



**ANNEX 2**

of the Commission Implementing Decision on the ENI East Regional  
Action Programme 2019 Part 4

**Action Document for the Regional East EU4Culture**

<b><u>ANNUAL PROGRAMME</u></b>			
<p>This document constitutes the annual work programme in the sense of Article 110(2) of the Financial Regulation and action programme in the sense of Articles 2 and 3 of Regulation N° 236/2014.</p>			
<b>1. Title/basic act/ CRIS number</b>	<p>EU4Culture CRIS number : Decision ENI 2019/042-269 financed under the European Neighbourhood Instrument (ENI)</p>		
<b>2. Zone benefiting from the action/location</b>	<p>Eastern partner countries: Armenia, Azerbaijan, Belarus, Georgia, Republic of Moldova, Ukraine The action shall be carried out at the following location: Eastern Partner Countries (Armenia, Azerbaijan, Belarus, Georgia, Republic of Moldova, Ukraine) and EU Member States.</p>		
<b>3. Programming document</b>	<p>ENI Regional East Strategy Paper (2014-2020) and Regional East Multiannual Indicative Programme (2017-2020)</p>		
<b>4. Sustainable Development Goals (SDGs)</b>	<p>SDG 4.7, SDG 8.9, SDG 11.4</p>		
<b>5. Sector of Intervention/thematic area</b>	<table border="1" style="width: 100%;"> <tr> <td style="width: 70%;">Cultural heritage, intercultural dialogue, culture and creativity</td> <td style="width: 30%;">DEV Assistance<sup>1</sup>: Yes</td> </tr> </table>	Cultural heritage, intercultural dialogue, culture and creativity	DEV Assistance <sup>1</sup> : Yes
Cultural heritage, intercultural dialogue, culture and creativity	DEV Assistance <sup>1</sup> : Yes		
<b>6. Amounts concerned</b>	<p>Total estimated cost: EUR 7 850 000 Total amount of European Union (EU) contribution: EUR 7 850 000 The contribution is for an amount of EUR 7 850 000 from the general budget of the European Union for 2019.</p>		

<sup>1</sup> Official Development Assistance is administered with the promotion of the economic development and welfare of developing countries as its main objective.

<b>7. Aid modality(ies) and implementation modality(ies)</b>	Project Modality Indirect management with entrusted entities as defined in section 5.3.1			
<b>7 a) DAC code(s)</b>	16061– Culture and Recreation			
<b>b) Main Delivery Channel</b>	41000 – United Nations Agency 21000 – International NGO 23 000 – Developing country-based NGO 52000 – Other			
<b>9. Markers (from CRIS DAC form)</b>	<b>General policy objective</b>	<b>Not targeted</b>	<b>Significant objective</b>	<b>Main objective</b>
	Participation development/good governance	<input type="checkbox"/>	X	<input type="checkbox"/>
	Aid to environment	X	<input type="checkbox"/>	<input type="checkbox"/>
	Gender equality (including Women In Development)	<input type="checkbox"/>	X	<input type="checkbox"/>
	Trade Development	<input type="checkbox"/>	X	<input type="checkbox"/>
	Reproductive, Maternal, New born and child health	X	<input type="checkbox"/>	<input type="checkbox"/>
	<b>RIO Convention markers</b>	<b>Not targeted</b>	<b>Significant objective</b>	<b>Main objective</b>
	Biological diversity	X	<input type="checkbox"/>	<input type="checkbox"/>
	Combat desertification	X	<input type="checkbox"/>	<input type="checkbox"/>
	Climate change mitigation	X	<input type="checkbox"/>	<input type="checkbox"/>
	Climate change adaptation	X	<input type="checkbox"/>	<input type="checkbox"/>
	<b>10. Global Public Goods and Challenges (GPGC) thematic flagships</b>	N/A		

## SUMMARY

This EU4Culture programme aims to strengthen the links between culture, economic growth and the promotion of intercultural dialogue and experiences in the Eastern Partnership (EaP) partner countries. The action is in line with the 2016 Joint Communication 'Towards an EU Strategy for International Cultural Relations' and the objectives of the Joint Staff Working document 'Eastern Partnership - 20 Deliverables for 2020 - Focusing on key priorities and tangible results'.<sup>2</sup>

Culture can concretely play a part in creating the right conditions for positive socio-economic development, lead to further strengthening the relations with and between the EU's partner countries and bring tangible benefits for their citizens. Under the previous ENI regional envelope for the East, EU support to develop capacities of cultural operators and public administration has been provided through the regional EaP Culture and Creativity Programme – phases I and II, as well as via the EaP Civil Society Facility and targeted Cross-Border Cooperation Programmes.

In particular, the previous EaP Culture Programme contributed to the mobilisation of culture industries, as well as to the establishment of better policy structures in most EaP partner countries, through its Culture and Capacity Development Unit (CCDU) component. It also supported the development of urban strategies for the rehabilitation of nine historic towns through its second component on 'Community-led Urban Strategies in Historic Towns'.

Building on these past interventions EU4Culture will support cultural heritage as well as culture and creative industries (CCIs) in the context of the contribution they can make to sustainable socio-economic development and intercultural dialogue at the local and regional levels.

The action will have three specific objectives:

- To promote local cultural heritage as well as culture and creative industries as resources for regional economic development, inclusion and citizens' participation,
- To foster intercultural dialogue for peaceful inter-community relations and knowledge exchanges across the EaP region and between the EaP partner countries and the EU;
- To improve local governance in the culture sector through support to regulatory processes and policy dialogue.

To achieve its objectives the action will focus on the EaP region, promoting local cultural sites, activities and events outside capitals, and building capacity of local actors. It will adopt a 'network approach' whereby at least one city/town in each of the six EaP partner countries is included as main participant and programme's beneficiary. Each city/town will be supported in developing its culture sector in line with the programme's expected outputs.

It is planned to delegate implementation of the action to an entrusted entity selected on the basis of the criteria described in section 5.3.1.

## 1. CONTEXT ANALYSIS

### 1.1 Context Description

Culture has increasingly become a cross-cutting issue mainstreamed in the EU's external cooperation agendas related to socio-economic development and external relations, as confirmed by

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<sup>2</sup> [https://eeas.europa.eu/sites/eeas/files/20\\_deliverables\\_for\\_2020.pdf](https://eeas.europa.eu/sites/eeas/files/20_deliverables_for_2020.pdf).

the 2016 Joint Communication ‘Towards an EU Strategy for International Cultural Relations’<sup>3</sup>. The Communication places culture at the heart of the EU’s external relations strategy and focuses on advancing cultural cooperation with partner countries across three main strands: supporting culture as an engine for social and economic development; promoting culture and intercultural dialogue for peaceful inter-community relations; and reinforcing cooperation on cultural heritage.

The EU4Culture programme seeks to respond to these key policy goals in the context of the Eastern Partnership. Up to now, culture has been addressed in Eastern Partnership bilateral, regional and cross-border programmes under the European Neighbourhood Instrument as well as in policy dialogue aiming at capacity building for public administrations and non-governmental actors alike.

At the regional level, the last two EU programmes, EaP Culture I (2011-2015) and EaP Culture II (2015-2018), contributed to promoting a revised understanding of culture in the region. This understanding extends beyond cultural expressions, folklore and heritage, by embracing contemporary cultural activity as an important contributor to sustainable development, intercultural dialogue, and the promotion of peaceful and democratic societies. In addition, the EU/UNESCO Expert Facility for the Governance of Culture in Developing Countries” that was launched recently, is open to EaP Countries. Georgia was selected as beneficiary of the action with the application “Reinventing support mechanisms for the development of creative cluster ecosystem in Georgia”.

The EU programmes helped strengthening capacities of cultural operators and public administration in the six EaP partner countries through research projects, training and skills enhancement actions, and technical advice to policy-making. EaP partner countries, on their side, are paying increasing attention to cultural policy development and to mainstreaming culture in wider policy areas. They have opened up their cultural sectors to external influences and experiences, leading to greater inclusivity and modernisation of the sectors’ activity. Their engagement with the EU and its Member States has equally increased, as have wider international contacts with other bilateral and multilateral players in the culture sector.

Gradually since 2015, Armenia, Georgia, Moldova, and Ukraine also joined Creative Europe, the EU framework programme for support to the culture and audiovisual sectors.

The EU4Culture Programme, under the ENI East Regional Action Programme 2019, will build on these positive developments by enhancing the potential of culture to bring tangible benefits to citizens in EaP partner countries, and to further strengthen the relations with and between them. It will focus on cooperation on cultural heritage, intercultural dialogue for peaceful inter-community relations, on new innovative creative industries, regional cultural markets, and cultural associations and intermediary institutions.

## **1.2 Policy Framework (Global, EU)**

The revised European Neighbourhood Policy<sup>4</sup> calls for a focus on achieving the overall goal of supporting stabilisation and resilience in the EU Neighbourhood. The Eastern Partnership, launched in 2009, is based on a shared commitment to international law and fundamental values, including democracy, the rule of law, respect for human rights, fundamental freedoms and gender equality, as well as market economy, sustainable development and good governance. It further aims to deepen and strengthen relations between the European Union, its Member States and its six Eastern neighbours: Armenia, Azerbaijan, Belarus, Georgia, the Republic of Moldova and Ukraine.

Building on these common goals and universal values, and with a view to creating conditions for democratic, stable, prosperous and sustainable societies, the EaP Summit in Riga in 2015,

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<sup>3</sup> <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=JOIN%3A2016%3A29%3AFIN>.

<sup>4</sup> The European Neighbourhood Policy was reviewed in November 2015.

confirmed the consensus to step up actions in four key priority areas: I) economic development and market opportunities; II) strengthening institutions and good governance; III) connectivity, energy efficiency, environment and climate change; IV) and mobility and people to people contacts.

At the last Eastern Partnership Summit in 2017, all partners agreed to deliver tangible benefits to the daily lives of their citizens for each of the four Riga priorities, and formulated this objective in the Joint Staff Working document ‘Eastern Partnership - 20 Deliverables for 2020 Focusing on Key Priorities and Tangible Results’.

The EU4Culture Programme is in line with the objectives agreed under the Priority IV *Mobility and People to People Contacts* of the Joint Staff Working Document, where the partners recognised that cooperation on culture enriches contacts between societies, promotes cultural diversity and intercultural dialogue, and contributes to developing the potential of cultural and creative sectors.

Similarly, the programme reflects the priorities defined in the 2016 Joint Communication ‘Towards an EU Strategy for International Cultural Relations’<sup>5</sup> and the ‘New European Agenda for Culture’<sup>6</sup>. The latter tasks the EU to improve the regulatory environment for the development of culture and creative sectors, to favour increased mobility of professionals within and outside Europe, and to preserve and promote cultural heritage as a shared resource of common identity and societal development.

### 1.3 Public Policy Analysis

In the 25 years since the independence of all EaP partner countries, their cultural sectors experienced several phases. At the beginning, the countries were affected by social and economic instability and had limited capacity for proactive cultural policy development. In the 2000s, however, each of them passed national cultural legislation that later led to greater stability and a more active role for an independent culture sector. Until today, the pace of change in the six countries varies, but it seems that a new region-wide phase is emerging. The potential of critical sub-sectors, including cultural heritage, cultural innovation, skills development and regional trade and mobility, are given increasing attention in national development policies.

The integration of cultural heritage as well as culture and creative industries into national economic policies attests to an understanding of culture and culture-related activities as important contributors to socio-economic growth, jobs creation, and the modernisation of societies. It also presents EaP policy-makers and practitioners with new challenges in terms of reinforcing the ‘ecosystems’ within which CCIs can flourish and implementing the right mix of actions to potentiate cultural heritage sites' economic value while also preserving them from excessive exploitation.

Main developments in this direction are summarised below.

#### *Armenia*

In the pre-independence period, Armenia was a leader in specialised areas such as computer and software development. Recent policy developments suggest the government wants to continue in this direction, focusing on software and games, design, film, and marketing and advertising. The Ministry of Education, Science and Culture, created as a result of Government restructuring, is proposed to act as the steering agency to formulate a concept paper on creative industries – an umbrella framework, spelling out the vision for the sector and leading to required legislative amendments and initiatives, to ensure better regulation of intellectual property and cinema. In addition, the law on cinema, currently under development, will make Armenia eligible for Creative

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<sup>5</sup> <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=JOIN%3A2016%3A29%3AFIN>.

<sup>6</sup> <https://eur-lex.europa.eu/legal-content/EN/TXT/?qid=1527241001038&uri=COM:2018:267:FIN>.

Europe media component funding. Furthermore, the recently adopted 2019 Government programme emphasizes importance of preservation and popularisation of cultural heritage, support to contemporary art and development of different types of tourism.

#### *Azerbaijan*

The Ministry of Culture is currently going through reforms, supported also by a successful EU Twinning project with the Italian Ministry of Culture completed in 2018. The reform includes the creation of an important new CCI Development Unit, set up to deliver a ten-year ‘State Programme for CCI Development’ starting in 2020, as well as the transfer of responsibility for tourism policy and development to a specialised national agency, detached from the Ministry of Culture.

#### *Belarus*

In 2017, the Culture Code came into force, tidying up previous cultural legislation, and representing a unique and fundamental development. Cultural heritage has been a cultural policy priority in recent years with significant budgetary allocations, and is linked to the objective of increasing domestic and international tourism. In terms of CCI development, the State has, in particular, been investing in updating its technical TV/film-making and studio facilities.

#### *Georgia*

In 2014, a consultative cultural policy process led to the adoption of the ‘Culture Strategy 2025’, which later favoured the design of a national roadmap for CCI development and for the integration of disability into culture policy discourse. The Government also invested heavily in the development of a strong tourism policy. In 2018, the former Ministry of Culture and Monument Protection was absorbed by the Ministry of Education and Research, while the remit for cultural monuments was transferred to the Prime Minister’s office. Georgia was the first EaP partner country to join Creative Europe with very successful results. The main challenges still facing the sector is the lack of diversified cultural funding, the absence of statistical data related to CCI and limited awareness of a holistic approach to CCI as a source of economic activity.

#### *Moldova*

The four core targets of the ‘Culture Development Strategy - Culture 2020’ are (a) protection of national cultural heritage; (b) securing mobility of physical and virtual cultural products; (c) growth of the economic contribution of the cultural sector and creative industries and (d) increased contribution of the cultural sector to social cohesion. In 2017, as part of the Government reform, the Ministry of Culture merged with the Ministry of Education and the Ministry of Youth and Sports, becoming the Ministry of Education, Culture and Research.

#### *Ukraine*

The ‘Maidan events’ of 2013-14 mark a watershed in terms of cultural policy and led to a new focus on decentralisation with culture as a main element. In 2016, the Cabinet of Ministers approved a ‘Long-term Development Strategy for Ukrainian Culture (Strategy of Reforms)’ and the establishment of a Ukrainian Cultural Foundation as a new funding mechanism for culture-related projects. The restructuring of the Ministry of Culture also included the creation of a new CCI development unit. In 2016 and 2017, the Government adopted several laws related to the cultural sector, including competitive procedures for the appointment of managers of public cultural establishments. In parallel to policy development, cultural hubs and new cultural spaces have flourished, particularly in Kyiv.

### **1.4 Stakeholder analysis**

A country’s system of governance for culture cannot only be a matter for the ministry of culture alone, but should be the result of interactions between the measures, decisions and activities undertaken at different levels by many stakeholders, including international institutions, regional organisations, countries and governments, local authorities, public institutions and organisations,

non-governmental organisations, professional associations of creators and private sector cultural enterprises.

**National authorities:** Ministries of culture, education, tourism, social affairs, and other relevant ministries, local authorities, cultural and tourism-related public institutions that are in charge of the development, management and implementation of cultural policy.

**Non-State actors:** Apart from culture, creativity and heritage-related non-government and non-profit organisations, other actors include community groups, professional groups, as well as universities and research institutions. At the community level, stakeholders are artists, artisans, producers, technicians, art experts, cultural heritage professionals, media professionals, women, youth and vulnerable groups.

**Private sector:** Cultural and creative enterprises, local social businesses, investors, media organisations, tour companies and operators.

**European and international partners:** EU Delegations, European cultural institutions and development agencies that are active in the partner countries, Member States embassies, European Union National Institutes of Culture (EUNIC), and international organisations.

**Beneficiaries include *inter-alia*:**

Professionals and enterprises in CCIs; public administrations; artisans and arts and crafts cooperatives; civil society organisations, independent cultural actors and entrepreneurs, private businesses/small and medium enterprises MEs related to CCI and tourism development.

### **1.5. Problem analysis/priority areas for support**

Culture is a central element in the new economy driven by creativity, innovation and access to knowledge. In recent decades, the link between development goals and cultural and creative industries has been increasingly referred to in the major international and EU-level policy documents, signalling a shift in the approach to cultural cooperation.

Cultural heritage preservation and promotion, together with cultural and creative industries, can be important economic levers. However, the potential of these sectors as generating creative activities, employment, exports and income is not always fully exploited.

In the Eastern Partnership region, cultural heritage has become a national policy priority following independence. Seen as a main contributor to nation building and identity formation in the early post-independence days, it has gradually become a central plank of cultural policy. The valorisation of cultural heritage is seen as central to tourism development, as a way to open up to the wider international scene, as well as an important source of jobs and revenue.

However, while there is recognition of the socio-economic potential of culture across the EaP region, the policy aspirations are often greater than capacities. Despite encouraging developments in cultural policy and increased attention to CCI's potential, barriers remain to the prospects for value creation, employment expansion, technological upgrading as well as market development and trade in the cultural and creative sector. The rich cultural heritage and other local cultural resources need to be more effectively harnessed in local, regional and national development agendas.

Tourism, with some exceptions in Georgia, tends to be confined to the capitals and a few major cities. In addition, the cultural and tourism sectors are not yet always working effectively together to enhance the quality and diversity of the local tourism offer. This results in undermining of the region's tourism potential. Culture professionals underlined that the culture and tourism sectors are to develop synergies and a more collaborative working approach.

Festivals activity and the valorisation of local cultural heritage, combined with the promotion of cultural corridors, exchanges and networks could contribute to increasing the attractiveness of local sites to international tourism.

Another challenge is represented by insufficient or inappropriate infrastructure to support the cultural and creative sectors. The European experience shows that for CCI's development to flourish there needs to be an appropriate 'ecosystem'. This includes a regulatory environment that is conducive to the sectors' growth, the existence of networks of professionals, sector associations, and their ability to inform or influence policy, as well we to support culture operators.

The action aims to address the challenge of insufficient soft infrastructure, which includes networks of social, professional and human interactions that encourage and enable communication and a flow of ideas between individuals and institutions. In parallel, the action will support public institutions such as ministries, state agencies, or educational institutions to contribute to the development, management and promotion of CCI, and raise awareness of the role local authorities and the private sector can play in the promotion and delivery of national cultural policies.

The development of existing and new markets for CCI SMEs is also one of the essential challenges and, as has been shown elsewhere in Europe (e.g. in the Northern Dimension region), tourism is a potentially productive sector with which CCIs can engage.

## 2. RISKS AND ASSUMPTIONS

Risks	Risk level	Mitigating measures
Lack of sufficient commitment of EaP partners' national and local institutions may lead to low participation in the activities promoted by this action.	Low/ Medium	Culture, heritage and tourism in general as well as more recently CCI's development are high on the agenda of EaP partner countries. Open and effective communication with stakeholders will be a priority.
Differences in the capacity and commitment of authorities and participants may lead to uneven participation across the region and within countries.	Medium	Careful selection of participating cities/towns in each EaP country, The use of a Steering Committee and other policy dialogue fora (e.g. Platform 4 and Panel on Education) is foreseen.
Regarding CCI's development in particular, horizontal communication and 'joined-up' approaches between government and other public authorities etc.) might be limited, as these entities are traditionally used to working vertically with clearly defined boundaries.	Medium	Promote the the 'joined-up' approach and raise awareness on its benefits.

Assumptions
Key stakeholders can be mobilised as well as are actively engaged in cooperation and willing to take on responsibilities. There is good complementarity between the Programme and other EU programmes (e.g. EU4Business, EU4Youth, etc.) to maximise synergies and avoid duplication

## 3. LESSONS LEARNT AND COMPLEMENTARITY

### 3.1. Lessons learnt

The action will build on the achievements of the two previous EaP Culture Programmes, while



increasing the focus on the support to economic activity, services, and private actors in the cultural sector.

The EU-funded EaP Culture II Programme (2015-2018) produced many positive results, including promoting cultural modernisation in the policy agenda, supporting cultural operators and local experts in engaging in the policy discourse. The programme also helped beneficiary countries to develop national cultural indicators, conducted needed research in culture sub-sectors and advised on harnessing local cultural resources in regions and towns. Yet, it also drew attention to the lack of evidence-based information, data and sufficient indicators related to the cultural sector, which often represents a hindrance to successful CCI's development.

Through the Community-led Urban Strategies in Historic Towns (COMUS) project, implemented in partnership with the Council of Europe, nine historic towns were brought together to work on the rehabilitation and promotion of their urban heritage. Capacity building activities, trainings and fora of dialogue, connecting beneficiaries from different partner countries, contributed to increasing the awareness of local and municipal actors of their potential role in the wider cultural context. The project raised a strong interest from these local actors to participate more actively in the national and regional cultural life. Cultural actors in the region are therefore eager to acquire the tools and means – including through technical advice and access to regional and international networks – to take forward the process of cultural modernisation and development.

The EU4Culture components will capitalise on the increased importance the EaP partner countries attribute to their cultural heritage, to the promotion of their tourism markets, as well as to investments in innovative and creative sectors linked to culture. It will also seek to respond to the demands of regional cultural actors for greater policy attention to culture-related activity and deeper integration in international cultural fora. The programme will focus on boosting the unfulfilled potential of existing cultural resources as contributors to socio-economic development. This way the EU4Culture programme will seek to foster inter-cultural dialogue for peaceful inter-community relations.

### **3.2 Complementarity, synergy and donor coordination**

The EU is the most important external partner providing cultural development support for the EaP region in terms of both funding and range of programmes. EU cultural development activities consist of EU programmes and initiatives such as the Cross-Border Programmes, the EaP Civil Society Facility, and the EU4Youth Package, which - while not being strictly cultural cooperation programmes – include significant elements in support of culture development or have positive spill-overs in culture-related sectors.

The main complementary actions include:

#### **Bilateral programmes:**

The Culture Bridges programme in Ukraine is a unique initiative in the region, 'which offers grants for mobility and cooperation projects managed by the EU network of cultural institutes' (EUNIC). Also in Ukraine, the House of Europe Programme will implement a scheme for professional exchange, cooperation and mobility for target groups, including in the culture sector; this will be looked at for possible expansion or repetition in a regional format. The Support to SME Development (SMEDA) programme in Armenia includes a component on CCI sector research at EaP-wide level, which will be of use for implementing activities under the EU4Culture programme.

In Georgia, the EU Delegation supports Georgia's participation in Creative Europe since 2015, which has so far led to 22 Georgian winners in the programmes. . Under the EU4Business Initiative, the project 'SME Development and DCFTA in Georgia' is supporting development of furniture, film and design clusters. EUD is actively involved in EUNIC network in Tbilisi and

organizes EU language days every year. EUD also promotes initiatives like Europa Nostra, the European Festival Label, the EU Prize for Literature, etc.

#### **Regional or cross-border programmes:**

With EU funding from the Black Sea Basin Cross-Border Cooperation programme, the Black Sea Silk Road Corridor project brought together four countries – Greece, Turkey, Georgia and Armenia – in a common initiative to promote tourism, travel and shared culture. With this action, we plan to provide continuity to this work in the entire Southern Caucasus.

For example, the Routes4U Project<sup>7</sup> is a joint programme between the European Commission (DG REGIO) and the Council of Europe to strengthen regional development through promotion of European Cultural Routes in the EUSDR and three other EU macro-regions.

## **4. DESCRIPTION OF THE ACTION**

### **4.1. Overall objective, specific objective(s), expected outputs and indicative activities**

**Overall objective:** To promote culture as an engine for growth and social development across the EaP region

The **specific objectives** (SO) are to:

**SO1:** Promote local cultural heritage, culture and creative industries as resources for socio-economic development and intercultural dialogue for peaceful inter-community relations;

**SO2:** Favour intercultural dialogue and knowledge exchanges across the EaP partner countries and between the EaP partner countries and the EU;

**SO3:** Improve local governance in the culture sector through support for regulatory processes and policy dialogue.

These objectives will be pursued at regional and local level. A pre-identified network of towns and cities, from each of the six partner countries, will be established as main beneficiary of the action.

The **expected outputs** will include:

*Specific Objective (SO) 1: Promote cultural heritage and culture and creative industries as resources for socioeconomic development, inclusion and citizen participation*

**Output 1:** At least one<sup>8</sup> non-capital city/town per country is identified as part of a cultural heritage network and is supported in promoting its heritage-based tourism policies.

**Output 2:** The attractiveness of the network heritage sites is increased through the improvement of management structures and the support to rehabilitation and presentation of cultural heritage at the identified sites, while local ownership and private sector engagement are strengthened.

**Output 3:** CCI sector operators in the identified towns/cities are supported in developing marketing, branding and labelling projects at the cultural heritage sites; local service providers in the cultural tourism sector have improved capacity to delivery high-standard services. Projects at cultural heritage sites will be undertaken in line with

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<sup>7</sup> See [www.coe.int/routes4u](http://www.coe.int/routes4u).

<sup>8</sup>

international standards for heritage preservation and presentation, as set forth by UNESCO and ICOMOS.<sup>9</sup> Also include reference to the recent.

*Specific objective (SO) 2: Favour intercultural dialogue and knowledge exchanges across the EaP partner countries and between the EaP partner countries and the EU*

**Output 4:** National EaP cultures, with focus on creative industries, are promoted across borders and knowledge of cultural contexts and challenges is shared.

**Output 5:** The number and reach of EaP-wide cultural events and the exposure of local artists and performers to international audiences from other EaP countries and beyond are increased.

**Output 6:** The capacity and tools at the disposal of local cultural operators to manage multicultural and international events are strengthened.

*Specific objective (SO) 3: Improve the local governance in the culture sector through support for regulatory processes and policy dialogue*

**Output 7:** The resources, capacities of local authorities to manage cultural policy and creative industries development, together with their engagement in the promotion of cities/municipalities are strengthened, and cooperation with their counterparts in the other EaP countries is increased. Cooperation with the EU/UNESCO Expert Facility will be promoted.

**Output 8:** Local cultural businesses, representative associations, and civil society organisations are involved in the policy discourse and engaged in constructive dialogue with public authorities.

### **Main activities:**

Specific activities will be developed in further detail during the final formulation stage, and confirmed through an agreement with the chosen implementing partner, in the Delegation Agreement (Annex I Description of the Action).

However, it is envisaged that *activities* may include, but will not be limited to, the following:

#### SO1

- Establishment of a set of common criteria for the selection of the towns/cities that will be part of the programme network. The criteria will look, from a cultural heritage perspective, at existing linkages among towns/cities in the six countries (e.g. nomination for the UNESCO World Heritage List, participation in established cultural corridors, similar heritage, etc.);
- Establishment of the network with municipal authorities and local CCI's representatives;
- Communication campaigns targeting regional, EU and international markets to attract new tourists to visit pilot EaP itineraries;
- Business management and business development trainings for CCI actors.
- Support of rehabilitation and presentation activities at selected heritage cities

#### SO2

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<sup>9</sup> ICOMOS - "European quality principles for EU-funded interventions with potential impact upon cultural heritage"  
<https://www.icomos.org/en/about-icomos/committees/regional-activities-europe/58799-european-quality-principles-for-eu-funded-interventions-with-potential-impact-upon-cultural-heritage>

- Techniques and skills development for the improvement and diversification of the cultural products and/or services; review of legislation and funding mechanisms;
- A programme of inter-city festivals, arts competitions, and other cultural events on a rotating basis in each of the sites;
- Supporting rehabilitation or renovation – when and if needed – of cultural events sites (concert halls, arts galleries, museums, public spaces, etc.);
- Mobility grant scheme for participation in international circuits: to find and meet partners, join networks, participate in residencies, cross-sectoral initiatives, fairs and festivals.

### SO3

- Establishment of peer-to-peer exchange mechanisms to strengthen the capacity of CCI representatives to address institutional regulatory and policy challenges at local level;
- Technical advice on data analysis and management, and on ways to improve data production and collection for the benefit of the culture sector.

### **4.3 Intervention logic:**

As demonstrated by other past or ongoing cooperation programmes), cultural corridors or networks that connect sites in different countries have the potential to promote a shared understanding of culture, develop a sense of common heritage, and promote intercultural dialogue for peaceful inter-community relations. The specific objectives of this programme – notably to promote local cultural heritage and culture and creative industries, favour intercultural dialogue and knowledge exchanges, and improve local governance in the culture sector – is seeking to develop this potential in the EaP partners countries.

For this reason, it is proposed to develop and structure the programme around the creation of a network of cities/towns across the six EaP partner countries, which will be the direct beneficiaries of the action. The proposed activities will thus target the municipal and local authorities, CCI’s representatives, civil society actors, businesses and service providers in and around the established network. They will be implemented in all or some of the identified sites. This approach will enable the expected outputs to also be delivered at the local and regional level.

The importance of the strengthening of the EaP partner countries’ cultural and CCI sectors is accepted as a priority by national policy makers but the challenges and bottlenecks that culture policy encounters at the regional and local levels are often ignored. Similarly, the contribution that cultural heritage, cultural businesses and cultural initiatives at local level make to local economies and the huge untapped potential they have, are seldom recognised by national policy makers.

In this context, and in line with the guiding principles from the Communication of 2016 ‘Towards an EU strategy for international cultural relations’, the action seeks to reaffirm in the EaP region a broader understanding of culture as a vector for social and economic progress and to concretely boost its potential in the EaP partner countries.

### **4.3 Mainstreaming**

A recent research-based report on gender in four of the EaP partner countries showed that CCI’s development could contribute pragmatically and significantly to cultural sector’s gender issues.<sup>10</sup> While in certain areas of the cultural sector women are often appropriately represented in terms of numbers – on occasions they are even a majority – hierarchical issues remain. Senior positions

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<sup>10</sup> Gender Equality and Empowerment in the Creative and Cultural Industries. Report for Armenia, Azerbaijan, Georgia and Ukraine (British Council, 2018).

disproportionately go to men. Given that participation in EU programmes often offers career-enhancement and other opportunities, it is important for this action to proactively monitor gender participation rates and selection criteria.

In relation to people with disabilities, it is important that the programme sets standards and acts as a model for contributing to their wider participation in the culture and CCI sectors. The programme can make a meaningful contribution to raising awareness of inclusiveness issues. It is timely because the first real participatory programmes to promote opportunities for people with disabilities are just becoming successfully established<sup>11</sup>.

The region consists of a significant number of country-specific ethnic and religious minority groups as well as various regional diasporas (e.g. Armenians in Georgia, Ukrainians in Transnistria, Moldovans in South-West Ukraine, Russians in Belarus, etc.). Development of existing and new transnational cultural routes could be a helpful instrument for intercultural dialogue in the region.

The programme is not directly contributing to other cross-cutting issues such as the environment and global warming but it is expected that it will provide a valuable contribution to the promotion of intercultural understanding and strengthening of peaceful societies.

#### **4.4 Contribution to SDGs**

This intervention is relevant for the 2030 Agenda. It contributes primarily to the progressive achievement of SDG 4.7 ('ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development'), while also contributing to SDG 8.9 ('ensure sustainable tourism development that contributes to the creation of new jobs and increase in demand for local products') and SDG 11.4 ('strengthen efforts to protect and safeguard the world's cultural and natural heritage').

### **5. IMPLEMENTATION**

#### **5.1. Financing agreement**

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

#### **5.2. Indicative implementation period**

The indicative operational implementation period of this action, during which the activities described in section 4 will be carried out and the corresponding contracts and agreements implemented is 72 months from the date of adoption by the Commission of this Financial Decision.

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

#### **5.3. Implementation modalities**

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<sup>11</sup> Georgia has made the first official and national commitment to arts and culture access for people with disabilities.

The Commission will ensure that the EU appropriate rules and procedures for providing financing to third parties are respected, including review procedures, where appropriate, and compliance of the action with EU restrictive measures.<sup>12</sup>

#### *5.3.1 Indirect management with entrusted entities*

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

The entity has internationally recognised role and experience in the promotion of cultural heritage, equality of cultures, and has the capacity to develop and implement programmes, platforms and actions with partners in the area of cultural development.

The entity has a clear mandate for the implementation of cooperation activities in the area of culture and is guided by international standards and recognised normative instruments on cultural heritage, industries and dialogue, and has a network of technical experts deployed worldwide.

The entity has demonstrated transparency, impartiality, and the absence of conflict of interest, in other cooperation programmes with the EU.

The implementation by this entity entails meeting all three specific objectives of the action:

**SO1:** Promote local cultural heritage, culture and creative industries as resources for socio-economic development and intercultural relations;

**SO2:** Favour intercultural dialogue and knowledge exchanges across the EaP partner countries and between the EaP partner countries and the EU;

**SO3:** Improve local governance in the culture sector through support for regulatory processes and policy dialogue.

#### *5.3.2 Changes from indirect to direct management mode due to exceptional circumstances*

Due to circumstances outside of the Commission's control, the alternative preferred implementation modality to indirect management indicated in paragraph 5.3.1 will be grants as described below.

##### *(a) Purpose of the grant(s)*

The objective of the grant is to achieve the three specific objectives (SO1, SO2 and SO3) of the action.

##### *(b) Type of applicants targeted*

The type of applicants targeted are cultural operators and associations with operational capacity and proven experience in support of cultural heritage promotion and support to cultural and creative industries and who manage local interventions in the six partner countries. Applicants may equally be economic operators with proven experience in relevant culture sectors.

### **5.4 Scope of geographical eligibility for grants**

The geographical eligibility in terms of place of establishment for participating in procurement and grant award procedures and in terms of origin of supplies purchased as established in the basic act and set out in the relevant contractual documents shall apply, subject to the following provisions.

The Commission's authorising officer responsible may extend the geographical eligibility in accordance with Article 9(2)(b) of Regulation (EU) No 236/2014 on the basis of urgency or of

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<sup>12</sup> [www.sanctionsmap.eu](http://www.sanctionsmap.eu) Please note that the sanctions map is an IT tool for identifying the sanctions regimes. The source of the sanctions stems from legal acts published in the Official Journal (OJ). In case of discrepancy between the published legal acts and the updates on the website it is the OJ version that prevails.

unavailability of products and services in the markets of the countries concerned, or in other duly substantiated cases where the eligibility rules would make the realisation of this action impossible or exceedingly difficult.

## 5.5 Indicative Budget

	<b>EU contribution (amount in EUR)</b>	<b>Indicative third party contribution (amount in EUR)</b>
5.3 All objectives and outputs will be varied out by indirect management with an entrusted entity (5.3.1)	7 850 000	n/a
Total	7 850 000	n/a

## 5.6 Organisational set-up and responsibilities

This action will be managed by EU Commission services (Directorate-General for Neighbourhood and Enlargement Negotiations). For each component, in the cases where a steering committee is created, the participation as observer of relevant Commission services (NEAR and/or Delegations) is foreseen.

## 5.7 Performance monitoring and reporting

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

SDGs indicators and, if applicable, any jointly agreed indicators as for instance per Joint Programming document should be taken into account.

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

## 5.8 Evaluation

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

The mid-term evaluation will be carried out for learning purposes, in particular with respect to the establishment of a network of cities and the assessed needs to successfully deliver on planned activities in each network city.

The Final evaluation will be carried out for accountability and learning purposes at various levels (including for policy revision), taking into account in particular the fact that sustainability and continuation of this programme at the beneficiary sites should be ensured.

The Commission shall inform the beneficiaries at least 2 weeks in advance of the dates foreseen for the evaluation missions. The beneficiaries shall collaborate efficiently and effectively with the evaluation experts, and inter alia provide them with all necessary information and documentation,



as well as access to their premises and activities.

The evaluation reports shall be shared with the partner countries and other key stakeholders. The beneficiaries and the Commission shall analyse the conclusions and recommendations of the evaluations and, where appropriate, in agreement with the partner countries, jointly decide on the follow-up actions to be taken and any adjustments necessary, including, if indicated, the reorientation of the project.

The financing of the evaluation shall be covered by another measure constituting a financing decision.

### **5.9 Audit**

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

The financing of the audit shall be covered by another measure constituting a financing decision.

### **5.10 Communication and visibility**

Communication and visibility will be given high importance during the implementation of the action. The implementation of communication activities shall be funded from the amounts allocated to the action.

All necessary measures will be taken to publicise the fact that the action has received funding from the EU, in line with the EU communication and visibility requirements in force. Actions shall aim at strengthening the awareness of the target audiences and the general public of the added value and impact of the EU's interventions.

All EU supported communication and visibility actions shall demonstrate how the intervention contributes to the agreed programme objectives and will promote transparency and accountability on the use of funds.

All stakeholders and implementing partners shall ensure the visibility of EU financial assistance provided through the European Neighbourhood Instrument throughout all the phases of the programme cycle. Appropriate contractual obligations shall be included in, respectively, delegation agreements and procurement and grant contracts.

It is the responsibility of the implementing organisation to keep the EU Delegations and, where relevant, DG NEAR and EEAS, fully informed of the planning and implementation of the appropriate milestones of specific visibility and communication activities. Visibility and communication actions shall be complementary to the activities implemented by the Directorate-General for Neighbourhood and Enlargement Negotiations and the EU Delegations in the field.

Effectiveness of communication activities will be measured inter alia through public surveys among the beneficiaries on awareness about the action and its objectives as well as the fact that it is funded by the EU. As a minimum one survey should be carried out before the start of the implementation of the communication and visibility plan and one after its completion.

## APPENDIX - Indicative Logframe matrix]

	<b>Results chain: Main expected results</b>	<b>Indicators</b>	<b>Sources of data</b>	<b>Assumptions</b>
<b>Impact (Overall Objective)</b>	To promote culture as an engine for growth and social development across the EaP region	(i) Increased share of the contribution of cultural activities to GDP; (ii) Cultural employment (i.e. people employed in culture sector/total employed population);  <i>Baseline year: 2018</i>	UNESCO CDIS indicators National statistics/ barometers Annual GDP figures	<i>Not applicable</i>
<b>Outcome(s) (Specific Objective(s))</b>	SO1: Promote local cultural heritage, culture and creative industries as resources for socio-economic development, inclusion and citizen participation;  SO2: Favour intercultural dialogue and knowledge sharing across the EaP partner countries and between the EaP partner countries and the EU;  SO3: Improve local governance in the culture sector through support for regulatory processes and policy dialogue;	(i) Number of activities related to preservation or valorisation of cultural heritage sites and development of cultural corridors/routes targeted; ii) Number of cultural heritage platforms (associations, working groups, committees, clusters, etc.) for EaP regional initiatives created or existing ones supported through the project and involved in projects for the valorisation of cultural heritage and support of local creative business; <i>Baseline: 0 in 2019 to measure the specific contribution of the Programme</i>  (i) Number of joint supported projects valorising cultural heritage and having a component on intercultural dialogue;  (i) At least one regulatory measure/policy is initiated in each of the participating cities for the improvement of local regulations in the culture sector (based on priorities of regional development plans);	Programme annual reports; Local authorities data;	The selection of network cities is completed as the first activity and with the agreement of the local authorities.
<b>Outputs</b>	<i>SO1: Promote local cultural heritage, culture and creative industries as resources for socio-economic development, inclusion and citizen participation</i>			Reports are accurate and local beneficiaries contribute to data collection and surveys

	<p>Output 1: At least one 13 non-capital city/town per country is identified as part of a cultural heritage network, and is supported in promoting its heritage-based tourism policies.</p> <p>Output 2: The attractiveness of the network heritage sites is increased through the improvement of management structures at the identified sites, and local ownership as well as private sector engagement are strengthened.</p> <p>Output 3: CCI sector operators in the identified towns/cities are supported in developing marketing, branding and labelling projects at the cultural heritage sites; local service providers in the cultural tourism sector have improved capacity to delivery high standard services.</p> <p><i>SO2: Favour intercultural dialogue and knowledge sharing across the EaP partner</i></p>	<p>(i) Number of EaP cities joining the project network; (ii) Number of tourism promotion activities at the identified sites. <i>Baseline: 0 in 2019 to measure the specific contribution of the programme</i> (iii) Increase in local tourism figures (number of visitors, tourist facilities occupancy rate, etc <i>Baseline: 2019 figures</i></p> <p>(i) Number of private sector-sponsored or public private partnerships rehabilitation and/or site management activities; (ii) Number of managers from the culture and cultural tourism sectors trained; <i>Baseline: 0 in 2019 to measure the specific contribution of the programme</i></p> <p>(i) Increased number of jobs created in cultural and tourism-related activities promoted by the project at the identified sites (designers, marketing agents, tourist guides, sites managers, etc.); <i>Baseline: 2019 figures</i> (ii) Number of small CCI businesses targeted at identified programme network sites. (iii) Number of agencies supported and increase in satisfaction rating of supported CCI agencies; <i>Baseline: 0 in 2019 to measure the specific contribution of the programme</i></p> <p>(i) Number of culture professionals who received training and/or skills development courses offered by the project;</p>	<p>Programme annual reports; Programme survey results; National and local government annual figures on tourism activities and revenue;</p>	<p>completion.</p>
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	<p><i>countries and between the EaP countries and the EU;</i></p> <p><b>Output 4:</b> National EaP cultures, with focus on creative industries, are promoted across borders and knowledge of cultural contexts and challenges is shared.</p> <p><b>Output 5:</b> The number and reach of EaP-wide cultural events and the exposure of local artists and performers to international audiences from other EaP countries and beyond are increased.</p> <p><b>Output 6:</b> The capacity and tools at the disposal of local cultural operators to manage multicultural and international events are strengthened.</p> <p><i>SO3: Improve local governance in the culture sector through support for regulatory processes and policy dialogue.</i></p>	<p><i>Baseline: 0 in 2019 to measure the specific contribution of the programme</i></p> <p>(i) Number of festival activities supported by the programme and number of people reached through the events;</p> <p>(ii) Number of collaborations with festivals or festival players/operators in EU Member States; <i>Baseline: 0 in 2019 to measure the specific contribution of the programme</i></p> <p>(i) Increased participation rates in international events by country; <i>Baseline: 2019 figures</i></p> <p>(ii) Number of event managers, organisers, and promotion operators trained;</p> <p>(iii) Number of established capacity building courses and mobility schemes for cultural operators; <i>Baseline: 0 in 2019 to measure the specific contribution of the programme</i></p> <p>(i) Number of programme activities to support recent and new professional bodies and associations (information sessions, information platforms online, communications, lobbying and developing investment training, membership recruitment support, etc.);</p> <p>(ii) Number of knowledge-sharing and technical assistance activities for local policy makers related to cultural information and data collection and analysis; <i>Baseline: 0 in 2019 to measure the specific contribution of the programme</i></p> <p>(i) Number of stakeholders and beneficiaries directly involved in the programme's activities.</p>		
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	<p><b>Output 7:</b> The resources, capacities of local authorities to manage cultural policy and creative industries development, together with their engagement in the promotion of cities/municipalities are strengthened, and cooperation with their counterparts in the other EaP countries is increased.</p> <p><b>Output 8:</b> Local cultural businesses, representative associations, and civil society organisations are involved in the policy discourse and engaged in constructive dialogue with public authorities.</p>	<p>(i) Number of organisations participating in cultural heritage and creative industry policy platforms and consultation events under the programme. <i>Baseline: 0 in 2019 to measure the specific contribution of the programme</i></p>		
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