

# The Fund for African-Danish Relations through mutual Exchange of Culture and the Arts (2025-2028)

<b>Key results:</b> - Established a fund which supports African-Danish relations through mutual exchange of culture and arts managed by a Fund Manager. - Culture and artistic expressions in countries in Africa, where Denmark has a presence have been strengthened both at professional level, with enhanced capacities and with community outreach, and jobs for youth. - Fostered equal partnerships between Danish and African actors which have played a key role in the achievement of sustainable culture and arts expressions, economic opportunities and social justice. - Ensured viability of projects between African and Danish actors within culture and arts.	<b>File No.</b>	24/49441																							
	<b>Country</b>	Countries in Africa where MFA is present																							
	<b>Responsible Unit</b>	AFRPOL/KOM																							
	<b>Sector</b>	Culture																							
	<b>Partner</b>	N/A																							
		<i>DKK million</i>	<b>2025</b>	<b>2026</b>	<b>2027</b>	<b>2028</b>		<b>Total</b>																	
	<b>Commitment</b>	40	40	40	40		160																		
	<b>Projected disbursement</b>																								
	<b>Duration</b>	2025-2028																							
	<b>Previous grants</b>	N/A																							
	<b>Finance Act code</b>	06.32.01.32																							
	<b>Head of unit</b>	Ketil Karlsen (AFRPOL) and Anne Dorothea Bruun Aubry (KOM)																							
	<b>Desk officer</b>	Mie Sofie Nielsen (AFRPOL) and Synne Nyrop Henriques (KOM)																							
<b>Reviewed by CFO</b>	NO																								
<b>Relevant SDGs</b> <i>[Maximum 1 – highlight with grey]</i>																									
<table border="1" style="width: 100%; text-align: center; border-collapse: collapse;"> <tr> <td> No Poverty</td> <td> No Hunger</td> <td> Good Health, Wellbeing</td> <td> Quality Education</td> <td> Gender Equality</td> <td> Clean Water, Sanitation</td> </tr> <tr> <td> Affordable Clean Energy</td> <td> Decent Jobs, Econ. Growth</td> <td> Industry, Innovation, Infrastructure</td> <td> Reduced Inequalities</td> <td> Sustainable Cities, Communities</td> <td> Responsible Consumption &amp; Production</td> </tr> <tr> <td> Climate Action</td> <td> Life below Water</td> <td> Life on Land</td> <td> Peace &amp; Justice, strong Inst.</td> <td style="background-color: #cccccc;"> Partnerships for Goals</td> <td></td> </tr> </table>								 No Poverty	 No Hunger	 Good Health, Wellbeing	 Quality Education	 Gender Equality	 Clean Water, Sanitation	 Affordable Clean Energy	 Decent Jobs, Econ. Growth	 Industry, Innovation, Infrastructure	 Reduced Inequalities	 Sustainable Cities, Communities	 Responsible Consumption & Production	 Climate Action	 Life below Water	 Life on Land	 Peace & Justice, strong Inst.	 Partnerships for Goals	
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**Strategic objectives** [for projects under a Country Strategic Framework]/**Objectives** [for stand-alone projects] – Choose as relevant.

**Overall:** Cultural and artistic expressions, through equal partnerships, exchanges and people to people engagements have contributed and added value to professionalism, community impact and sustainability.

**Specific for the fund:** 1) To nurture and support the initiatives considered of key value for longer term impact and sustainability. This includes nurturing partnership approaches, identify capacity building needs, joint learning and professional excellence by organising a number of supporting activities. 2) To select, approve, and manage the initiatives within a partnership framework of Danish and African expertise and priorities and in accordance with Danish government guidelines. 3) To support the grantees to measure impact in meaningful ways and communicate results, an ensure visibility through communication before, under and after the activities have taken place.

**Environment and climate targeting - Principal objective (100%); Significant objective (50%)**

	Climate adaptation	Climate mitigation	Biodiversity	Other green/environment
Indicate 0, 50% or 100%	0	0	0	0
Total green budget (DKK)	0	0	0	0

**Justification for choice of partner:**

N/A

**Summary:**

The Fund for African-Danish Relations through mutual Exchange of Culture and the Arts (ARCH) 2025-2028 is an initiative under Africa's Century: Strategy for strengthened Danish engagement with African Countries (2024). The project document outlines the background, rationale and justification, objectives and management arrangements for development cooperation concerning ARCH. In addition to diplomacy, development cooperation and trade, the strategy lays out a pathway to promote "active people-to-people engagement, exchange, and cultural cooperation" to reach Denmark's overall ambition to foster closer and more equal ties with African countries and partners.

**Budget** (engagement as defined in FMI):

Engagement 1 – the development project	[insert DKK million]
Engagement 2 - auxiliary activities, such as advisors, M&E and reviews (repeat as relevant)	[insert DKK million]
Engagement 3 – un-allocated funds	[insert DKK million]
<b>Total</b>	<b>[insert DKK million]</b>

Project Document

**ARCH**

***The Fund for African-Danish Relations through mutual Exchange  
of Culture and the Arts  
(2025-2028)***

*An initiative under Africa's Century:  
Strategy for strengthened Danish engagement with African Countries (2024)*

**6 March 2025**

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### List of Abbreviations

AFRPOL	Africa and policy department of the Danish MFA
AMG	Aid Management Guidelines
DAC	Development Assistance Committee
GLOMUS	Global network for higher music, dance and performing arts education
MFA	Ministry of Foreign Affairs
ODA	Official development assistance
SDG	Sustainable Development Goals

# 1. Introduction

The present project document outlines the background, rationale and justification, objectives and management arrangements for development cooperation concerning ARCH, *The Fund for African-Danish Relations through mutual Exchange of Culture and the Arts, 2025-2028 (hereafter called the Fund)*, which is an initiative under the auspices of the Danish Government's Strategy: *Africa's Century: Strategy for strengthened Danish engagement with African countries (2024)* (hereafter the Africa's Century Strategy). The Africa's Century Strategy outlines Denmark's overall ambition to foster closer and more equal ties with African countries and partners. In addition to diplomacy, development cooperation and trade, the strategy lays out a pathway to promote "active people-to-people engagement, exchange, and cultural cooperation".

The project document follows the requirements of the Aid Management Guidelines of Danish Ministry of Foreign Affairs (MFA). The document also provides the basis for the procurement of an organisation/organisations to be managing the Fund. The project document is underpinned by a Mapping of culture and arts initiatives – Danish and African partnerships (Annex A), which, based on a stakeholder mapping and interviews of ongoing activities and future options, unfolds the range of engagements and potential organisation of the Fund.

In order to maximise the outreach and impact of culture and arts initiatives under the auspices of the Africa's Century Strategy, the Danish MFA will engage in three ways: 1. Support MFA-led initiatives through a new cultural window within the existing Sustainable Development Goals (SDG) Facility<sup>1</sup> managed directly by the Department for Africa, Development Policy and Financing (AFRPOL) in the MFA and in synergy with the Public Diplomacy initiatives. The cultural window will receive proposals for specific projects through calls targeted for Danish embassies in Africa. 2. Government Flagship Projects where funds are expected to be allocated to selected embassies on an ad hoc ongoing basis for larger individual projects in accordance with the government's priorities. One current Flagship Project is the potential collaboration with Kenya on a renovation of the Karen Blixen Museum in Nairobi. 3. *The Fund for African-Danish Relations through mutual Exchange of Culture and the Arts (the Fund)*, which is the topic of this project document and outlined further below. The three elements are complementary.

An amount of approximately DKK 40 million will be managed under the Fund annually, totaling around DKK 160 million over four years. The full amount of DKK 200 million allocated on the Finance Bill § 06.32.01.32 is subject to annual parliamentary approval. The Fund is broadly envisaged to promote mutual cultural exchange and partnerships, community impact, professionalism, and excellence as well as sustainability. The geographical scope of the cultural cooperation is engagement with countries in Africa, where Denmark has an embassy or plans to open an embassy<sup>2</sup>.

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<sup>1</sup> Guidelines for the SDG-facility can be found at the AMG here: <https://amg.um.dk/bilateral-cooperation/sdg-facility>. The facility is currently open for applications from Danish embassies in in transition and emerging economies and countries with strategic sector cooperation and/or Danish energy transition partnerships. The guidelines are currently being updated to accommodate the new culture window for embassies in Africa.

<sup>2</sup> The counties are currently: Algeria, Burkina Faso, Egypt, Ethiopia, Ghana, Kenya, Mali, Morocco, Nigeria, Rwanda, Senegal, South Africa, Tanzania, Tunisia, Uganda.

## 2. Context and experiences, strategic considerations, rationale and justification

### *Context<sup>3</sup>*

As elsewhere in the world, culture and the arts are powerful testaments to resilience, creativity, and transformation. Despite challenges (see below), the cultural and artistic expressions in African countries thrive as never before, offering a unique blend of tradition and innovation that resonates locally and globally. There is growing emphasis on reclaiming African narratives, empowering local artists, and fostering a sustainable, globally integrated cultural sector. Art forms like literature/storytelling, music, dance, and crafts are evolving, maintaining their significance in daily life, while being reinvented in new and contemporary forms. Artists often blend traditional motifs based on local cultures with modern themes to navigate contemporary issues, such as social justice and human rights, livelihoods, climate change, and migration.

Culture and the arts contribute to local economies, exemplified by Nollywood (Nigerian film industry) and other film industries; Afrobeats; and fashion, which are gaining global recognition. These creative industries establish their own eco-systems and are increasingly recognised as employment opportunities especially for the youth. Culture and the arts communities join in physical spaces and increasingly also in digital spaces with local and global outreach (Annex A). Technology has democratised access, enabling young African artists to showcase their work on local and global platforms, such as YouTube, Instagram, and Spotify. Within music, African artists are trendsetting with e.g., South African artist 'Tyla' and Nigerian 'Rema' with around 25 million monthly streams on Spotify<sup>4</sup>.

Arts and sports serve as powerful vehicles for cultural exchange and reconciliation. In countries affected by civil strife, cultural and arts expression and sports create neutral spaces where diverse communities can interact and build trust. Through shared experiences in artistic projects and sporting events, people from different backgrounds find common ground, helping to foster peaceful coexistence and mutual understanding.

African culture and art forms are distinct from traditional European categories and rich in so many ways that are not necessarily captured with a European centric eye and knowledge. Therefore, it is of key importance to avoid applying strict a-priori sub-categories of culture and arts, and instead promote equal partnerships and exchanges, which is key for initiatives to succeed and their potential sustainability.

### *Danish experience*

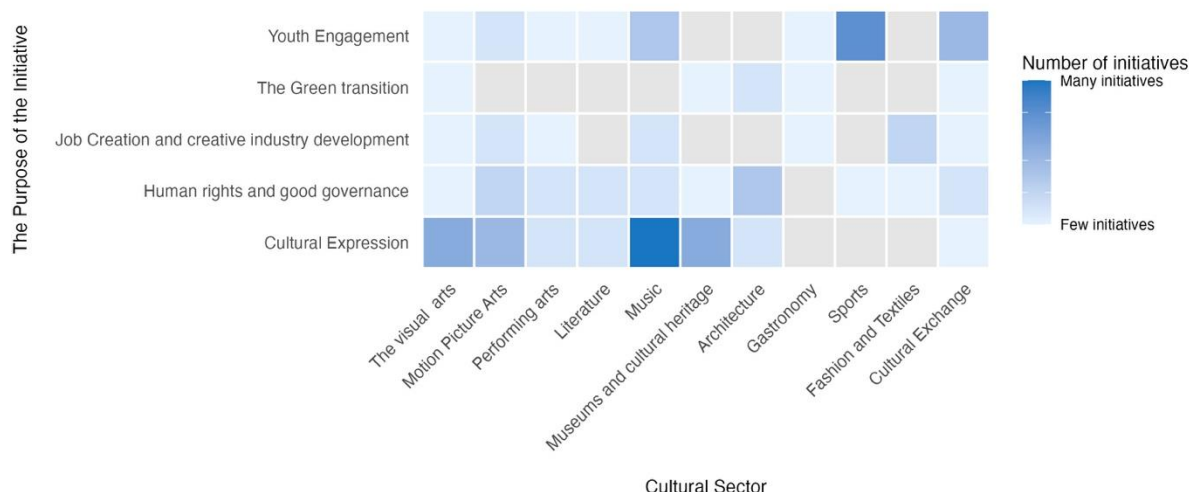
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<sup>3</sup> The context is here understood narrowly as describing key issues of relevance to the establishment of the Fund (see also Annex A).

<sup>4</sup> The general points in the text are based on: UNESCO: Reports on the preservation of intangible cultural heritage and the impact of globalization on African art forms. African Union (AU): Policies and initiatives related to the promotion of arts and culture in Africa, such as the AU's Agenda 2063; Documents from UNCTAD and other organizations analyzing the role of cultural industries in African economies. Interviews on cultural policy in Senegal with the Raw Material Company programme managers; in Kenya with Joy Mboya; GoDown Arts Centre and Lilian Hypolyte, Nafasi Art Centre, Dar es Salaam.

Denmark has over the years supported culture and arts globally and on the African continent. This support has, for the last decade, been limited to relatively small grants. It is in this perspective that the mapping of initiatives has provided an overview of activities, features, and the potential and the contours of a framework (Annex A).

**Figure 1: Current Danish Cultural Initiatives on the African Continent<sup>5</sup>**



Music and visual arts show the widest geographic spread, with partnerships spanning from Morocco to South Africa. Sectors like gastronomy and architecture are not frequent and they are concentrated in specific countries. With regard to purpose, engagement of youth is naturally the focus in sports, and to some degree in cultural exchanges, and music. Other principles and values, central to Danish Development Cooperation, were less pronounced in the mapping<sup>6</sup>.

The mapping showed that private initiatives drive the ongoing engagements. It is Danish actors who take lead in the pursuit of possible partnerships. Current initiatives rely heavily on networks and relationships rather than institutional frameworks. The partnerships, which are considered successful, emphasise local decision-making and leadership. Long-term investment is key, as short-term projects often discourage African partners from investing time and resources. Eco-systems around art forms are central to sustainability, but they are generally missing or weak in the African countries that were investigated as part of the mapping.

Stakeholder interviews emphasised that the context is evolving and changing rapidly, and African actors no longer accept the premise of cultural export from the Global North. The importance of moving beyond traditional Western cultural categorisations, and to avoid a-priori focus on which cultural sectors to support were considered as a prerequisite. It was recommended that partnerships should evolve around adaptable concepts and approaches to better reflect African cultural contexts, where artistic expressions transcend conventional genre boundaries. This includes incorporation of emerging themes and cross-disciplinary practices.

<sup>5</sup> Figure 1: Shows a heatmap indicating the number of projects in the cross between a specific cultural sector compared with the purpose of the initiative. See Annex A.

<sup>6</sup> Youth engagement, green transition, job creation, human rights and good governance were selected as parameters together with cultural expression (Y axis of Figure 1).

The mapping showed a diverse set of approaches, and the inclusion and prioritisation of addressing socio-economic and rights challenges through creative means. Human rights advocacy through comics and theatre, and the documentation of the link between prevalence of malaria and healthy house designs, demonstrate how cultural and creative sectors are tools/means for social change. Both African and Danish actors emphasise the importance of connecting culture and arts with socio-economic opportunities (job creation, livelihoods, peaceful coexistence). The interlinkages between culture and the arts, and development issues and policy advocacy topics are strengthened in physical art centres, which convene a multiplicity of art forms and expressions and are open meeting places (Kenya, Tanzania, Senegal). There seems to be a good number of initiatives and potential partnerships on the drawing board, but funding opportunities have so far been lacking.

In the interviews conducted during the mapping process, museums were recognized as a distinct category, with the perception that they still bear a “colonial” legacy and must evolve to embrace contemporary identities, reflecting unique local and modern expressions. Meanwhile, it is private and community initiatives, which drive transformation and innovation. The contemporary scenes are flourishing. Although they may be “small” within populous nations, they exert both local and global influence and shape cultural trends and redefine perceptions in and of Africa (Annex A).

It is increasingly recognised by observers and actors, including at political leadership levels that the African continent is currently experiencing a “cultural revolution” with significant impact internationally.<sup>7</sup> The former president of Burkina Faso, Roch Marc Christian Kaboré, has argued that African governments should prioritise creative industries in development policies and investments from private sector actors and development agencies should be directed towards these industries.<sup>8</sup> This point has been reiterated by the former Ghanaian president, Nana Akufo-Addo. He argues that arts and culture are interconnected tools that can help bring economic power and dignity to people of African descent.<sup>9</sup> Actors interviewed stressed the point that such statements need to be followed through by conducive policies for culture and arts. It was noted that policies for creative industries are on the drawing board for some governments (Kenya and Tanzania were mentioned), and representatives from the culture and arts sectors are now invited to participate in policy dialogues with government representatives. While creative industries and light entertainment enjoy the positive interest at political leadership levels, there is less support for and at times control and clamp down on artistic expressions, that hold a critical view on the human rights, social justice, and climate change situation in a country<sup>10</sup>.

Overall, it was found in the mapping exercise conducted that culture and the arts sectors face significant constraints, not least with regard to the right to freedom of expression. Other constraints include underfunding; lack of supporting structures for eco-systems to nourish, support, and promote the different kinds of expressions; capacity constraints, and lack of opportunities to practice specific art forms<sup>11</sup>. African practitioners must scout more for funding than their European peers, and if funding is available, it is mainly short-term

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<sup>7</sup> <https://www.atlanticcouncil.org/blogs/new-atlanticist/africas-cultural-revolution-is-here-meet-some-of-its-movers-and-shakers/>

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> Interviews with African conveners of culture and arts.

<sup>11</sup> Interviews highlighted that music and film need to have a range of different skill sets and equipment to underpin their industries. Another example was the need for capacity development to support festival planning and implementation.

and attached to specific events (performance, residency). Long-term partnerships and building the linkages between professionalism and community (i.e., development aspects) in the direction of sustainability and economically viable situations are mostly absent.

People-to-people exchanges and networks operate at a minimum, and creative interchanges and co-creation are rare. When some of those networks exist, they only function occasionally; residencies are short and for few individuals, and as noted in interviews travel restrictions of entry for artists from Africa to countries in the Global North including Denmark is discouraging for those who work to establish people to people exchanges and networks. Without the equality in opportunities in the partnerships, the reality is that it continues to be the external partner, who controls the contents and flow of a cooperation. In the above lies a need for the establishment of a broad and encompassing understanding of culture and arts which is open to the African' partners' views on forms and needs and their access to Denmark/Europe. This tallies with the premise in the Africa's Century Strategy with its key signals of *equal partnerships, people to people engagement and exchanges, as well as taking the direction of supporting areas where culture and arts are linked to equality, rights and development of societies*.

### Strategic Level Considerations

Strategic Considerations in this section concerns central points at strategic level for the Fund<sup>12</sup>.

It is valuable to hinge the Fund on **broad definitions**, although these may not be drawn upon in the operation of the Fund. It was emphasised in interviews that international definitions create a level playing field in terms of understanding and setting the limits of engagement<sup>13</sup>. It is important that the activities create added value and do not overlap with existing activities in general and within the Ministry of Foreign Affairs. The activities should take a broad approach to culture and the arts, which may include (but are not limited to) youth culture and sports culture. The following definitions are suggested:

- **Culture** [...] encompasses, inter alia, ways of life, language, oral and written literature, music and song, non-verbal communication, religion or belief systems, rites and ceremonies, sport and games, methods of production or technology, natural and man-made environments, food, clothing and shelter and the arts, customs and traditions through which individuals, groups of individuals and communities express their humanity and the meaning they give to their existence, and build their world view representing their encounter with the external forces affecting their lives<sup>14</sup>.
- **Arts** should be understood as creative activities, forms of expression, and cultural practices that include the visual arts (painting, sculpture, photography), performing arts (theatre, dance, music), and

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<sup>12</sup> Considerations specifically related to the choice of a Fund mechanism are discussed in the Rationale and Justification sections below.

<sup>13</sup> Point made by interviewees who hold dialogues with their governments regarding how the sector develops and operates.

<sup>14</sup> Source: General comment No. 21 to art. 15, para. 1 (a), of the International Covenant on Economic, Social and Cultural Rights, Committee on Economic, Social and Cultural Rights, 2009. [https://digitallibrary.un.org/record/679354?ln=en&utm\\_source=chatgpt.com&v=pdf](https://digitallibrary.un.org/record/679354?ln=en&utm_source=chatgpt.com&v=pdf)



literary arts (poetry, fiction, drama). Arts are vital to cultural heritage and are viewed as a cornerstone of human development. The arts are deeply intertwined with cultural diversity and play a role in promoting peace, understanding, and identity<sup>15</sup>.

Culture and the arts can, from a definition and objective point of view, be pursued both as a **means and a goal** and in different combinations. This should be understood in a way where there are links between professionalism and community actions, where culture and arts are of service and promote development trajectories and a public good.

In the African countries partnering with Denmark, governments do not seem to have prioritised **policy framing** of culture and the arts, and financial support mechanisms are limited. Some governments are starting to pursue policies (such as creative industry policies, and educational policies as discussed above). These considerations and steps are important for sustainability. Professionals within different fields of culture and the arts see themselves as dialogue partners in such processes. There could be a role for Danish embassies in convening and supporting such dialogues. This may not be directly supported under the Fund but points to the importance of complementarity under the overall support to culture and the arts by the Danish MFA.

Conveners/centres offering **physical spaces for multiple art forms** are important agents, for promoting mutual cultural exchange and partnerships, community impact, professionalism and excellence, sustainability, policy advocacy, networks, as well as their role as dialogue partners for policy development (see also policy framing above). In the selection of initiatives to be supported, the Fund should ensure that such projects can obtain support given their multiplicity of roles.

**Co-creation** must be the basis for partnerships and exchanges. Implementation of this principle calls for initiatives to be given an opportunity for an “inception time”, before going full scale. Co-creation should also allow for support to potential partners being supported to “meet” at professional symposiums, conferences and festivals. The Fund should therefore include a facility for programme support to respect the growth of creativity within a partnership. It is an important prerequisite for equality of partnerships, ownership and longer-term sustainability. The planning of **bi-annual travelling culture packages** envisaged to be offered to Danish embassies in the participating countries should be co-created. African performers must also be performing in Denmark noting that co-creation also holds the premise of equality in reaching audiences, and delivering workshops, residencies and master classes etc. The bi-annual travelling culture packages will feature rotating cultural exhibitions, performances, or similar events. They will be designed to be adaptable to different national contexts while serving as a light cultural contribution to the embassies' broader cultural work. The travelling culture package will prioritise equal partnerships and can be created and performed both in Denmark and across the African continent. The specific concept will be developed by the Fund Manager in collaboration with relevant partners and could be initiated via an open call.

**New multidisciplinary and innovative forms** of expression are growing rapidly, and cannot be categorised in traditional categories, but should be included. The Fund should therefore avoid an organisational set-up that is restricted by predetermined categories or windows. Equal partnerships and exchanges call for respect for

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<sup>15</sup> UNESCO: 2009 UNESCO Framework for Cultural Statistics (FCS)

a wide range of culture and art forms. The emphasis should be on initiatives which are new and with a clear value addition of professionalism, community engagement, and sustainability.

**Visibility** is a key consideration, not only for the target group but also for audiences/societies in Denmark and in the participating countries. All the activities must ensure visibility through targeted communication. Visibility creates positive “images” of partnerships, exchanges, and people to people engagement, which are of importance for other sections of society. Positive images for example in export promotion should not be underestimated. The Fund should have visibility in mind in the mix of selection of projects. This includes seeking cooperation with other funds and organisations. Interviewees mentioned festivals as key events in this regard. The co-created bi-annual travelling culture packages, hosted by Danish embassies and by organisations/venues in Denmark are also important for visibility.

### *Rationale*

From an organisational and accountability point of view, there must be a solid organisational structure in place for programme support and management to ensure that the complex, multi-country, and multifaceted initiative is effectively implemented. A Fund will serve this purpose, because the organisational set-up of a Fund can be developed in ways, so it serves the several purposes, which is called for in this case. The functions will include, by is not limited to, nurturing and supporting potentially viable initiatives and providing professional guidance, performing transparent selection of projects, managing public funds in accordance with MFA requirements, ensuring that development aspects are included (ODA eligible), and striving for outcomes and impact being captured and communicated. The Fund structure will also serve the purpose of being a “go-between” Danish embassies, the specific actors, the MFA, and other stakeholders such as the Ministry of Culture in Denmark. The requirement to be observed is that a Fund Manager must have solid experience both within arts and culture, deep knowledge of the African continent, development cooperation, people to people exchanges, equal partnerships, project cycle requirements and financial management in accordance with MFA rules and guidelines. The fund Manager must also have strong logistical skills and be engaged in entry/visa processes to enable the partnerships to work.

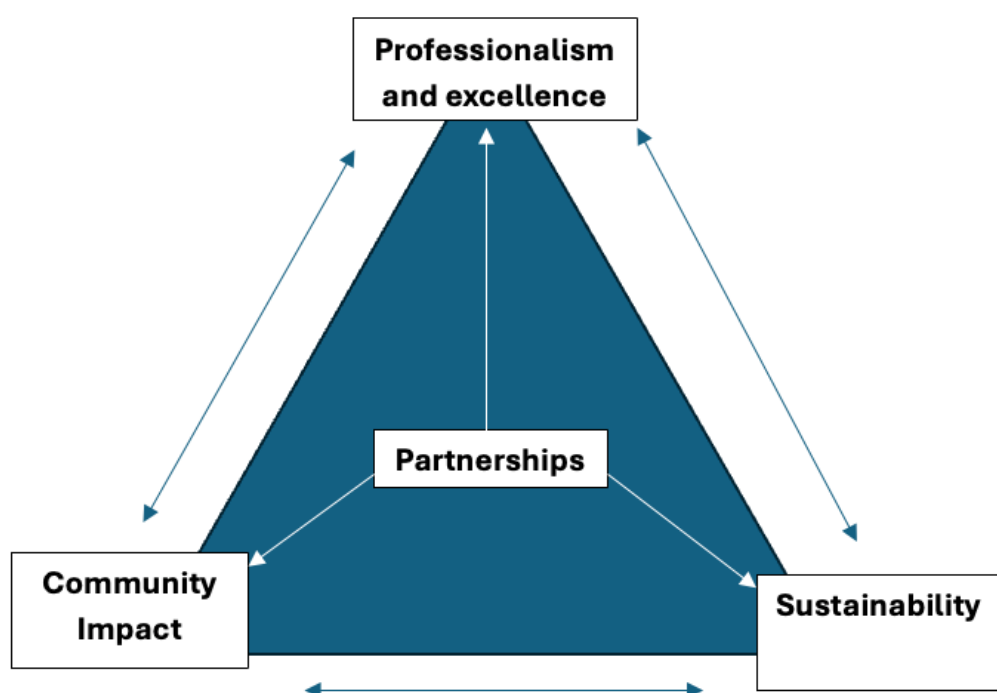
### *Justification*

Denmark has good experience with a fund arrangement, and this experience is important to build on given the complexity of the topic. The choice of procuring an external Fund Manager may be considered as a trade-off between a high level of visibility for Danish embassies and the Danish MFA at the expense of the Fund Manager and the actual implementers. However, this trade-off is offset by the other elements of the culture and arts engagement under the Africa’s Century Strategy (see the *Introduction* of this document). One of these elements supports public diplomacy through direct funding from MFA. Moreover, is the intention that the Fund will incorporate “travelling bi-annual cultural packages”, which will serve the purpose of offering insights into specific cultural and arts aspects in partnerships across the countries that Denmark cooperates with. Finally, the embassies will be informed and provide advice to the Fund Manager at country level in the selection and progress of projects. Overall, the fund management set-up will relieve the embassies of heavy administrative tasks, and their role will be to bring actors together, and support the visibility of specific activities, as well as exploring possibilities for culture and arts being complementary to ongoing cooperation programmes as relevant. In this way the fund management arrangement is a win-win rather than a trade-off.

### *Strategic framing and targeting*

In pursuance of a strategic approach within the definitions above, culture and the arts through the Fund will operate under the policy guidance of the Danish Development Cooperation Strategy: *The World We Share* (2021) and *the Africa's Century Strategy* (2024). The findings of the mapping conducted (Annex A) pointed to the need for a strategic framing, which underscores the links between professional expressions, community impact, and sustainability, and thereby positions the Fund within development cooperation and ensures ODA eligibility. This model is shown below:

**Figure 3: The framework for culture and arts initiatives**



As indicated by the arrows, the components are all interlinked. This framework aims to guide grantees on how to frame their proposals and position culture and arts within a community perspective and in the direction of potential sustainability. **Partnerships** is the key premise in the model.

The message in the Africa's Century Strategy is clear regarding a **youth focus**. There is a "youthquake" across Africa, and a youth focus contributes inter alia to develop skills, creative talents, and is a source of employment. A youth focus calls for cultural institutions, education and learning institutions, centres of arts, centres of sports, as well as individuals and smaller groups to have partnerships, capacity building and access (inclusion irrespective of gender and ethnic affiliation) at the core of their projects.

There are important **links between development programmes in different sectors, which can amplify the work of culture and arts actors**. Interviewees in the mapping exercise gave examples of the importance of including projects where there are win-win opportunities: house design which are constructed so they minimise the danger of malaria; and other example is the use of visual art and literature to empower young

people to focus on reproductive health. Communities of **displaced populations**, and not least displaced children living in camps, are examples where culture and arts including sports play important educational, psychological and capacity building are important.

**Individuals, organisations, and institutions** are part of the target group. In the culture and arts sector individuals are often seen to spearhead initiatives, and the Fund should assist with programme development support and establishment of partnerships, in which individuals can participate and even take lead. With regard to sports initiatives the focus will primarily be on community level and organisation of broad-based community activities to be distinguished from professionalisation with a commercial goal.

Alignment with Danish cross-cutting priorities, incl. human rights-based approach (HRBA), Leaving No One Behind (LNOB), gender and youth, climate change, and environmental considerations must be considered in operation of the Fund.

#### *Complementarity within Danish Development cooperation and Danish state actors*

The Fund will operate along other support mechanisms. The MFA has two other Funds, *OPeN*<sup>16</sup> which supports information and engagement activities in Denmark aimed at audiences who are not usually engaged with international development; and *GLOBUS*<sup>17</sup>, which supports education exchanges, where Danish educational institutions and organisations work with partners in the Global South. Both funds have a degree of overlap in terms of topic, exchange, and people to people focus. However, those funds target Danish audiences. The Fund Manager should ensure that there are clear lines of coverage between the funds, while ensuring useful cross-fertilisation.

The Ministry of Culture and the MFA have had an agreement on cultural cooperation since 2011. The agreement is implemented through a strategic framework supporting the Danish government's priorities for cultural engagement and cultural diplomacy internationally. South Africa has been one of the prioritised geographical focus areas. The Agency for Culture and Palaces, under the Ministry of Culture, manages the allocated funds under the agreement. These support mechanisms and the expertise involved are important to build on.

Additionally, in both Denmark and some African countries, remnants of earlier Danish support through the Centre for Culture and Development (CKU), which was closed in 2016, may still be reactivated.

#### *Other actors: EU, UK, Netherlands*

Along the lines of contemporary trends, the EU launched a partnership between the European Union and Africa on culture and cultural exchange in 2021. The partnership was established and launched to further develop different artistic presentations and to promote culture as an important economic resource noting the importance of tourism and employment in the creative industries. In its wording, the EU recognises the potential and richness of culture and arts in Africa and its influence in the world. The wording of the European External Action Service (EEAS) initiative signals cooperation on equal terms between Europe and the African continent to jointly develop new forms together. The initiative is also seen as a response to foreign policy challenges and a political and value-based instrument: *"Culture allows us to convey certain values – such as*

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<sup>16</sup> <http://openpuljen.dk>

<sup>17</sup> <https://globuspuljen.dk>

*respect for human rights and the rule of law – to trigger reflexes of humanity”*. It is also part of the initiative to protect cultural heritage (for example through UNESCO), fight trafficking of works of art, promote exchanges etc.<sup>18</sup>

The British Council, as the UK's primary cultural relations organisation, operates with a strong focus on building lasting connections and mutual understanding between the UK and global communities. Their approach encompasses arts and culture, education, and English language programmes, emphasising long-term relationship building rather than short-term cultural showcases. This aligns with contemporary trends of viewing cultural diplomacy as a tool for sustainable partnerships.

The Dutch Prince Claus Fund operates with a distinctive trust-based funding model focused on supporting cultural practitioners and artists in regions where cultural expression faces significant challenges. The fund's strategy emphasises local autonomy and self-directed development<sup>19</sup>. Its approach combines direct support through various awards with targeted programmes addressing contemporary challenges, particularly environmental and social justice issues, for instance, its Cultural and Artistic Responses to the Environmental Crisis (CAREC) programme and other initiatives<sup>20</sup>.

Danish private foundations and cultural endowments play important roles in culture and arts support. In the mapping conducted, the Novo Nordisk Foundation and the Hempel Foundation were supporting projects in Tanzania. The support was in both cases not specifically for the culture and arts elements of the projects, but health and biodiversity components specifically strengthening the linkages between a cultural element and a development outcome. Several smaller foundations in Denmark, often family-owned, support culture and arts projects in Africa based on applications. Internationally, private foundations play major supporting roles in culture and arts, including in support of festivals and physical multicultural art centres.

### 3. Fund Objectives

In line with the Africa's Century Strategy the **overall objective** is:

- *Cultural and artistic expressions, through equal partnerships, exchanges and people to people engagements have contributed and added value to professionalism, community impact and sustainability.*

The **specific objectives** for the Fund are:

1. To nurture and support the initiatives considered of key value for longer term impact and sustainability. This includes nurturing partnership approaches, identify capacity building needs, joint learning and professional excellence by organising a number of supporting activities.
2. To select, approve, and manage the initiatives within a partnership framework of Danish and African expertise and priorities and in accordance with Danish government guidelines.

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<sup>18</sup> [https://www.eeas.europa.eu/eeas/placing-culture-heart-our-dialogue-africa\\_en](https://www.eeas.europa.eu/eeas/placing-culture-heart-our-dialogue-africa_en)

<sup>19</sup> <https://princeclausfund.nl/about>

<sup>20</sup> <http://on-the-move.org/news/prince-claus-fund-cultural-and-artistic-responses-environmental-crisis-programme-online>

3. To support the grantees to measure impact in meaningful ways and communicate results.

### *Theory of change*

**if** equal partnerships, exchanges and people to people engagements have been nurtured, capacitated, and supported across a broad range of culture and arts activities

and

**if** grantees have been selected in a transparent and accountable manner, where grantees have had equal opportunities to participate based on their professional aspirations, links to communities, and eco-systems of creative industries

and

**if** these results add value and are visible, measured, and communicated

**then** culture and artistic expressions in countries in Africa, where Denmark has a presence have been strengthened both at professional level, with enhanced capacities and with community outreach, and jobs for youth

**resulting** in development outcomes where equal partnerships between Danish and African actors have played a key role in the achievement of sustainable culture and arts expressions, economic opportunities, and social justice.

## 4. Summary of the results framework

For results-based management, learning and reporting purposes, the progress attained in the implementation of the activities under the Fund, will be measured through the Fund Manager's Framework to be established to capture the reporting of grantees. The results framework and the monitoring system will be developed by the Fund Manager at the start of their contract, and subsequently refined based on experience, when the first batch of grantees have submitted proposals. The results framework and the monitoring system will take into account that culture and arts results may not align with quantifiable indicators at output level. The Fund Manager will therefore take inspiration from the experience from similar projects in order to set-up a meaningful monitoring system<sup>21</sup>. The results framework will be further developed in the *inception phase* of the Fund (i.e., by the Fund Manager).

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<sup>21</sup> [https://www.dev-practitioners.eu/media/documents/Measuring\\_Cultures\\_Impact\\_in\\_Development\\_Cooperation\\_A\\_Practical\\_Guide\\_FINAL\\_etgP6Ft.pdf](https://www.dev-practitioners.eu/media/documents/Measuring_Cultures_Impact_in_Development_Cooperation_A_Practical_Guide_FINAL_etgP6Ft.pdf)

## Results framework for the Fund

Title	<i>The Fund for African-Danish Relations through mutual Exchange of Culture and the Arts 2025-2028</i>		
Project Objective	<i>Cultural and artistic expressions, through equal partnerships, exchanges, and people to people engagements have contributed and added value to professionalism, community impact, and sustainability.</i>		
Impact Indicator			
Baseline			

Specific Objective 1	To nurture and support the initiatives considered of key value for longer term impact and sustainability. This includes nurturing partnership approaches, identify capacity building needs, joint learning, and professional excellence by organising a number of supporting activities.		
Outcome indicator			
Baseline	Year	2025	Scattered and short-term initiatives without a strategic level framing and Fund Manager
Target	Year	2028	

Specific Objective 2	To select and manage the initiatives within a partnership framework of Danish and African expertise and priorities and in accordance with Danish government guidelines.		
Outcome indicator			
Baseline	Year	2025	
Target	Year	2028	

Specific Objective 3	<b>To support the grantees to measure impact in meaningful ways, communicate results and ensure visibility through targeted communication before, under and after the activities have taken place.</b>		
Outcome indicator			
Baseline	Year	2025	
Target	Year	2028	

The activities to be performed are proposed in chapter 6, which outlines the management of the fund and the role of the Fund Manager.

## 5. Budget

A total budget of approximately DKK 160 million from 2025-2028 is allocated for the Fund, including Fund Manager (commitments in individual years will be subject to annual parliamentary approval). The budget may vary depending on the exact distribution among the three separate, yet complementary, elements of the cultural focus of the Africa's Century Strategy, i.e. 1) The cultural window under the SDG-facility, 2) Government flagship projects, and 3) the Fund in question for African-Danish Relations through mutual Exchange of Culture and the Arts. A total of 200 million from 2025-2028 is allocated for the cultural initiatives.

Annual disbursements will fall in two tranches (April and October); projects may have a duration from 3 months up to 3 years.

**Table 1: Annual budget overview (DKK 40 mill) with support activities and management**

Budget item	Relative share	Amount (DKK million)
<b>Grants</b> awarded through two annual calls for proposals:  A. Culture and Arts Partnerships (see windows below) <ul style="list-style-type: none"> <li>- Larger initiatives: DKK 20 million</li> <li>- Medium size projects: DKK 8.83 million</li> <li>- Travel, residencies, symposiums, convening: DKK 3 million</li> </ul> B. Annual travelling culture packages <ul style="list-style-type: none"> <li>- DKK 1.5 million</li> </ul>	80%	DKK 33.33 m
<b>Contract:</b> Support activities, Advisory services vis-à-vis applicants; documentation of results	13%	DKK 4.33m
<b>Contract:</b> Administration	7%	DKK 2.33m
<b>Total</b>	<b>100%</b>	<b>DKK 40m</b>

Four windows of funding mechanism are envisaged (this may be adapted in the inception period):

1. DKK 20 million a year dedicated to **larger initiatives** with requirements including:  
Duration of 2-3 years including support to organisations' strategic plans, with specification of activities to be supported within the applicants' strategic plan. 80% of the grant to be spent within the African partner's organisation/activities (examples: centres/convening spaces, institutions working together). Budgets of between DKK 500,000 and DKK 3 million per application (may in rare cases go above DKK 3 million).
2. DKK 8.83 million a year dedicated to **medium-size initiatives** with requirements including:  
80% of the grant to be spent in the African partner's organisation/activities. Short/medium-term perspective reflected in a time frame of at least three months. Budgets of between DKK`100,000 and DKK 500,000 per application.
3. DKK 3 million a year dedicated to **travel grants and residencies** with requirements including: re-search trips, visiting programmes and residencies for both African and Danish artists and cultural actors. Budgets between DKK 20,000 and DKK 100,000 per application
4. DKK 1.5 million a year for **bi-annual travelling culture packages**.

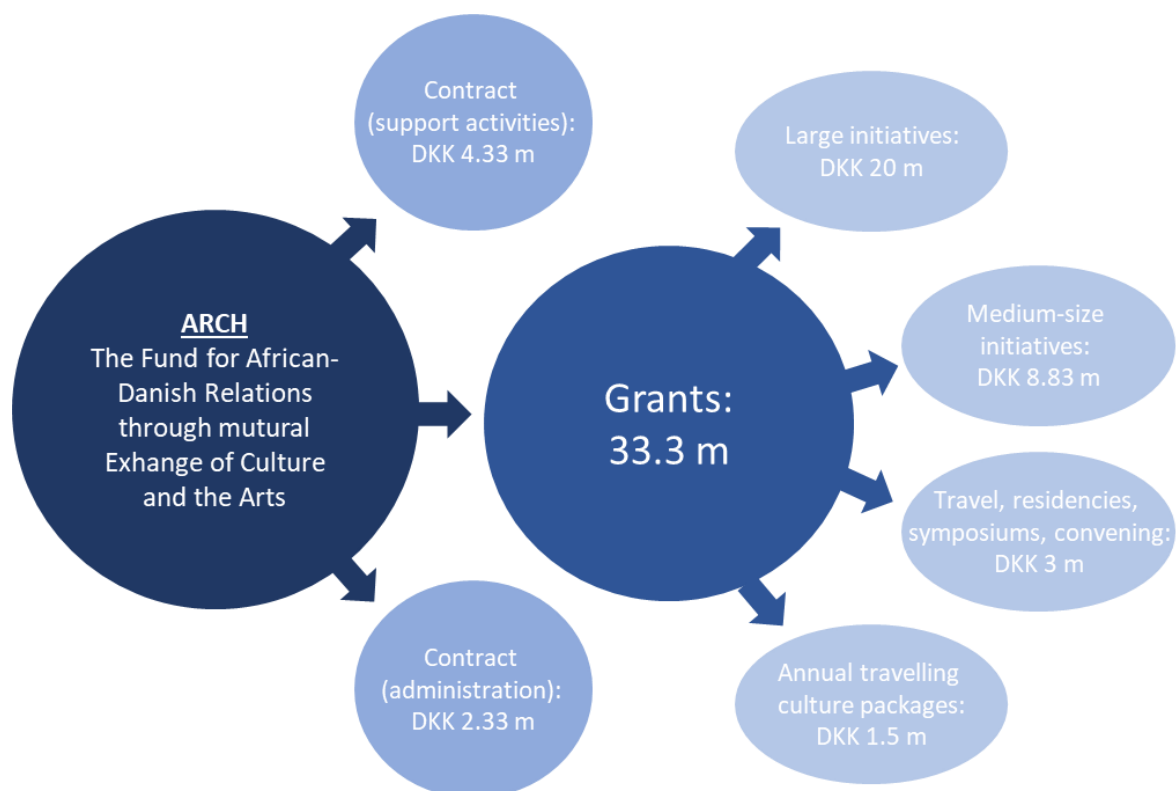
The different windows can have different approval procedures, this will be decided between the Fund Manager and MFA (AFRPOL and KOM) and be part of the overall establishment of rules and procedures for the Fund.

The Fund management and support fee is variable and depends on the funds actually allocated to projects in the given year. Of the amount that the Fund Manager has actually allocated to projects, the maximum compensation to the following two budget lines:

- General administration: 7%
- Programme support: 13%



**Figure 4: The financial model of the Fund**



**General administration** costs will typically fall within the following **categories**:

- Salaries/personnel
- Rent and office cost
- Investment and equipment
- Travel and allowances
- Other admin, services, expenses, and functions.

**Programme support** costs will typically fall within the following **categories**:

- Salaries/personnel cost related to programme supporting activities
- Fee for grant committee members
- Investment and equipment for programme support staff
- Travel and allowances related to programme supporting activities
- Other project related programme supporting services, expenses, and functions

**Programme support** costs will typically cover the following **functions**:

- Technical assistance, activity-specific monitoring, and compliance
- Activity-specific service delivery
- Programme/project specific advisory and support to partners
- IT equipment (ICT) for programme supporting functions

- Programme/project specific or cross cutting reviews and external evaluations
- Activity-specific involvement of leadership in programme support (by leadership is to be understood the general secretary/director and members of the board/executive committee) documented by time registration
- Fair share of necessary personnel related costs (for essential program supporting staff and functions, e.g., social security, HR, security/safety and finance

Fund management must follow all requirements in the Ministry of Foreign Affairs of Denmark's Financial Management Guidelines.

## 6. Institutional and Management arrangement

The MFA is overall responsible for the Fund in accordance with the strategic level frameworks for development cooperation (The World we Share (2021-2025) and the Africa's Century Strategy).

The Fund will have a two-layered management set-up stipulated by a fund management agreement to ensure accountability of government expenditure.

The Fund will have a structure that ensures good governance and strategic direction; transparency and accountability, and longer-term influence on the relations between Denmark and the countries in Africa where Denmark is or soon will be present.

**Figure 5: The organisational set-up of the Fund**



The Steering Committee is *proposed* to consist of 7 members, who will combine culture and arts expertise, development cooperation expertise, and Danish and African partnership perspectives. The Fund Manager will propose a selection of options for possible candidates for the Steering Committee, and the Minister of Foreign Affairs will appoint the members. The Steering Committee is *proposed* to have two African members, one member from the Ministry of Culture in Denmark, one member from the Agency for Culture and Palaces, one member from the MFA, one independent expert, and an independent Chairperson. The Committee will meet twice a year (virtually) and every second year there will be a physical venue for the committee meeting

either in Denmark or in a country on the African continent, where relevant activities and/or institutions can be visited. The Fund Manager will act as secretariat for the including preparation of agenda and logistics.

A Fund Manager/secretariat will be contracted for a four-year period following an open tender process. The Fund Manager will be selected in accordance with EU procurement regulations. Separation of the two functions of grant-making decisions and supportive activities is essential in order to avoid conflicts of interest. The key principle is separation of supportive activities such as advisory services and nurturing of partnerships conducted by staff of the Fund Manager from assessment of grant applications conducted by the Steering Committee. The Fund Manager and the Steering Committee will be able to request expert advice to a limited extent, if they assess that they do not possess the right competences or want an additional independent review of any of the project applications.

The Fund Manager will be responsible for the implementation against the objectives and work in accordance with the priorities. In pursuit of the objectives, the Fund will make the most of available resources by **prioritising the following actions across the specific objectives:**

1. Ensure overall compliance with Danish Development Cooperation policies and the Africa's Century Strategy.
2. Identify a diversity of culture and art forms in different country contexts with priority to innovation and value addition, and including the perspectives of links between professionalism, community impact, and sustainability.
3. Dedicate resources for support activities such as nurturing of emerging projects, new partnership arrangements, experience exchange, documentation of results, and learning.
4. Pay due attention to support that may complement, but not replicate existing engagements, while prioritising new initiatives and innovation.
5. Establish and manage a fair and transparent system of allocation, which ensures that all eligible countries and the range of different culture and art forms are included.
6. Prioritise partnerships, exchanges, and people to people approaches on equal terms with a potential for excellence and sustainability.
7. Establish and maintain relationships and work together with professional actors in relevant roles in order to achieve excellence and impact.
8. Enable African actors' entry to Denmark as relevant through logistical and professional support to overcome bureaucratic hurdles in collaboration with the MFA (e.g., VISUM).
9. Develop effective approaches leading to documentable outcomes and support the communication of results achieved in the projects supported and the strategic level value of the Fund.
10. Support the identification, funding, and logistics for "travelling bi-annual cultural package" that can be set up in African countries with a Danish embassy (topics to be co-created and decided based on demand), support that "the bi-annual cultural packages" are shown in Denmark. In this regard coordinate with other funding structures in the MFA (OPeN, GLOBUS) and KOM to ensure synergies to the Public Diplomacy packages.

In addition to the oversight on a daily basis, an external mid-term review (MTR) will be undertaken in the first half of 2027, to be commissioned and overseen by the MFA and presented to the Steering Committee for endorsement and follow up at strategic level. The MTR will critically reflect on emerging results, and the

extent to which the Fund contributes to the overall ambitions of the cultural initiative and the ambitions of the Africa's Century Strategy.

The Fund is expected to start in the fourth quarter of 2025. The Fund Manager will arrange for a start-up workshop with MFA and the Steering Committee to present a proposal on how to kick-start the fund operation, a workplan for an inception period, and a longer-term plan for operation modalities. The purpose of the start-up workshop will also be used to validate and/or propose the refinement of the Theory of Change and the results framework.

The MFA (AFRPOL/KOM) shall have the right to carry out any technical or financial supervision mission that is considered necessary to monitor the implementation of the project/programme. After the termination of the project/programme support, the reserves the right to carry out evaluations in accordance with this article.

#### *Tendering for a Fund Manager*

The MFA will issue Call for Proposals to ensure a competitive process for the funding. The **tendering process** for a Fund Manager (Consultant that can consist of a consortium) will last about three months following the preparation of the documentation for the appropriation and approvals as per the MFA Aid Management Guidelines. Evaluation criteria for applications to the Fund Management role will as a minimum include:

- Organisational capacity to manage grant-making, administration of public funds and multi-stakeholder activities, including solid financial management systems, and outreach skills.
- Professional profile to act as coordinator with experience in (a) Culture and Arts with proven expertise of working in and with countries on the Africa continent, its institutions, and contemporary trends and actors; (b) expertise in Danish Development Cooperation, and (c) solid experience in fund management.
- The Fund Manager will have a group of expert advisers to be proposed as part of the Offer for Services. This will allow for the Fund Manager to consider involvement of African institutions and or individuals in the Fund management organisation and/or as advisory services to be called upon.

## 7. Financial Management and reporting

The Fund Manager will manage funds in accordance with the MFA's Financial Management Guidelines (2019)<sup>22</sup>.

The Call for Proposals modality has been selected to ensure a competitive process for the funding. The Consultant to be selected is expected to have significant experience in financial management, and in effectively implementing and managing the Danish development funding.

The Consultant is responsible for ensuring that possible sub-partners follow the above guidelines, which will be specified in the grant agreement. In the grant agreement, additional details will be specified including disbursements, partner procedures pertaining to financial management; procurement, work planning, narrative progress reports and financial reports, accounting, and auditing. Attention will be drawn to Denmark's zero tolerance for corruption.

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<sup>22</sup> General Guidelines for Financial management: <https://amg.um.dk/bilateral-cooperation/financial-management>

During the first three months of the programme, AFRPOL/KOM in collaboration with relevant departments will develop a financial monitoring plan in order to ensure proper monitoring of the funding.

Disbursements from MFA to the selected Fund Manager will follow the agreed disbursement schedules as described in the grant agreements, based upon the agreed budgets, and taking into account any previous funds disbursed but not spent. Conditions for the transfer of funds are generally:

- Satisfactory use of prior transfers;
- Satisfactory technical and financial reporting;
- There is an approved work plan and budget for the period to be financed;
- Request for disbursement from the partner;
- Partner demonstrates adequate performance as per the mid-term review.

MFA will have the right to a) carry out any audit or inspection considered necessary as regards the use of the Danish funds in question performed by the MFA and/or external audit companies and b) inspect accounts and records of suppliers and contractors relating to the performance of the contract, and to perform a complete audit.

Audited accounts as well as management letter according to professional standards are submitted to the MFA (AFRPOL/KOM) on annual basis no later than six months following the end of the period audited in line with Danida Aid Management Guidelines (AMG including the General Guidelines for Financial Management<sup>23</sup>). The audit shall comprise of a financial audit, including elements of compliance, and performance audits.

#### *Reporting Requirements*

The Fund Manager is responsible for documenting results in an annual report, i.e., results at the levels of outputs (grant utilisation and spread across countries as well as culture and art forms) and outcome (indications that overall results have been achieved). Outcome level results lean on qualitative accounts with a learning perspective.

The Fund Manager is responsible for financial and narrative reporting to the Grant Committee and the MFA (AFRPOL/KOM) of results at output as well outcome level. The Fund Manager will submit financial and narrative progress reports to the MFA according to applicable MFA guidelines (Danida's Aid Management Guidelines). It is the responsibility of the Fund Manager to keep updated of any changes or updates of the guidelines by the MFA. MFA may request ad hoc reporting during the contract period in particular in relation to information on new grant approvals as well as grant disbursements.

More specifically, documentation of grant-making performance is summarised in an annual report to be submitted to the MFA (AFRPOL/KOM) six months into the following year submitted and made the subject of reflection and discussion during the annual high-profile event for the profession of that year.

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<sup>23</sup> <http://www.amg.um.dk/en/programmes-and-projects/financial-management/>

## 8. Risk Management

The Fund Manager will propose a set of risks including contextual risks (at country level), programme risks pertaining to the grants identified (the first batch), and reputational risks.

With regard to minimising programme risks, it is of key importance to include advisory services to verify the professional levels and perspectives of the grant proposals. With regard to reputational risks, it is important that brief assessment of the partners' eligibility, possible political affiliations are clarified beforehand.

Communication of results will be addressed during the start-up phase of the programme, once the Fund Manager has been selected. This will involve the development of a detailed communications strategy and workplan involving grantees and all relevant partners.

## 9. Closure

If it is decided not to continue the support to culture and arts or if a change of modality is anticipated the Fund Manager will prepare an exit strategy in the third year of operation, including the administrative procedures to be completed in accordance with Danish Government Guidelines.

The grant agreement with the Consultant will specify the closure requirements. The final results report must be submitted within three months of the engagement ending (as per standard guidelines), with the financial accounts report to be submitted six months after closure. The draft final results should be subject to discussion with MFA counterparts.

## 10. List of Annexes

Annex A: Mapping Report

Annex B: Process Action Plan (PAP)



# Mapping of culture and arts initiatives – Danish and African partnerships

CLIENT: MINISTRY OF FOREIGN AFFAIRS OF DENMARK

31. JANUARY 2025

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## ABBREVIATIONS

GLOMUS	Global network for higher music, dance and performing arts education
PD	Public Diplomacy
RAMAA	The Royal Academy of Music, Aarhus/Aalborg
RDE	Royal Danish Embassy
FANT	Football for a new tomorrow
NGO	Non-governmental organisation
RD	The Right to Dream
MS	Mellemfolkeligt Samvirke

## 1. INTRODUCTION

The strategy for Danish engagement with African countries, Africa's Century (hereafter the Africa Strategy), outlines Denmark's overall ambition to foster closer and more equal ties with African countries and partners. In addition to diplomacy, development cooperation and trade, the Strategy lays out a pathway to promote "Active people-to- people engagement, exchange, and cultural cooperation". Starting in 2025, Denmark will establish a new initiative for cultural engagements and partnerships between Denmark and African partner countries. DKK 50 million will be allocated annually for an initial period of four years (2025-2028), subject to annual parliamentary approval. The geographical scope of the cultural cooperation is in countries in Africa, where Denmark has an embassy or has planned to open an embassy.

This report, which maps current cultural and arts initiatives between Danish and African partners, aims to underpin the formulation of a Fund for Culture and Arts Partnerships (ARC) (2025-2028). The formulation of the Fund is carried out simultaneously with the preparation of this report. The Fund is expected to manage DKK 40 million annually, i.e. is DKK 160 million over four years (subject to annual parliamentary approval).

As outlined in the Terms of Reference and in close dialogue with Danish MFA, this report aims to provide guidance and answers to the following question:

- *What are the existing cultural and potential initiatives between Danish and African partners, which can form the basis for the future cultural partnerships between, Denmark and African partner countries?*<sup>1</sup>

The report is structured according to the mapping question. Chapter 2 presents different aspects of ongoing initiatives. Based on project overviews, interviews and other documentation, the report draws out main points based on the evidence available. The full list of partnerships scanned by the team is be found in Annex 2, and the categorisation methodology is found in Annex 3.

Chapter 3 looks at the future, presents key considerations and proposes a conceptual framework suggested to underpin the scope and operations of the Fund with a view to clearly signal the link between culture and development aspects. The report gives examples of possible future partnerships to visualise what could be supported. Chapter 4 presents concluding points relevant for the Fund design and operation.

The report annexes include inter alia lists of ongoing projects and the methodology of the report. The report has been written by Anne-Lise Klausen and Erik Hedegaard Knudsen.

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<sup>1</sup> Terms of reference of the consultant.

## 2. OVERVIEW OF FINDINGS (ONGOING AND RETROSPECTIVE)

Main messages in the chapter:

South Africa, Kenya, Ghana, and Egypt are primary hubs for Danish funded ongoing culture and arts activities, each engaging across multiple sectors.

Music and visual arts show the widest geographic spread, with partnerships spanning from Morocco to South Africa. Sectors like gastronomy and architecture are not frequent and concentrated in specific countries.

Private initiatives drive the engagements and Danes take lead in “exploration” of partnerships. Initiatives rely heavily on networks and relationships rather than institutional frameworks. Successful partnerships emphasize local decision-making and leadership. Long-term investment is key, as short-term projects often discourage African partners from investing time and resources. Eco-systems around art forms are central to sustainability, but they are missing or weak. Some Danish embassies play important “connector” and visibility roles.

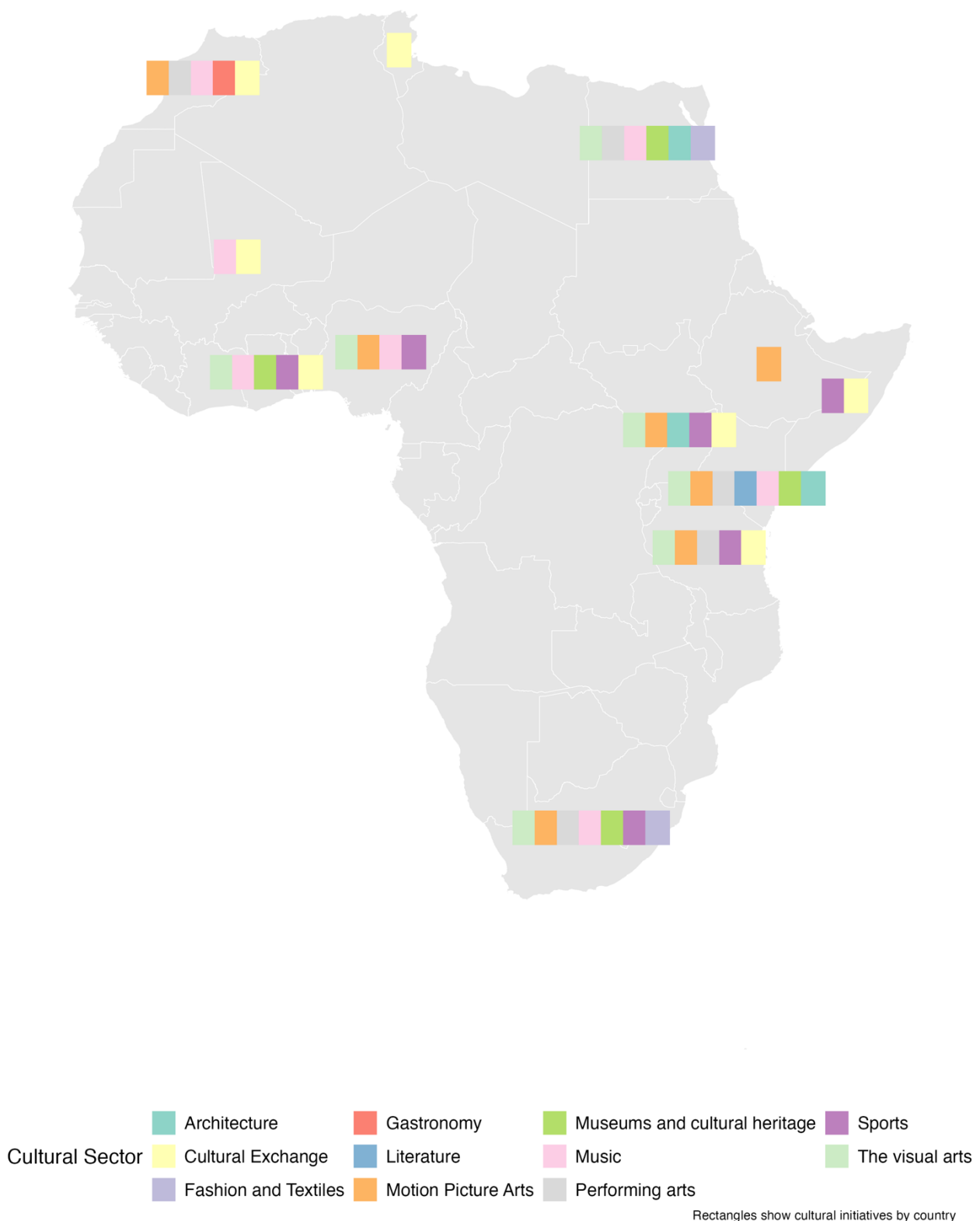
### 2.1. PATTERNS AND FEATURES OF COOPERATION

Based on the consultation responses from the Danish embassies on the African continent, interviews with key stakeholders, and desk research, the mapping has identified a range of culture and arts partnerships. The identified partnerships were categorised in sub-groups, although the practitioners interviewed warned against strict categorisation (see section 2.3.) The mapping indicates several key patterns:

- South Africa, Kenya, Ghana, and Egypt emerge as primary hubs for cultural partnerships, each engaging across multiple sectors.
- Music and visual arts show the widest geographic spread, with partnerships spanning from Morocco to South Africa.
- Sectors like gastronomy and architecture are not frequent and they concentrated in specific countries.

The distribution also highlights an interesting East-West divide, with more diverse sectoral engagement in East African countries compared to West Africa, where partnerships tend to focus on specific sectors like music and sports. An overview of the geographical location of each partnership, and partnerships by cultural sector and country are shown in Figure 1 below.

**Figure 1: Presence of Danish-African cultural partnership in countries with Danish representation by cultural sector**



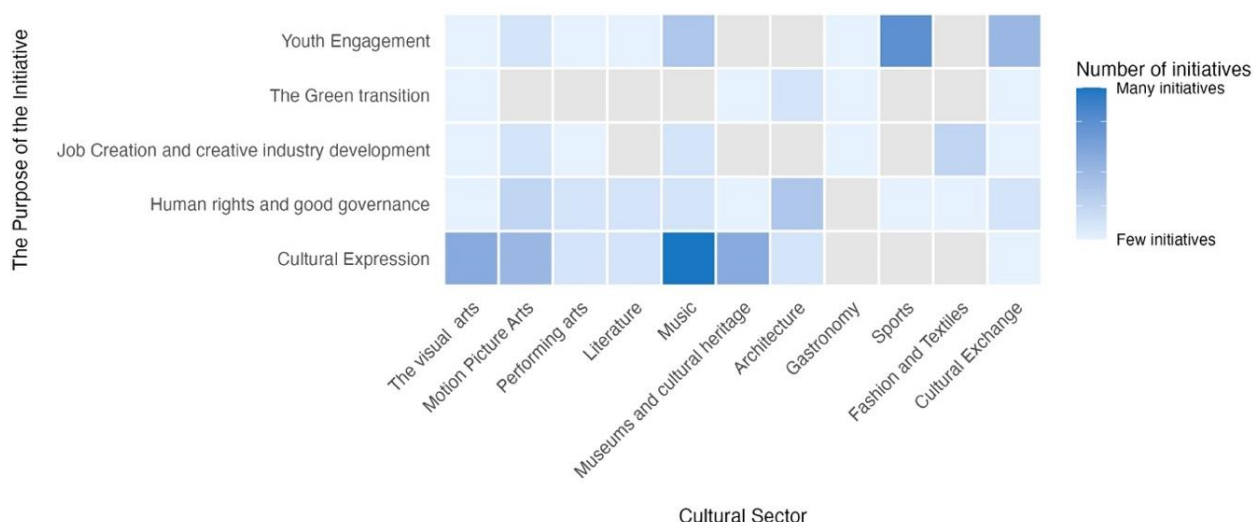
it was possible to quantify the ongoing cultural initiatives between Danish and African partners by aggregating the identified partnerships by culture and arts sectors, and categorising each partnership according to the specific purpose. This allowed for an approximation of Danish activity levels in specific cultural sectors and the purpose of the

initiatives<sup>2</sup>. Most partnerships are in the following **sectors** (descending order from the cultural sector with the highest number of initiatives):

1. Music
2. Motion picture arts
3. Visual arts
4. Sports
5. Cultural Exchange
6. Museums and cultural heritage

An example of a longer-term partnership in music is the Global Network for Higher Music, Dance and Performing Arts Education (GLOMUS) initiated by *The Royal Academy of Music, Aarhus/Aalborg (RAMAA)*, which facilitates direct musical collaboration and exchange between Danish and Ghanaian musicians. Initiatives identified in the visual arts are mostly characterized by grants to Danish artists for them to exhibit their works in Nigeria or South Africa, or grants to local film festivals in Nigeria or Uganda. Figure 2 below shows an overview of current types of activities and purpose of activities<sup>3</sup>.

**Figure 2: Current Danish Cultural Initiatives on the African continent**



With regard to sports, football academies are of main interest. In the mapping this is exemplified by the Right to Dream Academy (RD), which is an NGO based in Ghana. These academies are partly driven by Danish football clubs' interest in talent development, as seen in FC Nordsjælland's support to RD, but they also emphasise broader goals of sports education

<sup>3</sup> The overview is based on information made available. It is highly likely that more initiatives are ongoing, and the overview should be read with this caveat.

and youth development, which is in the interest of a public good rather than individual professionalisation as a goal. Sports partnerships like Football for a New Tomorrow (FANT), focus on community sports and youth development. Organisations such as FANT with a community engagement, inclusion and coherence perspectives at the centre of their work emphasise that sports education and youth development in some of the football academies on the African continent can have unfortunate consequences for the young people who are not selected as talents for further training in the highly commercialized football world.

Other observations regarding sectors include that Danish museums have few partnerships in Africa. It was also observed that cultural exchange between Danish and African youth is in focus in MS ActionAid's exchange programmes.

Regarding **purpose**, the partnerships are dominated by music and the visual arts. They mainly serve the purpose of cultural exchange and the intrinsic value of these art forms. The partnerships may very well serve other purposes, such as public diplomacy efforts, but this could not be detected in the mapping. When it comes to sports the main purpose is youth engagement.

The cultural sectors that were identified as having the least number of initiatives were (The list below is continued from the list above in descending order):

7. Architecture
8. Performing arts
9. Literature
10. Fashion and Textiles
11. Gastronomy

The above shows, that while Denmark has a strong capacity and interest in areas such as gastronomy and performing arts<sup>4</sup>, these sectors are notably underrepresented in culture and arts partnerships at present. This suggests untapped potential for expanding cultural cooperation into these additional sectors.

When comparing information sourced from the Danish embassies with other information sources, it appeared that several cultural ongoing initiatives are unknown to the embassies or at least not included in the information submitted. This suggests a gap between embassy awareness and the full scope of ongoing partnerships. A structured approach as offered by the cultural and arts initiatives under the Africa Strategy and organized in a Fund will support embassies to stay informed and play a role.

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<sup>4</sup> Relevant Danish institutions in these sectors include: The Danish National School of Performing Arts; major cultural heritage institutions such as the National Museum of Denmark and Louisiana Museum of Modern Art; and the Nordic Food Lab alongside internationally recognized restaurants like Noma and Geranium.

## 2.2. THE “CREATORS” AND HOW THEY OPERATE

As part of the mapping, the characteristics both of Danish and African creators were explored. The mapping looked into the “who” and the “how”. The main observations are summarised below:

- **Private/individual initiatives:** Danish-African partnerships are driven by private individuals or individuals within institutions in both Denmark and on the African continent.
- **Danes take lead in “exploration” of partnerships:** In the initial phase of culture and arts initiatives, Danish partners invest time and money to search and take initial steps including validating potential African partners. There are several avenues including: meetings at symposiums, festivals, biennales and other formal and informal meeting points.
- **Network-driven:** Cultural initiatives rely heavily on personal networks and relationships rather than institutional frameworks. Success depends on passionate individuals who can navigate both cultural contexts.
- **Local partner autonomy:** Successful partnerships emphasize local decision-making and leadership. For example, in music collaborations, African artists select other African artists to participate in projects.
- **Long-term investment:** Short-term projects seem to discourage African partners from investing time and resources. Building meaningful partnerships require sustained engagement of 2-3 year project cycles.
- **Ecosystems are missing or weak:** While private individuals drive initiatives, they do not have supporting mechanisms and institutional anchorage in the African context. Embassies are seen as facilitators and connections.

## 2.3. TRANSCENDING CONVENTIONAL GENRES

Stakeholder interviews emphasized the importance of moving beyond traditional Western cultural categorizations and to avoid a-priori focus on which cultural sectors to support. It was recommended for a future Fund to have a more fluid and adaptable approach to better reflect African cultural contexts, where artistic expressions often transcend conventional genre boundaries and incorporate emerging themes, materials, and media arising from a local context. On that basis it seems important to:

- **Think and work beyond western categories:** Traditional Western genre categories and perceptions often do not align with African cultural expressions and the rooting of culture into art forms.
- **Support cross-disciplinary practices:** African artists and institutions typically work across multiple forms without strict categorization. For example, galleries in Ghana showcase diverse works without rigid genre distinctions, and musicians demonstrate greater versatility in their performances. Centres of culture and arts deliberately embed the cross-disciplinary practices and strengthen the cross fertilisation in physical spaces (Kenya, Tanzania, Senegal).
- **Avoid “repetition” of outdated structures:** State institutions' genre definitions were said to be "20 years behind" current artistic practices, highlighting the need for more contemporary and flexible approaches to cultural collaboration. Museums are a case in point of institutions, which often have not renewed themselves and do not appeal to contemporary forms. Support to such institutions should emphasise efforts to engage in contemporary demands and grounding in the local context.

## 2.4. YOUTH IN CULTURE AND ARTS

The mapping showed that cultural partnerships are most effective when they align with youth preferences and engagement patterns. This finding resonates with the Africa Strategy's emphasis on youth engagement and suggests that successful initiatives should incorporate contemporary media platforms and address issues relevant to young African audiences. The following points regarding youth engagement in cultural initiatives were made<sup>5</sup>:

- **Being the driver of cultural change:** Young people are actively shaping new cultural expressions and driving change by seeing culture and arts as a development issue. In Somalia, for example, young people from the diaspora are returning with desires for new forms of cultural expression and see art as a way to promote human rights and overcome local clan conflicts.
- **Using digital and contemporary forms:** Youth engagement is particularly strong in contemporary cultural forms. This includes activities ranging from digital initiatives like hackathons and coding in Somalia to music production in South Africa where young artists are creating new global break-through genres like "amarjiano".
- **Engaging in community building:** Youth involvement extends beyond artistic expression to community development. For instance, football and music initiatives, emphasise "youth leadership" and artistic expression as the medium for conflict mediation.

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<sup>5</sup> The role of Danish youth did not come out in the mapping



## 2.5. “PEOPLE TO PEOPLE” AND EXCHANGES

When focusing on how to achieve successful people to people cultural exchange the main take-away-points from the mapping were:

- **Physical spaces – hubs for cultural expression and exchange:** It is important to have physical spaces where artists can meet their audiences, and where they can work and express themselves and learn from each other. This includes temporary spaces (festivals, symposiums), or physical hubs like the Nafasi Art Space in Dar-es-Salaam, the RawMaterial Company in Dakar or the GoDown Centre in Nairobi, where artists can perform music, dance, paint etc. Football and handball fields, sports academies and the MS ActionAid’s youth platforms are also important physical hubs for exchange and expressions.
- **Residencies – building lasting relationships:** Residencies create meaningful connections between Danish and African artists that extend beyond single projects.
- **Institutional partnerships:** Active collaboration between Danish and African institutions or groups of individuals (filmmakers, bands) creates sustainable cultural exchanges and joint learning. Capacity building can take structured forms.
- **Professional creative collaborations:** Equal creative partnerships between Danish and African artists drive meaningful exchange. OneGroove's model pairs equal numbers of Danish and South African musicians in collaborative residencies, ensuring balanced representation and mutual artistic development. Importantly, African artists participate in selecting other African participants.
- **Festival and Exhibition Platforms:** Danish cultural platforms can showcase African arts while building lasting partnerships. AROS's exhibition collaboration with Ghana demonstrated how Danish institutions can share curatorial authority and create two-way exchange through simultaneous exhibitions in both countries. Similarly, Roskilde Festival's approach moves beyond just booking African artists to creating deeper collaborative relationships.

## 2.6. CAPACITY NEEDS

When examining Danish-African partnerships (current and new), interviewees emphasised that the playing field between Danish and African actors is uneven and continues to be so, even with signals of equality. The African partners are affected by barriers including:

- **Weak or no professional eco-system around culture and arts:** There is a significant need for infrastructure that supports professional development. In the film industry, for example, there is a particular shortage of producers, who can help artists monetize their work and reach broader audiences, and similarly in music.
- **Weak policy framework or support from Government:** Policy frameworks are mainly absent, and artists experience that the authorities if at all interested often take a controlling and restrictive approach to arts, unless it is very traditional and rooted in cultural expressions of the past. And even so some cultural expressions are more accepted and “mainstream” than others in the public space. There is an increasing interest from authorities in developing policies for creative industries (Kenya, Tanzania as examples), but less so when it comes to artistic work with messages of freedom of expression.
- **Administrative barriers:** African partners face significant administrative barriers when seeking to participate in foreign funded cultural initiatives, including complex application procedures and reporting requirements that may not align with local personal and institutional relevance and capacities. They struggle to overcome bureaucratic thresholds.
- **Confrontation with the colonial past:** It can be difficult to find common ground in this area and also to secure funding. A suggestion from Ghana was to engage historians from Ghana and Denmark in symposiums.

With regard to **capability**, interviewees in Denmark and in African countries consistently emphasised that the level of artistic excellence is equally high, but it is the opportunities and the framing that are different.

## 2.7. RIGHTS, LIVELIHOODS, AND ECONOMIC OPPORTUNITIES

The mapping has revealed a diverse set of approaches when addressing social challenges on the African continent through creative means. From human rights advocacy to public health interventions, these projects demonstrate how cultural and creative sectors can be powerful tools for social and economic change. Examples are shown below:

- **A human rights-based approach to creative expression:** In Tanzania and Kenya, projects are actively used to promote human rights. The Rebuilding Futures projects funded by Nafasi Art Space in Tanzania have worked on providing art and creative skills and training for former prisoners to more easily reintegrate into society and build sustainable livelihoods. In Kenya, Shujaaz Inc. is creating content for different media

like music and cartoons that focuses on educating young people about their sexual and reproductive rights in a democratic society.

- **Architecture and health:** Several architectural projects demonstrate how good design can benefit public health. The Star Homes project in Tanzania, managed by the Royal Danish Academy, develops houses that reduce malaria transmission risk. Similarly, Architects Without Borders have helped the building of a bio-center in a Kampala slum, that provided clean water and toilet facilities thereby limiting the risk of transmitting diseases related to poor sanitation, while also while producing environmentally friendly biogas for cooking.
- **Gender rights and handball:** The Danish NGO, FANT is using handball to create a safe space for young girls in traditional communities. Handball has proven to be an effective entry point for getting girls involved in sports, since it, not like football, is associated as a male-dominated sport. Therefore, families are more willing to let girls participate in handball compared to football.
- **Creative ecosystems for economic development:** Multiple projects were found to have a broader scope and ambition of creating economic opportunities. For instance, OneGroove and KODA focused on music industry development in South Africa by supporting sustainable career paths for musicians while developing the broader music ecosystem, and a system for copyright claims. Moreover, the Melting Pot foundation's initiatives in Morocco uses culinary training to create jobs and develop a local gastronomic scene. The aim is to create sustainable income streams through restaurants and support both individual employment and an organic supply chain.

### 3. FUTURE INITIATIVES

Main messages in the chapter:

Strategic considerations for future initiatives include a focus on youth engagement; and building sustainable cultural ecosystems. Visibility is important for outreach, convening, exchanges, learning and creating momentum. Physical spaces underpin visibility and are also an arena for mobilisation for policy dialogues. Co-creation is seen as a key principle, and in this light, it is important to prioritise innovation and multidisciplinary forms of expression.

There is interest and worthwhile partnerships to be developed across a range of sectors. It was also found that African actors have a strong grounding both in culture and arts, and the importance of initiatives taking the point of departure in communities and in promoting socio-economic changes should be recognised.

The importance of economic opportunities (job creation and livelihoods), and rights, as well as self confidence in local values are central. There seems to be a good number of initiatives and potential partnerships on the drawing board, but funding opportunities have so far been lacking.

#### 3.1. STRATEGIC CONSIDERATIONS

A number of strategic level considerations for the future emerge, based on the findings of current engagements, interviews and documentation studied.

- **Youth engagement** is critical, with emphasis on providing opportunities for artistic expression, skills development, and also community outreach to address development issues (rights, livelihoods, climate change), i.e. linking culture and arts as mediums of expression to point to developmental challenges.
- **Building sustainable cultural ecosystems** requires attention to both professional development and socio-economic viability, ensuring that cultural practitioners can make a living while contributing to their communities and developing their craft.
- **Visibility**, i.e. initiatives such as festivals, public art, and heritage projects serve multiple purposes - they showcase talent, create cultural exchange opportunities, and help build audiences while also providing platforms for emerging artists and cultural practitioners. Visibility creates positive “images” of partnerships, exchanges and people to people engagement, which are of importance for sections of society, which can then build on the positive images for example in export promotion. The upcoming Fund should have visibility in mind in the mix of selection of projects and seek cooperation with other funds and organisations, - festivals were pointed to in this

regard. A bi-annual travelling culture packages to be hosted at Danish embassies can play important roles in this regard<sup>6</sup>.

- In connection with visibility, conveners/centres offering **physical spaces for multiple art forms** are important agents for capacity building, policy advocacy, networks, as well as their role as dialogue partners for policy development (see also policy framing above).
- **Exchange programmes and residencies** are powerful tools for creating genuine partnerships, fostering mutual learning, and developing long-term relationships between Danish and African cultural institutions and practitioners.
- **Policy framing** is important for sustainability and should be considered if and when there is a demand either from Government or civil society/ groups of actors. Some governments are starting to develop policies in dialogue with culture and arts actors (such as the creative industry policies, and educational policies as discussed above). Danish embassies could play a role as facilitators.
- **Co-creation** and longer-term engagement must be the basis for partnerships and exchanges. Implementation of this principle calls for initiatives to be given an opportunity for an “preparation/inception period”, before going full scale. Co-creation should also allow for potential partners being supported to “meet” at professional symposiums, conferences and festivals. The upcoming Fund should therefore include a facility for programme development support.
- **Multi-disciplinary and innovative forms** of expression are growing rapidly, and should be seen as an opportunity for outreach, and ensure relevance and interest for actors from Africa to take lead within a partnership. The Fund should therefore avoid an organisational set-up that is restricted by predetermined and “locked” categories or windows.

### 3.3. EXAMPLES OF PROJECTS

The mapping showed that there is interest and worthwhile partnerships that can materialise across a range of sectors. It was also found that African actors often take a point of departure in their communities, and they also aim to promote socio-economic changes. The importance of economic opportunities (job creation and livelihoods), and rights, as well as self confidence in local values were central. Funding opportunities are a major constraint. This is possibly

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<sup>6</sup> This bi-annual travel package proposed by Danish MFA has not been a key topic in the mapping report. Regarding the plans for such a package, Danish stakeholders were not convinced about the potential impact of such an initiative. Interviews with African stakeholders pointed to the need for co-creation, but did not have other views.

more pronounced for some culture and art forms than others, but this could not be detected in the mapping. The Fund will therefore need to be presented and communicated by the Danish Embassies to broad sections of relevant communities, on social media platforms and directly to key interlocutors, as well as to Danish actors. The Danish institutions with interests in the initiative include but are obviously not limited to The Royal Academy of Music, Aarhus/Aalborg (RAMAA); AROS; The Museum of Natural History, The National Museum; The Royal Architectural College; The Danish Film Institute; Roskilde Festival, FANT, and the Melting Pot Foundation. Other organisations and many individuals also work with interesting and worthwhile partnerships, although they are not mentioned by name in this section. Examples of the scope of initiatives are shown below, and a fuller list is found in Annex 2.

### 3.3.1. NAFASI ART SPACE

Nafasi Art Space in Dar es Salaam is Tanzania's largest multi-disciplinary arts centre. With financial support from CKU, the centre was inaugurated in 2008 by Her Majesty the Queen of Denmark, Margrethe II. The centre has supported hundreds of artists by providing them with facilities where they are able to create, learn, exchange, and promote their work to people. They arrange training for individual artists and the centre has a mentor system. They also engage in developing the policy infrastructure for culture and arts in Tanzania, both when it comes to the development of artistic skills and an economic ecosystem, so artists can make a living from their work. Nafasi Art Space has a broad focus on contributing to community development and coherence, by focusing on, among others, on using art to rehabilitate former prisoners. The centre extends beyond Dar es Salaam to regions like Arusha, Zanzibar and Mbeya, where they partner with local institutions to preserve cultural heritage and create platforms for knowledge sharing.

### 3.3.2 SHUJAAZ INC.

Shujaaz Inc. is a network of social ventures based in Nairobi, Kenya, which so far has not worked with Danish partners. Shujaaz Inc. uses innovative multimedia platforms to empower young East Africans by focusing on themes such as reproductive health, access to government, and personal financial sustainability. Their platforms range from a monthly comic book publication to an active presence on social media platforms, where they have created an online TV-series, which in total has allowed them to reach approximately 9.5 million young people.

Shujaaz Inc. employs a dedicated team of writers and external artist consultants to produce their content. The organisation conducts annual surveys to stay connected with youth interests and needs, ensuring their content remains relevant and impactful. Shujaaz Inc. is inter alia supported by the Gates Foundation and USAID.

### 3.3.3 RAW MATERIAL COMPANY

RAW Material Company in Senegal serves as a dynamic hub for art, knowledge, and society. It has set itself up as an archive and documentation centre for the contemporary African art scene and provides a physical platform for African and international artists. The RAW Material

Company is focused on fostering artistic and intellectual creativity through its three main components: Library, Academy, and Residency programme. The organisation has a multi-disciplinary approach that spans literature, film, architecture, politics, fashion, and gastronomy. There is ongoing collaboration with several Danish artists. RAW has emphasized that based on former partnerships with other international actors, any potential partnership must be equal, thereby ensuring meaningful cultural exchange and maintaining the institution's autonomy and artistic integrity.

#### 3.3.4 COMMUNITY KITCHEN IN THE HISTORICAL PART OF CAIRO

The Danish Embassy in Egypt focuses inter alia on gastronomy in its cultural engagements, and is supporting the opening of a culinary school in Cairo while also engaging in dialogue with a local organization regarding setting up an open community kitchen in the city's historical district. This project would not only create the foundation for a gastronomic scene in the location but also focus on using organic ingredients in a sustainable manner, thus drawing on the Danish tradition in sustainable agriculture and farm-to-table cuisine. The embassy proposes to include the Danish NGO the Melting Pot Foundation as part of the project. While The Melting Pot Foundation is open to participating in the project, they also note that a funding framework needs to be conducive, before they would be willing to enter into a partnership.

#### 3.3.5 CONSERVING THE DUFUNA CANOE IN NIGERIA

Building upon Denmark's extensive knowledge of conserving Viking ships and as part of the newly established EU funded maritime centre, the Danish National Museum is in dialogue with the Nigerian National Museum regarding conserving the 8000 years old Dufuna canoe (second eldest canoe in the world). The Dufuna canoe was excavated in 1994 and exhibited in the Nigerian National Museum, but it is now disintegrating. This project demonstrates significant community impact by preserving crucial historical evidence of early Nigerian civilization, while creating opportunities for local engagement through exhibitions and educational programmes. The initiative's capacity building elements are equally robust, focusing on knowledge exchange between Danish and Nigerian experts.

## 4. POINTS ON ORGANISATION OF THE FUND

Main messages in this section:

The Fund should introduce a framework, which signals that culture and arts support is linked to socio-economic development and sustainability. The mapping has shown that Partnerships currently are initiated by a Danish partner. For such a dynamic to change the Fund should provide programme support and nurture that solid partnerships are built. This also promotes longer term partnerships.

The governance of the board should include African partners. There are several options to do this and tenderers to select a Fund manager should in their proposals elaborate on how to best include African partners in the governance and expert advisory bodies in the organisation.

The Danish embassies will play important roles as conveners, connectors and they will enhance visibility of the Fund.

### 4.1. THE TRIANGULAR FRAMEWORK AND OBJECTIVES AND WINDOWS

Based on the mapping of existing partnerships in section 2, and strategic considerations and examples of future initiatives, it is suggested that the Fund is developed with a triangular framing in order to ensure that culture and arts excellence and professionalism is framed within community impact also understood as socio-economic development, and with a sustainability purpose. In this triangular framework equal partnerships are a cross-cutting theme. The framework will align the Fund within Danish development cooperation policy “The World We Share”. The framework is shown below<sup>7</sup>:

1. **Professionalism and excellence:** The initiative should revolve around a cultural expression, ranging from traditional art forms to sports. The initiative should emphasise either innovation, cultural exchange, or meaningful artistic/cultural outcomes while not being restricted to a specific category or media, and thereby ensuring flexibility and adaptability in a changing cultural landscape.
2. **Community Impact:** This component emphasizes that initiatives should contribute to social development and community engagement in line with the OECD/DAC eligibility criteria. Initiatives must demonstrate how they create lasting benefits for communities rather than just individuals.
3. **Sustainability:** This aspect addresses the need that an initiative should also focus on building sustainable cultural sectors through professional eco system development, infrastructure strengthening, or the establishment of network. Thereby supporting the creation of lasting

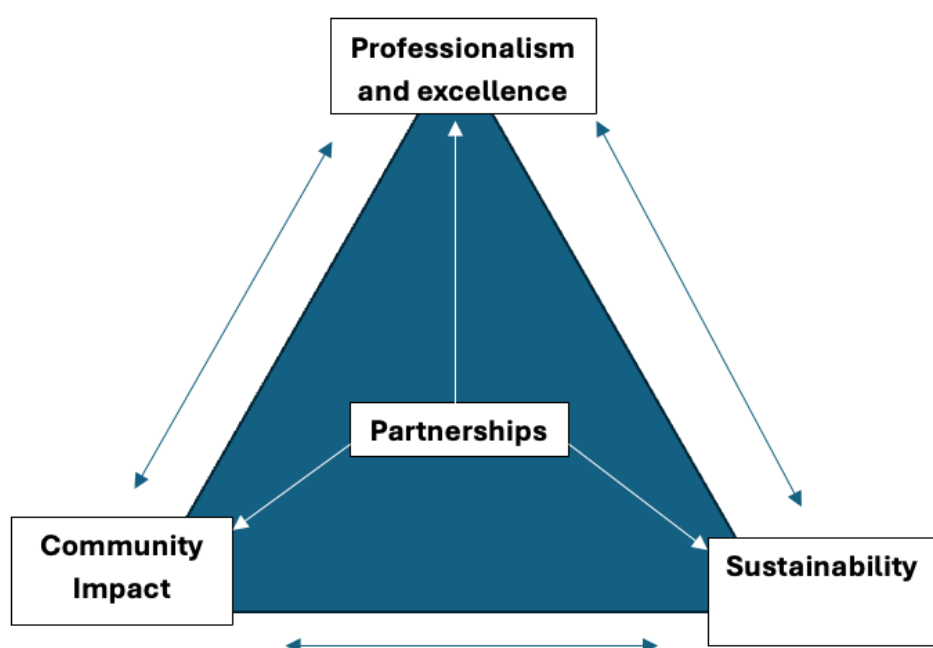
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<sup>7</sup> The framework is inspired by “Kunstnerisk Medborgerskab” which is part of the strategy of RAMAA. The framework was discussed in the interview process with Africa stakeholders.



institutional frameworks or artistic eco systems, that can help support the creation of viable livelihoods within the cultural sector.

**Figure 3: The framework for culture and arts initiatives**



As indicated by the arrows, the components are all linked. This framework aims to guide grantees on how to frame their proposals and position culture and arts within a community perspective and in the direction of potential sustainability. Partnerships is the foundation for the framework. The mapping showed that it will be important to provide programme support to potential grantees, otherwise the African partner is likely to play minor roles compared to the Danish partner.

The mapping also showed that establishment of support “windows” in a fund should not be on the basis of culture and arts categories. It is more appropriate to base windows on size of the funding and activity levels.

#### 4.2. EXPERTISE AND “SOUNDING BOARD”

It was pointed out in interviews that because the basic premise is equal partnerships, and because culture and arts forms are different in African contexts than in Denmark it will enhance ownership and sustainability if African expertise is included in Fund management, oversight or advisory roles. There are different ways to do so, and in the tender for the Fund

manager, the tenderer could propose how this could be done in an appropriate and manageable manner.

#### 4.3. ROLE OF THE EMBASSIES

Several interviewees pointed to Danish embassies to be key partners at country level. One role would be as a convener between actors and their governments in policy dialogue. The Danish partner could in such cases explain how policy frameworks can be supportive and enhance the work of culture and arts sectors. Another example was that embassies could convene commercial actors such as producers of film and media with artists. For initiatives to be started in an African country, the embassy can establish contacts with the Fund Manager and actors in Denmark. Finally, the embassies were seen to have a role in establishing networks across several countries through embassy to embassy communication.

## ANNEX 1 – LIST OF DOCUMENTS

Center for Kunst og Biblioteker, Driftsinstitutioner, internationale opgaver og EU, Notat - Afdækning af nuværende og tidligere kulturudveksling med afrikanske lande Jour. Nr. 24/05213-3

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DANIDA, (2013), RETTEN TIL KUNST OG KULTUR STRATEGISK RAMME FOR KULTUR OG UDVIKLING

High representative of the union for foreign affairs and security policy, (2016), Joint communication to the European parliament and the council – towards an EU strategy for international cultural relations – Brussels 8.6.2016 JOIN(2016) 29 FINAL.

Kulturministeriet, (2010), REGERINGENS STRATEGI FOR STYRKET INTERNATIONALISERING AF DANSK KULTURLIV

The Royal Academy of Music, Aarhus/Aalborg, (2022), Kunstnerisk medborgerskab på det jyske musikkonservatorium.

The Danish government, (2024), Africa's century – strategy for strengthened Danish engagement with African countries.

## ANNEX 2 – CURRENT DANISH-AFRICAN CULTURE PARTNERSHIPS

Table A.1 - Current Danish-African partnerships by Cultural Sector and country

Cultural sector		Name of Partnership [Danish Organization]	Country
The arts	visual	Green economy and art exhibition in Uganda [Mind the earth (private individual)]	Uganda
The arts	visual	Orient Production [RDE Egypt]	Egypt
The arts	visual	The Nest [RDE Kenya]	Kenya
The arts	visual	Crtve Development [RDE South Africa]	South Africa
The arts	visual	Art Murals [RDE South Africa, SLKS]	South Africa
The arts	visual	Nafasi Art Space [RDE Tanzania]	Tanzania
The arts	visual	Benjamin Abana exhibition [RDE Nigeria, private]	Nigeria
The arts	visual	Wintanworks 2024 artist-in-residence and exchange programme [Art Hub Copenhagen]	Ghana
The arts	visual	Art residencies in Ghana [ARoS]	Ghana
Motion Picture Arts		Film capacity building programs [The Danish Film Institute]	Tanzania
Motion Picture Arts		HIBA NGO - Democratizing access to culture for all Moroccans [RDE Morocco]	Morocco
Motion Picture Arts		FILMAID [RDE Kenya]	Kenya
Motion Picture Arts		The Nest [RDE Kenya]	Kenya
Motion Picture Arts		Dokubox [RDE Kenya]	Kenya
Motion Picture Arts		European Film Festival with Danish participation [RDE Ethiopia, EU]	Kenya
Motion Picture Arts		Showcasing the movie! Aitsa in South Africa [Private individual]	South Africa
Motion Picture Arts		Participation in AFRIFF, Nigeria [Private individual]	Nigeria

Motion Picture Arts	EU-Film Festival [RDE Uganda]	Uganda
Motion Picture Arts	Nordic Film Festival in Morocco [RDE Morocco]	Morocco
Performing arts	Orient Production [RDE Egypt]	Morocco
Performing arts	Artist exchange [Private individuals]	South Africa
Performing arts	Afro-Cosmopolite Thespians [RDE Kenya, Danish Agency of Culture]	Kenya
Performing arts	The Nest [RDE Kenya]	Kenya
Performing arts	Moving into Dance Johannesburg [RDE South Africa, Holstebro Dancing group/ theater]	South Africa
Performing arts	Utamaduni dance camp [Utamaduni.dk]	Tanzania & Denmark
Literature	Cultural exchange [private]	
Literature	The Nest [RDE Kenya]	Kenya
Literature	African Literature Festival – Dialogue with Africa [Pen Denmark]	Denmark
Literature	Kwani Trust [RDE Kenya]	Kenya
Literature	Kenya Poet's Lounge [RDE Kenya]	Kenya
Music	Support South African musicians in their copyright claims [KODA Denmark]	South Africa
Music	Roskilde Festival's partnerships and support for African musicians [Roskilde Festival]	Multiple African countries
Music	Exchange between Danish and Ghanaian musicians [The Royal academy of Music, Aarhus/Aalborg, Private individuals] (For instance, "Tobias Rahim", "Total Hip Replacement")	Ghana & Denmark
Music	Exchange between musicians [RDE Nigeria, The royal Danish academy of Music. Aarhus/Aalborg]	Nigeria & Denmark
Music	Participants from both DK and South Africa meet in order to create new music and focus on human rights [One Groove, SLKS, RDE South Africa]	South Africa & Denmark
Music	The Nest [RDE Kenya]	Kenya
Music	Peace building and reconciliation for you artists in Mali [RDE Mali, Royal academy of Music, Aarhus/Aalborg]	Mali

Music	Classical concerts [RDE Egypt]	Egypt
Music	Musicians from Mali perform regularly in DK [Private individuals]	Mali & Denmark
Music	Papaya Choir [Funded by RDE South Africa and SLKS]	South Africa & Denmark
Music	Baobab Sisters [Private individuals] (Danish choir who collaborate with South African musicians)	South African & Denmark
Music	SPOT on Mali [RDE Mali, SPOT]	Mali
Music	GLOMUS [RDE Ghana, The Royal academy of Music, Aarhus/Aalborg]	Ghana
Music	Music exchange [RDE Morocco, Private individuals]	Morocco
Music	Colour cafe festival [Colour cafe]	Denmark
Music	Using music as a mean for youth empowerment [DUF, Youth for Christ (YFC)]	South Africa
Music	Summer Session with African members [Jazz Denmark]	South Africa
Museums and cultural heritage	Anti-apartheid exhibition [RDE South Africa, Liliesaf Trust, and Totem Media, A.P. Møllers Foundation]	South African
Museums and cultural heritage	Historical collaboration [University of Copenhagen]	South Africa & Denmark
Museums and cultural heritage	Bibliotheca Alexandrina [RDE Egypt]	Egypt
Museums and cultural heritage	The Grand Egyptian museum [RDE Egypt]	Egypt
Museums and cultural heritage	The Karen Blixen Museum [RDE Kenya]	Kenya
Museums and cultural heritage	Ghana initiative [The National Museum of Denmark]	Ghana & Denmark
Museums and cultural heritage	Egyptian mummy research collaboration [The national museum of Denmark]	Egypt & Denmark
Museums and cultural heritage	Extreme Urbanism [The National Museum of Denmark]	Ghana & Denmark

Architecture	How architecture can have a positive impact on public health in Tanzania [Royal Academy of Architecture, Design, and Conservation, Novo Nordisk foundation]	Tanzania
Architecture	Land rights in Maputo [Arkitekter Uden Grænser]	Mozambique
Architecture	Cooperative Urban Development in Korogocho [Arkitekter Uden Grænser]	Kenya
Architecture	Biocenter in Kinawataka [Arkitekter Uden Grænser]	Uganda
Architecture	Different projects [Arkitekter Uden Grænser]	Sierra Leone
Architecture	The Denmark Studio for Research and Culture in Cairo [Danish Agency for Higher Education and Science]	Egypt
Gastronomy	Culinary Centre [RDE Morocco, DAPP]	Morocco
Gastronomy	Ummami culinary school [DAPP] (In Marrakech)	Morocco
Gastronomy	School gardens initiative in Morocco [The Melting Pot]	Morocco
Sports	Right to Dream Ghana [FC Nordsjælland]	Ghana
Sports	Right to Dream Tanzania [FC Nordsjælland]	Tanzania
Sports	Participation in international youth football tournament [Dana-Cup]	Denmark
Sports	Nigerian football players visiting Denmark [Danish Football teams]	Denmark
Sports	Danish football academy in Uganda [AGF]	Uganda
Sports	Fant - For a New tomorrow [RDE Ghana]	Ghana
Sports	UEFA Foundation for Children [Cross Cultures Project Association]	Nigeria
Sports	Sport Creates Memories [SCM]	Ghana
Sports	Social change through youth-led street sports and culture [GAME]	Denmark, Ghana, Jordan, Lebanon, Somaliland, Tunisia, Kenya
Fashion and Textiles	The production process [RDE Egypt]	Egypt
Fashion and Textiles	Sustainable Fashion [Designers without Borders DK]	South Africa
Fashion and Textiles	Collaboration between Bang & Olufsen and South African artist Lulama Wolf [Bang & Olufsen]	South Africa

Fashion and Textiles	Focus on female period through peer mentorship, and the Ruby Cup Champions programme [Ruby Cup]	Multiple African countries
Cultural Exchange	Climate action aimed at Danish and Ugandan youth [Rysensteen Gymnasium]	Uganda & Denmark
Cultural Exchange	MS ActionAid global platform [MS Action Denmark]	Multiple African countries
Cultural Exchange	Academic freedom in Zambia [DUF, Danske Studerendes Fællesråd (DSF)]	Zambia
Cultural Exchange	Farming in Zimbabwe [DUF, 4H]	Zimbabwe
Cultural Exchange	Danish medical students assist their peers in Zimbabwe dealing with different health issues [DUF, IMCC]	Zimbabwe
Cultural Exchange	Enhance business students' understanding of the SDGs [CBS]	Uganda
Cultural Exchange	Sexual and reproductive health campaign [Sex og Samfund]	Uganda
Cultural Exchange	Dreamtown in Uganda [KVUC]	Uganda
Cultural Exchange	Danish comedian visiting Uganda [RDE Uganda, private individual]	Uganda



## ANNEX 3 – MAPPING METHODOLOGY

### What is culture?

Prior to conducting the mapping, a conceptual clarification of culture was needed, in order to outline what should be included and not in the analysis. Moreover, a typology of the different ways of how cultural can be expressed in a Danish-African partnerships is developed, and a classification of the purpose of the initiative as part of the partnership.

In the Africa Strategy, cultural initiatives are to: "*increase the mutual understanding of cultures with the establishment of a new cultural initiative.*" This signals a broad and inclusive understanding of culture, which according to the Danish MFA encompasses diverse creative and social expressions including film, design, fashion, music, visual arts, architecture, gastronomy, sports, dance, and theatre, among others. The Africa Strategy identifies three distinct pathways for cultural engagement: a) *people to people engagement*; b) *exchanges*, and c) *cultural cooperation* between institutions, volunteer associations and sports communities. It was decided also to include arts as a concept to be more precise in the scope of the initiative.

### From Conceptual Framework to Cultural Topography

To create a systematic understanding of Danish-African partnerships, the analysis employs two key analytical dimensions: Sectors and Purpose of partnership.

**Sectors:** Are defined as the diverse forms of creative and social expression through which culture and arts cooperation can take place. These categories provide a practical framework for classifying different types of cultural engagement, ranging from traditional arts to contemporary forms of cultural exchange. The sectors applied in mapping are:

- The visual arts (forms through sight excluding moving pictures)
- Motion Picture Arts (forms that include moving pictures)
- Performing arts (creative expression for an audience (artists use their body), time-based experience)
- Literature
- Music; Architecture; Gastronomy; Sports; Fashion and Textiles
- Cultural Exchange (focus on creating opportunities for interpersonal interaction such as exchanges through DUF)

**Purpose:** Each initiative was categorized based on its purpose. The types of purposes were established beforehand, reflects Danish priorities in the Africa Strategy and Danish development priorities. While some initiatives target specific development goals such as youth engagement and green transition, others focus on cultural expression for its intrinsic

artistic and social value. This dual perspective acknowledges both the instrumental and inherent worth of cultural cooperation.

- Youth Engagement
- Green transition
- Job creation and creative industry development
- Human rights and good governance
- Cultural Expression (i.e. not an aim as such, but cultural forms for their own intrinsic value and aesthetic purpose).

## **Identifying and classifying existing partnerships**

Due to the focus on existing partnerships, only ongoing initiatives per the time of writing, or initiatives that ended in 2024 were included in the mapping. Additionally, partnerships were only included if they consisted of at least one Danish actor and an African actor. Geographically, only initiatives that are physically taking place in either Denmark or on the African continent were considered. Furthermore, non-geographic initiatives such as online campaigns were also included. Three main data sources for locating partnerships were used:

1. Consultation responses from Danish Embassies on the African continent
2. Interviews with Danish embassies and stakeholder in both Denmark and on the African continent. The full list of interviewed organizations can be seen in annex 4.
3. Desk-based research using documents from the Danish MFA, internet search and AI search engines.

If a partnership met the inclusion criteria described above, it was first categorized according to the kind of cultural sector, focusing on the overall form being used as a way of cultural expression. If a partnership spanned multiple cultural sectors, it was coded as belonging to multiple sectors. As a result, some partnerships appear more than once in the final data set.

Secondly, partnerships were categorized according to the specific purpose using the categories described in the previous section. Only the major purpose of the partnership was used when categorizing it, thus a partnership cannot have multiple purposes in the final data set.

## ANNEX 4 – LIST OF INTERVIEWED ORGANIZATIONS

Organization	Country	Cultural Sector
ARoS – Art Museum	Denmark	The Visual Arts
The Royal Academy of Music, Aarhus/Aalborg	Denmark	Music
the Royal Danish Academy - Architecture, Design, Conservation	Denmark	Architecture
FANT - For a New Tomorrow	Denmark	Sport
The Danish Film Institute	Denmark	Motion Picture Arts
GLOBUS and OPEN	Denmark	Government Fund
National Museum of Denmark	Denmark	Museum and cultural heritage
Museum of Natural History	Denmark	Museum and cultural heritage
Center for Cultural Cooperation with Developing Countries	Denmark	Former Government organisation.
One Groove	Denmark/South Africa	Music
The Melting Pot	Denmark	Gastronomy
ShuJaaz Inc	Kenya	Multimedia
Nafsi art	Tanzania	Multimedia
The Godown arts centre	Kenya	Multimedia
The Right to Dream	Ghana	Sport
The Raw Material Company	Senegal	Visual Arts
The Agency for Culture and Palaces	Denmark	Government Agency
Royal Danish Embassy Algeria	Algeria // Denmark	Embassy
Royal Danish Embassy Kenya	Kenya // Denmark	Embassy
Royal Danish Embassy Egypt	Egypt // Denmark	Embassy
Royal Danish Embassy Ethiopia	Ethiopia // Denmark	Embassy
Royal Danish Embassy Ghana	Ghana // Denmark	Embassy
Royal Danish Embassy Morocco	Morocco // Denmark	Embassy
Royal Danish Embassy Nigeria	Nigeria // Denmark	Embassy
Royal Danish Embassy Somalia	Somalia // Denmark	Embassy
Royal Danish Embassy South Africa	South Africa // Denmark	Embassy

## ANNEX 5 – POTENTIAL CULTURAL PARTNERSHIPS

Table A.2 - Identified cultural initiatives

Initiative name	Organization	Cultural Sector	Country
One Groove Music Maker residencies in South Africa	One Groove Music	Music	South African & Denmark
GLOMUS	The Royal Academy of Music, Aarhus/Aalborg	Music	Multiple countries & African Denmark
Roskilde Festival's partnerships and support for African musicians	Roskilde festival	Musik	Multiple countries & African Denmark
Nordic Film Festival in Morocco	RDE Morocco	Motion Picture Arts	Morocco
EU Film Festival collaborations	Multiple RDEs	Motion Picture Arts	Multiple countries & African
Film capacity building programs	Danish Film Institute	Motion Picture Arts	Multiple countries & African
Art residencies in Ghana	AroS	The Visual Arts	Ghana
Collaborative exhibitions between Denmark and South African artists	RDE South Africa	The Visual Arts	South African & Denmark
Secure that kids and young people can persistently do sports.	FANT	Sports	Multiple countries & African
Social change through youth-led street sports and culture in Africa	GAME	Sports	Multiple countries & African
Empowering youth through fashion design (Not interviewed)	Designers Without Borders	Fashion and Textile	South Africa
Melting Pot Foundation's projects in Morocco	Melting Pot	Gastronomy	Morocco
School gardens initiative in Morocco	Melting Pot	Gastronomy	Morocco
Community Kitchen Cairo	RDE Egypt	Gastronomy	Egypt
Star Homes project combining architecture and health in Tanzania	Royal Danish Academy	Architecture	Tanzania
Hospital design project in Zanzibar	Royal Danish Academy	Architecture	Tanzania
Different architectural initiatives	Architects without Borders	Architecture	Multiple countries & African
Hargeisa International Book Fair	RDE Somalia	Literature	Somaliland
Connecting young people with the information, skills and resources they need to take control. Thereby, embedding them in a digital and real-world	Shujazz inc.	Multiplatform	Kenya

community that gives them the self-belief to succeed, in their context and on their terms					
Udzungwa Landscape Strategy Tanzania	Natural History Museum Denmark	Museums and cultural heritage	Tanzania		
Karen Blixen Museum in Kenya	RDE Kenya	Museums and cultural heritage	Kenya		
Marine center collaboration with Nigerian National Museum focused on conservation of Dafuna canoe	The National Museum of Denmark	Museums and cultural heritage	Nigeria		
Ghana archives exchange program	The National Museum of Denmark	Museums and cultural heritage	Ghana		
Egyptian mummy research collaboration	The National Museum of Denmark	Museums and cultural heritage	Egypt		
Orient Production partnerships in Egypt	RDE Egypt	Performing arts	Egypt		
Dance collaboration between Holstebro and South Africa	RDE South Africa	Performing arts	Egypt & Denmark		
Culture house Fendika in Addis Ababa	RDE Ethiopia	Multi-platform	Ethiopia		
Nafasi art space	RDE Tanzania	Multi-platform	Tanzania		
The Go Down arts centre	RDE Kenya	Multi-platform	Kenya		
The RAW Material Company	RDE Senegal	Multi-platform	Senegal		

## ANNEX B: PROCESS ACTION PLAN (PAP), TENTATIVE

Action/product	Deadlines, 2025	Responsible/involved Person and unit	Comment/status
Send Draft ToR for Appraisal to LÆRING	Mid-March	AFRPOL/KOM	
Identify - recruit consultant(s) for appraisal	Mid-/End-March	AFRPOL/KOM	
Meeting in the Programme Committee	18 March	AFRPOL/KOM	
Finalise project document for presentation to Appraisal	End-March	AFRPOL/KOM	
Appraisal process start	End-April	AFRPOL/KOM	
First draft of tender documents	Start-/Mid-May	LÆRING	
Final Appraisal Report	June	AFRPOL/KOM	
Finalise project documents based on the Appraisal recommendations	July/August	AFRPOL/KOM	
Tender material to be finalised	Beginning August	LÆRING	
Submit documents for UPR	End of August	AFRPOL/KOM	
Meeting in the UPR	11 September	AFRPOL/KOM	
Approval by the Minister	September	AFRPOL/KOM	
Decision on the winning Fund Manager	Mid-October	LÆRING/AFRPOL/KOM	
Contract negotiation with the winning Fund Manager	Start-November	LÆRING/AFRPOL/KOM	
Start of Fund Manager/Expected timing of commitment	End-November/Start-December	LÆRING/AFRPOL/KOM	