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## SUMMARY

### **Annual Action Programme 2019 Human Development (Part 1) Global Public Goods and Challenges programme under the Development Cooperation Instrument from the general budget of the Union**

#### **1. Identification**

Budget heading	21 02 07 03 Human Development
Total cost	Total estimated cost: EUR 15,150,000 Total amount of EU budget contribution EUR 15,000,000
Basic act	REGULATION (EU) No 233/2014 of the European Parliament and of the Council of 11 March 2014 (DCI Regulation)

#### **2. Thematic background**

##### *Global Public Goods and Challenges*

The European Union (EU) Global Public Goods and Challenges Programme 2014-2020 ('the GPGC') contributes to poverty eradication, social cohesion and sustainable development, aiming at addressing global problems through global development outcomes that are inclusive and sustainable within planetary boundaries.

The Annual Action Programme 2019 Human Development (Part 1) of the Global Public Goods and Challenges programme is in line with the GPGC Strategy for 2018-2020 on culture. The strategy aims at enhancing the contribution of both cultural and creative industries and cultural heritage to socioeconomic development, cultural diversity and intercultural dialogue. Strengthening and complementing previous GPGC actions launched in 2014-2017 on the three pillars of the 2016 Joint Communication "Towards an EU Strategy for international cultural relations" - with particular attention to the second and third pillar, 'job creation and social inclusion through creative industries' and 'cultural heritage' - will receive particular attention through a focus on reinforcing the capacities of the cultural and creative sectors. Actions will strengthen the skills required to respond to an increased market demand for quality and richer cultural contents including cultural heritage, thereby increasing access to national/regional and international markets and employability in the cultural and creative sector. Improved skills and increased quality of cultural products will enhance cultural industries' contribution to economic growth.

Building on the cultural wealth of the Caribbean, the action entitled “Transcultura” aims to boost socio-economic development and deepen regional integration in the region. Apart from mobilising cultural and creative industries for socio-economic development, it aims to build bridges across the peoples and cultures in the region and with the European Union. In particular, targeting youth from all the linguistic areas of the Caribbean region, the programme will improve skills and expand opportunities of cultural professionals through people-to-people exchanges and knowledge transfer between Cuba, the region and the EU. This will be achieved through the establishment of a training centre in Cuba and an intra-regional vocational training and exchange programme for students and cultural professionals. Cultural collaboration and twinning spaces within the Caribbean and between the region and the EU will help to promote socio-economic development.

### **3.1 Culture: Transcultura**

Background: Cultural and creative industries are major drivers for economic growth. Culture is also an inherent part of human development enhancing social cohesion, cultural diversity and inter-cultural dialogue. Innovation through the cultural and creative industries very often creates spill-over effects and an enhanced sense of belonging and commitment to joint challenges from which the whole society benefits. The Caribbean, with its multiplicity of traditions, languages and historical links, is one of the richest examples of cultural transfers and mutual influences, also in relationship with Europe.

Coherence with the programming document: The proposed action responds to objectives of the GPGC 2014-2020 and the corresponding MIP 2018-2020 for culture. The action is in line with the New European Consensus on Development outlining culture as an “important component and enabler of development” and confirming the commitment of the EU and its Member States to invest in creative industries, cultural heritage and intercultural dialogue.

Identified action: The action “Transcultura” with a total EU contribution of EUR 15 000 000 has been identified in order to respond to three barriers to culture as a vector for socio-economic development in the region: limited regional cooperation, limited skills and limited opportunities for income generation. The action will be implemented by UNESCO (delegation agreement).

Expected results: The expected results are a deeper integration within the Caribbean region and strengthened people-to-people cooperation and exchanges within the region and between the region and the EU. This will be achieved through strengthened professionalisation of the cultural and creative sectors and through increased opportunities of socio-economic development and cultural cooperation. This action will mainly contribute to SDGs 1, 4, 5, 8 and 10.

#### Past EU assistance and lessons learnt:

Lessons learned from the past Intra-ACP Culture programmes, other regional programmes on culture and cultural cooperation projects in Cuba will be integrated. The Action will mainly complement the new ACP-EU Culture programme (EUR 40 Mio, 11<sup>th</sup> EDF) and other currently programmed actions supporting cultural heritage and creative industries.

### 3. Communication and visibility

Communication and visibility of the EU is a legal obligation for all external actions funded by the EU. Actions will contain communication and visibility measures, which will be based on a specific Communication and Visibility Plan of the Action. The Communication and Visibility Requirements for European Union External Action (or any succeeding document) shall be used to establish the Communication and Visibility Plan of the Action and the appropriate contractual obligations.

### 4. Cost and financing

Theme	Annex	Action	Amount (EUR)
<b>Culture</b>			
	1	Transcultura	15 000 000
TOTAL Annual Action Programme 2019 Human Development (Part 1) of the Culture of the Global Public Goods and Challenges Thematic Programme			<b>15 000 00</b>

The Committee is invited to give its opinion on the attached Action for the sector Culture of the Global Public Goods and Challenges Thematic Programme.



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## ANNEX

of the Commission Implementing Decision on the Annual Action Programme 2019 Human Development (Part 1) of the Global Public Goods and Challenges programme under the Development Cooperation Instrument to be financed from the general budget of the Union

### Action Document for “Transcultura”

#### **ANNUAL PROGRAMME**

This document constitutes the annual work programme in the sense of Article 110(2) of the Financial Regulation and action programme/measure in the sense of Articles 2 and 3 of Regulation N° 236/2014.

<b>1. Title/basic act/ CRIS number</b>	Cuba/Caribbean Culture Programme financed under the Development Cooperation Instrument CRIS number: DCI-HUM/2018/041-743	
<b>2. Zone benefiting from the action/location</b>	Multi-Country Action The action shall be carried out at the following location: Cuba and Caribbean region.	
<b>3. Programming document</b>	DCI – Multiannual Indicative Programme 2018-2020 of the Thematic Programme "Global Public Goods and Challenges"	
<b>4. SDGs</b>	Main SDG: Goals 4: Inclusive education; 5: Gender equality; 8: Inclusive growth; 11: Inclusive, safe, resilient and sustainable cities; Secondary SDG: Goals 10: Reduce inequality; 16: Peaceful and inclusive societies	
<b>5. Sector of intervention/ thematic area</b>	<u>Sector</u> : Human Development <u>Sub-sector</u> : Culture	DEV. Assistance: YES
<b>6. Amounts concerned</b>	Total estimated cost: EUR 15 150 000 Total EU budget contribution: EUR 15 000 000	
<b>7. Aid modality(ies) and implementation modality(ies)</b>	Project Modality Indirect management with International Organisations: UNESCO	
<b>8 a) DAC code(s)</b>	16061 Culture and Recreation; 11330	

<b>b) Main Delivery Channel</b>	41000 UNESCO			
<b>9. Markers (from CRIS 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"/>	<b>x</b>	<input type="checkbox"/>
	Aid to environment	<b>x</b>	<input type="checkbox"/>	<input type="checkbox"/>
	Gender equality and Women's and Girl's Empowerment	<input type="checkbox"/>	<b>x</b>	<input type="checkbox"/>
	Trade Development	<b>x</b>	<input type="checkbox"/>	<input type="checkbox"/>
	Reproductive, Maternal, New born and child health	<b>x</b>	<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	<b>x</b>	<input type="checkbox"/>	<input type="checkbox"/>
	Combat desertification	<b>x</b>	<input type="checkbox"/>	<input type="checkbox"/>
	Climate change mitigation	<b>x</b>	<input type="checkbox"/>	<input type="checkbox"/>
	Climate change adaptation	<b>x</b>	<input type="checkbox"/>	<input type="checkbox"/>
<b>10. Global Public Goods and Challenges (GPGC) thematic flagships</b>	N/A			

#### SUMMARY

The cultural and creative industries are major drivers of economies, representing around 3% of the world's GDP and 30 million jobs. The Caribbean region, with its multiplicity of traditions, languages and historical links, is one of the richest examples of cultural transfers, interchanges and mutual influences. This Action builds on the momentum of the 2018 European Year of Cultural Heritage, the 500 years of the foundation of the city of Havana and of the birth of Leonardo Da Vinci and harnesses the cultural wealth and dynamism of the region to boost socio-economic development and to deepen regional integration. It aims to build bridges across the peoples and cultures in the region and with the European Union. In particular, targeting youth from all the linguistic areas of the Caribbean region, the programme will improve skills and expand opportunities of cultural professionals through people-to-people exchanges and knowledge transfer between Cuba, the region and the EU. This will be achieved through the establishment of a training centre in Cuba and an intra-regional vocational training and exchange programme for students and professionals related to cultural heritage and creative industries. Cultural collaboration and twinning spaces within the Caribbean and between the region and the EU will help promote socio-economic projects based on both cultural heritage and creative industries.

## CONTEXT ANALYSIS

### 1.1 Context Description

Culture is not only an inherent component of human development enhancing social cohesion, cultural diversity and inter-cultural dialogue, but also an enabler of income generation, job creation and export earnings. The cultural and creative industries have become major drivers of economies and trade strategies, representing around 3% of the world's GDP and 30 million jobs<sup>1</sup>. According to recent forecasts, these sectors will represent around 10% of global GDP in the years to come.<sup>2</sup> Moreover, cultural and creative industries are the sectors that create the highest number of jobs for young people aged 15-29 and have proven to be resilient during global economic crises.<sup>3</sup>

Innovation through the cultural and creative industries creates very often spill-over effects and an enhanced sense of belonging and commitment to joint challenges from which the whole society benefits. Culture is important for individuals, societies and inter-community relations as it contributes to identity building, social inclusion and cohesion, participation, tolerance and intercultural awareness. Intercultural dialogue can also lead to joint vision and efforts towards (growing) shared challenges, such as climate change, the single most threatening challenge in the region. Promoting cultural heritage, including sustainable cultural tourism, and creative industries contributes to resilience, climate change and environmental aspects, gender equality and human rights.

The Caribbean region, with its multiplicity of traditions, languages and historical links, is one of the richest examples of cultural transfers, interchanges and mutual influences. A melting pot of cultures ranging from the pre-Colombian times to the present and mixing influences of indigenous, African and European traditions, the Caribbean region has produced a unique inventory of tangible and intangible richness, including oral traditions, food, crafts, poetry, music, dance, rituals, theatre, literature, films and heritage sites, of which much has been recognised as UNESCO World Heritage. Cultural and creative industries in the region have a major potential to contribute to inclusive growth.<sup>4</sup> Caribbean institutions, especially in Cuba, have found innovative ways to dialogue and collaborate to build cultural networks.<sup>5</sup> There is also a growing demand for knowledge sharing among the Caribbean partner countries and institutions, especially in the field of training and professionalisation.

To fully mobilise the rich resources of cultural heritage and creative industries in the region for socio-economic development, inter-cultural dialogue and regional integration, support is needed to strengthen capacities through training and to offer opportunities for cultural actors and initiatives for socio-economic development.

### 1.2 Policy Framework (Global, EU)

The 2030 Agenda for Sustainable Development highlights culture as an important tool for strengthening fragile societies, promoting tolerance and diversity, and contributing to sustainable socio-economic development. This vision is aligned with EU commitments under the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural

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<sup>1</sup> "Cultural Times" World Report, published by CISAC and UNESCO, 2015.

<sup>2</sup> UNESCO Global Report 2018 Reshaping Cultural Policies

<sup>3</sup> Creative economy world database. UNCTAD Report, May 2013

<sup>4</sup> Creative economy world database. UNCTAD Report, May 2013; Music Industry's contribution towards inclusive and sustainable development. The Case of Cuba. UNIDO 2017.

<sup>5</sup> For example, institutions like the Casa de las Americas have contributed to regional dissemination of culture.

Expressions, ratified by the EU and its Member States. Following Article 208 of the [Treaty on the Functioning of the European Union](#), the 2017 New European Consensus on Development establishes culture as “both an enabler and important component of development” in Article 35. The importance of culture is further confirmed by the Global Strategy for the EU's Foreign and Security policy. The 2016 Joint Communication “Towards an EU Strategy for International Cultural Relations” and the following Council Conclusion of 5 April 2017 recognise the key role of culture in achieving the EU's development objectives focusing creative industries, cultural heritage and intercultural dialogue. The Joint Communication establishes the principles of reciprocity, mutual learning and co-creation including cultural twinnings. The action additionally follows-up on the 2018 European Year of Cultural Heritage and its Action Plan.

Deleted: Lisbon Treaty

The programme aims at reaching the objectives of the Global Public Goods and Challenges Programme outlined in the MIP (2018-2020): firstly, “skills matching between demand and supply of cultural and creative industries actors in partner countries along the whole value chain are improved, including in the area of cultural heritage” and secondly, “cultural diversity, identity building and freedom of expression in co-creation, distribution, promotion and access to markets of cultural goods are enhanced”. The programme especially relates to the objective to strengthen “professional capacities in cultural and creative industries related fields, including through an improved vocational education and training system with an employability approach focusing on skills gaps”.

The initiative is also of high political pertinence and timing as the EU-Cuba-Caribbean relations are entering a new phase, especially regarding Cuba since the provisional entry into force of the Political Dialogue and Cooperation Agreement on November 2017. Culture has also been identified as a promising sector in the EU-Cuba/EU-LAC political and cooperation agendas as highlighted in the EC/EEAS “Joint Communication to the European Parliament and the Council: A vision for a renewed partnership with Latin America and the Caribbean” and the EU-CELAC Ministerial Declaration of July 2018 which enhances the role of culture in the framework of the bi-regional relations. The CARIFORUM-EU Economic Partnership Agreement also offers a framework to strengthen the role of culture for socio-economic development in the region.

### 1.3 Public Policy Analysis of the partner country/region

The Caribbean region is characterised by its heterogeneity and limited regional integration in cultural policies. Different development paths, cultural influences and political orientations have shaped cultural policies and economies. For example, the Anglophone region follows in general a market driven approach to cultural policies, while especially Cuba is characterised by a dominant role of the state. Even though countries in the region have been recognised internationally for their cultural policies, for instance Cuba – especially related to education – or Jamaica for the export of its music industry, cultural and creative industries throughout the region face a number of structural and economic bottlenecks.

The programme will build on the efforts already undertaken for stronger regional cooperation and integration in the culture sector. Even though Cuba is not a member of the African Caribbean and Pacific Group of States<sup>6</sup>, the country has had long-standing relationships with

<sup>6</sup> The 2018 Declaration of the ACP Ministers of Culture renewed their commitment to work mobilise culture for sustainable development: <http://www.acp.int/content/brussels-declaration-4th-meeting-acp-ministers-culture>

the CARICOM. Regional integration has also increased in recent years.<sup>7</sup> In 2017, Cuba also began discussions with the government of Jamaica to provide assistance to the Edna Manley College for the Performing Arts. Cuba attended the CARICOM Heads of Government meeting. All of this underscore the success of Cuba's increasing integration and collaborations with CARICOM and CARIFORUM neighbours.

#### 1.4 Stakeholder analysis

The programme foresees the involvement of different stakeholders at all stages. This includes intense consultations with Cuban and regional institutions and cultural professionals, Member States' representations, and EU Delegations in the region.

The actions will be implemented through a Delegation Agreement with UNESCO. Final beneficiaries (indirect beneficiaries) are the general Caribbean population from the different linguistic areas (including local, regional and international civil society organisations; media; local and national public authorities) with a specific focus on youth and other vulnerable groups.<sup>8</sup> The key stakeholders in component 1 are the following<sup>9</sup>:

- La Oficina del Historiador de la Habana and the Universidad de San Gerónimo: By presidential mandate, it is the only institution in charge of the restoration of Old Havana. The institution is internationally recognised and puts special attention on local development, social inclusion, including the mitigation of urban gentrification processes.
- Instituto Superior de Artes (ISA): Subordinated to the Ministry of Culture, the ISA is a unique institution that offers education in all arts disciplines and is an international reference point for arts.
- Escuela Internacional de Cine y Televisión de San Antonio de los Baños (EICTV): Subordinated to the Ministry of Culture and linked to the Fundación del Nuevo Cine Latinoamericano, is the only international film school of Cuba and is a reference for Latin American Cinema.
- The University of West Indies in Cave Hill Barbados and its affiliates in Mona, Jamaica and, St Augustine (Trinidad Tobago): Celebrating its 60 year anniversary, the UWI is the largest university in the Caribbean region with Campuses around the insular Caribbean. The university counts on a new "Open Campus" offering distance-learning modules.

In component two, a sub-granting scheme will be developed that seeks to integrate: (a) Individuals and groups of current and future cultural professionals including artists; (b) Civil society organisations (CSOs) working in the cultural and creative sectors such as associations, foundations, platforms, cultural and artistic networks, sectorial associations, arts festivals, etc. (c) Public and private cultural and arts institutions such as museums, theatres, galleries, libraries, concert halls, etc. aiming at activities generating income and social inclusion; (d) Cultural enterprises; (e) Public and private training centres, etc.

The programme foresees multiparty inclusive partnerships, including South-South and triangular cooperation for knowledge sharing. Following the principles of co-creation and mutuality, all participating organisations will engage in peer-to-peer capacity-building activities with their partners and support each other in the process of increasing their professional capacities and the diffusion and distribution of their cultural activities and

<sup>7</sup> For example, outcomes of the Cuba-CARICOM Trade and Economic Cooperation Agreement, the Cuba-CARICOM Joint Commissions in January 2017 and the Triennial Cuba-CARICOM Summits.

<sup>8</sup> For instance women, children and young people, minorities, migrants, disabled and other discriminated groups.

<sup>9</sup> Other training institutions could be added during the implementation of the project.



products. While participation of EU based organisations is envisaged and necessary in the twinning component, a preference will be given to the actors from the Caribbean region throughout the programme.

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

*Lack of Capacities:* Even though often strong on the artistic side, Caribbean cultural production and distribution is often hindered by a lack of management and technical skills. Limited education and training opportunities for professionals and youth in the cultural and creative sectors are core barriers to development. Limited skills and capacities also inhibit mobilising the wealth of cultural heritage and creativity to create value added that benefits youth and local population, e.g. through access to markets or sustainable cultural tourism.

*Lack of Opportunities:* The effects of limited capacities are aggravated by the fact that cultural and creative industries are confronted with limited opportunities in the production and distribution of cultural products due to limited public and private resources, low access to international markets and a lack of support for development of economically viable business models for enterprises. There is limited use of revenues resulting from private sector activities, especially tourism, invested in cultural heritage preservation and management as well as creative industries and arts activities from which local communities benefit. Often cultural heritage receives little attention and documentation, inadequate protection and poor maintenance leading to frequent states of endangered or damaged valuable heritage. Cultural heritage is often not integrated into sustainable local development through, e.g., provision of land, infrastructure, and basic services. The factors mentioned above lack adequate advocacy given the weakness of professional structures and networks in many Caribbean countries

*Limited Regional Integration:* The region suffers from inadequate levels of peer-to-peer exchange and a lack of regional integration and exchange across linguistic boundaries. This results in: limited intra-regional trade and networking; lack of sector specific data; gaps between governmental institutions, development partners, academia and cultural professionals; weak and non-coordinated IP regulatory frameworks and insufficient access to local, national, regional markets within the Caribbean, and beyond.

The programme will tackle issues related to the high levels of social and environmental fragility in the region, such as natural disasters and social inclusion. Other priority challenges outside the scope of the programme will be addressed by instruments supported by the EDF and other DCI bilateral, regional and thematic actions.

## 2 RISKS AND ASSUMPTIONS

Scarcity and administrative costs due to trade embargos	M	Planning measures are set-up
Sustainability of the scholarship and exchange scheme and the regional cooperation projects is limited	M	High involvement of government institutions (eg. Ministry of education) and agencies at the start of the project to be able to ensure the sustainability of the actions. Generating information and knowledge about the cultural and creative sectors can positively influence policy-makers; support cultural activities with a socio-economic and policy impact.
Attempts to limit freedom of expression and artistic freedom by local or national public authorities.	M	Close cooperation with partner countries authorities from the beginning. Sharing of best practices and lessons learned from projects supported under others previous EU programmes. Providing advice and tools to beneficiaries.
Natural disasters and political changes risk project implementation.	M	Ensure sufficient flexibility in the implementation phase.
Women do not fully benefit from opportunities offered by the programme.	M	Specific communication and training activities ahead of the launch of the projects' selection process will stimulate and create adequate environment for women to fully participate in the programme. Provisions will be integrated in the guidelines for the projects' selection process to promote women's participation and implementation of gender balanced activities in the projects
Insufficient capacity for project management in the partner countries, especially among cultural operators and institutions.	M	The programme will provide technical support both for public authorities in component 1, as well as for successful applicants (public bodies as well as other non-state actors), monitoring by partners and training to ensure that the desired results are achieved.
<b>Assumptions</b>		
The political climate in the region remains stable and there are no serious security problems.		
There is enough political commitment in the participating countries to ensure stability and continuity in the programme among national counterparts.		
Intermediary entities and programme implementers share EU's concern to promote gender equality, Human Rights and inclusion of vulnerable groups of the society.		

### **3 LESSONS LEARNT AND COMPLEMENTARITY**

#### **3.1 Lessons learnt**

Culture projects have often been implemented largely through government related bodies with insufficient focus on direct support for (small) cultural professionals, groups and enterprises. The programme will build on the lessons learned from several EU programmes on culture in the region. This includes the ACP Cultures+ programme highlighting the challenge of (1) lack of information and data that hinders the possibility to demonstrate the added value of the programmes and their effective impact in terms of governance; (2) significant differences in professional and technical capacities that affect the quality in production; (3) economic fragility and the lack of management skills of both cultural organisations (CSOs) and entrepreneurs (SMEs) requiring assistance, guidance and information throughout the overall process; (4) the importance of North-South and South-South cooperation for the development of the overall ACP cultural sector. A focus should be put on cooperation within the regions and on networking which allows the exchange of good practices. Lessons learned from previous culture projects in Cuba, especially related to restauration and infrastructure, will be integrated.

Similar regional programmes on culture, e.g. in the PALOP-TL region (PAIC, 9th EDF), show that the regional dimension has to be fully included in the activities in order to ensure regional added value and create the possibilities to scale-up the projects funded. The geographical distance and diversity of partner countries requires a strong presence at local level, also to ensure transparency, accountability and monitoring avoiding inefficiency and malpractice. Past experiences show that projects with durable impact involve institutions that have a vocation to remain permanently active in the respective domain. Using installed capacities and reinforcing capacities of existing operators in the region contributes to guarantee the sustainability of the action.

The programme will also draw on the experiences of Member States. Spanish development cooperation agency (AECID), for example, has been engaged in skills development in the cultural sector through their “escuelas taller” programme for many years. The programme will integrate lessons learned from UNESCO, especially the regional office in Havana with its experience in regional capacity building programmes (Caribbean Capacity Building Programme) and youth poverty alleviation through tourism and heritage (YouthPATH).

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

Given the wide scope of culture-related institutions and programmes, including EU bilateral, thematic and regional projects related to culture and development, it will be essential to list an inventory, avoid overlapping and explore synergies in the inception phase of the programme. Complementarity will be ensured with EU and Member States activities as well as with other initiatives by national and international organisations and partners. Complementarity will be ensured on the EU level mainly through the new ACP-EU Culture Programme (11<sup>th</sup> EDF) via its Caribbean Region hub and its sub-granting schemes. Beneficiaries might be able to apply for funding to expand project ideas developed under the present programme since regional projects might include beneficiaries from non-ACP countries. The planned ACP – EU Culture networking platform could further enhance exchange and networking among beneficiaries. Complementarity will be sought also through the planned EDF CRIP Exchange programme with UWI (DEL Barbados, under preparation) and the Martinique ERDF-INTERREG-ELAN regional exchange programme (primary, secondary and tertiary). As regards restoration of heritage sites linked with capacity building, the LAIF (for Cuba) and CIF blending

programmes (for the rest of the region) will be assessed. The EU-UNESCO Expert Facility will accompany the programme and will offer synergies to tackle the demand for capacity building among cultural and creative entrepreneurs and cultural policy makers in the region. Synergies can also be sought with initiatives related to the European Year of Cultural Heritage 2018 (especially with initiatives like the World Heritage Journeys) and Creative Europe (especially the European Capitals of Culture). Close cooperation with Member States<sup>10</sup>, European Union National Institutes for Culture (EUNIC)<sup>11</sup> and Delegations will be looked for to ensure the best implementation of the programme.

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

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

###### **4.1.1 OVERALL OBJECTIVE**

The overall objective is to deepen integration within the Caribbean region and to strengthen people-to-people cooperation and exchanges within the region and between the region and the European Union.

###### **4.1.2 SPECIFIC OBJECTIVES**

The specific objectives (SO) of the programmes are:

*SO1.* To strengthen professionalisation of the cultural heritage and creative industries sector in the region.

*SO2.* To increase opportunities for socio-economic development and cultural cooperation within the Caribbean and between the region and the EU

###### **4.1.3 OUTPUTS**

*OP 1.1: Establishment of a Cultural Training Hub in Cuba, closely linked to the West Indies University's network*

A regional Cultural Training Hub for culture-related professions to carry out trainings among cultural professionals and youth in the region is established.<sup>12</sup> The Cultural Training Hub will be comprised of institutions of regional excellence<sup>13</sup> both in Cuba and the rest of the Caribbean region, with an innovative on-line connection guaranteed by the University of West Indies.

Since the Cultural Training Hub will be physically primarily located in Havana, the programme will have contributed to the restoration of parts of the Convento Santa Clara through the Oficina del Historiador de la Habana and to the upgrade of the residential capacities.

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<sup>10</sup> AECID and the Italian Cooperation Agency, which is willing to support the Convento de Santa Clara and will support soon the restoration of the Instituto Superior de Arte) have expressed an interest in implementing some activities. AFD is starting to support the Cuban creative industries also through loans.

<sup>11</sup> A EUNIC cluster in Cuba will be probably created in 2019.

<sup>12</sup> In the long run, it will also serve as a hub enabling exchanges and cooperation among artists, cultural professionals as well as policy-makers from the Caribbean region and the EU.

<sup>13</sup> See stakeholder analysis: Oficina del Historiador de la Habana-Escuela de San Jerónimo; Instituto Superior de Arte; and Escuela Latinoamericana de Cine de San Antonio de los Baños; University of West Indies.

*OP 1.2: Mobility, skills and capacities among youth and professionals in the cultural and creative sectors are built and increased.*

Training activities in the cultural heritage and creative fields carried out in the Cultural Training Hub, within the participating institutions' premises as well as via on-line platforms. A mobility scheme supporting a regional scholarship programme serving all linguistic sub-regions and increasing intercultural dialogue is installed. The EU Leonardo da Vinci programme's experience serves as a reference. Short residential courses will be organised to foster exchanges between artists and culture actors from different backgrounds, languages and disciplines.

An incubator programme additionally supports participants in the first phases of their professional lives through the activities developed under Component 2.

*OP 2.1.: Increased employment and income opportunities in cultural heritage and creative industries sectors*

The programme contributes to create opportunities for job creation through cultural heritage and creative industries. This is achieved through:

- a) Establishment of a facility supporting the incubator programme generated from the participants to the training and mobility activities of component 1 encouraging generation of new cultural projects, self-employment, start-up or scaling-up their activities,
- b) Submission of project proposals to the sub-granting schemes of the the new ACP-EU Culture Programme
- c) The opportunities generated by the established Caribbean Heritage Routes and by the launched Caribbean-EU Cultural Twinning projects.

*OP 2.2.: Increased opportunities for cooperation among artists, cultural operators, civil society and local authorities in the culture and creative sectors from the different linguistic areas of the Caribbean region and between the Caribbean and the EU.*

A "Caribbean Heritage Routes" initiative is implemented on an intra-regional level, favouring the opening up of new opportunities for Caribbean cultural and creative industries and a better integration of Cuba with the rest of the region.

A Caribbean-EU Cultural Twinning scheme launched at bi-regional level, in a spirit of reciprocity, co-creation and mutual learning favouring knowledge sharing and intercultural dialogue.

#### 4.1.4 ACTIONS PROPOSED

**Component 1: Strengthening capacities:** *Creation of a training hub and an intra-regional exchange programme for students and professionals from Cuba/Caribbean region related to cultural heritage and creative industries (OP1.1 and OP1.2).*

The component comprises three types of actions: a) the creation of a physical Cultural Training Hub, b) the implementation of training activities and c) the establishment of a regional mobility scheme for culture related professions.

- a) The restauration of the Convento de Santa Clara will be carried out mainly through the Oficina del Historiador de la Habana, using its successful methodology of linking heritage restoration and social inclusion. It is envisaged that the restoration works will be already linked to the training activities as practical restoration works might be

carried out by the participants of the training themselves. This would lead to high participation and ownership of beneficiaries.

Key equipment necessary for the training activities carried out by the institutions will also be secured, as well as the upgrade of residential capacities.

- b) The training programme will target the whole value chain of cultural heritage and creative industries. The training activities will be held in a concrete hands-on spirit building on project-based learning schemes bringing together participants from different parts of the value chain to ensure co-creation. All learning activities will focus on cross-cutting skills in creative industry and cultural heritage management. Thematic areas could include:
  - a) restoration, conservation, management and valuing of tangible cultural heritage (including audio-visual heritage),
  - b) safeguarding, management and valuing of intangible cultural heritage,
  - c) creative industries ( music, performing arts and cinema, especially targeting youth)
  - d) sustainable cultural and creative tourism.

The training programme will also include transversal sectors covering main challenges for the region.<sup>14</sup> Training activities will be available in Spanish, English and French. Language training will be an inclusive component of the learning activities.

- c) To ensure the regional dimension, the programme will create a scholarship programme, inspired by the successful EU Leonardo programme, for culture related professionals and youth interested in a career related to culture and creativity.

Training opportunities will be offered primarily in the physical centres in Havana, but also through institutions like the University of West Indies Network and its Online Campus. The expertise of the Oficina del Historiador will allow an important transfer of skills to youth and cultural professionals of all region. The Instituto Superior de las Artes (focussing on areas like music, theatre, dance and plastic arts), the Escuela San Antonio de los Baños (cinema) and the University of West Indies will complement the educational offer.

**Component 2: Enhancing opportunities:** *Creation of opportunities and occasions of project development and cultural collaboration within the Caribbean region and of cultural twinning between actors of the region and of the EU, through local socio-economic promotional projects built on the basis of cultural heritage and/or creative industries (OP 2.1 and OP 2.2)*

The training activities of Component 1 and the opportunities opened-up by component 2 are linked through the establishment of a facility to help the participants to the training to profit of tutoring from existing entrepreneurs and incubate their own projects for possible development taking advantage by the different opportunities opened up by this programme or the parallel 11<sup>th</sup> EDF ACP Culture Programme.

- a) Establishment of a facility supporting the incubator programme generated from the participants to the training and mobility activities of component 1, encouraging generation of new cultural projects, self-employment, start-up or scaling-up of their existing activities, with possibilities of preparing projects applications for the 11<sup>th</sup> EDF ACP-EU Culture programme.

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<sup>14</sup> For example: introduction to sustainable development topics; cross-cutting issues like gender, human rights, environment/climate change adoption and resilience, e.g. disaster risk management; global/intercultural awareness training.

Component 2 will also link the Follow-up Action Plan of the EYCH and contemporary anniversaries of 500 years of the foundation of La Habana and 500 years of the death of Leonardo da Vinci (so the parallel between the Renaissance and the establishing of first links between the Caribbean Region and Europe). Special attention will be given to the work on shared memories of the creative process in both continents to stimulate new creations and new dialogues. The component aims at fostering the capacities of both private and public sector-led cultural initiatives related to tangible and intangible cultural heritage and creative industries. Joint learning activities<sup>15</sup>, programming and implementation will be essential part of this component. It will also focus on the inclusion of vulnerable parts of society, especially youth and women. The participation of associations, trade networks, and other forms of networks will contribute to guarantee long-term sustainability of the projects in this component.

- b) *Caribbean Heritage Routes*: the creation of Cultural Heritage Routes, based on similar programmes developed by DG GROW or UNESCO<sup>16</sup>, could mobilise shared cultural heritage for economic development, sustainable tourism and regional integration. Routes could be established, for example, on themes like: music and dance, gastronomy, industrial and architectural heritage, audio-visual heritage (including locations of film shootings), architecture, literature, underwater heritage or others. The routes will strengthen urban and rural development, contribute towards safeguarding the region's cultural heritage and promote its creative potential.

During inception, a concrete and limited number of routes will be identified by the programme management team in cooperation with authorities of the partner countries.

- c) *Caribbean-EU Cultural Twinning*s: the creation of cultural twinings will comprise partnerships between local authorities, artists, practitioners/cultural operators or civil society organisations from the region and from the EU. Based on concrete, jointly implemented and co-financed projects, the partnerships will go beyond the usual modality of town twinning initiatives. They will enhance long-term knowledge transfer and mutual learning built on the valorisation of cultural heritage and creativity. The twinings will be built on (1) shared Caribbean-EU cultural heritage, practices or “stories”, (2) shared challenges i.e. climate change adaptation, disaster risk reduction, or (3) other communalities related to i.e. sustainable tourism or urban development. The partnerships could evolve around themes like social inclusion, access to culture for vulnerable youth, cultural tourism strategies, creative economy supporting identity building and sharing, artists-in-residence programmes, management of cultural institutions, museums, curriculum, greening of festivals or gentrification etc. Cultural twinning schemes will be selected prioritising participation of local population and disadvantaged youth, sustainability, replicability and potential for scaling-up.<sup>17</sup> Mutual learning between the EU and the Caribbean is encouraged, while the use of the programme funds shall be covering in majority actions benefitting the Caribbean region.

<sup>15</sup> Including exchanges and study trips, expert missions, joint trainings, artist residences, networking events, etc.

<sup>16</sup> Linkages with the European Year of Cultural Heritages could be established through cooperation with the intra-European World Heritage Journey Routes programme (DG Grow, UNESCO). See also the Cultural Routes of the Council of Europe.

<sup>17</sup> The EU Delegations, EU MS and EU cultural institutes shall play a relevant role in the identification or/and verification of the existence of a promising long-term cultural link

The output expected is an increased integration of Cuba with the rest of the region and more people-to-people exchanges both between the different linguistic sub-regions of the Caribbean and between the region and the EU.

#### **4.2 Intervention Logic**

The overall objective of the programme is to contribute to deepen integration within the Caribbean region and strengthen people-to-people cooperation and exchanges within the region and between the region and the European Union. The programme assumes that the Caribbean region owns a rich inventory of cultural heritage and creative industries, that is nevertheless untapped due to weak capacities, limited economic opportunities and weak regional integration. If the rich potential of the region shall be mobilised for sustainable development, (1) the professionalization of the cultural heritage and creative industries sectors in the region need to be strengthened and (2) the opportunities for socio-economic development and cultural cooperation within the Caribbean and between the region and the EU need to be increased. To achieve a stronger professionalisation on a regional basis, a regional exchange scheme related to a training hub for cultural professions will be established in Cuba - due to the widely acknowledged quality of Cuban cultural institutions – in partnership with institutions from the Caribbean region (including online-learning modules). The opportunities for cultural collaboration – including the North-South, South-South and triangular dimensions - will be increased through socio-economic projects and dissemination of cultural products like the creative and cultural heritage routes and Caribbean-EU twinning schemes. The programme is based on the assumption that increased cultural cooperation among partner countries in the region and with the European Union will be beneficial for regional integration and socio-economic development.

#### **4.3 Mainstreaming**

A particular focus on human rights and gender is envisaged in all activities. The programme aims at mobilising the specific potential of the culture sector to foster human rights, with a special attention to cultural rights. Supporting cultural heritage and creative industries means strengthening a sector that is intrinsically linked to gender equality as it particularly favours women and girls and can be a major source of income and identity building. Women and girl's participation in the programme will be enforced to mobilise cultural heritage and creative industries for gender equality. It is important to ensure the involvement and participation of people with disabilities during all phases of the programme including the formulation/contracting (through the national and regional associations of people with disabilities), the capacity building activities and the implementation of specific projects (sub-granting). Under the restoration component, it is important to avoid architectural barriers and inclusive measures should be adopted.

Resilience, climate change and environmental aspects are intrinsically linked to cultural heritage management and development of a sustainable tourist sector and will therefore be taken into account, for instance, through climate change adaptation. Areas could include: social awareness, changing lifestyles, cultural heritage and agriculture like, traditional forms of farming, local and traditional gastronomy, sustainable cultural heritage tourism. In the dimension of creative industries, themes related to shared Caribbean challenges like climate change will be promoted. Activities based on co-creation and mutual learning, regional exchange programmes and intercultural learning activities will contribute to resilience. The above mentioned mainstreaming of environmental aspects will further contribute to



strengthen resilience in the region. Moreover, the programme will mainstream youth as a relevant category, especially vulnerable and unskilled youth.

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

This intervention is relevant for the 2030 Agenda. It contributes primarily to the progressive achievement of SDG 8 "Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all" but also promotes progress towards Goals 1 "End poverty in all its forms everywhere", 4 "Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all", 5 "Achieve gender equality and empower all women and girls", 10 "Reduce income inequality within and among countries", SDG 11: "Make cities and human settlements inclusive, safe, resilient and sustainable"; 12 "Ensure sustainable consumption and production patterns", 16 "Building peaceful and inclusive societies", 17 "Strengthen the means of implementation and revitalize the global partnership for sustainable development". This does not imply a commitment by the countries benefiting from this programme.

### **5 IMPLEMENTATION**

#### **5.1 Financing agreement**

In order to implement this action, it is not foreseen to conclude a financing agreement with the partner country/regional organisation/territory. 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>18</sup>.

#### **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 54 months from the date of adoption by the Commission of this Financing 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.

##### *5.2.1 Indirect management with UNESCO*

This action may be implemented in indirect management with UNESCO. This implementation entails all actions of the programme contributing to the overall and specific objectives. The envisaged entity has been selected using the following criteria: mandate and experience on culture and development, experience in the region, management capacities, pillar-assessment. UNESCO is the only specialised UN agency with a mandate in culture, based on its culture conventions and covering both cultural heritage and creative industries. UNESCO has a good track-record of work for many years in culture especially of urban renewal and innovation. UNESCO has a strong presence in the region as in addition to the Regional Office for Culture in Havana, there are several other offices in the region.

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<sup>18</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.

Previously UNESCO implemented similar projects with the EU Delegation and in partnership with Cuban institutions such as the Office of the Historian of the city, the Cuban Ministry of Culture and its different institutions, e.g. the *Heritage Recovery and Cultural Development in Havana: Segundo Cabo Palace* project. UNESCO has the capacity to implement the activities considered in this proposal (restauration, twinning, grants scheme, and others). Sub-granting schemes will be developed by UNESCO.

The international organisation identified above, is currently undergoing an ex-ante assessment of its systems and procedures. Based on its compliance with the conditions in force at the time previously other indirect management actions were awarded to the organisation and based on a long-lasting problem-free cooperation, the international organisation can also now implement this action under indirect management, pending the finalisation of the ex-ante assessment, and, where necessary, subject to appropriate supervisory measures in accordance with Article 154(5) of the Financial Regulation.

In case the envisaged entity would need to be replaced, the Commission’s services may select a replacement entity using the same criteria.

**5.3 Indicative budget**

	<b>EU contribution (amount in EUR)</b>	<b>Indicative third party contribution, in currency identified<sup>19</sup></b>
Indirect management with UNESCO	15 000 000	150 000 EUR
Strengthening capacities (Outputs 1.1. and 1.2.)	9 500 000	150 000 EUR
Enhancing opportunities (Outputs 2.1. and 2.2.)	5 200 000	Tbc. EUR
Communication and visibility	300 000	Tbc. EUR
Total	15 000 000	150 000 EUR

**5.4 Organisational set-up and responsibilities**

UNESCO will be responsible for the coordination, implementation and management of the programme. The programme will be under the responsibility of Delegation Cuba while close coordination with Headquarters and all EU Delegations in the region will be ensured.

UNESCO will build on local capacities through the involvement of the Historian Office of Old Havana and - under the coordinating (respecting ownership) role of the Cuban Ministry of Culture<sup>20</sup> - through the important participation of the Instituto Superior de Arte and the Film School San Antonio de los Baños, in Cuba, as well as the University of West Indies, is expected. UNESCO will be supported by a scientific advisory committee comprised of the relevant Caribbean institutions.

<sup>19</sup> Amount of co-financing subject to ongoing negotiations with UNESCO.  
<sup>20</sup> Role of the Ministry of Culture of Cuba to be further discussed and better defined.

Specific attention will be given to integrate the EU Delegations and the Member States Institutes for Culture and development agencies, particularly in the second component in order to ensure an optimal identification of opportunities and a sustainable implementation of the EU-Caribbean twinning actions.

It is important to ensure the coherence and good coordination of the whole programme and to avoid fragmentation. Even if a relevant part of the activities under Component 1 will take place in Cuba, the programme has a regional focus and the main objective is to promote regional cultural integration. UNESCO, through its office in Cuba and in close coordination with the offices in the region, and the EU Delegations will have to ensure coordination among both the different actors in Cuba (lead by the Oficina del Historiador and the Ministry of Culture) and among Cuba and the rest of the countries in the Caribbean. The Programme should integrate in a balanced and coherent way both the heritage and the creative/innovation part.

A Steering Committee will be established at the date of entry into force of the delegation agreement to oversee and approve the project's general direction and action lines and to review the performance of the action, identify opportunities and risks, as well as to ensure coherence of overall implementation. The Steering Committee will monitor progress and endorse annual work plans. It will meet at the start of the project and every 6 months and comprise representatives of UNESCO, the European Commission, the EU Delegations and the relevant Cuban (represented by Oficina del Historiador and the Ministry of Culture) and Caribbean institutions. The Steering Committee may assign the status of observer to other interested parties.

#### **5.5 Performance and Results monitoring and reporting**

A results-based monitoring, evaluation and learning framework will be refined during the inception period. This will allow monitoring of effectiveness and impact, and coordinated implementation to deliver expected results. The framework will include a full set of outputs and outcome indicators, and an activity-based budget linked directly to expected results and specific objectives. The framework will be agreed by the Steering Committee at the end of the inception period.

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

The report 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. The final report, narrative and financial, will cover the entire period of the action implementation. 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).

## **5.6 Evaluation**

Having regard to the importance and nature of the action, mid-term and final evaluations will be carried out for this action or its components via independent consultants contracted by the Commission or an implementing partner. A mid-term evaluation will be carried out for learning purposes, in particular with respect to obtaining an in-depth understanding of programme performance and progress in order to fine tune implementation arrangements and implementing approach. A final evaluation will be carried out for accountability and learning purposes at various levels (including for policy revision), taking into account the regional nature of the action.

The Commission shall inform the implementing partner at least two months in advance of the dates foreseen for the evaluation missions. The implementing partner shall collaborate efficiently and effectively with the evaluation experts, and inter alia provide them with all necessary information and documentation, as well as access to the project premises and activities.

The evaluation reports shall be shared with the partner country and other key stakeholders. 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. The financing of the evaluation shall be covered by another measure constituting a financing decision.

## **5.7 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. Indicatively, one contract for audit services shall be concluded under a framework contract just after the end of the implementation period, upon reception by the EU of the final financial report.

## **5.8 Communication and visibility**

Communication and visibility of the EU is a legal obligation for all external actions funded by the EU.

This action shall contain communication and visibility measures which shall be based on a specific Communication and Visibility Plan of the Action, to be elaborated at the start of implementation.

In terms of legal obligations on communication and visibility, the measures shall be implemented by the Commission, the partner country, contractors, grant beneficiaries and/or entrusted entities. Appropriate contractual obligations shall be included in, respectively, the financing agreement, procurement and grant contracts, and delegation agreements.

The Communication and Visibility Requirements for European Union External Action (or any succeeding document) shall be used to establish the Communication and Visibility Plan of the Action and the appropriate contractual obligations.

**APPENDIX - INDICATIVE LOGFRAME MATRIX (FOR PROJECT MODALITY)**

	<b>Results chain: Main expected results (maximum 10)</b>	<b>Indicators (at least one indicator per expected result)</b>	<b>Sources of data</b>	<b>Assumptions</b>
<b>Impact (Overall Objective)</b>	The overall objective is to deepen integration within the Caribbean region and to strengthen people-to-people cooperation and exchanges within the region and between the region and the European Union.	0.1. Percentage of cultural goods in intra-Caribbean trade 0.2. Percentage of cultural goods in Caribbean-EU trade 0.3. Percentage of cultural goods in EU-Caribbean	0.1. National Statistics 0.2. National Statistics/EUROST AT 0.3. National Statistics/EUROST AT	<i>Not applicable</i>
<b>Outcome(s) (Specific Objective(s))</b>	SO1. To strengthen professionalisation of the cultural heritage and creative industries sector in the region.	1.1. Level of professionalization (in relation to international standards) of workers in the Caribbean cultural and creative sectors. 1.2. Number of professionals of Caribbean cultural and creative sectors having access to national, intra-Caribbean and international markets (data disaggregated by sex)	1.1. Baseline and endline surveys to be commissioned by the action 1.2. Baseline and endline studies to be commissioned by the action	There is enough political commitment in the participating countries to ensure stability and continuity in the programme among national counterparts.
	SO2. To increase opportunities for socio-economic development and cultural cooperation within the Caribbean and between the region and the EU	2.1. Percentage of persons engaged in cultural occupations within the total employed population in the Cuba and Caribbean countries (by region and/or countries) (data disaggregated by sex). 2.2. Percentage of the contribution of cultural activities to GDP	2.1. Baseline and endline studies to be commissioned by the action. 2.2. Baseline and endline studies to be commissioned by the action	
<b>Outputs</b>	OP 1.1: Establishment of a Cultural Training Hub in Cuba, closely linked to the West Indies University's network	1.1.1 Status of the restauration of Convento Santa Clara in Cuba 1.1.2. Number of participants trained (disaggregated by sex and responsible institution). 1.1.3 Status of digital cooperation among the participating institutions	1.1.1. Progress reports 1.1.2. Database of direct beneficiaries to be established by the Action 1.1.3. Progress reports	The political climate in the region remains

	OP 1.2: Mobility, skills and capacities among youth and professionals in the cultural and creative sectors are built and increased	1.2.1 Number of participants (disaggregated by sex and country of origin). 1.2.2 Number of beneficiaries receiving a certifications and diploma thanks to support of the action (disaggregated by sex).	1.2.1. Database of direct beneficiaries to be established by the Action 1.2.2. Database of direct beneficiaries to be established by the Action	stable and there are no serious security problems.
	OP 2.1: Increased employment and income opportunities in cultural heritage and creative industries sectors	2.1.1 Numbers of projects supported by the action 2.1.2. Number of cultural initiatives created with the support of the action 2.1.3. Number of contracts concerning diffusion, distribution and promotion countries of cultural goods from Cuba and Caribbean developed with the support of the action	2.2.1. Progress reports 2.2.2. Progress reports 2.2.3. Progress reports	Intermediary entities and programme implementers share EU's concern to promote gender equality, Human Rights and inclusion of vulnerable parts of the society.
	OP 2.2.: Increased opportunities for cooperation among artists, cultural operators, civil society and local authorities in the culture and creative sectors from the different linguistic areas of the Caribbean region and between the Caribbean and the EU.	2.2.1. Numbers of projects supported through the action 2.2.2. Number of economic activities related to the routes created with the support of the action. 2.2.3. Number of twinnings created with the support of the action	2.2.1. Progress reports 2.2.2. Progress reports 2.2.3. Progress reports	