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**THIS ACTION IS FUNDED BY THE EUROPEAN UNION**

**ANNEX VI**

of the Commission Implementing Decision on the annual action plan in favour of Palestine<sup>1</sup> for 2022

**Action Document for Support to Culture in Palestine**

**ANNUAL ACTION PLAN**

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

**1. SYNOPSIS**

**1.1. Action Summary Table**

<b>1. Title OPSYS Basic Act</b>	Support to Culture in Palestine Annual Plan in favour of Palestine for 2022 OPSYS business reference: NDICI-GEO-NEAR/2022/ACT-60652 ABAC Commitment level 1 number: JAD.1003581 Financed under the Neighbourhood, Development and International Cooperation Instrument (NDICI-Global Europe).
<b>2. Team Europe Initiative</b>	No
<b>3. Zone benefiting from the action</b>	Palestine The action shall be carried out in Palestine
<b>4. Programming document</b>	European Joint Strategy in support of Palestine 2021-2024 <sup>2</sup> .
<b>5. Link with relevant MIP(s) objectives/expected results</b>	Pillar 1: Democracy, Rule of Law and Human Rights.
<b>PRIORITY AREAS AND SECTOR INFORMATION</b>	
<b>6. Priority Area(s), sectors</b>	160 Other Social Infrastructure and Services

<sup>1</sup> This designation shall not be construed as recognition of a State of Palestine and is without prejudice to the individuals positions of the Member States on this issue.

<sup>2</sup> C(2022) 8279

<b>7. Sustainable Development Goals (SDGs)</b>	<p>Main SDG:  <u>SDG 8</u>: Promote inclusive and sustainable economic growth, employment and decent work for all.</p> <p>Other significant SDGs  <u>SDG 5</u>: Achieve gender equality and empower all women and girls.  <u>SDG 11</u>: Sustainable Cities and Communities  <u>SDG 17</u>: Partnerships to achieve goals.</p>			
<b>8 a) DAC code(s)</b>	<p>16061 - Culture and recreation – 50%  16020 - Employment creation - 30%  15150 – Democratic participation and civil society 10%  15160 – Human rights 10%</p>			
<b>8 b) Main Delivery Channel</b>	<p>11000 Donor Government  13000 Third Country Government (Delegated Co-operation)  20000 Non-Governmental Organisations (NGOs) and Civil Society  21000 International NGO  41000 United Nations Agency or Fund Commission (UN)</p>			
<b>9. Targets</b>	<p><input type="checkbox"/> Migration  <input type="checkbox"/> Climate  <input checked="" type="checkbox"/> Social inclusion and Human Development  <input checked="" type="checkbox"/> Gender  <input type="checkbox"/> Biodiversity  <input checked="" type="checkbox"/> Human Rights, Democracy and Governance</p>			
<b>10. Markers (from DAC form)</b>	<b>General policy objective</b>	<b>Not targeted</b>	<b>Significant objective</b>	<b>Principal objective</b>
	Participation development/good governance	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	Aid to environment	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Gender equality and women's and girl's empowerment	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	Reproductive, maternal, new-born and child health	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Disaster Risk Reduction	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Inclusion of persons with Disabilities	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	Nutrition	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<b>RIO Convention markers</b>	<b>Not targeted</b>	<b>Significant objective</b>	<b>Principal objective</b>
	Biological diversity	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Combat desertification	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	Climate change mitigation	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Climate change adaptation	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>11. Internal markers and Tags</b>	<b>Policy objectives</b>	<b>Not targeted</b>	<b>Significant objective</b>	<b>Principal objective</b>
	Digitalisation	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	Tags	YES	NO	/
	digital connectivity	<input type="checkbox"/>	<input type="checkbox"/>	
	digital governance	<input type="checkbox"/>	<input type="checkbox"/>	
	digital entrepreneurship	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
	digital skills/literacy	<input type="checkbox"/>	<input type="checkbox"/>	
	digital services	<input type="checkbox"/>	<input type="checkbox"/>	
	<b>Connectivity</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tags	YES	NO	/	
digital connectivity	<input type="checkbox"/>	<input type="checkbox"/>		
energy	<input type="checkbox"/>	<input type="checkbox"/>		
transport	<input type="checkbox"/>	<input type="checkbox"/>		
health	<input type="checkbox"/>	<input type="checkbox"/>		
education and research	<input type="checkbox"/>	<input type="checkbox"/>		
Migration	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Reduction of Inequalities	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
COVID-19	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
<b>BUDGET INFORMATION</b>				
<b>12. Amounts concerned</b>	Budget line(s) (article, item): 14.020110 Southern Neighbourhood Total estimated cost: EUR 3 850 000 Total amount of EU budget contribution: EUR 3 000 000			
<b>MANAGEMENT AND IMPLEMENTATION</b>				
<b>13. Implementation modalities (type of financing and management mode)</b>	Project Modality <b>Direct management</b> through: - Grants <b>Indirect management</b> with the entities to be selected in accordance with the criteria set out in sections 4.3.2.			

## 1.2. Summary of the Action

The proposed action aims to leverage Palestine's rich cultural heritage and cultural creative sector to drive economic and social development in Palestine. The action will inject vibrancy into cultural heritage sites and urban centres and support a more sustainable creative economy.

The project's foresees 3 specific objectives:

- The first specific objective, to be implemented via a pillar-assessed entity, aims to support Palestinian cultural entrepreneurs, independent cultural agents, creatives and artists, to build artistic production capacity, networks, collaborate and develop markets.
- The second specific objective, to be implemented via a pillar-assessed entity, aims to enhance employability and promotion of products in the field of cultural creative industries targeting college students that are enrolled in artistic and cultural programs as well as professionals, practitioners, local producers and craftspeople.
- The third specific objective to be implemented in direct management by the EU Delegation, aims to support the creative economy sector through income generating projects and entrepreneurial initiatives in the fields of arts and culture.

## 2. RATIONALE

### 2.1. Context

Culture can be defined as all the ways of life including arts, beliefs and institutions of a population that are passed down from generation to generation. Arts and culture are a force for unity and self-expression and can help to build modern, pluralist, democratic societies. For the purpose of this action, culture encompasses the following sectors:

- Traditional arts sectors namely performing arts, visual arts, and cultural heritage (theatre, folklore, dance, literature, music, circus, etc.)
- Cultural and creative industries (film, TV, video, radio, photography, books, crafts, product design, graphic design, fashion design, museums, galleries, etc.)

The action draws upon the *'Concept on Cultural heritage in conflicts and crises. A component for peace and security in European Union's external action' adopted by the Council of the European Union in June 2021*<sup>3</sup> notably on the recommendation to support local communities to preserve cultural heritage through the support to the development of national legislations.

The arts and culture sector in Palestine strives within a complex and limiting political, socio-economic, and institutional environment. This environment is marked by the Israeli occupation's policies of fragmentation and isolation of Jerusalem from the West Bank and Gaza as well as the closure of the Gaza Strip. The internal division between the two main political parties in Gaza and the West Bank, ongoing since 2006, has negatively impacted the social and cultural life especially in the Gaza Strip, where civil society organisations (CSOs), including arts and culture organisations, have been struggling to cope with the harsh conditions and meet the pressing needs for systematic interventions. This has inevitably led to mounting levels of frustration among artists, cultural activists, and organisations. The engagement in cultural activities is also particularly hard for Palestinians living in Jerusalem, where the checkpoint system and discriminatory tax policies for the Jerusalem-based cultural organisations do not allow for the development of a proper cultural network.

Other key limitations for enabling the cultural sector include, fragmentation of the civil society, dependency on external funding, and poor performance by the Palestinian Authority, which has resulted in a declining trust in the administration from Palestinian arts and culture professionals.

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<sup>3</sup> On June 21, the Foreign Affairs Council adopted Conclusions (9837/21) on EU Approach to Cultural Heritage in conflicts and crises, welcoming the [EU Concept on Cultural heritage in conflicts and crises, a component for peace and security in European Union's external action](#) (9962/21).

All these factors have undermined the social and cultural cohesion of the Palestinian people. Civil society organisations including those of arts and culture have also been struggling to meet the needs of their constituencies, especially in the Gaza Strip. The COVID-19 crisis with its lockdown measures, have further worsened economic conditions in the West Bank, East Jerusalem, and Gaza alike. Such poor conditions have negatively affected the social life of in Palestine, where negative social values, internal violence, and conservatism are on the rise. Creativity of cultural actors and the development of the sector have been weakened due to lack of social engagement by the public.<sup>4</sup>

Despite the challenging context, the Palestinian cultural scene has flourished over the past 25 years into a diverse and dynamic sector active in the fields of music, dance, folklore, fashion design, cinema, visual arts, cultural heritage, traditional crafts and creative industries. Outstanding creative productions have reached the world's cultural arenas, and in the process have given recognition to the Palestinian narrative. In addition to creating job opportunities and generating income, such actions have been tools for awareness raising; promoting gender equality; combating extremism; and encouraging people's resilience.

The action is in line with the '*New European Consensus on Development*'<sup>5</sup>, which recognises that culture is an important component of development and may facilitate identity building while strengthening economic growth. The action is also in line with the '*Renewed partnership with the Southern Neighbourhood - A new agenda for the Mediterranean*'<sup>6</sup>, supporting digital access to culture and cultural heritage.

The EU has been one of the main supporter for Palestinian culture. Within the context of '*European Joint Strategy in support of Palestine 2021-2024, Towards a democratic, accountable and sustainable Palestinian state*', European Development Partners underline how creativity and freedom of expression are vital elements in keeping hope alive especially amongst Palestinian youth. The EU will continue to support cultural activities, promoting tolerance, respect for diversity and respect for human rights and fundamental freedoms.

This action is complementary to the support provided by the EU in favour of the archaeological, religious, artistic and cultural heritage of East Jerusalem. Approximately 10% of the East Jerusalem programme is dedicated to preserve the Palestinian identity and develop the cultural life in the city.

Other international partners who provide support to the cultural sector are the Swiss Development Cooperation, Swedish International Development Cooperation Agency, Norway, in addition to France, Belgium, Spain and Italy who fund programs in the field of cultural heritage. Both Norway and France support the cultural sector through the Palestinian Cultural Fund. This fund is one of the main financial support resources for cultural activities for the Palestinian cultural sector. It supports cultural activities and projects in all governorates and contributes to the achievement of cultural development at a national level<sup>7</sup>.

There is also ad-hoc funding through several diplomatic missions like Germany, Netherlands, Ireland but it is not regular or well identified. The A. M. Qattan Foundation and Welfare Association are key national actors

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<sup>4</sup> Study on the Arts and Culture Sector in Palestine Commissioned by Swiss Development Cooperation (SDC) – Palestine – July 2021

<sup>5</sup> SWD(2021) 23 final - joint staff working document renewed partnership southern neighbourhood en (2).pdf [https://www.consilium.europa.eu/media/24004/european-consensus-on-development-2-june-2017-clean\\_final.pdf](https://www.consilium.europa.eu/media/24004/european-consensus-on-development-2-june-2017-clean_final.pdf)

<sup>6</sup> *Renewed partnership with the Southern Neighbourhood, A new Agenda for the Mediterranean JOIN(2021) 2 final, SWD(2021) 23 final*, [https://www.eas.europa.eu/sites/default/files/joint\\_communication\\_renewed\\_partnership\\_southern\\_neighbourhood.pdf](https://www.eas.europa.eu/sites/default/files/joint_communication_renewed_partnership_southern_neighbourhood.pdf)

<sup>7</sup> [Diversity of Cultural Expressions – UNESCO Report 2017.](#)

in flourishing and sustainability of the cultural sector in Palestine. Both are privately owned non-profit foundations established by Palestinians of the diaspora.

At the Palestinian national level, the '*Palestine's National Development Plan: Resilience, Disengagement, and Cluster Development towards Independence 2021-2023*', recognises the importance of preserving national identity and cultural heritage. The plan highlights a number of policy interventions for achieving this objective including: (i) support to cultural innovation and talented individuals; (ii) preserving cultural heritage; (iii) developing traditional handicrafts; and (iv) rehabilitating cultural and religious heritage sites.

The '*Palestinian National Strategic Plan for Culture 2021 – 2023*' sets a number of strategic objectives to protect and preserve the Palestinian cultural heritage and identity. These strategic objectives include: (i) supporting Palestinian cultural structures in Jerusalem; (ii) assisting individual artists, actors and writers; (iii) developing creative and cultural industries and integrate them in the economy; and (iv) preserving the Palestinian cultural heritage and identity.

Additionally, the '*Ministry of Tourism National Strategy 2021-2023*' reiterates the value of cultural heritage for building the core identity of the Palestinian nation amongst the family of nations; it also underlines the value of cultural heritage contribution to tourism development and income generation. Additionally, the Ministry of National Economy underlines creative industries as a main priority in its strategy for economic development (2021-2023); encouraging traditional and handcraft products and facilitating their production, dissemination and export.

## **2.2. Problem Analysis**

### Short problem analysis

#### Challenges

##### *A donor dependent sector*

The landscape of arts and culture in Palestine has prospered into a vibrant sector with key civil society organisations proving essential in this process. Nonetheless, the cultural sector remains dependent on external aid to a considerable degree. Currently, civil society organisations play a crucial role in shaping cultural development and reaching out to the wide audience but the biggest financial supporters of the cultural and cultural tourist sectors in Palestine are foreign donor agencies and non-profit organisations.

##### *Limited access to culture*

Culture remains the domain of a limited number of interested groups and there is still a need to reach out to areas outside city centres. Museums, theatres and cultural centres are concentrated in the West Bank, in particular Ramallah. Out of the 528 cultural centres in Palestine, only 10% are located in the Gaza Strip, where the political and economic situation limit the development of cultural infrastructure<sup>8</sup>.

Hence, the development and dissemination of culture and preservation of heritage have become an exclusive privilege for social elite in the main cities, subsequently excluding urban strata in remote West-Bank governorates. Due to movement restrictions, the main cultural hubs are out of reach for the majority of Palestinians, mainly in rural and marginalised communities. East Jerusalem faces particular difficulties due to its separation from its hinterland in the West-Bank and the oppression of cultural activities by Israeli authorities, which result in a weak cultural infrastructure if compared to Ramallah.

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<sup>8</sup> Palestinian Central Bureau of Statistics, 2020

### *Gender inequality*

Women constitute 49% of the Palestinian population, but their participation in economic, social and cultural development remains low. Even though the Basic Law of Palestine clearly states that women have the same rights as men, *de facto* gender equality remains a challenge. The situation for women continues to be challenging with patriarchal structures dominating the public sphere, a high level of socio-economic vulnerability, low level of representation in decision-making positions and discriminatory laws. According to a recent World Bank report<sup>9</sup>, West Bank and Gaza scores last world-wide in terms of gender equal laws, measuring the interaction between inequality of opportunity for women and labour market dynamics.

There are a number of factors preventing Palestinian women from contributing to the development process, most importantly social factors. In relation to culture in particular, social norms in Palestine can hamper women and girls' ability to access and contribute to culture, especially in the areas of performing art such as drama, music, theatre, contemporary dance and circus. Palestinian women artists face societal barriers and limitations to the freedom of expression, as a number of performing arts shows that feature women continue to be banned each year under the pretext that they are against Palestinian traditions.

As for cultural and creative industries, women have been playing a major role in the field of cultural industries from ancient times, especially in rural areas, as women are famous in several cultural manufactures and crafts that include embroidery, making of straw trays and soap, painting on ceramics, rug weaving and others. Until recently, society has looked upon women working in other than their traditional fields as socially unacceptable. However, with the changes in the economic environment, coupled with the high levels of unemployment and low income, women have increasingly been supporting their families through the sale of their products through cooperatives and associations related to the industry. Despite this contribution, yet the current state of employment across the cultural and creative industries remains to be critically unequal<sup>10</sup>.

### *Poor governmental investment*

The national investment in culture and cultural tourism is very limited, as the annual budgets of Ministry of Culture and Ministry of Tourism and Antiquities do not exceed 0.04% and 0.1% of the annual national budget respectively. Consequently, there are scarce and inadequate equipment and a limited number of cultural venues such as theatres, cinema houses, and exhibition spaces.

### *Inadequate legal frameworks for the preservation of cultural heritage*

The Ministry of Culture is the authorised entity as a focal ministry to lead the efforts for the protection and promotion of the diversity of cultural expression. The Palestinian Authority has been concerned about developing strategic and sectoral plans including policies and measures to create a supportive environment promoting cultural expression, taking into account the special political circumstances of the Israeli occupation<sup>11</sup>.

The preservation of cultural heritage is included in the Palestinian national development plans, both for the Ministry of Culture and Ministry of Tourism and Antiquities. Nevertheless, there is an important lack of regulatory laws and legislations that encourage creativity and protect the sector. The Palestinian Basic Law guarantees the right to participate in cultural life. However, precise mechanisms for the practical implementation of national cultural laws, policies and strategies are absent. The legal framework needs to be completed by endorsing relevant laws such as the law on intellectual property protection, the intangible heritage protection law, and other laws on cultural rights. Internal regulations defining roles and responsibilities for existing laws are also not complete. In addition, the Ministry of Tourism and Antiquities

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<sup>9</sup> <https://wbi.worldbank.org/en/wbi>

<sup>10</sup> [Diversity of Cultural Expressions – UNESCO Report 2017.](#)

<sup>11</sup> [Diversity of Cultural Expressions – UNESCO Report 2017.](#)

does not own a national register for all movable and immovable heritage properties. Improving coordination between law enforcement agencies and local councils, is crucial for protecting heritage especially in rural areas under Israeli control. Such coordination is needed for imposing penalties against cultural heritage violations; stopping acts of destruction; and preventing the smuggling of antiquities.

### *COVID -19*

In 2020, a new challenge was added to the existing vulnerability with the repercussions of the COVID-19 pandemic. The pandemic largely affected cultural activities and culture practitioners including those working in the creative sector. Many artists and cultural professionals had no source of income during the pandemic, even though people were consuming cultural content online more than ever. The closure of organisations and the cancellation of public activities led to a loss of audiences, loss of target groups, and temporary jobs. About 100 cultural events were cancelled, including 26 cultural festivals, while 457 cultural organisations closed their business<sup>12</sup>.

### *Conflict sensitivity and resilience – cultural heritage*

Palestine has very rich cultural traditions reflecting its social, religious and geographical diversity. However, cultural heritage has been deeply affected by the occupation and fragmentation, which are not only threatening the economic and territorial stability of Palestine, but also undermining its cultural identity.

### *Environment and climate change-cultural heritage*

There are other elements that threaten the preservation of Palestinian cultural heritage. Many Palestinian cities and villages struggle to maintain their rural nature due to population growth, intensive infrastructure work, development pressures, climate change, and lack of rain.

### *Opportunities*

Job creation is one of the dimensions that the cultural sector in Palestine has started to invest in. There is a growing belief amongst Palestinian artists and cultural organisations that cultural and creative industries can make an important economic contribution. They have the potential to create more job opportunities and may at least partially guarantee the sustainability of the sector. A breakdown of employment in the cultural sector per domain reveals that visual arts and crafts have the highest employment rate (70.8%), followed by performance and celebration domain (11.7%), and then design and creative services domain (6.9%). The lowest domain in terms of employability in the cultural sector is the cultural and natural heritage (UNESCO 2021).

In addition to job creation, civil society activists are placing growing importance on the value of arts and culture for facing increasing insecurity and shrinking civic space for civil society. There is more potential for using culture as a platform to promote human rights and freedom of expression. Cultural interventions can integrate all sections of the population, including the ones whose voice is usually not heard especially women.

Cultural exchanges between contemporary artists from Palestine and Europe could offer an interesting gender dimension and could support the participation of Palestinian women in performing arts such as theatre, folklore, dance, music and circus. Improved arts and cultural infrastructure, including hybrid formats using digital tools, is needed for creative practitioners to improve creative competencies, reach audiences and markets, and maximise communities' participation in arts and culture.

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<sup>12</sup> <https://www.rommanmag.com/view/posts/postDetails?id=6125&page=1>



There is also a need to support cultural tourism, contributing to the creation of jobs through restoring heritage sites, which at the same time could have a positive impact on the economy.

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

#### *Civil society*

Palestinian civil society has been the main driving force behind a vibrant, yet still fragile, contemporary art and creative scene and are a key stakeholder. The civil society with the support of EU, individual Member States, and UNESCO, provide invaluable contribution to creatives and cultural entrepreneurs across Palestine. There were 528 registered cultural organisations in 2020. Their activities include a wide spectrum of the arts and culture fields such as performing arts, cinema and visual arts, music, design, traditional industries and publications. Nevertheless, operating cultural organisations face several challenges, as 86% of their staff lack media and communication skills; 80% of cultural centres lack proper premises; 91% lack technical equipment<sup>13</sup>.

#### *Individual artists*

There has been an increase in the number of independent professional artists in the last 5-10 years, in fields like the visual arts, music, and graphic design. Specialised artists in the technical production chain in the performing arts and cinema are much fewer in number. Unfortunately, the lack of a baseline has hindered the mapping of exact figures and specialisations of individual artists.

#### *Palestinian universities and community colleges*

There are 51 higher education institutes in Palestine. Unfortunately, few of these institutes offer programs leading to certificates in the management of arts and culture, and many of these programmes lack a practical dimension. Dar al-Kalima University College of Arts and Culture was established in 2006. It is the first institution of higher education in Palestine to focus its educational objectives on the performing arts, visual arts, and cultural heritage. The University's founders believe in the importance of the arts in raising the level of cultural and societal awareness and in the development of a vibrant and active civil society.

In 2018, the Faculty of Arts and Music was formally opened at Birzeit University, starting with a program in Arabic music, followed by a program in contemporary visual art and design.

For artistic programs, the largest number of students in higher education is enrolled in audio-visual arts, theatre and music. However, a recent trend consists in an increased number of students moving towards new programs such as decorative arts, jewellery, ceramics, glass design, and turning away from traditional handcrafts such as embroidery, soap, olive wood products<sup>14</sup>. Nonetheless, according to a recent market study, the second highest unemployment rate is among graduates of arts, reaching about 47% in the first quarter of 2021<sup>15</sup>. This can be attributed to the weak link between higher education institutions and the labour market and the lack of cooperation with private companies. As a consequence of this separation between the two spheres, even technical or professional trainings that are required by universities are usually not directly related to career development and do not allow the acquisition of the necessary skills and know-how to match the requests of the job market and foster the employability of cultural professionals<sup>16</sup>.

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<sup>13</sup> Palestinian Central Bureau of Statistics 2020.

<sup>14</sup> [Employability in the cultural and creative sectors in Arab Mediterranean countries: the cases of Palestine, Egypt, Tunisia and Morocco.](#)

<sup>15</sup> Palestinian Central Bureau of Statistics 2021.

<sup>16</sup> [Employability in the cultural and creative sectors in Arab Mediterranean countries: the cases of Palestine, Egypt, Tunisia and Morocco.](#)

### *National authorities*

The Ministry of Culture was established in 1994. It has issued three sectoral strategies since its establishment, with the most recent being the 2017-2022 strategy. These well-articulated strategies lack practical mechanisms because of budget limitations and the absence of supporting legislation. Existing legislations are not sufficient to protect the national cultural identity. Another important actor in the cultural heritage scene is the Ministry of Tourism and Antiquities who oversees tourism, tangible heritage and museums.

### *Private sector*

Funding for culture through the Palestinian private sector falls under social responsibility. This funding is quite limited, focusing mainly on seasonal festivals to ensure visibility through sponsorships. There are two main private sector entities that support culture: Bank of Palestine and the Paltel Group Foundation. The Paltel Group Foundation has focused on technology and education as its main two components since 2017, and has reduced its support to culture. The Bank of Palestine also has decreased its sponsorship for the culture sector, which is already exclusive to specific cultural organisations<sup>17</sup>. Consequently, financial support from the private sector can encourage job creation. The chambers of commerce and the private sector can play a more active role in supporting cultural industries by providing the necessary funds and tools for their development.

### *EU National Institutes for Culture*

Together with its partners, the EU National Institutes (EUNIC) for Culture bring to life European cultural collaboration in more than 100 countries worldwide with a network of 132 clusters, drawing on the experience of EU Member States and associate countries. In Palestine there are four EUNIC members or European cultural institutes: the British Council, the French Cultural Centre, the Goethe Institute, and the Danish House in Palestine, which have an important role in enriching the cultural scene through exchange and language training. They are not considered as donors, but rather a body for enriching exchange and dialogue between cultures while enjoying flexibility of networking and programming, often in cooperation with Palestinian counterparts. They open their spaces for such activities hosting both Palestinian artists and cultural operators and artists from European countries. The British Council in Palestine supports artists through skills development, opportunities to showcase, and networking. It also supports renovation and protection of tangible heritage sites.

## **2.3. Lessons Learned**

The EU has been so far one of the main supporter of the cultural sector in Palestine, funding numerous projects. Such actions have contributed to maintain the spirit and tradition of Palestinian customs and art while contributing to the development of Palestinians' cultural community.

Past EU support to culture featured street activities and public festivals such as parades, street museums, circus shows, rooftop festivals and walking concerts. This notion of bringing culture to the streets proved to be more inclusive by allowing the general public exposure to various artistic expressions in their own neighbourhoods. Moreover, the implemented projects shifted from major cities to conservative and rural areas, reaching out all the way to the Gaza Strip, which has been blocked from cultural life for many years. This approach was well received by the public, and also caught the interest of the media, although, it faced some difficulties and

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<sup>17</sup> A Study on the Arts and Culture Sector in Palestine Commissioned by Swiss Development Cooperation (SDC) – Palestine – July 2021

created controversial debate on social media. In both the West Bank and Gaza, extreme religious groups attempted to prevent certain cultural events from taking place.

Despite the societal barriers, limitations to freedom of expressions and participation of women, street art activities were widely attended, and positively covered by the media in most cases. In Gaza Strip, media reports considered street art festivals as extra ordinary events focusing on the need for cultural and entertainment events in the Strip, where cultural productions are declining. The overall conclusion is that cultural interventions can be a powerful force for societal change and combating extremisms through breaking a number of social and political barriers and promoting tolerance, respect for diversity and respect for human rights and fundamental freedoms.

Past experience has shown that it can integrate all sections of the population, including the ones whose voice is usually not heard but that a stronger emphasis on access to culture from underprivileged parts of society as well as geographically remote areas is necessary. Culture was found to be an accessible vehicle for women and for minorities to express themselves. As a driver and an enabler of sustainable development, culture determines the way in which individuals and communities understand the world, and envisage and shape their future.

Building a better future requires strategies that ensure that both women and men have equal rights and opportunities to fully and actively participate in all spheres of cultural life. Supporting culture especially in rural areas, provided Palestinian youth and women not only with means of self-expression but also with powerful tools to fight extremisms while encouraging social dialogue, tolerance, and pluralism. Through introducing a positive image of Palestinian women, performing arts were found to be effective instruments that continue to challenge social norms and gender relations, thus also contributing to gender equality.

### **3. DESCRIPTION OF THE ACTION**

#### **3.1. Objectives and Expected Outputs**

The Overall Objective (Impact) of this action is to leverage Palestine's rich cultural heritage and cultural creative sector to drive economic and social revitalisation in Palestine.

The Specific Objectives (Outcomes) of this action are to:

1. Support Palestinian cultural entrepreneurs, independent cultural agents, creatives and artists, to build artistic production capacity, networks, collaborate and develop markets.
2. Enhance employability and promotion of products in the field of cultural creative industries targeting college students that are enrolled in artistic and cultural programs as well as professionals, practitioners, local producers and craftspeople.
3. Support the creative economy sector through income generating projects and entrepreneurial initiatives in the fields of arts and culture.

The Outputs to be delivered by this action contributing to the corresponding Specific Objective 1 are:

- 1.1 Contemporary performing arts (theatre, dance and music) engage in site specific performance to revive cultural heritage spaces across Palestine.
- 1.2 Artistic experimentation, exchange, and collaboration are fostered through multidisciplinary art residency programmes in cultural heritage sites.
- 1.3 Palestine design week offers cultural entrepreneurs and start-ups skills and networking opportunities to sustainably build their careers.

The Outputs to be delivered by this action contributing to the corresponding Specific Objective 2 are:

- 2.1 Cultural and creative industry domains in Palestine mapped and analysed focusing on crafts, design and music.
- 2.2 Identified actors, professionals, practitioners and entrepreneurs have their employability skills improved through contextualised vocational trainings.
- 2.3 Artists, craftspeople and entrepreneurs supported through access to sub-granting.
- 2.4 Entrepreneurship business models are introduced and adopted by cultural actors; enhancing the concept of entrepreneurship in culture.

The Outputs to be delivered by this action contributing to the corresponding Specific Objective 3 shall be achieved through the Palestinian Culture Fund; a fund that was established by the Ministry of Culture in cooperation with the Norwegian government. In the framework of the sector's strategic goals towards the development and sustainability of the cultural sector, the fund supports different cultural fields such as theatre, cinema, audio-visual and visual arts, music, traditional crafts, performing arts and literature. The outputs to be achieved include the following:

- 3.1 Cultural entrepreneurs and stakeholders are made aware of the economic potential of cultural and creative industries.
- 3.2 Income generating projects and entrepreneurial initiatives in the arts and culture sector are implemented.
- 3.3 New jobs are created for youth and women in the fields of cultural and creative industries.
- 3.4 The management capacities of young entrepreneurs in the cultural and creative industries is increased.

#### **3.2. Indicative Activities**

Activities related to Output 1.1:

- A sub-granting mechanism will be put in place. An open call for proposals for site specific performance will be launched. An independent jury including of cultural experts and artists will be formed and will select grants based on selection criteria such as artistic quality, experience and past project track record and ability to engage with cultural site. Sub-grants will be disbursed to support individual creatives or civil society organisations to produce site-specific performances, which will then be showcased at festivals and online platforms.
- A tailored skills development programme, including training by European experts, will be delivered to create expertise in site-specific performance, a form of dramaturgy only recently introduced in Palestine.
- Implementation of a dynamic, creative, varied festival programme: The site-specific performance festival will be curated, liaising with partners and sponsors. Performances and satellite events will take place across West Bank, East Jerusalem, and Gaza.

#### Activities related to Output 1.2

- Two art residencies will be created and held during the programme period. An open call will be announced and a carefully selected jury will be established to select the artists-in-residency, based on the quality of their applications.
- The residency programme will offer free residential and studio space, an allowance for materials, production costs, mentoring, and will encourage creative discussions between participants.
- Each art residency will culminate in a major public event to showcase (including digitally) works produced and cultural heritage site.

#### Activities related to Output 1.3:

- Preparation for the Palestinian design week (concept, organisation, planning, visibility and marketing, sponsorship), together with a carefully-selected advisory committee.
- Based on an open call for proposal and a transparent and clear selection criteria and process, production grants will be disbursed to support innovative design projects, to be showcased during the Palestine design week.
- Seed funds will be provided to innovative multi-disciplinary collaborative design projects.
- A capacity development programme to include specialised training workshops for young start-up entrepreneurship in sustainable small businesses in cultural and creative industries.
- A packed programme will be organised, with main events (exhibitions, displays, showcasing) to be held in cities and satellite events (pop up exhibitions, talks, tours, digital pitching) in other urban centres, and online showcasing.

#### Activities related to Output 2.1:

- Map each of the domains (crafts, products design and music) to create databases and knowledge hubs on these particular cultural and creative industries.
- Conduct value chain analysis for the targeted cultural and creative industries including description of artists and actors, their role in value creation as well as the interrelation between actors and market structures.

#### Activities related to Output 2.2:

- Develop training materials that are localised to the Palestinian context and are accessed by both students and entrepreneurs active in the cultural and creative sector.
- Conduct vocational training workshops for identified cultural actors. Conduct trainings on business management, marketing, small business management.

#### Activities related to Output 2.3:

- Support joint cooperation between different actors in the subdomains of cultural and creative industries through sub-granting programme that aims to kick off such a cooperation.
- Work in collaboration with music academies and institutions in Palestine through conducting specialised workshops.
- Target young and women musicians with the aim to establish an orchestra.

#### Activities related to Output 2.4:

- Promote the concept of creative industry as an innovative way of finding solutions for a large number of unemployed people and helping to improve their economic situation.
- Develop basic prototypes and conduct market validation, open to local cultural entrepreneurs and cultural organisations.
- Facilitate cross-links between creative industries and the business sector that would contribute to the sustainability of the arts and culture sector.

#### Activities related to Outputs 3.1

- Organise design workshops for business incubators, women entrepreneurs and SMEs involving the Traditional and Tourism Industries Association, Union of Chambers of Commerce, as well as major companies of digital arts, design and marketing.
- Provide special training programs for women, linking pioneers with beginners particularly in the field traditional handcrafts such as embroidery, soap, olive wood products.

#### Activities related to Outputs 3.2

- Introduce and support new crafts and product designs targeting individual practitioners and women cooperatives working in the field of traditional industries.
- Adopt new social enterprises and business development models for creating income generating projects and entrepreneurial initiatives in the arts and culture sector.

#### Activities related to Outputs 3.3

- Organise competitions to identify innovative and viable business models for creative industries.
- Support existing cultural associations in their professionalisation to enable them to become permanent fixtures in the cultural landscape,
- Provide specific and tailored funding support to cultural agents covering the cost of technical training; equipment; rental of working space; production material and marketing.
- Guide young people from marginalised areas in finding employment in the creative economy sector.

#### Activities related to Outputs 3.4

- Establish a network of professionals and potential investors through presentations and exchange programs to support the selected start-ups.
- Use digital tools and platforms to benefit from opportunities, participate in regional and global activities (e.g., exhibitions and festivals), and market produced art products and services.

### **3.3. Mainstreaming**

#### **Environmental Protection, Climate Change and Biodiversity**

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

The EIA screening classified the action as Category C (no need for further assessment).

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

The CRA screening concluded that this action is at no or low risk (no need for further assessment).

### **Gender equality and empowerment of women and girls**

As per OECD Gender DAC codes identified in section 1.1, this action is labelled as G1. This implies that it will promote gender equality and women's empowerment by challenging harmful gender norms and stereotypes. The action will employ culture and arts as instruments for transmitting social messages to a wider audience, introducing a positive image of Palestinian women, and thus contributing to SDG5 – Target 1 (End all forms of discrimination against all women and girls everywhere).

The action will also ensure fair access for women to creative and cultural work with equal pay as men. Gender equality and equity will be ensured in at least 50% representation of young women in the action's activities, while also allowing them equitable access to all training and advocacy opportunities. Consequently the action shall contribute to the main SDG 5 (Achieve gender equality and empower all women and girls).

The action is in line with the '*EU Gender Action Plan (GAP) III*'<sup>18</sup> which emphasises that gender equality is a core EU value and an imperative to well-being and economic growth. The action shall promote women's and girls' rights and empowerment by supporting women and girls with entrepreneurial projects in the field of cultural and creative industries.

### **Human Rights**

This action is in line with international commitments of the Palestinian Authority, including the 2030 Agenda for Sustainable Development and the United Nations Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the main international human rights' instrument in the cultural field. The action shall strengthen the capacity of local communities to guarantee access to rights on a fair and non-discriminatory basis. By doing so, it will contribute to placing culture and cultural rights at the heart of Palestinian development policies to ensure citizen's centred, inclusive and equitable development process.

### **Disability**

As per OECD Disability DAC codes identified in section 1.1, this action is labelled as D1. This implies that it will identify issues and address them in a way to meet the inclusion of people with disabilities providing them with opportunities to raise their voices, their needs and aspirations for rights. The action will work to have at least 10% representation of people with disabilities in all action activities, in addition to equitable access to all training and advocacy opportunities. Consequently, the action shall confirm the right of persons with disability of equal access and contribution to cultural life.

### **Democracy**

In 2014, the Palestinian Authority acceded to seven major human rights treaties<sup>19</sup>, legally obligating it to respect, protect and fulfill economic, social and cultural rights. Palestinian civil society sees significant

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<sup>18</sup> SWD(2020)284 final: <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52020JC0017&from=EN>

<sup>19</sup> Amongst these treaties is the International Covenant on Economic, Social and Cultural Rights; the International Covenant on Civil and Political Rights; the Convention on the Elimination of All Forms of Discrimination against Women; the Convention on the Rights of Persons with Disabilities and the Convention on the Rights of the Child

potential in these obligations, as a means to demand greater accountability from the Palestinian Authorities for the development efforts it has pursued, and are determined to ensure they are acted on. Hence, the action shall employ arts and culture as vehicles for encouraging freedom of expression, raising awareness on positive social values as important components of democracy. It shall integrate all sections of the population, including the ones whose voice is usually not heard, providing them with an accessible vehicle for to express themselves using a wide range of cultural productions.

The action will also support culture in remote and rural areas, providing Palestinian youth and women not only with means of self-expression but also with powerful tools to fight extremisms while encouraging social dialogue, tolerance, and pluralism.

### **Conflict sensitivity, peace and resilience**

There are four key drivers that are likely to shape peace and conflict in Palestine in the immediate future. The drivers are: (i) The ongoing Israeli military occupation and settler colonisation of the West Bank (ii) Non-state armed groups and the use of violence means to resist the occupation, (iii) Palestinian fragmentation, and, (iv) Palestinian de-legitimisation. Furthermore, the conflict analysis reveals that women and youth are the most vulnerable. Palestinian society has become more conservative and, with the extreme economic hardship, a dramatic spike in domestic violence and divorces has been registered.

### **Disaster Risk Reduction**

Not applicable.

### **Other considerations**

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>20</sup>. In addition, implementation of this action will be in line with the intent of the EU Framework Decision on racism and xenophobia. Attention will be paid to prevent that EU-supported activities contribute to incitement to hatred and/or violence.

## **3.4. Risks and Assumptions**

<b>Category</b>	<b>Risks</b>	<b>Likelihood (High/ Medium/ Low)</b>	<b>Impact (High/ Medium/ Low)</b>	<b>Mitigating measures</b>
1 – External environment	Continued COVID-19 pandemic crisis and lockdown measures	<b>Low</b>	<b>Medium</b>	Encourage partners to continue working on mitigation measures and alternative plans for implementation of activities.

<sup>20</sup> <https://www.sanctionsmap.eu/#/main> 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.



2 – External environment	The volatile political situation, outbreaks of violence and clashes; leading to interruptions or slowdowns of activities due to the restrictions on movements.	<b>Low</b>	<b>Low</b>	Modify the plan of action through the implementation of online activities instead of field activities where applicable.
2 – Social environment	Social resistance to the participation of women in performing arts in conservative localities.	<b>Low</b>	<b>Low</b>	Establish community committees to foster dialogue about the actions' activities, ensuring active participation of influential public figures such as religious leaders, women and youth organisations, and other activist.

### External Assumptions

- Strong relation building and partnerships with local communities.
- Institutional setups allow for the expansion of partnerships.
- Continued commitment and collaboration of artistic institutions.
- Relevant actors provide data on the targeted fields.
- Private sector stakeholders facilitate cooperation and take part in the related interventions.

### 3.5. Intervention Logic

The action shall achieve the overall objective of promoting creative economy and cultural identity through three specific objectives. The first specific objective is supporting cultural entrepreneurs, and artists to build artistic production capacity and develop markets. This objective will be achieved through exchanges, and exhibitions, in particular with Europe, enabling women and young cultural actors to grow their practice and to capture new showcasing and economic opportunities. Working in close collaboration with a wide range of Palestinian and European partners and sponsors, outputs leading to the achievement of this objective involve cultural eco-systems, art residency programmes, cultural entrepreneurship and start-up businesses. Such outputs will be achieved assuming that the security situation shall allow EU partners and stakeholders to safely implement activities.

The second objective is to enhance the employability of college students that are enrolled in artistic and cultural programs as well as professionals, local producers and craftsperson. The key output for achieving this objective is producing a value chain analysis, which describes the full range of activities that are required to bring a product or service from conception, through the intermediary phases of production and delivery to final consumers. Another output leading to more employability involve contextualised trainings. The action will engage in cooperation with academic institutions, to ensure that graduates are well equipped with the needed skills with focus on crafts and design. The action shall bring faculty members, students, local producers and craft persons to formulate a better understanding of the needs and demands of the market, as well as challenges and available opportunities. Such outputs will be achieved with the main assumption that COVID-19 pandemic restrictions will not impede activities.

The third objective of the action is to support the creative economy sector through income generating projects and entrepreneurial initiatives in the fields of arts and culture. Through a national funding scheme, the action will increase youth employment in the creative economy sector. It will develop the skills of young cultural entrepreneurs through new business models and social enterprises that carry out and foster projects with high social and employment impacts. Existing cultural organisations will be supported in their professionalisation, enabling them to manage sustainable businesses in the cultural scenes. Young people from marginalised areas shall receive guidance in finding jobs in the creative economy sector. They will also be part of a network of professionals and investors; use digital tools and platforms to market their products; and participate in regional and global activities.

### **3.6. The Indicative Logical Framework Matrix**

Results	Results chain: Main expected results [maximum 10]	Indicators [it least one indicator per expected result]	Baselines (values in 2022)	Targets (values in 2025)	Sources of data	Assumptions
<b>Impact</b>	To contribute to the promotion of a more sustainable creative economy and common cultural identity that supports diverse artistic and cultural expressions and heritage in the Occupied Palestinian Territories.	1 Percentage growth of creative economy sector; creating sustainable opportunities for cultural entrepreneurs and creatives.  2 Number of national policies that support cultural and creative industries.	1-1 0%  2- 2	30%  4	Final evaluation, including survey perceptions and focus group discussions	<i>Not applicable</i>
<b>Outcome 1</b>	1 Palestinian cultural entrepreneurs, independent cultural agents, creatives and artists are supported to build artistic production capacity, networks, collaborate and develop markets.	1.1 Number of cultural entrepreneurs (disaggregated by gender and age group) that access opportunities to develop, showcase or market their work, through the action.  1.2 Number of audience engagement and reach, including through social media/websites/publication/broadcast in Palestine and Europe through the action.  1.3 Percentage of interviewed audience members (disaggregated by gender, age, and type i.e. community leaders, teachers, artists, creative entrepreneurs etc.) that report increased appreciation of cultural	1.1 - 0  1.2 - 0  1.3 - 0	1.1 – 260 (50% women and girls)  1.2 - 500 000 (50% women and girls)  1.3 1.3 – 75% (50% women and girls)	Event and participant including online, Questionnaires, administrated on a random sample of audience members including Likert scale questions, progress reports, final evaluation	Strong relation building & partnerships with local communities.

		heritage, with positive impact on identity, well-being, and sustainable economy development.				
<b>Outcome 2</b>	2 Employability and promotion of products in the field of cultural creative industries are enhanced amongst art students, professionals, practitioners, local producers and craftsperson.	<p>2.1 Number of new marketing venues explored and targeted</p> <p>2.2 Number of cooperation frameworks established in the targeted creative sectors</p> <p>2.3 Percentage contribution of the targeted creative sector to the national GDP</p>	<p>2.1 N/A</p> <p>2.2 -0</p> <p>2.3- % 4.9 (in 2018)</p>	<p>2.1 -5 (by 2023)</p> <p>2.2 -3</p> <p>2.3 -5.5%</p>	<p>Action's evaluation reports and monitoring and evaluation documents</p> <p>Surveys of Palestinian Central Bureau of Statistics</p>	<p>Institutional setups allow for the expansion of partnerships</p>

<p><b>Outcome 3</b></p>	<p>3 The creative economy sector is supported through income generating projects and entrepreneurial initiatives in the fields of arts and culture.</p>	<p>3.1 Number of income generating projects and entrepreneurial initiatives.</p> <p>3.2 Number of Palestinian artists/cultural operators employed.</p> <p>3.3. The quality of Palestinian cultural products is improved.</p>	<p>3.1 – 0</p> <p>3.2 0</p> <p>3.3 Average quality Palestinian cultural products and services are procured locally.</p>	<p>3.1- 10 income generating project by 2025</p> <p>3.2 10 entrepreneurial initiatives by 2025</p> <p>30 artists (50% women) by 2025</p> <p>3.3 Good quality Palestinian cultural products are procured in Europe by 2025</p>	<p>Culture National Fund Report</p> <p>Palestinian National Bureau of Statistics</p>	
<p><b>Output 1 related to Outcome 1</b></p>	<p>1.1 Contemporary performing arts (theatre, dance and music) engaged in site specific performance to revive cultural heritage spaces across Palestine.</p>	<p>1.1.1 Number of open/cultural spaces used for site specific performances</p> <p>1.1.2 Number of persons (disaggregated by gender, age, and audience type) who have</p>	<p>1.1.1 – 0</p> <p>1.1.2 – 0</p>	<p>1.1.1 – 20</p> <p>1.1.2 – 15 000 (50% women and girls)</p>	<p>Progress reports, event and participant lists, including online.</p>	<p>Continued commitment and collaboration of artistic institutions</p>

		<p>participated, including digitally, in the year-long site specific festival.</p> <p>1.1.3 Level of appreciation to performing arts is increased amongst target group.</p>	<p>1.1.3- Limited appreciation to performing arts amongst target group</p>	<p>1.1.3- Extensive appreciation to performing arts amongst target group</p>	
<b>Output 2 related to Outcome 1</b>	<p>1.2 Artistic experimentation, exchange, and collaboration fostered through multidisciplinary art residency programmes in cultural heritage sites.</p>	<p>1.2.1 Number of artistic collaborations and exchanges fostered through the art residencies</p> <p>1.2.2 Number of audiences (including digital) of art residency events.</p>	<p>1.2.1 – 0</p> <p>1.2.2 - 0</p>	<p>1.2.1 – 20</p> <p>1.2.2 - 350(50% women and girls)</p>	<p>Events and participant lists, including online, key informant interviews.</p>
<b>Output 3 related to Outcome 1</b>	<p>1.3 The Palestine design week has offered cultural entrepreneurs and start-up skills/capacity development and career networking opportunities.</p>	<p>1.3.1 Number of cultural entrepreneurs (disaggregated by gender and age) that report increased technical skills/capacities.</p> <p>1.3.2 Number of project participants (disaggregated by gender and age group) that have accessed networking opportunities through the design week</p>	<p>1.3.1 – 0</p> <p>1.3.2 - 0</p>	<p>1.3.1 –40(50% women and girls)</p> <p>1.3.2 - 40(50% women and girls)</p> <p>1.3.3 - 20</p>	<p>Questionnaires, triangulated with case studies, final evaluation</p>

		1.3.3 Number of cooperation frameworks established in the targeted creative sectors Percentage contribution of the targeted creative sector to the national GDP	1.3.3 - 0			
<b>Output 1 related to Outcome 2</b>	2.1 Cultural and creative industries domains in Palestine mapped and analysed.	2.1.1 Number of creative fields mapped and thoroughly analysed	2.1.1 - 0	2.1.1 - 3	2.1.1 Action's evaluation reports and monitoring and evaluation documents	Relevant actors provide data on the targeted fields
<b>Output 2 related to Outcome 2</b>	2.2 Identified actors, professionals, practitioners and entrepreneurs have their employability skills enhanced through contextualised trainings.	2.2.1 Number of targeted artist (disaggregated by gender) who gain new employability skills	2.2.1 0	2.2.1 - 50 by 2025	2.2.1 Pre and post surveys	
<b>Output 3 related to Outcome 2</b>	2.3 Artists, craftsperson and entrepreneurs supported through access to sub-granting.	2.3.1 Number of artists, crafts persons and entrepreneurs who are supported 2.3.2 Number of jobs created as a result of the sub-granting mechanism	2.3.1 N/A 2.3.2 N/A	2.3.1 - 20 by 2025 2.3.2 - 40 By 2025	Action's evaluation reports and monitoring and evaluation documents	
<b>Output 4 related to Outcome 2</b>	2.4 Entrepreneurship business models are introduced for cultural actors to enhance the	2.4.1 Number of business model developed for each of the 3 targeted fields (crafts, design, and music).	2.4.1 0	2.4.20 business models by 2023	2.4.1 Action's progress reports	

	concept of entrepreneurship in culture.					
<b>Output 1 related to Outcome 3</b>	3.1 Cultural entrepreneurs and stakeholders are made aware of the economic potential of cultural and creative industries.	3.1.1 Number of participants in joint design interventions (including entrepreneurs and SMEs and companies). 3.1.2 Number of synergies developed linking women pioneers with the private sector.	3.1.1 -0  3.1.2 -0	3.1.1 -100 2025  3.1.2 -20 by 2025	Culture National Fund Report  Palestinian National Bureau of Statistics	Private sector stakeholders facilitate cooperation and take part in the related interventions
<b>Output 2 related to Outcome 3</b>	3.2 Income generating projects and entrepreneurial initiatives in the arts and culture sector are implemented.	3.2.1 Number of individual artists (segregated by gender) who are supported through capacity building-sub granting mechanism.  3.2.2 Number of cultural organisations who are supported through capacity building sub-granting mechanism.	3.2.1 -30 in 2022	3.2.1 -50 by 2025		
<b>Output 3 related to Outcome 3</b>	3.3 Cultural production and distribution in remote and rural areas are sponsored. New jobs are created for youth and women in the fields of cultural and creative industries.	3.3.1 Number of jobs created segregated by gender.	3.3.1 -0 in 2022	3.3.1 -70 by (2025(50% women and girls)		
<b>Output 4 related to Outcome 3</b>	3.4 The management capacities of young entrepreneurs in the cultural	3.4.1 Number of young entrepreneurs who demonstrate good management capacity of their own business.	3.4.1 0 in 2022	3.4.1 100 by (2025(50%		



	and creative industries is increased.			women and girls)		
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## **4. IMPLEMENTATION ARRANGEMENTS**

### **4.1. Financing Agreement**

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

### **4.2. Indicative Implementation Period**

The indicative operational implementation period of this action, during which the activities described in section 3 will be carried out and the corresponding contracts and agreements implemented, is 48 months from the date of entry into force of the financing agreement.

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

### **4.3. Implementation Modalities applicable for Project modality**

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>21</sup>.

#### **4.3.1. Direct Management (Grants)**

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

The grants will contribute to achieving Specific Objective 3 (Enhance cultural expression in Palestinian remote and rural areas as well as areas that are less exposed to the various artistic expressions).

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

Type of applicants may include legal entities, natural persons or groupings without legal personality, local authorities, public bodies, international organisations, NGOs, economic operators such as SMEs.

#### **4.3.2. Indirect Management with a pillar-assessed entity<sup>22</sup>**

##### **4.3.2.1. Indirect Management with a pillar-assessed entity**

A part of this action may be implemented in indirect management with a pillar assessed entity, which will be selected by the Commission's services using the following criteria:

- i) specialised thematic expertise and experience in implementing cultural interventions including creative industries, performing arts, visual arts, and the promotion of cultural heritage;

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<sup>21</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

<sup>22</sup> The signature of a contribution agreement with the chosen entity is subject to the completion of the necessary pillar assessment

- ii) past experience in delivering international development contracts (sub-contracts) on behalf of donors to civil society organisations; and
- iii) recognised role and leverage in the cultural sector at the national and international levels.
- iv) ability to support international cultural relations, through exchange and cooperation between contemporary artists from Palestine and Europe;

This modality is expected to achieve Specific Objective 1 with corresponding outputs 1.1, 1.2 and 1.3.

#### **4.3.2.2. Indirect Management with a pillar-assessed entity**

Another part of this action may be implemented in indirect management with a pillar assessed entity, which will be selected by the Commission's services using the following criteria:

- i) extensive experience in socio-cultural interventions in general and the role of creative industries in Palestine in specific;
- ii) specialised thematic expertise and experience in implementing cultural interventions including creative industries and the preservation of cultural heritage;
- iii) recognised role at international level in advocating for the protection and promotion of the diversity of cultural expressions;
- iv) past experience in delivering international development contracts (sub-contracts) on behalf of donors to civil society organisations; and
- v) specialised thematic expertise in conducting research and study in the field of culture.

This modality is expected to achieve Specific Objective 2 with corresponding outputs 2.1, 2.2, 2.3 and 2.4.

#### **4.3.3. Changes from indirect to direct management (and vice versa) mode due to exceptional circumstances**

In case the modality foreseen under paragraph 4.3.1. cannot be implemented due to circumstances outside of the Commission's control, the alternative implementation modality will be Indirect Management with a pillar-assessed entity following the same selection criteria identified under paragraph 4.3.2.1.

#### **4.4. Scope of geographical eligibility for procurement and 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 on the basis of urgency or of unavailability of services in the markets of the countries or territories concerned, or in other duly substantiated cases where application of the eligibility rules would make the realisation of this action impossible or exceedingly difficult (Article 28(10) NDICI-Global Europe Regulation).

#### 4.5. Indicative Budget

<b>Indicative Budget components</b>	<b>EU contribution (amount in EUR)</b>	<b>Third party contribution</b>
<b>Specific Objective 1</b> composed of: Support Palestinian cultural entrepreneurs, independent cultural agents, creatives and artists, to build artistic production capacity, networks, collaborate and develop markets.	<b>1 500 000</b>	<b>150 000</b>
Indirect Management with a pillar-assessed entity (part 1) cf. section 4.3.2.1.	1 500 000	150 000
<b>Specific Objective 2</b> composed of: Enhance employability and promotion of products in the field of cultural creative industries targeting college students that are enrolled in artistic and cultural programs as well as professionals, practitioners, local producers and craftsperson.	<b>700 000</b>	
Indirect Management with a pillar-assessed entity (part 2) cf. section 4.3.2.2.	700 000	
<b>Specific Objective 3</b> composed of: Support the creative economy sector through income generating projects and entrepreneurial initiatives in the fields of arts and culture.	<b>700 000</b>	
<b>Grants</b> – (SO 3) total envelope under section 4.3.1.	700 000	700 000
<b>Evaluation Audit</b>	<b>N.A. (will be covered by another Decision)</b>	
<b>Communication</b>	<b>N.A. (will be covered by another Decision)</b>	
<b>Contingencies</b>	<b>100 000</b>	
<b>Totals</b>	<b>3 000 000</b>	<b>850 000</b>

#### 4.6. Organisational Set-up and Responsibilities

A specific steering committee will be set up to oversee the implementation and validate the overall direction of the project. It will meet at least twice a year and will be chaired by the Ministry of Culture and will be

composed by the Ministry of National Economy and the Ministry of Tourism and Antiquities in addition to the European Union.

The steering committee can invite representatives of stakeholders whenever deemed appropriate. It can be convened ad-hoc whenever the action requires strategic decisions or changes. The steering committee will receive, discuss and revise the periodical work plans, budgets, technical and financial reports of the action.

As part of its prerogative of budget implementation and to safeguard the financial interests of the Union, the Commission may participate in the above governance structures set up for governing the implementation of the action.

## **5. PERFORMANCE MEASUREMENT**

### **5.1. Monitoring and Reporting**

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

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

Roles and responsibilities for data collection, analysis and monitoring:

A comprehensive system of monitoring, control and audit will be applied in the framework of the implementation of this programme, to provide assurance over the use of funds, and the efficient and effective provision of support to the implementing partners. The programme will use as reference the logframe matrix.

For each project funded within the scope of this programme, reports shall be laid out in such a way as to allow monitoring of the means envisaged and employed and of the budget details for the action. Final reports, narrative and financial, will cover the entire period of implementation.

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

### **5.2. Evaluation**

Having regard to the nature of the action, an evaluation will not be carried out for this action or its components.

In case an evaluation is not planned, the Commission may, during implementation, decide to undertake such an evaluation for duly justified reasons either on its own decision or on the initiative of the partner.

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

### **5.3. Audit and Verifications**

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

## **6. STRATEGIC COMMUNICATION AND PUBLIC DIPLOMACY**

All entities implementing EU-funded external actions have the contractual obligation to inform the relevant audiences of the Union's support for their work by displaying the EU emblem and a short funding statement as appropriate on all communication materials related to the actions concerned. To that end they must comply with the instructions given in in the 2022 guidance document [\*Communicating and raising EU visibility: Guidance for external actions\*](#) (or any successor document).

This obligation will apply equally, regardless of whether the actions concerned are implemented by the Commission, the partner country, service providers, grant beneficiaries or entrusted or delegated entities such as UN agencies, international financial institutions and agencies of EU Member States. In each case, a reference to the relevant contractual obligations must be included in the respective financing agreement, procurement and grant contracts, and delegation agreements.

For the purpose of enhancing the visibility of the EU and its contribution to this action, the Commission may sign or enter into joint declarations or statements, as part of its prerogative of budget implementation and to safeguard the financial interests of the Union. Visibility and communication measures should also promote transparency and accountability on the use of funds.

Effectiveness of communication activities on awareness about the action and its objectives as well as on EU funding of the action should be measured.

Implementing partners shall keep the Commission and concerned EU Delegation/Office fully informed of the planning and implementation of specific visibility and communication activities before work starts.

Implementing partners will ensure adequate visibility of EU financing and will report on visibility and communication actions as well as the results of the overall action to the relevant monitoring committee.