • Partner Countries: Neighbourhood; Western Balkans; Russia; Switzerland (access to some activities, under restrictions) • Other Countries (access to less activities, under more restrictions)
Eligible operators	Organisations and individuals, depending on the programme
Initiatives already implemented and ongoing	See below - initiatives are ongoing.
Planned and foreseen initiatives	Key Action 1 – Mobility of individuals Key Action 2 – Cooperation for innovation and the exchange of good practices Key Action 3 – Support for policy reform
Evaluations / Reviews	The Erasmus+ Programme is the subject of a mid-term review, set to be completed in 2017, and an impact study, set to be published following the completion of the programme in 2020.
Additional information	The management of the Programme is to a large extent decentralised to a network of "national agencies", nominated by the programme countries. All individual mobility schemes and strategic partnerships are funded through these agencies. A number of projects (such as Knowledge Alliances or Sector Skills Alliances) is handled centrally by the European Commission through its Education, Audiovisual and Culture Executive Agency – a public agency funded by the Commission and operating on its behalf.

Fiche 5 European Instrument for Democracy and Human Rights (EIDHR)

Fiche number	5.0
Name	European Instrument for Democracy and Human Rights (EIDHR)
Line DG	DEVCO (Unit B1, Human rights, Gender, Democratic governance) FPI 5 (Election Observation Missions)
Budget	€1.33 billion (2014-2020)
Objectives	Supporting, developing and consolidating democracy in third countries, by enhancing participatory and representative democracy, strengthening the overall democratic cycle, in particular by reinforcing an active role for civil society within this cycle, and the rule of law, and improving the reliability of electoral processes, in particular by means of EU Electoral Observation Missions; Enhancing respect for and observance of human rights and fundamental freedoms, as proclaimed in the UN Universal Declaration of Human Rights and other international and regional human rights instruments, and strengthening their protection, promotion, implementation and monitoring, mainly through support to relevant civil society organisations, human rights defenders and victims of repression and abuse.
Cultural themes	Cultural rights (includes languages, artistic production, cultural life, intellectual property rights, cultural heritage...)
Eligible countries	All non-EU countries
Eligible operators	CSOs from any country (including EU). They can partner up with international organisations or public institutions
Initiatives already implemented and ongoing	<ul style="list-style-type: none"> Country-Based Support Schemes (CBSS), with tenders emitted by EUDs. Centrally managed calls, direct awards and targeted projects focusing on global or regional projects or on a specific topic that can only be managed at HQ level
Planned and foreseen initiatives	<p>The EIDHR portfolio between 2007 and 2013 corresponded to more than 2500 recurring and ongoing projects, with a rate of renewal of 500 projects each year. Half of these were directly managed by Delegations with HQ support (CBSS)</p> <p>Calls for proposals managed by EU delegations could have space for culture, and therefore funding for cultural operators and artists. This opportunity has been mentioned, among others, in Tunisia, Morocco, Ukraine, Israel, Georgia, where EU delegations have included culture (often together with education) among their priorities. Some EU delegation staff mentioned that the</p>

	Communication “Towards an EU strategy for international cultural relations” as a policy document that pushed them to include culture in these calls and to mainstream culture in different programmes.
Evaluations Reviews	/ Mid-term review , results scheduled mid 2017
Additional information	Requires no bilateral framework and host country assent (high flexibility and access to politically sensitive processes)

Fiche 6 Development Cooperation Instrument (DCI)

Fiche number	6.0
Name	Development Cooperation Instrument (DCI)
Line DG	DG DEVCO
Budget	For 2014-2020: €11.8 billion for the geographic programmes €7 billion for the thematic programmes, €845 million for the Pan-African programme.
Objectives	<p>The primary objective of cooperation is the reduction and, in the long term, the eradication of poverty. In addition the DCI contributes to (i) fostering sustainable economic, social and environmental development, and (ii) consolidating and supporting democracy, the rule of law, good governance, human rights and the relevant principles of international law.</p> <p><u>The most relevant budget lines are some of the thematic ones for which all countries are eligible, included ENP countries.</u></p> <p>“Civil Society Organisations and Local Actors” (CSO-LA) thematic programme.</p> <p>The objective of the programme is to strengthen civil society organisations and local authorities in partner countries.</p> <p>(i) Focus on country level: enhancing CSOs' and LAs' contributions to governance and development processes.</p> <p>(ii) Reinforcing regional and global CSO networks and associations of LAs.</p> <p>(iii) Develop and support Education and Awareness Raising initiatives fostering citizens' awareness of and mobilization for development issues.</p> <p>N.B. Cultural CSOs are included in the definition of CSOs but culture is not explicitly mentioned elsewhere.</p> <p>“Global Public Goods and Challenges” thematic programme</p> <p>Support actions in areas to be drawn from: (a) environment and climate change; (b) sustainable energy; (c) human development, including decent work, social justice and <u>culture</u>; (d) food and nutrition security and sustainable agriculture; and (e) migration and asylum.</p> <p>Culture</p> <p>(i) promoting inter-cultural dialogue, cultural diversity and respect for the equal dignity of all cultures;</p> <p>(ii) promoting international cooperation to stimulate the contribution of cultural industries to economic growth in developing countries to fully exploit its potential for fighting poverty, including addressing issues such as market access and intellectual property rights;</p>

	<p>(iii) promoting respect for the social, cultural and spiritual values of indigenous peoples and minorities to enhance equality and justice in multi-ethnic societies in compliance with universal human rights to which everyone is entitled, including indigenous peoples and persons belonging to minorities;</p> <p>(iv) supporting culture as a promising economic sector for development and growth.</p>
Cultural themes	Intercultural dialogue; culture and creative industries; cultural diversity;
Eligible countries	<p>For geographic programmes: 47 developing countries in Latin America, South Asia and North and South East Asia, Central Asia, Middle East and South Africa.</p> <p>For thematic programmes: worldwide.</p>
Eligible operators	<p>Overall:</p> <ul style="list-style-type: none"> • partner countries and regions, and their institutions • decentralised bodies in the partner countries (municipalities, provinces, departments and regions) • joint bodies set up by the partner countries and regions with the Community, • Non State Actors, • international organisations, • EU agencies. <p>For “Civil Society Organisations and Local Actors” thematic programme:</p> <ul style="list-style-type: none"> • CSOs • LAs • CSO Networks or Associations of LAs, in Europe or in partner countries
Initiatives already implemented and ongoing	N/A
Planned and foreseen initiatives	<p>Global Public Goods and Challenges (GPGC)</p> <ul style="list-style-type: none"> • A GPGC programme on intercultural dialogue and culture (10 million Euro) is under preparation. • A GPGC programme on skills development for cultural and creative industries (20 million Euro) is being considered. <p>Calls for proposals managed by EU delegations for projects by civil society and non state authorities, etc, could have space for culture, and therefore funding for cultural operators and artists. This opportunity has been mentioned, among others, in Tunisia, Morocco, Ukraine, Israel, Georgia, where EU delegations have included culture (often together with education) among their priorities. Some EU delegation staff mentioned that the Communication “Towards an EU strategy for international cultural relations” as a policy document that pushed them to include culture in these calls and to mainstream culture in different programmes.</p>
Evaluations / Reviews	A mid term evaluation is ongoing since 2016 and is expected to end in the second quarter of 2017.
Additional information	

Selection of perceived best practices

1. MedCulture
2. EaP Culture II
3. EU funding for culture in Tunisia
4. "Jazz au Chellah" event in Morocco
5. Twinning support to the Ministry of Culture of Azerbaijan
6. White Night Europa in Israel
7. CBC Black Sea Silk Road Corridor
8. Support to the institutional development of the National Agency for Cultural Heritage Preservation of Georgia
9. Creative Europe
10. Mainstreaming culture in calls for proposal

MedCulture
2014-2017
9 million Euro
Culture and arts; CCIs; Cultural policy; Cultural heritage; Education
Neighbourhood South
<p>Med Culture is the EU's flagship project for culture in the Mediterranean. Achievements are related to, among others: reach and breadth of the program; participatory programming; capacity building; promoting cultural policy change.</p> <p>The programme shows coherence with the recommendations of the 2014 Preparatory Action for Culture in EU external relations, and the thinking that fed into the 2016 joint communication of the EEAS and EC "Towards a strategy for international cultural relations".</p> <p>The architecture of the program, which includes a secretariat and technical assistance plus three regranting organisations, aims to respond to challenges identified by previous research in the region. In particular, cultural operators requested swifter, smaller, more relevant funding from the EU since they struggled to access big envelopes of funding and did not have the capacities to deal with very burdensome procedures. The logic of this type of micro support is to help kickstart several activities and to broaden the cultural base by giving access to funding to a broader set of practitioners and artists.</p> <p>In addition, the activities of the programme were decided through a collaborative approach. Consultations were organised nationally and regionally. The consultations made the programme useful for stakeholders, as well as to share and communicate information. For instance the consultations identified a addressing the lack of collaboration among cultural operators as a challenge, while the EU policy documents highlight competitiveness. A few selected studies were also commissioned on specific topics (socio-economic impact of culture, employability, higher education for culture and arts sectors, etc) allowing a deeper understanding of some issues.</p>

Despite a slower start due to the consultations, the programme is on track to meet all the objectives envisaged, according to the ROM. The technical secretariat has already organised, among others, one regional conference, 5 national consultations, 14 thematic workshops, 3 capacity development workshops. In addition the regranting partner “SouthMed CV” has already started financing at least 23 subgrantees. The regranting partner “Drama, Diversity, Development” lists at least 7 ongoing projects and 7 closed projects.

The programme is quite flexible since planned activities can be changed to respond to evolving contexts in the region and to better meet the needs of cultural operators. The intervention logic was revised in agreement with headquarters to better reflect evolutions in the region and learnings from the work. In addition the programme has made a constant effort to be in contact with other EU initiatives and stakeholders in the region and to exchange with EU delegations.

Consultations and workshops by MedCulture have led to sensibilise national authorities in Palestine and Jordan about the importance of culture and CCIs. In Jordan, a national strategy for culture was developed as a step to be followed-up by the provision of public funding for culture and work on legislation on intellectual property rights (IPRs). In Palestine, discussions with the Ministry of Labour led to the introduction of a strong dimension about CCIs in the national employment plan, allowing CCIs operators to have access to funding, such as a soft loans fund for startups.

EaP Culture II

2015-2018

4,2 million Euro

Culture and arts; CCIs; Cultural policy; Cultural heritage; Education

Neighbourhood East

The programme is the flagship EU initiative for culture in the Neighbourhood East. Achievements fall under a number of areas, including: relevance of the program for local stakeholders; capacity development; complementarity, coordination and coherence; visibility and outreach; supporting cultural policy development.

The programme has organised more than 66 events involving more than 6,700 direct participants. Feedback from participants in workshops - for instance capacity development events - is overwhelmingly positive, with attendees highlighting the new skills acquired and the relevance for their daily work.

Another feature is the complementarity with other EU initiatives. For instance the programme informs and trains organisations about Creative Europe and facilitates the search for partners. Georgian and Moldovan organisations have been successful in obtaining funding as lead applicants from Creative Europe. EU delegations are very favourable about the programme.

In addition, the programme contributed to increase knowledge about the UNESCO Cultural

Development Indicators, through the organisation of workshops to introduce the methodology.

The programme is regarded as having a strong visibility and good engagement with local audiences and local operators. For instance it estimates to have reached more than 1,3 million people through different means. Media coverage is also extensive, with 170 publications in several outlets.

The programme has also engaged with national authorities and ministries in the Neighbourhood East. For instance the programme contributed to the development of the cultural strategy of Georgia through workshops and organising consultations, and by providing advice on cultural and creative industries. Research on cultural policies is also underway.

EU funding for culture in Tunisia

Contract signature planned for December 2016

6 million Euro from the bilateral envelope and 210.000 Euro from the global allocation

Culture and arts; CCIs; Cultural policy; Cultural heritage; Cultural diplomacy

Tunisia

Different instruments and funding lines are being exploited in a concerted fashion to support the cultural sector, as well as to promote the visibility of the EU through cultural diplomacy initiatives.

While MedCulture provides support to grassroots actors as well as intra-region peer-to-peer exchanges and training, the EU delegation, through the bilateral envelope of 6 million Euro focuses on cultural events on all the Tunisian territory. The project is managed by EUNIC, via the British Council, and exploits the presence on the ground of cultural institutes, as well as the local "maisons de la culture". In addition, twinning is used to reinforce the Ministry of Culture. Lastly, the global allocation of 210.000 Euro is used complementarily to fund 7 cultural and arts projects through a call for proposal. The project is being launched in the end of December 2016.

The factors that made possible such an ambitious endeavour are: the cultural history and heritage of Tunisia, the curiosity of the EU and MS for Tunisia, the prioritisation of culture by the government, the driving force of the former EU Head of Delegation, the communication "Towards an EU strategy for international cultural relations" of June 2016 and the sharp increase in the aid allocation for Tunisia decided in 2016.

Support to "Jazz au Chellah" event in Morocco

Annual event

Above 100.000 Euro each year, on average

Performing Arts; Music; Cultural diplomacy

Morocco
<p>The festival was started in 1991 by the EU delegation to Morocco, wishing to present European music and artists to Moroccan audiences. The EU has been supporting the event for more than 14 editions. The event has evolved over time, in the spirit of promotion of cultural exchange between Europe and Morocco, moving away from the mere showcasing of European cultural productions. For this reason the European programming has been entrusted to an artistic director to ensure quality musicians, and include collaborative groups mixing European and Moroccan traditions.</p> <p>The audience participation shows that the event and the program are very appreciated by Moroccan audiences. The event is able to reach an audience that goes way beyond the expat crowd.</p>

Twining support to the Ministry of Culture of Azerbaijan
01/02/2016 - Ending in 2018
1,2 million Euro
Cultural policy; Cultural heritage; Twinning
Azerbaijan
<p>Despite a difficult and limiting environment for civil society, including cultural operators, some work on culture has been made possible through twinnings focused on the support to the Ministry of Culture and Tourism. The chosen approach has been to focus on boosting the technical capacities, to allow for small but potentially meaningful change to happen. In fact the Azeri authorities are quite keen to improve and modernise their procedures to increase efficiency, and are expected to embrace innovations under that light. Among the actions, there is the development of a reform roadmap, the adaptation of the legislation, and introducing new profiles in the organisation. Training is also a key component, including on the protection of cultural heritage and the export and trade of cultural goods.</p>

White Night Europa in Israel
2015 & 2016
350.000 for 3 years/3 events
Cultural theme
Israel
<p>Rather than creating from scratch an European event, the EU delegation and the Member States decided to exploit an existing successful event, Tel Aviv's White Night, to host European cultural and artistic productions in that framework. The European participation in this event wants also to</p>

underline the deep links between the EU and Israel.

Another reason to insert the European programme in the White Night is that events in Israel are notoriously expensive due to costs such as security, logistics, etc. Reducing these costs allows to focus resources on the quality of the production.

The response from the audience was very positive, with tens of thousands participants.

Black Sea Silk Road Corridor (funded by CBC Black Sea Basin Joint Operational Programme 2007-2013)

24 months starting from 7 January 2013 (which explains why it is included in the present mapping)

A total budget of EUR 802,243.64

Sustainable tourism; Cultural heritage; Crafts

Armenia, Georgia, Greece, Turkey

Even though it was funded by the CBC programme for the Black Sea from 2013 to 2015, the project was included in the mapping because it was still running in 2014.

The aim of the project was to create a tourism trail both through physical signage and information panels and virtually online through web portal and smartphone applications. An historic Silk Road route has been established through the countries, developing cross-border economic and social co-operation and thus creating a 21st century tourist trail while enhancing and safeguarding the interests of local communities and their traditional products.

The project benefited from co-funding from other organisations, including USAID for the part in Armenia. Local private sector, local and national authorities also supported the project.

Support to the institutional development of the National Agency for Cultural Heritage Preservation of Georgia

18 months from March 2013

1 million Euro

Twinning; Cultural Policy; Cultural Heritage

Georgia

This twinning project was the second on cultural heritage in Georgia, following from a first successful one for the benefit of Georgian National Museum which concluded in September 2012. The twinning allowed to support the reform agenda and improve the preservation of Georgia's cultural heritage by strengthening the capacities of the National Agency for Cultural Heritage

Preservation of Georgia (NACHPG). Firstly, it helped to create an effective model of national cultural heritage administration and management for Georgia. Secondly, the cultural heritage legislative and regulatory framework was updated to the current needs of Georgia and lead to an improved governance system for this sector. Thirdly and finally, skills and knowledge of the National Agency' staff and stakeholders were enhanced. At the same time it was also important to raise the awareness about Georgia's rich cultural heritage in the European Union.

Creative Europe

ENP participation since 2015

1,46 billion Euro (in total)

Culture and arts; CCIs; Cultural policy; Cultural heritage;

Agreements with Georgia, Moldova, Ukraine.

Data from the Creative Europe online database shows that from 2015 8 projects involving operators from ENP countries were successful in obtaining funding. Of these, 7 involved organisations from Georgia while 1 involved an organisation from Moldova as a coordinator.

In 4 cases Georgian applicants were the coordinators, whereas in 3 they were co-applicants. The Ministry of Culture of Georgia set up a Creative Europe desk, which is now a separate legal entity, in order to support Georgian applicants.

Cultural operators from ENP countries that are not members of the programme can also benefit indirectly from Creative Europe. An example is the project Choros, which is coordinated by organisations from member countries in Europe and also involves local organisations in Georgia and Morocco.

Mainstreaming culture in calls for proposals

From 2016

Culture and arts; CCIs; Cultural heritage; Education

Worldwide (in particular in Tunisia, Ukraine, Israel, Georgia)

Some EU delegations included culture as a priority - often together with education - in calls for proposals and projects, usually funded by lines such as EIDHR, CSO, NSA-LA. Among them are the EU delegations in Israel, Ukraine, Georgia, Tunisia. EU delegations' staff mentioned in particular the Communication "Towards an EU strategy for international cultural relations" published in June 2016 as a factor providing impulse to include culture in the calls.

Inventory of 98 mapped projects

Budget line	Title	Objectives	Theme/sector	Country	Budget (Euro)	Dates	Implementing partners
ENI	Projet EUNIC	This is part of an overall 6 million Euro envelope for culture under the bilateral ENI programme.. Objectives: technical assistance and funding of cultural activities and projects. Expected results: calls for proposals for cultural events: about a hundred of projects to be funded within three years (EUR 20k to 70k per project). Technical Assistance: institutional support to the ministry, studies, coaching, mentoring, monitoring and training for civil society. Network-building: cultural promoters, information platform, mediators, culture centers and other institutions.	Culture and Arts; CClS	Tunisia	4000000	Starting in January 2017	EUNIC (including EU MS 9 cultural institutes or organisations)
ENI	Institutional twinning	Capacity-building for ministerial policies (especially decentralisation). This is part of an overall 6 million Euro envelope for culture under the bilateral ENI programme.	Cultural policy; Twinning	Tunisia	1000000	Contract signature expected Nov-Dec 2016	Twinning with France within a consortium to which Belgium and Austria participate as well
ENI	Envelope to be allocated for evaluation, visibility, eventual other projects, etc	This is part of an overall 6 million Euro envelope for culture under the bilateral ENI programme.	To be determined	Tunisia	1000000	To be determined	To be determined
ENI	Technical Assistance	To accompany ministerial priorities: artist status, National Library portal and Culture centers	Technical Assistance; Cultural Policy	Tunisia	300,000	Almost completed in 2016	
ENI	Centralised call for proposals managed by the EUD	Funding of cultural activities (7 in total) of about 30.000 € each.	Culture and Arts; CClS	Tunisia	210,000	Contracts will be signed Nov-Dec 2016 for actions starting in 2017.	
ENI	Programme to support protection and valorisation of cultural heritage in Algeria	The general objective of the programme is to accompany the awareness of cultural heritage in human and economic development of Algeria through national and sectoral strategy by contributing significantly to priority actions of identification and knowledge (inventory), protection (protection tools) and valorisation (management tools and pilot programmes) with a support in methodological tool, utilities and training, at central and local level and in an intersectoral logic.	Cultural heritage; Sustainable tourism	Algeria	Overall cost 24,000,000 (EU contribution: 21,500,000; Algeria contribution: 2,500,000)	11/2012 - 11/2018	Ministry of Culture

ENI	Support to Cultural Diversity and Creativity in Egypt - Component "Cultural activities and access to culture"	Four grants awarded to the following cultural operators: Goethe Institut for developing cultural management and entrepreneurship skills; ARCHINOS for a project on sustainable tourism and cultural heritage in the City of the Dead; Association for Education in Upper Egypt for cultural events and training, support to cultural production and heritage; Ricerca & Cooperazione for a project "Retune Academy" to promote inclusion and skills of young musicians.	Cultural heritage; Culture and Arts; CCIs; Sustainable Tourism; Performing Arts; Music	Egypt	2,000,000	2014-2016	Goethe Institut; ARCHINOS; Association for Education in Upper Egypt; Ricerca & Cooperazione.
ENI	Support to Cultural Diversity and Creativity in Egypt - Component "Support to Bibliotheca Alexandrina"	Establishment of a network of cultural centres and info points in all governorates. Programme activities targeting youth to develop capacities. Consultation at national level of cultural operators leading to drafting of a cultural strategy.	Cultural heritage; Cultural policy; Culture and Arts	Egypt	1,500,000	2014-2015	Biblioteca Alexandrina
ENI	Direct grant to a consortium of international NGO and local private entities working on culture	Funding from the global allocation used for a one year of programs in all governorates and for a program of subgrants.	Culture and Arts; CCIs; Cultural heritage	Egypt	N/A	Contract signature expected Nov-Dec 2016	Direct grant of consortium of NGOs (international and local)
ENI	Service contract for cultural and public diplomacy activities	Funding from the global allocation used for cultural and public diplomacy activities	Cultural diplomacy	Egypt	N/A	Contract signature expected Nov-Dec 2016	
ENI	Promoting inclusive growth in Egypt - Culture and Cultural Heritage component	The objective is to enhance the protection of cultural heritage for it to become a driver of local socio-economic development. Around 5.5. million Euro are implementing grants for the protection of cultural heritage in particular in the delta of the Nile while 1.5 million Euro is technical assistance to the institutions, including the ministries.	Cultural heritage; Sustainable tourism	Egypt	7,000,000	Committed in 2015	Several entities, including European and local cultural operators, ministries, etc.
ENI	Support to the festival "Jazz au Chellah"	Present jazz and all kinds of Moroccan music, by creating exceptional encounters between EU musicians and Moroccan ones.	Performing Arts; Music	Morocco	Above 100,000 Euro each year, on average	Annual event	Partnership with Ministry of Culture and wilaya Rabat-Salé-Zemmours-Zaërs, in collaboration with embassies and cultural institutes of EU MS in Morocco.

ENI	Building a Libyan short-film scene	Contribute to the emergence of a Libyan film scene. Target groups: aspiring film makers, students and amateurs, from across Libya; more broadly, the Libyan film and television industry and its consumers; Beneficiaries: Libyan film industry, educational institutions and centres, television outlets and their audience, the Libyan public, the next generation of Libyan film students. SO. "Indicator 1": Increased number of Libyan productions selected in international competitions. SO. "Indicator 2": Increased number of press articles related to Libyan films. SO. "Indicator 3": Increased dialogue between professionals and national/local institutions in the film sector. SO. "Indicator 4": Increased number of people attending screenings of Libyan movies.	Audiovisual	Libya	250,000	18 months N.B. Suspended due to security situation	1Libya for Media and Civic Education
ENI	Libya Meets Europe	To contribute to development of Libyan art scene. To boost the creativity and capacity of both the local artists. Actions: Action 1 – World Music Concerts Series; Action 2 – Street Art between Libya And Europe; Action 3 - Poems and Cities; Action 4 - Libya Movie Awards.	Performing Arts; Music; Film and Cinema; Culture and Arts	Libya	173350	1/1/2013 - 31/5/2014	Italian Cultural Institute of Tripoli
ENI	Libyan Street Theatre workshop	The overall objective was to increase the participation and exposure levels of Libyan people to cultural activities. The specific objective was to introduce a new participatory art form in Libya, "street theatre", to young Libyan actors with the support of European specialists.	Performing Arts; Culture and Arts	Libya	N/A	1/1/2013 - 17/6/2014	British Council
ENI	Towards Resilience and Social Inclusion of adolescents and young people in Libya	Overall Objective: Contribute to increasing the resilience and social inclusion of adolescents and young people in Libya, allowing them to play an active and positive role in the society Specific Objective: Design, pilot and monitor comprehensive and gender-sensitive adolescent and youth programmatic interventions in selected areas as models for further geographic expansion and scaling up	Education; Youth	Libya	3000000	36 months	UNICEF
ENI	8 projects funded by the Global Allocation for 2014	Titles of the projects: Birzeit 7 th Heritage Week; Ramallah Contemporary Dance Festival (RCDF) 2014; The power of music and dance as components of identity, and vectors of change; The Jerusalem Show VII: Art and Life in Palestine; B-Orders: First professional contemporary circus creation from Palestine; The Palestine National Music Competition; Ordinary Perfections: artistic works in communal spaces; First International Comics Festival	Culture and Arts; Performing Arts; Music; Cultural Heritage	Occupied Palestinian Territories	Envelopes of about 55,000-60,000 Euro for a total of about 464,000 Euro	2014	Various cultural organisations in Palestine and Europe
DCI (Investing in People)	Performing Arts: A Pathway Towards Self Expression and Democracy	<u>Overall objective(s)</u> Contributing to the development of a democratic and pluralistic society that respects human rights and enhances Palestinian national identity	Culture and Arts; Performing Arts; Music;	Occupied Palestinian Territories	965,970	3/2/2014 - 2/2/2016	A. M. Qattan Foundation, Al Harah Theatre The Jerusalem

Specific objective(s)

A reinforced and vibrant performing arts sector in Palestine that engages in diversified cultural expressions

Ashtar Association
 El-Funoun
 Palestinian Popular
 Dance Troupe.
 Popular Art Centre.
 The Freedom
 Theatre.
 Yes Theatre for
 Communication
 among Youth.
 The Palestinian
 Circus School
 Al Kamandjâti
 Association. Theatre
 Day Productions.
 Magnificat Institute.
 Edward Said National
 Conservatory of
 Music.

ENI	Funoun for all	<p><u>Overall objective(s)</u> To contribute to the consolidation of a more aware audience about EU & Partners' core values through different artistic expressions (dance, theatre and music). <u>Specific objective(s)</u>: To increase the public awareness about cooperation between the EU and Palestinian cultural sector, through reaching out widespread and diverse audiences and through the consolidated efforts of three performing arts partner organisations. Funded under the "Cultural Diplomacy Palestine" call for proposals launched in 215 https://webgate.ec.europa.eu/europeaid/online-services/index.cfm?do=publi.welcome&nbPubliList=15&orderby=upd&orderbyad=Desc&searchtype=RS&aofr=136821</p>	Performing Arts; Culture and Arts	Occupied Palestinian Territories	198,080.86	1/1/2016 - 31/7/2017	<p>EAI-Harah Center For Theater Association; Al- Funoun Palestinian Popular Dance Troupe; Al Kamandjâti Association</p>
ENI	Palestinian Festivals Towards Cooperation and Community Inclusion	<p>Overall Objective: To enhance the collaboration among the Palestinian Cultural Centres and to revive a diverse artistic and cultural Palestinian movement that reaches out to various audiences, making EU assistance to the Palestinian people visible Specific Objective: To celebrate the Palestinian heritage and contemporary culture To promote freedom of expression and to educate people about their cultural rights through arts To reach out to various communities with cultural activities to attract audiences that otherwise would not have access to such cultural diversity or experiences To enhance collaboration among the local cultural centres, artists and civil society organizations To encourage volunteerism within the Palestinian society especially</p>	Cultural heritage; Culture and Arts	Occupied Palestinian Territories	200,000	1/1/2016 - 30/6/2017	<p>First Ramallah Group Association (FRG) Rozana Association for the Development of Architectural Heritage. Popular Art Centre L'Officina – atelier marseillais de production</p>

among youth To enhance the cultural management and artistic capacities of local organizations and individuals To contribute to a better understanding of local and international artistic expression by local audiences, and the exposure of international artists to Palestinian culture and life - Funded under the "Cultural Diplomacy Palestine" call for proposals launched in 215

<https://webgate.ec.europa.eu/europeaid/online-services/index.cfm?do=publi.welcome&nbPubliList=15&orderby=upd&orderbyad=Desc&searchtype=RS&aofr=136821>

ENI	The Alternative City	Overall objective: To enhance the living situation of Jerusalemites and preserve the Arab Palestinian identity of Jerusalem through urban, commercial and community development of the area around Al-Zahra Street, one of the main streets in the commercial centre of the city, via comprehensive and integrated socio-economic, artistic and cultural interventions. Specific objectives: A new model for synergies between culture, economy and tourism to strengthen society and the development of the community is created. An open, public, active cultural hub in Zahra street for the Palestinian youth and community is established. Programs that bring about a productive business and social environment for the community are encouraged.	Cultural heritage; Sustainable Tourism; Culture and Arts	Occupied Palestinian Territories	999,743.80	1/1/2015 - 31/12/2016	Palestinian Art Court – al Hoash; Jerusalem Tourism Cluster
ENI	Creating a new social reality, artistic creativity and reviving the cultural life in Jerusalem	Overall objective: To contribute towards the revival, reservation, identification, and promotion of cultural identity, freedom of expression, and cultural practise in the city of Jerusalem. Specific objective: 1-Maintaining and operating 30 the Yabous Cultural Centre through programs and proper infrastructure. 2-Enhancing cooperation, coordination and collaboration among Palestinian cultural organizations in Jerusalem.	Culture and Arts	Occupied Palestinian Territories	750,000	1/1/2013 - 31/12/2015	Yabous Cultural Centre
ENI	Baldati Green City Culture Campaign	General objectives:• Spread the green cities culture based on EU standards and experience. • Promote the green cities strategic planning among decision makers. • Let people understand the difference between green planning and green washing. • Creating role model art initiatives that serve the green culture promotion. Specific objectives:• Define the green cities criteria and promote it. • Initiate the green cities strategic planning to municipalities, NGO boards, and eco- club boards. • Help people better understand the true green initiatives criteria by exposing the different means used in green washing. • Organize competitive markets among architects, designers, and planners.	Sustainable cities	Lebanon	30000	23/12/2015 - 24/12/2016	Baldati
ENI	Musical and Theatrical production by persons with disability and	The overall objectives of the project are:- to get persons with disability and youth from different sex, regions and social classes to overcome their differences, express their grievances and aspirations through a musical theatrical play - To get youth and PWDs that belong to conflicting sects and of different social	Culture and arts	Lebanon	30000	23/12/2015 - 24/12/2016	Forum of Handicap

	underprivileged youth of different sects	background to work together and overcome their differences and antagonisms. Syrian refugees with disability living in Tripoli may also be included in the play Specific objectives:- To show the capacity of PWDs for cultural production through music and theatre - To get PWDs and youth from conflictive areas to cooperate together and overcome their differences especially people from Tebbaneh and Jabal Mohsen areas as well young people from the poor suburbs of El-Mina Tripoli and Syrian refugees with disability						
ENI	Singing for peace	To improve understanding and dialogue among Italian, Syrian and Lebanese communities through culture promotion To promote music and chant activities and involve children belonging to different communities in order to facilitate the interaction, exchange and mutual understanding SO2 To support freedom of expression for children through music, singing and dancing in order to improve their resiliency SO3 To create opportunities of cultural exchange among Italian, Lebanese and Syrian young	Culture and arts	Lebanon	30000	31/12/2015 - 30/12/2016	ARCI NUOVA ASSOCIAZIONE*COMITATO REGIONALE TOSCANO	
ENI	Festival Cultural Itinerant' Traveling cultural festival	The festival includes two phases with different actions for three target groups - in a first phase, exhibitions, animations, workshops, shows, meetings and trainings; - in a second phase, youth camps.	Culture and arts	Lebanon	30000	25/12/2015 - 24/10/2016	COLLECTIF DE BIBLIOTHECAIRES ET INTERVENANTS EN ACTION CULTURELLE ASSOCIATION*COBIAC	
ENI	SAWA-'Ensemble pour un avenir meilleur' Together for a better Future	Conception and realisation of artistic expression workshops, of intercultural meetings, of a scenario, film and production of a documentary movie.	Culture and arts	Lebanon	30000	31/12/2015 - 30/12/2016	ASSOCIATION ARC EN CIEL	
ENI	Frame by Frame	Events around the projection of the movie 1) Community outreach and recruitment of participants 2) 80 underprivileged youth (Lebanese, Syrian and Palestinian refugees) and their 8 teachers from four regions in Lebanon participate in cultural exchange, mutual understanding and dialogue promotion activities, resulting in the creation of 4 short films 3) 16 adults take part in a 'training of trainers' workshop to sustain the impact of Frame by Frame. 4) 80 privileged youth in European schools in Lebanon and Europe and their 4 teachers	Culture and arts	Lebanon	30000	01/02/2016 - 31/10/2016	UNITE LEBANON YOUTH PROJECT ASSOCIATION*ULYP	
IcSP	Protecting cultural heritage and diversity in conflicts	The overall objective of the measure is to reduce the vulnerability of populations whose culture and heritage is targeted or affected in complex emergency situations, notably in Iraq, Libya, Syria and Yemen. To provide quick and effective technical assistance through	Cultural heritage; Fight against illicit trafficking of cultural heritage	Syria, Libya, Yemen, Iraq	1070000	Approved in December 2016. Project running for 18 months	UNESCO	

UNESCO's rapid response capacity, in order to assist beneficiaries with the safeguarding of culture in complex emergencies.

To support emergency action for culture, targeting in particular the forcibly displaced, through the development of appropriate tools related to intangible cultural heritage and their piloting in a select number of activities, notably in Iraq and in relation to the conflict in Syria.

This will also allow strengthening of UNESCO's response capacity in this field.

To ensure emergency protection of heritage at risk or affected by conflict.

ENI	Cultural Dialogue Platform - Strengthening Belarusian national identity through citizen's participation in cultural policy formulation	The overall objective to which the action will contribute is the strengthening of non-state actors and local authorities in promoting the Belarusian national culture, deepening the cultural identity of the population and thus fostering the democratisation process in Belarus. The specific objective of the project is to promote citizens' participation in the cultural policy dialogue with local authorities through empowerment of citizens, cultural activists and local opinion leaders.	Cultural dialogue; Cultural policy	Belarus	372,068.74	01/08/2012-31/10/2014	Konrad-Adenauer-Stiftung e.V.
ENI	Living history of my village	The action aims at contributing to inclusive, pluralistic and empowered society and local communities in Belarus through the creation of the support system for culture and history initiatives in rural and underdeveloped areas. The proposed action is based on the idea that local culture and history can serve as a basis for development. Culture presents unique options for locally based economic and social development. The culture of a community influences and shapes debates, decision-making processes and actions significantly. Rural culture provides a sense of identity for local communities and residents, as well as contributes to the development of the national identity on the whole. Specifically, the project aims at empowering rural inhabitants to play an active role in the policy dialog on culture and at strengthening the capacity of non-state actors, state institutions and local communities to promote Belarusian national identity and rural development through local history and cultural diversity.	Cultural dialogue; Cultural policy	Belarus	254.943,64	August 1, 2012 – July 31, 2014	DVV International
ENPI (CBC programme)	Fostering Capacity for Tourism Development in Latgale-Utena-Vitebsk Cross Border Region' (BELLA DVINA-2)	1. To develop and promote joint tourism traditions in the Cross Border Region of Latvia, Lithuania and Belarus by organizing joint tourism events in Latgale-Utena-Vitebsk region. 2. To improve public infrastructure for joint tourism activities – to make investments in required equipment and reconstruction / construction of tourism information centers, public recreation objects for joint tourism activities in Cross Border Region of	Sustainable tourism; Cultural dialogue;	Belarus, Latvia, Lithuania	1 789 387 EUR. 90% of it, 1 610 448,30 is co-financed by the EU.	2012-2014	Latgale Planning Region and local authorities in the three countries

		Latvia, Lithuania and Belarus.					
ENI	Developing an Effective System of Cultural and Information Service for Rural Citizens “The World of Information, Culture and Creation for Everyone”	Improve the quality of information and cultural services for residents of remote and under-populated villages. Intermediate Outcomes: The people had an opportunity to visit theaters, museums and exhibitions in Minsk, Homiel, Babrujsk, Mahilioŭ and other cities. Trips to the Cichiničy Sports and Health Center, Žlobin Water Park, Homiel Circus and Minsk Dolphinarium were arranged for children.	Cultural dialogue; Cultural policy	Belarus	€ 287,359; EU contribution – € 250,000	01.06.2013 – 31.05.2016	Ideology, Culture and Youth Unit of the Rahačoŭ Raion Executive Committee
ENPI (via EAP Programme I)	Culture Eastern Partnership Photography	Say Cheese! The project aims to develop the photography presenting the Eastern Partnership as a common yet versatile region. The project fosters cooperation between photographers from the EaP and enhances business and educational opportunities for both professionals and amateurs.	Visual arts; Cultural dialogue	Armenia, Azerbaijan, Belarus, Georgia, Moldova, Ukraine	Budget: € 622 700; EU contribution – € 497 500 (79% of total),	December 2012 – June 2015	
ENI	Twinning Support to the Ministry of Culture and Tourism of the Republic of Azerbaijan for the modernisation of strategies (policy) and management system in the culture sector AZ/15/ENP/OT/35	To assist the Ministry of Culture and Tourism in an administrative reform process for transition to a more strategic management model for the culture sector with particular focus on cultural heritage needs (including tangible and non-tangible heritage, museums and libraries) adapting appropriate European experience and models.	Cultural policy; Cultural heritage; Twinning	Azerbaijan	1,200,000	2/8/2016 - 2/7/2018	Ending in 2018
ENI	Twinning “Strengthening the capacity of the Department of Tourism (DoT) in the Ministry of Culture and Tourism of the Republic of Azerbaijan” [AZ12/ENP-PCA/OT/22]	Twinning to strengthen the administrative capacity and to improve the legal framework in order to enable this institution to exercise its political, regulatory and technical functions in line with European Union standards and best practice. Improvement of internal organisation and working mechanisms of the DoT • Drafting secondary legislation and executive acts on regulating and promoting the tourism sector • Capacity building for the personnel in the DoT and in relevant other Departments in the Ministry of Culture and Tourism • Assistance in developing a model for “Tourism and Recreation Areas”	Cultural policy; Cultural heritage; Twinning	Azerbaijan	€900.000	2/14/2013 - 8/13/2014	Austrian Federal Procurement Agency and Austrian Environment Agency, in cooperation with the Department to Tourism of the Ministry of Economy of the Republic of Lithuania.
ENPI	Emergency Safeguarding of the Syrian Cultural Heritage	To contribute to restoring social cohesion, stability and sustainable development through the protection and safeguarding of cultural heritage Specific objectives:	Cultural heritage; Fight against illicit trafficking of cultural heritage	Syria, Lebanon	2,463,642.17	From 1 March 2014 for 36 months	UNESCO, ICCROM (International Centre for the study of the preservation and

ENPI/2013/335-391		1. Monitor and assess the Syrian cultural heritage situation through updated and continued knowledge and documentation 2. Mitigate the destruction and loss of Syrian cultural heritage through national and international awareness raising efforts 3. Protect and safeguard Syrian cultural heritage through enhanced technical assistance to and capacity building of national stakeholders and beneficiaries						restoration of cultural property) ICOMOS (International Council on Monuments and Sites) National Stakeholders involved with cultural heritage Executive committee of Ivano-Frankivsk city council
DCI (Investing in people)	"Restoration of blacksmith art as one of the oldest elements of economic growth"	Main aim is to support and strengthen professional blacksmith association as one of the oldest element of economic growth. Objectives: 1. Creation of tourist cultural art center at the rebuilt Ivano-Frankivsk's Bastion. 2. Increasing of qualification and competence of artistic subjects involved in the creation, production, distribution, sales of blacksmith metal products; 3. Assisting in selling blacksmith art's goods; 4. Support of knowledge transfer, exchange of experiences and best practices among leaders of blacksmith art; 5. Establishing Blacksmiths Association.	Sustainable tourism; Cultural heritage; Crafts	Ukraine	445000	31/12/2013 – 30/06/2016		
ENPI (CBC programme)	"Medieval Jewelleries: Khotyn, Soroca, Suceava – Mejekss"	The project aimed at carrying renovation works in the medieval fortresses. In the Republic of Moldova, the medieval fortress of Soroca has been renovated and others activities implemented to improve the touristic potential of the region of the town Soroca situated in the north of the country on the Ukrainian border.	Sustainable tourism; Cultural heritage	Romania, Ukraine, Moldova	2.7 million EUR (90% EU/10% co-financing)	2013-2015		
ENPI (CBC programme)	"Developing cross border tourism by promoting the Mansion of Manuc Bey, Elena Ioan Cuza Mortuar Complex and the Blesciunov Mansion"	The project aimed at improving the economic and social situation from the cross-border region by increasing the contribution of the tourism sector to the regional economy and developing sustainable capitalisation opportunities within the Hîncești - Vaslui and Odessa Region. One of the main activities is to carry out renovation works to renovate in each country one significant historical building/complex. In the Republic of Moldova, the Manor of Manuc Bey has been chosen. It is a XIX century complex which is under renovation to improve the touristic potential of the region of Hîncești situated in the middle west of the country.	Sustainable tourism; Cultural heritage	Romania, Ukraine, Moldova	2.2 million EUR (90% EU/10% co-financing)	2013-2015		District Council of Hincesti
ENI	Twinning Support to promote cultural heritage in the Republic of Moldova through its preservation and protection MD 13	Assist the Ministry of Culture's institutions to enhance and support the enforcement of the legal framework regulating the sector to improve governance in the field of cultural heritage protection mainly through the development, adoption and implementation of a more strategic and fine-tuned management model for the cultural heritage sector, and through strengthening the capacities of public stakeholders.	Cultural heritage; Cultural policy; Twinning	Moldova	1000000	From June 2017 for two years		Ministry of Culture of Moldova

ENI	ENPI OT 01 16 (MD/26) EUNIC grant to Chronograph caravan	The Moldovan Chronograph caravan has received a 5 000 € EUNIC grant (http://bucharest.eunic-online.eu/) to organise the venue of filmmaker/producer/actor during the screening of films. EUD invited the Minister of Culture and HoD for one screening of the chronograph caravan outside Chisinau.	Audiovisual	Moldova	5,000	End of August	EUNIC
ENI	Another Look – European Restored Film Project	4 editions of "Another look" film festival since Jan 2013. the 5th edition will take place in Jan. 2017. The overall objective of the European festival of restored films "Another Look – European Restored Film Project" is to offer Israeli audiences the opportunity to discover European Heritage Films and to keep raising awareness about restoration of heritage films in Israel. This is funded from the global allocation	Culture-Film Festivals	Israel	10,000 per year	2014 -2017	French Institute and EU MS embassies and cultural institutes based in Israel, including EUNIC cluster
ENI	White Night Europa	To celebrate European cultures in Israel by producing a European cultural artistic event as part of Tel Aviv's White Night, and in full cooperation with the Municipality of Tel Aviv –Jaffa and EU Member States. for two consecutive years (2015 & 2016) the EU Delegation formed a strategic partnership with EU Member States and the Municipality of Tel Aviv – Jaffa and took part in White Night Tel Aviv. This cooperation turned to be very successful and benefited both parties. In June 2015, White Night was co-produced by the EU Delegation and the Tel Aviv –Jaffa Municipality under the title "White Night Europa", and in June 2016 "Street Art Europa" was one of the biggest cultural activities of White Night Tel Aviv. These two cultural events produced by the EU Delegation, as part of White Night, attracted more than 20,000 visitors, and received wide coverage on major Israeli media outlets, leading to an outstanding presence which had a positive impact of the image of the EU in Israel. The 3rd edition will take place in June 2017. This is funded from the global allocation	Culture - music, dance, street art	Israel	350.000 for 3 years/3 events	2015 & 2016	Service Contract (a tender procedure) - cooperation with EU MSs cultural institutes based in Israel
DCI (Investing in people)	Music as a means for social change and inter-cultural dialogue	The overall objective of this project is to advance democracy in Israeli society, inclusive of the Palestinian minority, through cooperation between cultural actors. This is a grant to the implementing partner.	Culture and arts	Israel	650,000	2014-2016	Polyphony (CSO)
DCI (Investing in people)	Enhancing Working Conditions of Palestinian Arab Culture in Israel- an Interdisciplinary Approach	The overall objective of the project is to Improve professional capacities of Arab culture players in Israel to increase job opportunities and income sources. This is a grant to the implementing partner.	Culture and arts	Israel	600,000	2014-2017	Arab Culture Association (CSO)
DCI (Investing in people)	Out of Place	Promoting public discourse via cinema, television, and media on burning societal issues such as tolerance, coexistence,	Culture and arts	Israel	300,000	2015-2017	Gesher (Israeli film fund)

		democracy, and the need for intercultural and inter-social dialogue. Training "Change Agents" among filmmakers and journalists to handle stories about marginalized groups in their country of residence, confronting issues of identity with discrimination, national conflicts, migration, and diversity. This is a grant to the implementing partner.						
DCI (Investing in people)	Investing in Palestinian culture in Israel and the oPT	The overall objective of the project is to empower a sustainable Palestinian culture community through the creation of a supportive political and institutional environment in Israel and the oPt. This is a grant to the implementing partner.	Culture and arts	Israel	400,000	2014-2015	Mossawa Centre (CSO)	
ENPI (via EAP Programme I)	SPACES – Sustainable Public Areas for Culture in Eastern Countries	- Develop new concepts for cultural governance that recognize the societal relevance of the independent art and cultural workers. - Strengthen the local artist communities as a civil society contribution based on participatory arts and culture concept	Culture and arts	Armenia, Georgia, Ukraine, Moldova	699,997	1/12/2011 - 30/11/2014	Oikodrom – the Vienna Institute for Urban Sustainability; Foundation Center for Contemporary Art, Ukraine; GeoAIR, Georgia; Minotaurus Film, Luxembourg; Oberliht, Young Artists Association, Moldova; slobodne veze // loose associations, Croatia; Utopiana.am, Armenia;	
ENPI (via EAP Programme I)	Directors Across Borders (DAB)	Promote cross border dialogue, cultural diversity and tolerance through supporting cross border, cross regional film production and developing network of films professionals and film organizations in south Caucasus and within the region EP.	Intercultural dialogue; Audiovisual	Armenia, Georgia, Ukraine, Moldova, Belarus	600,000	21/10/2011 - 21/10/2014	Golden Apricot Fund for Cinema Development	
ENPI (via EAP Programme I)	SOS Culture	Saving endangered cultural assets in remote regions of Armenia and Georgia by involving local youth in their preservation	Cultural heritage	Armenia, Georgia	492,754	Duration of 24 months	Foundation for the Preservation of Wildlife and Culture Assets	
ENPI (CBC Operational Programme 2007-2013)	Black Sea Silk Road Corridor Joint	Create a tourism trail both through physical signage and information panels and virtually online through web portal and smartphone applications. From 2013 to 2015, a 3000 km long tourist trail linking Northwest Greece, the Black Sea coast of Turkey, Western Georgia and the North-South Corridor of Armenia has been created.	Sustainable tourism; Cultural heritage	Armenia, Georgia, Greece, Turkey	802,243.64	24 months starting from 7 January 2013	lead partner of AMAP Human Development NGO (Armenia) and partners in Greece, Turkey, and Georgia . The Armenian portion of EUR 399,658.07 was co-funded by USAID-Armenia through EDMC (Enterprise Development &	

ENI	Twinning Support to the institutional development of the National Agency for Cultural Heritage Preservation of Georgia GE11/ENP_PCA/O/13	Overall objective: to introduce internationally recognised best practices in the heritage sector in Georgia with the aim of improving heritage conservation and management, thereby contributing to economic and social development. Project objectives: strengthen the capacities of the National Agency for Cultural Heritage Preservation of Georgia (NACHPG) to upgrade skills and knowledge at all organisational levels, propose adjustments to legal framework, introduce new ways of working with specific competences to NACHPG staff, design and implement a training programme to adopt new systems and assist on how to use them, increase awareness of stakeholder interests and partnership opportunities. In the field of cultural tourism, for example, the NACHPG can play a role in bringing together municipal governments, civil society, and private investors with the objective of investing in the re-use of historic buildings and improving the tourism infrastructure. The following results shall be achieved: □ Result 1: An effective model of national cultural heritage administration and management for Georgia is defined and agreed by the Beneficiary; □ Result 2: Cultural heritage legislative and regulatory framework adequate to the current needs of Georgia is elaborated, leading to improved governance of the cultural heritage sector; □ Result 3: Skills and knowledge of NACHPG staff and stakeholders are enhanced.	Twinning; Cultural Policy; Cultural Heritage	Georgia	1,000,000	6/11/2013 - 7/10/2015	Market Competitiveness) Project. National Agency for Cultural Heritage Preservation of Georgia
IcSP	Confidence Building Early Response Mechanism (COBERM II)	Build confidence within and across communities divided by conflict in Abkhazia and South Ossetia by financing "people-centred" grassroots activities. COBERM funded 75 peace-focused small projects in a wide number of areas such as healthcare, agriculture, youth, gender equality and establishing professional ties across conflict divides. Over 45,000 Georgian, Abkhaz and South Ossetian young people benefitted from joint academic and cultural activities including sports programmes and summer camps as a way to build confidence, understanding and tolerance and overcome stereotypes. The Stability Fund of the Netherlands has co-funded the project	Conflict resolution and prevention; Peacebuilding; Intercultural dialogue	Georgia	4,900,000 USD	15/05/2012 - 11/05/2015	UNDP
ENPI (via EAP Programme I)	Strengthening Creative Industries in Armenia, Azerbaijan, and Georgia: Heritage Crafts – Common	The action is aimed to develop the conducive environment for further sustainable development of the Creative Industries, particularly of Heritage Crafts sector in participant countries and to contribute to the cooperation among them and the EU through its main components, which are: Assessment Studies and Policy Elaboration, which includes	Crafts; Sustainable tourism; Cultural Heritage	Armenia, Azerbaijan, and Georgia	480,000	From February 1st, 2012 until mid-2014	Project Leading Partner - Georgian Arts and Culture Center Project Partners Armenia: Arkanel

Platform for Development	<p>baseline survey and mapping of heritage Crafts sector; Determination of needs and elaboration of recommendations for the further development of the field on the bases of the best international practices; Capacity Building and Product testing: Workshop in European cultural policies and cultural statistics; targeted trainings for cultural operators in Heritage Crafts business management and entrepreneurship, international market oriented innovative product development; promotion, local and international marketing etc.; product testing at local and European fairs.</p>	<p>NGO; Associated partner Georgia: Economic Affairs Office, Tbilisi City Hall; Georgian National Tourism Agency; Europe House</p>					
DCI (Investing in people)	<p>Crafts platform in Action – Enhancing Sector’s Economic Capacity for Georgia</p>	<p>Awareness raising campaign for wider audiences on Heritage Crafts sector as a source for economic growth and job creation through different media outreach, the international conference “Culture for economic development” and other promotional materials; Networking: Development of partnerships and network of artists, craftspeople and cultural workers through the web-site and other networking tools and integration to the European networks Follow up of the regional project "Strengthening Creative Industries in Armenia, Azerbaijan, and Georgia: Heritage Crafts – Common Platform for Development" to stress on the actual implementation of Crafts Development Policy and recommendations, drawn directly from the needs of crafts actors.</p>	<p>Crafts; Sustainable tourism; Cultural Heritage</p>	<p>Georgia</p>	<p>617,960 EU contribution490,000</p>	<p>From March 1st, 2014 until late 2016</p>	<p>Project Leading Partner - Georgian Arts and Culture Center Project Partners Center for Strategic Research and Development of Georgia Economic Affairs Office, Tbilisi City Hall; Associated Partners: Ministry of Culture and Monuments Protection of Georgia; British Council Georgia</p>
	<p>Overall objective -To Contribute to the transformation of craft sector into a source for job creation and economic growth in Georgia.</p>	<p>Specific objectives: To Strengthen Structural Capacity and Professional Network of the Crafts Sector through the establishment of Georgian Crafts Association and provision of First International Summit of South Caucasus Craftsmen for enhancement of cooperation on the regional level. To develop Local Crafts Market, Enhance Working Conditions and Business Capacity of Crafts Actors’ through expansion of distribution channels, provision of series of workshops and small grants to craft actors to arrange workshops, studios & shops across the country linked with tourism infrastructure and through the development of new line of crafts products to align with contemporary market requirements. To Advocate towards Crafts Development Policy Integration into Governmental Policies through the campaigns and meetings with related governmental bodies and local authorities and introduction</p>					

ENI	Net-Med Youth	<p>international experience in raising the status and recognition of people and organizations in crafts sector.</p> <p>To Facilitate Crafts Education and Transmission of Knowledge by creating informal training opportunities for young generation across the country and developing and of crafts training modules & published guidelines for craftsmen.</p> <p>enhance media coverage of youth perspectives and positioning of youth vis-à-vis national policies and programmes in European Neighbourhood Policy (ENP) South countries. The NET-MED Youth Project foresees the creation of three working groups at national level, focusing, respectively, on Media, Employment and Mainstreaming Youth Issues in National Legislation.</p> <p>Regarding media-focused activities in particular, in order to foster quality coverage of youth news, achievements, rights and perspectives, the NET-MED Youth Project will facilitate monitoring of media coverage, research on youth's opinion about national and regional media, and connections between media outlets and young audiences.</p> <p>The project will promote awareness of freedom of expression and the key related issues among young women and men. Through training in media and information literacy and media production skills, it will enable youth to better assess the information received through different types of media, and to make informed decisions as users and producers of information and media content. Young journalists, bloggers and citizen journalists will develop enhanced professional capacities that will allow them to exercise their freedom of expression and their watchdog role regarding strategies and policies that affect youth in their countries.</p> <p>The project will also facilitate South-South and North-South interaction between youth organizations, young journalists, bloggers and citizen journalists. Activities under the project will allow for the exchange of experiences, tools and approaches between at least two target countries or more, and will also reach out to peers from EU countries and other regions.</p> <p>Media and ICT-enabled applications and platforms will be developed in support of the project's different components, including an online portal to facilitate exchanges between youth organizations, their systematic and structured mobilization around common challenges, and their engagement and watchdog role in regards to the development and implementation of public policies and national strategies on youth.</p>	Intercultural dialogue; Media; Youth	ENP South	8,000,000	2/2014 - 1/2017	UNESCO
IcSP Peacebuilding Initiative,	(EU Drama for Peace Building and conflict	The project promotes sustainable conflict transformation through peace education (in particular via animation and drama) among school children (4000 boys and girls) and teachers	Intercultural dialogue; peacebuilding;	Occupied Palestinian Territories	516,917 total budget; 413,533 EU contribution	28/12/2015 - 27/06/2018	Fekra Arts Institute (PS)

EUPI	transformation in the Gaza Strip.	in 40 schools and in 10 disabled NGOs in Gaza.	conflict prevention and resolution					
ENPI	The Book Platform	The overall objective of the project is to assist in creating an environment for a healthy, sustainable and open book culture as a prerequisite for economic, social and human development. The key specific objectives of the project are: 1. To enhance the role of book publishing as a key cultural industry for development in the region; 2. To build up sustainable conditions and networks for an enhanced intercultural dialogue through literature and translations in the region and with Europe; 3. To foster access to books and literature for all.	Literature	Georgia	€448.034	1/2012 – 6/2014	Next Page Foundation Bulgaria	
ENPI	Shared Cultures – Historical Imprints	The 3 year action plan of the project covers different work packages which will mainly target the implementation of wide project objectives with the specific focus on strengthening the capacities of semi-public actors involved in the activities and sustainability of independent history and heritage educators associations, awareness raising and cultural education that enhance democracy and intercultural dialogue, creating adequate conditions for the development of educational activities in an international environment promoting cultural tolerance, strengthening regional links and dialogue within the region of the Eastern partnership, and between the EU and countries of the Eastern partnership in respect to cultural network and actors. The project target group is both formal and informal educators in the field of culture from Armenia, Azerbaijan, Georgia, Moldova and Ukraine, including history and heritage educators and their associations.	Cultural heritage; Education	Armenia, Azerbaijan, Georgia, Moldova and Ukraine	€699.399	1/2011 – 11/2014	EUROCLIO (NL)	
ENPI	CAUCULT – Caucasus Cultural Initiatives Network	Overall objectives – Contribute to the creation of a vivid political and social environment conducive to the strengthening of inclusive and culturally diverse societies in Armenia, Azerbaijan and Georgia through the empowerment of their cultural actors, as a cornerstone for sustainable economic, social and human development. Specific objectives: - 1) Support. Active participation of citizens, esp. groups with least recognized ethnic and cultural backgrounds in cultural activities; 2) Establish strong, inclusive and sustainable networks of cultural actors from different areas active in the field of cultural diversity; 3) Enhance structured and skilful inter-cultural dialogue between all relevant stakeholders aiming at greater	Intercultural dialogue	Armenia, Azerbaijan and Georgia	€670.300	12/2011 – 11/2014	Interkulturelles Zentrum (AU)	
ENPI	Regional Co-operation for the Cultural Heritage Development	Overall objectives – To improve management of Cultural Heritage and ensure its integration into economic development of EP region. Specific objectives: - 1) Development of national policy for heritage; 2) Capacity building of heritage sector stakeholders with the aim	Cultural Heritage; Cultural policy	Georgia	€500.012	01/01/2012 – 30/06/2014	ICOMOS Georgia	

		of enhancing role of heritage in sustainable economic development; 3) Promotion of the regional co-operation and exchange of experience within the EP region and between the region and EU countries; 4) Support of the civil society involvement in the planning and decision making processes.					
ENPI	Let's Talk about Films in South Caucasus	Overall objectives – To strengthen regional linkages and communication in the South Caucasus region. To make practical use of documentary film as a tool for fostering democratic dialogue in the region. Specific objectives: - To support documentary film making and active use of documentary films as a tool for education, public awareness raising and communication in Armenia, Azerbaijan and Georgia. Target Groups - 50 documentary film makers, 15 civil society organisations, 30 representatives of public authorities, 200 members of informal community groups, small festival organisers, active members of the public, teachers and students, 15 000 members of the public. Final Beneficiaries - Viewers of new documentary films, new users of the project know how and tools, new film makers, schools newly using documentary films for education, cultural centres organising documentary film events etc. The final beneficiary group may amount to 500 000 people in the three countries.	Audiovisual	Armenia, Azerbaijan and Georgia	€653.470	3/2012 – 6/2014	People In Need (CZ)
ENPI (CBC Black Sea Basin Operational Programme 2007-2013)	(CBC CULTURe Sea EXchange Platform Joint	The project is implemented under the European Union's Joint Operational Programme "Black Sea Basin 2007-2013". It involves organisations from five countries: Georgia, Armenia, Greece, Bulgaria and Moldova. Overall objective: To facilitate the cross-border exchange of culture by providing an innovative, multi-lingual IT platform, based on available open source social platform solutions and adapted for culture producers (artists, directors or art, festival organizers), culture operators (museums, festivals, etc.) and other actors of the culture market. The platform will be an online tool, where all cultural professional and organisations in the Black Sea region will be able to advertise, discuss and organize cultural activities and events. The platform will also be an important source of information about the culture and related cultural events (artists, operators, events) for art lovers and culture consumers. Specific objectives: 1. To provide the CULTUR-EXP platform with carefully defined functionalities; 2. To provide rich content on the platform; 3. To ensure the wide uptake of the platform by the users.	CCI	Georgia, Armenia, Moldova	Total Project Budget: 330,901.17 Total Grant ENPI: 295,494.74	01/07/2013 – 30/06/2015	Georgian Research and Educational Networking Association (GRENA), Georgia European Regional Framework for Co-operation (ERFC), Greece District Government of Burgas, Republic of Bulgaria Armenian Monuments Awareness Project Cultural NGO, Republic of Armenia research and Educational Networking

ENPI	EU Support to Civil Society and Media in Jordan	Start-up Programme estimate for Component 1 of the Programme "Support to Civil Society and Media	Media	Jordan	3,029,324.01	31/1/2015 - 24/7/2017	Association of Moldova (RENAM), Republic of Moldova National Center for Human Rights
ENPI	Support to Media in Jordan	The UNESCO implemented Programme aims to help solidify free, independent and high quality journalism in Jordan by strengthening the enabling regulatory and institutional environment and build the capacity for an independent, quality based media sector serving the entire population. In particular, the project was designed to assess and enhance the Government Media Strategy which has ended in December 2015.	Media (Radio component)	Jordan	4,500,000.00	27/7/2014 - 28/10/2017	UNESCO
NEAR TS	Empowering Zarqas Women Using Media	Support to a community paper in Zarqa, called Hona Zarqa, and a group of female journalists.	Media	Jordan	519,705.00	1/1/2013 - 31/5/2016	ELIAS FARKOH AND SALAM MADANAT ANDPARTNERS GENERAL PARTNERSHIP UNESCO
ENPI	Sustaining Quality Education and Promoting Skills Development Opportunities for Young Syrian Refugees in Jordan	Support to Young Syrian Refugees in Jordan	Education	Jordan	4,336,881.00	1/3/2013 - 31/12/2016	
ENPI	Assisting displaced Syrians and vulnerable Jordanian communities to develop coping mechanisms and to reinforce their life skills	To achieve this overall objective, this action will focus on the specific objective of addressing the medium-term non-humanitarian needs of the displaced Syrian population in Jordan. The proposed action has three expected results: 1. The targeted Syrian displaced persons (aged 16-65) have increased their capacity to facilitate their return (mobile asset). 2. The targeted persons have received additional support for the use of their life skills and to facilitate their return home 3. The targeted Syrian displaced persons have enhanced their coping capacity and healing process	Artistic Crafts	Jordan	1,065,686.36	1/3/2014 - 31/12/2016	Caritas Czech Republic
ENPI	Fostering tourism services to support local economic development in Tafileh and Ajloun	To contribute to the implementation of the local economic development plans for the Governorates of Ajloun and Tafileh, more particularly to support the development of tourism services industries.	Sustainable tourism	Jordan	975,000.00	24/9/2014 - 23/5/2017	UNDP
ENI	Karama Human Rights Film Festival	Teh Karama Human Rights Film Festival is a major national event implemented on yearly basis. It consists of a main cycle of activities in December each year and this year it will include a mid	Audiovisual	Jordan	40,000	27/3/2016 - 26/1/2016	AL MA'AMAL 612 LIL AFKAR NON PROFITCOMPANY

cycle activities around May and June.

ENPI	Support to Earth Month Celebration & "The Best of the Physikanten" science show/ Mobile Museum Science Kits	Promoting interactive learning experiences that have the power to nurture lifelong learning while simultaneously raising children's awareness through unique exposure to science, universal issues and international cultures.	Libraries and museums	Jordan	59,993.28	16/4/2015 - 15/10/2016	THE NATIONAL CHILDREN MUSEUM SOCIETY
ENI	Budget Support to the Ministry of Education to deal with the Syrian Refugee Crisis	a budget support under decision 37650 with an associated top-up under decision 38501, to support the Ministry of Education in Jordan to manage the Syrian students, as an outcome of the Syrian refugee crisis	Education	Jordan	52,500,000.00	13/8/2015 - 12/8/2019	Ministry of Education Jordan
ENI	Provision of Higher Education to Syrian youth affected by the crisis in Syria and in Jordan	Provision of Higher Education to Syrian youth affected by the crisis in Syria and in Jordan, language and Academic skills and e-learning resources done in Jordan and neighbouring countries	Education	Jordan	4,000,000.00	18/8/2015 - 17/8/2018	British Council
ENI	The provision of higher education to Syrian refugees and disadvantaged Jordanians	A grant contract to provide higher education to Syrian refugees and disadvantaged Jordanians for component 2:of the related decision: 'the delivery of programmes of higher education in Jordanian higher education institutions'.	Education	Jordan	4,000,000.00	1/12/2015 - 30/11/2019	consortium led by German Jordanian University
ENI	EU Cultural Events in Jordan in 2016 and 2017	The services are related to enhancing communication and visibility of the EU Delegation in Jordan through a set of cultural events. Implemented in cooperation with the cluster of EUNIC in Jordan.	Culture	Jordan	450,000.00	1/2/2016 - 31/7/2017	EUNIC
ENI	Karama Human Rights Film Festival 2016 and 2017	The Karama Human Rights Film Festival is a major national event implemented on a yearly basis. It consists of a main cycle of activities in December. This year it will be its 7th edition. Main objective: to promote open democratic dialogue on Human Rights issues in Jordan and in the region, to advocate for Human Rights, to encourage critical thinking and civil engagement	Audiovisual	Jordan	60,000.00	24/11/2016 - 23/2/2018	AL MA'AMAL 612 LIL AFKAR NON PROFITCOMPANY
ENPI	Emergency education response for displaced children and host communities in Jordan	Amid fears that an entire generation could be lost, Jordan has agreed to allow Syrian children to attend public schools. With the local authorities worried that the education system might reach breaking point under the pressure of Syrian asylum seekers UNICEF and the EU have put together an educational programme aimed at supporting the Jordanian authorities save the future of this war-affected generation. Follow-up actions of this programme could be funded through Madad Fund	Education	Jordan	9900000	25/3/2014 - 24/2/2016	UNICEF
IcSP	Armenia-Turkey Normalisation	The purpose of this project was to support civil society initiatives contributing to enhance dialogue and facilitate contacts between	Culture, media and conflict	Armenia; Turkey	€1.999.891	28/12/2013 - 27/06/2015	Consortium of four Armenia – and four

	Process	the Armenian and Turkish societies. Overall performance of the project was excellent. It fostered a great deal of innovation which became its best practice, as it unleashed the creativity of individuals and organisations, generating conditions for them to flourish. The positive effects are felt in the opening of new business partnerships and investment opportunities. Multiple initiatives were inspired by the project, which assumed a life of their own.					Turkey-based NGOs and included a Sub-Grant Scheme that funded another 11 projects.
IcSP	Peacebuilding through Capacity Enhancement and Civic Engagement (PeaCE)		Culture, media and conflict	Azerbaijan	€475.325,85	01/09/2016 - 31/08/2019	
IcSP	Peacebuilding through Capacity Enhancement and Civic Engagement (PeaCE)		Culture, media and conflict	Armenia, Nagorno-Karabakh	925,393	01/09/2016 - 31/08/2019	
IcSP	Strengthening social cohesion for a democratic and inclusive Syrian civil society	The aim of this project is to help civil society prepare for a post-conflict transition in Syria. It supports community leaders to prepare to rebuild of a more peaceful country. Promote leadership for civil society in key areas. Support women to take a leading role in Syrian society. Help ensure diverse, independent and professional media in Syria.	Culture, media and conflict	Syria, Jordan	14,999,271.00	12/08/2015 - 11/04/2018	Reino de Espana
IcSP	Supporting Syrian professionals to prepare for leading roles in a future transition to a peaceful, democratic and inclusive Syria	Qualified Syrians will be enabled to become key actors in a future transition process and are willing and capable to contribute actively in the fields of transitional justice, security sector reform, urban planning and local administration. Exchanges with experts from within the EU are established.	Culture, media and conflict	Syria and neighbouring countries	1,130,661.28	22/07/2015 - 21/03/2018	Olof Palmes Internationalla Centeri
ENI	TAIEX Expert Mission on Management of World Heritage Sites	The aim is to learn from EU Member State experience in the field of heritage management.	Cultural heritage	Egypt	N/A	22/02/2015 - 26/02/2015	Ministry of State for Antiquities
ENI	TAIEX Workshop on Cultural Statistics	The aim of the workshop is to provide the beneficiary with best practises and mechanisms used for collecting, processing and analysing information on cultural policies with a view of producing reliable cultural data compatible with European standards.	Cultural policy	Ukraine	N/A	17/08/2015 - 18/08/2015	Ministry of Culture of Ukraine
ENI	TAIEX Expert Mission on Decentralized Cultural Policies	The mission concerned policy analysis, challenges and difficulties in the decentralisation process; capacity development of public administration representatives to diversify and improve the decentralized cultural services through exchange of the European experience.	Cultural policy	Moldova	N/A	05/10/2015 - 07/10/2015	Ministry of Culture
ENI	TAIEX Expert	Assess the capacity and needs of the Ministry of Antiquities	Cultural heritage	Egypt	N/A	10/12/2016 -	Ministry of Antiquities

ENI	Mission on Cultural Heritage Twinning "Strengthen the institutional tourism system in Jordan by enhancing the capacities of the Ministry of Tourism and Antiquities (MoTA) in Jordan" JO/12/ENP/OT/20	To work towards the sustainable growth of tourism in Jordan and the optimisation of tourism's contribution to the socio-economic development. To strengthen the institutional and technical capacities of the MoTA in order to enable it to exercise its political, regulatory, developmental and technical functions as enshrined in the National Tourism Strategy (NTS) and in-line with the EU standards and best practices.	Cultural policy; Cultural heritage; Twinning	Jordan	€1.100.000	12/12/2016 9/24/2013 - 3/23/2015	of the Arab Republic of Egypt Ministry of Tourism and Antiquities (MoTA)
ENI	Twinning "Appui à la mise en place d'un dispositif de promotion de la qualité dans le secteur touristique" TN/14/ENP/OT/41	Strengthen the international competitiveness of Tunisia as a touristic destination through the implementation of a quality system for tourism in Tunisia. Design a quality label for tourism in Tunisia and experiment it on the ground.	Cultural policy; Twinning	Tunisia	€1.400.000	9/7/2015 - 9/6/2017	Office National du Tourisme Tunisien (ONTT)
ENI	Twinning "Appui au Ministère de la Culture et de la Sauvegarde du Patrimoine dans la mise en œuvre de sa politique" TN 15 ENI OT 01 16 (TN/56)	Contribute to strengthening the role and effectiveness of the Ministry of Culture in the animation of the cultural sector in Tunisia. Support the process of decentralization of cultural action initiated by the Ministry of Culture and the protection of Heritage, through the strengthening of national regional and local institutions, and the implementation of partnerships between the public and private sectors, civil society, ministries and public institutions, local authorities.	Cultural policy; Cultural heritage; Twinning	Tunisia	€1.000.000	1/1/2017 - 12/31/2018	Ministère de la Culture
Creative Europe (Media)	European film clubs and schools licensing	Film Literacy Europe (FLE) and its partners propose three innovative film club pilots in Latvia, Lithuania and Georgia and a major strategic initiative to carry of a Feasibility Study into developing a European film license for schools and a network of film clubs. FLE is working with the national film agency in each of the pilot countries to build on their film education practise and the experience of European film club pilots that took place in Spain, Romania and Cyprus. The pilots will involve 50 schools in Lithuania, 150 in Georgia and 200 in Latvia. Film clubs have proved to be successful in developing film literacy as well as young people's confidence, communication skills and motivation to learn, positively affecting critical thinking, cultural understanding, writing and general literacy.	Audiovisual; Audience Development	Georgia, United Kingdom, Latvia, Lithuania	180000	01/10/2016 - 30/09/2017	FILM LITERACY EUROPE LIMITED (UK)
Creative Europe (Media)	School of Film Agents	SOFA – School of Film Agents is a training programme that was set up in 2013 to actively support the development of projects that structurally strengthen national film industries and cinematic	Audiovisual; Capacity Building/Training	Georgia, Germany	30000	01/01/2017 - 31/12/2017	INSTITUTE FOR DEMOCRATIC CHANGES (Georgia)

landscapes in Europe. SOFA helps its participants to develop their ideas into a concrete project package ready for application to funding sources. In this regard, SOFA is unique on the international film scene because it's targeted at film agents and not at producers, scriptwriters and directors. Once the participants are selected they are invited to the two extended SOFA workshops where their exchange with experts takes place. They meet in Tbilisi, Georgia and Wroclaw, Poland to work with individual specificity on their projects. The group also unites at Berlinale and Karlovy Vary during the year. The whole training focuses on the productive exchange in all fields of cultural work: transnational communication, leadership-building, cultural education as well as examining public and private financing possibilities in the creative audio-visual industries in the participants' respective countries. SOFA provides all film agents with 12-month support for their projects, including constant access to high-level decision makers in the European audio-visual industries.

Support

Creative Europe (Culture)	Mosaïque de la littérature Européenne	During 10 years of our activity, Agora Publishing has mostly worked to publish the great French and French speaker (Francophone) authors. Recently it expanded its business to Georgia, Ireland, United Kingdom, Italy. This choice gives the opportunity to present to Georgian readers a mosaic of European literature of XX and XXI centuries, including those awarded the European Union Prize for Literature.	Culture and arts; Literary translation projects	Georgia	55301,65	16/01/2017 - 28/12/2018	AGORA LTD (Georgia)
Creative Europe (Culture)	First time in Georgia: 10 EU Literature Prize winners	Modern English and American literature are widely represented on the Georgian book market but other European literature is modestly represented if compared. During last 20 years about 3-7 authors have been translated from Greek, Norwegian and Italian. The amount of German and French Literature editions is quite low. In order to fill the void, Elf publishing House has selected completely unknown authors from different countries for Georgian readers. Their works will be translated and published in Georgian for the first time. Editors, translators and marketing specialists have participated in the process of choosing works for the project "First time in Georgia: 10 EU Literature Prize winners"	Culture and arts; Literary translation projects	Georgia	24471,92	19/12/2016 - 19/12/2018	LLC ELF PUBLISHING HOUSE (Georgia)
Creative Europe (Media)	Les Petites leçons de cinéma	Screened in original version with subtitles in theaters and on television, auteur cinema usually targets a grown-up public and/or moviegoers. Conceived to arouse the interest of young viewers for such films, the short-film collection named «The Short Lessons in Cinema» deals in a simple and vivid manner with specific topics involved in movie-making such as film genres, editing or cutting. Made by accomplished European filmmakers, these short films form concise cinema essays blending an author's artistic	Audiovisual; Audience Development	Georgia, France, Germany, United Kingdom, Spain, Poland	60000	01/10/2016 - 30/09/2017	LA LANTERNE MAGIQUE FRANCE (France)

approach with a playful discovery of cinema. This action also intends to finance the translation of Polish and Georgian subtitles, as well as that of online linked content. In order to promote both auteur cinema and European cultural heritage. La Lanterne Magique France (FR). PAI - Promotora de Accion Infantil (ES). Warsztat Kultury w Lublinie (PL). Magic Lantern Rustavi (GE). Centre for the Moving Image (UK) and KurzFilmAgentur Hamburg (DE) will ensure the dissemination of the project through their own communication channels.

Creative Europe (Culture)	European Theatre Lab: Drama goes digital	Europe's first virtual think tank devoted to researching the theatre of the future. The ETL brings together Europe's leading theatres and scientists in the pursuit of one goal: to use new technology to bring Europe's stages into our communities and online. Through collaborations that stretch across Europe's borders and sectors, the ETL has designed a series of OpenLabs researching the effects of digitisation on 1) aesthetics, 2) audience participation and 3) communication and dissemination. With an ambitious schedule of public events like OpenLabs, performances, a festival and conferences, the ETL creates a digital strategy for Europe's state theatres so that they can open their doors to new audiences, bringing theatre's vitality and immediacy online and to new communities, including people new to Europe or theatre.	Performing arts; Cooperation projects	Georgia, France, Belgium, Romania, Hungary, Germany	200000	01/10/2016 - 30/09/2018	CONVENTION THEATRALE EUROPEENNE (France)
Creative Europe (Media)	CinéDOC-Tbilisi International Documentary Film Festival 2016	CinéDOC-Tbilisi 2016 is the fourth edition of a film festival that grows each year in importance and has become a regional platform for the documentary film industry in the Caucasus. CinéDOC-Tbilisi is the only international film festival in Georgia and the entire Caucasus region that focuses on creative documentaries. It is also the only film festival in Georgia that has a year-long screening program in different venues of Tbilisi as well as in Georgia's regions, called CinéDOC – on Tour. Finally, it is also the only film festival in Georgia that reaches out to young audiences via its CinéDOC-Young screenings organized during and after the festival. CinéDOC-Tbilisi 2016 will have three main competition sections: International Competition, Regional Competition ("Focus Caucasus") and the competition for a young audience - CinéDOC-Young. In addition, thanks to collaboration with the French Institute, there will be special focus on French speaking films from France, Belgium, Switzerland. In cooperation with the embassy of Lithuania, there will be the "Guest Country" section dedicated to the documentary film culture and industry of this particular Baltic country. Objectives are the diversification of our program, the intensification of audience building activities in Georgia and creating more ties to the European documentary market.	Audiovisual; Festivals Support	Georgia	27000	19/02/2016 - 19/02/2017	NOOSFERA FOUNDATION (Georgia)

Creative Europe (Media)	International Documentary Film Festival CRONOGRAF	Starting 2001, OWH Studio organizes the International Documentary Film Festival CRONOGRAF, which has successfully reached the 13th edition. The festival is a real opportunity for the local directors to affirm and share their vision with notorious international filmmakers. Furthermore, the festival program includes press conferences, Q&A, round tables, exhibitions and workshops on documentary film. The festival novelty is the CRONOGRAF Junior satellite event dedicated to film literacy. In the same order a daily CRONOGRAF newspaper ("Cronica de CRONOGRAF" is the original title) aim to reflect and stimulate the audience opinions .	Audiovisual; Festivals Support	Moldova	35000	12/09/2015 - 12/09/2016	OWH TV STUDIO (Moldova)
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