



FWC Services for the Implementation of

Assessment of PROCULTURA Employment generation in the cultural sector in PALOP countries and East Timor

&

Identification and Formulation of a Follow-up Project

INTPA/2022/EA-OP/0102

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Assessment Report

INTPA/2022/EA-OP/0102

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Presented by PROMAN

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Acronyms and abbreviations

AAICC	Academia das Artes e Indústrias Culturais e Criativas Academy of Arts and Creative and Cultural Industries (East-Timor)
ABC	Agência Brasileira de Cooperação Brazilian Cooperation Agency
ACP	African, Caribbean and Pacific countries
ACEP	Associação para a Cooperação entre os Povos Association for Cooperation between People (Portugal)
ACET	Associação Cultural Elinga Teatro Elinga Theater Cultural Association 5Angola)
ACERT	Associação Cultural e Recreativa de Tondela Tondela Cultural and Recreational Association (Portugal)
AD	Action Document
ADPP GB	Ajuda de Desenvolvimento de Povo para Povo People to People Development Association - Guinea-Bissau
AECID	Agencia Española de Cooperación Cultural Spanish Agency for International Cooperation Development
AEGUI	Associação de Escritores da Guiné-Bissau Guinea-Bissau Writers' Association
AF	Alliance Française "French Alliance"
ALAIM	Academia Livre de Artes Integradas do Mindelo Mindelo Free Academy of Integrated Arts (Cape Verde)
AO	Angola
AOSJSP	Associação das Orquestras Sinfónicas Juvenis, Sistema Portugal Association of Youth Symphony Orchestras Sistema Portugal
AULP	Associação das Universidades de Língua Portuguesa Portuguese Language Universities Association
CA	Contracting Authority
CACAU	Associação para a Cultura e Desenvolvimento Culture and Development Association (São Tome and Principe)
Camões	Camões Instituto da Cooperação e da Língua, I.P. (Instituto Público) Camões Institute for Cooperation and Language (Public Institute)
CAMSTL	Centro Audiovisual Max Stahl Timor-Leste Audiovisual Centre Max Stahl East Timor
CCB P-2	Plack Cultural Centre II (Guinea-Bissau)
CCDAC	Centro para o Desenvolvimento das Artes e da Cultura Centre for the Development of Arts and Culture (East Timor)
CCFM	Centre culturel Franco-Mozambicain Franco-Mozambican Cultural Centre
CCI	Cultural and Creative Industries
CCP	Centro Cultural Português Portuguese Cultural Centre
CCQ	Centro Cultural do Quelelé Quelelé Cultural Centre (Guinea-Bissau)
CCS	Cultural and Creative Sectors
CEA	Comité Estratégico de Ação Strategic Action Committee
CEARTE	Complexo Escolar das Artes Art School Complex (Angola)
CESO	CESO - Development Consultants (Portugal)
CH	Cultural Heritage
CIFAP	Centro de Instrução de Formação Artesanal Profissional Centre for Professional Crafts Instruction and Training (Guinea-Bissau)
CMA	Comité de Monitorização e Assessoria Monitoring and Consultancy Committee

CMT	Companhia de Música Teatral Theatre Music Company (Portugal)
CoE	Council of Europe
CPC	Centro Português de Cooperação Portuguese Cooperation Centre
CPLP	Comunidade dos Países de Língua Portuguesa Community of Portuguese-speaking Countries
CS	Civil Society
CSO	Civil Society Organisation
CV	Cape Verde
DAC	Development Assistance Committee (OECD)
DIVERSIDADE	Instrumento de Financiamento para a Diversidade Cultural, Cidadania e Identidade Fund for Cultural Diversity, Citizenship and Identity
DPCT	Direcção Provincial de Cultura e Turismo Provincial Directorate of Culture and Tourism (Mozambique)
EACMCGA	Escola Artística do Conservatório de Música Calouste Gulbenkian, Aveiro Artistic School of the Calouste Gulbenkian Conservatory of Music in Aveiro (Portugal)
EAQOQ	Escola de Artes e Ofícios de Quelelé Quelelé School of Arts and Crafts (Guinea-Bissau)
EC	European Commission
ECA	Escola de Comunicação e Artes School of Communication and Arts (Mozambique)
EDF	European Development Fund
ENGIM	Ente Nazionale Giuseppini del Murielido National Association Giuseppini del Murielido (Italy)
ESHTI	Escola Superior de Hotelaria e Turismo de Inhambane Inhambane School of Hospitality and Tourism (Mozambique)
ESJ	Escola Superior de Jornalismo School of Journalism (Mozambique)
EU	European Union
EUD	European Union Delegation
EUNIC	European Union National Institutes for Culture
FaED	Faculdade de Educação e do Desporto (Uni-CV) Faculty of Education and Sport (University of Cape Verde)
FCG	Fundação Calouste Gulbenkian Calouste Gulbenkian Foundation
FCT-USTP	Faculdade de Ciências e Tecnologias - Universidade de São Tomé e Príncipe Faculty of Science and Technology of the University of São Tomé and Príncipe
FEAH	Faculdade de Educação, Artes e Humanidades - Universidade Nacional Timor Lorosa'e Faculty of Education, Arts and Humanities (East Timor)
FFLC	Fundação Fernando Leite Couto Fernando Leite Couto Foundation (Mozambique)
FONG	Federação de Organizações Não Governamentais Federation of Non-Governmental Organisations
FR	Final Report
FSCH	Faculdade de Ciências Sociais e Humanas Faculty of Social Sciences and Humanities (Portugal)
GACIM	Gabinete de Conservação da Ilha de Moçambique Mozambique Island Conservation Office
GAON	Gabinete de Apoio ao Ordenador Nacional Support Office for the National Authorising Officer
GON	Gabinete do Ordenador Nacional Office of the National Authorising Officer
GTO	Grupo Teatro do Oprimido Oprimido Theatre Group
GW	Guinea-Bissau
IEFP	Instituto do Emprego e Formação Profissional Institute for Employment and Vocational Training (Cape Verde)

IR	Inception Report
IL	Intervention Logic
INFORDEPE	Instituto Nacional de Formação de Docentes e Profissionais da Educação National Training Institute for Teachers and Education Professionals (East Timor)
INTPA	DG INTPA - DG for International Partnerships
IPC	Instituto do Património Cultural Cultural Heritage Institute (Cape Verde)
ISARC	Instituto Superior de Artes e Cultura Institute of Arts and Culture (Mozambique)
ISEC-UTSP	Instituto Superior de Educação e Comunicação da Universidade de São Tomé e Príncipe Higher Institute of Education and Communication of the University of São Tomé and Príncipe
JRS	Serviço Jesuíta aos Refugiados Jesuit Refugee Service
KE	Key Expert
LF	Logical Framework
MAR	Mostra of Artistas Residentes Resident Artists Showcase
MCIC	Ministério da Cultura e das Indústrias Criativas Ministry of Culture and Creative Industries (Cape Verde)
M&E	Monitoring and Evaluation
MECC	Ministério da Educação, da Cultura e das Ciências Ministry of Education, Culture and Sciences (São Tomé and Príncipe)
M_EIA	Mindelo_Escola Internacional de ARTE - Instituto Universitário de Arte, Tecnologia e Cultura Mindelo International Art School - University Institute of Art, Technology and Culture (Cape Verde)
MEJD	Ministério da Educação, Juventude e Desportos Ministry of Education, Youth and Sport (East Timor)
MICULTUR	Ministério da Cultura e Turismo Ministry of Culture and Tourism (Mozambique)
MIS	Multi-Annual Indicative Programme
MTR	Mid-Term Report
MZ	Mozambique
NGO	Non-Governmental Organisations
PALOP	Países Africanos de Língua Oficial Portuguesa Portuguese-speaking Countries in Africa
PALOP-TL	Países Africanos de Língua Oficial Portuguesa e Timor-Leste Portuguese Speaking Countries in Africa and East Timor
Polos	Polos de criação artística contemporânea Contemporary artistic creation centres
PSC	Project Steering Committee
RBM&E	Results-Based Monitoring and Evaluation
ROM	Results-Oriented Monitoring
SAC	Strategic Action Committee
SEAC	Secretaria do Estado da Arte e Cultura Secretariat of State for Art and Culture (East Timor)
STP	São Tome and Príncipe
TA	Technical Assistance
TL	Timor-Leste East Timor
Tor	Terms of Reference
UNESCO	United Nations Educational, Scientific and Cultural Organisation
VIDA	Voluntariado Internacional para o Desenvolvimento Africano International Volunteering for African Development
WOMEX	Worldwide Music Expo
WP	Work Plan

EXECUTIVE SUMMARY

The PROCULTURA "Assessment and Identification/Formulation" mission took place between May and October 2024. It involved extensive fieldwork across all the PALOP-TL countries spanning consultations with 226 stakeholders, including project beneficiaries and other cultural and creative sector professionals and institutions. The mission's objective was to evaluate the ongoing PROCULTURA project and to formulate a follow-up initiative that effectively addresses the needs and challenges of the cultural and creative sectors (CCS) in the PALOP-TL region. It should be noted that the fact that the ongoing PROCULTURA project has been recently extended to June 2025 does not allow to final evaluate all the activities, as many are still underway.

Contextual Challenges in the CCS

The CCS in the PALOP-TL region has significant potential for economic development and social impact. However, it faces a number of common systemic challenges:

- **Lack of technical and transversal educational and training opportunities.** The educational and training landscape does not provide sufficient and updated training and professional development opportunities for cultural practitioners. It results in a shortage of skilled professionals, notably regarding transversal skills such as managerial, entrepreneurial and communication.
- **Lack of adequate regular public and private support** is a significant constraint. Cultural operators have irregular funding sources, which restricts their ability to plan and work longer-term, innovate, invest in high-quality production processes and compete in local and international markets.
- **Lack of adequate resources and infrastructure** for the creation, rehearsal, exhibition and performance of cultural and creative works significantly constrains the ability of cultural operators to effectively develop and showcase their work.
- **Lack of robust and beneficial policy and legal frameworks** affecting their capacity to operate regularly and their overall sustainability. The CCS faces challenges in gaining recognition in national development plans due to an unfavourable policy environment, which hinders its potential to contribute to economic growth and social cohesion.
- **Underdeveloped entrepreneurial ecosystem and limited commercialisation and dissemination channels.** The limited access to financial resources, business training, and markets makes it difficult for cultural and creative professionals to transform their talents into sustainable business models. Moreover, many cultural products and services are not market-ready or lack the necessary business strategies and dissemination channels and infra-structures to succeed in local and global markets.
- **Complex mobility and internationalisation.** Artists and cultural operators encounter substantial logistical obstacles when attempting to reach regional and international markets, including elevated shipping costs, intricate customs regulations, costly and complex mobility. This lack of exposure limits the potential for cultural exchange, which in turn reduces the global appreciation of the rich cultural heritage of PALOP-TL nations.
- **Limited regional cooperation and networking.** Despite the common heritage, the structural challenges that the CCS faces in the PALOP-TL countries limit its capacity to connect, network and collaborate at regional level.

The ongoing PROCULTURA project was a first of its kind dedicated to the CCS in this region. In a very holistic, therefore complex, yet relevant approach, focused on 3 main outcomes that attempted to respond to the challenges identified, around which the assessment was conducted:

1. Reinforcement of the cultural sector human resources creative and technical competences and employment.
2. Improvement of dissemination and commercialisation opportunities for music and performing arts in national, regional and international markets.
3. Improvement of creation, publication and distribution of PALOP-TL literature for children and young people at national and regional level.

The quantitative and qualitative analysis of the implementation of the numerous activities put forward (though some still ongoing) resulted in the following **key findings**, that will be further developed and articulated in a separate related report dedicated to the identification and formulation of the new EU project for this sector and region:

- **Significant investment in knowledge, skills and capacities development**
The education and training initiatives implemented ranged from new vocational and technical higher education offer, grants to pursue studies abroad, to training on areas such as entrepreneurship, communication, creative writing, and project and financial planning and management, which have greatly contributed to building the capacities of the sector.

In addition, the lasting interactions, exchanges and networking among the participants have provided significant added value.

- **Fundamental support to small-scale projects**

The DIVERSIDADE fund¹, together with Subventions Lot 1², have allowed for smaller and emergent operators to benefit, enabling many informal initiatives and organisations to gain valuable experience and strengthen their structures, which was essential to contribute to increase employability and income generation.

- **Support to mobility and internationalisation**

The successful implementation of the “Polos” (contemporary artistic creation centres) initiative and individual residency grants highlights the importance of continued investment in artistic and cultural co-creation. The access to resources such as funding, space and time, have fostered focused work, learning and exchange, all of which are essential for the production of meaningful artistic and creative work.

- **Boost to regional cooperation**

The funding through Subventions Lots 2³ and 3⁴ has facilitated collaboration among various cultural and creative operators from PALOP-TL, marking a significant first regional collaborative experience for many. Given the limited multilateral cultural exchanges and mobility in this area, beneficiaries expressed a strong desire to explore and collaborate with fellow cultural actors who share a common history and language, despite geographical distances.

- **Diverse and complementary consortium yet centralised governance**

The distribution of roles and tasks within the consortium overseeing the project was well adapted to the diverse expertise of the partners, ensuring efficient and effective implementation of activities. However, the uneven functioning of the Steering Committee (CEA) and the Monitoring and Consultancy Committees (CMAs) in some countries has hampered their responsiveness and limited interaction and synergies between partners and stakeholders. This has prevented the project from fully exploiting its partnerships. In addition, the limited decision-making autonomy has affected operational efficiency, resulting in delays and a reduced ability to address issues on the ground in a timely manner.

- **Complex, disproportionate and burdensome management and financial procedures**

The administrative and management requirements were perceived as too complex and disproportionate to the funding granted and the size of the projects, particularly for the DIVERSIDADE fund and, to a lesser extent, for the Subventions. The low level of formalisation of cultural and creative organisations in the PALOP-TL countries and their limited management, strategic and entrepreneurial skills were not taken into account. The complexity and inflexibility of these procedures led to significant delays in implementation, increased workload for all involved and a sense of discouragement among beneficiaries.

- **Very valuable yet insufficient accompaniment on the ground**

Close and continuous monitoring and technical support to potential applicants and beneficiaries was revealed as essential to ensure wide access to the resources provided and the successful implementation and sustainability of the funded projects. Given the geographical distance and the different national contexts, the experience of the PROCULTURA has highlighted the need for close and regular decentralised technical support to the sector and beneficiaries, and to ensure the visibility of its regional dimension. In this respect, the work put forward by the Technical Assistants posted in the countries was deemed extremely relevant. Yet the reduction to half of the number of the Technical Assistants on the ground (6 to 3), from 2022 on, has seriously diminished the efficiency of the project implementation at local level, provoking delays and impacting on their capacity to accompany the beneficiaries and disseminate the project results.

- **Narrow communication and visibility**

The project's centralised approach to communication has limited its impact and effectiveness in engaging diverse local audiences and ensuring wider visibility. It lacked a robust strategy for showcasing its achievements and contributions, which limited its ability to share best practice and celebrate successes both within the PALOP-TL countries and beyond. Although the project established communication channels such as the “Futuros Criativos” website and maintained a regular presence on social media, these platforms were not fully utilised and PROCULTURA's visibility remained limited. These platforms did not serve as clear, comprehensive showcases of the artists and cultural professionals involved in

¹ The DIVERSIDADE Fund, under Activity 1.6, finances small initiatives and projects that promote cultural diversity, citizenship, and identity across the PALOP-TL countries. This initiative supports a range of cultural sectors with grants ranging from EUR 2.000 to EUR 20.000, aiming to strengthen local CCS.

² Lot 1, under Activity 2.1, focuses on financing projects that create sustainable employment and income in the music and performing arts sectors across the PALOP-TL countries. These projects aim to improve the economic potential of cultural products and services by enhancing competitiveness and access to national and international markets, with grants ranging from EUR 20.000 to EUR 35.000.

³ Lot 2, under Activity 2.2, focuses on large-scale projects designed to promote cross-border cultural cooperation in the music and performing arts sectors within the PALOP-TL countries, with grants between EUR 600.000 and EUR 1.000.000. These projects aim to stimulate long-term economic growth, cultural exchange, and the development of regional identity.

⁴ Lot 3, under Activity 3.1, provides grants and technical support for regional projects focused on creating, publishing, distributing, or marketing children's literature in the PALOP-TL countries, with grants ranging from EUR 300.000 to EUR 600.000. The goal is to promote cultural development, regional identity, and literacy among children and young adults.

the project and their work in the region. They could have provided external visibility while promoting mutual recognition and dialogue. In addition, these platforms did not facilitate interaction and networking between beneficiaries at national and regional level, which could have promoted mutual recognition, potential synergies and cooperation.

- **Limited involvement of public authorities**

The later decision to include specific support to public authorities for the development of essential expertise and activities, in the areas of cultural statistics and the status of cultural professionals, allowed to minimise a major project gap. Although the public sector was involved in all activities (training, education, calls for proposals, etc.), PROCULTURA's objectives did not initially include a specific component focused on improving the specific skills and competences of public authorities. Yet, the sustainability of cultural and creative organisations and their work requires the strengthening of the sector's ecosystem through favourable and effective policy and regulatory frameworks, a dimension which was insufficiently implemented in the PROCULTURA project. Specific support from public policies and institutions is essential to help create an enabling context for growth and innovation, in particular to promote the necessary cross-sectoral interactions between the CCS and other relevant public and private actors (economy and finance, banking, trade, education, social affairs, technology, tourism...). This condition is necessary to facilitate the adequate conditions for the CCS projects and initiatives to enable their sustainability.

1 INTRODUCTION

1.1 Context: challenges of the cultural and creative sectors in PALOP-TL

The cultural and creative sectors (CCS) in the PALOP-TL region have significant potential for economic development, employability and social impact. However, the regional context remains challenging, mainly due to underdeveloped infrastructure, weak policy frameworks, limited education and training offer and funding support.

Many PALOP-TL countries struggle with absence or weak implementation of cultural policies and inadequate public support, which significantly limits the capacity of CCS to make a living and achieve sustainability of their initiatives. It results in an overall non-favorable environment, missing the adequate infra-structures, resources, legal and regulatory frameworks and incentives that are crucial for their work to be performed in good conditions. Moreover, the lack of sufficient infrastructure, including creation, rehearsal, exhibition and performance venues, hampers their capacity to work and showcase their work effectively.

This absence of robust cultural and creative strategies undermines the potential for artistic and cultural expressions and innovation, leading to the underutilisation of the sector's ability to contribute to economic growth and social cohesion. As a matter of fact, there is a limited recognition of the arts and culture strategic role in broader economic and development plans. The social value of culture in terms of inclusion, cohesion and cultural diversity is emphasised as essential in a region where the economic benefits are less apparent. The recent COVID-19 pandemic also highlighted the vulnerability of the sector and the need for increased efforts in social and cultural development. When the CCS are not adequately integrated into national development plans, they miss opportunities to collaborate with other sectors, such as tourism and education, which can enhance visibility and market access. As a result, CCS risk remaining marginalised and unable to have a transformative impact on society and the economy as a whole.

The policy and ecosystem deficiencies impact negatively on the production capacity of cultural operators and consequently their market access. This low production capacity stems from a lack of resources, including funding, training, and access to updated technology and materials. Many artists and cultural organisations operate on limited budgets, restricting their ability to invest in high-quality production processes. These issues are further exacerbated by the limited management and production capacity of many cultural operators. Consequently, they may struggle to produce competitive work that meets international standards. The difficulty to scale production limits the volume and diversity of cultural offers, which affects their competitiveness in local and international markets. Without sufficient resources, cultural operators find it challenging to innovate or experiment with new ideas, further inhibiting their growth and adaptability. This situation not only impacts individual professionals but also undermines the overall development of the cultural sector, thereby limiting their potential for growth and contribution to their communities and economies.

Moreover, artists and cultural operators in these countries face other considerable challenges in accessing international markets and gaining visibility for their cultural products and services. Logistical barriers, such as inadequate and costly transport networks, high shipping costs, and complex customs regulations, visa issues, severely restrict their mobility and ability to reach wider audiences.

Additionally, the lack of visibility for cultural products and services from PALOP-TL countries means that even when artists and other cultural operators produce high-quality work, they often struggle to promote it effectively on the international stage. This absence of exposure not only hinders sales but also reduces cultural exchange, which is vital for the growth of the CCS. As a result, the rich cultural heritage of these nations remains undervalued globally, and local artists miss opportunities to build their reputations and gain recognition.

To foster meaningful change, PALOP-TL countries would need to prioritise the development of strong cultural policies that provide a beneficial framework for support and investment in the CCS. This includes involving stakeholders from various sectors, strengthening public-private partnerships, and ensuring that cultural initiatives align with broader development goals. By bolstering cultural policies and public support, these countries would unlock the full potential of their CCS, leading to sustainable development and enriched cultural ecosystems.

These structural challenges are reflected in the CCS ecosystems in PALOP-TL countries to different degrees, depending on the specificities of each country. Indeed, these countries share a common history and language, but they have also political, economic, social and cultural differences. In parallel, they also share and are inscribed in different regional political and geographical contexts in Africa and Asia. As a consequence, each national CCS context has got its own specific profile, timings, needs and expectations. This richness accounts for the cultural diversity of the PALOP-TL region which is an

incredible asset. Nevertheless, despite differences, the CCS in these countries all face common structural challenges which justifies a common regional approach, as the one put forward by PROCULTURA. Moreover, cultural cooperation among the region, proves to be limited, despite the shared heritage. Indeed, the discussed structural issues alongside a complex and costly mobility makes interaction and circulation limited. Many artists and cultural operators are not acquainted with the realities and dynamics of the CCS in the other PALOP-TL countries and have little connections with peers in the regions. The state of cultural cooperation in PALOP-TL region is still emerging and requires targeted support.

In view of this challenging context, the use of the term “industries” does not accurately reflect the current realities and needs of these sectors in this region. The CCS in the PALOP-TL countries are still in the early stages of development and need substantial support. The term “industry” would imply a level of commercial maturity, organisation and market orientation that the sector does not yet possess. It is characterised by a great deal of informal activities, poorly developed infrastructure and a lack of standardised processes or policies. In this respect, many initiatives are not yet commercially viable or structurally consolidated. Rather, they need to be supported and progressively built up with the necessary skills that lay the foundations for future “industrialisation”.

Beyond the sector’s valuable economic potential, it is therefore essential to take also in consideration, its wider social impact. It encompasses both formal and informal cultural and creative practices and requires an approach that values cultural diversity and community engagement which emphasises the need for stronger cultural policies and building the capacity of cultural actors and public authorities. This aligns with PROCULTURA’s objectives to develop core competences and promote sustainable policies for long-term cultural and economic growth.

Finally, in view of the sector’s emergent nature, expectations on the sustainability of activities, including job creation need to be fine-tuned and understood on a longer-term basis. It is crucial to focus on employability therefore, prioritising the development of transferable skills that equip individuals for a variety of roles, including project-based and entrepreneurial work, which are prevalent in the CCS. This approach encourages continuous learning and adaptability, enabling professionals to pursue a wide range of opportunities. In the long run, it supports sustainable career development and drives the sector’s growth, rather than limiting the focus to immediate job creation.

1.2 PROCULTURA project synopsis

Launched in 2019, PROCULTURA is a European Union (EU) project focusing on job promotion and income generation in the cultural sector, targeting Portuguese speaking African countries and East Timor (PALOP-TL), spanning Angola, Cape Verde, Guinea-Bissau, Mozambique, São Tome and Principe and East Timor.

It was funded by the PALOP-TL Multiannual Indicative Programme (MIP), under the 11th European Development Fund (EDF) for 2014-20, which was focusing on governance and culture, due to their potential for regional synergies and contribution to development. The PALOP-TL countries share a unique linguistic, historical and cultural heritage. This commonality provides a fertile ground for regional cooperation and cultural exchange. The CCS in these countries have significant potential for promoting economic growth, creating employment opportunities, and strengthening social cohesion. However, the development of these sectors has been hampered by challenges such as, most notably, limited access to markets, insufficient funding and a lack of professional training and resources. These challenges also present opportunities for joint actions and cooperation. The project is in line with the EU Gender Action Plan (2016-2020) and contributes to the equal access of girls and women to quality education and employment. It is also in line with the Portuguese Cooperation Strategy for Gender Equality.

Although the initial project implementation period was scheduled from 1 April 2019 to 30 June 2023 (51 months), delays and constraints due to the COVID-19 pandemic and the late mobilisation of the AT led to two extensions of the project duration. These extensions, of 12 months each, brought the end date forward to 30 June 2024 and then to 30 June 2025. As a result, the project will now run for a total of 75 months, from 1 April 2019 to 30 June 2025, with a final completion date of 31 December 2025.

The project is being implemented by a consortium led by Camões, I.P. (Camões) alongside partners which initially were: Calouste Gulbenkian Foundation (FCG); the Alliance Française Angola (AF) on behalf of the network of national institutes for culture (EUNIC); the Spanish Agency for International Cooperation and Development (AECID); the Association of Universities of Portuguese Language (AULP); the Community of Portuguese Speaking Countries (CPLP) and the Brazilian Cooperation Agency (ABC). Additionally, in all the PALOP-TL countries the project counts with the partnership of the ministries and responsible for Culture as well as for Education and/or Training.

The overall costs of the project account to 19.040.000,00 EUR, from which, 17.750.000,00 EUR are funded by the EU; 1.200.000,00 EUR by Camões and 90.000,00 EUR are the contribution of the FCG.

The overall objective of the PROCULTURA project is to help increase employment and the income-generating potential, by strengthening the skills of professionals, and increasing opportunities for dissemination and commercialisation of cultural products and services. It comprises three interrelated components that correspond to the project's outcomes designed to address common regional challenges:

1. Reinforcement of the cultural sector human resources creative and technical competences and employment: This component aimed to strengthen creative and technical skills in the sector, particularly in music and the performing arts. The aim was to build sustainable training and education capacity, including professional, vocational and business skills so to lay the foundation for the following two other outputs to help artists and operators enter new markets and meet higher international standards.
2. Improvement of dissemination and commercialisation opportunities for music and performing arts in national, regional and international markets: This component focused on improving the national, regional and international presence of PALOP-TL's artistic offer, particularly in music and performing arts. The project intended to increase the capacity of artists and operators to access new markets, thereby increasing production and income in the sector. It intended also to promote professional exchanges and encourage quality production and creativity, especially among young people and women.
3. Improvement of creation, publication and distribution of PALOP-TL literature for children and young people at national and regional level: This component aimed to promote the creation and availability of children's and youth literature by PALOP-TL authors in the Portuguese language. It included the creation, publication and distribution of both physical and electronic works through various channels such as libraries, schools and online platforms. Teachers were supported to use these works for educational purposes, involving local editors and distribution channels to ensure wide access.

To achieve the objectives of PROCULTURA, the project is organised around three key outcomes. Specific targets and indicators have been established to be considered in this project's final evaluation:

Outcome 1 - Human resources with differentiated creative and technical skills for the culture sector are available in greater numbers and better prepared to find work		
Indicators & Targets	PI.1.1.	# of technical, vocational and higher education courses created with or supported by the project (broken down by subject area and country).
	PI.1.2.	# of students completing their higher education studies or academic mobility (Erasmus+ or AULP Mobility) and returning home (broken down by gender, country and subject area).
	PI.1.3.	# of artists carrying out artistic residencies under the project (broken down by gender, country and disciplinary area).
	PI.1.4.	# of universities and PALOP-TL countries participating in the Erasmus+ programme (broken down by country).
	PI.1.5.	Thematic and geographical diversity of the cultural agenda proposed by the contemporary creation and artistic residency centres.
	PI.1.6.	# of professionals in the cultural sector who have completed training in entrepreneurship and projects and who consider the training relevant to their professional performance.
	PI.1.7.	% of eligible applications for funding instruments submitted by beneficiaries trained through the project.
	PI.1.8.	# of individual or collective initiatives financed by the DIVERSIDADE fund that have demonstrably led to (or contributed to) the creation or consolidation of employment or the professional affirmation of beneficiaries (broken down by country and by cultural sub-sector).
Outcome 2 - Music and performing arts from the PALOP-TL have wider dissemination and improved commercialisation opportunities in national, regional and international markets		
Indicators & Targets	PI.2.1.	# of businesses and/or services made possible by the project (broken down by sub-sector, country, age and gender of individual beneficiaries).
	PI.2.2.	# of regional/international projects for the dissemination and commercialisation of PALOP-TL music and performing arts products (broken down by sub-sector, country and gender of individual beneficiaries).
	PI.2.3.	Progress of the international dimension of joint cultural products and services developed with the support of PROCULTURA and involving two or more PALOP-TL countries.
Outcome 3 - PALOP-TL literature, especially for children and young people, receives a favourable boost in creation, publication and dissemination (at national level and within the language community)		
Indicators & Targets	PI.3.1.	# of regional/international projects for the creation, publication, dissemination or commercialisation of children's literature from the PALOP-TL supported by the project (broken down by country and gender of individual applicants for support).

Table 1

1.3 Mission mandate

While the project is coming to an end, the importance of the cultural sector was confirmed at the XIV Meeting of the National Authorising Officers of the PALOP-TL with the EU in November 2021, which selected "job creation in the field of culture" as one of the priority areas for cooperation in the EU funding cycle (2021-2027) –together with 'governance/rule of law' and 'public finance management'. As a consequence, the global objective of this mission is to support the EU Delegation (EUD) to Mozambique, which coordinates PALOP-TL cooperation - with the EUDs established in the other five PALOP-TL countries - in designing a new project promoting the CCS in the PALOP-TL countries, taking into account the lessons learnt of the ongoing PROCULTURA.

The mission mandate, including objectives and deliverables are:

Phase 1

1. Assessment of PROCULTURA	Assessment report
The assessment will provide a comprehensive evaluation of the ongoing PROCULTURA project, taking into account previous monitoring results, i.e. the two ROM exercises held in 2021 and 2023; the input from field missions to all participating countries in which diverse project's beneficiaries and stakeholders will be consulted; and an analysis making use of the OECD-DAC criteria, i.e. relevance, effectiveness, efficiency, sustainability, impact, and added-value.	

Phase 2

2. Identification and formulation of a follow-up programme	Identification/Formulation report and Action Document (AD)
Based on the results of the evaluation of PROCULTURA, it will identify the most relevant and sustainable components to be continued and strengthened. The new project should be in line with at least one of the objectives contained in the Sub-Saharan Africa MIP which are to strengthen the EU-Africa and intra-Africa cultural cooperation and intercultural dialogue, and protect and promote African cultural heritage, becoming a vector for social cohesion, stability, cultural tourism, jobs and sustainable growth. It should also be in line and support the EU Global Gateway Strategy in Africa, leveraging the sector to stimulate job creation and economic growth while enhancing sustainable connectivity in goods, people, and services. Additionally, it should contribute to maximize the private sector's role in CCS to generate decent employment opportunities. Finally, the new project should take into account the expected reduction of the budget (EUR 10.000.000), hence the need to clearly identify the components that have more potential success and sustainability. The AD, an annex to the identification and formulation report, should outline the basic framework of the new project, detailing, notably, the overall and specific objectives, expected results and indicative activities.	

3. Final workshop
The final workshop is to be held in Maputo, in a hybrid format, to present the main findings of the mission to the relevant stakeholders. The discussions and recommendations from this workshop should be incorporated into the final versions of the assessment and identification/formulation reports.

1.4 Assessment methodology

The Assessment of the PROCULTURA project (Phase 1) required a detailed, in-depth methodological approach to comprehensively evaluate the project's outcomes, impact and sustainability, while also laying the groundwork for identifying the strategic direction and components of a follow-up project. The approach was designed to ensure the thoroughness, objectivity and relevance of the evaluation process, using a combination of qualitative and quantitative methods, stakeholder engagement and comparative analysis.

i. Desk review and literature analysis

In order to understand the context and nature of the project, its implementation process, its achievements and areas for improvement a compilation and analysis of various documents took place since the kick-off meeting held in early May 2024. It spanned diverse project's documents, such as progress and financial reports, monitoring and evaluation (M&E) data, communication material, the two ROM reports, the financial agreement and description of action, technical assistance reports, previous sector diagnosis and formulation report. Moreover, a review of further existing

literature was done to contextualise project impacts within broader sectoral trends, spanning studies on the CCS in the PALOP-TL countries, other similar assessment and formulation exercises, and relevant actual EU policy documents.

ii. Stakeholder identification and analysis

In preparation for the field missions, in May-June-July 2024, so to assess the level of stakeholder's engagement and identify key informants for interviews and focus groups, key stakeholders were identified. It spans those directly involved in or impacted by PROCULTURA – project beneficiaries, implementing partners, EUDs-, as well as other CCS representatives from public, private and civil society sectors in the PALOP-TL and the EU.

iii. Development of an evaluation and data collection framework

In order to frame the data collection via the field missions and the assessment reflection and analysis, a set of criteria and indicators was set, based on the OECD-DAC criteria (Relevance, Effectiveness, Efficiency, Impact and Sustainability) and tailored to the specific context of PROCULTURA and its objectives. This framework allowed to define specific questions under each evaluation criteria to guide the consultation in the field.

iv. Field missions

With the purpose to gather comprehensive information on the implementation, results and impact of PROCULTURA from a variety of sources and perspectives, individual and collective meetings, interviews and focus groups were conducted, based on pre-prepared questions with a wide range of stakeholders. Consultations took place in presential and online format. It targeted profiles from the various CCS, including project managers, beneficiaries, public authorities, sector representatives and members of the EUDs as well as consortium partners. Some site visits were also conducted, allowing direct contact and observation of project's activities. The field missions started on 20 May in Maputo, Mozambique and were concluded on 30 July in Dili, East Timor. A total of 226 individuals were consulted. The following table describes briefly the schedule and outreach of the field missions (see Annex 1 for detailed list of interviewees):

Country	Dates (2024)	# Interviewees
Mozambique	20 -31 May	37
Guinea-Bissau	6 - 13 June	22
São Tome and Principe	16 - 21 June	38
Angola	21 -30 June	39
Cape Verde	7 - 14 July	47
East Timor	24 - 30 July	28
Online (Consortium)	7 May - 26 September	15
Total		226

Table 2

v. Data analysis and reporting

The data gathered through a literature review and field missions was synthesised and analysed to evaluate PROCULTURA's performance in relation to the established criteria. The following techniques were employed for analysis: qualitative data analysis techniques to identify themes and patterns in interview and focus group responses; quantitative analysis techniques to evaluate and measure project outcomes against established indicators. A comparative analysis was then conducted to identify gaps, challenges and successes in relation to the project objectives and achievements. The reporting includes a description and summary of the data analysis and the results of the evaluation exercise. It also integrates key findings and lessons learned, as well as recommendations for the design and implementation of the follow-up project (Phase 2).

vi. Consultation (Workshop) and final integration of feedback

A workshop will be conducted in hybrid format on October 28 in Maputo, targeting the PALOP countries. Additionally, another workshop will be held online on October 29, dedicated solely to East Timor stakeholders, to address the significant time gap. Both events were attended by 94 people (see Annex 4). The evaluation and identification/formulation reports will be presented and discussed. The input will be integrated into both reports' final versions.

2 KEY FINDINGS

2.1 Governance and management

The governance and management structure of the PROCULTURA project, led by Camões, includes a set of regional and national committees and coordinating bodies to ensure strategic oversight, localised monitoring and effective implementation. While structured to promote global oversight in the PALOP-TL countries, this governance model faces challenges related to centralisation, infrequent engagement and limited local empowerment. Below an in-depth analysis of the project's governance and management structure is presented, at strategic, technical and executive level, examining both the strengths and weaknesses of its key components.

i. Strategic level

Steering Committee

The SC was established as the primary strategic oversight body for the project, responsible for aligning PROCULTURA's activities with the overarching goals of regional cultural development and cooperation. Comprising representatives from each PALOP-TL country, EUDs and ministries responsible for the cultural sector, the CEA was supposed to provide a platform for multi-country dialogue and coordination, promoting a shared regional vision. Its structure provides a broad, high-level perspective on the implementation of the project. By bringing together representatives from different countries, it aimed to promote a unified strategic vision and encourage coordination across the PALOP-TL countries. The CEA has the potential to ensure that project activities are aligned with both regional objectives and local cultural priorities, providing a coherent approach to cross-border challenges and opportunities.

However, the effectiveness of the SC is significantly hampered by its infrequent engagement. Since the start of the project in 2019, it has only met twice, the most recent meeting taking place in April 2023. This limited frequency of meetings has prevented this Committee from providing ongoing oversight or proactively responding to emerging issues. These gaps mean that challenges - such as bureaucratic delays, coordination difficulties and implementation bottlenecks - often went unaddressed until the next meeting, delaying solutions and, in some cases, exacerbating project inefficiencies.

ii. Technical level

Monitoring and Advisory Committees

Each PALOP-TL country has its own MAC, composed of representatives from the local cultural sector, government bodies and other stakeholders. These committees are intended to provide localised monitoring, guidance and feedback on the implementation of the project in each country, adapting activities to the national context and increasing local stakeholder involvement. MACs play an essential role in anchoring PROCULTURA's activities in each country's unique cultural ecosystem. By involving local representatives from the cultural sector and government, they ensure that PROCULTURA has access to local information, enabling the project to tailor its activities to meet national cultural priorities and address the specific challenges faced in each country. CMAs also strengthen stakeholder engagement by integrating local voices, promoting a sense of ownership among cultural stakeholders and increasing awareness of PROCULTURA's offer and objectives. This local approach makes MACs valuable tools for fostering buy-in and establishing PROCULTURA as a relevant initiative in each PALOP-TL country.

Despite their intended role, the effectiveness of the CMAs varied considerably from country to country, with marked differences in the level of activity and commitment. For example, some MACs, notably those in Angola and Mozambique, have held regular meetings and remained actively involved in monitoring and guiding local implementation. In contrast, others, such as the MAC in Guinea-Bissau, have been less active, with no meetings held during the last reporting period. This inconsistency limited the overall effectiveness of the MACs in providing local support and created an uneven implementation experience across the PALOP-TL countries. In addition, as advisory bodies, MACs lack decision-making authority, which limited their ability to make strategic adjustments or allocate resources as needed. This limited authority reduced their influence on the steering of the project and hindered their ability to respond dynamically to local issues.

iii. Technical and executive level

Executive team at Camões headquarters

PROCULTURA has been led by an executive team based in the Camões headquarters in Lisbon responsible for the overall supervision and coordination with partners and technical teams on the ground. It integrates and responds to Camões hierarchy via the Department of Strategic Partnerships within the Service Direction of Multilateral and Community Cooperation. It is composed by the project's manager, a financial manager, a contracts manager and a communication manager. To be noted that the communication manager was hired only at a later stage, in the 2021 when the need to engage a permanent human resource in this field was felt, since the project's partner ACEP has been commissioned to develop the project's website.

In the project's first year there was also one coordinator based in Maputo, MZ, which has left the position and it was not replaced, which was supposed to prepare the launch of all activities alongside the management team activities, before the Technical Assistance (TA) would be hired.

The centralisation in Lisbon allows a closer relationship with the Camões hierarchy as well as an easier mobility in between the PALOP-TL countries which internal displacements often demand the connection via Lisbon.

Camões network in PALOP-TL: Portuguese Cultural Centres (CCPs) and Cooperation Centres (CPCs)

The Portuguese Cultural Centres (CCPs) and Cooperation Centres (CPCs) in each PALOP-TL country have contributed to PROCULTURA by providing technical, administrative and logistical support, hosting events and facilitating links with local stakeholders and authorities in articulation with the Technical Assistants posted in the fields. The CCPs on behalf of EUNIC have implemented the DIVERSIDADE fund in five PALOP-TL countries, except for Angola. In each country, the project implementation was counting on 50% of the cooperation officers working time. The involvement of the Camões network lends diplomatic credibility and institutional support to the project, increasing PROCULTURA's visibility and engagement within local cultural communities. The CCPs and CPCs have helped to strengthen PROCULTURA's position as a credible and respected initiative in the PALOP-TL region. By hosting and facilitating events and providing logistical support, they have helped to bring PROCULTURA's activities closer to the public, promote cultural exchange and make resources such as training, workshops and grant information more accessible. At the political level, their already established networks within local governments and authorities and the cultural sector provided an invaluable bridge for the Technical Assistants (TAs), helping to connect PROCULTURA with key players and facilitating collaboration with local institutions. However, they did not have the strategic authority to influence project decisions or adapt activities to respond proactively to local needs. Their role has been limited to that of facilitator rather than strategic driver, which has limited their ability to respond effectively to new challenges. As they were not integrated into the SC nor the MACs, their contribution to the strategic direction of the project remained limited, reducing their potential to contribute with input from the field that could improve the responsiveness and relevance of the project in each country.

The 50%-time commitment has proved to be complex, and in most cases the time spent on the project by the Cooperation Officer, the Attaché and other relevant CCP or Embassy staff has been fully accounted for. The staff of these institutions typically have multiple responsibilities which, depending on circumstances and organisational hierarchies, may take priority, with the PROCULTURA project being treated as an additional task. Despite the goodwill, expertise and strong interest shown by the missions, the management of time allocated to the project has been irregular.

Technical Assistants (TAs): individual experts recruited by Camões

Technical Assistants (TAs) have been deployed in the participating countries to support project implementation in the field, provide technical support and facilitate local stakeholder engagement. The TAs acted as the primary liaison between centralised management in Camões in Lisbon and local project beneficiaries and stakeholders, bridging the gap between strategic guidelines and realities on the ground. The TAs brought invaluable local knowledge and context-specific insights to the project, enhancing PROCULTURA's relevance in each country. Through their familiarity with local cultural sectors, TAs helped to adapt project activities to the specific needs and priorities of each PALOP-TL country. TAs played also a key role in outreach and capacity building, helping local cultural actors to navigate the project's various opportunities, such as grants, residencies and scholarships. They contributed to the wide dissemination of the project, by presenting and informing about the project and spreading the word via official and informal networks and contacts. Moreover, being in direct contact with the sector professionals, organisations and institutions, their assistance served as de facto "informal peer to peer" training, which had a very positive impact in the success of the project implementation. ATs informed, supported and facilitated candidates and beneficiaries in the development of applications and projects phase, in the management and reporting of the project's implementation as well as in the post-project phase, when beneficiaries needed guidance and support for the sustainability of their projects and careers. This role was deemed as essential, taking into consideration the complex application forms and management, technical and financial auditing and reporting procedures imposed by the PROCULTURA project. These were felt as excessive and inappropriate in view of the informality and emergent nature of the sector's professionals and

organisations and TAs had a very pertinent role to ease and accompany the beneficiaries in this journey. Yet, the complexity of these administrative and financial procedures was very demanding, adding to their already heavy workload and diverting TAs from other functions. In this respect, in early stage of the project, in order to support the administrative and financial management of DIVERSIDADE service contractors have been hired in Cape Verde and Mozambique, and most recently in Guinea-Bissau and East Timor. Moreover, TAs operated with limited autonomy preventing them from responding dynamically to local challenges and/or adapting strategies in real time. This limitation has greatly diluted their impact, particularly in countries where there is no resident TA, where engagement is less frequent and in-depth monitoring is more difficult.

Indeed, though initially the project started with 1 TA per participating country, in a total of 6, in 2022, this team was reduced to half. From year 4 on, the project counted only with 3 TAs: 1 based in Cape Verde and also responsible for Guinea-Bissau; 1 based in São Tome and Príncipe and also responsible for Angola; and 1 based in Mozambique and also responsible for East Timor. This reduction has strained their capacity, forcing them to cover countries from a distance. As a matter of fact, this measure was previewed in the project's initial plan, since it was expected that a great deal of the project activities would be already ongoing, thus the TAs efforts could focus on support monitoring and dissemination of results. Yet, on one side there was a delay in the implementation of activities, and on the other, these tasks turned out to be very time demanding for which presence in the field revealed determinant. Indeed, 3 TAs for 6 countries was deemed clearly insufficient in view of the above-mentioned relevant role of direct contact and accompaniment of the project beneficiaries.

Technical Assistance (TA): CESO Development Consultants

A Technical assistance (TA) for project coordination, through an external service contract, was scheduled to start in August 2020 for a period of 36 months. This service contract was awarded to CESO Development Consultants. However, administrative issues related to the tendering process and the validation of the contract by the Portuguese Court of Auditors delayed the award of the contract. CESO's work only started in November 2022 and is now scheduled to end in June 2025. Its specific objectives were to support the development of technical courses and vocational training in the field of culture in the PALOP-TL countries (A1.1), to provide technical support, training and mentoring for PROCULTURA-funded projects in the fields of music, performing arts and children's literature (A2.1 and 3.1), and to consolidate the project monitoring and evaluation system. The mandate also includes the initiation and monitoring of two other activities: the development of a value chain study of CCS in PALOP-TL countries and the PROCULTURA exit strategy. This study should have been carried out at an early stage of the PROCULTURA project, in order to provide insights for the reformulation of the calls for proposals for activities and the adjustment of the project implementation plans. As the project is only now being launched, the concept and purpose of the study needs to be adapted in order to serve the completion of the project and its future follow-up. In order to gain time and create obvious synergies, a call for external experts was launched this summer, the terms of reference of which propose the integration of both tasks, the value chain study and the definition of the exit strategy. The involvement of the CESO has added a relevant and effective layer of strategic support and technical expertise, addressing the project's need for a robust M&E system (currently in place) and coordination between the TAs and central management to ensure more cohesive implementation.

CESO's initial contributions have been affected by the two-year delay in starting its work. The two dedicated consultants based in Mozambique have had very little time to implement the monitoring and evaluation system and resolve project coordination issues, which has limited their ability to make substantial changes within the existing management framework. Nevertheless, their work is progressing and it is too early to make a final assessment of their contribution.

iv. Consortium partners

In the management of PROCULTURA, the consortium partners played specialist roles within a collaborative framework designed to draw on the expertise and networks of each involved institution. Each partner contributed with specific resources, knowledge and logistical support that complemented the central oversight provided by Camões.

- a. Calouste Gulbenkian Foundation (CGF), which co-founded and implemented the project, has played a key role in putting in action activities for which it holds a specific long-time experience: the support to the contemporary artistic creation centres, the "Polos", which were implemented in Cape Verde, Guinea-Bissau, São Tomé and Príncipe and Mozambique as well as the residency grants scheme. While their relationship with Camões is long-established and has functioned in a very collaborative manner, FCG's role remained largely operational, with no decision-making powers, notably within the SC, which limited its influence on the wider steering of the project.
- b. Spanish Agency for International Development Cooperation (AECID) has contributed to the project implementation by focusing on entrepreneurship training for the cultural sector in the PALOP-TL countries to equip artists and cultural operators with essential skills in project management, business planning and financial viability. This training was in line with PROCULTURA's objective of promoting income-generating opportunities. AECID

worked with Camões and the TAs to identify suitable participants and coordinate the sessions, working with Portuguese and Spanish embassies and CCPs for logistical support. AECID's role was primarily operational, with minimal input into the overall strategic decision-making of the project not favouring potential synergies.

- c. Association of Portuguese Language Universities (AULP) implemented an academic mobility and scholarships scheme, promoting cultural exchange between the PALOP-TL countries with Portugal. These scholarships, particularly in the field of cultural management, aimed to improve educational opportunities for young people and build a pool of talent in the cultural sector. AULP coordinated with affiliated universities to manage the placements and support students, relied on Camões to approve funding and worked with TAs and embassies to promote the scholarships. Moreover, PROCULTURA+ is the AULP Mobility Programme designed to enhance artistic training and promote critical thinking among PALOP-TL students. As part of the Erasmus+ Programme, it focuses on advancing academic mobility in cultural sectors, including dance, music, theatre, cinema, and cultural heritage management, while also emphasising the study of Portuguese language and culture. However, the centralisation of approvals delayed some placements and limited AULP's ability to tailor programmes to specific educational needs. In addition, some scholarships were not directly aligned with PROCULTURA's cultural focus areas, limiting their relevance to the project's objectives. AULP's role remained essentially logistical, with limited strategic input, which influenced its impact on the wider objectives of the project.
- d. Alliance Française (AF) on behalf of EUNIC, was responsible to implement the DIVERSIDADE fund in Angola. This task resulted in significant management challenges that remain unsolved concerning the monitoring and financial accountability of the funded projects, making it difficult to ensure compliance and completion of the projects as planned. The complex management procedures and financial requirements of DIVERSIDADE, unappropriate for the small scale of projects and low managerial capacity of beneficiaries was at the source of the problem. Moreover, changes in national financial regulations and internal issues within the AF team in Luanda have added extra layers of complexity. Overall, it reflected a lack of efficient and regular communication with Camões and incapacity to find a flexible compromise for the benefit of the project beneficiaries as well as the responsible.
- e. Community of Portuguese Speaking Countries (CPLP), an initial member planned to implement a set of activities, it opted to assume an institutional support role only.
- f. Brazilian Cooperation Agency (ABC) has given up its participation at an early stage arguing lack of capacity to implement any activity.
- g. Association for Cooperation between Peoples (ACEP) is a partner associated at a later stage, in charge of developing and managing the project's website. It made use of a pre-existing platform, namely "Futuros Criativos" (Creative Futures), with a view to the sustainability of the project's communication and dissemination efforts (see below 2.2 for a more detailed analysis). Within the governance structure, ACEP's role was purely operational, without effective articulation and interaction with the other project partners, including the communication activities carried out by Camões. This limited strategic involvement in governance has reduced the potential impact and reach of the project's communication and visibility.

2.2 Communication and visibility

The responsibility for communication and visibility in PROCULTURA is shared between the executive team in Lisbon, local teams in the PALOP-TL countries and an external service provider, supported by ACEP Association for Cooperation between People, the operational partner for the project's website.

In the third year of the project, the need for a dedicated communication strategy became apparent - something that had not been foreseen at the outset. As a result, a communication manager was hired for the executive team in Lisbon and the focus shifted to showcasing results and highlighting participants. Social networks became the main dissemination tool, supported by a digital communications agency, Massive Reach, which provided a multidisciplinary team to develop a strategic communication plan. This included creating a graphic line in line with the project's visual identity and defining a style of communication appropriate to the project's objectives.

In 2020, Camões decided to integrate the project's communication into the pre-existing Futuros Criativos platform. As a matter of fact, initially, the project did not preview the creation of any specific website but it was supposed to be integrated onto the PALOP-TL website. Yet as this programme came to an end, a swift solution was needed while there was no human resource dedicated to this area. So this platform, managed by ACEP, had a pre-existing structure that was in line with PROCULTURA's mission to promote culture and creativity in PALOP-TL. It was also a guarantee of continuity once PROCULTURA would be ended. However, this arrangement had its limitations. The platform's pre-defined structure and identity diluted PROCULTURA's distinct visibility and made it difficult to clearly present the project's logic and framework. Despite its rich content, the platform did not effectively serve as a clear and accessible showcase of the project's achievements, which affected the perception of PROCULTURA as a unified brand.

Addressing centralisation and local customisation

PROCULTURA's communication relied on centralised management in Lisbon to ensure unity for the project's identity in view of the various implementing partners with different communication approaches; and addressing the 2020-2021 ROM comments on the project's dispersion. While this approach improved coherence at a strategic level, it limited the flexibility to tailor messages to the different cultural and linguistic nuances of the PALOP-TL countries. Camões emphasises that centralised communication prevented further fragmentation and inefficiency. For future projects, it is suggested to continue centralised coordination under a qualified professional, complemented by locally outsourced communication services to adapt messages and products as needed. This hybrid approach would increase agility and cultural relevance without compromising strategic consistency; and would improve the visibility of the project at national level facilitating synergies and collaboration between participants in the PALOP-TL countries.

Increasing the visibility of results and participants

PROCULTURA's communication channels, particularly the Futuros Criativos website, did not maximise the visibility of project impacts, including the achievements of women and youth. While communication efforts gained momentum in 2023 as the funded projects matured, earlier delays - exacerbated by the COVID-19 pandemic - hampered the timely dissemination of results. Camões notes that these challenges were intensified by the limited allocation for communication in the original budget. To mitigate these problems, the project's communication plan should prioritise storytelling, case studies and qualitative insights to celebrate successes and promote best practices.

Recommendations for the next project:

- Centralised coordination with local customisation: Maintain a centralised communications unit with a dedicated qualified professional to oversee and lead the global strategy, complemented by locally outsourced services to ensure contextual relevance.
- Enhance digital presence: Invest in a dedicated platform or significant customisation of existing platforms to clearly showcase the project's achievements, framework and participants. It should ensure that the artists and cultural professionals involved in the project and the work resulting from it are presented in the region, providing an external showcase and a basis for mutual recognition and dialogue.
- Proactive storytelling: Focus on qualitative tools such as case studies to systematically document and disseminate success stories, emphasising inclusivity and innovation.
- Increased stakeholder collaboration: Develop mechanisms to align partners' communication efforts without compromising their individual missions, promoting a cohesive yet flexible narrative.

2.3 Key findings by outcome and related activities

2.3.1 Outcome 1 - Human resources with differentiated creative and technical skills for the sub sectors of culture are available in greater numbers and better prepared to find work

The indicators and targets of Outcome 1 are defined as follows:

PI.1.1.	# of technical, vocational and higher education courses created with or supported by the project (broken down by subject area and country).
PI.1.2.	# of students completing their higher education studies or academic mobility (Erasmus+ or AULP Mobility) and returning home (broken down by gender, country and subject area).
PI.1.3.	# of artists carrying out artistic residencies under the Action (broken down by gender, country and disciplinary area).
PI.1.4.	# of universities and PALOP-TL participating in the Erasmus+ programme (broken down by country).
PI.1.5.	Thematic and geographical diversity of the cultural agenda proposed by the contemporary creation and artistic residency centres.
PI.1.6.	# of professionals in the cultural sector who have completed training in entrepreneurship and projects and who consider the training relevant to their professional performance.
PI.1.7.	% of eligible applications for funding instruments submitted by beneficiaries trained through the Action.
PI.1.8.	# of individual or collective initiatives financed by the DIVERSITY Fund that have demonstrably led to (or contributed to) the creation or consolidation of employment or the professional affirmation of beneficiaries (broken down by country and by cultural sub-sector).

Table 3

Activity 1.1 - Creation and qualification of courses in critical areas of shortage of technical and managerial skills for the cultural sectors in all PALOP-TL

Being implemented by CESO (TA) and the technical assistants (TAs) in the field, Activity 1.1 focused on developing courses in transversal areas, notably technical and management, of high need in the CCS of the PALOP-TL countries.

a. Implementation process

- Needs assessment and course design: During the first two years of the project, the implementation team conducted a survey of training institutions in the cultural sector, including public and private institutions. They held consultations with stakeholders, such as employers and educational institutions, to identify professional skills needs and the viability of potential courses. Based on these consultations, the team developed 19 initial course proposals, of which 12 were selected for further development (see table below).
- Delays and contracting of technical assistance (TA): Delays in contracting technical assistance meant that course development could not begin until Year 4. In November 2022, CESO Development Consultants were contracted to provide TA, with a focus on helping institutions finalise curricula, resource requirements and budgets.
- Year 5 progress and country visits: In Year 5 (2023), CESO experts began to conduct missions to PALOP-TL countries where they worked with local institutions to finalise course plans, identify equipment needs, define teacher qualifications and budget resources. These missions involved the joint development of curricula, teacher training and equipment lists. The missions were completed by the end of Year 5 and the team was able to finalise the funding terms for two courses in Cape Verde. The 10 other courses are still in the process of finalising components such as partnerships, legal approvals and logistical requirements.

b. Course programmes by country

Country	Course title	State of progress
Angola	Sound and lighting technician (3 years + internship, dual certification)	<u>Institution</u> : Art School Complex (CEARTE) The course plan has been finalised, teachers have been identified and the accreditation process is underway, with the plan to start in September 2024.
	Cultural management & production (4-year programme)	<u>Institution</u> : Faculty of Arts, University of Luanda The course plan and equipment list were finalised, teachers were identified, and the procurement of distance learning material had begun. The course is due to start in September 2024.
Cape Verde	Cultural production (15-month Higher Professional Technical Course)	<u>Institution</u> : University of Cape Verde (Uni-CV) The course plan and equipment list were finalised, teachers were identified, and the procurement of distance learning material had begun. The course is due to start in September 2024.
	Project management & artistic and cultural institutions (15-month Higher Professional Technical Course)	<u>Institution</u> : University of Cape Verde (Uni-CV) The course plan and equipment list were finalised, teachers were identified, and the procurement of distance learning material had begun. The course is due to start in September 2024.
Guinea-Bissau	Sound technician (865-hour professional course):	<u>Institution</u> : Arts and Crafts School of Quelelé (EAOQ) The course plan and modular schedule have been finalised, and teacher identification and equipment procurement are underway.
	Cultural tourism technician (600-hour vocational training)	<u>Institution</u> : Centre for Professional Crafts Training (CIFAP) A new proposal was developed after the original course was deemed unfeasible, and preparations were made for the approval process.
Mozambique	Scene techniques (Postgraduate Course, 2 sem.)	<u>Institution</u> : School of Communication and Arts (ECA) The course plan has been finalised and equipment needs have been assessed. Teacher identification and learning space protocols were still being finalised.
	Journalism and cultural marketing (Postgraduate Course, 1 semester)	<u>Institution</u> : School of Journalism (ESJ) Course planning was underway with a focus on finalising modules and resource requirements.
São Tomé and Príncipe	Light and Sound (1-year professional course)	<u>Institution</u> : Technical and Vocational School / Polytechnic Centre The training plan has been finalised and accreditation has been obtained. The purchase of the equipment is awaiting arrival at the centre and discussions are underway with the authorities to obtain exemption from customs duties and VAT. Courses were due to start in September 2024.
	Cultural management and production (4-year licence course)	<u>Institution</u> : Higher Institute of Education and Communication (ISEC-STP) The second year of this course was already underway, although some aspects were still under review.

East Timor	Cultural management and production (bachelor's degree):	<u>Institution:</u> National University of Timor Lorosa'e (UNTL) The curriculum has been developed and submitted to the National University of Timor Lorosa'e (UNTL) for validation, with an expected start date of February 2025.
	Cultural Tourism Technician (Vocational Course)	<u>Institution:</u> Tibar National Vocational Training Centre (CNEFP Tibar) The final course outline has been drawn up and a partner institution has been identified to host the course.

Table 4

The implementation of Activity 1.1 highlighted a number of efficiency and sustainability issues that required strategic responses. Delays due to contractual issues with the CESO resulted in a slow restart of activities in years 3 and 4. This setback affected overall efficiency as the activity had to regain momentum and re-engage local partners once TA was in place. Despite these initial difficulties, the activity relevance and collaborative approach with educational institutions in the PALOP-TL countries enabled partners to re-engage and the activity to progress.

Sustainability has emerged as a key concern, particularly in relation to the financial viability of longer courses such as bachelor degrees. While these courses are vital in addressing education offer and skills shortages, they may face uncertain demand and financial instability after the project ends. Enduring institutional support is essential for the sustainability of these courses, as PROCULTURA may not be able to oversee their full implementation, as it was the case in Cape Verde, for instance, where a partnership was established with the Ministry for Culture and Creative Industries.

To mitigate this risk, the project team worked closely with institutions to secure long-term commitments so to ensure that these courses would continue beyond the PROCULTURA project. This collaboration extended beyond the creation of the courses to include teacher training and infrastructure development, strengthening the institutions' capacity to deliver and sustain the courses independently.

Equipment procurement was another major challenge, particularly for specialised courses such as sound and lighting. The complex process of sourcing and assembling equipment, combined with customs and import barriers, impacted on the activity efficiency. These difficulties underlined the importance of establishing reliable local supply chains to reduce reliance on external suppliers.

Despite these challenges, the project identified opportunities to strengthen immediate and long-term outcomes. Integrating traineeships and/or work placements into the courses enabled students to gain practical experience, enhance their employability and develop links with industry that could sustain the programmes beyond the life of the project. In addition, the activity explored the potential for creating a network of local trainers by engaging PROCULTURA alumni. This strategy not only would reduce reliance on external trainers but also may promote regional expertise.

In addition, the diversity and transversal nature of the courses - from cultural production to journalism and cultural marketing - reflects the diverse needs of the CCS, making the initiative highly relevant to local contexts. This approach also included the promotion of regional synergies, which facilitated the sharing of resources and course frameworks between PALOP-TL countries, potentially reducing costs and increasing access to specialised training programmes.

In conclusion, although delays and procurement issues have hampered efficiency, the activity's emphasis on building institutional partnerships and fostering local expertise has laid a solid foundation for its sustainability. The integration of practical training components, coupled with the strategic development of networks of local trainers, offers a route to sustainable impact in the cultural sectors of the PALOP-TL countries. However, ensuring the financial sustainability of these initiatives post-project will require ongoing institutional support and possible adjustments to align course offer with market and sector's demand. Furthermore, it will be crucial to conduct a comprehensive impact study of this initiative in order to evaluate the achievements made. This study should measure progress not only in terms of the quality and relevance of the training provided and the qualifications awarded at the end of the course, but also in terms of the professional development and career paths of the graduates.

Activity 1.2 - Call for international scholarships for undergraduate and postgraduate studies and artistic residencies in the fields of music and performing arts

This activity was designed to provide scholarships for undergraduate and postgraduate studies, as well as artistic residencies, particularly in music and the performing arts. The aim was to create opportunities for students and artists from PALOP-TL countries to access contemporary, internationally oriented training in cultural and creative disciplines.

The responsibility for the organisation of Activity 1.2 was divided between two entities: Instituto Camões, which was responsible for coordinating the undergraduate (a) and postgraduate (b) scholarships, and the Calouste Gulbenkian Foundation (FCG), which was in charge of managing the (c) artistic residency scholarships.

These scholarships have given students access to an international education, enabling them to acquire specialist technical skills and knowledge that would have been difficult to obtain locally. While many students have progressed successfully, some have encountered difficulties of various kinds in renewing their scholarships (leading to delays in administrative procedures and consequently in the payment of grants). These difficulties were often related to academic performance issues and/or logistical and administrative obstacles, spanning notably visas obstacles, accommodation difficulties, delays in the payment of scholarship, most especially at the initial stage, and limited accompaniment in the host country.

For their part, the artistic residencies provided unique opportunities for artists from PALOP-TL countries to be immersed in a new environment offering adequate working conditions, to develop their technical skills, to stimulate their creativity and to increase their networks and visibility on the international stage. These residencies have not only helped to improve artistic skills but have also made important connections that can support artists' careers in the future.

To further support the grantees, PROCULTURA has worked closely with the Camões grants service to address various challenges related to their progress, including the scholarships renewal process and visas issues. An online meeting in June 2023 brought together 16 grantees and provided them with a forum to discuss common challenges, explore synergies between ongoing projects, and share personal experiences and insights. This collaborative approach aimed to ensure beneficiaries could more effectively overcome potential obstacles and make the most of their international education experience.

A total of **48 scholarships** were awarded across three editions. These included:

- a. **21 for bachelor's degrees**
- b. **27 for master's degrees**

Students were selected through a competitive process, which included annual calls for scholarships between 2019 and 2021. These calls aimed to provide bursaries for undergraduate and postgraduate studies in music and the performing arts, with a focus on promoting access to contemporary and professional arts education. This activity was in line with PROCULTURA's mission to strengthen human resources in the CCS. In the course of the three calls, a total of 48 scholarships were awarded, divided between bachelor's and master's degrees. These scholarships funded studies in music, performing arts and cultural management. The evaluation process ensured alignment with the project's objectives and identified candidates who met PROCULTURA's aim of improving skills and employment opportunities in the CCS. The selection panel was made up of experts in higher education, music and the performing arts. They assessed the applications on the basis of precise criteria such as academic merit, artistic talent and the applicant's ability to use the scholarship for professional and personal development.

Breakdown from the three editions		
1 st Edition	2019	21 scholarships: 9 undergraduate and 12 postgraduate
2 nd Edition	2020	22 scholarships: 12 undergraduate and 10 postgraduate
3 rd Edition ⁵	2021	5 Master's scholarships, meeting the overall target

Table 5

a. **Bachelor's degree students who have been awarded a scholarship**

Of the **21 Bachelor's students**: 13 out of 21 (62%) completed their degree, 4 are still studying and 4 students either did not meet the conditions for renewal or dropped out.

Education Sectors	Institution name	AO		CV		GW		MZ		STP		TL		N.
		F	M	F	M	F	M	F	M	F	M	F	M	
	University of Évora	1	-	1	1	-	-	-	-	-	-	-	-	6

⁵ This third edition was aimed exclusively at Guinea-Bissau and East Timor, the two countries that received the fewest scholarships in the first two editions, in order to balance the number of scholarships awarded per country.

Degree in Theatre and Performing Arts	University of Trás-os-Montes e Alto Douro	-	-	-	-	-	-	-	-	1	1	-	-		
	Higher School of Theatre and Cinema of Lisboa	-	-	1	-	-	-	-	-	-	-	-	-		
Degree in Music	Escola Superior de Música de Lisboa	1	1	-	-	-	2	2	1	-	-	-	-	11	
	University of Minho	-	1	-	-	-	-	1	1	-	-	-	-		
	Polytechnic Institute of Coimbra	-	-	-	-	-	-	-	-	1	-	-	-		
Degree in Dance	Faculty of Human Motricity, University of Lisbon	-	-	-	-	-	-	-	-	1	-	-	-	2	
	Higher School of Dance Polytechnic Institute of Lisboa	-	-	1	-	-	-	-	-	-	-	-	-		
Degree in Artistic Animation and Production	Higher School of Education of Bragança	-	-	-	-	-	-	-	-	-	1	-	-	2	
	Faculty of Letters, University of Coimbra	-	-	-	-	-	-	-	-	-	-	-	1		
		2	2	3	1	0	2	3	2	1	3	1	1	21	
		4	4	2	5	4	2								
TOTAL		4	4	2	5	4	2								

Table 6

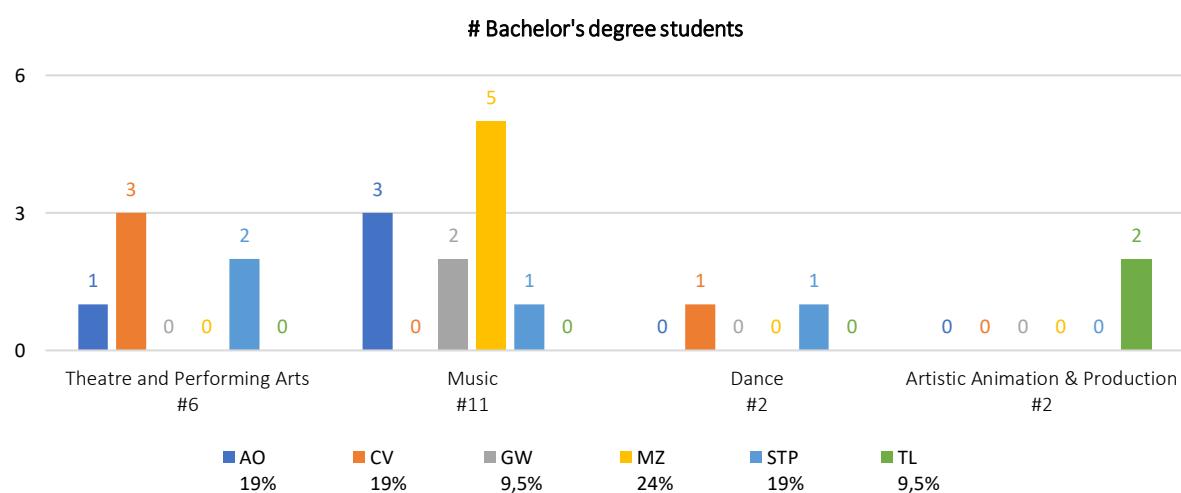


Fig. 1

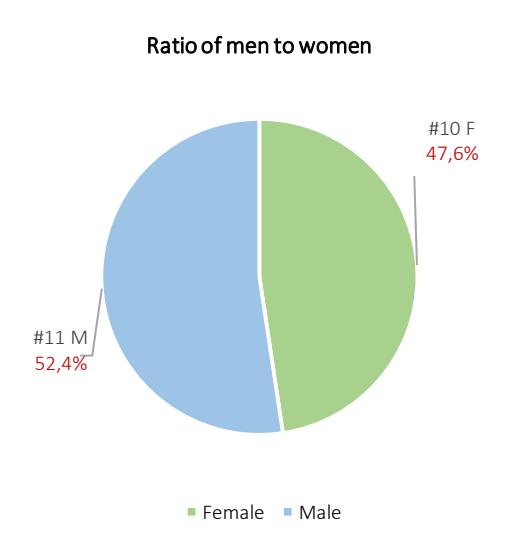


Fig. 2

Key findings on “bachelor scholarships”

A total of 21 scholarships were awarded for undergraduate studies in the music and performing arts. These scholarships were equally divided between male and female students from PALOP-TL countries. The scholarships enabled students to study in areas such as theatre and performing arts, music, dance and artistic animation and production at 10 prestigious higher education institutions in Portugal. The students from Angola, Cape Verde and Mozambique received the majority of scholarships .

This initiative demonstrates a strong commitment to enhancing cultural and creative skills in the region through international education. A significant proportion of the beneficiaries were women, particularly in the fields of music and the performing arts. The scholarships provided students with valuable opportunities to develop their creative skills, helping to create a new generation of skilled professionals in the CCS. While some students have completed their studies, others are still progressing despite the challenges of scholarship renewal and attrition.

b. Master's degree students who have been awarded a scholarship

Of the 21 Master's students: 21 out of 27 (78%) graduated, 6 did not graduate for various reasons.

Education Sectors	Institution name	AO		CV		GW		MZ		STP		TL		N.
		F	M	F	M	F	M	F	M	F	M	F	M	
Master in Theatre and Performing Arts	University of Évora	-	-	2	-	-	-	-	-	2	1	-	-	15
	Higher School of Theatre and Cinema of Lisboa	-	1	1	-	-	1	-	1	-	-	-	-	
	Faculty of Social and Human Sciences of Lisboa UNL	1	1	-	1	2	-	-	-	-	-	-	-	
	Faculty of Letters, University of Lisboa	1	-	-	-	-	-	-	-	-	-	-	-	
Master in Music	University of Aveiro	-	-	-	-	-	-	1	3	-	-	-	-	6
	Faculty of Social and Human Sciences of Lisboa UNL	-	-	-	-	-	-	-	-	-	1	-	-	
	Higher School of Education, Polytechnic Institute of Porto	-	-	-	1	-	-	-	-	-	-	-	-	
Master in Dance	Higher School of Dance Polytechnic Institute of Lisboa	1	-	-	-	-	-	-	-	-	-	-	-	1
Master's degree in Artistic Animation and Production	Higher School of Education, Polytechnic Institute of Viana do Castelo	-	-	-	-	-	-	-	-	-	2	2	-	5
	ISCTE-IUL University Institute of Lisboa	-	-	-	-	-	1	-	-	-	-	-	-	
TOTAL		3	2	3	2	2	2	1	4	2	4	2	0	27
TOTAL		5		5		4		5		6		2		

Table 7

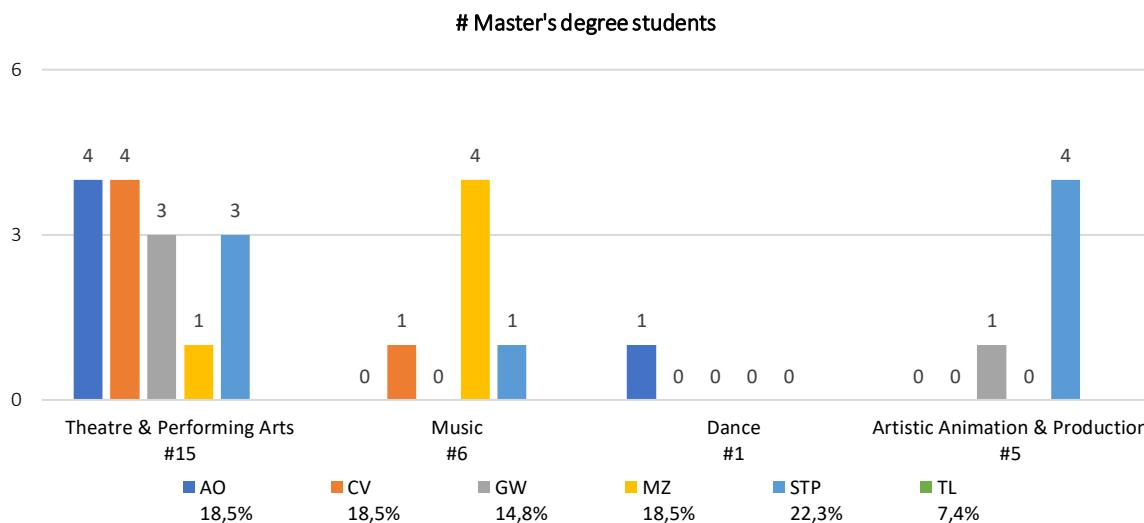


Fig. 3

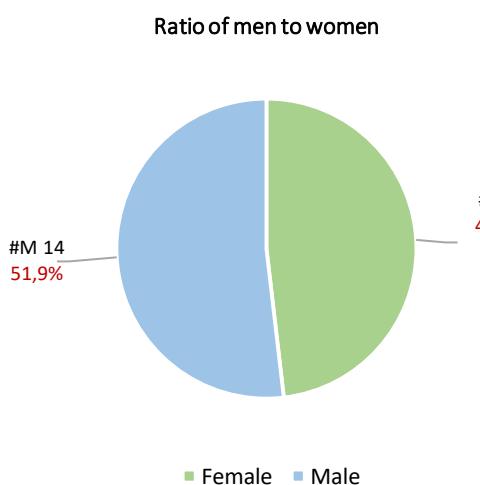


Fig. 4

Key findings on “master scholarships”

The Masters Scholarships had a success rate of 78%. Out of a total of 27 students enrolled in various programmes, 21 successfully completed their studies and were able to pursue their academic goals. 10 Portuguese higher education institutions participated in this initiative in various fields, but the Master's degree in Theatre and Performing Arts proved to be the most popular, attracting 15 students.

The data also revealed significant gender differences between the sub-sectors. While some fields, such as theatre and performing arts, have a more balanced gender representation, others, such as music, have a predominance of male students. This imbalance suggests the need for targeted awareness-raising and support to encourage greater female participation in programmes where they are sub-represented.

c. Artist Residency Grants

The FCG has played a central role in facilitating international mobility and providing vital support to artists, researchers and cultural practitioners. Through residency grants, the FCG has enabled individuals to pursue their artistic visions while engaging with diverse cultural landscapes and venues in several countries, spanning Asia, Africa, Europe, and the Americas.

The Artist Residency Grants have made a significant contribution to the development of creative skills in the PALOP-TL countries, focusing on empowering local artists and expanding their international reach. A total of 61 grants have been awarded, supporting 58 artists in a range of artistic disciplines, including music, dance, theatre and performing arts.

The selection process prioritised candidates who could significantly benefit from the residency experience and contribute to the international promotion of the culture of their home countries. Applications were assessed by experts in the field, who evaluated artistic merit, project feasibility and alignment with the objectives of the residency. The duration of the residencies varied, typically from a few weeks to a few months, depending on the scope of the artist's project and the specific aims of the residency.

The artists had the opportunity to engage in various creative processes, including technical training, rehearsals, co-creation and collaborations with established artists and companies. These residencies not only allowed artists to develop their technical skills but also offered an appropriate setting to work and experiment with new artistic languages and approaches. For example, residencies in Portugal enabled artists to work with cultural institutions and venues such as the Studios Vítor Cordon and Hangar and to participate in Raiz such as the MONSTRA animation festival.

Finally, it should be praised the realisation of 2 regional showcases, namely MAR – Resident Artists Showcase, that brought together diverse selected beneficiaries of this scheme, and allowed for mutual acknowledgement, networking and peer to peer exchanges as well as exposure to local stakeholders. The first edition took place in Mindelo in Cape Verde in October 2022 and the 2nd edition in Luanda, Angola in June 2024. The local production of these showcases also allowed for mutual learning and reinforcement of the local sector.

Sectors	AO		CV		GW		MZ		STP		TL		N.
	F	M	F	M	F	M	F	M	F	M	F	M	
Dance	-	2	5	5	1	-	3	3	-	1	-	-	20
Music	-	2	-	1	-	3	2	8	-	-	2	5	23
Theatre & Other Performing Arts	2	1	1	2	-	-	2	6	-	1	-	-	15
TOTAL	2	5	6	8	1	3	7	17	0	2	2	5	58
	7		14		4		24		2		7		

Table 8

Artist Residency Programme

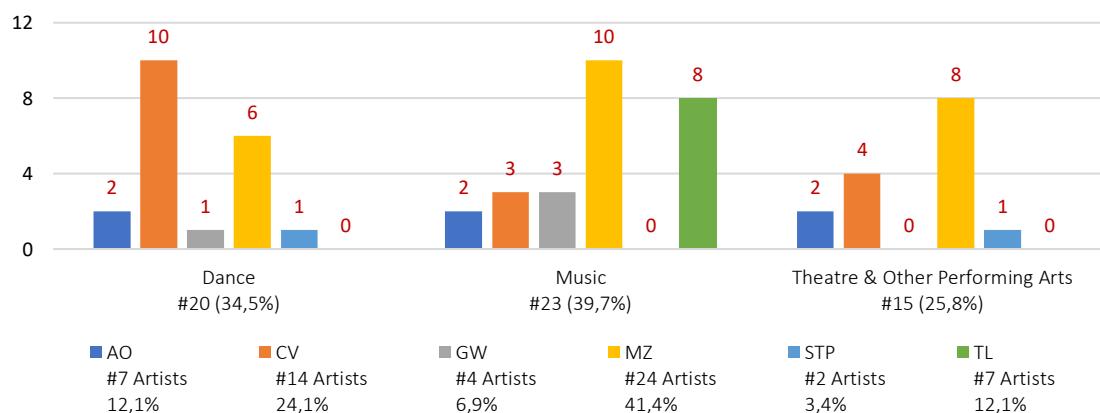


Fig. 5

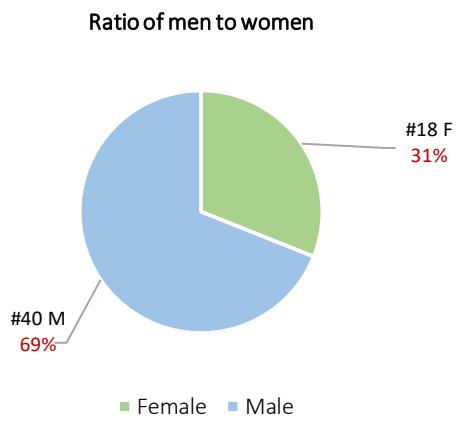


Fig. 6

Under-representation of women artists in residencies

The under-representation of women artists in residencies is due to several interrelated factors. Women often take on a disproportionate share of care and domestic responsibilities, which limits their mobility and availability for residencies that require extended travel or relocation. In addition, economic inequalities exacerbate the problem, as women artists tend to earn less than their male counterparts, which prevents them from affording residencies that require up-front costs or offer inadequate financial support. Institutional bias further hinders participation, with selection panels and programmes unintentionally favouring men due to ingrained stereotypes of what defines an artist. The lack of visible female role models in arts residencies and communities also discourages young women from applying for, or imagining themselves in, such opportunities. In addition, the dominance of men in certain artistic fields reinforces cultural barriers for women. Finally, residency structures often follow a one-size-fits-all model that does not take into account the specific challenges that women face, particularly when it comes to balancing their professional ambitions with their caring responsibilities.

Promotion of gender equality in artistic residencies: reflections and recommendations for better inclusion and support

- Residencies should be designed to meet the needs of families by providing childcare, allowing artists to bring dependents, and offering modular formats with shorter or more flexible stays.
- Financial barriers for women artists can be reduced by providing grants or funding to cover travel, accommodation and childcare costs.
- Initiatives such as women-only residencies or programmes to showcase and support female talent can help to level the playing field. Training selection panels and residency organisers about unconscious bias and ensuring gender balance on panels are crucial steps towards fairer decision-making.
- Mentoring programmes that pair experienced artists with emerging talent can support professional development and build confidence.
- Increasing the visibility of women artists through exhibitions, publications and media coverage can challenge stereotypes and normalise their active participation in residencies.
- Monitoring and publishing gender-disaggregated data on applications and selections can help identify gaps and hold programmes accountable for promoting diversity.
- Partnerships with advocacy groups can encourage policy changes that prioritise gender equality in arts funding and support.
- Residency assessment criteria should be redefined to value the diversity of artistic perspectives, processes and expressions, moving away from measures that traditionally favour male-dominated approaches.

Countries	Residency Programme Participating Institutions	Sectors
Portugal	Victor Córdon Studios	Dance
	“Um Coletivo Evento Sobressalto” Cultural Association	
	Olga Roriz Dance Company	
	My Own Style Artistic Space	
	Paulo Cunha e Silva Campus - Dias de Dança Festival (DDD)	
	Clara Andermatt Company	Music
	Experimentáculo Association	
	Higher School of Music of Lisboa	

Portugal	AgitLab - Contemporary Experimentation Lab	Theatre
	Higher School of Education of Lisboa	
	Griot Theatre	
	Hangar - Artistic Research Centre	
	Platform 258	
	João Garcia Miguel Theatre Company	
	Estufa Association	
	#5 BOCHIZAMI - Teatro São Luiz	
	Cem Palcos Cultural Association	
	Cem Palcos Nove Cultural Association	
	Victor Córdón Studios	
	"Um Coletivo Evento Sobressalto" Cultural Association	
	Theatre/Playwriting	
Italy	Theatre/Dance	
	Tunan Capoeira e Arte Association	Dance/Music
	Bantaba – School of African dance and percussion	Dance/Music/Percussion
	Quintal Association	Music
Spain	Museum Sigismondo Castromediano Laboratorio Urbano "To Kalò Fai"	
	Africa Moment Association	Dance
	AQUELARRE - SPASA	Theatre/Street Arts
France	Circonave - Nave de Circo	Circus
	Angers National Contemporary Art Centre	Dance
	Pluriel Space	Theatre/Dance
Denmark	"Renkonti"	Theater
	Centre for Jazz and Contemporary Dance	Dance
Brazil	Rio de Janeiro Choreographic Centre	Dance
	Multi Culturas Theatre	Music
	"ARTE MANHA" Cultural Movement	
	NEOJIBAS – Bahia State Centre of Children and Youth Orchestras	
	UFBA Music School	
South Africa	Aparências	Dance
	International Library of African Music	Music
	Theatre Arts Admin Collective	Theatre/Dance
Indonesia	Damar Creative Art	Music
Kenya	Poetry Slam Africa	Theatre
Uganda	Dance Adventure Studios	Dance
Canada	Lundongo No Lwandum Ritmo	Music

Table 9

Residency Programme Participating Institutions

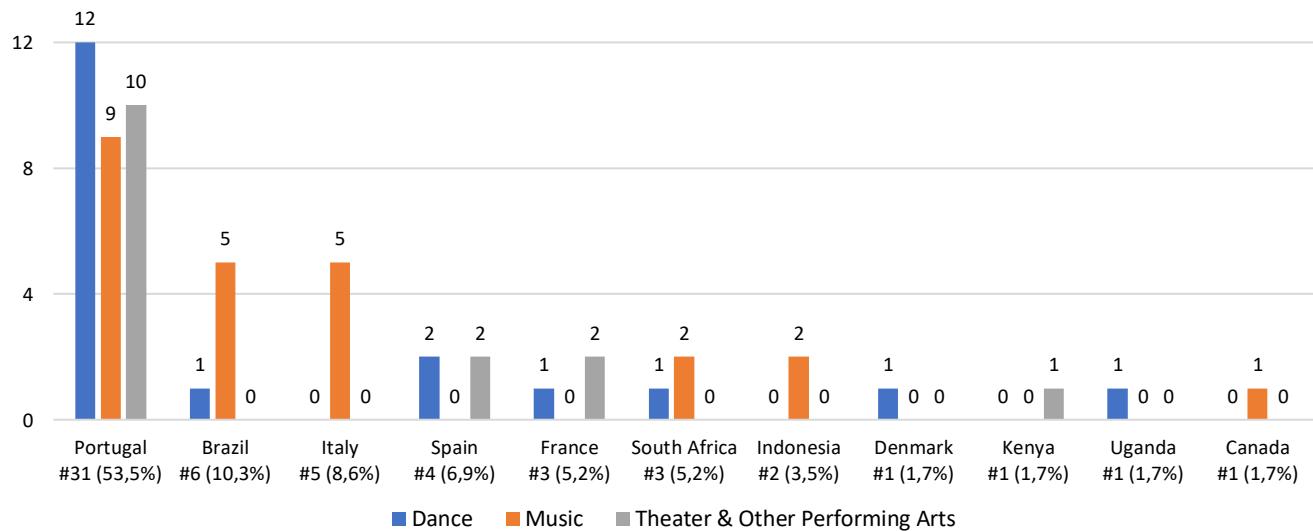


Fig. 7

Key findings on "Artist Residency Grants"

PROCULTURA's artistic residency grants have achieved significant results, providing 61 international residencies for artists from PALOP-TL countries, covering disciplines such as music, dance and theatre. These residencies, which have taken place in countries as diverse as Portugal, Brazil, Italy, South Africa, Indonesia, Denmark and Spain, have enabled participants to expand their professional networks, improve their technical skills and develop new creative projects.

The residency programme has supported a wide range of artists, including musicians, dancers and performers, giving them the opportunity to work with international institutions and experts. For example, a Mozambican dancer participated in a contemporary dance residency at the Rio de Janeiro Choreographic Centre, focusing on the development of a project entitled "Deus Nos Acudi". Similarly, a Cape Verdean artist participated in a solo dance creation residency in Portugal, which provided a platform for creative exploration and professional development. Other residencies focused on improving technical skills, such as music workshops at the International Library of African Music in South Africa and orchestral collaborations in Brazil's Neojiba programme.

The results of the programme are particularly notable in terms of promoting cross-cultural exchange and international visibility for artists. Many participants have been exposed to new artistic methodologies and performance techniques which they have brought back to their home countries, contributing to the local cultural landscape. In several cases, artists were able to participate in international festivals and present their work to a wider audience, raising their profile and strengthening cultural links between PALOP-TL countries and other regions. The importance of being able to benefit from adequate venues and facilities as well as time to focus on their creation and artistic work was also deemed as very relevant and essential.

Some artists faced logistical challenges, such as disruptions caused by the COVID-19 pandemic, but the programme adapted by providing alternative opportunities and rescheduling residencies where possible. In a few cases, artists were unable to complete their residencies or had to return the grant. However, the overall impact of the programme remains positive, with most artists expressing satisfaction with the residency experience and the professional benefits gained.

In conclusion, the Artistic Residency Programme under Activity 1.2 has made a significant contribution to the professional and creative development of artists from PALOP-TL countries. It has facilitated international collaboration, broadened artists' skills and increased their exposure to global artistic practices, thereby enriching the CCS in their home countries.

Overall key findings of Activity 1.2

This activity has been successful in fostering creative growth. The residencies have contributed to strengthening the professional and artistic capacities of the participating artists, enabling them to bring back new skills and perspectives to their home countries. The programme's focus on internationalisation has also paved the way for artists to showcase their work on regional and global platforms such as the KINANI International Dance Festival, further consolidating their presence on the international arts scene.

The scholarships have provided significant opportunities for students from PALOP-TL countries to access high quality, specialised training in the arts that is often not available in their home countries. The initiative has successfully linked students to international institutions where they can develop advanced skills in music and the performing arts. By offering bachelor's and master's degrees, this activity has played an important role in filling skills gaps in these sectors, particularly in countries such as Guinea-Bissau, São Tomé and Príncipe and East Timor, where formal arts education is more limited. Exposure to international environments has not only enhanced the participants' technical skills, but has also broadened their cultural perspectives, which could contribute to enriching the creative sectors in their home countries upon their return. The potential for graduates to use these newly acquired skills to improve the creative and cultural industries is a major benefit of this activity.

A major challenge has been the logistics and bureaucratic processes involved in managing international scholarships. Delays in the payment of the scholarships, especially in the initial stage; and limited accompaniment on the ground, notably in regards accommodation, has put some grantees into difficult financial situation, having to count on friends and/or family to endure. Moreover, delays in passport issuance in East Timor affected the mobility of selected grantees, preventing some from completing their artistic mobility programmes on time. Moreover, visa issues also came on the way, slowing down and/or putting into cause the processes, even though the diligences of the Camões network, including Embassies as revealed key in this matter. Another issue was the difficulty of candidates to identify and contact the host venues and higher education institutions so to apply for the grant's schemes. Indeed, a part of the beneficiaries were not informed about the educational offer and/or opportunities in what comes to artist residencies, and the work of TAs and the FCG has been crucial in this respect to guide and accompany them.

There were also concerns about the sustainability of the programme and the risk that some of the students might not return to their home countries after completing their studies. This could undermine the long-term objective of building local capacity. In addition, some students faced difficulties in renewing their scholarships, and some even dropped out or returned without completing their studies, highlighting potential areas of concern in managing participant retention and completion rates.

It should be noted that the full majority of grantees interviewed have all shared relevant future artistic and cultural projects, many in the field of arts and cultural education, that they aim at pursuing in their home countries. Even though some of them have remained in their host countries (mostly Portugal) to continue their studies and training and/or benefit from work opportunities, the majority has the will to return and contribute to develop their sector's back home. This finding reinforces the importance of this activity and its capacity to impact at a longer-term on the local scenes.

There are ways to mitigate some of these risks, such as strengthening the monitoring and accompaniment of grantees and providing additional professional opportunities in their home countries to encourage their return and reintegration. In addition, the programme's ability to foster long-term partnerships between PALOP-TL countries and international institutions through these schemes could be further exploited to increase the sustainability of the initiative and its impact on local CCS.

Broader and more balanced academic participation

The decision to work with Portuguese higher education institutions for bachelor's and master's scholarships was based on the linguistic, cultural and historical affinity with the PALOP countries and East Timor, ensuring that students could study in Portuguese, a language with which they were familiar. This approach also drew on Portugal's well-established reputation for excellence in music, performing arts and cultural education, giving students access to high quality contemporary training programmes. In addition, the historical links and shared cultural heritage between Portugal and the PALOP-TL regions made it a natural partner, fostering a sense of familiarity and cultural connection for the students.

However, this exclusive focus on Portuguese institutions - especially in an EU-funded project - raises questions about limiting academic diversity and exposure. By limiting the programme to Portugal, students may miss out on opportunities to experience a wider range of international methodologies, perspectives and specialist programmes in other countries that could complement and enhance their training. Relying on Portugal as the sole academic partner also limits the potential for fostering new collaborations with institutions that may offer innovative approaches or expertise in specific artistic areas.

Balancing the strengths of Portuguese partnerships with the need to diversify academic experiences and opportunities, the development of future academic mobility could benefit from a broader strategy that includes partnerships with institutions outside Portugal. This would provide a richer and more holistic educational experience, while promoting innovation and collaboration in the CCS of the PALOP-TL countries.

[Activity 1.3 - Support for student exchanges in cultural disciplines between higher education institutions in the PALOP-TL and Erasmus+ countries](#)

Activity 1.3, led by the "Associação das Universidades de Língua Portuguesa" (AULP) in collaboration with the "Comunidade dos Países de Língua Portuguesa" (CPLP), is the cornerstone of international university cooperation in the CCS. Strengthening links between the PALOP-TL countries and Portugal, this activity has developed into three distinct but complementary components:

- a. The AULP/PROCULTURA Mobility Programme (2019-2024) which focuses exclusively on university exchanges for students from PALOP-TL countries.
- b. The creation of a PALOP-TL University Consortium aimed to strengthen international cooperation and support successful applications for the Erasmus+ Programme. These efforts to strengthen institutional partnerships led to the launch of the PROCULTURA+ Erasmus+ KA171 Mobility Programme (2023-2025), which expands opportunities for both students and teachers and provides a broader platform for cultural education and capacity building.
- c. The Technical Assistance to PALOP-TL educational institutions for academic mobility.

Activity 1.3 of PROCULTURA focused on enhancing international academic mobility in cultural disciplines for students and teachers from PALOP-TL. This activity aimed to address critical gaps in cultural skills and training in the region by promoting mobility in areas such as dance, music, theatre, film, cultural management and heritage. By fostering partnerships between PALOP-TL universities and higher education institutions in Portuguese-speaking and Erasmus+ countries, the activity sought to strengthen cultural education and enhance professional skills. This effort highlighted the potential of well-coordinated university programmes to foster international cooperation and address development challenges in a sustainable way.

a. AULP/PROCULTURA Mobility Programme (2019-2024)

The AULP/PROCULTURA Mobility Programme was a key component of Activity 1.3 and an integral part of the PROCULTURA budget (EUR 473.000). Established in 2019 to promote international academic exchanges in cultural disciplines for students from PALOP-TL countries, its main objective was to offer students the opportunity to study for one academic semester at partner universities, mainly in Portugal or other Portuguese-speaking countries. The programme aimed to strengthen cultural skills and academic cooperation between these regions. In its fifth year, the programme received 45 applications for the semester from September 2023 to February 2024, out of which 11 students were selected as scholars.

Year 5 marked the final allocation of scholarships under this programme, bringing the total number of scholarships awarded to 69. This figure includes the 58 scholarships awarded in previous reporting periods. Overall, 46% of the scholarship holders were women. With the exception of one student from East Timor, all scholars have successfully completed their mobility semesters.

Out of a total of 69 scholarships:

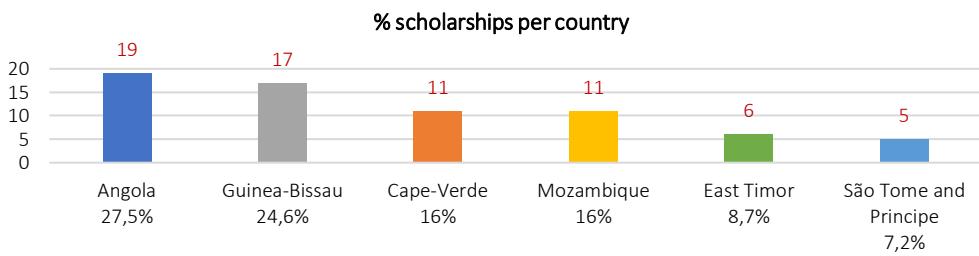


fig. 8

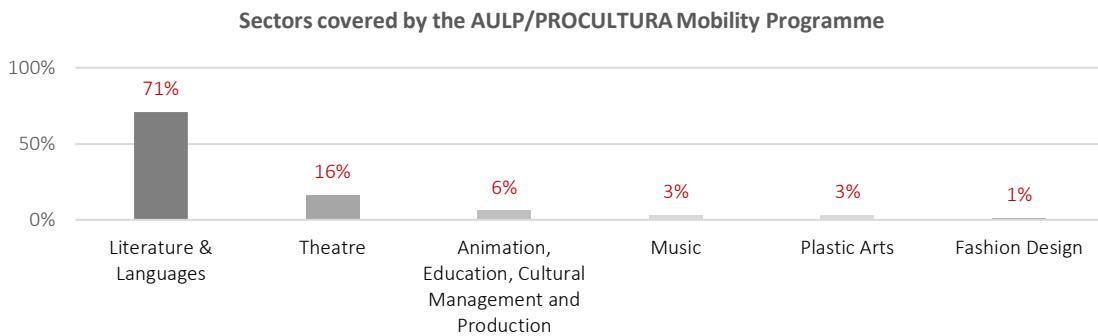


fig. 9

The distribution of students by host country was as follows:

- Portugal hosted 78% of the scholars at 13 institutions, including the University of Coimbra, the University of Aveiro and the Polytechnic Institute of Lisbon.
- Brazil hosted 14% of the students at five universities, including the Federal University of Minas Gerais and the Federal University of Uberlândia.
- Cape Verde hosted 7% of the students at the University of Cape Verde (Uni-CV).

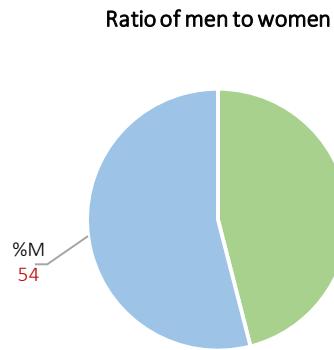


fig. 10

Key findings on “AULP/PROCULTURA Mobility Programme”

The programme had a total budget of EUR 473.000, of which 60% (EUR 281.574) had been used by the fifth year. Although the initial target was to award 40 grants, the programme exceeded expectations by awarding 69 grants to students. These exchanges focused on key cultural disciplines such as dance, music, theatre, cinema and heritage management. The success of the programme was largely attributed to its integration into the AULP Mobility Programme platform, which simplified the scholarship application process and improved administrative coordination.

In terms of achievements, the AULP/PROCULTURA mobility programme strengthened academic links between Portuguese-speaking institutions and those in the PALOP-TL countries. In particular, the University of Cape Verde (Uni-CV) welcomed students from other PALOP-TL countries, highlighting its role as a key partner in promoting regional academic exchanges.

The programme successfully provided students with access to high quality training in cultural disciplines, which was essential for their personal and professional development. Despite its notable achievements, the programme faced challenges, particularly in managing its relatively limited budget for an increasing number of applicants and in ensuring an equitable distribution of resources among the partner institutions.

b. PROCULTURA+ Mobility Programme (2023-2025)

The PROCULTURA+ Mobility Programme builds on the AULP Mobility Programme to promote artistic training and critical thinking among students from PALOP-TL countries⁶. Fully funded by the Erasmus+ Programme (Key Action KA171 International Credit Mobility) with a total budget of EUR 383.540, this programme facilitates 94 mobility grants, including scholarships for students and teachers in cultural fields such as dance, music, theatre, cinema, cultural heritage management and Portuguese language and culture.

This initiative was made possible by the creation of a PALOP-TL consortium of universities, which facilitated a successful Erasmus+ application, leading to the setting up of the PROCULTURA+ Mobility Programme.

This programme, which will run from February 2023 to July 2025, will award 94 scholarships: 50 for students and 44 for teachers (22 from PALOP-TL and 22 from Portugal). By March 2024, 13 student grants and 16 teacher grants have already been awarded. These mobilities cover key CCS and promote dynamic international academic and cultural exchanges, with partnerships involving 11 Portuguese higher education institutions and 9 PALOP-TL institutions.

AULP also supported two applications submitted to the Spanish National Erasmus+ Agency and, in collaboration with two Spanish higher education institutions (HEIs) - “Universidad Rey Juan Carlos” and “Escola Superior de Arte Dramático de Galicia” (ESAD) - facilitated the approval of two projects in line with the objectives of PROCULTURA+. These projects, which

⁶ PROCULTURA+ was conceived as an extension of the overall project. Initially focused on technical and artistic capacity building, it was later extended to include academic mobility to fill gaps in international cooperation. The initiative was operationalised in two phases:

- Planning phase: ProCultura+ was integrated into the PROCULTURA framework as Activity 1.3. The initiative was launched through successful applications under the Erasmus+ funding mechanisms. The partnership between Portuguese institutions and PALOP-TL played a key role in the development of this initiative.
- Implementation: The introduction of the programme required a significant coordination effort, involving 9 PALOP-TL and 11 Portuguese institutions. This collaboration overcame logistical, financial and academic challenges and ensured the effective launch of PROCULTURA+ mobility opportunities.

will involve 23 PALOP-TL students, 9 PALOP-TL teachers and 9 Spanish teachers between 2023 and 2025, have already made it possible to welcome 4 students from Mozambique to ESAD in February 2024.

Each PROCULTURA+ scholarship is designed to cover the following:

- Travel expenses for participants traveling between PALOP-TL and EU.
- Living allowances, including accommodation and subsistence.
- Academic support focused on enhancing the skills of participants in CCS such as dance, music, theater, cinema, and cultural heritage management.

The Erasmus+ Programme provides funding for both students and teachers to participate in knowledge exchange and professional development. It also supports international exchanges and capacity-building opportunities for HEIs. With its strong network and targeted support for cultural and educational development, PROCULTURA+ continues to strengthen ties within the community of Portuguese-speaking countries while promoting opportunities for growth in the CCS.

Higher education institutions (PALOP-TL)	Countries	Beneficiaries of international scholarships				Nº Scholarships	
		Students		Professors			
		F	M	F	M		
University Agostinho Neto (UAN)	AO	6	9	0	0	23	
University of Luanda (UniLuanda)		1	5	1	1		
University of Cabo Verde (UNI-CV)	CV	11	3	1	2	17	
Higher School Tchico-Té (ENSTT)	GW	7	8	1	2	18	
University Eduardo Mondlane (UEM)	MZ	1	4	0	3	22	
Pedagogical University of Maputo (UPM)		4	3	1	1		
Higher Institute of Arts and Culture (ISARC)		1	3	1	0		
University of São Tomé and Príncipe (USTP)	STP	3	2	0	0	5	
National University of East Timor (UNTL)	TL	5	3	1	0	9	
TOTAL		39	40	6	9	94	

Table 10

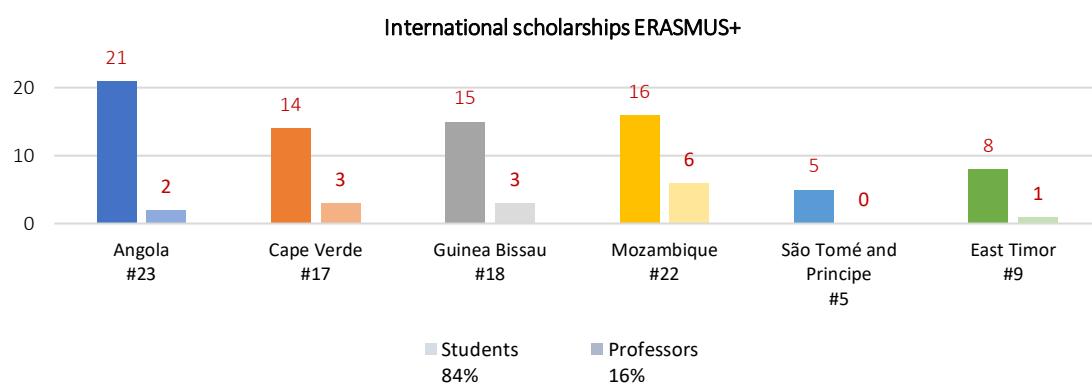


Fig. 11

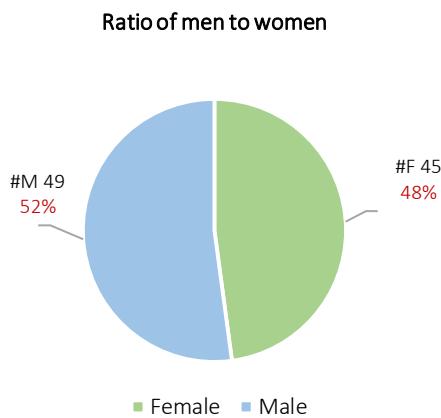


Fig. 12

Higher education institutions (Portugal)	Title of the subjects taught
Polytechnic Institute of Bragança (IPB)	<ul style="list-style-type: none"> - Degree in Lusophone Relations and Portuguese Language - Degree in Cultural Studies - Professors' academic mobility
Polytechnic Institute of Leiria	<ul style="list-style-type: none"> - Degree in Portuguese Language - Applied Portuguese Language Course - Degree in Theatre - Professors' academic mobility
Polytechnic Institute of Lisboa (IPL)	<ul style="list-style-type: none"> - Degree in Theatre and Cinema - Degree in Art Education - Degree in Art Education - Professors' academic mobility
University of Algarve (UAlg)	<ul style="list-style-type: none"> - Degree in Basic Education - Degree in early childhood education
University of Aveiro (UA)	<ul style="list-style-type: none"> - Degree in Languages, Literatures and Cultures - Degree in Performing Arts - Degree in Music
University of Beira Interior, Covilhã	<ul style="list-style-type: none"> - Film Degree
Portuguese Catholic University (UCP)	<ul style="list-style-type: none"> - Film Degree - Degree in Portuguese Language Teaching - Professors' academic mobility
Lusophone University of Lisboa	<ul style="list-style-type: none"> - Degree in Visual Arts - Degree in Fashion Design
University of Coimbra (UC)	<ul style="list-style-type: none"> - Degree in Portuguese - Professors' academic mobility
University of Madeira (UMa)	<ul style="list-style-type: none"> - Degree in Cultural Studies - Cultural Heritage Management (Professors' academic mobility)
University NOVA of Lisboa (UNL)	<ul style="list-style-type: none"> - Degree in Portuguese Studies - Degree in Social Sciences and Humanities - Professors' academic mobility
University of Porto (U.Porto)	<ul style="list-style-type: none"> - Degree in Portuguese Language Teaching - Professors' academic mobility

Table 11

Key findings on “PROCULTURA+ Mobility Programme”

The data shows a solid distribution of 94 scholarships in PALOP-TL higher education institutions, of which 79 were awarded to students and 15 to professors. Students and professors from Angolan universities received the largest number of scholarships, particularly the University Agostinho Neto, which provided a contingent of 23 scholarship holders. The gender balance among the students was fairly even, with 45 women and 49 men, reflecting a balanced approach aimed at promoting diversity of talent. The distribution among 9 institutions in the PALOP-TL countries, covering both students and professors, reflects the strategic importance attached to the development of diversified CCS in the region.

The PROCULTURA+ initiative, through its support for student and teacher exchanges under the Erasmus+ Programme, has successfully promoted academic mobility in cultural disciplines, benefiting both students (84%) and teachers (16%) in the

PALOP-TL countries, in Portugal and Spain. This activity has facilitated a total of 94 mobilities, enabling participants to acquire specialised skills and broaden their perspectives in areas such as dance, music, theatre, cinema and cultural heritage management. The strategic focus on these CCS is a valuable investment, as it not only addresses specific skills gaps within PALOP-TL, but also promotes a deeper appreciation and understanding of the Portuguese language and culture.

In terms of efficiency, PROCULTURA+ has leveraged existing institutional partnerships under Erasmus+ across all member institutions. This network has streamlined coordination efforts and allowed for a more efficient allocation of resources. The participation of 9 PALOP-TL higher education institutions alongside 11 Portuguese institutions demonstrated a well-coordinated and broad approach to international academic mobility, highlighting the ability to maximise opportunities for participants in different geographical and institutional contexts.

The impact of the initiative is significant, as it not only enhances the artistic training of the grantees but also helps to strengthen the dialogue between the EU and the PALOP-TL region. Through partnerships with European institutions, the project has been able to extend its reach and influence, offering PALOP-TL participants the opportunity to engage with a prestigious EU funding programme for mobility in higher education. Ultimately, the experience will help to improve the employability of the students by providing them with internationally recognised qualifications and experience that can enhance their career prospects in the CCS.

In terms of sustainability, PROCULTURA+ has fostered long-term academic collaborations that have the potential to continue beyond the immediate project funding⁷. By building strong partnerships and aligning with the Erasmus+ Programme, which provides a well-established platform for academic exchange, the initiative ensures that the benefits of these mobility opportunities can be sustained. Furthermore, by integrating teacher mobility, the programme invests in the professional development of educators, thereby strengthening the academic framework within PALOP-TL institutions. This not only improves the quality of cultural education but also strengthens local capacity to sustain and develop these academic programmes independently in the future.

Overall, PROCULTURA+ has made effective use of the resources and structures provided by Erasmus+, resulting in a sustainable, high-impact approach to cultural education that supports immediate and long-term development goals in the PALOP-TL countries.

c. Training and technical assistance to PALOP-TL educational institutions for academic mobility.

In addition to the award of academic mobility grants, Activity 1.3 includes the organisation of training and information sessions on the Erasmus+ and AULP/PROCULTURA mobility programmes, complemented by face-to-face and distance technical assistance and tutoring, with the aim of strengthening the capacity of PALOP-TL HEIs to formalise successful applications for student mobility under both instruments.

Overall key findings of Activity 1.3

Both programmes have had a transformative impact on cultural education in PALOP-TL institutions. They have expanded opportunities for participants to develop critical skills in cultural disciplines, improved teaching methods and strengthened international academic partnerships. The inclusion of teacher mobility in the Erasmus+ programme is particularly noteworthy, as it enhances the professional development of educators and builds local capacity for cultural education.

The programmes have also facilitated greater cultural exchange and understanding, enriched participants' career prospects and promoted dialogue between PALOP-TL countries and EU higher education institutions (Portugal and Spain). By addressing skills gaps in cultural disciplines and promoting international cooperation, these initiatives contribute significantly to the long-term development of the cultural sectors in the PALOP-TL countries.

In terms of sustainability, the programmes have laid the foundations for continued academic exchange and cooperation. By integrating mobility opportunities into existing frameworks such as Erasmus+ and the AULP Mobility Programme, they ensure that the benefits of these initiatives can be extended beyond their respective project duration. This approach not only strengthens cultural education but also aligns with broader development goals for the PALOP-TL region.

⁷ To ensure sustainability, the AULP Mobility Programme platform will be able to continue to play a crucial role in managing future academic mobility and extending its benefits. PALOP-TL institutions are expected to integrate the programme structures into their academic systems to ensure the continuity of mobility and capacity building activities. In addition, PROCULTURA+ aims to maintain financial support for these programmes by successfully applying for future Erasmus+ funding. Continued partnerships with EU HEIs will further strengthen the programme, stabilise its operations and extend its reach.

Activity 1.4 - Development of four centres for contemporary creation and hosting artistic residencies in the fields of music and/or performing arts in PALOP-TL

This activity focused on the development of 4 contemporary artistic creation centres (Polos) that hosted artistic residencies in music and the performing arts in the PALOP-TL countries. Initially intended to support 2 centres, this activity was extended to 4 centres based on the recommendations of the ROM 2022 evaluation, which identified the need for stronger regional engagement.

The activity was implemented by the [Calouste Gulbenkian Foundation](#) (FCG) and aimed to consolidate existing organisations involved in contemporary artistic creation, enabling them to establish themselves as sustainable clusters. The selected clusters focus on diversified artistic, cultural and creative dynamics for the benefit of the artists and the communities in which they operate. Each cluster received funding to employ a curator/external consultant to support the design and development of international programmes, to promote the internationalisation of the cluster and its activities, to help to establish international contacts and partnerships, and to provide expertise in the centre's development and artist promotion.

In year 5 of the project (2023), the 4 centres - located in Cape Verde, Guinea-Bissau, Mozambique and São Tomé and Príncipe - continued their activities. These projects, which lasted for 30 months, were completed in June 2024.

The development of these 4 centres should be seen as an important contribution to the promotion of artistic circulation and international recognition of local talent, fostering both the professional development of artists and wider cultural exchange within and beyond PALOP-TL.

1. Cape Verde

TRIPÉ - Three Islands, Three Arts	<u>Grant awarded:</u> EUR 45.000
Located in the heart of Cape Verde, the TRIPÉ centre is a creative convergence of 3 islands - São Vicente, Santiago and São Nicolau - each bringing its own cultural richness to the fore. Led by the Mindelact Cultural Association , in partnership with local cultural institutions, TRIPÉ is a multidisciplinary platform for the performing arts. The Polo has become known for its immersive artistic residencies, mentorship programmes and community-centred productions. In 2023, TRIPÉ hosted a major showcase of pocket performances, bringing to life 15 new creations, 14 of which were world premieres. This blend of grassroots engagement and professional artistry has positioned TRIPÉ as a vital force for both cultural preservation and innovation in Cape Verde, fostering a space where local artists can grow, collaborate and gain international exposure.	

2. Guinea-Bissau

ABOTCHA	<u>Grant awarded:</u> EUR 50.000
The ABOTCHA Centre is a dynamic space that combines music and the performing arts under the direction of Geba Films Cooperative . The Polo provides a multidisciplinary platform where young and emerging artists from different fields can meet, collaborate and push the boundaries of their artistic forms. ABOTCHA is conceived not only as a performance space, but also as an incubator for new ideas, where creativity is nurtured through mentorship and a strong engagement and integration with the local communities. Its role is crucial in amplifying the voices of Guinea-Bissau artists, promoting their work and opening doors to new markets and opportunities beyond national borders.	

3. Mozambique

VASIKATE - Afro-Atlantic Trails	<u>Grant awarded:</u> EUR 50.000
Mozambique's VASIKATE (Nzango Artist Residency), coordinated by the Warethwa Cultural Association , is dedicated to the promotion and exchange of Afro-Atlantic cultural heritage through music. This Polo aims to consolidate Mozambique's position within the wider Afro-Atlantic cultural network and connect local musicians with international audiences. VASIKATE not only promotes artistic residencies and performances but also emphasises the historical and cultural ties that unite African and Atlantic communities. By fostering these links, the Centre enriches the cultural dialogue between Mozambique and the wider world, while empowering local artists to thrive in both traditional and contemporary music.	

4. São Tomé and Príncipe

CACAU - Creation Laboratory	<u>Grant awarded:</u> EUR 50.000
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CACAU is a beacon for São Tomé and Príncipe's artistic community. Run by the [Roça Mundo Association](#), the Centre provides a creative space where local artists can experiment with new forms of expression and hone their craft. The performing arts are at the heart of CACAU, which doubles as a workshop and performance space. As well as offering residencies, the Centre also provides training programmes to enhance the skills of local artists, from the technical aspects of stage production to the more intangible elements of storytelling and performance. CACAU's mission is to professionalise the performing arts sector in São Tomé and Príncipe, giving artists the tools they need to take their work to new heights and gain recognition on a larger stage.

The establishment of these 4 contemporary artistic creation centres as part of PROCULTURA represents a transformative approach to fostering artistic development and cultural exchange in the PALOP-TL countries. The Centres dual identity, as international and at the same local hubs, allow to capitalise on the unique cultural strengths of each region while providing a broader platform for innovation, professionalisation and international exposure.

At the heart of these centres is a commitment to professionalising the cultural sector in countries where formal arts infrastructure is often limited or underdeveloped. This activity also reflects the recognition of the value and the need to support emerging structures giving them the means to grow and work on their own sustainability as organisations. Each centre acts as a space where artists can experiment, collaborate and develop, providing more than just a physical venue. The centres act as creative incubators, providing resources, mentoring and structured programmes that are essential to developing the technical and creative skills of local artists. As well as nurturing individual talent, the centres also help to generate income-generating activities in the arts in a still fragile cultural ecosystem, which is PROCULTURA's overall aim.

One of the key successes of the Polos' activities is the emphasis they place on internationalisation. Each centre acts as a gateway, enabling local artists to connect and to participate in international exchanges. This is particularly important given the cultural richness of the PALOP-TL countries, which have often remained on the periphery of global artistic circuits. By connecting these artists to international platforms, the centres facilitate intercultural collaboration and increase the visibility of PALOP-TL artistic traditions. For example, VASIKATE's focus on Afro-Atlantic musical heritage creates a direct link between Mozambique and the wider Atlantic world, strengthening cultural diplomacy and positioning local artists within global networks⁸. International curators, experts and mentors have played a vital role in this process, helping to elevate the artistic work being produced and guiding both artists and the organisations themselves on how to navigate and succeed in international markets. These relationships provide valuable insight into global industry trends and allow local artists and the organisations to gain new perspectives that can enrich their work. The strategic focus on internationalisation not only enhances the creative output of these artists and organisations but also increases the appreciation of PALOP-TL's artistic output on the world stage.

The "Polos" established by PROCULTURA provide an inspiring model for cultural development in regions with limited arts infrastructure. Their success underlines the importance of long-term investment in the arts as a means of promoting economic growth, social cohesion and international cooperation. These clusters have shown that with the right resources and strategic partnerships, even relatively modest cultural projects can have a significant impact, both locally and globally.

Activity 1.5 - Training development leaders from the cultural sectors (from the public sector, civil society organisations and entrepreneurs) to access financing and innovation instruments in the cultural economy

The main objective of this activity was to provide specialised training in cultural entrepreneurship and project management to help CCS leaders develop the skills needed to apply for national and international grants, including those provided by PROCULTURA itself. By improving management skills and access to financial instruments, this activity aimed to promote the sustainability of cultural projects in the 6 target countries. More specifically, the aim was to train those responsible for the cultural sector to better plan, manage and communicate their projects in order to make them competitive for funding opportunities.

This training activity was implemented in partnership with the [Spanish Agency for International Cooperation and Development](#) (AECID) and included two series of training courses:

First Edition	Years 1 and 2	This edition was designed for cultural operators preparing to apply for PROCULTURA grants or other funding opportunities. Its main objective was to build the capacity of these operators, particularly in areas such as project management and financial management, to enable them to apply for and manage grants effectively. The training was aimed at managers, entrepreneurs and organisations involved in cultural projects across the PALOP-TL region, including both new and existing initiatives. This first edition focused on the acquisition of basic skills, including project planning, proposal writing, financial management, project monitoring and evaluation.
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⁸ The project has featured collaborations including Lenna Bahule from Mozambique with Josyara from Brazil in 2022, Bella Zango from Mozambique with Karyna Gomes from Guinea-Bissau in 2023 and Tinoca Zimba from Mozambique with Esperança Mirakiza from Angola in 2024.

		The aim was to equip participants with the necessary tools to prepare competitive and sustainable funding proposals. The training was delivered through a combination of online and face-to-face sessions ⁹ , providing both theoretical knowledge and practical exercises. The online modules totalled 46 hours, while the face-to-face sessions lasted around 8 hours, with slight variations from country to country.
Second Edition	Years 4 and 5	The second edition of the training course was designed to further develop the skills of managers and teams involved in ongoing projects funded by PROCULTURA. This edition was aimed at individuals and organisations already involved in cultural projects in the PALOP-TL region. It aimed to deepen their knowledge of advanced project management, focusing on aspects such as project planning, communication, cultural marketing and ensuring the economic sustainability of cultural projects. The training included a combination of theoretical learning and practical exercises, delivered both online and face-to-face. These sessions were spread over several weeks, with each country participating in training cycles that typically lasted between 6 and 8 hours per face-to-face session. The training also included expert mentoring and discussion to ensure that participants had ongoing support in applying their learning to real projects.

The training modules were divided into 3 courses that could be taken separately or as a complete set, depending on the availability and interest of the participants:

Course I: Planning and Evaluation of Cultural Projects

This course aimed to equip participants with the skills needed to effectively plan and evaluate cultural projects. It included training on how to structure a project, set clear objectives and develop strategies to evaluate project outcomes. Participants learned how to design project frameworks that meet national and international funding requirements, including the specific criteria for cultural grants. The course also focused on how to monitor the progress of projects and evaluate their success after implementation, so that participants could demonstrate the impact of their work to funders and stakeholders.

Course II: Communication and Cultural Marketing

The second course focused on communication strategies and marketing in the cultural sector. Participants learned how to create marketing plans, identify target audiences and use digital platforms for promotion. The course was particularly aimed at artists, cultural managers and project leaders who want to raise the profile of their projects locally and internationally. It also covered the branding of cultural initiatives, audience engagement and the use of media tools to create compelling narratives around cultural products and events.

Course III: Defining an economically sustainable cultural project and international funding

The third course was designed to help participants create economically sustainable cultural projects, with a focus on obtaining funding from international sources. Participants learned about different funding instruments, including grants, sponsorship and other income models. The course focused on financial planning, budgeting and identifying new sources of income to ensure the long-term sustainability of cultural initiatives. It also covered the intricacies of applying for international funding, including how to write proposals that meet the specific expectations of international funding bodies.

Many cultural operators in the PALOP-TL countries have limited know-how and experience in the areas of strategic planning, management and communication. On one side, there is a lack of formal training in these transversal areas that are adapted to the CCS profile. Moreover, many run artistic and cultural project on an informal and very irregular basis.

As local funding opportunities for cultural projects are often limited and there is a general lack of government support or incentives to invest in the creative economy, many cultural operators have to rely on external grants, which can be very competitive and require a level of administrative and financial sophistication that many operators do not yet possess. This skills gap is particularly difficult to overcome when it comes to meeting the complex requirements of international funding bodies, which expect a high level of professionalism in proposal writing, financial management and reporting. Without these basic skills, many operators find it difficult to apply for or manage large grants, which limits their ability to develop and support cultural projects. This challenge makes this activity very relevant and much needed.

The absence of strong national cultural policy frameworks also means that many operators lack the basic support systems they need to thrive, such as access to venues, regular funding or professional networking opportunities. Without these

⁹ The COVID-19 pandemic caused disruptions to the programme schedule, in particular limiting the number of face-to-face sessions and leading to the implementation of hybrid or online formats where possible. This ultimately affected the number of participants and the overall level of engagement during the 1st edition.

resources, the impact of the training provided under Activity 1.5 may be limited, as participants may not have the tools to implement what they have learned in a sustainable way.

Trainee Countries	Areas of activity									N.
	Cultural Management Production	Technical areas	Com. & Marketing	Dance	Literature Language	Youth Literature	Music	Theatre	Other Sectors	
Angola	59	0	0	1	0	0	10	9	1	80
Cape-Verde	38	2	7	4	2	2	8	2	29	94
Guinea-Bissau	0	1	2	0	0	1	3	3	28	38
Mozambique	66	1	5	2	0	4	1	8	8	95
São Tomé and Príncipe	44	1	4	1	0	0	2	0	6	58
East Timor	43	0	23	0	0	0	0	0	0	66
TOTAL	250	5	41	8	2	7	24	22	72	431

Table 12

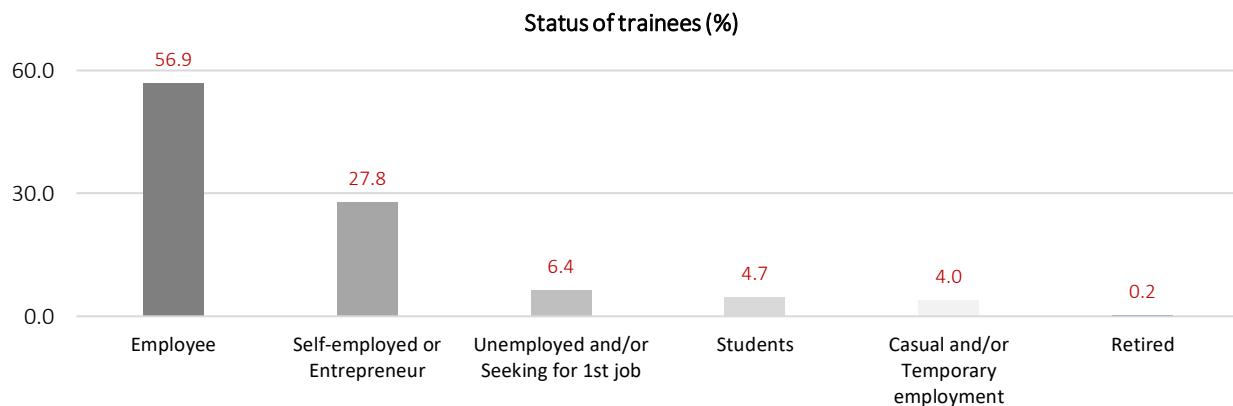


fig. 13

The data show that the majority of trainees are employees or self-employed. 56.9% of participants are employees (mainly from the public sector), suggesting that the programme mainly benefits people already in the labour market who are likely to want to improve their skills or progress in their careers. A further 27.8% of trainees are self-employed or entrepreneurs, suggesting that the training courses also attract people who want to develop their own business or improve their entrepreneurial skills.

The other categories suggest that the activity 1.5 also supports people in transition or in less stable employment situations, although they represent a smaller segment of trainees. Overall, the data reflect a strong focus on people who are already professionally active, either as employees or as entrepreneurs.

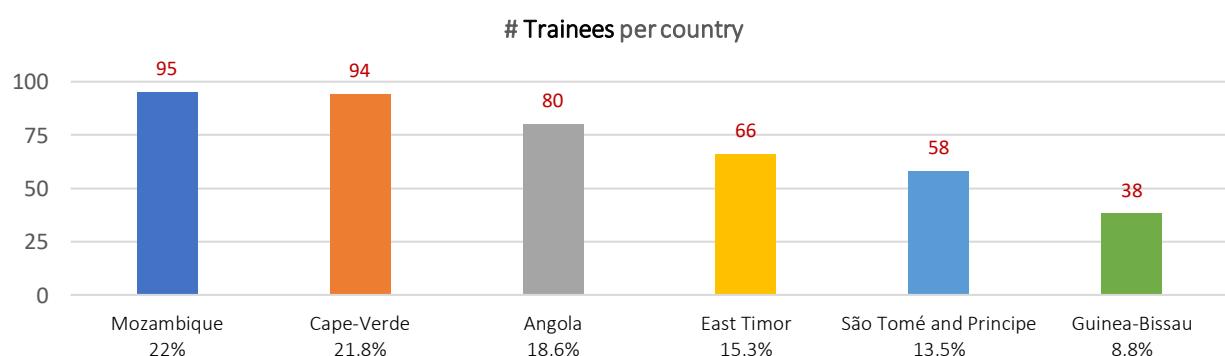


Fig. 14

The data show that the total number of trainees in the different sectors varies from country to country. Mozambique tops the list with 95 trainees, mainly in cultural management production, while Guinea-Bissau has the lowest number with only 38 trainees. The participants come from a variety of sectors, with cultural management production being the most popular, followed by communication and marketing.

PALOP-TL Countries	N. Female	N. Male	% Female	% Male
Angola	29	51	36,7 %	63,3 %
Cape-Verde	52	42	54,8 %	45,2 %
Guinea-Bissau	14	24	36,8 %	63,2 %
Mozambique	47	48	48,4 %	51,6 %
São Tome and Príncipe	28	30	48,3 %	51,7 %
East Timor	37	29	56 %	44 %
TOTAL	207	224	47,8 %	52,2 %

Table 13



Fig. 15

In terms of gender representation, Cape Verde has the highest percentage of female trainees at 54.8%, while Guinea-Bissau has the lowest at 36.8%. The overall gender distribution in the PALOP-TL countries shows a slight male dominance, with 52% of male trainees compared to 48% of female trainees.

Activity 1.5 was an essential component of PROCULTURA aimed at strengthening and developing essential transversal skills of CCS professionals in the PALOP-TL countries, even though the challenge of creating sustainable cultural projects in PALOP-TL countries makes it difficult for participants to fully capitalise on the skills and knowledge acquired through the training.

Nevertheless, the training allowed not only the development of useful skills that contributed to the professionalisation of the sector, but also the interaction and strengthening of ties among the CCS community. In all the countries, the training was an occasion to meet old and new peers and colleagues and to network. WhatsApp groups were created among the participants at the national level, in which TAs had often a steering role, that remain until today and keep the community alive. Partnerships and collaborations have already resulted from these links. This is also a relevant step towards the creation of joint networks and platforms that may unite and represent the sector – in São Tomé and Príncipe the participants have considered the possibility of creating an association of cultural operators that is missing in the country.

This large-scale training activity was a crucial step towards building a more resilient and professionalised cultural sector in the PALOP-TL countries. By addressing these challenges and providing targeted, context-specific support, the initiative has the potential to foster a new generation of cultural leaders who can stimulate sustainable development in their sectors and thereby contribute to the wider economic and social fabric of their countries.

Activity 1.6 - Financing small initiatives and projects that contribute to cultural diversity, citizenship and identity - DIVERSIDADE

The management of Activity 1.6 (Diversidade Fund) is a joint effort of the European Union Network of National Institutes of Culture (EUNIC). Specifically, in Angola, the Activity is managed by the Alliance Française de Luanda (AFL), while in other countries it is managed by the Portuguese Cultural Centres (CCPs), supported by technical committees composed mainly of members of the EUNIC network.

The aim of the DIVERSIDADE activity was to support projects at national level that promote cultural diversity and citizenship through culture, while creating or safeguarding jobs in the cultural sector. It targeted all CCS disciplines, going beyond the main focus of PROCULTURA on music, performing arts and children and youth literature. The grants accounted between EUR 2.000 and EUR 20.000. By awarding small grants to various cultural and creative sub-sectors, the initiative aimed to strengthen the sustainability of the CCS and address the challenges faced by cultural workers, particularly in contexts where jobs are precarious. Another pertinent aspect of this activity was the fact that it targeted organisations/institutions/companies but also individuals, whether artists or other cultural operators, emphasising the focus on professionalisation and improvement of cultural structures and initiatives. Finally, this activity sought to enrich the cultural and creative ecosystems of the PALOP-TL countries and to strengthen community engagement through diverse cultural expressions.

Sectors	PALOP-TL Countries						
	AO	CV	GW	MZ	STP	TL	N.
Art Education & Outreach	1	1	1	1	0	2	6
Artistic Showcase & Residency	2	0	0	0	0	1	3
Audiovisual fields (film, radio, multimedia)	0	1	2	6	1	1	11
Cultural Heritage (tangible & intangible)	1	8	3	3	1	1	17
Fashion, design, crafts	0	2	0	3	0	0	5
Literature & publishing	2	1	0	0	0	0	3
Music	1	9	2	4	3	1	20
Performing Arts (Dance, Theatre, Circus...)	1	2	1	4	1	1	10
Visual Arts	0	1	0	0	1	0	2
TOTAL	8	25	9	21	7	7	77

Table 14

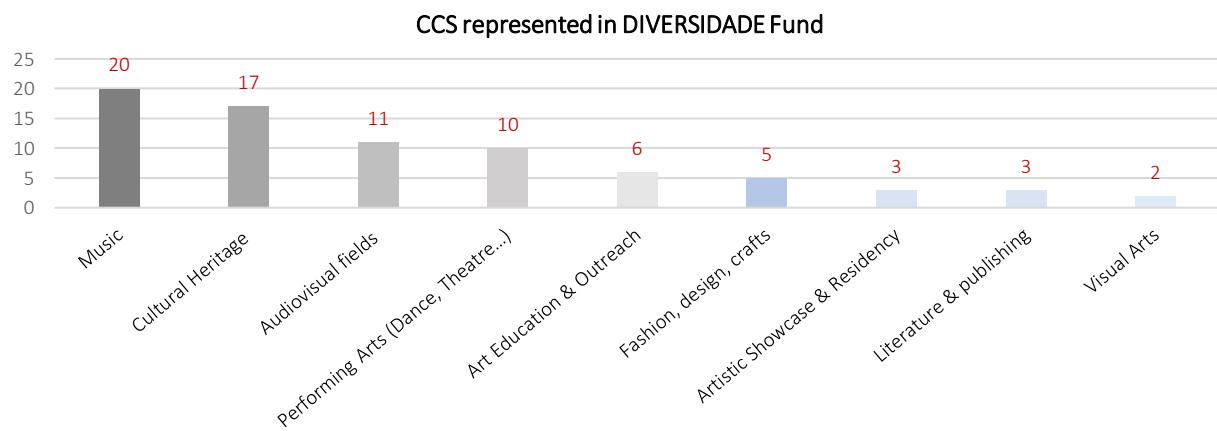


Fig. 16

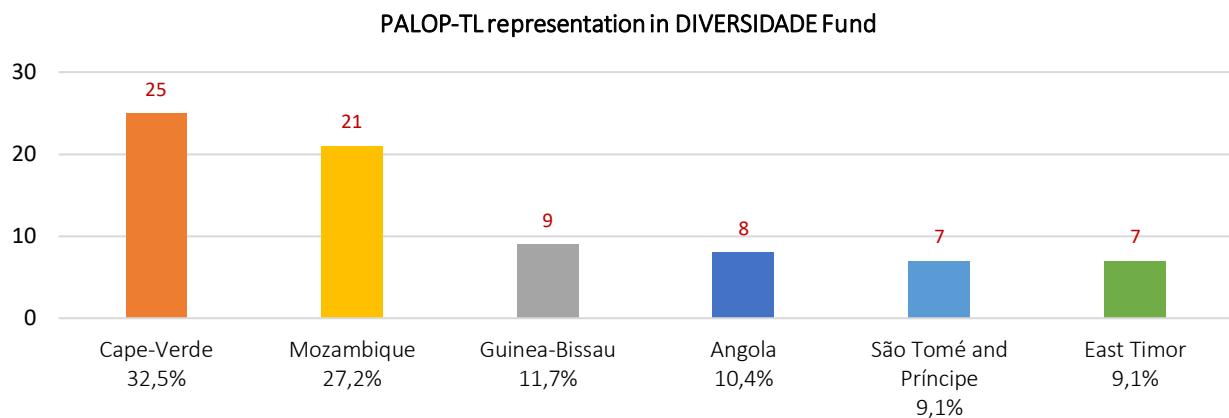


Fig. 17

With a total of 77 initiatives supported in various CCS, the commitment of artists and creative micro-entrepreneurs is significant. The total allocation for DIVERSIDADE projects is EUR 506.466,48, representing 84% of the fund, with an average amount per project of approximately EUR 6.700.

The music sector was the most active, with 20 projects supported, notably in Cape Verde (#9) and Mozambique (#4), reflecting the dynamism of the music scene in these 2 countries. The cultural heritage sector, including both tangible and intangible aspects (including traditional crafts), accounted for 17 grants, reflecting the importance attached to the preservation of cultural identity and heritage in the PALOP-TL countries. The audiovisual sector is well represented, particularly in Mozambique, with 6 initiatives. Education and cultural awareness, with 6 initiatives, demonstrates a growing interest in promoting access to the arts and creativity, especially among children and disadvantaged communities (although representation is limited in some countries). Conversely, sectors such as the visual arts and fashion and design are relatively under-represented, suggesting potential areas for growth and development. In short, the data highlights significant cultural engagement in some sectors, while revealing disparities that could inspire future initiatives to promote a more balanced cultural and creative ecosystem in PALOP-TL countries.

This initiative has permitted PROCULTURA to support a wide range of projects in different sectors of the cultural and creative economy. The small grants awarded by the DIVERSIDADE fund have allowed many cultural and creative professionals to carry out their projects in areas such as music, performing arts, literature, but also crafts, heritage, film and design. By covering a wider range of artistic and cultural sub-sectors, it has encouraged cultural expression and strengthened cultural identity. This activity has also enabled local individual artists and operators, informal projects and organisations to structure themselves, while creating some employment and income opportunities and professionalise their activities. As a matter of fact, in these countries, several artists and cultural operators work and develop their projects in an informal basis, without any established legal nor fiscal identity. The lack of a specific professional status, and burdensome and costly procedures, prevent this formalisation to take place more regularly. The support from DIVERSIDADE was, for many, a great opportunity to finally put forward the procedures to formalise their endeavours by creating associations and/or companies to proceed their work in a more professional way.

Inefficiency of the action

However, the activity has also faced some major challenges in all the PALOP-TL countries with particular emphasis in Angola. Discussions with beneficiaries and the fund managers - TAs and implementing partners - revealed that most project beneficiaries faced many difficulties, sometimes insurmountable, in complying with the management and financial reporting requirements, particularly in submitting complete and accurate budgets and financial documents. The requirements were deemed excessive in view of the very small scale of projects and grants – indeed the approx. average grant awarded was of EUR 6.700 in the total of PALOP-TL countries. Beyond the lack of managerial capacity from many of the project beneficiaries, in most of these countries, and especially in the CCS, a great deal of transactions take place informally, thus, presenting official documentations, such as invoices, tax office and banks declarations, revealed complex. As a consequence, delays in submitting invoices and other necessary financial and administrative documents made it difficult to release funds, resulting in incomplete or delayed project development or even abandonment.

Another constraint was the bureaucratic hurdles associated with customs exemptions for imported equipment. Many projects, particularly those requiring sound or lighting equipment, found it difficult to navigate the complex, very costly and

time-consuming customs procedures. This not only delayed the acquisition of the necessary tools, but also increased the cost of project implementation, especially when specialist equipment had to be imported.

In this respect, the fund faced significant challenges related to VAT, particularly in São Tome and Príncipe, where the introduction of VAT was not anticipated in project budgets. This unforeseen expense required many projects to revise their financial plans to accommodate the additional tax. As many beneficiaries of the DIVERSIDADE fund are small organisations or individuals with limited financial infrastructure, managing VAT compliance posed significant difficulties. These challenges often led to delays in submitting financial reports and receiving subsequent funding instalments. To mitigate these problems, PROCULTURA arranged for local administrative and financial support services in Cape Verde and Mozambique and is planning similar support in Guinea-Bissau and East Timor. It should be noted that the VAT issue has also had an impact on all project grants (Lots 1, 2 and 3).

Bureaucracy was particularly acute in Angola, where a number of parallel issues hindered the smooth management and completion of the activity. During the implementation of the project, there was a change in the responsible teams, which resulted in a complex and slow internal transition and transfer of files within the Alliance Française in Luanda. This internal disruption and the difficulty of meeting the administrative needs of the ongoing project in a timely manner resulted in the loss of documents and a lack of regular contact and support for project beneficiaries and Camões. In addition, a change in Angola's national financial regulations, which had become stricter, was implemented in the middle of the process, making the audit in particular more complex.

It should also be noted that this issue was highlighted in the ROM 2023 report and, despite the proposed recommendations, limited progress was acknowledged. At the time of writing, many funded projects are still in the process of final reporting. Due to the lack of available data, it is not possible to determine the number of initiatives that were able to achieve their objectives and expected results. It is therefore recommended that this analysis be carried out at the end of the project in order to measure impact and draw constructive lessons for the future.

In conclusion, all the administrative and financial difficulties had a negative impact on the development and results of many of the projects. Few beneficiaries gave up, and many others went through burdensome and tiring processes that led to much disappointment and even anger. However, despite this turmoil, many claimed to have learned a great deal from this complex process, both managerially and financially, and now feel ready for further adventures with international funding. It should be noted that for many this was their first attempt to apply for and manage a European funded project. Indeed, despite the difficulties encountered, the relevance of small-scale project funding, open to individual professionals, should be emphasised for countries such as PALOP-TL, where public cultural policies and support are lacking.

2.3.2 Outcome 2 - PALOP TL music and performing arts have a wider dissemination and improved marketing opportunities in national, regional and international markets

The expected outcome of this component was to increase dissemination and improve marketing channels, thereby contributing to the transformation of the CCS through innovation, regional cooperation and market expansion. This activity was designed to encourage collaboration between cultural organisations in the PALOP-TL countries and international partners to improve the visibility and marketing of music and performing arts globally. These group of activities were essential to establish PALOP-TL cultural products and services in wider markets, leading to greater recognition and economic sustainability for artists and cultural professionals.

Support was provided through 2 main categories of grants for entrepreneurial projects in the field of music and the performing arts to be carried out in 1 or more PALOP-TL countries:

1. **Lot 1:** between EUR 20.000 and EUR 35.000.
2. **Lot 2:** between EUR 500.000 and EUR 1.000.000.

A total of 20 projects in the field of music and performing arts have been selected for implementation, including 13 supported projects from **Lot 1** (EUR 446.643,17 Max. Grant) and 7 supported projects for **Lot 2** (EUR 5.572.647,32 Max. Grant).

Indicators and targets for Outcome 2 are defined as follows:

PI.2.1.	# of businesses and/or services made possible by the project (broken down by sub-sector, country, age and gender of individual beneficiaries).
PI.2.2.	# of regional/international projects for the dissemination and commercialisation of PALOP-TL music and performing arts products (broken down by sub-sector, country and gender of individual beneficiaries).

PI.2.3.	Progress of the international dimension of joint cultural products and expressions developed with the support of PROCULTURA and involving two or more PALOP-TL countries.
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Table 15

Activity 2.1 - Grants and technical support for investment projects that create sustainable employment and income in the music and performing arts sectors

The purpose of Lot 1 was to finance projects that create additional and sustainable jobs and/or self-employment in the music and performing arts sectors, to be carried out in one or more countries of the PALOP-TL group, and that are likely to improve the economic potential of products and services from these sectors on national markets or access to international markets, by strengthening competitiveness and distribution and marketing channels.

Sector	Music and Performing Arts
Place of implementation	One or more countries of the PALOP-TL group
Minimum and maximum grant	Between EUR 20.000 and EUR 35.000
Minimum and maximum duration of projects	Between 24 and 36 months of implementation

Lot 1 grants have played a key role in supporting smaller local cultural projects in the PALOP-TL countries, focusing on sectors such as music, performing arts and literature. These grants aimed to provide much needed financial support to local and/or multi-country initiatives, helping them to develop and thrive within the region's cultural and creative ecosystem.

Designed to stimulate regional cultural production, this financial support should help emerging projects to come to fruition or continue their activities, while providing essential resources to creative practitioners and organisations in their early stages of development or looking to expand their initiatives.

The scope of these grants was intended to be broad, but generally focused on key areas such as:

- The production and dissemination of cultural content, whether it's a new book, a musical performance or a play.
- Marketing and promotion activities to bring regional cultural and creative products and services to a wider audience.
- Capacity building initiatives aimed at improving the skills and technical expertise of professionals in the sector.
- Collaborative efforts to promote cultural exchanges within and beyond the PALOP-TL region.

The beneficiaries of Lot 1 grants were generally small organisations, cultural associations or individual artists who needed a financial boost to realise their projects. The grants were also targeted at NGOs, educational institutions and creative industries that are striving to enrich the cultural landscape of their communities.

Here follow the list of funded projects under Lot 1:

1. Fazer Acontecer a Música / Música para Todos (Max. grant: 35.000 EUR)

Main Applicant	Status	Co-applicants	Type organisations
Casa da Música de Benguela	AO	Private, profit-making legal entity	None

2. THAMBWÉ - Recuperação, Valorização e Divulgação do Património Musical Cokwe (Max. grant: 35.000 EUR)

Main Applicant	Status	Co-applicants	Type organisations
Museu Regional do Dundo	AO	Public law legal entity	Serviço Jesuítico aos Refugiados (JRS)

3. Cimboa - Património para o desenvolvimento sustentável (Max. grant: 33.220 EUR)

Main Applicant	Status	Co-applicants	Type organisations
Instituto do Património Cultural	CV	Public law legal entity	None

4. Studio Coletivo: espaço de criação alternativo dedicado a promoção de música cabo-verdiana nos países de língua portuguesa (Max. grant: 35.000 EUR)

Main Applicant	Status	Co-applicants	Type organisations
Associação Business Incubation Center	CV	Non-profit legal entity under private law	None

5. Música gera Cultura. Música gera Economia! (Max. grant: 35.000 EUR)

Main Applicant		Status	Co-applicants		Type organisations
Mariventos - Eventos & Serviços, Lda.	CV	Private, profit-making legal entity	Staff Promo - Entertainment Arts	CV	Non-profit legal entity under private law

6. Biss@u com música | Hub de música, espetáculos e intercâmbio cultural e artístico (Max. grant: 34.999,67 EUR)

Main Applicant		Status	Co-applicants		Type organisations
Associação de Desenvolvimento de Povo para Povo da Guiné-Bissau	GW	Private, profit-making legal entity	Centro Cultural do Quelelé	GW	Non-profit legal entity under private law
			Centro Cultural Plack II	GW	Non-profit legal entity under private law

7. Música e artes cénicas (Max. grant: 33.300 EUR)

Main Applicant		Status	Co-applicants		Type organisations
Sociedade Saniasse Lda.	MZ	Private, profit-making legal entity	Associação Cultural Massukos	MZ	Non-profit legal entity under private law

8. MIMO - Mulheres, Instrumentos Musicais e Ofício (Max. grant: 34.963 EUR)

Main Applicant		Status	Co-applicants / Affiliated entity		Type organisations
Human Building, Sociedade Unipessoal	MZ	Private, profit-making legal entity	None		

9. M'SAHO: Melhoramento do Festival de Timbila (Max. grant: 34.787,5 EUR)

Main Applicant		Status	Co-applicants / Affiliated entity		Type organisations
Direcção Provincial da Cultura e Turismo de Inhambane	MZ	Public law legal entity	Escola Superior de Hotelaria e Turismo de Inhambane (ESHTI)	MZ	Public law legal entity

10. Festival Raiz (Max. grant: 34.948 EUR)

Main Applicant		Status	Co-applicants / Affiliated entity		Type organisations
Escola de Comunicação e Artes da Universidade Eduardo Mondlane (ECA-UEM)	MZ	Public law legal entity	Centro Cultural Franco-Moçambicano (CCFM)	MZ	Public law legal entity
			Associação IVERCA	MZ	Non-profit legal entity under private law
			Centro Cultural Brasil Moçambique (CCBM)	MZ	Public law legal entity
			Ampola Audiovisual	MZ	Private, profit-making legal entity

11. Cooperativa Musical & Plataforma Digital (Max. grant: 35.000 EUR)

Main Applicant		Status	Co-applicants / Affiliated entity		Type organisations
Fundação Fernando Leite Couto	MZ	Private, profit-making legal entity	UX Information Technologies Lda.	MZ	Private, profit-making legal entity

12. Academia de Artes de São Tomé (Max. grant: 35.000 EUR)

Main Applicant		Status	Co-applicants / Affiliated entity		Type organisations
Equador em Movimento, Unipessoal Limitada - Colégio de ST	STP	Private, profit-making legal entity	None		

13. Muzika e Negosiu d'um Palco Aberto (Max. grant: 30.425 EUR)

Main Applicant		Status	Co-applicants / Affiliated entity		Type organisations
Berliku Fanu Rai	TL	Non-profit legal entity under private law	None		

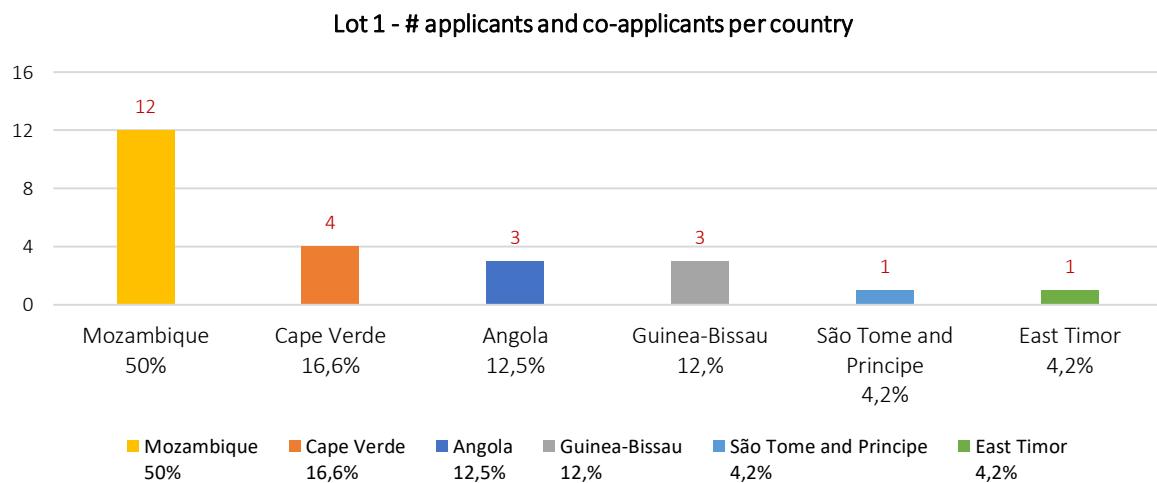


Fig. 18



Fig. 19

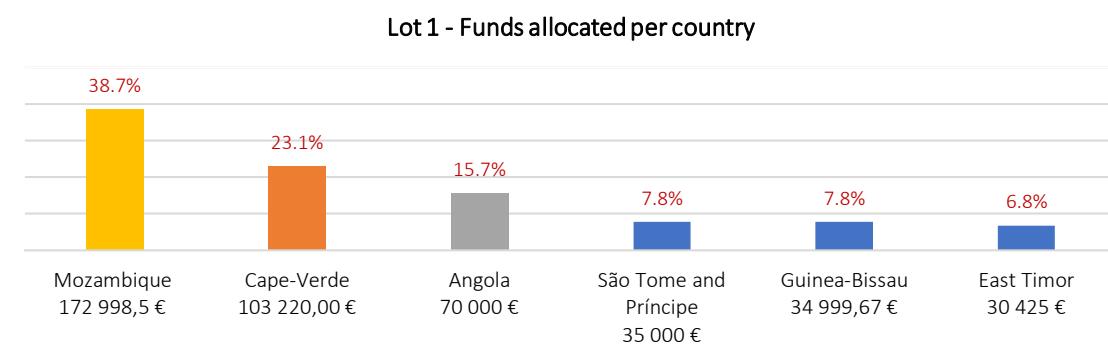


Fig. 20

The analysis reveals a landscape dominated by private for-profit entities, with 6 of the top 13 applicants falling into this category. This suggests a strong commercial interest in cultural initiatives. On the other hand, public bodies account for 5 of the top applicants, demonstrating the commitment of government bodies to supporting music and cultural projects.

In terms of co-applicants, six projects do not have local or regional partnerships. The presence of both public and private bodies among the co-applicants indicates a diverse collaboration, although the high frequency of projects carried by a single entity suggests a missed opportunity to strengthen this type of partnership. Overall, while the mix of interests indicates a potential for enriching the cultural offer, there is a clear need to encourage more cooperation, especially with non-profit organisations in the fields of social affairs and education, notably, in order to promote sustainable development in the arts. It should also be noted that although the call for proposals allowed for the participation of organisations from other PALOP-TL countries, none of the projects supported engaged in regional cooperation.

An analysis of the projects funded under Lot 1 reveals an interesting landscape of diverse initiatives in the field of music and performing arts. The projects cover different cultural and artistic expressions, with a clear focus on music. Aspects of community development, preservation of cultural heritage and promotion of music as an art form and a means of sustainable economic development are at the heart of these projects and as such adequately meet the criteria of the call for proposals.

One of the most significant trends in these projects is the emphasis placed on the preservation and promotion of cultural heritage. Initiatives such as “Cimboa - Património para o desenvolvimento sustentável” (CV), “THAMBWÉ - Recuperação Valorização e Divulgação do Patrimônio Musical Cokwe” (AO), “M’Saho” (MZ) and “Festival Raiz” (MZ) specifically aim to safeguard communities' own musical traditions. These projects suggest an underlying goal of not only preserving cultural knowledge but also stimulating local economies by positioning traditional music as a sustainable asset. Projects in this category are also likely to attract funding and resources that prioritise the preservation of intangible cultural heritage.

Another notable theme is the focus on the empowerment and integration of women, as evidenced by projects such as “MIMO - Mulheres Instrumentos Musicais e Ofício”. This project highlights the intersection of gender and craft, presumably with the aim of enhancing the role of women in the music and craft sectors. By promoting inclusion, such projects have the potential to address gender inequalities in the arts professions and, over time, may change local perceptions of the role of women in these sectors.

The importance of education and community development is also illustrated by projects such as “Fazer Acontecer a Música / Música para Todos” and “Academia de Artes de São Tomé”. These projects were aimed at nurturing local talent and providing artistic training, with a particular focus on young people. Such projects may encourage the emergence of a new generation of artists who are not only skilled in their field, but who also have a direct interest in the cultural and economic development of their communities.

In terms of market innovation, the projects “Cooperativa Musical & Plataforma Digital” showed how technology can be used to improve the music sector. By using digital platforms, these initiatives can potentially widen access to music production, allowing artists from different backgrounds to collaborate and distribute their work more efficiently. This digital aspect is crucial for reaching wider audiences and expanding the market beyond local boundaries, tapping into global music distribution channels and potentially increasing revenue streams for local artists.

In addition, the “Biss@u com música | Hub de música espetáculos e intercâmbio cultural e artístico” project highlighted the importance of creative hubs and networking. This initiative was essential to create platforms for artists to exchange ideas, collaborate and showcase their talents.

Overall, the projects presented in this dataset demonstrate a holistic approach to cultural development that includes heritage conservation, gender integration, education, technological advancement and community engagement. With strategic funding and support, these projects can make a significant contribution not only to the socio-cultural vibrancy of the target communities, but also to their economic viability and improved employability.

At this stage, it is premature to assess the long-term employment opportunities for local artists and professionals in the music and performing arts sector, as several Lot 1 beneficiary projects are still underway and impact analyses are not yet available. Final data on the implementation of projects that is currently being completed is not yet available - how many projects have been completed? have the objectives and activities been achieved? - which makes it impossible to carry out a full analysis based on the effectiveness criteria. To this end, a full assessment of the economic impact and effects on employability of each project on the local CCS is recommended.

It should be also noted that the technical assistance provided to Lot 1 beneficiaries has helped to strengthen their managerial and operational skills. Interviews carried out during field missions showed that this empowerment process has enabled them to approach project management and the cultural economy in a more professional and structured way. In addition, PROCULTURA's financial and technical support has facilitated local promoters' initial access to national markets. This experience has raised the profile of local artists and operators, helping them to lay the foundations for their careers by expanding their audiences and diversifying their sources of income.

However, as with other programme activities, problems with the payment of grants and the purchase of equipment, as well as bureaucratic obstacles to financial reporting, have hampered the implementation of activities and the timely completion of projects for many beneficiaries.

While the initiative aimed to be inclusive, imbalances in the distribution of grants were evident. Artists and organisations in remote areas, beyond capital cities, found it difficult to access the opportunities offered, resulting in unequal benefits across the territory. One of the steps to address this imbalance is to ensure that information about grants is disseminated to potential organisations in the provinces. In addition, it would be beneficial to emphasise in the call guidelines that the inclusion of cultural organisations based outside capital cities in the partnership is seen as an asset.

In terms of sustainability, concerns about post-funding sustainability remain, as even successful projects may find it difficult to maintain their momentum once funding ceases. Without continued support or income, smaller projects in particular have limited chances to succeed in the longer term.

Activity 2.2 - Development of the international campaign “Cultura PALOP-TL”, dedicated specifically to the promotion of music and the performing arts

Lot 2 projects focused on promoting cultural cooperation and economic growth among the PALOP-TL countries. Focusing on the music and performing arts sectors, these initiatives were designed to stimulate interregional collaboration by bringing together partners from multiple countries in the region and Europe. The projects aimed to support not only artistic creation, but also the enduring viability of cultural practices by emphasizing skills development, resource sharing, and community engagement. This collaborative approach sought to strengthen cultural ties and cultivate a more cohesive cultural identity among PALOP-TL countries, while also laying the groundwork for long-term economic benefits by expanding employment opportunities in the cultural sector. In this regard, Lot 2 aligns closely with the objectives of Procultura, and the funded projects effectively address the call for proposals by incorporating regional and international collaboration within the targeted sectors.

Sector	Music and Performing Arts
Place of implementation	Two or more countries of the PALOP-TL group
Minimum and maximum grant	Between EUR 500.000 and EUR 1.000.000
Minimum and maximum duration of projects	Between 24 and 36 months of implementation

Here follow the list of funded projects under Lot 2:

1 Resistência e Afirmção Cultural: Pesquisar, Preservar, Contemporizar e Circular (Max. grant: EUR 891.255)

Main Applicant	Status	Co-applicants / Affiliated entity		Status
Associação Cultural Scala	MZ	Orfeão de Leiria Conservatório de Artes	PT	Non-profit legal entity under private law
		Associação Cultural Elinga Teatro (ACET)	AO	Non-profit legal entity under private law
		Centro Nacional Chega! I.P. Da Memória e Esperança	TL	Public law legal entity
		ECOCULTURA Limitada / Roça Criação Artística	STP	Non-profit legal entity under private law
		Fundação Amílcar Cabral	CV	Non-profit legal entity under private law
		Grupo Mandjuandade Netos de Amizade (Netos do Bandim)	GW	Non-profit legal entity under private law
		PROMARTE - Promoção de Arte, Lda. (Affiliated entity)	MZ	Private, profit-making legal entity

2. RECITE - Rede de Centros de Intercâmbio Teatral nos Países Africanos de Língua Portuguesa (Max. grant: EUR 911.000)

Main Applicant	Status	Co-applicants / Affiliated entity		Status	
Ministério da Educação, Cultura e Ciências de São Tomé e Príncipe	STP	Public law legal entity	Associação de Escritores da Guiné-Bissau (AEGUI)	GW	Non-profit legal entity under private law

3. Marimba (Max. grant : EUR 925.000)

Main Applicant	Status	Co-applicants / Affiliated entity		Status	
Soundsgood, Lda	PT	Private, profit-making legal entity	Grupo Cultural Netos do Bandim	GW	Non-profit legal entity under private law
			Associação Cultural Warethwa	MZ	Non-profit legal entity under private law

Centro Audiovisual Max Stahl Timor-Leste (CAMSTL)	TL	Non-profit legal entity under private law
Khuzula Investiments, Lda.	MZ	Private, profit-making legal entity
Rádio Moçambique, E.P. (RM)	MZ	Public law legal entity
Radiodifusão Nacional de Angola, E.P. (RNA, E.P.)	AO	Public law legal entity
VPA 20/20: Visão Propósito Acção, Associação de Apoio a Instituições de Solidariedade Social	AO	Non-profit legal entity under private law
Federação das Mulheres Empresárias e Empreendedoras da CPLP (FME CE-CPLP)	PT	Non-profit legal entity under private law
Mano a Mano Produções, Lda.	NL	Private, profit-making legal entity

4. Ur-GENTE - Centro de Artes Cénicas Transdisciplinar de Bissau (Max. grant : EUR 810.692)

Main Applicant	Status	Co-applicants / Affiliated entity		Status
Voluntariado Internacional para o Desenvolvimento Africano (VIDA)	PT	Non-profit legal entity under private law	Grupo de Teatro do Oprimido (GTO)	GW
			Associação ALAIM - Academia Livre de Artes Integradas do Mindelo	CV
			Companhia de Música Teatral (CTM)	PT

5. Rizoma: projeto de desenvolvimento socioeconómico através da música e artes cénicas (Max. grant: EUR 999.700)

Main Applicant	Status	Co-applicants / Affiliated entity		Status
ENGIM - Ente Nazionale Giuseppini del Muriel	IT	Non-profit legal entity under private law	Associação de Promoção Social Bantaba	GW
			Fundação da Criança e da Juventude	STP
			Federação das Organizações Não Governamentais em São Tomé e Príncipe (FONG-STP)	STP
			Associação das Orquestras Sinfónicas Juvenis Sistema Portugal	PT
			Câmara Municipal de Portalegre	PT

6. Entreposto das Artes: São Tomé e Príncipe e Cabo Verde (Max. grant: 629.063 EUR)

Main Applicant	Status	Co-applicants / Affiliated entity		Status
RoçaMundo - Associação para a Cultura e Desenvolvimento (CACAU)	STP	Non-profit legal entity under private law	Instituto Universitário de Arte, Tecnologia e Cultura (M_EIA)	CV

7. "Música para Todos!" Ensino musical em Moçambique e Angola (Max. grant: 1.000.000 EUR)

Main Applicant	Status	Co-applicants / Affiliated entity		Status
Escola Artística do Conservatório de Música Calouste Gulbenkian de Aveiro	PT	Public law legal entity	MUSIARTE - Conservatório de Música e Arte Dramática	MZ
			Casa da Música de Benguela	AO
			Direcção Provincial de Cultura e Turismo (DPCT) de Cabo Delgado	MZ
			Fundação Hakuna Matata	MZ

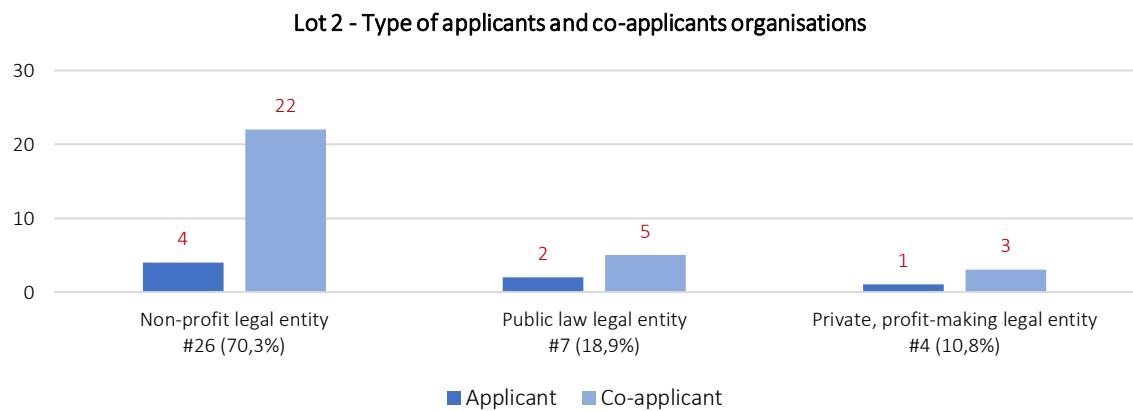


Fig. 21

The Lot 2 projects are characterised by a variety of organisational types, reflecting a collaboration between entities representing both the PALOP-TL region and Europe. The majority of applicants and co-applicants are non-profit organisations, in particular legal entities under private law. This includes cultural associations and other non-governmental organisations, which represent approximately 70% of all participating organisations. This significant presence of non-profit bodies underlines the community-driven nature of these initiatives, which focus on cultural enrichment and social impact.

The public sector is also well represented, with around 19% of participating organisations being public bodies, such as national cultural institutes or government departments. These organisations play a key role in promoting the sustainability of projects by providing institutional support, which is often essential for long-term impact. Private for-profit organisations are less represented but still present, accounting for around 11% of the total number of participating entities. They are often involved in music production and arts education and often provide technical support. This also suggests that the private sector in the CCS is still underdeveloped in the region, and that efforts need to be made to strengthen it.

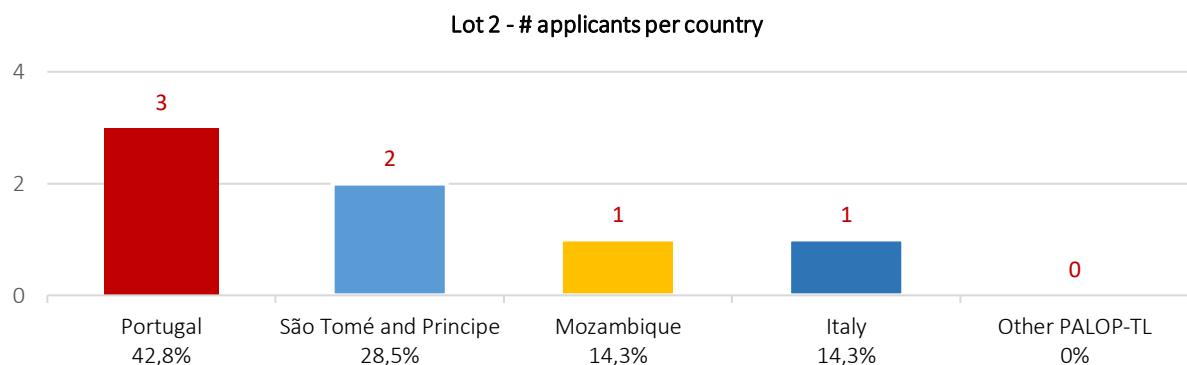


Fig. 22

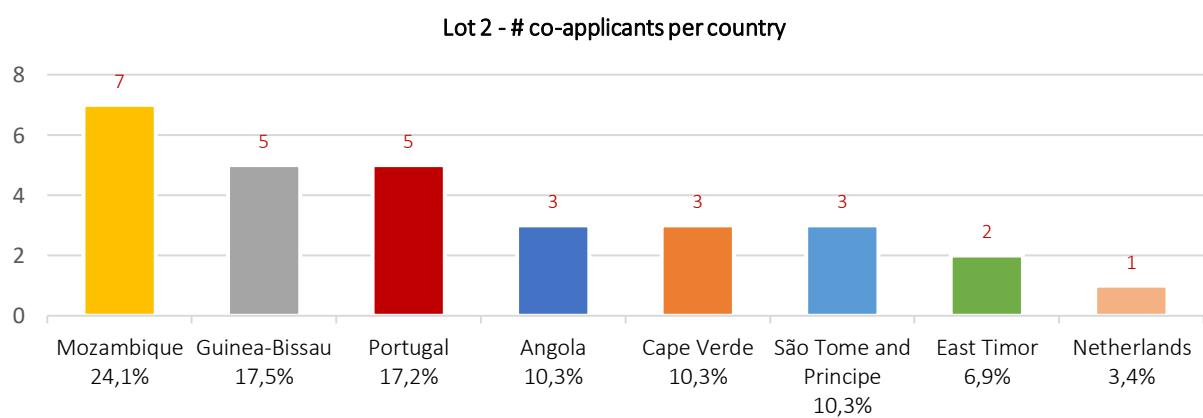


Fig. 23

The significant involvement of European applicant organisations, particularly from Portugal and Italy, demonstrates the crucial role of international collaboration in these projects. European organisations bring significant expertise and resources, which undoubtedly improve the efficiency and effectiveness of project implementation. However, this external influence also raises concerns about local ownership and long-term sustainability. While European expertise enhances project management and operational processes, it unquestionably limits the autonomy and capacity-building potential of local organisations. This will undoubtedly affect the sustainability of outcomes, as local entities will become reliant on external support rather than developing their own self-sufficiency. It is notable to highlight that only organisations from São Tomé and Príncipe and Mozambique, are leading the coordination of these regional cooperation projects, in the context of the PALOP-TL countries.

It is therefore recommended that the responsibility for managing the project should be given exclusively to organisations and operators in the PALOP-TL countries, in order to ensure local management and to take account of specific regional characteristics in the implementation of activities. This approach would make it possible to strengthen the capacity of local actors to successfully implement the project, while promoting autonomy and the development of skills in these countries. However, the participation of European and/or international institutions as co-applicants could be envisaged, in a complementary role, to provide technical expertise or additional resources that could enrich the implementation of the project. This collaboration with external partners could also make it possible to strengthen the network of partnerships, while ensuring that the priorities and needs of the PALOP-TL countries remain at the heart of the initiative.

The projects funded in the Lot 2 call for proposals demonstrate a bold and effective approach to cultural development in the PALOP-TL countries. They blend heritage preservation with contemporary innovation, creating a vibrant and dynamic cultural landscape. Projects such as Marimba successfully combine traditional forms with modern artistic production, strengthening cultural identities by linking past and present. Capacity building is a key element too, with initiatives such as Música para Todos! and Entreponto das Artes training artists and cultural managers to improve local expertise and professionalise the sector.

The majority of projects focused on developing professional skills and competences in the music and performing arts sectors. Projects such as "Música para Todos!" and "Entreponto das Artes" have provided the very best in specialist training for artists, cultural managers and educators. This training has undoubtedly contributed to the creation of a skilled workforce, which is essential for the sustainability of CCS. Cultural hubs like "Ur-GENTE" created collaborative spaces that bring together artists from different countries, strengthening regional links and unifying the cultural community. Digital innovation is also extending the reach of these projects. Marimba's online platforms are helping PALOP-TL artists to reach a global audience, align their work with contemporary trends and increase their visibility.

Economic development and employment are also essential potential impacts of these projects. Projects such as "Rizoma" and "Entreponto das Artes" have supported cultural entrepreneurship, combating youth unemployment and strengthening local economies. This approach proves that the creative sector can drive economic progress. These projects are also about inclusion. They give priority to young people, women and marginalised groups, using the arts as a tool for social cohesion and community development.

Lot 2 has been instrumental in fostering cross-border collaborations, with artists and organisations from different countries working together to produce, share and present cultural works. "Rizoma" involved both Guinea-Bissau and São Tomé and Príncipe in the creation of social orchestras and music education centres. "Entreponto das Artes" showcased a Creole heritage shared between São Tomé and Príncipe and Cape Verde. These exchanges have undoubtedly raised cultural awareness within the PALOP-TL community and have also succeeded in building a collective cultural identity that transcends national borders.

However, it should be acknowledged that the flagship projects "Recite" and "Resistência e Afirmiação Cultural" are currently facing a series of significant challenges that would require immediate attention and reinforcement of accompaniment and coordination notably with the executive team. The "Recite" project, coordinated by a public body in São Tome and Príncipe, which is one of the rare cases in PROCULTURA subventions, is currently experiencing critical leadership and coordination issues that have resulted in a complete breakdown in communication and cooperation with the Guinean partner. This breakdown has severely hindered the project's ability to maintain momentum and effectively carry out its planned activities. The relevance and need for the project was confirmed by local cultural actors in both São Tomé and Príncipe and Guinea-Bissau. The Resistência e Afirmiação Cultural project has also faced its share of challenges. Setting up the partnership in East Timor proved to be complex. In addition to managerial and financial issues, critical differences in the partners' interpretations and expectations of the project have severely hampered cooperation and the sharing of vital information about project activities. This has led to misunderstandings and a lack of alignment between partners, which would also require a strengthening of communication between stakeholders. These shortcomings in relation to these two projects

would need to be specifically addressed in order to ensure the implementation of these important projects, which represent a significant budgetary investment.

Overall, in Lot 2, in the same way as for other granting schemes, management and financial reporting procedures were deemed complex and led to some delays and difficulties, which have created certain inefficiencies that have slowed down the flow of resources needed to complete planned activities. As a matter of fact, some organisations may not possess the necessary experience or resources for effectively perform the required tasks.

Moreover, in the same way, Lot 2 shares the same sustainability challenges. The financial sustainability of these initiatives remains a key issue. Many project promoters rely heavily on external funding, and without a clearly defined strategy for generating income or securing ongoing financial support. This state of affairs introduces uncertainty regarding the future of cultural cooperation among PALOP-TL countries and the need for further continued support.

2.3.3 Outcome 3 - PALOP-TL literature, especially for children and young people, receives a favourable boost in creation, publication and dissemination (at national level and within the language community)

The aim of this outcome was to support the creation, publication, dissemination and marketing of children's literature in the PALOP-TL countries. Using literature as a tool for teaching, learning and creativity, this outcome was essential for promoting national and regional identities through literary works.

Key activities included the award of grants to literary projects supporting regional and national initiatives to promote the production and distribution of children's literature (Lot 3). The selected projects focused on promoting reading habits among children and young adults and creative writing, with two regional development projects receiving grants of between EUR 300.000 and EUR 600.000 each. In addition, training for teachers and writers was provided, with 601 educators, teachers and trainers in the PALOP-TL countries trained to help instil the love for reading in children and support new readers through the education system.

Literary workshops and competitions were also organised, with creative writing workshops benefiting 297 participants and aimed at nurturing the talents of young writers. In addition, literary competitions focusing on short stories and other literary works for children were also launched, resulting in the creation of 16 new literary works.

Finally, cooperation with national writers' organisations has been promoted, supporting their activities to promote literary production and dissemination, which has contributed significantly to the growth of the children's literature sector in the PALOP-TL countries.

Indicators and targets for Outcome 3 are defined as follows:

PI.3.1.	# of regional/international projects for the creation, publication, dissemination or commercialisation of children's literature from the PALOP-TL supported by the Action (broken down by country and gender of individual applicants for support).
PI.3.2.	Level of ability of educators and teachers trained by the Action to regularly use children's literature as a didactic-pedagogical resource (broken down by country and gender).
PI.3.3.	Perceived change in access, use and appreciation of PALOP-TL literature, in educational, family and community contexts, as a result of the creation, publication or dissemination of written work promoted through or with the support of the action and its agents.

Table 16

Activity 3.1 - Grants and technical support for regional projects to create, publish, disseminate or market children's literature in the PALOP- TL

Activity 3.1 focused on providing grants and technical assistance to regional projects for the development, publication, distribution or marketing of children's literature in PALOP-TL countries. The grants, ranging from 300.000 to 600.000 EUR, were intended to support projects promoting cultural development, strengthening regional identity and encouraging reading among children and young adults. The planned implementation period was between 24 and 36 months.

The main objectives, as set out in the call for proposals for **Lot 3**, were to promote the creation of sustainable jobs and income in the field of children's and young people's literature in this region. Proposals should focus on strengthening local economic potential and expanding access to national and international markets. They should include activities related to the creation, publication, distribution and marketing of children's literature, with a particular focus on multimedia formats such as illustrated books, comics and digital content that can promote literacy, education and engagement. Projects were

also encouraged to consider cross-cutting issues such as gender equality and social inclusion, the use of digital technologies, the promotion of cross-sectoral partnerships and the mobilisation of international cooperation.

Out of a total of 20 proposals submitted, 2 projects were finally selected on the basis of the above criteria. These projects are currently underway, with a total planned investment of around EUR 1.033.306,05, of which 93% (EUR 956.792,72) are financed by PROCULTURA. The participating organisations operate in several PALOP-TL countries and deal with different aspects of children's literature:

**1. “Ilhas e encantamentos” - Reforço do setor da literatura infantojuvenil e de emprego cultural criativo
(Max. EU grant: 485.105 EUR)**

Main Applicant		Status	Co-applicants / Affiliated entity		Status
Associação Marquês de Valle Flôr	PT	Non-profit legal entity under private law	Sphaera Mundi	CV	Non-profit legal entity under private law
			Artissal	GW	Non-profit legal entity under private law
			Gabinete de Conservação da Ilha de Moçambique (GACIM) - Ministério da Cultura e Turismo	MZ	Public law legal entity
			Casa da Cultura Ministério do Turismo e Cultura de STP	STP	Public law legal entity

2. BD PALOP (Max. EU grant: 471.687 EUR)

Main Applicant		Status	Co-applicants / Affiliated entity		Status
ANM, Lda. Anima Estúdio Criativo	MZ	Private, profit-making legal entity	A Seita C.R.L.	PT	Non-profit legal entity under private law
			Bomcomix Estúdios - Comércio e Prestação de Serviços, Lda.	AO	Private, profit-making legal entity
			JovemTudo - Revista Colaborativa da Juventude	CV	Private, profit-making legal entity

Lot 3 - # applicants/coapplicants per country

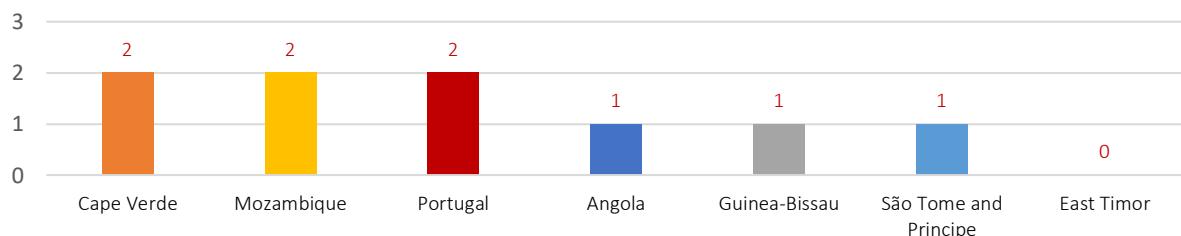


Fig. 24

Lot 3 - Type of applicants and co-applicants organisations

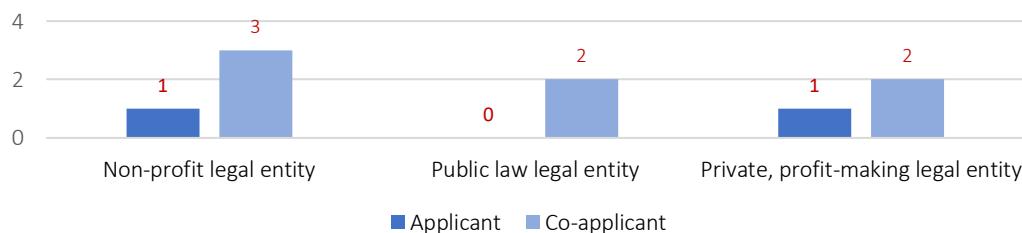


Fig. 25

The small sample size, with only 2 projects selected for this call, makes it difficult to draw meaningful conclusions. However, it is notable that East Timor is absent from the partnerships. This could be due to the geographical distance of the country but given the state of children's literature in East Timor and the interest shown by participants in the creative writing workshops, the involvement of an organisation in East Timor would have been valuable in enhancing the cultural diversity of the region.

"Ilhas e encantamentos" is coordinated by the Portuguese Associação Marquês de Valle Flôr and involved several partners in Cape Verde, Guine-Bissau, Mozambique and São Tomé and Príncipe. The project aimed to fill a gap in children's literature and promote cultural employment through literature linked to regional heritage. The project's activities were aimed at the creation and production of children's books that reflect the distinctive cultural and geographical elements of the participating countries. **The project organised a series of creative writing, illustration and audiovisual production workshops for young people. 6 of the 12 planned books, featuring local folklore and stories from each country, have been published** and distributed through a network of local libraries and reading programmes. In addition, **the project has set up community storytelling centres, known as "Casas dos Contos", in each country**, where activities are carried out to promote reading among young people. The project has also launched an initiative to **support small local projects** in the field of children's literature, with several proposals being funded in the participating countries. Finally, a website has been set up to promote the project, the books produced and the cultural heritage associated with it.

"BD PALOP" is operated by the private company "ANM Lda. Anima Estúdio Criativo" from Mozambique. The project was dedicated to the **development of the comics sector in Angola, Cape Verde and Mozambique**. The project focused on funding and mentoring comics creators by awarding grants to author-illustrator pairs. To date, **17 of the 27 planned comics have been published**, with further support provided through training events and an online platform that serves as a marketplace and networking site for comics artists. 3 public events were organised in each participating country to present and promote the published works. The project also hired a consultant to evaluate its impact, focusing on the professional development of local writers and illustrators and the international promotion of regional comics through strategic partnerships and e-commerce initiatives.

The implementation of Activity 3.1 has demonstrated significant effectiveness and a solid foundation for sustainability in the promotion of children's literature in the PALOP-TL region. Despite logistical and geographical challenges, the Activity was effectively implemented and enabled the development and distribution of culturally relevant children's literature. The funded projects were able to facilitate productive collaborations between local authors, illustrators and publishers, thus stimulating the development of both narrative and illustrative skills in this specific sector. This approach proved to be a cost-effective way of achieving the project's objectives, drawing on local talent while encouraging community involvement and support for children's literature.

Sustainability is further underscored by a **deliberate focus on strengthening local institutions, such as writers' associations and publishers**, to enable them to continue to support literary creation and dissemination independently. By building local capacity, the project has laid the groundwork for lasting impact, as these organisations are now better equipped to sustain their activities beyond the initial funding period. The **training provided to writers and illustrators not only enhanced their professional skills, but also improved their long-term employability**, contributing to the wider sustainability of the cultural sector in the region.

Furthermore, the project's emphasis on establishing audience development and distribution channels through community centres and digital platforms has successfully expanded the reach of children's literature, making it more accessible and encouraging a reading culture among young audiences. However, there is still progress to be made, especially regarding the commercial distribution of these works through established book networks within the region and in Europe. Enhancing these channels would allow a wider audience, including diasporas, to access and enjoy this literature.

Although East Timor was not included, the overall regional focus on promoting collaborative networks suggests the possibility of future inclusion, as local entities now have models and experience to draw on.

Activity 3.2 - Training educators and teachers with the capacity to replicate the use of children's literature as a didactic-pedagogical resource among their peers

Implemented by Camões, the aim of this activity was to train educators and teachers from the PALOP-TL countries in the effective use of children's literature as a didactic and pedagogical tool to promote reading among young pupils and to encourage early literacy. This activity took place in all countries with the participation of 12 national educational institutions, mainly national bodies responsible for education, especially those focusing on basic education and teacher training.

National educational institutions involved	
Angola	National Institute for the Training of Education Officials - INFQE (Luanda)
	Polytechnique Institute Comandante Kassanji (Benguela)
	Higher Institute for Education Sciences (Lubango)

Cape Verde	Ministry of Education								
	Ministry of Culture and Creative Industries (MCIC)								
	National Library and associated school libraries for distributing educational materials								
Mozambique	Ministry of Education and Human Development (MINEDH)								
	Higher Institute of Arts and Culture (ISArC)								
Guinea-Bissau	Ministry of National Education								
São Tome and Príncipe	Ministry of Education, Culture, and Sciences (MECC)								
East Timor	Ministry of Education, Youth, and Sports (MEJD)								
	National Training Institute for Teachers and Education Professionals (INFORDEPE)								

Table 17

These institutions played a crucial role in facilitating the training sessions by providing premises, coordinating with educators and, in some cases, helping to distribute teaching materials related to children's literature. Local involvement enabled the programme to be adapted to the specific educational contexts and needs of each country.

PALOP-TL Countries	Pedagogy and didactics of children's literature										N.	
	Year 1		Year 2		Year 3		Year 4		Year 5			
	F	M	F	M	F	M	F	M	F	M		
Angola	0	0	0	0	0	0	0	0	66	73	139	
Cape-Verde	103	17	0	0	0	0	33	1	0	0	154	
Guinea-Bissau	0	0	0	0	0	0	23	104	0	0	127	
Mozambique	0	0	0	0	19	23	0	0	0	0	42	
São Tomé and Príncipe	0	0	44	26	31	20	0	0	0	0	121	
East Timor	0	0	0	0	22	31	62	42	0	0	157	
TOTAL	103	17	44	26	72	74	118	147	66	73	740	

Table 18

Trainees represent a wide range of occupations, levels of education and employment status. In terms of educational level, 25% of trainees hold a Master's degree, demonstrating a strong academic background. A further 15% hold a PhD, demonstrating a commitment to higher education and expertise in their field. Conversely, a significant proportion - 40% - have a Bachelor's degree. In terms of employment status, 30% of participants are currently employed full-time and 20% work part-time, suggesting a variety of professional commitments among respondents. Notably, 25% of respondents indicated that they were unemployed, suggesting areas of potential growth and support for placement or skills development. In addition, 15% of respondents are currently studying, indicating an ongoing commitment to personal and professional development. Overall, the representation of trainees is balanced in terms of both education and employment status, with a notable percentage of individuals working in the education sector, while others are engaged in further study or seeking employment in the sector.

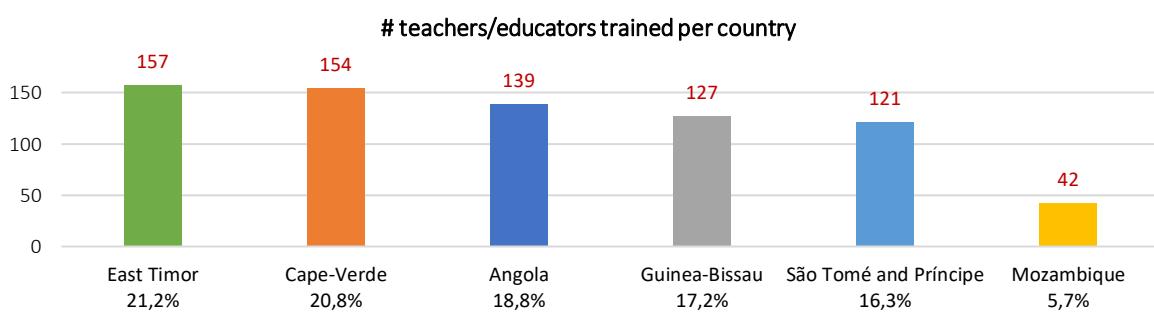


Fig. 26

PALOP-TL Countries	N. Female	N. Male	% Female	% Male
Angola	66	73	47,5 %	52,5 %
Cape-Verde	136	18	88,3 %	11,7 %
Guinea-Bissau	23	104	18,1 %	81,9 %

Mozambique ¹⁰	19	23	45,2 %	54,8 %
São Tomé and Príncipe	75	46	62,0 %	38,0 %
East Timor	84	73	53,5 %	46,5 %
TOTAL	403	337	54,5 %	45,5 %

Table 19

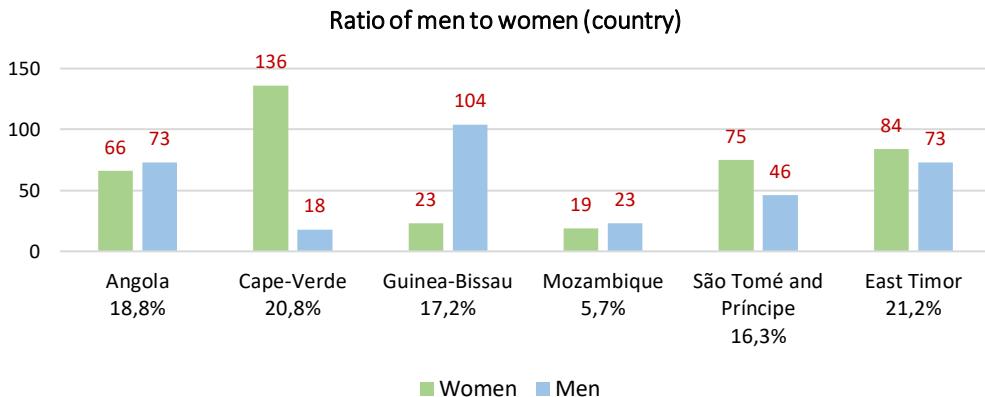


Fig. 27

The overall gender situation reveals a slight imbalance between the sexes. Women represent around 55% of participants, while men represent around 45%. This indicates a greater involvement of women in this area of education. Cape Verde has the highest percentage of female participation, while Guinea-Bissau has a higher percentage of male participation. Overall, the data indicates a trend towards greater female involvement, highlighting the need for greater male representation to promote a more balanced gender dynamic in this area.

The activity reached over 740 educators in the PALOP-TL countries, providing not only didactic training but also opportunities for collaboration and continuous professional development. In Cape Verde, for example, the Ministry of Education and the Ministry of Culture and Creative Industries supported the activity and integrated the training into broader initiatives such as the National Plan for Teacher Training. The successful implementation in Angola received positive feedback, with INFQE expressing interest in expanding the programme further.

The training sessions were organised according to the academic calendar (e.g. in Angola between April and August 2023), with the general aim of providing teachers with the knowledge and skills they need to integrate children's literature into their teaching. The aim was to encourage a love of reading from an early age, to promote a culture of literacy, and to contribute to the national literary and publishing industry by nurturing young readers and stimulating demand for children's literature.

In East Timor, the activity included a unique cultural storytelling component that promoted the inclusion of local stories in children's literature, enriching the curriculum with culturally relevant content. Similarly, in São Tomé and Príncipe, the training provided educators with practical methods for integrating children's literature into the curriculum, further strengthening the local educational framework.

Based on the testimonies of representatives of educational institutions and trained teachers, this activity has significantly strengthened the capacity of educators to use children's literature as a learning tool, which could have a lasting impact on the educational landscape of the PALOP-TL countries. By equipping educators with these skills, the activity has not only contributed to the immediate objective of improving literacy but has also laid the foundations for a lasting interest in children's literature and its role in promoting cultural identity and lifelong learning.

This activity has demonstrated significant effectiveness, as evidenced by the willingness of institutions such as INFQE to replicate the programme, highlighting its adaptability and potential for wider application. The training provided has enabled teachers to acquire the skills needed to promote reading habits in young pupils, which should have a positive and lasting impact on early literacy. This development of basic skills is likely to foster a sustainable reading culture, laying the foundations for improved literacy rates over time.

¹⁰ The poor results recorded in Mozambique are due to the lockdown of COVID-19 by the authorities after the arrival of the trainer, which had a negative impact on the organisation of the training sessions. Schools and training centres were closed.

The cooperation established with local organisations underlines the operational effectiveness of this activity. Its implementation has paved the way for a wider institutional impact, with discussions underway in countries such as Cape Verde to integrate these training modules into formal teacher training frameworks. This potential integration into curricula is an important step towards institutionalising children's literature as a teaching tool by integrating its use into national education policies. By addressing immediate and long-term educational needs, Activity 3.2 had a transformative impact on literacy and cultural identity in PALOP-TL countries.

Activity 3.3 - Strengthening Writers' Associations to Develop Actions to Support Literary Production and Dissemination

The design and implementation of this activity was directly influenced by the recommendations of ROM 2020, which suggested that greater emphasis be placed on strengthening the capacity of national writers' organisations to support and sustain literary production. Indeed, the ROM 2020 report stressed the importance of strengthening national organisations involved in literary production to ensure sustainability.

Implemented by Camões, the activity enabled the organisation of creative writing workshops, providing tools for young writers, while supporting national writers' associations in their efforts to promote literary works. The ROM 2020 recommendations also encouraged the establishment of structures to promote national literary production. In response, literary competitions have been held to encourage the creation of children's and young people's literature, in line with the ROM's proposals to stimulate literary activity at national level.

a. Participating countries

PALOP-TL Countries	Creative Writing Workshop						N.	
	Year 3		Year 4		Year 5			
	F	M	F	M	F	M		
Angola	0	0	0	0	39	66	105	
Cape-Verde	0	0	108	21	0	0	129	
Guinea-Bissau	0	0	23	37	0	0	60	
Mozambique	80	36	0	0	0	0	116	
São Tomé and Príncipe	8	12	3	3	0	0	26	
East Timor	0	0	17	11	0	0	28	
TOTAL	88	48	151	72	39	66	464	

Table 20

A total of 464 participants were involved in the various activities, with 402 people taking part in creative writing workshops. In addition, 48 participants took part in book-making workshops, while 14 of the participants were recognised as winners of the literary competitions.

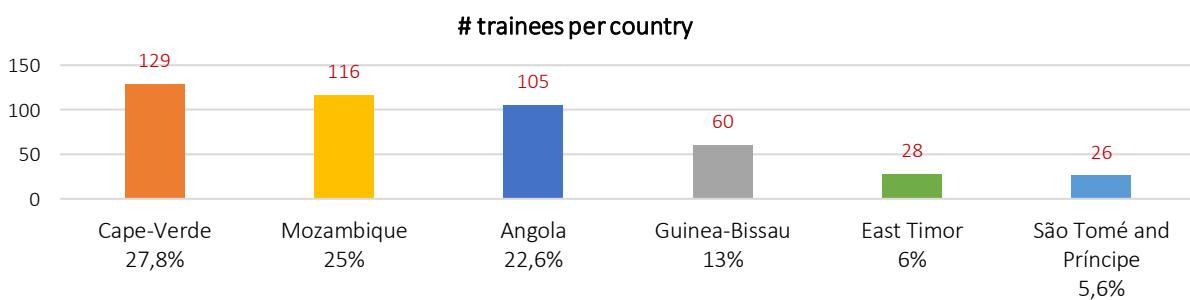


Fig. 28

PALOP-TL Countries	N. Female	N. Male	% Female	% Male
Angola	39	66	37,2 %	62,8 %
Cape-Verde	108	21	83,7 %	16,3 %
Guinea-Bissau	23	37	38,3 %	61,7 %

Mozambique	80	36	69,0 %	31,0 %
São Tomé and Príncipe	11	15	42,3 %	57,7 %
East Timor	17	11	60,7 %	39,3 %
TOTAL	278	186	60 %	40 %

Table 21

Ratio of men to women

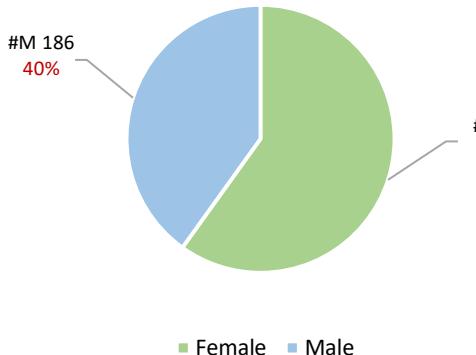


Fig. 29

Activity 3.3 aimed to build strong networks to support literary creation and dissemination, particularly in the field of children's and young people's literature. The initiative aimed to strengthen the capacity of national writers' associations in the PALOP-TL countries, thereby promoting a sustainable and vibrant literary culture.

At the heart of this activity were creative writing workshops, tailored to young and budding writers with a passion for stories for children and young people. These workshops were structured to cover essential storytelling techniques, such as narrative construction and character development, and were led by experienced literary professionals. In Angola, the workshops reached different parts of the country, including Luanda, Benguela and Lubango, where sessions were held in prestigious institutions such as Agostinho Neto University and ISCED-Huíla. Over a series of weeks in mid-2023, these workshops welcomed a diverse group of participants, totalling 105 people, of whom 37% were women. These sessions provided not only training, but also a creative space where young writers could explore and refine their craft under the guidance of mentors.

In East Timor, the activity took a unique turn with a storytelling competition that invited writers to create stories rooted in traditional legends, with a particular focus on strong female protagonists. **The competition culminated in the selection of 5 outstanding stories, which were compiled into a bilingual book in Portuguese and Tetum to bring the stories to a wider audience.** This publication is scheduled for release in Year 6, marking a significant milestone in the activity's journey and providing a tangible output that celebrates East Timorese culture and language.

The culmination of these workshops and activities will be an anthology of young writers' work, to be published as part of a wider effort to nurture literary talent in the PALOP-TL countries. This anthology (16 publications focused on children's literature have been scheduled) will not only provide a platform for these emerging voices but will also contribute to the cultural tapestry of the region, fostering a love of reading among young audiences and bringing to light stories that reflect their heritage and contemporary experiences.

In terms of efficiency, the workshop programme activity fulfils the key recommendation of the ROM 2020, which emphasises the need for sustainable development in the literary sector. It is a testament to the power of storytelling as a means of cultural preservation, education and inspiration for future generations. As regards the production of an anthology of children's stories, the work is still in progress and it is therefore not possible to analyse the results of this specific action.

Overall, Outcome 3 has succeeded in reaching a wide audience of educators, teachers and young writers. **More than 600 educators were trained, improving their ability to integrate children's literature into their teaching methods.** In addition, creative writing workshops and literary competitions have stimulated the production of children's literature, **resulting in 16 new literary works.** This indicates a positive impact on stimulating literary production in the PALOP-TL countries. Training programmes for educators and the establishment of cooperation with national writers' organisations have laid the

foundations for sustainable literary development. These trained individuals are expected to pass on their skills, which will have a knock-on effect on the educational and literary sectors in the region.

Although progress has been made in promoting children's literature, the sustainability of some initiatives depends on continued support from governments and national institutions, particularly through the establishment of national reading plans. The long-term success of these efforts will require continued commitment and funding, particularly for future literary competitions and capacity-building activities.

2.3.4 Supplementary activities

Throughout the project implementation some unplanned activities have been put into place, taking advantage of budget availability and in response to the needs and feedback from the project beneficiaries and sector stakeholders. These initiatives also responded rightly to some of the ROM's remarks and recommendations.

It concerns, firstly, the support of the mobility of PALOP-TL artists to participate in international events such as **the WOMEX- Worldwide Music Expo market both in 2021 and 2022 and to the KINANI International Contemporary Dance Festival / Dance Biennial in Africa**. This supplementary support intended to further contribute to the dissemination and internationalisation of music products and services from PALOP-TL within global markets. Secondly, it concerned the support to public authorities to pursue activities in favour of the development of statistics in field of culture and/or the status of cultural professionals.

These supplementary activities were timely, responded rightly to needs and expectations on the ground, demonstrating due flexibility in the executive team.

WOMEX 2021 and 2022

The remaining availability of the budgets of DIVERSIDADE, in the case of 2021, and of communication and visibility, for 2022, have allowed to fund the mobility of several artists from various PALOP-TL countries to participate in two editions of WOMEX that took place both in Portugal. For 2021, a call was issued that funded 6 music producers, one per each country, to go to WOMEX Porto. In the case of 2022, 8 representatives of projects funded by the Subventions in the area of music (Lots 1 and 2) were funded to go to WOMEX Lisboa. These participations allowed to showcase and promote PALOP-TL music and professionals, notably towards producers and festivals from across the world, improving their position in the global market and the establishment of new partnerships and networks. **In 2022, PROCULTURA had its own specific stand in the market**, allowing for a more visible and effective presence. Members of the executive team and some TAs have been also accompanying the participants. It can be added, that in 2022, there were synergies established with the Cape Verde's MCIC - the Minister as previously met with the supported professionals in preparation for the event participation and has also visited the event himself.

KINANI 2023 - International Dance Festival Maputo / Dance Biennial in Africa

PROCULTURA, making use of available budget from communication and visibility chapter, has funded 2 artists, 1 from Cape Verde and another from Sao Tome and Principe, to participate in this renowned and long-standing international festival that takes place in Maputo, MZ since 2005. This year's edition has been larger with increased visibility and participation, as the festival also hosted the Dance Biennial Africa, an initiative funded by the French Institute (Institut Français) since nearly 30 years, to consolidate the development and visibility of choreographic creation on the continent. Moreover, PROCULTURA has joined forces with ACP-Culture, other EU funded project to promote the CCS sector in ACP countries, which also funded 2 artists (from Senegal and Zimbabwe) to take part in this event. Both have organised a debate together under the topic "To dance in Africa. International mobility, training and partnerships" in which participated the 2 funded artists from CV and STP as well as another PROCULTURA funded artist from Mozambique.

The joint participation of PROCULTURA and ACP-EU Culture represented a unique opportunity to foster international connections between dancers, choreographers, producers and other dance professionals from the continent and beyond. It also served to highlight the relevance of the two programmes funded by the EU, their actions, projects and artists.

Public sector proposals in the areas of the statute of professionals in the area of culture and cultural statistics

The observation that public authorities were not subject to a specific activity has been made, both by national authorities in some PALOP-TL countries and by the ROMs. In order to overcome this issue, in view of availability from Outcome 2 budget, discussions and consultations were held with national governments responsible for the CCS so to decide which would be the needs and priorities. Topics such as statistics in the field of culture and the status of artists and cultural

professionals came out among the common priorities. Initially, a joint common activity was planned, yet in view of the different contexts and state of affairs within the PALOP-TL countries, an open call was issued to allow each country to propose its own project. A budget of EUR 20.000 per country and a joint final event are planned for this extra activity that may take the form of:

- Specialised technical assistance, namely the production of legislation, definition of indicators and collection, processing and presentation of statistical data.
- Specialised training, job shadowing and internships in institutions to improve knowledge in the defined areas.
- Consultation and training actions for cultural agents.
- Dissemination actions, publication of studies and/or user guides.

2.3.5 Activity overview and indicators

Outcome 1 - Human resources with differentiated creative and technical skills for the sub sectors of culture are available in greater numbers and better prepared to find work

Activity 1.1 - Creation and qualification of courses in critical areas of shortage of technical and managerial skills for the cultural sectors in all PALOP-TL

Indicator	Value
Total # of courses proposed	19
# of courses selected	12
Countries involved	All PALOP-TL countries
# of courses per country	2 courses per country
Total expected enrolments	Over 100 students
Total # of PALOP-TL institutions involved	10 institutions
Completion of course plans	12 courses (plans finalised for most)
# of institutions with signed agreements	1 (Cape Verde)
% of women beneficiaries	54%

Activity 1.2 - Call for international scholarships for undergraduate and postgraduate studies and artistic residencies in the fields of music and performing arts

Indicator	Value
Total # of scholarships awarded	48
# of undergraduate scholarships	21
# of Master's scholarships	27
# of scholars who completed their studies	34 (71%)
# of scholars still studying	9 (19%)
# of scholars who did not complete their studies	5 (10%)
# of female scholars	16 (33%)
# of countries with scholars	6 (All PALOP-TL countries)
Total # of participating HEI	6 institutions
# of scholars who returned home	11
# of scholars working in the CCS	28 (58%)

Activity 1.3 - Support for student exchanges in cultural disciplines between higher education institutions in the PALOP-TL and Erasmus+ countries

Indicator	Value
# of grants awarded (PROCULTURA+)	94
# of participating PALOP-TL students	50
# of participating teachers	44
# of partner universities involved	11 Portuguese universities, 9 PALOP-TL universities
# of beneficiary countries	6 PALOP-TL countries + Portugal

# of host universities	20 institutions: 11 Portuguese and 9 PALOP-TL
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Activity 1.4 - Development of four centres for contemporary creation and hosting artistic residencies in the fields of music and/or performing arts in PALOP-TL

Indicator	Value
# of Centres developed for contemporary creation and artistic residencies	4
# of countries Involved	4 (CV, GW, MZ and STP)
Fields of focus	Music and/or Performing Arts
Total # of artists benefiting from residencies	51 artists
# of women artists benefiting	26 (51% of artists)
# of men artists benefiting	25 (49% of artists)
# of residencies held	Multiple residencies ongoing, with an exhibition in Year 4
Duration of residencies	Varies, with some projects continuing over multiple years

Activity 1.5 - Training development leaders from the cultural sectors (from the public sector, civil society organisations and entrepreneurs) to access financing and innovation instruments in the cultural economy

Indicator	Value
# of development managers trained	431
Target groups trained	Public sector, civil society organisations and entrepreneurs
Countries involved	6 (All PALOP-TL countries)
# of training sessions	Multiple sessions across the 6 PALOP-TL countries (3 thematic courses)
% of women participants	47,8%
% of men participants	52,2%

Activity 1.6 - Financing small initiatives and projects that contribute to cultural diversity, citizenship and identity - DIVERSIDADE

Indicator	Value
Total # of projects supported	75 projects
# of completed projects	14 completed
# of projects underway	35 underway
# of projects to be completed	23
# of projects not started	3
Total budget allocated to DIVERSIDADE	EUR 7.492.628,89
Total PROCULTURA funding for DIVERSIDADE	EUR 6.531.257,16
Countries involved	All PALOP-TL countries
% of projects benefiting women	54%

Outcome 2 - PALOP TL music and performing arts have a wider dissemination and improved marketing opportunities in national, regional and international markets

Activity 2.1 - Grants and technical support for investment projects that create sustainable employment and income in the music and performing arts sectors (Lot 1)

Indicator	Value
# of grants awarded	13 projects
# of countries involved	All PALOP-TL countries
Total amount of PROCULTURA funding for projects	EUR 446.643,17 (Max. grant)
# of organisations Involved	24 organisations

% of public sector organisations	29,2% (7 public entities)
% of civil society organizations (CSOs)	33,3% (8 CSOs)
% of private companies involved	37,5% (9 private companies)

Activity 2.2 - Development of the international campaign “Cultura PALOP-TL”, dedicated specifically to the promotion of music and the performing arts (Lot 2)

Indicator	Value
# of grants awarded	7 projects
# of countries involved	5 PALOP countries
Total amount of PROCULTURA funding for projects	EUR 5.572.647,32 (Max. Grant)
# of organisations Involved	34
% of public sector organisations	18,9%
% of civil society organizations (CSOs)	70,3%
% of private companies involved	10,8%

Outcome 3 – PALOP-TL literature, especially for children and young people, receives a favourable boost in creation, publication and dissemination (at national level and within the language community)

Activity 3.1 - Grants and technical support for regional projects to create, publish, disseminate or market children's literature in the PALOP- TL

Indicator	Value
# of projects financed	2 regional projects
Total amount of PROCULTURA funding for projects	EUR 956.792,72 (Max. Grant)
# of countries involved	6 (PALOP-TL countries)
# of organisations involved	7 organisations
# of comic books published	17

Activity 3.2 - Training educators and teachers with the capacity to replicate the use of children's literature as a didactic-pedagogical resource among their peers

Indicator	Value
# of national educational institutions involved	12 : 3 AO / 3 CV / 2 MZ / 1 GW / 1 STP / 2 TL
# of countries involved	All the PALOP-TL countries
# of educators/teachers trained	601 educators and teachers involved (740 participants at the various sessions)
% of women participants	54,5%
% of men participants	45,5%

Activity 3.3 - Strengthening Writers' Associations to Develop Actions to Support Literary Production and Dissemination

Indicator	Value
# of writers' associations strengthened	2 associations
# of writers participating in workshops	297 young writers involved (464 participants at the various sessions)
# of creative writing workshops	Held 11 workshops
# of literary competitions organised	3 competitions
# of countries involved	All the PALOP-TL countries
% of women participants	60%
% of men participants	40%

3 CONCLUSIONS

The evaluation of the PROCULTURA project was performed under a certain context which influenced the process and final outcomes, most notably due to:

- Ongoing project activities: Due to an extension of the project implementation period, the PROCULTURA project is still ongoing and is expected to end in June 2025. While few activities have been completed and some are nearing completion, others, such as Activity 1.1 (creation of higher education and vocational courses in CCS in all PALOP-TL), only started in September/October 2024. This affects the completeness of the final evaluation report.
- Non-availability of the M&E framework: The M&E framework is still being updated and implemented. As a result, key data on the activities (quantitative and qualitative), performance and progress of the project are still missing, limiting access to key information and hampering the evaluation process and the ability to assess the effectiveness and impact of the project.
- Draft status of Interim Report No. 5: The latest Interim Report (No. 5) to which the team had access was still in draft form. In this respect, the team lacked the detailed information needed to assess ongoing activities, progress and results, which added complexity to the evaluation process.

These factors should be taken into account when interpreting the evaluation structure and results, as they limited the available data and influenced the overall assessment of the project's success.

A major gap in the evaluation of the PROCULTURA project is the lack of data currently available on the results achieved, the number of activities implemented and the target audiences reached (directly and indirectly). These data are crucial for measuring the effectiveness and impact of the actions carried out.

The lack of detailed data on results makes it complex to fully assess the project's objectives, particularly in terms of strengthening skills in the CCS and creating jobs. The quantity of cultural products (books, musical works, artistic performances, etc.) resulting of the funded projects remains unclear, making it difficult to assess the tangible impact of the project on the local cultural sectors.

Moreover, the lack of precise data makes it impossible to analyse the impact of the project in terms of job creation in the CCS, which is one of the key objectives of PROCULTURA. Without this information, it is unlikely to determine whether the project has actually contributed to the professional integration of artists and CCS operators, or whether it has facilitated the emergence of new economic opportunities for local operators. The lack of data on jobs created or safeguarded and on economic growth generated in the sector also limits the assessment of the project's long-term impact on local and regional economies.

Furthermore, the lack of quantitative data on the target audiences reached, whether direct (direct beneficiaries of the activities such as artists, trainers and cultural institutions) or indirect (local communities, audiences, readers, etc.), limits the analysis of the impact of the project. Knowing how many people have actually benefited from the project's activities and to what extent these activities have contributed to their personal or professional development is fundamental to assessing the social and economic impact of PROCULTURA. Data on indirect audiences, such as the dissemination of cultural works or the expansion of distribution and promotion networks, are also essential to measure the sustainability and expansion of the project's results.

3.1 Relevance

To what extent do the project's objectives and design respond to the needs of the CCS, the beneficiaries and target groups in the PALOP-TL countries?
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PROCULTURA has made a significant contribution to addressing the professional needs and skills gaps of CCS professionals in the PALOP-TL countries. By providing essential training, capacity building and creating new educational opportunities, the project responded to the critical shortage of cultural education that has historically hindered the growth of CCS in the region. Through international scholarships, artist residencies and the development of new curricula, the project has enabled cultural practitioners to improve both their creative and business skills, leading to increased employability and income generation, thereby contributing to the growth of the CCS.

A key aspect of PROCULTURA was its collaboration with educational and academic institutions in the PALOP-TL countries. This partnership enabled the design and delivery of training programmes that met the evolving needs of the CCS. These initiatives enabled students and emerging professionals to access high quality, specialised training that was previously unavailable in the region. In addition, the project's targeted approach to building transversal technical, managerial and entrepreneurial skills enabled artists and cultural practitioners to better manage both the artistic and business sides of their practice, further contributing to the development of the sector.

The project also made an important contribution to the promotion of children's and young people's literature, which is an essential medium for fostering national and regional identities while stimulating creativity in young audiences. By focusing on this area, PROCULTURA helped fill a gap in cultural production and promoted early literacy, fostering a deeper connection between children, young people and their cultural heritage.

PROCULTURA's funding programmes, such as DIVERSIDADE and Subventions Lot 1, have been instrumental in professionalising emerging cultural initiatives. By providing small-scale funding, the project enabled several grassroots CCS initiatives to formalise and scale up their activities, which directly contributed to improving employability and economic opportunities.

The project also promoted regional and cross-border cooperation. By supporting activities in music, performing arts and youth and children's literature, PROCULTURA helped to strengthen shared cultural identities while preserving local cultural specificities. The project's focus on building collaborative platforms has improved the visibility and market access of local artists and cultural practitioners, enabling them to reach both regional and international audiences. In this way, the project has contributed to increase the circulation of regional cultural products and services and opened up new opportunities for growth.

In response to the growing need for a more structured and professionalised CCS, PROCULTURA also addressed the importance of supporting small-scale initiatives. Through the DIVERSIDADE fund, the project ensured that emerging operators and informal organisations had the resources and support they needed to improve their organisational capacity, thereby increasing their competitiveness within the CCS.

The project design was flexible enough to adapt to the unique socio-political and economic realities of the PALOP-TL countries. By recognising these differences, PROCULTURA tailored its interventions to the specific needs of each country. This adaptability was particularly evident in the establishment of the Contemporary Creation Centres, which responded to local demands for spaces where artists could foster creativity and innovation while receiving the necessary infrastructure and professional development support.

In conclusion, the objectives and design of PROCULTURA were highly relevant to the needs of CCS in the PALOP-TL countries. By addressing gaps in training, promoting regional cooperation, supporting emerging cultural operators and improving the commercialisation of cultural products, the project effectively responded to both the immediate and long-term needs of

the sector. Through its tailored, context-specific interventions, PROCULTURA not only addressed the challenges facing the CCS but also contributed to a broader vision of cultural and economic development in the region.

How and to what extent has the project contributed to the strategic priorities of the EU and of the PALOP-TL countries in the field of CCS?

PROCULTURA has made a substantial contribution to the strategic priorities of both the EU and the PALOP-TL countries in the field of CCS, closely aligned with key EU objectives such as employability, sustainable economic development and cultural exchange.

Firstly, the project has been designed in line with EU priorities, in particular the EU's Global Gateway Strategy and the EU's cooperation with Sub-Saharan Africa, which emphasise the need to promote intercultural cooperation, cultural heritage and economic growth through the creative industries. By focusing on the development of human resources, the project responds directly to the EU's broader objectives of increasing employment opportunities in CCS and improving the sustainability of the creative sectors in developing regions. The EU has long recognised the importance of promoting creative industries as a means of socio-economic development, in particular through job creation and poverty reduction. By filling gaps in training, capacity building and regional cooperation, PROCULTURA has made a significant contribution to these strategic objectives. The provision of academic programmes, training, scholarships and residencies has provided essential support for human resource development and enabled individuals to embark on careers in CCS. This has not only helped to strengthen the employability process but has also enabled local talent to acquire the skills needed to succeed in a competitive international market.

The project also strengthened cultural exchanges between the PALOP-TL countries and Europe. Through Erasmus+ academic mobility programmes and artistic residencies, the project facilitated long-term partnerships between institutions in the PALOP-TL region and Europe, fostering deeper cooperation in cultural education and professional development. These exchanges were essential for enhancing the skills of students, educators and cultural professionals, thus responding to the EU priority of supporting education and academic cooperation.

In addition, the focus on promotion within the PALOP-TL countries was crucial in addressing one of the region's most pressing challenges, namely limited cooperation despite shared linguistic and cultural links. By facilitating joint cultural projects, particularly in the fields of music, performing arts and children's and young people's literature, PROCULTURA has helped to build a more coherent cultural identity between these countries. These initiatives have not only enriched the CCS landscape of the region, but have also raised its international profile, in line with the EU's objective of promoting intercultural dialogue and strengthening links between Europe and the PALOP-TL countries.

In conclusion, PROCULTURA's strategic focus on education, employment and cultural exchanges has proved highly relevant. The project has made a major contribution to strengthening the human capital of CCS in PALOP-TL countries, while promoting cooperation at regional and international level. The focus on building networks and promoting intercultural dialogue supports the EU's wider strategic objectives of economic development, strengthening the employment sector and preserving/disseminating cultural and creative diversity.

3.2 Coherence

To what extent has the project ensured synergies and complementarity with other EU initiatives, donor projects (including Member States) and regional and national initiatives?

PROCULTURA was explicitly designed to integrate and support the EU's wider cultural and development objectives in the PALOP-TL region. The project aimed to address systemic gaps in the CCS and contribute to local economic development through job creation and the development of sectorial skills. By supporting the CCS, the project aligns with EU frameworks such as the Global Gateway Strategy and the EU-Africa Strategic Partnership. These frameworks emphasise the role of

culture in promoting sustainable and inclusive growth and in raising the profile of African and Portuguese-speaking cultures on the world stage.

PROCULTURA has been instrumental in promoting synergies and complementarity with other EU initiatives, donor projects and regional and national efforts. One of the synergies has been with the Erasmus+ programme, which represents the most important alignment with PROCULTURA. Through Erasmus+, the project has provided mobility opportunities for students and cultural professionals from PALOP-TL countries, facilitating educational exchanges and strengthening links with EU institutions. This alignment has enabled PROCULTURA to promote cultural exchange and professional development, particularly in the fields of cultural management and performing arts, and to enhance the regional and international perspectives of participants.

In addition, PROCULTURA has established academic partnerships with HEIs from both PALOP-TL countries and the EU, particularly in Portugal. These collaborations have been instrumental in providing education and training opportunities for students and professionals in the CCS. Through these partnerships, new academic courses in cultural management, creative industries and performing arts have been developed in the PALOP-TL countries, addressing critical skills gaps in the region. PROCULTURA has also facilitated academic mobility and exchanges, enabling students to undertake undergraduate and postgraduate studies and artistic residencies in both regions, contributing to the professional capacity of cultural workers and fostering long-term cooperation between academic institutions in the PALOP-TL countries and their European counterparts.

The involvement of Member State organisations in the partnership was also a key element in ensuring the success and complementarity of the project. Notable contributions were made by AECID, which focused on entrepreneurship training for the CCS, helping local cultural practitioners to develop essential skills in business management and project planning. In addition, the Calouste Gulbenkian Foundation has supported the development of contemporary art centres and art residency programmes, which have provided PALOP-TL artists with the resources they need for focused work and cultural exchange. These and other organisations have provided significant expertise and logistical support to the project, increasing its reach and impact.

However, the lack of strong strategic cooperation within the consortium also limited the project's synergy potential. Some partners, such as CPLP and Alliance Française, experienced operational difficulties. For example, the Alliance Française, which was originally intended to manage DIVERSIDADE in Angola, found it difficult to oversee the project, assume financial responsibility and maintain consistent communication with Camões.

PROCULTURA has also participated in major cultural events such as the Kinani Festival (supported by the ACP-EU Culture Programme) and WOMEX (Worldwide Music Expo). These initiatives have provided PALOP-TL artists and CCS professionals with visibility and networking opportunities, as well as exposure on the international scene. However, while these festivals have provided important platforms for visibility, they are isolated events that are not part of a broader strategic vision for long-term cultural synergies. While valuable, these initiatives have not established sustainable mechanisms for collaboration between regional and international cultural ecosystems, limiting their potential to create lasting links.

In conclusion, while PROCULTURA has successfully leveraged existing EU frameworks such as Erasmus+ and taken advantage of opportunities at events such as WOMEX and Kinani, more strategic and sustained efforts are needed to ensure that these synergies translate into long-term benefits for the CCS in the PALOP-TL region. The project's academic partnerships, its alignment with European cultural initiatives and the invaluable contributions of EU organisations such as AECID, Gulbenkian, AULP and others have laid a solid foundation. However, greater integration and continued engagement are essential to fully capitalise on these opportunities and to foster lasting collaborations within the cultural ecosystems of both the PALOP-TL countries and the wider international community.

3.3 Effectiveness

To what extent has the project progressed as planned towards the achievement of its objectives and delivered its intended results ?

The PROCULTURA project is a major intervention aimed at addressing the challenges faced by the CCS in the PALOP-TL countries (Portuguese-speaking African countries and East Timor). Its key objectives were to build human resource capacity, foster regional cooperation and promote intercultural dialogue through the provision of training, scholarships and support to small-scale initiatives. The project made significant progress towards achieving these objectives but faced operational challenges that affected its overall effectiveness.

Building human resource capacity

One of PROCULTURA's most notable successes was its ability to significantly increase the capacity of professionals in the CCS within the PALOP-TL countries. The project successfully established vocational and higher education courses tailored to the CCS, which directly addressed a critical gap in the region's workforce. These courses provided cultural professionals with the technical and managerial skills needed to navigate the complexities of the global cultural market. In addition, the international study grants and artist residencies played a key role in broadening the professional horizons of artists and cultural practitioners. These opportunities enabled them to gain access to international cultural practices and networks that were previously inaccessible.

Collaboration between local and international HEI, particularly in Portugal, helped to create a robust educational ecosystem for the CCS in these countries. Students gained access to specialised training in cultural management, creative industries and performing arts, which had a lasting impact on their professional development. The exchanges fostered by the project helped to build a bridge between PALOP-TL cultural professionals and their European counterparts, ensuring that participants could not only learn from best practices, but also export their own cultural expressions on a global scale.

Support for emerging CCS operators

A key aspect of the PROCULTURA project was its focus on supporting emerging operators through financial support and the creation of artistic creation centres (Polos). These centres, established as part of the project, provided critical infrastructure for creative professionals to develop their projects, refine their skills and engage with a wider audience. By investing in existing initiatives and structures, the project enabled these centres to build local capacity while promoting internationalisation. Through these efforts, the project ensured that these centres would not only be self-sustaining but would also contribute to the wider cultural ecosystem in the PALOP-TL countries.

The DIVERSIDADE Fund was another key initiative that provided essential financial support to small-scale projects. By awarding grants to local and international projects, PROCULTURA helped to professionalise the sector and encourage a more diverse range of cultural activities. While these grants were effective, the administrative complexities associated with the fund, particularly the bureaucratic processes involved in disbursing funds, presented challenges that hindered the effectiveness of this initiative. The complexity of managing grants, particularly for small organisations with limited capacity, delayed the implementation of some projects and created barriers for beneficiaries who struggled with financial management and reporting requirements.

Operational delays and administrative challenges

Despite its achievements, PROCULTURA faced several operational delays that hindered the timely implementation of its activities. The slow start of the education and training components, caused by administrative issues, in particular the delayed recruitment of the TA (CESO), affected the overall timeline and delivery of the project's intended results. The lack of timely support at the local level delayed the start of key initiatives such as the vocational courses and the establishment of the artistic creation centres. In addition, long term contracts with TAs and insufficient support to coordinate activities across multiple countries contributed to inefficiencies that prolonged project implementation.

The complexity of administrative and financial procedures exacerbated the situation, especially for smaller projects. The cumbersome administrative procedures of the DIVERSIDADE Fund and Lot 1 of the Subsidies created obstacles for beneficiaries who lacked the experience or resources to deal with the complex requirements. The heavy administrative burden not only slowed down the disbursement of funds but also led to delays in the implementation of local projects, limiting their potential impact.

Reduced local support and technical assistance

A significant setback for the project occurred in 2022 with the reduction in the number of technical assistants (Camoës), which negatively impacted the level of support available at the local level. The reduced presence of technical support in the field reduced the project's ability to respond quickly and effectively to logistical challenges and beneficiary needs. This reduction in local support severely hampered the project's ability to maintain the operational efficiency it had achieved in earlier phases, affecting its ability to provide ongoing guidance, resolve issues promptly and ensure that the project remained on track. This reduction, combined with the delayed recruitment of Tas (CESO) significantly reduced the overall effectiveness of the project in achieving its objectives, particularly at the local implementation level.

Inadequate monitoring and evaluation systems (M&E)

Another challenge was the lack of a robust M&E system for the project. Without a comprehensive baseline and country-specific indicators, it was difficult to accurately track the project's progress or measure its impact on the ground. The lack of an M&E system made it impossible to measure the results of the project's activities. The lack of reliable data hampered the project's ability to adapt to emerging challenges and adjust its approach as needed. The monitoring system that was eventually put in place came too late to mitigate the delays that had already occurred and did not fully compensate for the lack of timely feedback and decision making in the earlier stages.

Governance and coordination issues

The centralised governance structure of the project, with decision making predominantly managed from Lisbon, created significant challenges in terms of local responsiveness. This centralised model limited the ability of local stakeholders and technical assistants in the PALOP-TL countries to make timely, context-specific decisions. The lack of local autonomy led to delays in addressing issues such as logistical difficulties and tailoring interventions to the specific needs of each country's cultural sector. The irregular functioning of the Coordination and Monitoring Committees (CMAs) in some countries further reduced the project's ability to be flexible and responsive to local needs.

In conclusion, despite operational challenges, PROCULTURA has made a significant contribution to the professional development of CCS in the PALOP-TL countries. By establishing training courses, providing scholarships and supporting local and regional initiatives, the project has helped to build human resource capacity in the CCS and foster greater regional cooperation. The artistic creation centres and international exchanges have been crucial in increasing the global visibility of PALOP-TL artists and providing them with new professional opportunities. However, the effectiveness of the project was hampered by administrative complexity, reduced local support and delays in key activities. To improve the effectiveness of future intervention, it is essential to streamline fund management processes, strengthen local support structures and introduce more flexible, decentralised decision-making processes. In summary, while PROCULTURA achieved many of its core objectives, the operational challenges it faced point to the need for stronger governance mechanisms, more robust monitoring systems and better coordination between stakeholders to ensure the sustainability and impact of similar projects in the future.

How has it benefited target groups, including young people, women and marginalised groups?

Young people

A key aim of PROCULTURA was to address the lack of formal education and career opportunities for young people in the CCS. The project was instrumental in creating education and training pathways, such as vocational courses in cultural management, project management and technical skills in music, performing arts and literature. These programmes equipped young people with the necessary skills to enter the workforce. In addition, PROCULTURA facilitated scholarships and international mobility programmes, including PROCULTURA+, which enabled young people to pursue education and

training abroad. These initiatives not only supported their professional development but also enhanced their employability by expanding their networks and providing exposure to international markets. In addition, artistic residencies and internships have enabled young artists and cultural practitioners to gain valuable practical experience and build their portfolios, significantly improving their career prospects.

Empowering women

PROCULTURA also placed a strong emphasis on the empowerment of women within the CCS, particularly in areas where they are traditionally under-represented, such as leadership and creative roles. The project offered a range of activities to support women, including targeted scholarships and professional development opportunities to help them acquire specialised skills in entrepreneurship, management and marketing. As a result, gender parity was achieved in terms of participation in most of the project's activities, with the exception of the art residencies, where there was still a gender gap in favour of men. Despite this, the project made a concerted effort to encourage women's participation in these residencies. Many women who participated in the project reported an increase in confidence and improved career prospects, underlining the project's role in promoting gender equality within the CCS.

Supporting marginalised groups

PROCULTURA also focused on empowering marginalised groups, especially those involved in the informal sectors of the cultural ecosystem. The project supported these groups through the DIVERSIDADE Fund, which provided crucial financial support to smaller, often informal initiatives that would otherwise face challenges in accessing funding or resources. This support was instrumental in ensuring that marginalised groups were not left behind and were given the opportunity to participate and thrive in the CCS.

In conclusion, PROCULTURA has had a significant impact on its target groups through its integrated approach to capacity building, training and professional development. By providing access to essential training, resources and networks, the project has enabled young people, women and marginalised groups to improve their professional skills and access new opportunities in the cooperation and development services sector. The focus on professionalisation, combined with opportunities for regional and international mobility, has helped to level the playing field for these groups, enabling them to compete in local and global contexts. Ultimately, PROCULTURA has helped to build a more inclusive and dynamic cultural sector, providing its beneficiaries with the tools they need to succeed and make a meaningful contribution to their communities.

3.4 Efficiency

Have the project's resources (time, budget, personnel...) been used optimally to achieve the intended results?

PROCULTURA has made significant progress in strengthening local capacity and empowering beneficiaries, but an assessment of its efficiency reveals both successes and inefficiencies in terms of how well resources were translated into activities and whether the project's results were achieved at a reasonable cost. This analysis considers how inputs were used in terms of quality, quantity and time, and whether alternative approaches could have achieved similar results more efficiently.

The project faced difficulties in translating its available resources into activities, particularly in terms of time management and procurement procedures. Delays in mobilising essential technical assistance and in obtaining approvals for key contracts, such as those for vocational training courses, significantly hampered the project's ability to implement activities on schedule. As a result, the timetable for some activities, particularly the technical courses, was shortened, affecting the quality and long-term sustainability of the results. For example, delays in procurement, particularly of specialised equipment such as sound and lighting systems, created bottlenecks that delayed the start of technical courses. In some countries, such as São Tomé and Príncipe, customs regulations and delays in obtaining tax exemptions delayed the purchase of essential equipment, which in turn delayed project implementation. As a result of these procurement inefficiencies, some activities were not completed as planned or took longer to achieve their objectives.

Financially, PROCULTURA was able to mobilise over 81% of its €19 million budget by March 2023. This reflects the project's capacity to allocate resources to diverse initiatives across the PALOP-TL countries. In particular, the DIVERSIDADE fund, which supported grassroots projects, delivered notable impact at the community level. These smaller-scale, targeted initiatives highlight the project's ability to create meaningful change in a cost-efficient manner.

However, the project's overall cost-efficiency was hindered by persistent procurement delays and administrative complexity. The lengthy and cumbersome procurement processes for technical equipment and the bureaucratic hurdles faced by smaller beneficiaries (especially in the DIVERSIDADE and Lot 1 funds) contributed to inefficiencies that increased costs and slowed implementation. For example, the administrative burden placed on small grantees, particularly in meeting complex financial reporting requirements, often outweighed the modest funds they received, slowing progress and limiting their ability to implement activities efficiently.

A comparison of alternative approaches might suggest that streamlining financial procedures and reducing the complexity of procurement processes could have significantly improved cost-efficiency. Simplified procedures for smaller projects would have encouraged greater participation and allowed funds to be used more efficiently, rather than being delayed by administrative hurdles.

There were also inefficiencies in the human resources strategy. The initial deployment of 6 technical assistants was essential for engaging local stakeholders and providing technical support/accompaniment. However, in 2022, their number was halved to 3, limiting their ability to provide comprehensive support across all participating countries. This reduction placed an additional burden on the remaining assistants, who were tasked with covering multiple countries from a distance, reducing their efficiency.

In conclusion, PROCULTURA has made a significant contribution to the development of CCS in the PALOP-TL countries. However, inefficiencies in time management, procurement processes and human resource allocation have affected the overall project. Certain measures should be considered to improve the efficiency of a future initiative:

- Streamline procurement and financial procedures: Simplifying these processes will reduce delays, especially for smaller projects, and ensure that resources are used more efficiently.
- Improve contingency planning and risk management: Proactively address potential challenges to minimise the impact of delays on project implementation.
- Strengthen local engagement and support: Expanding the number of technical assistance officers to ensure consistent, on-the-ground support in all participating countries.
- Focus on sustainability and long-term support: Ensure that key programmes, such as vocational training courses, are supported beyond the project period through institutional funding and regional cooperation.

3.5 Impact

PROCULTURA has had a significant impact on the development of CCS in the PALOP-TL countries, improving the skills, networks and economic viability of local operators and entrepreneurs. The project's interventions have changed both the perception and the practical dynamics of the sector, contributing to its growth.

Improving the knowledge and skills of cultural operators and entrepreneurs

The introduction of new higher education and training programmes under PROCULTURA has had a profound impact on the knowledge base and skills of CCS operators and entrepreneurs. By providing access to higher education and specialised training in areas such as cultural management, entrepreneurship and project development, PROCULTURA has equipped individuals with the necessary tools to innovate and manage cultural and creative projects effectively.

Through these programmes, many cultural operators have been able to develop critical management skills, making them more competitive and able to scale up their projects. The long-term effect of this capacity building is that the CCS is likely to see an increase in the quality and sustainability of cultural projects, helping to stimulate innovation and economic growth within the CCS.

Improving market access and recognition of PALOP-TL cultural products and services

One of the main achievements of PROCULTURA has been the improved access of artists and CCS operators to regional and international markets. The project has facilitated various initiatives aimed at extending the reach of PALOP-TL cultural products and services beyond national borders, increasing their visibility and recognition on a global scale.

Through international mobility, collaborations and partnerships, artists and entrepreneurs have been able to showcase their work at international events, contributing to increased global recognition of PALOP-TL cultural products. This improved market access has resulted in higher income levels for cultural operators, allowing them to expand their activities and increase their financial sustainability.

In addition, this access to international markets has helped to diversify the cultural products and services on offer, making them more globally competitive. Through exposure to a wider range of markets, artists and entrepreneurs have been able to respond to international trends, refine their work and position themselves within larger global networks.

Strengthening regional cooperation

PROCULTURA has fostered stronger regional cooperation between the PALOP-TL countries by providing a platform for artists and CCS professionals, organisations and policy makers to come together. Through networking opportunities, cultural exchanges and joint initiatives, the project has facilitated the development of cross-border partnerships that are essential for strengthening the regional cultural ecosystem. By fostering cooperation, PROCULTURA has contributed to the creation of a more cohesive and unified regional CCS. These collaborations have enabled the sharing of best practices, the pooling of resources and the joint promotion of regional cultural products on the global stage. In addition, the creation of networks between artists and policy makers has helped to align cultural policies across the region, leading to a more supportive environment for cultural enterprises and ensuring that the CCS continues to grow in a coordinated manner.

Changing perceptions of CCS as a viable economic sector

A key achievement of PROCULTURA has been to change perceptions of the value of CCS in economic and social development. Through its various interventions, the project has helped to demonstrate that CCS are not only a source of artistic expression, but also a viable and sustainable economic sector that can contribute to the overall development of the region. Governments, private investors and the general public have increasingly recognised the potential of CCS as a driver of economic growth, employment and social cohesion. This shift in perception is critical to ensuring continued support and investment in this sector, both during and after the project. As governments and private investors begin to recognise the economic potential of the CCS, it is likely that further resources will be allocated to the development of cultural and creative initiatives, ensuring long-term growth and sustainability.

Innovation and creation of globally competitive cultural products

The project has introduced new dynamics and innovative approaches to cultural production and services. Artists, professionals and entrepreneurs have been able to use the skills, knowledge and networks they have acquired through PROCULTURA to innovate in their respective fields. This has led to the creation of unique cultural products and services that not only meet international standards but also reflect the rich cultural heritage of the PALOP-TL countries. The impact of this innovation is significant, as it enables PALOP-TL countries to compete more effectively in the global cultural marketplace. By combining local traditions with contemporary practices, CCS operators have been able to create products and services that appeal to a global audience, thereby strengthening the international presence of PALOP-TL culture.

Urban-rural disparities in access to resources

Despite progress in many areas, one of the challenges identified is the concentration of resources and opportunities in urban areas. This concentration has limited the participation of rural communities in PROCULTURA initiatives. While urban centres generally offer more infrastructure and resources, the exclusion of rural populations from key project activities has created inequalities in access to opportunities.

This urban-rural divide has implications for the inclusivity and overall impact of the project. To ensure that all communities benefit from the opportunities offered by PROCULTURA, future interventions should aim to increase access to resources

and training programmes in rural areas. This could include the decentralisation of activities, the development of mobile training programmes or the establishment of satellite offices in rural areas to enable rural artists and cultural operators to participate fully in the CCS.

In conclusion, PROCULTURA's impact on CCS in the PALOP-TL countries has been transformative, driving growth, innovation and recognition of the sector as a key player in economic and social development. The project has built local capacity, improved market access, fostered regional cooperation and contributed to a change in perception of CCS as a viable economic sector.

However, to maximise the inclusiveness of its impact, the project needs to focus on addressing the urban-rural divide in access to resources. Future interventions should ensure that opportunities are accessible to rural communities so that they can benefit from the growing cultural economy.

With continued investment and support, the cultural sector in the PALOP-TL countries has the potential to continue its growth trajectory and make significant contributions to both regional and global cultural landscapes.

3.6 Sustainability

To what extent are the results and benefits of the EU support to CCS in the PALOP-TL countries likely to continue after the project ends?

To address the sustainability of the PROCULTURA project, in particular the likelihood that benefits will continue after external funding ceases, we can assess several key factors that affect long-term viability. These include i) beneficiary ownership, ii) policy support, iii) economic and financial factors, iv) socio-cultural aspects, v) gender equality, appropriate technology, vi) environmental considerations, and vii) institutional and management capacity.

Beneficiary ownership

The degree of ownership of PROCULTURA's outcomes by its beneficiaries plays a crucial role in sustainability. In many cases, local stakeholders, including cultural operators and entrepreneurs, have gained significant skills and resources through the project. However, the level of involvement of beneficiaries in decision-making processes and their active participation in shaping project activities can vary. While the project's training initiatives and funding mechanisms, such as the project subventions, fostered a sense of ownership, the effectiveness of these initiatives can be limited by the beneficiaries' capacity to sustain them after the project ends. It will be important to ensure that beneficiaries are able to manage and adapt the skills and resources they have acquired in the long term.

Policy support

Policy support is essential for the long-term sustainability of the CCS. While PROCULTURA has provided capacity building for cultural operators, it has had limited success in directly influencing policy and creating strong cultural policy frameworks across the region. Many PALOP-TL countries lack robust policies that recognise and support CCS as a sustainable economic sector. This has limited the capacity of local actors to secure ongoing support and funding for cultural and creative projects.

Economic and financial factors

Economic sustainability is closely linked to the financial models established by PROCULTURA. While the project provided training, funding and support to small initiatives, it also highlighted the challenges of financial independence for CCS operators. The project's financial support mechanisms were beneficial but often involved complex procedures that were disproportionate to the scale of the projects. In addition, many of the projects funded were too small to generate significant income or create long-term employment opportunities without external support.

Socio-cultural aspects

The cultural aspect of the project, in particular the focus on promoting cultural diversity and inclusion, ensures that the benefits of PROCULTURA go beyond economic growth. The focus on gender equality, in particular the empowerment of women in cultural leadership roles, has been a positive social outcome. However, a key challenge is to ensure that cultural

practices and values continue to develop in ways that reflect the needs of local communities and do not become overly dependent on external funding. With this in mind, future projects or initiatives should continue to focus on socio-cultural impact by promoting inclusion and diversity, particularly in underserved areas. Ensuring the participation of rural and marginalised communities will also strengthen the social sustainability of the project.

Gender equality

Gender equality has been one of the priorities of PROCULTURA, which has actively promoted the participation of women in leadership and creative roles within the CCS. Although progress has been made, gender inequalities persist, particularly in areas such as artistic residencies. The long-term sustainability of gender equality in the CCS will depend on continued support for women's empowerment. To ensure the long-term impact of gender equality in the CCS, it is essential to continue to focus on gender-sensitive policies and initiatives to empower women through training, grants and visibility in leadership roles.

Appropriate technology and environmental considerations

PROCULTURA has responded to the technological needs of CCS by facilitating access to new tools and training, particularly in technical areas such as music production and the performing arts. However, technology-related challenges have been identified, including access to and maintenance of equipment. For example, delays in procurement and reliance on external suppliers for specialist equipment were identified as challenges. It is therefore essential to ensure that CCS operators have access to sustainable and locally available technologies. Future projects should also focus on promoting green technologies and sustainable practices, particularly in the arts, to ensure that environmental concerns are integrated into the CCS.

Institutional and management capacity

The institutional capacity of local organisations is one of the most critical factors in ensuring the sustainability of the PROCULTURA project. While the project has contributed significantly to building the capacity of local stakeholders through training programmes, there are still gaps in the ability of local institutions to independently manage complex cultural projects. The establishment of sustainable management structures, the creation of local trainers and mentors, and the continued involvement of local governments in long-term planning are all crucial steps in ensuring that cultural initiatives can continue without external support.

Ensuring the sustainability of cultural education programmes

A major achievement of PROCULTURA has been the establishment of cultural education programmes that are now run by local institutions in the PALOP-TL countries. These programmes are intended to continue beyond the end of the project, with local institutions taking responsibility for ongoing training and professional development. However, concerns remain about the demand for these programmes and the capacity of local institutions to sustain them. Going forward, it is essential that these programmes are mainstreamed into formal education systems, with ongoing efforts to build the local capacity necessary for their long-term success.

Development of children's and young people's literature

PROCULTURA has laid a strong foundation for the future growth of children's and young people's literature by strengthening local writers' organisations and creating networks dedicated to promoting literature for young audiences. The project has also provided creative writing workshops that nurture young talent, setting the stage for a continuous flow of emerging writers and readers. It is hoped that these efforts will contribute to the long-term development of the children's and young people's literature sector. However, securing ongoing financial support is crucial to ensure the sustainability of these activities, especially in promoting regional distribution channels and maintaining local publishing networks. Furthermore, establishing partnerships with local educational and cultural institutions is a promising step towards sustainability. These collaborations have facilitated the integration of children's literature into the formal education systems and cultural frameworks of the PALOP-TL countries, ensuring that the benefits of this initiative will extend well beyond the life of the project.

3.7 European added value

The European added value of the PROCULTURA project comes from the expertise, resources and international cooperation of the consortium partners, particularly in strengthening the CCS in the PALOP-TL countries. This European partnership has been instrumental in optimising operational processes and providing various training programmes, including technical, academic, artistic and vocational. Through this cooperation, the capacity of artists and cultural professionals has been significantly enhanced, in particular through creative residencies and academic mobility grants, in cooperation with numerous European cultural and educational institutions.

A key aspect of this added value has been the integration of PROCULTURA+¹¹ into the Erasmus+ programme, which has facilitated academic mobility between PALOP-TL countries and European institutions. The initiative has led to 94 exchanges involving both students and teachers from 9 PALOP-TL institutions and 11 in Portugal, contributing to the development of skills in areas such as music, dance, theatre and cultural heritage management. These exchanges have strengthened local expertise while fostering long-term academic partnerships.

Together, these elements have strengthened the sustainability of the PROCULTURA project by transferring European knowledge, skills and best practice to the PALOP-TL region. They have also helped to fill gaps in cultural education and professional development, ensuring that participants gain internationally recognised qualifications that enhance their development and employability in the cultural industries.

3.8 Cross-Cutting Issues

Gender representation and inclusiveness

- PROCULTURA has made significant progress in achieving balanced gender representation among trainees, with overall participation rates indicating a distribution of 48% female and 52% male across PALOP-TL countries. This almost equal representation reflects a concerted effort to promote gender inclusiveness in training activities, fostering an environment in which both men and women can engage and thrive.
- In terms of regional variation, Cape Verde stands out with the highest female participation rate at 54.8%, and conversely, Guinea-Bissau reports the lowest female participation rate at 36.8%, highlighting discrepancies in gender representation that warrant further attention and action to ensure equal opportunities in all PALOP-TL countries.

Contribution to gender equality

- The project has played an important role in promoting opportunities for women, particularly through specialised education programmes abroad that are not readily available locally. These programmes are crucial in supporting the career advancement of women in the CCS, which is in general under-resourced in PALOP-TL countries. By facilitating access to education, training and resources, the project not only empowered women, but also increased their contribution to the cultural landscape.
- However, despite the project's efforts to promote gender equality in practice, it lacked an explicit gender strategy. Furthermore, gender issues were not systematically integrated into the overall communication strategy, which limited the visibility of women's roles and achievements within the project, suggesting the need for a more structured approach to highlighting and celebrating the contributions of women in the CCS.

Youth and gender Inclusion in the CCS

- The project has successfully facilitated youth participation by providing training and mobility opportunities that are accessible to both young men and women. This inclusive approach supported broader goals of promoting equity and empowering younger generations in the CCS. By ensuring that both genders have equal access to resources and opportunities, the initiative promoted a more diverse and dynamic cultural environment.

¹¹ ProCultura+ is AULP's mobility programme which brings together students and teachers with the aim of promoting artistic training and the construction of critical thinking among students from PALOP-TL countries, through the implementation of 94 mobility schemes. This initiative is in line with the objectives of the PROCULTURA but is financed by funds from the Erasmus+ programme.

- In addition, PROCULTURA's activities have strengthened mechanisms for artistic residencies and exchanges, increasing the mobility of young artists and cultural professionals. These efforts created more equal opportunities for emerging talents, allowing them to gain valuable experience, expand their networks and showcase their work on larger platforms. As a result, the project contributed to building a more inclusive cultural ecosystem that values and supports the voices of all artists, regardless of gender.

3.9 Key recommendations

3.9.1 Expanding the scope of the CCS

The PROCULTURA project has demonstrated the significant potential for transformation within the CCS in the PALOP-TL countries. Throughout its implementation, PROCULTURA has not only identified the strengths of these sectors but also revealed critical areas requiring continued support and strategic focus. One of the main conclusions is the necessity for a more comprehensive and inclusive approach that encompasses a wider range of cultural and creative disciplines beyond the initially prioritised performing arts and literature.

Recommendation: Future project should be more comprehensive and inclusive by including a wider range of cultural and creative disciplines. Widening the scope to include sectors such as

- Visual arts (painting, sculpture, installation, etc.)
- Audiovisual media (film, television, digital media, etc.)
- Cultural heritage (traditional crafts, local customs and historic preservation)

This approach aims to diversify and represent a broader range of creative expressions, ultimately fostering a more dynamic and inclusive cultural ecosystem that reflects the wide range of talents and cultural identities across PALOP-TL. The broader scope would enable the sectors to thrive together, empowering more cultural operators and creative professionals in the region.

3.9.2 Streamline application and administration processes

Many cultural operators and creative professionals in PALOP-TL face challenges in navigating the complex and formalised application and administration processes, which are often difficult for smaller organisations and emerging artists.

Recommendation:

- Simplify processes: The application and administration of funding should be made more accessible and less bureaucratic. This could be achieved by reducing bureaucracy and adapting processes to better match the size and scope of the projects being funded.
- Match complexity to project scope: Requirements should be tailored to the size of the project. Smaller, community-based projects may require less paperwork and technical detail than large, institutional projects.
- Provide technical support and mentoring: Ongoing support should be provided to beneficiaries to help them navigate the complexities of project design, management and reporting. This could include mentoring programmes, workshops or dedicated support centres. Technical assistance ensures that beneficiaries understand the processes, which is essential for the sustainability and long-term success of funded initiatives.

3.9.3 Decentralisation of support and local project implementation

Most cultural activities and funding are concentrated in capital cities, leaving rural or less urbanised areas with limited access to resources and opportunities, despite their significant cultural and creative potential.

Recommendation:

- Establish relays: To address the imbalance in the distribution of support, relay or contact points should be established in underserved areas. These points could serve as local hubs for resource sharing, providing guidance and facilitating access to funding opportunities.
- Equitable distribution of resources: Decentralising support ensures that cultural operators in rural and marginalised areas have equal opportunities to engage in CCS projects. This strategy would help to create a more balanced and inclusive cultural development landscape.
- Local project implementation: To facilitate the implementation of local projects, encourage community participation, give a voice to artists from less represented regions and contribute to the overall cultural development of the region.

3.9.4 Strengthening public policy and institutional support

It will be crucial to address systemic challenges by strengthening public policy and institutional support in the future. The lack of comprehensive cultural policies and limited institutional capacity have been recurring problems that have hindered the growth and sustainability of CCS. To ensure the future success of the sector, it is essential to prioritise the creation and implementation of policies that provide an enabling framework for CCS

Recommendation:

- Develop comprehensive cultural policies: Develop and implement robust policies that provide a clear framework for the CCS. Key elements of such policies should include
 - Protection of intellectual property: Ensure that artists and cultural operators can protect their work from exploitation and that their rights are recognised.
 - Market access: Policies that support the marketing and distribution of cultural products, both locally and internationally, ensuring that artists can reach new audiences.
 - Financial incentives: Introducing funding mechanisms, tax breaks or grants that encourage investment in cultural industries and stimulate private sector support.
- Strengthening public sector capacity: In order to effectively implement and monitor these policies, the capacity of public sector institutions needs to be strengthened. This includes training public officials, developing infrastructure and providing resources to ensure that the CCS is well managed and promoted.

3.9.5 Facilitating access to regional and international markets

The mobility of artists and cultural practitioners as well as cultural goods and services across borders is currently hampered by logistical and bureaucratic barriers. This prevents CCS professionals from PALOP-TL countries from fully participating in the global cultural scene.

Recommendation:

- Improve digital infrastructure: Building stronger digital infrastructure, such as virtual exhibition platforms or digital marketplaces, would allow artists to showcase their work beyond their local context and reach international audiences.
- Reduce bureaucratic barriers: Simplifying visa processes, cross-border regulations and customs procedures would reduce the obstacles artists face when participating in regional or international events. This can encourage collaboration between countries and help artists gain exposure.
- Support mobility and regional cooperation: Creating regional networks and facilitating cross-border collaborations will help artists and cultural practitioners from PALOP-TL countries make connections and access larger markets. By promoting mobility, professionals can gain exposure, share resources and explore new creative avenues.

3.9.6 Support for young people and women in the CCS

The PROCULTURA project has had a significant impact on young people and women, providing them with educational opportunities and training in the arts. However, there is still a need to continue prioritising this population, especially in the context of gender inequality in the CCS.

Recommendation:

- Scholarships and training: Continue to provide scholarships for higher education and vocational training to help young people, especially those from disadvantaged backgrounds, gain valuable skills and improve their employability.
- CCS entrepreneurship: Equipping participants, especially women, with the tools to become cultural entrepreneurs. This could include training on how to develop and manage projects, secure funding and market their work.
- Promoting gender equality: Ensure the active representation of women in cultural activities and leadership roles. Address the gender imbalance that often exists in cultural sectors by providing opportunities for women to lead and shape the cultural landscape.

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Annex 2 - Key findings from meetings and interviews with beneficiaries and stakeholders (synthesis)

A. Questionnaire for project beneficiaries

1. General question

What cultural needs or gaps does your project aim to fill?

Key findings raised by beneficiaries:

- Skills deficit: Limited opportunities for specialised training in technical areas such as sound engineering, lighting, cultural management and arts entrepreneurship.
- Inaccessible resources: Few institutions in PALOP-TL countries offer structured courses to professionalise cultural actors.
- Lack of facilities: Inadequate or non-existent cultural spaces such as recording studios, theatres and rehearsal spaces, especially in rural or decentralised areas.
- Inadequate equipment: Limited access to modern tools and resources hinders artistic production and technical innovation.
- Limited cross-border cooperation: Minimal opportunities for regional artistic exchange between PALOP-TL countries limit the sharing of knowledge, skills and creative ideas.
- Geographical imbalance: Most cultural initiatives are concentrated in capital cities, leaving rural areas underserved.
- Lack of legal recognition: Cultural operators often work informally, without access to benefits, structured support or clear career paths.
- Funding barriers: Unregistered or informal groups struggle to secure funding and grants.
- Neglect of traditional arts: Many traditional art forms are in danger of being forgotten or overshadowed by contemporary trends.
- Challenges of digitisation: Historical and cultural archives, such as cinema and literature, require preservation efforts to prevent loss.
- Educational gaps: Limited creative education opportunities, especially for youth, inhibit early talent development.
- Non-formal education: Need for out-of-school activities and community-based creative workshops to nurture artistic potential.
- Low international presence: Many local artists and cultural works lack global visibility due to insufficient networking and marketing.
- Under-representation of women and marginalised groups: The cultural sector needs more inclusive practices to engage diverse communities.
- Short-term projects: Cultural initiatives often lack long-term planning or funding models, leading to discontinuity.
- Economic instability: Artists face challenges in generating consistent income from cultural activities.

2. Implementation and methodology

How do you manage and allocate financial and human resources?

Key findings raised by beneficiaries:

- The project provided technical and management training to equip beneficiaries with skills in project planning, financial management and cultural entrepreneurship.
- However, participants struggled with bureaucratic procedures and complex reporting requirements. For example, many beneficiaries struggled with financial justification due to differing local and international standards.

What kind of activities have you developed with other partners and PALOP countries?

Key findings raised by beneficiaries:

- Capacity building initiatives: Training in sound, lighting and cultural management has enabled local professionals, particularly women and young people, to contribute to the CCS.

- Residencies and networking: Collaborative programmes have fostered regional links, such as artistic residencies between Guinea-Bissau and São Tomé and Príncipe.
- Community projects: Some funded projects have established shared cultural spaces and training in the performing arts, creating sustainable models for artistic production.

3. Impact and evaluation

Can you share examples of positive impacts that your project has already had or hopes to have?

Key findings raised by beneficiaries:

- Capacity building: Participants gained technical expertise and business skills, increasing their ability to implement and sustain projects.
- Increased visibility: Local artists were showcased internationally through festivals and residencies, such as the RIZOMA music programme in São Tomé, which organised 34 concerts in one year.
- Job creation: Temporary employment opportunities were created, particularly in technical areas such as sound and lighting, although long-term sustainability remains a challenge.
- Cultural preservation: Initiatives such as the digitisation of Guinea-Bissau's film archives have preserved important cultural heritage.

How do you evaluate the effectiveness and success of your cultural initiatives from the point of view of job creation and/or employability?

Key findings raised by beneficiaries:

- Beneficiaries highlighted improvements in professionalisation and local engagement, but expressed concerns about sustainability, particularly job retention and project continuity.
- Government involvement was often minimal, limiting institutional support for long-term impact.

What were the main difficulties you had to face from the design phase to the final implementation?

Key findings raised by beneficiaries:

- Administrative burden: Complex reporting and compliance requirements delayed activities.
- Financial challenges: Foreign exchange losses, VAT issues and delayed disbursement of funds disrupted implementation.
- Infrastructure constraints: Lack of adequate space and equipment for cultural activities slowed progress and reduced overall project effectiveness.

What impact has this project had on your organisation and the professionals involved?

Key findings raised by beneficiaries:

Grantees reported improved project management capacity and networking opportunities. However, the lack of government support hampered their ability to scale up initiatives.

4. Sustainability

What strategies have you implemented to ensure the continuity of activities after the initial funding ends?

Key findings raised by beneficiaries:

- Encouraging the legalisation of cultural organisations enabled access to international funding and formalised the sector.
- Training in project planning and entrepreneurship has built basic skills for long-term sustainability.

Has this partnership between several countries opened up new opportunities for collaboration?

Key findings raised by beneficiaries:

Regional and international cooperation opened new doors for cultural exchange, as seen in São Tomé's partnerships with Cabo Verde and Guinea-Bissau. However, logistical and financial challenges often limited their reach.

5. Issues and challenges

What are the main challenges you've encountered in carrying out your project?

Key findings raised by beneficiaries:

- Administrative complexity: Delays in equipment procurement and miscommunication with project administrators caused frustration.
- Financial management problems: High costs of imported materials, exchange rate losses and limited financial expertise were obstacles.
- Infrastructure deficits: Limited access to cultural spaces limited opportunities for training and performance.
- Artist mobility: Logistical barriers made it difficult for artists to participate in regional exchanges and international events.

How have you overcome these challenges or how do you intend to tackle them?

Key findings raised by beneficiaries:

- Streamlining administrative procedures and improving training in financial management.
- Introducing pre-application training programmes to support project applicants.
- Developing shared resources and spaces for cultural activities.

6. Innovations and best practices

What forms of learning or practice new to your organisation have you developed or adopted as part of this project? Any innovations?

Key findings raised by beneficiaries:

a. Capacity building and skills development

- Sound and lighting techniques: Training courses were introduced to address the lack of technical expertise in the region. For example, sound and lighting courses were tailored to the needs of local cultural workers, creating a new generation of technicians capable of maintaining and repairing technical equipment.
- Use of modern tools: Training included the use of advanced equipment and software previously inaccessible in the region.
- Cross-training: Students were introduced to skills that combine theoretical knowledge with practical experience, creating versatile professionals.
- Entrepreneurial skills: Training in cultural entrepreneurship enabled participants to acquire skills in project design, management and communication. This enabled cultural operators to plan and sustain their initiatives independently, such as setting up studios or effectively promoting artistic works.

b. Community-centred approaches

- In Guinea-Bissau, ABOTCHA built a community centre and recording studio using traditional materials, which also served as venues for cultural events such as concerts and film screenings.
- These spaces became hubs for artistic collaboration and community engagement, providing new venues for cultural expression.

- Moving activities out of urban centres such as Bissau encouraged broader participation and the development of rural areas. This approach helped to connect marginalised communities to national and international networks.

c. Collaborative and regional innovation

- Residencies between PALOP-TL countries promoted knowledge sharing, co-creation and cultural exchange. For example, artists from Cabo Verde and Guinea-Bissau participated in collaborative projects and exchanges that facilitated the transfer of skills and artistic practices.
- Projects such as RIZOMA (São Tomé) and its collaboration with Guinea-Bissau demonstrated how music can serve as a bridge between countries, producing traditional and contemporary repertoires while fostering artistic empathy and self-confidence among youth.
- Efforts have been made to modernise and preserve traditional arts. For example, the RIZOMA Orchestra in São Tomé has developed repertoires that combine traditional and fusion styles, promoting cultural heritage while experimenting with new forms.

d. New practices in education

- Participants in Guinea-Bissau and São Tomé emphasised creative education, such as music, theatre and visual arts workshops for children and young people. For example, the Academia das Artes in São Tomé offered out-of-school artistic activities tailored to young people in difficult circumstances.
- Sector-specific training:
- Training in under-represented fields such as sound engineering, multimedia and entrepreneurship addressed specific skills gaps. In São Tomé, specialised courses at ISEC in cultural management equipped students with knowledge applicable to the local context.

e. Innovative use of digital tools

- São Tomé's DIVERSIDADE project supported the development of an online radio station, which widened access to cultural content and allowed young participants to gain valuable experience in communication and multimedia.
- The integration of image and video capture technologies in Guinea-Bissau enhanced the promotion of musical productions and demonstrated how visual storytelling can enhance cultural narratives.
- Guinea-Bissau's cinema archive project digitised important historical content, preserving critical cultural records for future generations.

f. Innovations in governance and management

- Training in legal and financial management has helped cultural operators to formalise their organisations, allowing access to funding and recognition. For example, several associations legalised their status through the DIVERSIDADE initiative.
- Governance improvements included the creation of structured financial and operational frameworks to ensure better accountability and sustainability.
- The project promoted collaborative decision-making between local and international stakeholders, leading to more inclusive cultural policies.

g. Sustainable practices

- Training programmes emphasised the importance of creating sustainable economic models, such as income from cultural events, ticketed concerts and paid artistic services such as studio recording or production.
- Some of the projects supported have focused on pooling resources, such as recording studios and sound equipment, to maximise the impact on different organisations.
- Efforts such as children's theatre workshops introduced cultural concepts to younger audiences and encouraged appreciation and participation in the arts.
- Cultural initiatives ensured the wider dissemination of artistic creations through festivals, exhibitions and public events, reaching national and international audiences.

B. What have been the main benefits of PROCULTURA for beneficiaries and stakeholders?

The PROCULTURA project has achieved several key results for beneficiaries and stakeholders:

- Capacity strengthening: Through various training programmes, including cultural management, entrepreneurship and technical training in sound and lighting, the project contributed to strengthening the professional capacities of cultural actors. Beneficiaries gained valuable skills to better manage cultural initiatives and artistic productions, contributing to the professionalisation of the sector.
- Support for creative projects: PROCULTURA provided substantial support through grants, enabling the development of new creative works, residencies and academic exchanges. This helped artists to access funding and materials, contributing to the creation of more cultural content and increasing the visibility of their work, both locally and internationally.
- Infrastructure development: Several stakeholders highlighted the impact of the project in supporting the creation and improvement of cultural spaces and studios. This has improved working conditions for artists and cultural organisations, making it easier for them to engage in creative activities.
- Promoting networking and cooperation: The project fostered synergies between different cultural actors and organisations in the PALOP-TL countries, promoting cooperation and the exchange of best practices. It also facilitated participation in international festivals and exchanges, helping local artists to connect with global networks.
- Job creation and employment opportunities: PROCULTURA created employment opportunities in the cultural sector, particularly through training programmes that equipped individuals with skills relevant to the labour market. However, stakeholders have also raised concerns about the sustainability of these jobs beyond the funding of the project.
- Cultural awareness and diversity: The project helped to raise awareness of the importance of preserving and promoting cultural diversity in the PALOP-TL region. Smaller initiatives such as the DIVERSIDADE programme supported a wide range of cultural projects, ensuring that different creative fields were represented.

These achievements highlight PROCULTURA's significant role in reinforcing the CCS within the PALOP-TL countries. By providing targeted support to local artists and cultural professionals, the project has helped bridge critical gaps in resources and expertise. Through various capacity-building initiatives, PROCULTURA has equipped individuals and organizations with the skills needed to manage projects, secure funding, and professionalize their work in the cultural industries. Furthermore, the project has fostered valuable networking opportunities, both regionally and internationally, allowing cultural actors to collaborate, share best practices, and increase their visibility on a broader scale. This combination of support, skills development, and enhanced connectivity has contributed to a stronger, more resilient cultural sector that is better positioned for sustainable growth and continued success beyond the lifespan of the project.

C. What were the main concerns raised by the project beneficiaries?

The main concerns expressed by beneficiaries and stakeholders during the implementation of the PROCULTURA programme are as follows

- Bureaucratic and administrative challenges: There is considerable frustration with the heavy bureaucratic procedures, which cause delays and increase the complexity of managing projects. Beneficiaries, especially those with less experience in applying for and managing grants, found it difficult to navigate the procedural requirements, which slowed down the implementation of some projects.
- Financial management and currency issues: A common concern was financial management, particularly when dealing with exchange rate losses. Some beneficiaries reported significant losses due to exchange rate fluctuations when converting grant funds into local currency. There were also challenges in managing financial resources, particularly for organisations unfamiliar with European funding standards.
- Sustainability of projects and jobs: Although the project created many opportunities, there are concerns about the sustainability of jobs and cultural initiatives after the funding ends. Maintaining jobs and project continuity in a challenging economic environment was seen as a major issue.
- Lack of infrastructure and equipment: Beneficiaries often cited the lack of adequate cultural infrastructure and technical equipment as limiting their ability to run projects effectively. Delays in obtaining necessary equipment also affected project timelines.
- Insufficient support for artists' mobility: Artist mobility, both within the PALOP-TL region and internationally, remains a significant challenge. Several stakeholders indicated that PROCULTURA could have better supported artist exchanges and international collaborations.
- Limited government involvement: In some cases, the limited involvement of local governments in supporting programme activities was criticised. Stakeholders highlighted the need for stronger institutional partnerships and policy frameworks to ensure long-term impact beyond the life of the programme.

These concerns underline the need for more streamlined administrative processes, better support for financial management and a greater focus on sustainability and government involvement to ensure the lasting impact of cultural initiatives.

D. What have been the main points of criticism raised by the public authorities in relation to PROCULTURA?

The main criticisms of the PROCULTURA project by public authorities include the following:

- Bureaucratic complexity: Public authorities expressed frustration at the excessive administrative procedures which they felt hindered the efficient implementation of the project. The project was seen as overly complex in terms of management and governance, with too many layers of supervision and administration.
- Lack of institutional involvement: There was criticism of the limited involvement of local government institutions in the management and implementation of the project. The authorities felt that national institutions should have played a more active role in the project, rather than leaving most decisions to international or external bodies, particularly from Portugal.
- Limited communication and coordination: The authorities noted a lack of clear communication between project partners and local authorities. This included poor coordination with ministries and local institutions, with some authorities not even aware of the project or its specific activities.
- Over-centralisation: Several officials felt that the project was too centralised in its decision-making, with most strategic decisions being taken in Lisbon rather than in the PALOP-TL countries themselves. This created a sense of disconnection between the project's objectives and local priorities.
- Weak local impact: While acknowledging the positive outcomes of the project, some authorities criticised its limited long-term impact on local cultural ecosystems. They pointed out that despite the project's achievements, its influence on national institutions and cultural policies remained minimal.

These criticisms suggest the need for stronger local governance, better communication and more substantial involvement of national institutions in future iterations of the project.

E. What were the main difficulties encountered by scholarship recipients?

The main difficulties encountered by the scholars during the PROCULTURA project included

- Delays in visa processing: Several beneficiaries experienced significant delays in receiving their visas, causing them to miss part of their courses. This was a common problem, with beneficiaries starting their programmes several months late due to the time taken to complete visa formalities.
- Financial challenges: Many scholars had to advance funds for travel and other expenses as payments were not always made on time. Although they were eventually reimbursed, the initial financial burden was a challenge for many.
- Difficult reintegration: Returning home after completing their studies abroad was difficult for some beneficiaries, particularly due to the lack of employment opportunities in their home countries. The CCS in these countries are often underdeveloped, making it difficult for graduates to find relevant work on their return.
- Missed opportunities in specialised fields: Some beneficiaries were unable to pursue specific fields of interest, such as ethnomusicology, due to limited programme provision.
- Limited employment opportunities: Despite their qualifications, many scholars struggled to find jobs that matched their skills and education upon their return, forcing them to consider unrelated work to support themselves.

These challenges highlight the need for more streamlined processes, better financial support and stronger post-scholarship career opportunities within local cultural sectors.

F. What were the main challenges faced by DIVERSIDADE beneficiaries?

The main difficulties encountered by DIVERSIDADE beneficiaries are as follows:

- Bureaucratic complexity: Beneficiaries faced a significant amount of red tape, particularly when it came to project management and financial reporting. The procedures for submitting the required documentation were often complicated, making it difficult for beneficiaries, particularly those with no previous experience of dealing with grants.
- Financial reporting challenges: One of the main challenges was related to financial justification. Some expenses were deemed ineligible by the administrators, leading to situations where beneficiaries had to return part of the funds, or

faced delays due to difficulties in obtaining invoices, particularly from informal markets where vendors didn't provide formal receipts.

- Foreign exchange losses: Some beneficiaries also faced financial losses due to exchange rate fluctuations. This problem was particularly significant when equipment was purchased from abroad, resulting in additional costs not covered by the grant.
- Delays in purchasing equipment: Equipment procurement was another common difficulty, especially when materials had to be sourced internationally. Long waiting times for equipment delivery disrupted project schedules and affected the progress of some initiatives.
- Lack of technical support: Many beneficiaries felt that there was insufficient technical support, both in terms of managing their projects and understanding the administrative procedures necessary for successful implementation. This lack of guidance left some beneficiaries struggling with compliance issues.

These challenges highlight the need for simplified procedures, improved financial management support and more proactive project implementation assistance for future programmes.

G. What were the main challenges faced by the beneficiaries of the subsidies (lots 1, 2 and 3)?

The main challenges faced by beneficiaries of Lots 1, 2 and 3 grants include:

- Administrative and bureaucratic burdens: Many beneficiaries expressed frustration with the complex and time-consuming administrative processes, including the submission of reports and financial documentation. This was seen as a barrier that slowed down project implementation and demotivated participants.
- Delays in funding and equipment procurement: A recurring problem was delayed disbursement of funds and difficulties in procuring necessary equipment, which often had to be imported from abroad. This led to project delays, especially when critical equipment did not arrive on time.
- Lack of technical and financial expertise: Some organisations lacked the technical and financial skills to manage the project effectively, which added to the difficulties in meeting the strict administrative and reporting requirements. Beneficiaries expressed the need for clearer guidelines and better support in managing these aspects.
- Sustainability of jobs and activities: Maintaining jobs and continuing the activities initiated by the projects proved to be a challenge, especially in regions where the economic situation is difficult. Many projects struggled to retain staff after the end of the funding period, highlighting the need for more sustainable job creation strategies.
- Communication and marketing: There was a call for improved communication strategies to increase the visibility of funded projects. This included better promotion of artistic work and the need for more efficient channels to share updates and achievements with the wider public.
- Project continuity and scaling: While many projects were successful in achieving short-term impacts, there were concerns about the long-term sustainability of these initiatives. Beneficiaries called for mechanisms to ensure that projects could continue and scale up after the funding period.

These challenges highlight the need for better administrative support, more timely funding processes and sustainable strategies to maintain the impact of funded projects in the long term.

H. What are the main needs of the CCS in PALOP-TL?

The needs expressed by beneficiaries and stakeholders during the implementation of PROCULTURA highlight several key areas for improvement and future development:

- Capacity building and training: There is a strong demand for more professional training, particularly in the technical and managerial aspects of cultural and creative industries. Beneficiaries called for more training in project management, financial skills and entrepreneurship to empower artists and cultural managers. There is also a recognised need to increase training for production, sound and lighting technicians, especially for young people and women, in order to create more job opportunities in the cultural sector.
- Legalisation and formalisation of structures: Many stakeholders stressed the need for support to legalise cultural organisations as a prerequisite for access to international funding. However, the process is often costly and administratively complex, which prevents smaller or newer organisations from formalising their operations.
- Access to infrastructure and equipment: A recurring issue was the lack of adequate cultural infrastructure, such as studios, rehearsal spaces and performance venues. Beneficiaries also expressed the need for more accessible technical equipment, which is essential for production and training. Some projects faced delays in obtaining equipment and problems with local availability, forcing them to import materials from Europe.

- Sustainability of jobs and projects: While PROCULTURA has enabled the creation of new employment opportunities, there are significant challenges in ensuring the long-term sustainability of these jobs, particularly in economically unstable environments. Many participants expressed concerns about sustaining jobs and cultural activities once project funding ends.
- Financial and logistical support: Stakeholders expressed the need for more flexible funding mechanisms, especially for small-scale cultural projects. Many faced challenges with complex application and reporting procedures, and some lacked the financial expertise to manage grants. In some cases, currency exchange and financial management issues affected project budgets and timelines.
- Improved communication and visibility: Beneficiaries called for better communication between the different actors involved in the programme and greater visibility for the projects supported. There were also requests for better promotion of artistic works and events, in particular to reach wider audiences and international markets.
- Regional and international networking: Stakeholders highlighted the importance of creating more opportunities for international exchange and networking, in particular through mobility grants, residencies and participation in festivals. Expanding cooperation between PALOP-TL countries and European cultural institutions was seen as crucial to building stronger cultural ties and increasing the global visibility of local artists.

While PROCULTURA has made significant progress in building capacity and creating employment opportunities in the CCS, beneficiaries emphasise the need for more professional training, infrastructure, legal support and sustainable funding mechanisms to ensure long-term impact and increase international visibility.

I. What are the key priorities for the strengthening and sustainable development of CCS?

The main priorities for the future, as expressed by beneficiaries and stakeholders, focus on several key areas:

- Targeted and focused actions: There is a need to focus on fewer key sectors within the cultural and creative industries in order to maximise impact. The next project should focus on 2-3 specific sectors, allowing for a more efficient use of funds and ensuring a deeper engagement in critical areas.
- Strengthen infrastructure: Improving cultural infrastructure remains a top priority. Beneficiaries emphasised the importance of better facilities such as studios, rehearsal spaces and performance venues, as well as shared equipment to improve working conditions and the sustainability of cultural activities.
- Professionalisation and employment support: Stakeholders underlined the need to support the professionalisation of cultural actors and the creation of sustainable employment opportunities. This includes further developing vocational and technical training to better match skills with market needs and improving the employability of cultural workers.
- Increased support for international mobility: There is a strong desire to increase international exchange and mobility of artists. Greater support for residencies, collaborations and participation in international festivals was seen as crucial for the development of cultural sectors and for fostering global connections.
- Adapting to local ecosystems: Future initiatives should be more adaptable to the specific cultural ecosystems of PALOP-TL countries. This means designing projects that reflect the unique needs and contexts of these regions, while strengthening local partnerships.
- Improved communication and visibility: Better communication strategies are needed to raise the profile of cultural projects and ensure that they reach a wider audience. There should be a focus on more effective promotion and marketing efforts to increase visibility within the local and international cultural landscape.

By focusing on these priorities, the future Action can build on the achievements of PROCULTURA and create more sustainable, impactful initiatives in the CCS of the PALOP-TL countries.

J. How do beneficiaries perceive public cultural policies?

Beneficiaries' perceptions of public authorities and their support for the CCS reveal several key points:

- Limited involvement and support: Many beneficiaries expressed concern about the limited role of public authorities in supporting cultural initiatives. There is a widespread feeling that public institutions do not provide adequate support to the cultural sector, either financially or logically.
- Inconsistent cultural policies: Cultural policies are criticised for being fragmented and lacking coherence. Beneficiaries noted that public authorities tend to focus on short-term or symbolic projects, such as festivals, without investing in long-term structural improvements for the CCS.
- Inadequate infrastructure and resources: A recurring problem is the lack of cultural infrastructure, such as performance spaces, studios and equipment. This gap forces many cultural actors to rely on external or private resources to carry out their activities. Public authorities have not been proactive in addressing these needs.

- Bureaucratic and financial barriers: Some beneficiaries found it difficult to work with public authorities because of bureaucratic obstacles and a lack of clear procedures. Corruption and administrative delays were also cited as barriers to cooperation between cultural projects and public institutions.
- Need for decentralisation: Beneficiaries called for a more decentralised approach to cultural policy, emphasising that cultural initiatives should extend beyond capital cities to rural and peripheral areas. They feel that current public policies and support mechanisms are too centralised.

This criticism points to a strong desire for a more active and coordinated involvement of public authorities, with a focus on creating sustainable policies, improving infrastructure and reducing bureaucratic hurdles.

K. What inputs are needed for the future Action?

The main inputs and suggestions from beneficiaries and stakeholders for the next PROCULTURA project include the following:

- More targeted and focused actions: Stakeholders emphasised the need to focus on a few key cultural sectors to ensure greater impact and suggested that the next project should focus on 2-3 specific areas. This would help to catalyse funds into more targeted actions and maximise their effectiveness.
- Improving infrastructure: There was a strong call to strengthen existing infrastructure and improve working conditions for cultural operators. Beneficiaries requested better support for physical spaces such as performance venues, rehearsal spaces and equipment sharing between organisations to ensure the sustainability of cultural activities.
- Professionalisation and employment support: Many stakeholders stressed the importance of further support for professionalisation and employability in the CCS. This includes strengthening training programmes in line with the needs of the labour market, with a focus on creating sustainable employment opportunities.
- Adapting to local contexts: Beneficiaries highlighted the need for future projects to be more adaptable to the specific ecosystems and contexts of PALOP-TL countries. They called for interventions to be better adapted to local cultural environments and for stronger local partnerships.
- Increased technical assistance and support: There was consensus on the need for increased technical assistance at the local level, with a recommendation to improve support to project applicants, particularly in the preparation and submission of applications.
- Improving visibility and communication: Stakeholders recommended improving communication strategies in order to give greater visibility to the cultural projects supported. This includes using different communication channels and ensuring more consistent promotion of activities to engage the wider public and cultural communities.
- Increased international mobility: Beneficiaries called for greater support for international mobility, particularly through exchanges and residencies that would allow artists to work with colleagues in other countries, both within PALOP-TL and beyond.

These inputs suggest that the next phase of PROCULTURA should focus on improving infrastructure, supporting professional development, increasing technical assistance and strengthening international cooperation, while ensuring that the project is adapted to the local needs of the cultural sectors.

Annex 3 - Field missions: List of encounters (meetings and interviews)

1. Mozambique (Maputo): 20>30 May 2024

Name	Organisation/Project	Function	Date	Location
Diana Manhiça	Camões-PROCULTURA		17/5/2024	Online
Patricia Pincarrilho				
Mercedes Pinto				
Sèverine Arnal	EUD - MZ			
Patricia Pincarrilho	Instituto Camões	Cooperation Attaché	20/5/2024	Maputo
Sèverine Arnal	EUD - MZ	Programme Officer Governance Unit	21/5/2024	Maputo
Ana Carolina Gonçalves	CESO	Coordinator - AT PROCULTURA	21/5/2024	Maputo
Telma Costa		Manager - AT PROCULTURA		
Claudio Zunguene	Ilhas e Encantamentos (SUB-3), GACIM Ilha de MZ	Partner	22/5/2024	Maputo
Alcinio Muimela				
Matilde Muocha	INICC	Director-General	24/5/2024	Maputo
Mathieu Gardon-Mollard	Cultiv'Arte	Project Leader	24/5/2024	Maputo
Pablo Ribeiro		Project Manager		
Fabio Ribeiro	BD Palop / Animarte	Project Coordinator	25/5/2024	Maputo
Bernardo Guiamba	Festival Raiz (SUB-1 e Diversidades)	Partner / Beneficiary	25/5/2024	Maputo
Fernando Julião	GON / Ministry of Foreign Affairs	Manager PALOP-TL	27/5/2024	Maputo
Pablo Ribeiro	Cooperativa Musical e Plataforma Digital/Fundação Leite Couto	Coordinators	27/5/2024	Maputo
Sèverine Arnal	EUD - MZ	Programme Officer Governance Unit	27/5/2024	Maputo
Stella Mendonça	Musica para Todos / MUSIARTE Conservatório de Música e Arte Dramática	Coordinator	28/5/2024	Maputo
Sara Martin	Mulheres Instrumentos Musicais e Ofícios (MIMO)/ Human Building	Coordinator	28/5/2024	Maputo
Matchume Zango Lais Volpe	Vazikate-Polo - Warethwa	Coordinators	28/5/2024	Maputo
<u>Focus groups DIVERSIDADE and scholarship holders:</u>	Residence Fellows; Womex Participation, Empty Room. DIVERSIDADE radio programme, Manas film, Undergraduate and Master's scholarship holders	Beneficiaries	29/5/2024	Maputo
Bernardo Guiamba				
Tina Krüger				
Hélio Raimundo Nguane				
André Estevão Bahule				
Margarida Lazaro França				
Florencio Manhique Venancio Calisto				
Eldevina Materula	Ministry of Culture and Tourism	Minister	29/5/2024	Maputo
Paulo Chibanga and team	Marimba/Khuzula Investments	Partner	29/5/2024	Maputo
Eduardo Lichuge	Course in Stage Techniques / ECA - School of Communication and Arts - UEM	Director	30/5/2024	Maputo
Vincent Frontczyk	Centro Franco-Moçambicano	Director	30/5/2024	Maputo
Yuck Miranda	Performing arts artist (children and youth) /ASSITEJ MZ	Artist	30/5/2024	Maputo
Sèverine Arnal	EUD - MZ GON/PALOP-TL	Programme Officer Governance Unit Head of Governance Manager PALOP-TL	31/5/2024	Maputo
Alicia Martin Diaz				
Fernando Julião				
Israel Calisto	Músicas e Artes Cénicas (SUB-1) / Sociedade Saniasse Niassa	Coordinator	31/5/2024	Online
Sol de Carvalho	Resistencia e Afirmiação Cultural (SUB-2) / Associação Scala	Coordinator	31/5/2024	Maputo

Sèverine Arnal	EUD - MZ	Programme Officer Governance Unit Head of Governance	10/7/2024	Online
Alicia Martin Diaz	EUD - MZ	Head of Governance	17/9/2024	Online
Sèverine Arnal Alicia Martin Diaz	EUD - MZ	Programme Officer Governance Unit	3/10/2024	Online
		Head of Governance		
Alice Fracchia Inês Alves	EC / DG INTPA	International Aid Cooperation Officer - Culture		

2. Guiné-Bissau (Bissau and Malafo): 7>12 June 2024

Name	Organisation/Project	Function	Date	Location
Paula Leite Barros	DUE Guinea-Bissau	PROCULTURA Focal Point	22/5/2024	Online
Marinho de Pina	Polo Abotcha	Manager	7/6/2024	Malafo
Buon Olessato	Bissau com Música (SUB-1) / ADPP	Coordinator	7/6/2024	Bissau
<u>Focus group entrepreneurship training beneficiaries:</u> Laurena Carvalho Andrade Nogueira Graciete Daro Aurora	Trainees / DIVERSIDADE / (Rizoma-SUB-2)	Beneficiaries	8/6/2024	Bissau
Nino Galissa	Escola de Kora / DIVERSIDADE	Beneficiary	8/6/2024	Bissau
António Nunes Angela Pedroso	Camões	Attaché/Director CCP Cooperation Advisor	8/6/2024	Bissau
Ernesto Nambera	Balé Nacional	Choreographer and Artistic Director	9/6/2024	Bissau
Paula Leite Barros Francesca Moledda	DUE GW	PROCULTURA Focal Point Head of Cooperation	10/6/2024	Bissau
Cynthia Cassama	General Directorate of Culture	General Director	10/6/2024	Bissau
Paul Barascut	Centro Cultural Franco-Bissau-Guineense	Director	10/6/2024	Bissau
Carolina Rodrigues	Ur-Gente (Sub-2) / Vida	Project Manager	10/6/2024	Bissau
Carolina Almeida	Ilhas e Encantamentos (SUB-3) / IMVFlor	Coordinator	10/6/2024	Bissau
Jorge Handem	Sound Course / Escola de Artes e Ofícios de Quelelé	Director	10/6/2024	Bissau
Miguel de Barros	Coordinator of the Cultural Agenda of Bissau / Founder of the Corubal Cooperative		11/6/2024	Bissau
João Cornélio	Cidades criativas da música UNESCO	Director	11/6/2024	Bissau
João Azevedo	Rizoma (SIB-2)/Centro José Carlos Schwarz / ENGIM	Coordinator	11/6/2024	Bissau
Augusto Mendes Artis Bertulis	Ministério da Cultura, Juventude e Desporto DUE GW	Minister Ambassador UE in Guinea-Bissau	12/6/2024	Bissau
Abdulai Sila	Recite (SUB-2) / AEGUI	Partner	12/6/2024	Bissau
Etchon	Netos do Bandim	Coordinator	12/6/2024	Bissau
Paula Leite Barros Sèverine Arnal	DUE GW DUE MZ	PROCULTURA Focal Points	18/6/2024	Online

3. São Tome and Principe: 16>21 June 2024

Name	Organisation/Project	Function	Date	Location
Davide Morucci	EUD Gabon/STP	Cooperation Attaché/Focal Point PROCULTURA	22/5/2024	Online
Isabel D'Abreu Ligia Santos Mardgínia Pinto	Ministry of Education, Culture and Science Directorate-General for Culture / Casa da Cultura	Minister Adviser Director General of Culture	17/6/2024	São Tome
Renata Marques Aida Beirão Nelly	Ilhas e Encantamentos (SUB-3)	Local Coordinator	17/6/2024	São Tome
Paula Pereira Celeste Sebastião Ana Ferreira	Embassy of Portugal / Camões	CCP Director - Cooperation Attaché	17/6/2024	São Tome
		Cooperation Advisor		
		AT STP		
Afonso Januário	Scholarship holder Master's Degree Theatre	Casa da Cultura technician	17/6/2024	São Tome
Guedes Medeiros	DIVERSIDADE	Beneficiary	18/6/2024	São Tome
Inês Fernandes Bleizy Costa Professores	Rizoma (SUB-2)	Partner	18/6/2024	São Tome
<u>Focus group DIVERSIDADE:</u> Bibiana Figueiredo Kwame Sousa Katia Aragão	RaizArte Inovarte STP Vozes d'Obo	Beneficiaries	18/6/2024	São Tome
<u>Focus group entrepreneurship training beneficiaries:</u> Mariene José Adelaide Taraveira Anjo Delax Dério Costa	Actors, DJ, Director of the National Library	Beneficiaries	18/6/2024	São Tome
Marta Freitas Cátia Teresa	Academia das Artes (SUB-1) / Equador em Movimento	Coordinators	19/6/2024	São Tome
João Carlos Silva Olavo Amado	Entrepósito das Artes (SUB-2) / Polo CACAU / Roça Mundo	Coordinators	19/6/2024	São Tome
Catarina D'Abreu Rodrigues Maria Laroche	Alliance Française	Director Deputy Director	19/6/2024	São Tome
Jerónimo Salvaterra	União Nacional de Escritores e Artistas Santomenses	General Secretary	19/6/2024	São Tome
Davide Morucci	EUD Gabon/STP	Cooperation Attaché/Focal Point PROCULTURA	19/6/2024	São Tome
Joy Seabra	Cultural Management Licence Course / ISEC	Degree Coordinator	20/6/2024	São Tome
<u>Focus group scholarship holders:</u> Agnaldo Neto Bastos Alfredo Erika Ana	Graduates, AULP Mobility Scholarships	Beneficiaries	20/6/2024	São Tome
Abdu Sousa	Sound and Lighting Course / Centro Politécnico	Management	20/6/2024	São Tome
Alcinio Silva	GAON-FED	Coordinator	21/6/2024	São Tome
Maribela Barbeiro Juel Trindade	Scholarship holder Degree Theatre and performing arts	Beneficiaries	22/6/2024	Online

4. Angola (Luanda): 21>30 June 2024

Name	Organisation/Project	Function	Date	Location
Ana Paula Almeida Pinto de Oliveira	EUD AO	PROCULTURA Focal Point	23/5/2024	Online
Moisés Rafael	Fazer acontecer a música (SUB-1) Benguela Casa Música	Coordinator	22/6/2024	Online
Erivaldo Guimarães	BD PALOP (SUB-3) / Bomcomix	Partner	23/6/2024	Luanda
Jelson Matias	AULP scholarship holder	Beneficiary	23/6/2024	Luanda
Orlando Domingos and team	Globo Dikulu / DIVERSIDADE / Animarte Cazenga	Coordinator	23/6/2024	Cazenga
João Pedro Lourenço	Ministry of Culture and Tourism CMA	National Director of Arts and Tourism Training	24/6/2024	Talatona
Domingas Monte	National Institute for Creative and Recreational Industries	Director	24/6/2024	Luanda
<u>Focus group mobility scholars:</u> Renata Torres Jorge Henriques	Residence mobility grant holders	Beneficiaries	24/6/2024	Luanda
Tchissola Mosquito	Marimba (SUB-2) / Radio Nacional Angola	Partner	24/6/2024	Luanda
José Katito Rómulo Rosa	Cultural Management Course / Faculdade de Artes Univ. Luanda	Managers	25/6/2024	Quilamba / Belas
Ana Paula Almeida Pinto de Oliveira	EUD AO	PROCULTURA Focal Point	25/6/2024	Luanda
Eufrazina Zau and professors	Courses in Pedagogy & Children's Literature / National Institute for the Training of Education Personnel	Deputy Director General	26/6/2024	Luanda
Ingrid Fortez	Cultural consultant and producer. CMA	CMA	26/6/2024	Luanda
Mélanie Le Bihan Agnela Barros	Alliance Française / Diversity Management, CMA	Director President	26/6/2024	Luanda
<u>Focus group entrepreneurship training beneficiaries:</u> Enoque Stali Solange Feijó Renata Torres Gilberto Ndala Sinódio Domingos David Tjyakala Odette Silva Elvira Francisco Marlene Mara Hurst	Trainees	Beneficiaries	27/6/2024	Luanda
Julia Schreiner Ngoi Salucombo	Goethe Institut	Director Programmer	27/6/2024	Luanda
Gaspar Neto Marcos Pedro	Sound and lighting course/ CEARTE	Managers	27/6/2024	Luanda
Albertino Fernandes Lima	Ministry of Planning	Manager	28/6/2024	Luanda
Edvanio Vunge Horacio Sonia Danilsa Gonçalves	Scholarship holder Music graduate Scholarship holder Theatre graduate	Beneficiaries	28/6/2024	Online
Nani Pereira	Resistência e Afirmação Cultura (SUB-2), Elinga Teatro			
David Saez	Thambwé (SUB-1) / Museu Regional do Dundo	Coordinator	30/6/2024	Online

5. Cape Verde (Mindelo and Praia): 7>14 July 2024

Name	Organisation/Project	Function	Date	Location
Graça Sousa	EUD CV	PROCULTURA Focal Point	23/5/2024	Online
Carlos Santos	Diversidades / Mariventos (SUB-1) / Cultural Management Course	Coordinator	7/7/2024	Mindelo/São Vicente
Conceição Delgado Kiso Oliveira	Musica gera Cultura (SUB-1) / Mariventos	Coordinators	8/7/2024	Mindelo/São Vicente
Odair Varela	DIV Fita Cro de Rosa / BD Palop (SUB-3) / Entrepreneurship training beneficiary	Beneficiary	8/7/2024	Mindelo/São Vicente
Valdemar Lopes	Entreponto das Artes (SUB-2) / Instituto Universitário de Arte, Tecnologia e Cultura	Partner	8/7/2024	Mindelo/São Vicente
Márcia Brito	Master's student Theatre / DIV Txon Poesia	Beneficiary	8/7/2024	Mindelo/São Vicente
Manuel Fortes Ivanissa Mara	Professor Scholars AULP Fac Educação e Desporto Uni-CV Mindelo	Beneficiaries	8/7/2024	Mindelo/São Vicente
Cristina Moreira	DIV / Amigos da Natureza/ Centro Turismo Economia Solidária			
Artur Marçal Danilza Lopes	DIV / Renda Brava CNAD / Centro Nacional Arte Artesanato Design	Beneficiary	9/7/2024	Mindelo/São Vicente
Vanessa Monteiro	Designer, DIV Neve Insular	Beneficiary	9/7/2024	Mindelo/São Vicente
<u>Focus group entrepreneurship training beneficiaries:</u> Cibel Lima Jocular Jaime Pinto Christy Reis Bili Wilson, Carla Tavares Vania Paixito	Entrepreneurship trainees	Beneficiaries	9/7/2024	Mindelo/São Vicente
Antonio Tavares	Centro Cultural Mindelo	Director	9/7/2024	Mindelo/São Vicente
Bruniguel Andrade	Uni-CV Cultural Courses, National Auditorium	Coordinator and beneficiaries	10/7/2024	Praia/Santiago
Abraão Vicente Vandrea Monteiro	Ministry of Culture and Creative Industries	Minister Director General of the Arts	10/7/2024	Praia/Santiago
Ana Samira Baessa Carla Semedo	Cimboa (SUB-1) IPC	Director Intangible Heritage Department	10/7/2024	Praia/Santiago
Zul Alves	Diversidades Partilha / Gota d'Arte		10/7/2024	Praia/Santiago
Vladmir Silves Ferreira	Uni-CV Course / AULP Mobility / Erasmus+	Manager	11/7/2024	Praia/Santiago
Odete Serra Andreia Mendes Guilherme Bragança	Camões - PROCULTURA	Cooperation Attaché Cooperation Advisor AT Procultura	11/7/2024	Praia/Santiago
Adilson Spinola Jorge Garcia	Camara Municipal Praia	Director of Culture Creative Economy	11/7/2024	Praia/Santiago
Elisângela Barreto	Resistência (SUB-2) /Fundação Museu Amílcar Cabral	Director	11/7/2024	Praia/Santiago
Ana Margarida Mestra Luisa Janeirinho	Ilhas e Encantamentos (SUB-3) / Sphaera Mundi	Coordinators	12/7/2024	Online
Ricardo Leote	Ilhas e Encantamentos (SUB-3) / Sphaera Mundi	Partner	12/7/2024	Cidade Velha, Porto Mosquito Santiago
Graça Sousa Cristobal Delgado Matas Ines	EUD CV	PROCULTURA Focal Point Head of Cooperation Assistant	12/7/2024	Praia/Santiago

Paulo Linhares	Training Entrepreneurship	Beneficiary	12/7/2024	Praia/Santiago
Augusto Veiga	Atlantic Music Expo	Managing Director	12/7/2024	Praia/Santiago
Jeff Hessney Rosy Timas Nereida Delgado	Polo/Raiz di Polon Master's scholarship	Coordinator	12/7/2024	Praia/Santiago
		Beneficiaries		
José Silva	Kreol Jazz Festival	Director	12/7/2024	Praia/Santiago

6. East-Timor (Dili): 25>30 July 2024

Name	Organisation/Project	Function	Date	Location
Mario Machado Severine Arnal	EUD TL EUD MZ	PROCULTURA Focal Points	13/5/2024	Online
Mario Machado	EUD TL	PROCULTURA Focal Point	4/7/2024	Online
<u>Focus group DIVERSIDADE:</u> Natalino Ximenes Marcos Maia Sousa da Silva Joana Abel	Contentor Tais, Formação Tecnicas Desenho e Pintura, Renovar a Antena	Beneficiaries	25/7/2024	Dili
Vicente Paulino Diogo Freitas da Silva Feliciano do Céu	UNTL / Fac. Turismo, Artes ICCs	Coordinators	25/7/2024	Dili
Cristina Faustino Jessica Bastos	Camões	Cooperation Attaché Cooperation Adviser	25/7/2024	Dili
Nidio Barros Pinto	Secretaria de Estado das Artes e da Cultura (SEAC)	Legal Advisor	26/7/2024	Dili
<u>Focus groups scholarship holders:</u> Natercia do Rosario Tercicio Pinto Edi Suan Eva Alves Etson Caminha Custodio Santos Silva	Residence and Degree Scholarships	Beneficiaries	26/7/2024	Dili
José Simão Tito Sara Almeida	Centro Nacional de Formação Profissional	Coordinators	26/7/2024	Dili
Eduardo Ximenes João Paulo Domingas Pereira	Palco Aberto (SUB-1) / Berliku Fanu Rei	Coordinators	29/7/2024	Dili
Mario Machado Rogerio Castro	EUD TL EU-TL Cooperation Facility	PROCULTURA Focal Point Technical Assistant	30/7/2024	Dili
<u>Focus group entrepreneurship training beneficiaries:</u> Olga Boavida Nidia Elisabete dos Reis Miranda Espirito Santo Tony Joanico Mendonça de Jesus	Trainees	Beneficiaries	30/7/2024	Dili
Eudicito Pinto	Marimba (SUB-2) / Centro Audiovisual Max Stahl	Partners	30/7/2024	Dili

Meetings with project partners: may>September 2024

Name	Organisation/Project	Function	Date	Location
Diana Manhiça	Camões - Procultura	Technical Assistant MZ & TL	20/5/2024	Maputo
Ana Ferreira	Camões - Procultura	Technical Assistant STP & AO	22/5/2024	Online
Mercedes Pinto, Helena Guerreiro André Colaço Nadia Pereira Maria Martins	Camões - Procultura	Procultura Team and Camões/Strategic Partnerships Division	23/5/2024	Online
Guilherme Bragança	Camões - Procultura	Technical Assistant CV & GW	23/5/2024	Online

Mercedes Pinto	Camões - Procultura	Project manager	6/6/2024	Bissau
Ana Ferreira	Camões - Procultura	Technical Assistant STP & AO	20/6/2024	São Tomé
Guilherme Bragança	Camões - Procultura	Technical Assistant CV & GW	10/7/2024	Praia/Santiago
Maria Herminia Cabral Maria Matoso	Fundaçao Calouste Gulbenkian	Procultura Partner	18/7/2024	Online
Celia Zaya Espinoza Angeles Allegue Fernandez Maria Esther Jodar Ruiz Alejandro de los Santos	AECID	Procultura Partner	25/7/2024	Online
Fátima Proença Rita Cavaco Orlando Garcia	ACEP	Procultura Partner	29/7/2024	Online
Pedro Oliveira Helena Guerreiro Mercedes Pinto Fábio Sousa	Camões - Procultura	Procultura Coordination	26/9/2024	Online

Annex 4 - List of participants in the final workshops

Facilitation: Alejandro Castro (TL) and Cristina Farinha (KE2)

28th October, 1pm (PALOP countries)

Participants in Maputo (Hotel Southern Sun)

N.	Name	Organisation / Function	Country
1	Alicia Martin Diáz	EUD-MZ / Cooperation Chief	EU-MZ
2	Ana Carolina Gonçalves	Coordinator, PROCULTURA Technical Assistance, CESO	MZ/PT
3	Chimene Costa	Dancer / Cultural manager	MZ
4	Elodie Finel	16neto	MZ
5	Helena Guerreiro	Camões - Cooperation Officer	MZ
6	Kátia Carvalho	Swiss Cooperation	MZ
7	Mathieu Gardon-Mollard	Cultiv'Arte	MZ/FR
8	Mercedes Pinto	PROCULTURA - General Manager	PT
9	Sèverine Arnal	EUD-MZ - PROCULTURA focal point	UE-MZ
10	Telma Sousa	PROCULTURA Technical Assistance, CESO	MZ/PT

Online participants

N.	Name	Organisation / Function	Country
11	Abdu Sousa	Director Polytechnic Centre / "Curso Som e Iluminação"	STP
12	Adérito Bucuane	/	/
13	Afonso Januário	Directorate-General for Culture, Masters Grantee	STP
14	Albertino Lima	Ministry of Planning, Angola	AO
15	Catarina Abreu	Alliance Française, São Tomé and Príncipe	STP
16	Ana Ferreira	PROCULTURA, Technical Assistant, Angola e São Tomé and Príncipe	AO/STP
17	Ana Martins	ENGIM, Coordinator Project "Rizoma", Guinea-Bissau	GW
18	Anacleta Pereira,	Elinga Teatro, Project "Resistência e Afirmação Cultural", Angola	AO
19	André Colaço	PROCULTURA, Financial Officer	PT
20	Andreia Mendes	Portuguese Cultural Centre Praia, Camões, Cape Verde	PT/CV
21	Ângela Pedroso,	Cooperation Assistant, Camões, Guinea-Bissau	PT/GW
22	António Nunes	Cooperation Officer, Camões, Guinea-Bissau	PT/GW
23	/	Associação Gota d'Arte, DIVERSIDADE, Cape Verde	CV
24	Bernardo Guiamba (Pak)	Festival Raiz, Mozambique	MZ
25	Buon Olessato	Project "Bissau com Música", ADPP, Guinea-Bissau	GW
26	Calisto Langa	Project "Músicas e Artes Cénicas" / Sociedade Saniasse Niassa	MZ
27	Carla Semedo	Cimboa, Cultural Heritage Institute, Cape Verde	CV
28	Carmen Pereira	German Embassy, Mozambique	DE/MZ
29	Carolina Rodrigues	Project Encontro com Ur-Gente Vida, Guinea-Bissau	GW
30	Celeste Sebastião	Portuguese Cultural Centre São Tomé, Camões, São Tomé and Príncipe	PT/STP
31	Claudio Zunguene	GACIM, Mozambique	MZ
32	Cristina Paço d'Arcos	Project "Rizoma", Fundação Criança e Juventude, São Tomé and Príncipe	STP
33	Cristobal Delgado Matas	EUD Cape Verde -Chief of Cooperation	EU/CV
34	Davide Morucci	EUD-Gabon (STP) - Cooperation and PROCULTURA Focal Point	EU-STP
35	Domingos Getimane	/	/
36	Edna Moreira	/	/
37	Ekmel Cizmecioglu	EUD Angola - PROCULTURA Focal Point	EU-AO

38	Elisa Cristiano	/	/
39	Elisabete Fernandes	/	/
40	Eugenio Santana	Ministry of Culture and Tourism, Mozambique	MZ
41	/	"Fa-ibaldeid"	/
42	Fátima Proença	ACEP, Portugal	PT
43	Fernando Maquengo Freitas	/	/
44	Guedes Medeiros	DIVERSIDADE, São Tomé and Príncipe	STP
45	Guilherme Bragança	Technical Assistant PROCULTURA Cape Verde and Guinea-Bissau	CV-GW
46	Hélio	/	/
47	Inês Marreiros	Project "Rizoma", São Tomé and Príncipe	STP
48	"Ivezosof"	EUD-Cape Verde	UE-CV
49	Ivan Iaranjeira	IVERCA/Museu da Mafala, Mozambique	MZ
50	João Azeredo	Rizoma, Centre José Carlos Schwarz/ENGIM, Guinea-Bissau	GW
51	Julia Schreiner	Goethe-Institut Angola	DE/AO
52	Mardginia Pinto	Directorate-General for Culture, Masters grantee, STP	STP
53	Maria F. Martins	PROCULTURA, Camões, Communication Officer, Portugal	PT
54	Maria Herminia Cabral	Fundação Calouste Gulbenkian, Portugal	PT
55	Maria Matoso	Fundação Calouste Gulbenkian, Portugal	PT
56	Marta	/	/
57	/	Maputo Fast Forward, Mozambique	MZ
58	Miguel de Barros	Coordinator Agenda Cultural de Bissau/Founder Cooperativa Corubal	GW
59	Miguel Girão de Sousa	Cooperation Officer, Camões, Angola	PT/AO
60	Moisés Rafael	Project "Fazer acontecer a música", Casa da Música Benguela, Angola	AO
61	Nádia Pereira	PROCULTURA, Camões, Contract Manager, Portugal	PT
62	Neidina Moniz	DIVERSIDADE, Cape Verde	CV
63	Ngoi Salucombe	Programmer, Goethe-Institut Angola	DE/AO
64	Olavo Amado	Project "Entreposto das Artes" /Polo CACAU, São Tome and Príncipe	STP
65	Orlando Garcia	ACEP, Portugal	PT
66	Osvaldo Coutinho	ADPP, Portugal	PT
67	Pablo Ribeiro	Cultiv'Arte, Mozambique	MZ
68	Patricia Ferro	Cooperation Assistant, Camões, Mozambique	MZ
69	Paul Barascut	Director Centro Cultural Franco Bissau Guineense, Guinea Bissau	FR/GW
70	Paula Leite	EUD Guinea-Bissau - PROCULTURA Focal Point	EU-GW
71	Paula Matos da Costa	Camões PROCULTURA, Portugal	PT
72	Paula Pereira	Cooperation Office, Camões, São Tome and Príncipe	PT/STP
73	Odete Serra	Centro Português de Cooperação/ Embaixada de Portugal, Angola	PT-AO
74	Rita Cavaco	ACEP, Portugal	PT
75	Rodrigo Subtil	Cooperation Officer, Camões, Angola	PT-AO
76	Stella Mendonça	Project "Musica para Todos" /MUSIARTE, Mozambique	MZ
77	Patrícia Maridalho	VIDA, Portugal	PT

29th October, 8am (East Timor)

Participants in Maputo (EUD Mozambique)

N.	Name	Organisation / Function	Country
78	Alicia Martin Diáz	EUD-MZ / Cooperation Chief	EU-MZ
79	Ana Carolina Gonçalves	CESO-Technical Assistance Coordinator, PROCULTURA	PT/MZ
80	Mercedes Pinto	PROCULTURA - General Manager	PT
81	Sèverine Arnal	EUD-MZ - PROCULTURA focal point	UE-MZ

Participants in Dili (EUD East Timor)

N.	Name	Organisation / Function	Country
82	Ana Tilman	Project Marimba, CAMSTL, East-Timor	TL
83	Eddy Pinto	Project Marimba, CAMSTL, East-Timor	TL
84	Filomena dos Santos,	Haktuir Ai-Knanoik, East-Timor	TL
85	Januario Saldanha	Almamor, East-Timor	TL
86	Joaninha da Costa	CNEFP, Tibar, East-Timor	TL
87	Joui Baptista	Arte Empreender, East-Timor	TL
88	Mário Machado	EUD-East Timor PROCULTURA Focal Point	EU-TL
89	Natalino Ximenes,	Nekark Entertainment, DIVERSIDADE and residency grantee, East-Timor	TL
90	Rogério Castro	EU-Timor Leste Cooperation Facility, East Timor	EU-TL
91	Sara Almeida	CNEFP, Tibar, East-Timor	TL
92	Tercísio Pinto	Haktuir Ai-Knanoik, East-Timor	TL
93	Zeferino Oliveira	/	TL

Online participant

N.	Name	Organisation / Function	Country
94	Fátima Proença	ACEP, Portugal	PT

Annex 5 - Final workshop: Attendance list for Dili (East Timor)

Document annexed to the report

Annex 6 - Final workshop: Presentation of the preliminary results of the PROCULTURA evaluation and identification/formulation of a new project

Document annexed to the report