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

Key results:

- ARCH will foster inclusive, co-created collaborations between African and Danish cultural actors, resulting in long-term, professionally anchored partnerships grounded in mutual respect and shared ownership.
- Through targeted support for youth-led initiatives, entrepreneurship, and capacity development, ARCH will enable young cultural actors to access skills, networks, and income-generating opportunities in the creative industry.
- ARCH will leverage culture and the arts as strategic tools to strengthen public diplomacy, build trust, and contribute to broader development, trade, and building relationships between Denmark and African partner countries.

Justification for support:

- ARCH directly supports Denmark's 2025 development strategy "A Changing World" and the "Africa's Century" (2024) strategy by promoting equal, people-to-people partnerships, cultural diplomacy, and sustainable development grounded in mutual interests.
- The initiative addresses high youth unemployment, underinvestment in culture, and limited civic space by empowering cultural actors and fostering inclusive, locally rooted cultural ecosystems that contribute to the SDGs.
- Cultural cooperation is increasingly recognized as a driver of social cohesion, innovation, and economic opportunity. ARCH builds on lessons from past Danish engagement to deliver relevant, effective, and sustainable support through a transparent, context-sensitive funding model.

Major risks and challenges:

- Varying levels of political freedom and civic space in partner countries may limit cultural actors' ability to operate safely and freely.
- Some partnerships may risk being dominated by one party, often the Danish partner, undermining mutuality. This could result in low-quality collaboration, reduced trust, and missed opportunities.
- Appointing a Danish-based Fund Manager may reinforce perceptions of top-down, North–South dynamics, potentially undermining local ownership and stakeholder trust in African countries.

File No.	24/49441					
Country	Countries in Africa w. DK representation					
Responsible Unit	AFRPOL/KOM					
Sector	160661 Culture and Cultural Diversity					
Partner	Culture partners in Africa partner countries through Fund Management					
DKK million	**2026**	**2027**	**2028**	**2029**	**2030**	**Total**
Commitment	40	40	40	40	0	160
Projected disbursement	19.2	39.7	41.2	40.6	19.3	160
Duration	4 years (2026-2030)					
Previous grants	N.A.					
Finance Act code	§06.32.01.32					
Head of unit	Ketil Karlsen, AFRPOL					
Desk officer	Mie Sofie Nielsen, AFRPOL					
Reviewed by CFO	YES					

Relevant SDGs *[Maximum 1 – highlight with grey]*

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	

Objectives

Advancing equal people-to-people engagements in culture and the arts that contribute to sustainable cultural development, creates jobs, and socially sustainable economic benefits in African countries.

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)				

Justification for choice of partner:

Partners may include cultural institutions, civil society organizations, artists, and public sector entities, each selected based on applications and their alignment with ARCH's eligibility criteria. All partnerships must comprise at least one Danish and one African partner, ensuring mutual commitment, co-creation, and cross-cultural collaboration at the core of each supported initiative.

Summary:

ARCH promotes equal, long-term people-to-people engagement through culture and arts. It supports co-created projects between African and Danish cultural actors, with a strong focus on youth, inclusion, and mutual learning. The program fosters sustainable cultural ecosystems by funding artistic collaboration, capacity development, and creative entrepreneurship. Culture is used as a tool to strengthen diplomatic relations, public engagement, and sustainable development. ARCH is implemented through a transparent Danish contracted Fund Manager with strategic oversight and local anchoring.

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

Outcome 1: Inclusive and strong equal and artistic quality culture partnerships	DKK 89.180 million
Outcome 2: Mutual recognition and visibility of culture and arts	DKK 14.105 million
Outcome 3: Lessons learned from across all participating countries	DKK 14.950 million
Adaptive management approach/Unallocated funds	DKK 10.250 million
Fund management, technical assistance and administration	DKK 31.515 million
Total	**DKK 160 million**

Project Document

of

The Fund for African-Danish Relations through mutual ExCHange of Culture and the Arts (ARCH)

October 2025

Abbreviations

AfDB	Africa Development Bank
AFRPOL	African Policy Department MFA
AMG	Aid Management Guidelines (2024)
ARCH	The Fund for African-Danish Relations through mutual Exchange of Culture and the Arts
AU	African Union
CCI	Culture and creative industries
CISU	Civilsamfund i Udvikling
CKU	Centre for Culture and Development
CPI	Corruption Perceptions Index
CSO	Civil Society Organization
DAC	Development Assistance Committee (OECD)
DANIDA	Danish International Development Cooperation
DCI	Danish Cultural Institute
DKK	Danish Kroner
EEAS	The European External Action Service
EIFD	Export and Investment Fund Denmark
EU	European Union
EUNIC	European Union National Institutes for Culture
FM	Fund Manager
FMG	Financial Management Guidelines
GAS	Grant Appraisal Specialist
GC	Grant Committee
GDP	Gross Domestic Product
HRBA	Human Rights Based Approach
IFD	Impact Fund Denmark
KOM	Communication Department MFA

LGBTQ+	Lesbian; Gay; Bisexual; Transgender; Queer; other sexual orientations and gender identities
LNOB	Leaving No One Behind
MFA	Ministry of Foreign Affairs of Denmark
MPI	Multi-dimensional poverty index
M&E	Monitoring & Evaluation
ODA	Overseas Development Assistance
OECD-DAC	Organisation for Economic Co-operation and Development – Development Assistance Committee
PD	Project Document
SDC	Swiss Development Cooperation
SDG	Sustainable Development Goals
SMART	Specific Measurable Achievable Realistic Timebound
SOP	Standard Operating Procedures
ToR	Terms of Reference
UN	United Nations
UNCTAD	UN Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organization
USD	United States Dollars

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1 Introduction

The present project document outlines the background, rationale and justification, objectives and management arrangements for development cooperation concerning The Fund for African-Danish Relations through mutual Exchange of Culture and the Arts (ARCH) as agreed between the parties: The Fund Manager (identified through tender process) and the Ministry of Foreign Affairs of Denmark.

2 Context, strategic considerations, rationale and justification

2.1 Context

ARCH will be implemented in countries in Africa where Denmark is represented through a Danish Embassy or a Consulate General or through major initiatives. At present, these include Algeria, Egypt, Morocco, Tunisia, Ethiopia, Kenya, Rwanda, Somalia, Tanzania, Uganda, Ghana, Nigeria, Senegal and South Africa. These countries represent a diverse mix of geographic, linguistic, and cultural regions of Africa. Together, they account for significant and diverse cultures, youth populations, and vibrant creative economies.

Certain regions face ongoing challenges related to internal conflict, political unrest, and tendencies toward centralized or restrictive governance. In such contexts, democratic backsliding and limited civic space can pose risks to freedoms of expression and association, including within the cultural and artistic spheres. Cultural actors may encounter barriers such as censorship, surveillance, or restricted access to public platforms, which can limit opportunities for open, inclusive, and equal cultural exchange and partnership.

According to World Bank documents[1] poverty is a significant challenge across the countries in Africa where Denmark is represented, though with substantial variation in severity and trends. Details are outlined in Annex 1. Consequently, Africa's share of the global creative economy remains very low[2] and it is remains concentrated in the informal economy characterized by precarious working conditions. Many young people work in the sector, but they often have insufficient access to skills development, networks and finance.

Despite this untapped economic potential of the arts and culture in Africa, culture plays a vital social, economic, and political role across African societies. Many of the countries where ARCH will be working have integrated cultural policies within national development strategies and have emerging or established creative sectors contributing to GDP, youth employment, and social inclusion. This also reflects the sectors' growth potential linked to African countries' populations becoming younger, more urban, and with rising middle class with changing consumption patterns. In Kenya culture and arts contributes approx. 5% of GDP[3]. In Uganda[4] and South Africa[5] this number is approx. 3%. This includes diverse cultural expressions such as music, visual and performing arts, literature, and increasingly, sports as a form of cultural and social engagement.

However, structural challenges persist, including underinvestment in the arts, inadequate policy frameworks to create an enabling environment for growth in the cultural sector, gaps in intellectual property protection, limited cultural infrastructure, weak institutional capacity, and low access to international platforms. Moreover, creative expression in many countries operates in politically sensitive environments. Artistic freedom, civic space, and access to resources vary widely. In contexts where governments use culture as a vehicle for national identity or political messaging, independent and experimental forms of cultural production may face constraints or limited

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[1] https://www.worldbank.org/en/topic/poverty/brief/world-bank-country-poverty-assessments?utm_source=chatgpt.com https://www.worldbank.org/en/topic/poverty/brief/world-bank-country-poverty-assessments – latest global data 2018-19

[2] Africa's share of the global creative goods exports estimated to account for around 2.9% and less than 1% of the African GDP. UNDP. 2023. "Accelerating Creative and Innovation in Africa." United Nations Development Programme, April 21, 2023. https://www.undp.org/ghana/blog/accelerating-creativity-and-innovation-africa

[3] https://www.mygov.go.ke/creative-economy-set-growth-government-pledges-increased-investment

[4] https://www.newvision.co.ug/category/entertainment/the-numbers-behind-ugandas-growing-creative-e-NV_217904

[5] https://www.southafricanculturalobservatory.org.za/article/the-sa-cultural-observatory-measuring-and-valuing-sa-s-cultural-and-creative-industries

funding. In this context, ARCH will emphasize co-creation as a foundational approach to ensure that partnerships between African and Danish actors are built on mutual respect, shared ownership, and collaborative design. The importance of transparency, local ownership, and inclusion is therefore critical to ensure that ARCH support is meaningful and sustainable.

Although youth unemployment and underemployment are high in the African partner countries, youth drive innovation in digital arts, music, fashion, and social media, thereby creating new pathways for job-creation, income, identity, and influence.

In several of the countries in Africa where Denmark is represented and where ARCH will work, many groups are excluded from cultural production and leadership. These excluded groups can include women and girls, persons with disabilities, ethnic minorities, displaced populations, and LGBTQ+ individuals, among others. In several of these countries, conservative norms and institutional barriers restrict access to creative education and funding for women and gender-diverse communities. This exclusion limits the full development and diversity of cultural expression.

In Denmark, the African diaspora communities may have a potential for cooperation and co-creation as well as commercial collaboration. Diaspora artists in Denmark are few[6] but may be involved to act as cultural bridges connecting communities, languages, and market opportunities across borders.

Finally, it is important to note that growing engagement from China, Russia and Gulf states in African in economic sectors and in culture challenge European influence and calls for a more strategic, values-based cooperation.

Additional context analysis will be carried out by the Fund Manager (FM) during ARCH inception, including mapping of stakeholders and relevant donors, and identification of specific constraints in the sector at country level.

2.2 Definition of culture and arts

ARCH uses the UNESCO definitions of culture and arts:

- **Culture:** A distinctive and holistic set of spiritual, material, intellectual and emotional characteristics shared by a society or group, including beliefs, traditions, values, lifestyles, and creative expression[7] e.g. including sports, culinary, and interdisciplinary practices.
- **Visual arts:** Arts which appeal primarily to the visual sense; they are art forms that focus on the creation of works, which are primarily visual in nature, or are multidimensional objects[8].
- **Performing arts:** Professional or amateur performing arts activities, such as theatre, dance, opera and puppetry, as well as the celebration of cultural events (festivals, feasts and fairs), which occur locally and can be informal in nature[9].

2.3 Strategic considerations and rationale

Denmark's Development Policy, "A Changing World: Partnerships in Development" (2025), and Denmark's "Africa's Century" strategy (2024) underscore Denmark's ambition to establish deeper, more equal partnerships with African countries, emphasizing people-to-people cooperation, youth engagement, and mutual cultural exchange as vital tools for fostering trust, diplomacy, and long-term collaboration.

ARCH positions *culture and arts as a development end in itself* based on the intrinsic value of culture for societies, communities and individuals and its ability to foster mutual understanding and appreciation for a diversity of cultural expressions and cultural heritage. At the same time, ARCH is also *a strategic tool* for contributing to a wide

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[6] E.g. Khalid Albaih; Etiyé Dimma Poulsen and Jeannette Ehlers (although Danish-Trinidadian artist she explores colonialism and black identity)
[7] https://www.unesco.org/en/culture/about
[8] https://uis.unesco.org/en/glossary-term/visual-arts
[9] https://ich.unesco.org/en/performing-arts-00054

range of sustainable development goals and Danish development priorities related to areas such as promoting innovation, social cohesion and inclusive economic growth, and fostering intercultural dialogue and strengthened diplomatic relations that can bring about mutual benefits.

The culture and arts sectors in Africa, including in the countries where Denmark is represented, are undergoing rapid change and gaining increasing global interest driven by the appeal of rich and diverse African creative content, innovation, and contemporary realities. These include national policy frameworks also recognize the important role of culture for economic growth and development. Yet, in many of these countries the cultural sector faces challenges such as underinvestment, gender inequality, and limited international access. This lays the ground for a rising demand for mutual cultural partnership between African and Danish cultural actors and institutions.

By investing in institutional and professional partnerships in the field of the arts and culture, ARCH will expand and professionalise cultural creation and distribution across Denmark and African partner countries by supporting people-to-people collaboration and locally anchored projects. Thanks to the inherent positive externalities and transformative power of culture, the support provided through ARCH also has the potential to lead to broader in African partner countries, including spill-over effects that benefit other areas of the economy, youth empowerment and social inclusion. Moreover, ARCH will foster deeper intercultural ties, enhanced dialogue and mutually beneficial transactions between Denmark and its partner countries in Africa, contributing to a solid foundation for strategic alliances.

ARCH will specifically target underrepresented and marginalized groups, promoting access, participation, and leadership in cultural activities and decision-making processes targeting SDG 5 (gender equality), SDG 8 (decent work and economic growth), SDG 10 (reduced inequalities), SDG 16 (peace, justice, and strong institutions), and SDG 17 (partnerships for the goals).

2.4 [10][11]Alignment with cross-cutting priorities and global challenges

ARCH integrates Danida's cross-cutting priorities into its design, implementation, and expected outcomes. ARCH applies a holistic and inclusive approach to cultural cooperation that promotes sustainable development, equality, and human rights by responding to the aspirations and needs of youth and marginalized communities in the countries in Africa where Denmark is represented.

Gender equality will be a fully integrated part of ARCH across outcomes by encouraging the participation and leadership of women and marginalized gender groups in cultural partnerships including in key creative, managerial, or decision-making roles. Gender-transformative approaches[12] will be encouraged through targeted capacity development and inclusive project selection criteria. Additionally, gender norms and structural barriers to participation in the creative sector will be challenged through initiatives and institutional support.

Youth Employment is a key element of ARCH. A particular output is specifically targeted towards young cultural actors (ages 15 – 35)[13] as co-creators, beneficiaries, and leaders, recognizing their role in shaping African cultural expression and innovation. Through applications for residencies, exchanges, and co-created initiatives, ARCH will encourage and include skills development, job creation, and entrepreneurial opportunities for youth in the creative economy. Sectors with high employment potential, especially in urban contexts, will be prioritized. Job creation is expected to materialize through support to youth-led start-ups, access to creative production spaces, digital innovation, and peer learning networks, enabling young people to build sustainable careers within the cultural and creative sectors.

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[10]

[11]

[12] A gender-transformative approach actively seeks to challenge and change harmful gender norms and power imbalances, promoting equitable participation, leadership, and outcomes for all genders

[13]Africa Union definition: https://au.int/sites/default/files/treaties/7789-treaty-0033_-_african_youth_charter_e.pdf

Human Rights-Based Approach (HRBA) principles are fully integrated into ARCH including on rights-holders who are generally marginalized or excluded from cultural and social spheres to express their cultural. Duty-bearers such as cultural institutions and public authorities will be engaged to uphold rights and strengthen inclusive governance in the arts. The Fund Management structure of ARCH will ensure transparent processes, while project selection promotes diversity and access. ARCH will provide a platform for artists and cultural actors to explore critical themes and share alternative narratives without fear of reprisal, e.g. through the ARCH Strategic Dialogue Forum, to be established as part of the ARCH implementation. By supporting independent cultural spaces, festivals, and south-south collaborations (exchange and collaboration between cultural actors in countries in Africa where Denmark is represented), ARCH will contribute to pluralistic cultural environment that upholds democratic values and human rights.

Poverty reduction is part of an indirect element of cultural and creative industries offering employment, particularly to youth and informal workers. ARCH will support their formalization, skill-development, and access to markets and thereby increase income opportunities and social capital among vulnerable groups, contributing to long-term poverty alleviation.

2.5 Lessons learned and past results

ARCH builds on a strong foundation of Danish experience in cultural cooperation with Africa from Denmark's engagement through the Danish Centre for Culture and Development (CKU) from 1998 and 2016[14] [15]. A central lesson learned from one of CKU's flagship initiative, the Image Festival,[16] is the importance of early and inclusive co-creation. The Image Festival demonstrated that projects initiated through genuine dialogue between Danish and African artistic partners led to stronger trust, ownership, and artistic quality. Shared curatorial responsibility from the outset ensured mutual respect and resulted in more relevant, powerful cultural outputs. ARCH will embed this approach by requiring joint planning, collaboration and co-creation in project proposals. (Also, see implementation strategy). From the Image Festival it was furthermore experienced that logistical and mobility challenges, particularly around visa issuance and international travel, made it difficult for some African artists to participate in exchange programs. These barriers will be addressed in ARCH through proactive engagement with Danish embassies, early logistical planning, and potential facilitation support by the Fund Manager. Other lessons highlighted from the CKU experience are audience engagement and youth-focused learning formats that emerged as high-impact components. Interactive workshops, professional exchanges, and open dialogues enriched understanding and widened impact. ARCH will take this into account by supporting projects that incorporate capacity development and participatory elements, especially those targeting youth and underrepresented groups.

A mapping study commissioned by AFRPOL as part of the preparation for ARCH[17] furthermore confirms the essential value of long-term, recurring partnerships. Collaborations that evolve over several years have delivered deeper impact and more ambitious programming. This underscores the need for ARCH to favourably look at supporting longer-term engagements over isolated events and include multi-year funding when relevant, and have the mid-term review to look into a further phase of ARCH. The study also points to the following: physical and social ecosystems matter where capacity development is embedded from the outset. The study found that most often, focus on culture in Africa is on cross-disciplinary practices. This requires flexible funding windows that avoid rigid genre categories and reward innovation that blends media, community work, and business. Also, the study identifies youth as the primary change agents and audiences. Hence, initiatives should meet youth where they are (e.g., contemporary music, digital platforms, sports) and include youth leadership. Structural asymmetries are critical and should be addressed by simplifying applications and reporting. With respect to the management of ARCH, the project design has taken into account

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14

15 CKU's catalytic role in producing transformative changes for individuals, groups, communities and cultural insitutions was highlighted in an evaluation of CKU's covering the period 2007-2016. "Culture, Human Rights and Social Change: Evaluation of the International Engagement of the Center for Culture and Development (CKU), December 2016" prepared by Consultant4Change. The evaluation is no longer accessible and only few elements have been revealed through reference on Facebook.

16 Images 2016 Evaluering, CKU 2016

17 "Mapping of culture and arts initiatives – Danish and African partnerships", Nordic Consulting Group, January 2025.

lessons compiled in a review commissioned by the MFA on experiences with fund management mechanisms[18]. This study underlines that a clear governance framework – defining distinct roles for the contracting authority, the Fund Manager, and the Grant Committee – is essential for both accountability and operational efficiency. Efficiency gains are closely linked to transparent decision-making processes and formalized procedures for application assessment, contracting, and follow-up, which also reduce fiduciary risks. The review also emphasizes the importance of a documented organizational set-up for the Fund Manager, including explicit allocation of responsibilities, established compliance and risk management functions, and accessible complaint mechanisms for applicants. The recommendations from the report are fully integrated into ARCH, ensuring that governance, operational efficiency, and applicant support are embedded from the outset.

2.6 Linkages, synergy and Danish interests

ARCH is designed as a high-profile stand-alone initiative. However, it should be seen as complementary to existing Danish, European, and international cultural cooperation mechanisms and actors and to Danish development cooperation in general.

Since 2011 and renewed in 2022, the Danish Ministry of Culture and MFA have had a strategic agreement on international cultural cooperation. With the Agency for Culture and Palaces managing the allocation of funds, this framework has supported the Danish government's priorities for cultural engagement and cultural diplomacy internationally.[19] ARCH builds on these institutional linkages and synergies, leveraging their operational experience and networks to enhance ARCH's reach and coherence.

At the European level, ARCH complements the EU-Africa partnership on culture launched in 2021, which aims to promote artistic exchange and creative industries as economic resources. The European External Action Service (EEAS) has underlined culture's diplomatic value, among other things advocating for equal partnerships. ARCH aligns with this goal and will seek to collaborate with EU-funded initiatives and platforms, specifically EUNIC (EU National Institutes for Culture), to ensure coordination and to avoid duplication.

Similarly, ARCH shares common ground with Institute Francaise, the British Council, Goethe Institute and with the Dutch Prince Claus Fund and others, in support for artists, particularly in challenging contexts. ARCH will consider pursing joint co-funding of programs with one or more of these like-minded donors to enhance impact and visibility.

Danish private foundations, including Novo Nordisk and Hempel, contribute to cultural projects through a development lens linking arts to broader themes such as health, biodiversity, and education.

ARCH will ensure strategic alignment and operational synergy to amplify developmental impact through coordinated engagement with diverse actors committed to cultural cooperation in the African partner countries.

ARCH could also create synergy with Denmark's institutional presence in the countries in Africa through embassies, regional hubs, and programs including the Danish-Arab Partnership Programme (DAPP).

Commercially, ARCH complements Denmark's green growth and innovation agenda by opening pathways for cultural and creative industry partnerships ranging from design and media to tourism and green infrastructure. It could foster linkages between African creative entrepreneurs and Danish companies, advancing inclusive market development and impact investment that may engage Impact Fund Denmark and Export and Investment Fund Denmark.

The MFA currently supports two funds. *OpEn* [20] supports information and engagement initiatives in Denmark to make global vision, solidarity and engagement a public cause. *GLOBUS*[21] facilitates educational exchanges,

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[18] Report on Danish Ministry of Foreign Affairs 'use of Fund Managers within the area of development cooperation - Compilation of experiences with a special focus on financial compliance, November 2024, HN Consultants

[19] https://kum.dk/kulturomraader/kultursamarbejde-og-aftaler/internationalt-kultursamarbejde

[20] http://openpuljen.dk

[21] https://globumidspuljen.dk

enabling collaboration between Danish educational institutions or organizations and partners in the Global South. While the two funds share thematic overlaps with ARCH in focus on knowledge exchange and fostering people-to-people connections, their primary target is Danish audiences.

To ensure strategic alignment and effective resource use, the Fund Manager must establish clear boundaries of responsibility among the funds. At the same time, efforts should be made to encourage meaningful cross-fertilization, enabling synergies across programs without duplication.

Additionally, ARCH can enable Danish NGOs, universities, and municipalities to engage in cultural co-creation, policy dialogue, and peer learning, reinforcing Denmark's commitment to decentralized and knowledge-based development cooperation.

2.7 Key partners

ARCH is implemented through a clearly defined structure that distinguishes between key partners with formal responsibilities and other governmental contributors essential for successful implementation of ARCH. The key partners and their roles are as follows:

African culture organizations and institutions will be core partners and would include national ministries of culture and education, municipal cultural departments, and public cultural institutions.

Danish Ministry of Culture (including the Danish Agency for Culture and Palaces) plays a central role in ARCH through its representation in the Board and its formal collaboration with the MFA under the 2022 cooperation agreement on international cultural engagement. This agreement defines the joint responsibility for strengthening cultural exchange and positions the Danish Agency for Culture and Palaces as a main cultural advisor during implementation of ARCH.

Ministry of Industry, Business and Financial Affairs of Denmark, as the ministry responsible for Denmark's business and trade policy, it provides input to ensure that the commercial interest in international promotion of cultural and creative sectors is properly addressed in ARCH. The ministry is represented in the Board and participates in strategic discussions within this area.

2.8 Key beneficiaries

ARCH will benefit a diverse number of cultural actors, institutions, and communities across Denmark and the countries in Africa where Denmark is represented. ARCH aims to deliver across benefits for cultural sectors in Africa in partnerships with actors in Denmark to strengthen sustainable development and mutual understanding. This may have additional benefits for geopolitical dialogue and commercial opportunities.

The most prominent beneficiaries will include the following groups, noting that an individual actor can be belong to more than one group:

Cultural Actors: Artists, athletes, artistic creators, culinary creators, performers, curators, academia, cultural entrepreneurs and art critics in the African countries partnering with a Danish actor. These include individuals and collectives working in music, visual and digital arts, theatre, film, design, sports, food, heritage, and interdisciplinary practices among others. Support will target those engaged in innovative, inclusive, and co-created cultural initiatives.

Youth: Youth (age 15-35) are central to ARCH, with specific focus on empowering young creators as leaders, co-creators, and beneficiaries. ARCH will support youth-led cultural enterprises, mentorships, and exchange programs.

Marginalised and underrepresented groups, including:

- Women and girls in creative fields
- Ethnic and linguistic minorities
- Persons with disabilities
- Internally displaced persons, migrants and refugees

- LGBTQ+ communities in cultural contexts

ARCH will support the participation of marginalised and underrepresented groups in cultural life, leadership, and professional networks, ensuring gender- and inclusion-sensitive programming. ARCH will also engage organizations/entities;

Cultural institutions, cultural sector organizations and civil society: Public and private cultural institutions and sector organizations, NGOs, cooperatives, artist unions, and community-based organizations could receive support through partnerships, capacity development initiatives, and access to funding and events.

Private sector actors in creative industries: Cultural entrepreneurs (including culture and creative industries (CCIs), start-ups, SMEs, and commercial firms in film, architecture, music, design, fashion, and digital arts will benefit from linkages to Danish industry counterparts. ARCH will seek to strengthen cultural value chains, encourage impact investment, and to support commercialization of cultural production.

The educational sector: Universities, arts academies, and research bodies in both Africa and Denmark may be beneficiaries through opportunities for collaboration, evaluation, knowledge production, and the development of practice-based curricula and exchange frameworks.

Danish and African authorities: Local governments, city councils, and municipal cultural departments could benefit through peer exchanges, twinning arrangements, and co-hosting of cultural infrastructure or public events supported by ARCH.

Culture and arts venues: National and local culture and arts exhibition venues, theatres, music festivals, cinemas, art spaces etc. could benefit through joint workshops, exhibitions, performances, concerts and films produced as part of the ARCH support.

The general public in participating African countries: ARCH supported events will draw bigger audiences, grow local creative businesses and expand market access that will provide opportunities for the general public to experience new ways to reflect local identities while connecting across borders strengthening social cohesion and paving the way for long-term mutual accept and understanding, reinforcing Denmark's reputation as a trusted cultural partner.

The general public in Denmark: ARCH supported events in Denmark will invite the general public to experience contemporary African cultures sparking curiosity and conversation. By raising the visibility of African arts in Danish media and public venues, ARCH seek to challenge stereotypes, build mutual understanding, and raising awareness of new ways to approach culture among the Danish general public.

3 Project objective

ARCH aims at generating productive and sustainable cultural networks that contribute to equal partnerships between Denmark and African countries promoting shared prosperity, job-creation, and geopolitical dialogue advancing mutual interests through trade, diplomacy, and people-to-people engagement.

ARCH will contribute to this through the following objective:
Advancing equal people-to-people engagements in culture and the arts that contribute to sustainable cultural development, creates jobs, and socially sustainable economic benefits in African developing countries.

The objective will be pursued by applying culture and arts as areas of opportunity as one tool among many to enhance intercultural dialogue through inclusive, youth-driven, and co-created cultural partnerships, based on the principles of mutuality, diversity, and long-term engagements.

4 Theory of change and key assumptions and results framework

The purpose of ARCH is to invest in matching African and Danish culture creators and producers to develop commercial, technical and institutional partnerships that facilitate mutual learning and sustainable structures generating jobs and economic benefits across diversity.

ARCH envisions a transformation in Danish-African relations by fostering long-term inclusive, equitable, and professionally anchored cultural partnerships that advance mutual trust and understanding, intercultural dialogue, and sustainable development.

ARCH will mobilize co-created and professionally anchored collaborations between Danish and African cultural actors. Recognizing culture and the arts as vital enablers of diplomacy, social cohesion, conflict prevention, and economic empowerment ARCH will ultimately generate opportunities for productive dialogue with decision makers and influential stakeholders to further other development goals and enhance bilateral and regional economic and geopolitical relationships.

To achieve the changes, ARCH will:

i) provide a grant facility supporting reciprocal inclusive and strong equal and artistic quality partnerships through direct financial support, mentorship, and technical advice, that will lead to long term culture collaboration, new cultural business models for CCIs, market access and export readiness etc. within culture;
ii) support initiatives promoting and communicating cultural interlinkages between Denmark and countries in Africa where Denmark is represented, that will lead to increased multi-cultural awareness, demand for additional collaboration, and;
iii) execute the ARCH Strategic Dialogue Forum that will provide learnings from cultural exchange across supported initiatives to inform culture policy, strengthen cultural practice, and deepened multi-cultural insight, practice change and feed-back loop in both Africa and Denmark for improvement of ARCH support. An additional benefit will be enhanced policy and geopolitical dialogue.

Through this approach, ARCH will build context sensitive cultural networks that last (with repeated cooperation), enhance reciprocal visibility of African and Danish cultural expressions, leading to larger audiences, and stimulate inclusive creative economies with revenue growth and youth-let grantees entering new markets. This will generate mutual awareness, understanding and cross-fertilization of different cultures in both African countries and in Denmark.

The primary drivers of changes are self-motivated cultural actors and institutions active in cultural environments that need inspiration, capacity, network and market access.

Pre-curated strategic events, to be accessed by Danish Embassies, and targeted communication on ARCH successes will promote culture cooperation and strengthen public diplomacy and position Denmark as a trusted cultural partner. By 2030, ARCH aims to contribute substance to other development goals and is anticipated to further enhance bilateral and regional economic and geopolitical relationships.

4.1 Key assumptions

ARCH success and Theory of Change rests on several key assumptions. The most prominent are:

- Governments, embassies, and cultural institutions in both the countries in Africa where Denmark is represented and Denmark remain committed to supporting equal, long-term cultural partnerships and view culture as a strategic sector for relation building and development.
- Sufficient freedom of expression, civic space, and institutional autonomy exists in partner countries to allow for co-created, inclusive, and youth-driven cultural initiatives to be developed and implemented.
- African and Danish cultural actors are open and motivated to engage in reciprocal, cooperation partnerships, even across differences in capacity, perspectives, and working styles.
- Embassies, grant committee members, youth leaders, and cultural actors actively participate in ARCH activities, contributing to visibility, quality, and cross-sectoral cooperation.

4.2 Summary of the results framework

Project	**The Fund for African-Danish Relations through mutual Exchange of Culture and the Arts (ARCH)**
Project Objective	Equal people-to-people engagements in culture and the arts that contribute to sustainable cultural development creates jobs, and socially sustainable economic benefits in African countries
Impact Indicator	Cultural engagement add substance to job-creation and socio-economic development as evidenced by countries statistics.
Target	By end of 2030 documented evidence of influence on job creation and economic benefits is available in participating countries.

Outcome 1		Inclusive and strong equal and artistic quality partnerships allow fruitful reciprocal exchanges and enables artists in African countries to overcome barriers to the greater dissemination of their work and enhance their material, technical and administrative/commercial ability to contribute to their cultural environment.
Outcome indicator		# of supported long-term partnerships (5-of total supported projects) (more than 3 years) disaggregated by size (tier) of support, across all project types and disaggregated by youth and gender.
Baseline	Year: 2025	0
Target	Year: 2030	Tier 1: 50% of 75 Tier 2: 60% of 33 Tier 3: 90% of 8 All of which more than 25% are youth led and at include at least 25% participating women

Outcome 2		Mutual recognition and visibility of ARCH culture and arts cooperation between Denmark and participating African countries
Outcome indicator		% increased volume of media coverage, measured through Infomedia Denmark, social media and by newsletters and unique users at Danish Embassies web-sites in participating African countries
Baseline	Year: 2025	Limited – to be determined at in baseline study by FM at inception;
Target	Year: 2030	At least 200 mentions of Denmark as a relevant partner to culture and arts in participating African countries news outlets and at least 100 mentions of African culture and arts as relevant in forming Danish perceptions in Danish new outlets and 100,000 additional (from baseline) unique users of Embassy web-pages

Outcome 3		Lessons learned from across all participating countries are used to deepen and strengthen cultural policy and geopolitical dialogue with participating countries while promoting cultural, commercial and diplomatic exchanges.
Outcome indicator		# Proceedings on lessons learned presentation/Papers on cultural collaboration that inform cultural, cultural policy that add substance to and are further developed during ARCH Strategic Dialogue Forum as evidenced by papers, minutes and memorandums of understanding and contractual documents
Baseline	Year: 2025	0
Target	Year: 2028	4 proceedings

4.3 Implementation strategy

ARCH will support a broad field of actors as outlined above.

The overall principle of ARCH shall be guided by the principles of equal partnership, inclusivity, transparency, and adaptive management. All ARCH supported initiatives will be co-created and anchored in mutual respect, with African and Danish partners sharing ownership, decision-making, and benefits. The strategy ensures broad access by actively engaging underrepresented groups, applying a HRBA, and embedding gender equality, youth engagement, and cultural diversity across all initiatives as elaborated in section 2.4.

ARCH will grant support to initiatives based on applications from interested parties, based on two annual Calls for Proposals (CfPs). Residencies and travel grants can be applied continuedly.

ARCH will ensure an indicative balance across grant categories, including travel (< DKK 30.000) and residency grants (≤ DKK 100,000), Tier 1 (DKK 250,000–500,000), Tier 2 (DKK 500,000–1 million), and Tier 3 (≥ DKK 1 million).

Implementation will follow transparent governance structures with independent grant decision-making, rigorous financial management, and results-based monitoring. Learning, innovation, and responsiveness to context will be central, enabling ARCH to adapt to emerging opportunities while sustaining long-term impact. To accommodate this, the implementation strategy includes scalable interventions and procedures. The strength of the partnership and the quality of the applications form the starting point for assessment of grant applications. Administrative and financial requirements will be proportional to the size and complexity of the grant. This approach lowers access barriers for smaller applicants while upholding the fiduciary standards required under Danish public funding rules.

Co-financing requirements (10% for tier 1 grants, 20% for tier 2 and 3 grants) will be applied flexibly to avoid excluding smaller and emerging actors, thereby safeguarding access for innovative initiatives and partnerships.

To implement ARCH in accordance with the guidance of this project document (PD) a Fund Manager (FM) will be contracted by AFRPOL based on a comprehensive set of ToR. The FM will be responsible for day-to-day implementation and must ensure full compliance with MFA's principles and requirements for results-based management and financial accountability, as defined in the Aid Management Guidelines (AMG)22 and Financial Management Guidelines (FMG).

The FM will facilitate dialogue with cultural partners and provide technical assistance, advice and mentorship to potential applicants and promising partners (output 1.2) based on expressed needs from interested partners. In addition, capacity development and technical assistance will be provided, facilitated by the FM, to cultural actors in partner countries through all outputs e.g. in areas such as proposal writing, project management, financial reporting, or more technical areas related to areas such as market access, and gaining influence on policy frameworks. The scope and modalities for such support will be defined as part of the inception period and submitted for approval by the Board.

In addition, all CfPs will require applicants to demonstrate how networks, skills, and collaborations can be sustained beyond ARCH's support.

The FM will apply a structured implementation strategy focused on transparency and strong fiduciary oversight with an emphasis on achieving the results stipulated in the Results Framework, which must be reflected in the annual work plan and budget and monitored through the FM's approved reporting tools.

The FM shall establish and implement all grant management procedures – including application intake, eligibility screening, appraisal and decision-making processes, contracting, disbursement, financial reporting, and monitoring – to be endorsed by the Board and formally approved by the MFA (AFRPOL). Any adjustments that

may be required emerging from any round of calls, to ensure a leaner implementation of ARCH while maintaining full accountability, may be proposed by the FM. Any changes to these procedures must comply with the requirements set out in the FMG and AMG following the above-mentioned approval procedure.

The Board will define the strategic priorities for ARCH, including the strategic parameters for the CfP ie. the objectives and criteria that should guide the selection process for the CfPs which could reflect e.g. considerations about a thematic or geographic focus areas, or applicant groups.

The FM's role is limited to preparing, administering, and monitoring the calls in line with the Board's decisions. However, the FM has delegated authority to decide on travel and residency grants based on the Board's decision on the overall framework/parameters for such grants including budget ceiling and eligible activities.

This will include support to facilitate connections between Danish and African cultural actors through networking events, matchmaking platforms and collaborative workshops. In addition, guidance will be provided to applicants on how to structure equitable partnership relations. To facilitate the FM's outreach and liaison to participating African countries, the FM will engage four regionally strategic culture liaison officers on a part time basis. The FM will make the final decision on location for the liaison officers.

At the onset of ARCH implementation, a three-month inception phase will be carried out, including a detailed analysis of the cultural context in the participating African countries. This phase will conclude with an inception review led by the MFA's Department for Evaluation, Learning and Quality (LEARNING) in cooperation with the ministry's Department for Financial Management, Oversight and Support (TILSKUD) to validate findings and make recommendations for the Boards approval of the detailed implementation plan and proposed fund management procedures. The inception phase will also develop additional details for the following sections in this chapter.

4.3.1 Grant structure and application procedures

Any artistic quality partnerships demonstrating collaboration between African and Danish partners may apply for grants following CfPs (contributing to Outcome 1) and must comply with the pre-defined eligibility criteria (see 4.3.2 below).

To ensure access to grants by a diverse range of cultural actors and to accommodate proportional oversight ARCH is divided into three tiers of support and in addition offers travel/residency grants:

Tier 1 - Smaller scale projects: These grants may support joint cultural initiatives that go beyond exploratory collaboration but do not necessarily require multi-year planning. Grants will range from DKK 250,000 to DKK 500,000, with a duration of 3 to 18 months. Applications follow a single-step process and are subject to risk-based due diligence conducted by the FM[23]. This ensures that grant recipients have sufficient capacity and that the proposed activities are aligned with ARCH's objectives and financial safeguards.

Tier 2 – Medium-scale collaboration grants: These grants may support cultural exchange projects, co-productions, and other medium-scale collaborations. Budgets range from DKK 500,000 to DKK 1 million, with a duration of 3 to 18 months. A single-step application is required, supported by risk-based due diligence by the FM, to ensure prudent fund use.

Tier 3 – Large strategic grants: These grants are intended for complex, longer-term cultural partnerships, and can be applied for by organizations and institutions only. Budgets range from DKK 1 million to DKK 5 million, with durations of up to two years. Projects beyond DKK 5 million may be considered so far as they demonstrate an extraordinary ability to achieve the objective of ARCH (these projects will be decided by the Board).

A three-step process for all large strategic grants applies: An initial pitch (concept note) followed by an appraisal conversation with a culture specialist. Eligible and shortlisted ideas then move to a full application process.

[23] For details on due diligence process please refer to Annex 2 "Partner assessment".

Comprehensive due diligence carried out by the FM - covering financial management capacity, governance structures, and risk assessment - is conducted prior to approval in line with MFA's FMG.

Indicatively, ARCH will target a balanced portfolio across categories, with travel and residency grants representing a high share of total awards but a modest share of the budget, Tier 1 grants constituting the largest share of project awards, Tier 2 a moderate share, and a limited number of Tier 3 strategic partnerships. The indicative distribution will be confirmed in the first Annual Plan and adjusted year-on-year by decision of the Board.

Travel and residency grants: These small-scale grants support short-term mobility activities such as research trips and residencies, all designed to facilitate reciprocity between African and Danish partners. These grants can be accessed by individuals with a purpose of reciprocity. Grants could be up to DKK 100,000 with a maximum duration of six months. This grant cannot support remunerations, honorarium, salaries or wages. Applications will follow a simplified single-step process and are subject to light-touch due diligence to verify eligibility and basic organizational capacity.

Strategic initiatives: In addition to the grant modalities based on calls, ARCH will fund strategic initiatives to be granted outside the CfP. These include:

- High-quality co-created collaboration events with broad public appeal (output 2.1), developed annually. These events can be accessed by Danish representations for promotion of ARCH, based on request. These initiatives require embassy involvement in scheduling, planning and identification of venue. Since budget is restricted representations will access this through a broad hearing ensuring all representations equal possibility to apply.
- ARCH Strategic Dialogue Forum shifting between African partner countries (output 3.1) will be arranged annually from 2027 by the FM with identified relevant local partners.

These initiatives are designed to strengthen ARCH's overall impact, visibility, dialogue, and learning.

All strategic initiatives shall be approved by the Board to ensure alignment with ARCH's objectives.

4.3.2 Eligibility criteria

The FM will conduct an initial eligibility screening of all applications. To be considered eligible, applications must as a minimum meet the following criteria:

- Fall within ARCH's definition of culture and the arts (see Section 2.2).
- Involve at least one eligible partner from Denmark and one partner from a country in Africa where Denmark is represented through an Embassy or a Consulate General.
- Demonstrate equitable involvement of African and Danish partners in planning, implementation, and ownership of the project.
- Demonstrate tangible benefits for all partners, including mutual learning, shared visibility, and joint ownership of results that fall within enhancing their material, technical and administrative/commercial ability to contribute to their cultural environment.
- Demonstrate, where relevant, how their proposed initiative promotes the inclusion of underrepresented groups, such as women, youth (aged 15-35), persons with disabilities, ethnic or linguistic minorities, displaced persons, or LGBTQ+ individuals. Special procedures may be introduced for youth entrepreneurships.
- Commit to an own-contribution (may be in-kind) of at least 10% of the total applied request for tier 1 grants, and 20% for tier 2 and tier 3 grants. Travel and residency grants and strategic initiatives are exempted from this criterion.

- Demonstrate capacity to manage funds and comply with ARCH's financial and administrative requirements and procedures.

In addition, applicants will be encouraged, as part of the application process, to engage youth as co-creators, leaders, as primary beneficiaries. Applications from youth led entrepreneurships will be considered positively.

In addition to the above-mentioned eligibility criteria, the FM will undertake screening of the applicants' financial and organizational capacity in accordance with ARCH's due-diligence process outlined in Annex 2: Partner Assessment. This process will apply MFA's standard tools, including the Financial Management Capacity Assessment (FMG Annex 1A), the Risk and Materiality Assessment (FMG Annex 1B), and a SWOT analysis as a minimum requirement for all applicants. The due diligence process will be further developed during the inception phase.

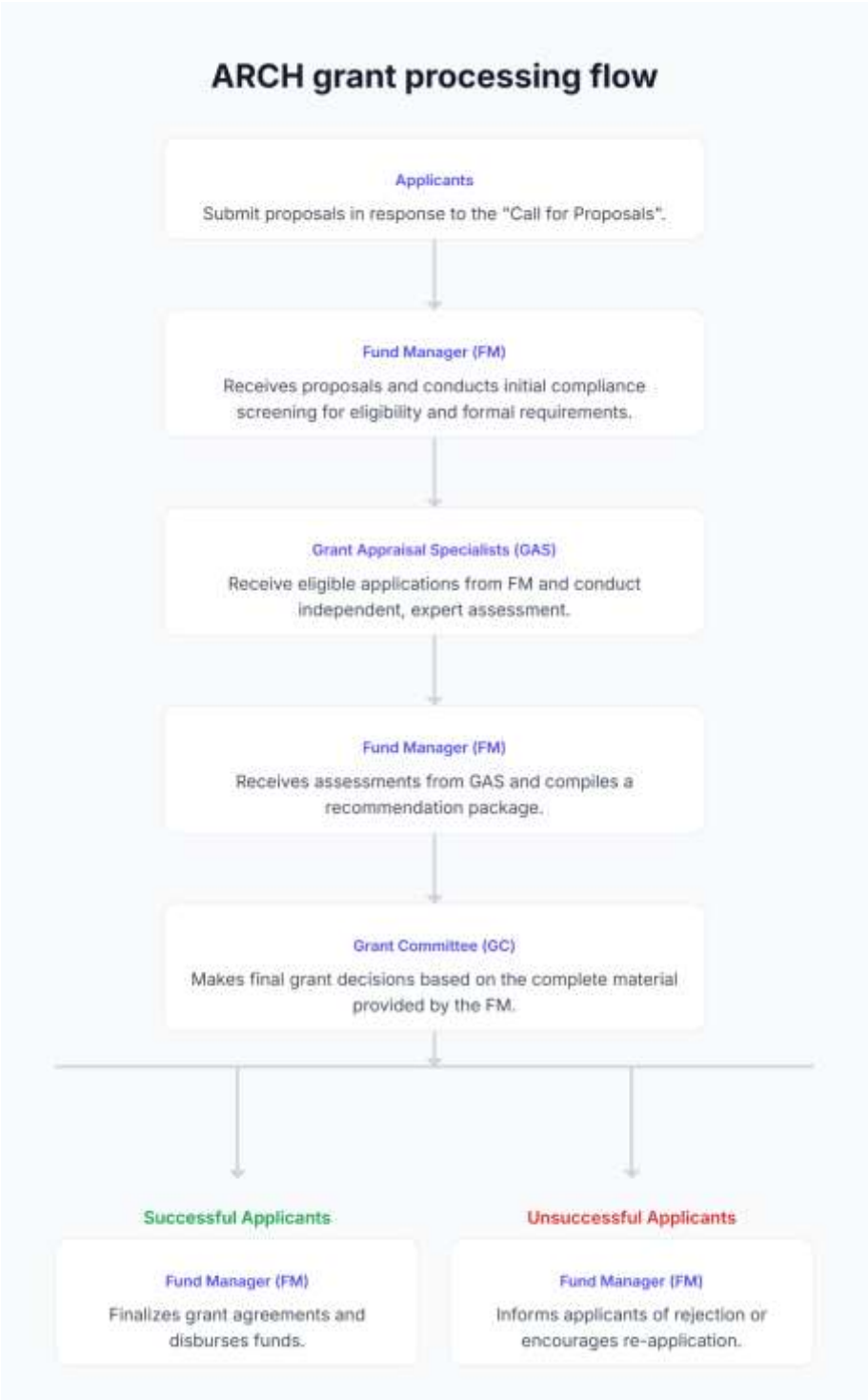
The Board will endorse the specific eligibility criteria defined for each CfP to ensure alignment with ARCH's strategic objectives. The FM will propose detailed formulations of these criteria when preparing the CfP based on the strategic parameters set by the Board.

4.3.3 Grant processing and decision-making

Grant processing follows a clearly defined sequence to ensure transparency and a functional separation between implementation and decision-making illustrated in the overview below:

In line with this separation, policy and strategic parameters for calls are set by the Board. The FM prepares and administers calls and consolidates Grant Appraisal Specialists (GAS) assessments.

Figure 4.1 ARCH grant processing flow



Detailing the flow, the following can be stated:

- Funding decisions follow a three-tier logic: the FM approves travel and residency grants within parameters approved by the Board; the Grant Committee decides on Tier 1–3 projects; and the Board takes decisions on grants exceeding DKK 5 million.
- Within the Board-approved CfP framework, grant cmo decisions on Tier 1–3 grants are final. The Board retains strategic oversight and takes funding decisions only on grants exceeding DKK 5 million,

and on CfP frameworks and other strategic parameters set under AFRPOL's contracting authority. The FM's role remains strictly administrative and facilitative.

- The FM initiates call-for-proposals in Denmark and in participating countries in Africa. Each CfP will include guidance to promote a fair geographic spread across the 14 eligible African countries. The FM will conduct targeted outreach and will report annually to the Grant Committee and the Board on the geographic distribution of applications and awards.
- All applications will undergo a compliance screening to ensure that applications meet the defined eligibility criteria and the formal requirement such as standard information on partner composition etc.
- Eligible applications are forwarded to Grant Appraisal Specialists (GAS), who assess them independently using the approved and published evaluation criteria. The evaluation criteria are approved by the Board following the inception review, with the FM preparing draft proposals for the Board's approval and publishing them prior to each call.
- GAS submit individual assessments with recommendations to the FM, which compiles them into an overview combining the recommendations from the GAS with an assessment of the budgetary implications to provide the Grant Committee (GC) with a fully informed basis for making decisions on grants.
- The GC makes grant decisions based on the material provided by the FM.
- The FM finalizes grant agreements for successful applicants and disburses funds in accordance with signed contracts.
- The FM inform the non-successful applicants, either as a rejection or as an encouragement to improve the application for the next call.

4.3.4 Adaptive management

To ensure responsiveness to emerging needs, ARCH maintains a dedicated unallocated pool of funds for adaptive management set for emerging initiatives and opportunities yet to be identified.

This pool of funds remains under the authority of AFRPOL. The FM and the Board may propose uses as part of the rolling work plan updates or extraordinary submissions, but final approval rests with AFRPOL as contracting authority.

Any adaptive management measures, including adjustments to eligibility, thematic scope, or grant balance, must be incorporated in the annual work plan and budget revisions and approved by the Board and AFRPOL.

The unallocated pool of funds can be applied to:

- Applications that address emerging cultural themes, new artistic ideas or relevant contextual situations in partner countries
- Strategic interventions that respond to implementation challenges
- Scaling of successful initiatives that demonstrate impact and relevance.

5 Budget

The following outcome-based annual budget will apply. A detailed output-based budget is presented in annex 5 to this PD. The budget should be refined on an annual basis during project implementation.

5.1 Outcome based budget ARCH

		2026	2027	2028	2029	2030	TOTAL (DKK)
Outcome 1		9,705,000	24,410,000	24,960,000	23,470,000	6,635,000	89,180,000
Outcome 2		2,800,000	2,800,000	2,800,000	2,905,000	2,800,000	14,105,000
Outcome 3		250,000	3,000,000	3,900,000	3,900,000	3,900,000	14,950,000
Outcomes sub-total		12,755,000	30,210,000	31,660,000	30,275,000	13,335,000	118,235,000
Adaptive management approach/unallocated funds (9% of **sub-total)**			3,416,667	3,416,667	3,416,667		10,250,000
TOTAL FUNDS		12,755,000	33,626,667	35,076,667	33,691,667	13,335,000	128,485,000
Administration		**6,462,375**	**6,096,750**	**6,096,750**	**6,896,750**	**5,962,375**	**31,515,000**
Review (Inception and mid-term)		500,000	-	-	800,000	-	1,300,000
Fund Management		5,628,000	5,628,000	5,628,000	5,628,000	5,628,000	28,140,000
Audits		100,000	100,000	100,000	100,000	100,000	500,000
Grant committee -- allowance		134,375	268,750	268,750	268,750	134,375	1,075,000
Board allowance/travel		100,000	100,000	100,000	100,000	100,000	500,000
GRAND TOTAL		**19,217,375**	**39,723,417**	**41,173,417**	**40,588,417**	**19,297,375**	**160,000,000**

Explanation regarding the budget
The budget is divided into two main categories: 1) the funds set aside for project activities to fulfil the outcomes of ARCH and 2) cost required to implement ARCH which are grouped under the headline Administration.

The line "Fund Management" corresponds to the expected value of the fund manager contract. The "Program and Grant funds" (see more in section 7.1) include "total funds" as well as all lines under "administration" expect for "fund management" (since this the contract) and "reviews", which will be withheld and managed by the MFA to ensure objectivity.

Budget for fulfilling the Outcomes
A total of appx. 80% of the entire budget of ARCH (appx. DKK 128 million) is allocated to fulfilling the outcomes of ARCH:

- Appx. DKK 118 million is reserved for grants and special initiatives under the three Outcomes.
- Appx. DKK 10 million is set aside for adaptive management to ensure responsiveness to unforeseeable opportunities.

5.2 Explanation of administrative cost level

The proposed ARCH administrative budget of DKK 32 million over five years should be viewed in the context of previous MFA-managed funds and the 2024 Fund Management Evaluation, which analysed 70 fund manager contracts between 2008 and 2024. The evaluation found that administrative costs typically represent 6-15% of

total fund size, depending on the fund's scope, geographic spread, complexity, and the level of capacity development, monitoring, and visibility required.

At approximately 17% of the total program budget, the ARCH administrative cost share is slightly above the MFA's historical experience for funds with similar complexity and ambition. However, the budget level is considered necessary to ensure compliance with fiduciary standards under Danish public funding rules, delivery of the Results Framework outputs, and maintain the functional separation between governance, grant decision-making, and fund management.

5.3 Disbursement planning and revisions

Disbursement of the DKK 160 million total ARCH budget will follow an uneven distribution. Lower disbursements are expected in Year 1 during establishment of the program. Years 2, 3 and 4 will reflect peak implementation, while Year 5 focuses on consolidation, learning and closure.

To ensure a realistic phase-out, the number of new projects, especially of longer duration, in Year 5 will be reduced compared to Years 2-4. This will allow sufficient resources for closure, including reporting, reconciliation, audits, and learning activities, and ensure that the budget profile reflects a closure phase rather than a continuation of peak-level activity.

The FM's contract will run until the end of Q4 2030, ensuring sufficient time for final reporting, audits, reconciliation of funds, and dissemination of lessons learned. Within the current FM contract, extensions are only possible up to 20% of the contract value in line with MFA procurement rules.

Any further continuation of ARCH beyond 2030 will require either an explicit new procurement process for a Phase II, or a political decision by MFA to establish a new framework.

6 Institutional and management arrangement

The management arrangement for ARCH is designed to ensure both strategic guidance and effective implementation. It is based on a clear separation of roles between the MFA as overall responsible for ARCH, a strategic Board, an independent Grant Committee (GC) for funding decisions, and the contracted FM for day-to-day operations.

6.1 Governance and organizational structure

A governance overview table is provided below summarizing the respective mandates of each actor.

Table 1: Overview of mandates, responsibilities and decision-making authority

Actor	Mandate / Responsibilities	Initiates / Prepares	Reviews / Advises	Final Decision Authority
AFRPOL & KOM (MFA)	Overall responsibility; contract management of FM; approves annual plans and budgets (following endorsement by the Board, in accordance with FMG/AMG requirements); formal approval of FM's core	Does not initiate plans; receives for approval	Provides strategic feedback; follows up on reports; may initiate reviews	Approves annual plan/budget and FM's compliance/management tools, including financial and narrative reports

Actor	Mandate / Responsibilities	Initiates / Prepares	Reviews / Advises	Final Decision Authority
	operational policies/procedures (FMG/AMG compliance); strategic oversight. Not involved in individual grant decisions.			
ARCH Board	Provides strategic guidance and oversight; endorses annual plans and budgets before MFA approval; discusses cross-cutting themes and risks; no decisions on individual grants. Receives periodic portfolio reports for learning and strategic discussion.	Reviews FM's draft plan/budget	Advises MFA; discusses strategy and risks; provides input to FM	Endorses plan/budget (no grant decisions besides grants above DKK 5 million)
Grant Committee (GC)	Independent decision-making body for grant allocations; decisions based on GAS appraisals and FM's consolidated information. Decisions are binding for FM; neither Board nor AFRPOL can overturn GC decisions.	Receives dossiers from FM/GAS	May request clarifications; deliberates based on FM/GAS input	Final decision on grants
Fund Manager (FM)	Day-to-day operations; prepares annual plans/budgets; launches calls; initial screening; due diligence; consolidates GAS reviews for GC; secretariat to Board & GC; contracts/disburses to grantees in accordance with GC decisions; compliance monitoring; reporting;	Drafts annual plan/budget; prepares grant cases for GC; contracts/coordinates GAS	Receives strategic guidance from Board/MFA; ensures compliance; quality-assures processes; does not direct GAS's technical work	No final decision-making on grants/plans

Actor	Mandate / Responsibilities	Initiates / Prepares	Reviews / Advises	Final Decision Authority
	communication; technical assistance; implements outputs (e.g., 2.2, 3.1).			
Grant Appraisal Specialists (GAS)	External, independent technical assessors; score and comment on eligible applications using standardized assessment templates approved by MFA, in consultation with FM/GC.	Produces written assessments and scoring for each application	Provide technical advice through their assessments; no role in process management	No decision-making authority

The institutional setup comprises four interrelated pillars:

1. **The Ministry of Foreign Affairs (AFRPOL and KOM)**: APRPOL has the overall responsibility for ARCH, ensuring strategic alignment with Danish development policy and oversight of results achievement, while having no role in individual grant decisions.
    - AFRPOL is responsible for contract management of the FM, approving annual plans and budgets as well as narrative reports and audited financial statements, following endorsement by the Board, in accordance with FMG/AMG requirements, and exercising oversight through monitoring mechanisms as defined in the FMG. Internally AFRPOL will coordinate with KOM.
    - All core operational policies and procedures developed by the FM – including financial management, risk mitigation, and grant administration guidelines – shall be submitted to AFRPOL for formal approval, in accordance with the FMG and AMG, after endorsement by the Board.

2. **The Board**: Provides strategic oversight of ARCH and acts as a forum for high-level guidance. Its core functions include endorsing annual plans and budgets for MFA approval, contributing to the strategic orientation of ARCH, and advising on alignment with official Danish priorities and relevant Danish and African cultural agendas. In addition, the Board defines the strategic parameters for CfP – including thematic focus, eligibility criteria, applicant groups, and geographic considerations. The Board has no role in individual grant decisions besides grants exceeding 5 million DKK.
    - The Board consists of eight voting members: AFRPOL (Chair), KOM (MFA), the Danish Ministry of Culture, The Danish Agency for Culture and Palaces and four representatives from African cultural institutions appointed through an MFA-approved transparent selection process to ensure diversity and independence.[24]
    - The Ministry of Culture is included to ensure coherence with national policy goals and contributes with expertise on cultural policy.
    - The composition of the African representatives aims to ensure a mix of institutional experiences and perspectives. The selection process will seek to include individuals with backgrounds from well-established cultural institutions, national or public-sector organizations, and/or independent or community-based initiatives.

[24] To be confirmed after consultation between MFA and MoC

- The Board meets 1-2 times annually. At least one Board meeting per year shall be held in person at a location where ARCH has, or is expected to have, a supported project.
- As secretariat for the Board, the FM participates in Board meetings with no voting rights and does not take part in deliberations leading to Board endorsements or recommendations.

The Grant Committee (GC): Is the independent and formal decision-making body for all grant allocations, ensuring a transparent, criteria-based selection of grantees, operating entirely at arm's length from both the Board and the FM. The GC provides added value by ensuring technical robustness and diversity of perspectives in grant decision-making, while keeping the Board focused on strategic.

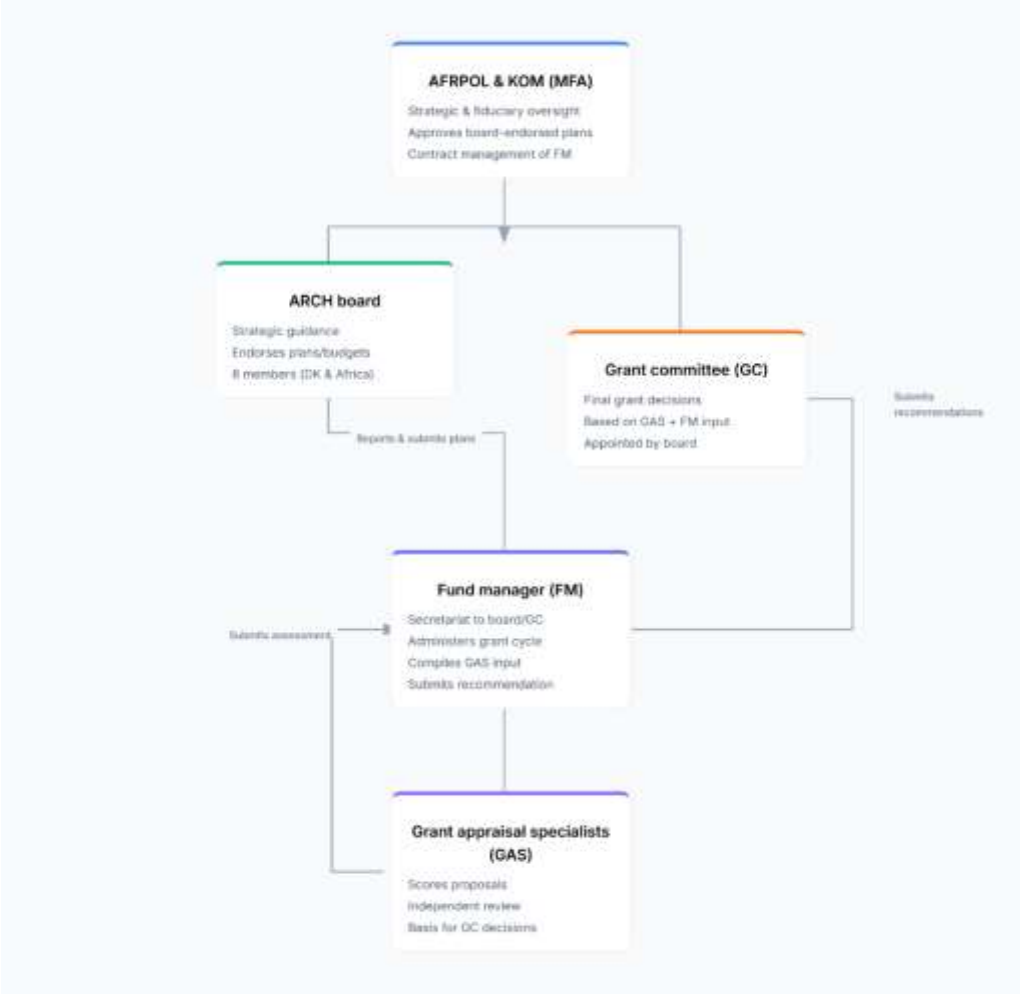
- The GC is composed of six independent members, selected through an open call for nominations and formally appointed by MFA, based on recommendations from the Board, following an MFA-approved transparent selection process.
- Members are expected to have relevant experience and competencies within culture and the arts, in-depth knowledge of one or more African regions and cultural actors, and the ability to assess proposals in line with the objectives of ARCH. Three members are expected to be from the African partner countries.
- The GC receives recommendations from the Grant Appraisal Specialists (GAS), a team of independent experts engaged by the FM to conduct impartial assessments of eligible applications. Although contracted by the FM, the GASs operate at arm's length from the FM. Their assessments are compiled by the FM in its capacity as secretariat and submitted to the GC for final decision-making, without any alteration to the technical content.
- As secretariat for the GC, the FM participates in GC meetings with no voting rights and does not take part in deliberations or decisions on grant allocations.

3. **The Fund Manager (FM)**: Is the contracted service provider responsible for the day-to-day operations of ARCH. This includes designing and managing calls for grant applications, overseeing the full grant administration cycle, disbursing funds, and supporting grantees through capacity development and technical assistance. The FM is also responsible for compliance monitoring, ensuring adherence to Danida's rules and standards, and delivering timely financial and narrative reporting.

In its role as secretariat to both the Board and the Grant Committee (GC), the FM coordinates all governance processes. A key function is the engagement and administrative management of GAS, while ensuring that their technical assessments remain fully independent. While contracted by the FM, the GASs operate independently from the FM. Their assessments are compiled and transmitted to the GC via the FM, ensuring functional separation between technical assessment and decision-making including strict non-interference with the substance of GAS assessments, and in full compliance with procedures approved by the MFA.

A visual diagram of reporting and decision-making is provided in the following figure:

Figure 6.1: Overview of governance structure



A detailed roles-and-responsibilities matrix shall be elaborated in the Fund Managers Inception Report and approved by the Board, and should be based on the above and as a minimum be showing:

- Decision-making authority, approval points, and interaction flows between AFRPOL/KOM, the ARCH Board, the Grant Committee (GC), the Fund Manager (FM), and the Grant Appraisal Specialists (GAS)
- Who initiates and prepares decisions
- Who reviews and advises
- Who takes the final decision
- Timelines for each decision point

6.2 Selection of ARCH Board and Grant Committee members

The composition of both the ARCH Board and the Grant Committee (GC) is essential to ensuring credibility, diversity, and strict adherence to the functional separation principle. Selection will follow transparent, merit-based procedures to guarantee representation from both Denmark and African partner countries, while avoiding any real or perceived conflicts of interest.

6.2.1 ARCH Board

Profile and expertise: Board members should have recognized experience in cultural cooperation, governance, strategic planning, or related fields. The Board should demonstrate gender balance, regional diversity, and a breadth of sectoral expertise relevant to ARCH's objectives.

Nomination and appointment: Members may be nominated by the Ministry of Foreign Affairs (MFA), the Ministry of Culture, and relevant African partner institutions. Final appointments are made by the MFA, following consultation with key stakeholders and in accordance with the appointment procedures approved under the FM contract.

The Board's composition is intended to provide strategic oversight and to ensure legitimacy when defining the strategic parameters of CfPs.

Term and rotation: Members are appointed for fixed terms (e.g., two years), with staggered rotation to maintain continuity while introducing new perspectives.

Independence: All members must submit a signed conflict-of-interest declaration upon appointment and annually thereafter, in line with MFA requirements.

6.2.2 Grant Committee (GC)

Profile and expertise: GC members must be independent specialists with demonstrated competence in cultural project assessment, grant-making, and relevant thematic or regional fields. They must have no role in any entity applying for ARCH funding.

Nomination and appointment: GC members are formally appointed by MFA, based on recommendations from the Board, following a transparent selection process, which may include open calls or targeted invitations, guided by published merit criteria.

Term and rotation: GC members serve fixed, renewable terms (e.g., two years), with staggered appointments to preserve institutional knowledge while regularly introducing new expertise.

Independence and impartiality: All GC members must adhere to a strict code of conduct, including mandatory conflict-of-interest declarations before each grant decision cycle.

Functional separation
GC operates under a set of Rules of Procedure approved by MFA to ensure consistency with FMG/AMG. The GC operates entirely independently of both the FM and the Board in its decision-making on grants. Decisions are based exclusively on the documented technical assessments from the GAS and the consolidated application dossiers prepared by the FM.

This selection framework mirrors best practice from comparable MFA-managed funds, including GLOBUS and OpEn. It safeguards the impartiality of grant decisions, ensures robust governance oversight, and strengthens stakeholder trust through transparent and merit-based decisions.

6.3 Management of compliance and risk

The FM is required to establish and maintain a robust internal control and compliance system, fully aligned with the FMG. This system must include the following elements:

- **Internal control and risk management**: The FM shall apply a documented internal control framework that includes clear separation of duties, approval hierarchies, and regular control activities. Risk identification, classification, and mitigation must be based on FMG Annex 1B (Risk and Materiality Assessments) and regularly updated.
- **Due diligence of grantees**: All applicants and grantees must undergo a structured partner assessment as outlined in Annex 2. This includes financial capacity, governance, and risk profile.
- **Monitoring and incident handling**: The FM must implement procedures to monitor grants and detect irregularities. Any suspected fraud, misuse, or violations of Danida's standards and rules – including Danish "red lines" on child labour, SEAH, or terrorism financing – must be reported immediately to the MFA.

- **Whistleblower mechanism and escalation**: A secure whistleblower mechanism must be available to grantees, staff, and stakeholders. Violations shall follow an established escalation protocol, including notification to the FM's senior management and onward reporting to AFRPOL. All cases must be handled in accordance with Danida's anti-corruption policy and international standards on SEAH, anti-money laundering (AML), and counter-terrorism financing (CTF).
- **Independence of compliance function**: The FM must ensure that the person responsible for compliance works independently of the team that implements ARCH. This means that compliance staff may not be involved in day-to-day project delivery or have management responsibility for those who are.
- **Approval of compliance tools**: All compliance tools and manuals (e.g. anti-fraud policy, grant manual, risk protocols, and general fund guidelines including eligibility and selection criteria) shall be shared with the ARCH Board for endorsement where relevant to the strategic orientation of ARCH, and subsequently submitted to AFRPOL/KOM for formal approval prior to implementation, in accordance with FMG and AMG requirements.

Risk management and quality assurance shall be applied in accordance with the principles of proportionality outlined in the FMG. Due diligence and compliance checks must be calibrated to the size, type, and risk profile of each grant to avoid unnecessary administrative burden for smaller actors.

In addition, AFRPOL will consult TILSKUD as part of the Ministry's internal quality assurance of ARCH's financial management and compliance systems. This will include review of the FM's compliance tools, manuals, and reporting formats before final approval.

The FM must ensure that audit obligations are clearly defined and implemented. This includes annual audits of the ARCH program accounts, mandatory audits of all Tier grants, and a final completion audit at the end of the contract. Audit schedules and Terms of Reference shall follow FMG Annex 5A/5B and be submitted to AFRPOL for approval.

These measures ensure that ARCH's QA and risk management systems are fully aligned with the AMG and FMG, while remaining efficient and proportionate.

6.4 Monitoring, learning and adaptation

ARCH incorporates a structured approach to monitoring, learning and adaptation, aligned with MFA's principles for results-based management. The aim is to promote continuous improvement and ensure that implementation remains responsive to context and learning over time.

- Learning is generated through regular reporting, reviews, and dialogue between AFRPOL, the FM, and governance bodies. The FM will consolidate key insights from implementation including emerging challenges, successful practices, and partner feedback in the Annual Consolidated Report and stocktaking exercises. These insights will inform discussions with the Board and the GC and serve as a knowledge base for improving future grant cycles.
- Lessons learned will be used to guide adjustments within the framework of approved procedures, objectives, results, and budgets, and will be presented systematically to the Board and GC to inform their strategic discussions and oversight functions. The FM is responsible for ensuring that such learning is captured, documented, and applied as part of the ARCH annual planning process.
- All learning and adaptation efforts will follow the AMG and reflect the principles of results-based management. Where relevant, learnings will also contribute to broader sectoral insights shared with AFRPOL and other stakeholders.

Recurrent status updates

- **Biannual Strategic Dialogue Meetings**: Held between AFRPOL and the FM to review progress, challenges, and any adaptive measures needed. These may be conducted in advance of the Board meeting and serve as preparation for Board discussions.

- **Annual stocktaking**: Led by AFRPOL and integrated into one of the biannual Strategic Dialogue Meeting. AFRPOL will prepare a brief stocktaking report in line with the AMG template, drawing on programme results reporting, grantee feedback, and financial performance. This report will inform the upcoming annual work plan.

Reviews

- **Inception Review (2026)**: Conducted after submission of the FM inception report, and led by LEARNING. TILSKUD will be invited to participate.

- **Mid-Term Review (2028)**: Conducted in mid-2028, led by LEARNING. The review will assess the continued relevance, effectiveness, and efficiency of ARCH, including the fund management model, and provide recommendations for course correction if needed. TILSKUD will be invited to participate. A summary of findings and recommendations will be shared with the Board and GC for discussion and follow-up actions.

Integration and use of reporting
All reporting and reviews feed directly into the annual planning cycle and governance discussions. Reports, stock-taking exercises, and reviews together form the evidence base for adaptive management, strategic dialogue, and future programming decisions.

6.5 Anti-corruption measures

The FM shall apply and enforce the Ministry of Foreign Affairs' standard anti-corruption clauses, including zero-tolerance provisions covering violations of Danish standard clauses (e.g. child labour, SEAH, terrorism financing). These clauses shall be incorporated into all relevant contracts and sub-grant agreements.

In line with the AMG and Bilateral Guidelines on Anti-Corruption (2024), ARCH will apply a zero-tolerance approach to all forms of corruption, fraud, or misuse of funds. The FM is required to immediately report any suspected irregularities to the MFA in accordance with MFA's C-case procedures.

Anti-corruption risk assessments must be systematically integrated into ARCH's risk management matrix, including identification of contextual risks, partner-level risks, and mitigation measures. These assessments shall follow FMG Annex 1B on risk and materiality, ensuring that due diligence and control measures are applied proportionately to the size, scope, and risk profile of each grant. Where relevant, these risks and mitigation measures shall also be reflected in partner assessments and due diligence processes.

Control measures shall include annual audits of the FM's accounts, mandatory audits of Tier grants, procurement oversight, and targeted monitoring visits or spot checks where risks are identified. These measures must be consistent with AMG and FMG requirements.

6.6 Results communication plan

The FM is responsible for preparing a detailed communication plan during the inception phase, subject to formal approval by AFRPOL and KOM. An outline is presented in Annex 7. It is a requirement for the FM to involve KOM in all communications relevant to the MFA.

The communication plan should reflect ARCH's broader communication and engagement strategy, including information sharing and dialogue on progress, achievements, and learning with partners and stakeholders. This includes accessible formats such as visual documentation, storytelling, and grantee-led dissemination to ensure relevance and visibility of ARCH-supported activities. As part of the communication and engagement strategy, the FM will also prepare accessible outputs from the ARCH Strategic Dialogue Forum, including a policy advisory brief capturing lessons learned on cultural innovation and its links to trade, commerce, and entrepreneurship.

6.7 Special conditions

MFA shall have the right to carry out any technical or financial supervision mission that is considered necessary to monitor the implementation of the project/program.

After the termination of the project/program support, MFA APRPOL reserves the right to carry out evaluations in accordance with this article.

FM's internal systems could be used if they meet or exceed FMG minimum standards. In case of doubt, FMG provisions prevail.

7 Financial management, planning and reporting

All financial management and reporting under ARCH must adhere to FMG. The FMG defines minimum standards for disbursement, financial procedures, procurement, accounting, and reporting. These apply to both the FM and any supported partners.

7.1 Disbursements

The ARCH flow of funds is structured to comply with MFA requirements for both service contracts and program grants, recognizing that the Fund Manager's remuneration and program/grant funds are governed by separate procedures. For the purpose of ARCH, two distinct payment flows apply:

- Fund Manager's remuneration and any other services under the service contract are settled as in a standard service contract. The Fund Manager shall submit invoices to the MFA in accordance with the agreed payment schedule. These payments are not subject to the disbursement request procedures under the FMG and require only the contractual documentation of services delivered.
- Program and grant funds – covering activities in the ARCH Results Framework and the grant facility – are transferred to the FM as disbursements. These are subject to the FMG requirements (Chapter 4 and Annex 3), including the submission of a formal disbursement request, forecast, financial statement, and reconciliation. In line with the FMG, due diligence and compliance requirements will be applied proportionally to the size and risk profile of each grant, in order to avoid unnecessary administrative burden for smaller grantees.

This distinction ensures that FMG disbursement procedures apply solely to program and grant funds, while the FM's remuneration is processed separately under the service contract.

Flow overview

Figure 7.1 illustrates the two-tier flow:

1. remuneration under the FM service contract, following standard service contract terms; and
2. program fund flow, following FMG disbursement rules from MFA to the FM and adapted procedures from the FM to grantees.

Audit obligations will follow FMG standards. As a minimum, the ARCH accounts shall be audited annually; all Tier grants shall be subject to external audit; and a final closure audit shall be completed no later than six months after activities have ended to ensure full reconciliation and compliance.

All unallocated funds remain under the authority of AFRPOL, as contracting authority, with the FM and the Board only able to propose uses.

Figure 7.1: Flow of funds

Disbursement to grantees
The FM disburses funds to grantees in accordance with signed grant agreements and disbursement schedules aligned with approved budgets. Grant disbursements must follow the agreed grant manual and any applicable MFA rules for sub-grants, adapting FMG principles to the specific context and risk profile. No disbursement may take place without a fully executed grant contract and verification that all pre-disbursement conditions are met.

Return of unused funds and coverage of ancillary costs: Any unused programme funds at the end of a grant period or at project closure must be returned to the FM's program account within the time frame specified in the grant agreement. The FM is responsible for consolidating and transferring such returned funds to MFA in accordance with FMG procedures for final reconciliation and recovery of funds.

Payments to Grant Committee members, auditors, and other governance or oversight functions are made from the program account, in line with the approved annual budget and subject to the same financial control and documentation requirements as other program expenditures.

7.2 Fund Manager financial procedures

The FM must establish and maintain an internal financial management system that complies with AMG and FMG requirements. This includes:

- Internal controls and risk management: A documented control framework with segregation of duties, approval hierarchies, and systematic risk identification and mitigation aligned with FMG Annex 1B.
- Due diligence and partner screening: Apply structured partner assessments for all applicants and grantees, covering financial capacity, governance, and exposure to fiduciary and reputational risks, in line with agreed assessment tools (please refer to Annex 2 on Partner Assessment). The depth of due diligence must be applied proportionately to the size and risk profile of each grant, consistent with FMG principles.
- Fraud prevention and escalation protocols: Ensure a zero-tolerance approach to misuse, fraud, and violations of Danish standard clauses (e.g. child labor, SEAH, terrorism financing), with a secure whistleblower mechanism and clear escalation procedures. All breaches must be reported immediately to AFRPOL in accordance with FMG and AMG requirements.

- Manuals and tools: Develop and submit to AFRPOL for formal approval all core operational policies and procedures relevant to financial management, risk mitigation, anti-fraud and corruption, and grant administration. This includes, but is not limited to, the financial manual, grant management manual, anti-fraud and corruption policy, and risk management protocols, in accordance with FMG and AMG.

7.3 Partner financial procedures

The FM must ensure that all supported partners/grant recipients meet minimum financial management standards. This includes:

- Requiring partners to maintain appropriate accounting systems and financial controls.
- Stipulating clear financial obligations in all grant agreements.
- Providing capacity development to grantees on budgeting, reporting, and compliance.
- Monitoring grantee financial performance through regular reporting, spot checks, and audits.

The FM must ensure that procedures are proportionate to the grant size and risk profile. Minimum capacity requirements for grantees (e.g. basic accounting system, designated financial focal point, segregation of duties) shall apply regardless of grant size, in line with FMG Annex 1B. Reporting and application requirements may be adjusted to the scale of funding, but core fiduciary safeguards must remain unchanged.

Audit requirements for grantees shall follow FMG Annex 5A (Supporting note for auditing) and Annex 5B (Template for Terms of Reference for audits).

- For Travel and residency grants (≤ DKK 100,000), audit may be covered under the FM's consolidated portfolio audit, provided that this arrangement is risk-appropriate and ensures adequate traceability of expenditures.
- For Tier 1, 2 and 3 grants (> DKK 250,000), an external audit at grantee level is mandatory.

All grant agreements must specify the applicable audit requirement and procedures for handling audit findings, including recovery of ineligible costs. All audit reports must be submitted annually within six months of the end of the financial year and no later than three months after grant closure, to ensure timely review and follow-up.

Where grants are implemented through a lead partner with sub-partners, the lead partner shall bear full responsibility for ensuring that all sub-partners meet the agreed audit requirements. The grant agreement with the lead partner must stipulate that its own external audit will include verification of sub-partners' compliance with audit obligations, including on-site or desk reviews where relevant. The audit terms of reference for the lead partner shall explicitly require sample-based verification of sub-partners' compliance with agreed audit requirements, proportionate to the grant size and risk profile.

More details on requirements for due diligence and audit for grant recipients are provided in annex 2.

7.4 Procurement

Although ARCH is primarily grant-based and does not involve public procurement, all procurement of goods and services, whether conducted by the FM or by grantees using ARCH funds, must adhere to FMG and sound international procurement principles.

The FM must apply transparent and competitive procedures for its own procurement activities, based a procurement manual to be prepared and submitted for MFA approval during the inception phase. The manual shall define thresholds, methods, and documentation requirements. The FM is also responsible for maintaining a procurement register and submitting annual summaries to AFRPOL as part of the annual reporting as stipulated in the FM contract.

For grantee procurement, the FM must establish minimum standards in grant agreements and provide guidance and support to ensure compliance. These requirements shall be applied proportionately to the size and risk profile of the grant, ensuring that smaller actors are not excluded due to disproportionate procurement rules. All procurement financed by ARCH funds must be fully auditable, with appropriate documentation maintained and available for review as part of annual audits and spot checks.

7.5 Work planning

ARCH operates on an annual cycle of planning, reporting, and strategic dialogue. All planning and reporting must follow the FMG, including use of approved formats and templates.

Each year, the FM will prepare a draft Annual Work Plan and corresponding budget for the following implementation year. Revisions to the Annual Work Plan may also be proposed during the year in response to adaptive management decisions, subject to endorsement by the Board and approval by AFRPOL. This draft is submitted to the Board for strategic discussion and endorsement, and subsequently to AFRPOL for formal approval.

The Annual Work Plan must outline key activities, expected outputs, resource allocations, and a risk update in line with the Results Framework. The risk update shall use the MFA's standard risk matrix format (FMG Annex 1B) to ensure consistency across all levels of ARCH reporting and oversight. It shall also consolidate key lessons from the previous reporting cycle and stock-taking exercises, ensuring that work planning is informed by evidence and adaptive management.

7.6 Narrative progress reports and financial reports

The FM shall deliver timely, complete, and high-quality reporting in accordance with the FMG, AMG, and the service contract. All reporting must follow MFA-approved templates and formats and must clearly distinguish between narrative progress and financial reporting.

The standard reporting package includes:

- **Inception Report:** To be submitted within three months of contract signature. Must outline the implementation set-up (including grant management and accounting manuals), a revised risk assessment matrix, and first-year work plan and budget.
- **Semi-Annual Progress Reports:** Due on 28 February and 30 August each year, covering both narrative and financial aspects. Narrative sections must report on activities and outputs against the Results Framework, highlight progress, challenges, and learning. Financial sections must include expenditure to date, output-level variance analysis, and updated financial forecasts.
- **Annual Consolidated Report:** Due by 31 May each year. Must include cumulative narrative results reporting, financial overview with budget-to-actual comparisons, risk assessment updates, and lessons learned. This report forms the primary basis for strategic dialogue and annual planning.
- **Final Completion Report:** Due within three months of project end. Must summarize achievements against expected outcomes, document implementation lessons, and include reflections on sustainability and recommendations for future programming.
- **Final Audited Financial Report:** Due within six months of project closure. Must follow the MFA's audit Terms of Reference (FMG Annex 5B) and include audited accounts, auditor's opinion, management letter, and FM response. In addition, annual audits of the FM's consolidated accounts shall be submitted by 30 June each year. A final closure audit of ARCH shall be concluded no later than six months after the completion of activities related to the Outcomes, ensuring full reconciliation of funds, including the unallocated pool.

Other reports produced by the FM:

- **Quarterly communications and learning reports**: Submitted to the Board and GC on implementation status and upcoming milestones, for information and discussion.

- **Annual learning report:** A strategic report summarizing key learnings from implementation to serve as a basis for the Board's annual strategic dialogue and decisions. It must include thematic focus on topics such as equitable partnerships, youth engagement, digital collaboration, and cultural entrepreneurship, and propose specific learning questions to be explored in the coming year.

- In addition, the FM will produce other deliverables as per the results framework. This includes a Quarterly communications and visibility report (output 2.2) and an annual policy and advocacy brief (output 3.2).

7.7 Accounting and auditing

Accounting: The FM must maintain a separate ledger for ARCH using a recognized accounting system aligned with IFRS or equivalent. The system must enable tracking by output and grantee.

Auditing: Annual external audits as well as separate final audit (see above) are mandatory. These must be conducted by an independent, certified firm in line with International Standards on Auditing (ISA) and it is recommended to use MFA's ToR (FMG Annex 5B). Reports must include management letters and FM responses. The FM must ensure the existence of an audit trail in line with FMG principles.

8 Risk Management

Potentially major risks identified include:

Contextual risks: ARCH faces significant contextual risks due to its implementation across the countries in Africa where Denmark is represented through an Embassy or a Consulate General with varying degrees of political stability and civic space. Political instability, civil unrest, and restrictive environments may limit freedom of expression and the safe operation of cultural actors. Visa delays, bureaucratic hurdles, and travel restrictions can disrupt residencies and exchanges. Additionally, corruption, elite capture, and political interference in the cultural sector pose challenges to fair access and inclusive participation. Diplomatic tensions may also influence bilateral relations and cultural cooperation.

Risk response: ARCH will mitigate these risks by working across the partner countries, embedding context-specific risk assessments in project appraisals, and supporting locally rooted actors. Danish embassies will be engaged in providing early warning and support where civic space is under pressure. When necessary digital tools will be enabled to continue collaboration. Transparency will be ensured through open calls, independent selection processes, and public disclosure. Security protocols, risk screening, and whistle blower mechanisms will be in place to strengthen accountability.

Programmatic risks: ARCH may face programmatic risks if project proposals are few, low-quality, or imbalanced. This will especially be the case at the early phases when awareness of ARCH is limited. Some partnerships may have poor or no genuine collaboration or co-creation, becoming dominated by one party and undermining the principle of mutual ownership. A risk is also that supported projects will have limited participation from underrepresented groups such as youth, women, or persons with disabilities, which could weaken ARCH's inclusion objectives. Furthermore, short-term, one-off events may fail to achieve sustainable impact if not institutionally anchored or supported beyond the funding period.

Risk response: ARCH will mitigate these risks by proactive outreach, mentoring, and a phased application process for larger projects that supports quality improvement. Proposals must demonstrate co-creation and inclusivity, with monitoring systems tracking representation. Eligibility criteria will incentivize diversity and equity. Support for longer-term partnerships will include criteria for clear sustainability plans. Capacity development and dialogue platforms further enhance collaboration, participation, and the durability of supported project outcomes.

Institutional risks: ARCH may face institutional risks related to potential mismanagement or misuse of funds, particularly due to varying financial capacities among grantees. The decentralized nature of ARCH increases exposure to fraud or inadequate accountability. Applying a Danish-based FM may reinforce perceptions of

asymmetric North-South dynamics, with a risk to undermine local ownership and stakeholder trust. Operational weaknesses in the FM's setup, including insufficient staffing or cultural understanding, could compromise effective implementation and risk ARCH's and Denmark's credibility.

Risk response: ARCH will mitigate these risks by requiring that the FM maintain strict financial controls, conduct annual external audits, and ensure all applicants undergo due diligence. The Grant Committee will include African cultural professionals to ensure balanced decision-making. Regional focal points will be engaged to ground implementation in local contexts, and public messaging emphasizes reciprocity and shared leadership. The FM's capacity and performance will be closely monitored by AFRPOL and the Board to ensure cultural legitimacy and accountability.

Risks management will be in focus and monitored throughout ARCH implementation, and the implementation will be flexible to adjust to new risks that might arise as the implementation progresses.

9 Closure

ARCH is currently limited to a five-year period (2026-2030). In Year 5, ARCH will focus on consolidation and closure, including knowledge generation and transfer, dissemination of results, and final support to partners. At the end of the five-year period, if no further funding is secured, ARCH will close in a phased manner, focusing on knowledge transfer, dissemination of results, and final support to partners in securing alternative funding, ensuring that capacity, partnerships, and lessons learned continue to generate cultural impact.

A decision for Denmark to provide support for any future phase of ARCH will be assessed and guided by the mid-term review and will be conditioned on ARCH's performance and achieving the current set of result targets. A draft exit and transition strategy shall be submitted in 2028 ahead of the Mid-Term Review, allowing the MTR to provide recommendations. A final strategy must be submitted no later than six months before program closure.

As part of project finalization, a narrative and financial completion report will be submitted by the FM to AFRPOL no later than six months after closure of activities related to Outcomes (30 June 2030). The Fund Manager's contract will run until the end of Q4 2030 to allow sufficient time for audits, financial reconciliation, and dissemination of lessons learned.

Sustainability will be pursued through quality partnerships and own-contributions, with all supported interventions required to provide such contributions to strengthen commitment and ownership. This will be complemented by strategic support for partnership development and knowledge sharing, fostering ongoing collaboration. ARCH's governance, adaptive management, and alignment with national and local priorities will further ensure sustained impact beyond the funding period.

Annexes:

Annex 1 Context analysis

1: Poverty and inequality

ARCH will be implemented the countries in Africa where Denmark is represented through an Embassy or a Consulate General. At present: Algeria, Egypt, Morocco, Tunisia; Ethiopia, Kenya, Rwanda, Tanzania, and Uganda, Ghana, Nigeria, Senegal, Somalia, South Africa. These countries represent a diverse mix of geographic, linguistic, and cultural regions of Africa. Together, they account for significant cultural heritage, youth populations, and vibrant creative economies.

Overview table for ARCH target countries

Country	2.15/day poverty[25]	Multi-dimensional poverty index (MPI)/ vulnerability	Main vulnerable groups	Existing poverty alleviation instruments
Algeria	~0.5 %	~14 % vulnerable	Rural, youth, low education	Youth employment, social housing, subsidies
Egypt	<2 %	–	Inflation-hit poor	Takaful, health & rural services
Ethiopia	~27 %	High MPI	Rural farmers	PSNP, agri infrastructure
Ghana	~25 %	–	Rural women, farmers	LEAP, NHIS, agri subsidies
Kenya	~36 %	High MPI	Slum dwellers, women	Uwezo, health, education
Morocco	~1–2 %	Rural MPI	Rural women & youth	INDH, cash transfers
Nigeria	~31 %	High MPI	North, women, IDPs	Social Investment Prog., CCT
Rwanda	~52 % (declining)	High MPI	Rural poor, women	VUP, Ubudehe, cooperatives
Senegal	~30 % ($3.65)	–	Rural farmers, women	RNG, BASED c-transfers
Somalia	~70% (est.)	Very high MPI, fragility	Rural poor, IDPs, women, children	Humanitarian aid, social safety nets (nascent)
South Africa	~20 %	–	Youth, black population	Grants, infrastructure, skills development
Tanzania	~26 % (2018)	~68 % rural extreme	Rural, women, children	TASAF, rural investment
Tunisia	~16 % MPI	Moderate MPI	Youth, rural poor	Microcredit, social supports
Uganda	~40 %	High MPI	Rural, women, youth	NPES, school feeding, PDM

The World Bank data reveals severe contrasts across countries in extreme monetary poverty. North African nations show significantly lower rates compared to Sub-Saharan African counterparts, many of which continue

[25] https://www.worldbank.org/en/topic/poverty/brief/world-bank-country-poverty-assessments https://www.worldbank.org/en/topic/poverty/brief/world-bank-country-poverty-assessments – latest global data 2018-19

to experience poverty levels exceeding 25 - 40%. The comparative table illustrates the diverse nature and intensity of poverty across the countries for ARCH in Africa, revealing important trends in both poverty headcounts and policy responses. Countries like Morocco, Tunisia, and Egypt report relatively low levels of extreme income poverty, often under 2%, but still face significant multidimensional poverty (MPI), especially in rural areas. These forms of deprivation include gaps in education, health access, and housing, and disproportionately affect rural women and youth.

In contrast, countries such as Rwanda, Ethiopia, Uganda, and Kenya continue to struggle with high poverty rates, particularly in rural farming communities. Notably, Rwanda shows impressive poverty reduction trends through community-based programs (e.g. VUP, Ubudehe), indicating the value of integrated, localised social policy.

Nigeria and South Africa stand out due to their regional inequality and demographic pressures, with Nigeria contending with extreme poverty and displacement in the north, and South Africa dealing with entrenched structural inequality, high youth unemployment, and urban slum poverty.

A consistent thread across nearly all countries is the vulnerability of women, youth, and rural populations, as well as groups in informal settlements and conflict-affected areas. Policy instruments vary, but typically include cash transfer systems, community-driven development, vocational training, microfinance, and in some cases, universal social protection (e.g. South Africa's grant systems, Kenya's health programs, or Ethiopia's PSNP).

These disparities underscore the opportunity for ARCH to adopt context-specific and culturally informed interventions, addressing poverty, including multidimensional dimensions of poverty.

Integrating culture and arts into poverty interventions

Opportunities for ARCH to address poverty can include culturally rooted, community-centred actions that meaningfully address vulnerabilities:

1. **Income-generation through creative industries**
   – Include artisan led microenterprises (weaving, pottery, music).
   – Collaborate with local cooperatives for training in marketing, digital platforms, and fair trade.
2. **Cultural skills development and youth engagement**
   – Vocational arts training for youth (e.g., film, theatre, digital art).
   – Partner with formal and informal education systems.
3. **Social inclusion and marginalized groups**
   – Target programs for women, IDPs, rural youth bringing single mothers, persons with disabilities into arts collectives.
   – Provide microgrants, accessible venue access, and mobility support to reduce barriers.
4. **Community-cultural spaces as social infrastructure**
   – Establish multi-use cultural hubs for training, performance, cultural dialogue, and social services.
   – Use public art to elevate civic pride and community participation in poorer areas.
5. **Culture as therapeutic and resilience tool**
   – Leverage storytelling, music, and dance in mental health and trauma support in displaced or impoverished communities.
   – Integrate arts with social protection outreach to strengthen behavioural impact (e.g., health, rights awareness), e.g. through other development programs in the countries
6. **Building market linkages and digital platforms**
   – Develop partnerships with tourism, retail, and digital platforms to reach broader markets.
   – Provide training in business and IP/copyright matters.
7. **Policy support and advocacy**
   – Benchmark complementary policies in culture, social protection, and SME.
   – Embed framework for monitoring socio-economic impact and uptake among vulnerable groups.

A culturally embedded poverty-alleviation strategy under ARCH could include tailored interventions**,** e.g. creative training, enterprise, safe community spaces, and inclusive policy linkages to be physically codesigned with target populations. The evidence-based country contexts highlight where arts-led innovation can directly address youth unemployment, rural deprivation, women's economic exclusion, and regional inequality.

2: Political economy analysis in the context of ARCH support to African partner countries

This section provides a political economy analysis of the cultural and arts sectors in the countries in Africa where Denmark is represented through an Embassy or a Consulate General for ARCH. It explores the intersection of politics, governance, rent extraction, inclusiveness, and barriers to participation, drawing on official national and international sources including the UNDP, World Bank, Transparency International, IMF, and national development strategies.

Democratic landscape and cultural governance

The countries represent a rich and diverse spectrum of governance models, each with unique historical and institutional contexts that shape their cultural and artistic sectors. Broadly, the cultural landscape tends to reflect prevailing governance dynamics, influencing the degree of openness, support structures, and civic engagement in cultural life.

- In several countries with established democratic traditions, such as Kenya, Ghana, South Africa, and Senegal, cultural production often benefits from relatively high levels of autonomy and civic participation, though challenges such as resource allocation, bureaucratic hurdles, or unequal access may persist.
- In contexts characterized by strong state leadership and hybrid governance models, including Morocco, Rwanda, Uganda, and Tanzania, cultural policy is often guided by a centralized approach that can offer strategic coherence, while also calling for continued attention to broadening participatory and expressive spaces.
- In other settings, including parts of Egypt, Algeria, Ethiopia, and Nigeria, cultural expression may be influenced by evolving political and security dynamics, where restrictions on civic space or regulatory frameworks can pose challenges to fully independent cultural initiatives.

Across all countries, political stability remains largely intact, though some face regional or internal tensions that may affect cultural programming and freedom of expression.

Institutional and socioeconomic factors

Cultural policy is often underfunded, fragmented across ministries, and lacks intersectoral coordination with education, tourism, or social development sectors. The following dynamics are observed:

- **Limited fiscal space**: Many countries allocate less than 1% of their national budgets to arts and culture, resulting in low institutional capacity and insufficient support for grassroots initiatives.
- **Urban-rural divide**: Cultural infrastructure and opportunities are heavily concentrated in urban centres, limiting access for rural and peri-urban populations.
- **Civil society role**: In countries with active CSOs (e.g. Senegal, Kenya, South Africa), non-state actors provide critical support, advocacy, and innovation in the cultural space.

Rent extraction and governance challenges

Rent-seeking behaviour is defined as the use of public office or institutional power to extract economic advantage. This affects the cultural and arts sectors in multiple forms:

- **Distortion of funding flows**: State arts funds, grants, and event licenses are often distributed through opaque processes vulnerable to political favouritism or elite capture.

- **Monopoly control**: In some settings, access to venues, public broadcasting platforms, and large-scale festivals is restricted to politically aligned individuals or organizations.
- **Procurement and land use**: Allocation of land for cultural infrastructure or use of tenders for cultural projects may be manipulated to benefit networks with insider access.

Such rent extraction discourages broad-based participation, discourages merit-based competition, and distorts the sector's development trajectory. These practices remain prevalent across most of the countries and have persisted or intensified over the past decade, despite limited reforms in select contexts.

Barriers to inclusion for women and minorities

Women, youth, ethnic minorities, and persons with disabilities face persistent barriers in both political life and the cultural sector:

- **Patriarchal norms and gatekeeping**: Women are often without equal access to training, funding, and professional networks. Gender norms could restrict their participation, especially in rural or conservative contexts (e.g. Ethiopia, Algeria, Nigeria, Morocco).
- **Marginalization of ethnic/cultural minorities**: Communities such as pastoralists (Kenya and Tanzania), internally displaced persons (Nigeria), or linguistic minorities (Uganda) are underrepresented in both cultural programming and governance.
- **Limited political voice**: Minority artists and activists may lack formal channels to influence decision-making, exacerbated by low representation in cultural institutions or advisory boards.

Despite national gender and inclusion policies, implementation is often weak. Some countries (e.g. Rwanda, Senegal) demonstrate more proactive models with quota systems, women-led cooperatives, and community inclusion platforms, though scalability and sustainability remain concerns.

Transparency and corruption risks

The latest Transparency International Corruption Perceptions Index (2024) offers a benchmark for assessing national governance quality, including in sectors relevant to ARCH:

Country	**CPI Score / Rank (2024)**[26]
Rwanda	57 / 43
Ghana	42 / 80
Senegal	45 / 69
South Africa	41 / 82
Tanzania	41 / 82
Tunisia	39 / 92
Ethiopia	37 / 99
Morocco	37 / 99
Algeria	34 / 107
Kenya	32 / 121
Egypt	30 / 130
Nigeria	26 / 140
Uganda	26 /140
Somalia	9 /179 (out of 180)

[26] https://www.transparency.org/en/cpi/2024

Low scores indicate high perceptions of public sector corruption, underscoring the need for ARCH to design risk-sensitive, accountable mechanisms for grant-making, monitoring, and partner selection.

Opportunities for ARCH

Despite governance and institutional challenges, culture and arts offer strategic entry points for democratic renewal, civic dialogue, and equitable development:

- **Catalysts for expression and identity**: Cultural programs can empower youth, elevate minority voices, and foster intergenerational knowledge transfer.
- **Platforms for civic engagement**: Theatre, film, and public art can serve as tools for dialogue on inclusion, human rights, gender, and governance.
- **Livelihood and skills**: Arts education and cultural enterprises offer viable livelihoods, particularly for marginalized groups excluded from formal job markets.

ARCH can mitigate political economy risks through:

- Transparent selection processes and decentralized programming;
- Engagement of civil society and community-based organizations;
- Co-creation with target communities to ensure relevance and ownership;
- Clear anti-corruption safeguards in procurement and fund disbursement.

Conclusion

The political economy context across ARCH countries presents both structural challenges and transformative potential. By recognizing governance constraints, institutional capacity limits, and entrenched inequalities while simultaneously leveraging local innovation and cultural resilience, ARCH can deliver meaningful, inclusive impact. A politically informed, rights-based, and culturally embedded approach will be essential to realize the ARCH's full potential in fostering equitable partnerships between Africa and Denmark.

3. Stakeholder landscape in culture and arts

The ARCH program will engage a diverse set of stakeholders in the culture and arts ecosystems of its partner countries. These include government ministries, public cultural institutions, local authorities, artist associations, civil society, donors, and private sector players.

Key and influential stakeholders include:

- **National Ministries of culture, education, and Foreign Affairs**, which often coordinate bilateral exchanges and allocate cultural budgets. Their main interests lie in soft diplomacy, national identity promotion, and international reputation.
- **Local government and city authorities** (e.g. municipal cultural departments) who could provide infrastructure and space for local programming.
- **Artist unions, cooperatives, and associations**, which represent the grassroots sector. They possess high legitimacy but often limited institutional capacity and gender imbalance. Women and minority creatives remain underrepresented.
- **Danish artists and cultural actors**, who bring valuable professional experience in intercultural collaboration, inclusive creative practices, and rights-based cultural engagement. Their involvement will be essential to foster reciprocal partnerships, co-creation, and shared learning across ARCH engagements.

- **International donors and development partners** (e.g. EU, UNESCO, SDC) who align with cultural rights, creative industries, and inclusive development.

Stakeholders likely to hinder progress include gatekeeping elites, politically connected cultural monopolies, or bureaucracies resistant to inclusive funding mechanisms. Where rent-seeking is entrenched, transparent processes may face institutional pushback.

Gainers include emerging artists, women, youth, and marginalized communities gaining access to resources, networks, and recognition. Those potentially losing influence include monopolistic intermediaries or politically favoured operators.

Local leadership and buy-in are uneven but critical. Where leaders view culture as an economic and social development driver, ownership is stronger (e.g. Senegal, Rwanda).

To manage and mobilize stakeholders, ARCH should apply strategies such as co-creation workshops, inclusive advisory panels, and public communication campaigns. Maintaining regular dialogue with ministries and city governments, ensuring gender-sensitive programming, and using local intermediaries can reinforce legitimacy, mitigate resistance, and build durable support systems around ARCH's objective and outcomes.

4. HRBA, gender and youth integration in ARCH

Human rights standards

Achievements and Legislative Foundations

- **Treaty ratification**: All the countries in Africa where Denmark is represented through an Embassy or a Consulate General have ratified core human rights treaties, including UDHR, ICCPR, ICESCR, and CEDAW (Somalia not a party). They are all parties to the African Charter. Most also ratified ILO Conventions on forced labour, child labour, and freedom of association.

- **Domestic implementation**: Constitutions in Ghana, Kenya, Tunisia, Uganda, and South Africa offer explicit cultural rights protections. In South Africa, Section 30 of the Constitution safeguards "the right to establish and maintain ... cultural communities," reinforced via the National Heritage Resources Act.

- **Gender-specific advances**: Countries including Tunisia, Egypt, and Uganda have addressed women's rights through legal frameworks on gender-based violence (GBV), female inheritance rights, and workplace equality. However, implementation varies.

Constraints on target rights-holders

- **Freedom of expression**: Repressive laws in Egypt, Ethiopia, Algeria, Tunisia, and Rwanda restrict artistic expression. State control mechanisms, such as licensing and censorship impose a chilling effect on cultural practitioners.

- **Gendered discrimination**: Societal norms in most Muslim countries limit women's mobility, leadership opportunities, and public visibility in the creative sector even where formal laws may guarantee parity.

- **Youth exclusion**: National youth policies may exist (e.g., Kenya, Uganda, South Africa), but tenuous funding, weak institutional capacity, and ageist attitudes leave youth culturally side lined.

Universal Periodic Review (UPR) trends across countries

- UPR reviews routinely underscore violations of cultural freedoms, media and artistic censorship, and gender-based practices such as female genital mutilation (FGM).

- Kenya's mid-term UPR notes from KNCHR call for continued implementation of accepted recommendations particularly in political inclusion, youth engagement, and cultural access[27].
- Specific mandates:
    - **Kenya** received 319 suggestions in its 2020 cycle, over 80% of which targeted civic and cultural freedoms.
    - **Egypt**, **Morocco**, and **Tunisia** have been urged to decriminalize peaceful dissent and promote freedom of expression, including cultural activities.
    - **South Africa**, **Senegal**, **Ghana**, **Uganda**, and **Nigeria** received recommendations addressing artistic freedom, child rights in the arts, gender equality in cultural leadership, and disability inclusion.

Implications for ARCH

- **Alignment**: ARCH should directly support countries in implementing accepted UPR recommendations through creative and cultural channels.
- **Monitoring**: Periodic assessments against UPR standards, especially in freedom of expression and gender equality, should be embedded in ARCH's results framework.

HRBA principles in ARCH

Participation and inclusion

Barriers:

- **Access Costs**: Fees, transport, equipment, and internet access restrict participation by women, youth, ethnic minorities, rural communities, LGBTQ+, and persons with disabilities.
- **Cultural Gatekeeping**: Traditional leadership norms and state-controlled arts bodies often marginalize grassroots or dissenting voices, especially women or youth.

Opportunities:

- Introduce participatory program design -- e.g., local arts councils, community-led grant decision-making, and district-level creative hubs ensuring representation across gender, age, and ethnicity.
- Support networks of inclusive arts collectives and mentor-based incubators to coach underrepresented talent into leadership positions in governance and artistic direction.

Accountability

Existing mechanisms:

- **Horizontal**: National human rights institutions (Kenya's KNCHR, South Africa's NHRC, Tunisia's INLUCC) monitor cultural freedom but often lack mandate to influence arts funding.
- **Vertical**: Public arts budgets are often poorly disclosed, with limited civic participation in allocations or oversight. In authoritarian regimes, these remain controlled by political elites.

ARCH approach should include:

- Use Open Aid to track grant awards and venue allocations.

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[27] https://upr-info.org/sites/default/files/documents/2019-12/knchr_upr35_ken_e_main.pdf

- Ensure grievance redress mechanisms accessible to marginalized creators, especially women and youth.

NonDiscrimination

Identified exclusions:

- Women, youth, rural populations, persons with disabilities, LGBTQ+ individuals, ethnic or religious minorities face compounded barriers to access and decision-making.
- In Ethiopia, land and cultural site access is often governed by patriarchal kinship systems; in Nigeria, religious/ethnic identity may determine inclusion; in Egypt/Tunisia, minority languages and heritages remain underfunded.

ARCH strategy should consider:

- Apply gender/youth quotas in selection processes, expert panels, and project management.
- Ensure accessible infrastructure and assistive technologies for persons with disabilities.

Transparency

Status quo:

- Cultural ministry budgets and call-for-proposal guidelines are frequently not publicized, or are only available in official or vaulted language, which exclude less educated or rural artists.
- Digital literacy gaps prevent broad accessibility to funding information or application portals.

ARCH interventions could include:

- Require multi-channel dissemination (online, print, radio, community meetings) in local languages.
- Capacity-development workshops to empower marginalized creators in proposal writing, financial reporting, digital access, and project monitoring.

5. Gender integration

Global and national gender reporting

All partner countries have submitted CEDAW reports; many have adopted SDG Gender Action Plans. Key UPR recommendations across countries urge addressing GBV, enhancing women's property and parental rights, and ensuring parity in cultural participation.

In Kenya, UPR recommendations include strengthening prosecutorial responses to sexual and gender-based violence and incorporating gender quotas in leadership structures[28,29]

Legal and normative barriers

- **Personal status laws** and inheritance rights in North Africa (Morocco, Tunisia, Algeria, Egypt) limit women's economic empowerment.
- **Mobility norms** in Ethiopia, Nigeria, Uganda, and Rwanda impose extra care obligations.
- **Unpaid care work** remains disproportionately women's burden, limiting time and resources for cultural engagement.

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[28] https://www.transparency.de/fileadmin/Redaktion/Bilder/Publikationen_Cover/Korruptionswahrnehmungsindex/CPI2024_FINAL_ALL_MAPS_EN.pdf

[29] https://upr-info.org/sites/default/files/documents/2019-12/knchr_upr35_ken_e_main.pdf

Gender norms and power

Meta-norms such as male household authority, masculine arts privileging, and age-based authority impede women's visibility in cultural leadership and creative careers.

Institutional discrimination: lack of parental leave, childcare at festivals, and venue safety reinforce disempowerment.

Opportunities in ARCH

- Gender Transformative Programming: Go beyond parity to challenge norms. e.g., men's engagement in reproductive arts leadership, community dialogues through theatre on gender norms.
- Ensure women occupy at least 50% of governance roles, receive training, and lead public projects including infrastructure design and commissioning.
- Create safe, gender-responsive cultural spaces, with policies around harassment and inclusive design.
- Embed monitoring of gender outcomes—e.g., percentages of female-led grants, leadership roles, and public performances.

6. Youth inclusion

National youth policy and context

Countries like Kenya, Uganda, South Africa, and Ghana have National Youth Policies and youth advisory councils; youth participation varies by country. In others (Egypt, Ethiopia, Morocco), youth engagement in policy making is weaker.

Per the USAID Youth Power assessment, youth are often perceived as both potential agents of change as well as social unrest.

Barriers and platforms

- **Tokenism**: Youth content could be side lined to social media campaigns, not structural decision-making.
- **Access Gaps**: Fees, digital exclusion and lack of mentorship obstructs meaningful involvement.
- **Representative Bodies**: Youth parliaments and arts councils in some countries exist but are unevenly funded and connected to adult-dominated systems.

Strategies for youth engagement

- Co-design initiatives with youth-led arts organizations for theme selection, grant design, and program oversight.
- Fund structured matchmaking or mentorships, apprenticeships, and youth-led festivals to foster intergenerational learning.
- Use youth audiences and participants in monitoring and evaluation, gathering feedback through digital tools, art forums, and peer learning networks.

Conclusions and implications for ARCH

By adopting a firm HRBA grounded in non-discrimination, inclusion, transparency, and accountability and bolstering gender equality and youth voice, ARCH can deliver culturally rooted and socially transformative initiatives across the countries in Africa where Denmark is represented through an Embassy or a Consulate General. This requires:

1. **Transparent, accessible funding and oversight**, with multi-channel marketing and clear criteria.

2. **Inclusive decision-making structures**, with quotas and active representation of women, youth, persons with disabilities, and minorities.
3. **Gender-transformative content and leadership**, ensuring women lead, create, and shape interventions.
4. **Youth co-governance**, through advisory boards, mentorship and evaluation roles.
5. **Accountability mechanisms**, including community feedback loops and independent oversight partners.
6. **Alignment with UPR and human rights commitments**, strengthening cultural freedoms and gender norms through arts practice.

The above strategies will empower rights holders and hold duty bearers accountable, fostering sustainable, equitable, and meaningful cultural exchange that honours ARCH's mission and Denmark's development principles.

7. Migration overview for ARCH partner countries

Visa facilitation agreements

None of the countries currently benefit from EU visa facilitation or Schengen visa-free arrangements. All citizens require standard Schengen visas. No bilateral EU or European visa facilitation treaties are in effect.

Environmental and climate induced mobility

Climate stressors such as droughts, floods, and land degradation are significant drivers of internal and cross-border displacement in Ethiopia, Kenya, Nigeria, Senegal, Tanzania, Ghana, and Morocco. Environmental factors frequently prompt seasonal or permanent migration toward urban centres, affecting community systems and cultural practices.

Migrant skills and diaspora engagement

Diaspora and return migrants often bring valuable skills, creative networks, and entrepreneurial experience, notably in countries such as Kenya, Ghana, Nigeria, Ethiopia, Rwanda, and South Africa. These individuals can contribute in arts, media, creative industries, and mentorship, enhancing ARCH initiatives through diasporic knowledge exchange and in ties with diaspora communities in Denmark

Remittances

Remittances are a major financial lifeline:

Country	**Remittances (% of GDP) – (2023)**[30]
Somalia	~16%
Senegal	~9.5 %
Morocco	~8.6 %
Ghana	~6.4 %
Egypt	~6.1 %

[30] https://data.worldbank.org/indicator/BX.TRF.PWKR.CD.DT?most_recent_value_desc=true

Nigeria	~5.7 %
Tunisia	~5.6 %
Nigeria	~5.6 %
Rwanda	~3.9 %
Kenya	~3.9 %
Uganda	~2.6 %
Ethiopia	~0.4 %
Tanzania	~0.4 %
South Africa	~0.22 %

Implications for ARCH

- **Facilitating mobility**: Limited visa facilitation hinders cross-border exchange. ARCH should explore targeted visa support agreements or bilateral culture exchange facilitation.
- **Tapping diaspora potential**: High remittance flows indicate strong diaspora engagement. ARCH can engage diaspora creatives for skills-transfer and cultural entrepreneurship initiatives in country and involvement of diaspora in Denmark.
- **Promoting financial inclusion**: Creative south-south cooperation and north-south cooperation that lower remittance costs or channel part of diaspora flows into cultural funding can align with SDG 10, boosting arts sector development.

ARCH's migration-relevant strategy should integrate mobility facilitation, diaspora engagement, displacement-responsive care, and remittance-focused cultural financing, to fully harness migration's potential for cultural and creative growth.

7.a Danish interests and strategic synergies

Alignment with Danish foreign, development and climate policy

Denmark's **Africa Strategy – "Africa's Century" (2024)** advances a holistic foreign policy combining development, security, trade, investment, climate, and people-to-people engagement. Within this context, ARCH is positioned to reinforce several strategic Danish priorities:

- **Cultural diplomacy and mutual partnership**: ARCH's focus on equal cultural exchange aligns with Denmark's model of dialogue-driven cooperation rooted in soft power and respect for cultural diversity.
- **Human rights and democratic values**: "A Changing World: Partnerships in Development" and the "Africa's Century" strategy emphasizes human rights and democratic values as foundational principles, through equal partnerships, civic engagement, and inclusive, and cultural freedom, principles central to ARCH.
- **Climate resilience**: ARCH's work in culture-linked water, green energy, and heritage preservation dovetails with Denmark's DKK 1 billion climate adaptation initiatives in Africa.

  Strategic implication: ARCH should closely link its support to national climate innovations, human rights objectives, and bilateral foreign policy goals and thereby amplifying Denmark's influence in the region.

Synergy with Danish development instruments and institutions

Denmark's presence across the African partner countries include:

- **Embassies** (Algeria, Egypt, Ethiopia, Ghana, Kenya, Morocco, Nigeria, Rwanda, Senegal, Somalia South Africa, Tanzania, Tunisia, Uganda), some upgraded to regional hubs.
- **Danish-Arab Partnership Programme (DAPP)** in Morocco, Tunisia, Egypt focusing on youth employment, HR, and media freedoms[31].
- **Danish Cultural Institute (DCI)**, with the aim to establish a hub in Kenya by 2025.

Strategic implication: ARCH can leverage existing Danish efforts through collaboration with embassies, data initiatives, DAPP and DCI, to enhance outreach, credibility, and cross-sectoral value.

Trade, commercial engagement and investment synergies

ARCH offers a strategic platform to strengthen Denmark's commercial engagement in Africa through the creative and cultural economy. As the creative industries gain traction across the continent, Danish companies, particularly in design, architecture, film, music, digital media, and green technology can benefit from partnerships that merge commercial innovation with cultural heritage. ARCH can support linkages between African cultural entrepreneurs and Danish businesses via co-productions, design collaborations, cultural tourism, and sustainable infrastructure development. Through coordination with Danish trade missions, embassies, and business councils (e.g. DI, MDCCI), ARCH can promote inclusive, creative-sector value chains aligned with Denmark's green growth and export strategies. Additionally, it creates opportunities for impact investment through Impact Fund Denmark (IFD) and EIFD in cultural spaces, creative start-ups, and green cultural infrastructure. By fostering public-private partnerships in arts and culture, ARCH strengthens Denmark's economic footprint while advancing inclusive development and mutual cultural exchange.

Civil society, academia and local authorities

ARCH presents a valuable opportunity to deepen collaboration with Danish civil society organizations (CSOs), academic institutions, and local authorities engaged in cultural development, human rights, and inclusive governance. Danish NGOs with experience in arts, civic engagement, and youth empowerment such as DAPP partners, and cultural rights advocates can contribute to capacity-building, dialogue facilitation, and monitoring. Academia, including universities and cultural research institutions (including DIIS), can support evidence generation, policy analysis, and evaluation of ARCH's cultural impact. Local authorities and municipalities in Denmark, many of which are engaged in international partnerships and twinning programs, can be mobilized for peer exchanges with African cities and cultural hubs. In addition, sports, as a cultural and social connector, may serve as a platform for youth engagement, inclusion, and intercultural dialogue. Danish expertise in grassroots sports, inclusive coaching, and community-based sports programming can complement artistic initiatives, especially related to education, and youth empowerment.

These collaborations can enhance local ownership, promote artistic co-creation, and foster community-based innovation. By bridging practice, policy, and research, ARCH can serve as a catalyst for sustainable partnerships that reflect Denmark's values of inclusion, knowledge-sharing, and decentralized cooperation in development.

[31] https://um.dk/en/danida/strategies-and-priorities/strategic-framework/danish-arab-partnership-programme

Opportunities and strategic roles for Denmark

Area	Danish Position	Opportunities
Cultural diplomacy	Established through Danish Embassies	Facilitate high-profile cultural events, exchanges, and exhibitions.
Climate policy	Leadership in green transition	Integrate arts in climate storytelling, resilience, eco-tourism.
Human rights & democracy	Policy-shaping cultural voice	Advocate for cultural freedoms, co-develop culture-based civic forums.
Trade & investment	IFD/EIFD backing	Channel creative entrepreneurs into bilateral trade missions and infrastructure discussions.
Youth employment	Support via DAPP	Combine arts training with youth job creation and policymaking.

Annex 2: Partner Assessment

This annex sets out the partner assessment and due diligence process to be used under ARCH. The process is developed with the fundamental recognition that the many innovative cultural partnerships emerge and are driven by individual artists and smaller, informal collectives. The starting point for this partner assessment and due diligence process is therefore an assessment of the strength of the partnership itself, the quality of the idea, and the mutual commitment between the partners.

At the same time, the process must ensure responsible management of public funds in accordance with the guidelines of the MFA. The process is therefore scalable and proportional: the requirements are minimal for smaller, artist-driven projects and increase in line with the grant size and complexity. This should ensure that ARCH is accessible to a broad and diverse field of cultural actors while maintaining full fiduciary accountability.

This annex will be finalized as part of the FMs task during the inception phase in consultation with MFA, and should detail requirements for assessing legal status, organizational capacity, financial systems, and compliance with core policies, and forms part of ARCH's overall risk management and grant approval system. All partner assessment tools and protocols shall be submitted for endorsement by the Board and formal approval by AFRPOL during the inception phase.

All assessments must explicitly cover the partner's financial and administrative capacity. This will be carried out using MFA's standard tools for financial management capacity assessment (FMG Annex 1A) and risk and materiality assessment (FMG Annex 1B).

The following provide guidance to the partner assessment and due diligence process.

Principles of proportional, risk-based due diligence
The ARCH due diligence system should include established best international practices for grant-making. It will be a flexible process designed to gain reasonable assurance that partners have the capacity to deliver on their proposed projects and manage funds responsibly. The core principles are:

- **Proportionality:** The intensity of the due diligence process is directly proportional to the level of risk, which is determined by factors such as the grant size, project complexity, and the FM's prior experience with the applicant. Small travel grants should undergo a light-touch check, while large, multi-year strategic grants should be subject to a comprehensive assessment.
- **Risk-based approach:** The process focuses on identifying and mitigating the specific contextual, programmatic, and institutional risks outlined in the ARCH Risk management matrix (See Annex 4). This includes risks related to financial mismanagement, corruption, elite capture, and varying partner capacities across diverse operating environments.
- **Relationship-centric:** This process should be conducted with transparency, clear communication, and respect for the applicant's time and resources. It should be a tool for understanding a partner's strengths and weaknesses, which can inform targeted capacity support, rather than simply a mechanism for exclusion.
- **Transparency and clarity:** The requirements and process for due diligence must be communicated clearly to all applicants from the outset. This should manage expectations and helps applicants prepare the necessary documentation, reducing administrative burdens for all parties.

In line with MFA requirements, all partner assessments shall as a minimum include a SWOT analysis, adapted to the scale and complexity of the proposed project.

Tiered due diligence protocols
To implement the principle of proportionality, ARCH will use a three-tiered due diligence protocol, with each level corresponding to the grant modalities defined in the PD.

Light-touch due diligence (For Travel and Residency Grants)

To ensure maximum accessibility for individual artists collaboration and new partnerships, a differentiated approach is applied within this category.

Process: A desk-based review of the application form and essential supporting documents.

A) For individual collaborating artists and informal partnerships

Focus: To confirm the identity of the individuals involved and to assess the viability and relevance of the project idea for ARCH.

Requirements:

- Identification: A copy of a valid ID for all key participants.
- Partnership Agreement: A brief, informal, signed agreement (max. 1 page) between the partners describing the purpose of the collaboration and who is responsible for receiving and managing the funds.
- **"**Partner compliance self-declaration form".

B) For formally registered organizations

Focus: To verify the organization's legal status and basic operational existence.

Requirements:

- Legal Identity: Verification of CVR number (for Danish partners) or a copy of an official registration certificate (for African partners).
- Partner Verification: Proof that the organization is active (e.g., via a website, social media, or recent activities).
- Compliance declaration: A signed "Partner Compliance self-declaration form".

Standard due diligence (For Tier 1 & Tier 2 grants)

Focus: To assess the core organizational, financial, and programmatic capacity of the partnership to successfully implement the project and manage funds according to MFA standards.

Process: A comprehensive desk-based review of a standardized checklist of documents, supplemented by verification checks (e.g., reference checks).

Requirements: All "Light-Touch" requirements, plus:

- **Governance:** A description of how the partnership is organized and makes decisions. For formal organizations, statutes should be attached. For informal partnerships, a MoU describing roles, responsibilities, and decision-making processes should be attached.
- **Financial capacity:** Documentation of the ability to manage project funds. For formal organizations, the latest annual budget and accounts should be attached. For less formal partners, this could be budgets from previous projects or a simple overview of the lead partner's finances that makes it plausible that the funds can be managed responsibly.
- **Compliance policies:** Submission of the organization's policies on Anti-Corruption and Protection from Sexual Exploitation and Abuse (PSEA), including evidence of adoption (e.g., board approval or internal dissemination), or formal commitment to adopt ARCH's standards prior to disbursement. For informal partnerships a description of how to ensure this must be submitted.

- **Track Record:** The FM will conduct reference checks.

Financial and administrative capacity assessments will be conducted using MFA's standard tools, including the Financial Management Capacity Assessment (FMG Annex 1A) and the Risk and Materiality Assessment (FMG Annex 1B).

Comprehensive due diligence (For Tier 3 Grants)

Focus: This highest level of due diligence involves a dual assessment designed to ensure both fiduciary accountability and programmatic excellence. The assessment distinguishes between the leading partner (the legally and financially responsible entity) and the artistic partnership as a whole.

1. An in-depth verification of the leading partner's strategic, operational, and financial systems to ensure it can manage a large-scale grant responsibly.
2. A qualitative assessment of the artistic partnership's collaborative structure, creative vision, and capacity to deliver a high-impact cultural project.

Process: A full desk-based review of all required documentation, followed by a scheduled online or on-site verification meeting with key personnel from both the leading partner (finance/admin) and the artistic partnership (creative leads).

Requirements: All "Standard" requirements, plus:

A) Requirements for the designated leading partner (the fiduciary assessment):

- **Governance:** Where applicable, the partner shall submit minutes from the last two board meetings, a conflict of interest policy, and a register of interests for senior management and board members. Where no board exists, a signed partnership agreement and individual conflict of interest declarations from core staff may be accepted instead. The declarations shall confirm that no person involved in the project's financial management or decision-making holds any conflicting personal or financial interests. Templates will be provided by the FM and must be updated if significant changes occur.
- **Financial systems:** Externally audited financial statements and management letters should be provided where available. In the absence of statutory audit requirements, a financial review or agreed-upon-procedures engagement may be accepted, provided it covers key areas such as fund segregation, expenditure tracking, and procurement practices.
- **Human resources and operations:** Where available, the partner should submit formal HR and staff conduct policies. If not yet in place, the partner shall commit to adopting ARCH-aligned minimum standards as a condition of funding. Regarding PSEA, the partner shall confirm awareness of ARCH's safeguarding principles and either submit an existing policy or agree to implement a basic code of conduct and internal reporting mechanism within a defined timeframe.

B) Requirements for the assessment of the artistic partnership and project (the qualitative assessment):

- **Partnership agreement:** A detailed, signed memorandum of understanding (MoU) between all project partners (including the leading partner) that clearly defines creative roles, responsibilities, decision-making processes, ownership of results, and budget allocation between partners.
- **CVs for key creative personnel:** CVs for the primary artists or creative leaders driving the project, demonstrating their track record and artistic qualifications.
- **SWOT analysis and capacity assessment:** A documented SWOT analysis provided by the applicant and appraised by the FM. For the partnership, the SWOT should focus on creative capacity, innovative potential, community reach, and collaborative strengths, rather than

institutional track record. For the leading partner administrative capacity shall be included. The analysis must identify critical gaps and outline a plan for follow-up, which may be formalized in the grant agreement. For all applicants, regardless of grant size, a SWOT analysis must be completed as a minimum requirement, adapted to the scale and complexity of the proposed project.

Strategic Alignment: The SWOT analysis and partner overview matrix must also consider the partnership's strategic alignment with ARCH, previous cooperation history, and the extent of national ownership and political engagement.

Partner overview matrix
For each partner receiving a Tier 2 or Tier 3 grant, the FM should complete a structured summary matrix describing the partner's core business, legal/formal status (registered entity/informal collective/individual), strategic importance, influence over the intervention, expected contribution, capacity issues, and exit strategy. With full respect to GDPR this partner overview matrix should be maintained as a register during ARCH implementation.

This overview ensures that the rationale for selecting the partner is clearly documented and linked to ARCH's strategic objectives. A standard template must be developed, and reference shall be made to the context and stakeholder analysis presented in the PD.

Integration with risk management (Annex 4)
To operationalize the risk-based approach, the findings from the due diligence process should be directly linked to the ARCH Risk Management Matrix (Annex 4). The due diligence assessment is the primary tool for identifying residual institutional and programmatic risks, which must be explicitly mapped to the risk categories and mitigation measures in Annex 4. As part of internal quality assurance, AFRPOL will consult TILSKUD on the FM's partner assessment templates, manuals, and reporting formats before final approval

The FM is responsible for using the information gathered during the due diligence process to score the likelihood and impact of relevant risks for each specific applicant.

From due diligence to capacity development: A 'Traffic Light' Model
To fully realize the relationship-centric principle and align with the availability of technical assistance and mentoring, the due diligence outcomes should be managed using a 'traffic light' system.

- **Green (Low risk):** The partner demonstrates strong capacity and robust systems. The application proceeds to the GAS without any specific conditions related to capacity.
- **Yellow (Moderate risk/identifiable gaps):** The partner is programmatically strong and aligned with ARCH's objectives but has identifiable weaknesses in specific operational areas (e.g., a lack of a PSEA policy or weak financial reporting procedures). Instead of rejection, the partner receives a "conditional approval." The grant agreement will include specific, time-bound "special conditions" requiring the partner to address these gaps, with dedicated support from the FM's cultural specialists.
- **Red (High/unacceptable risk):** The assessment reveals fundamental flaws that pose an unacceptable risk to ARCH funds or reputation (e.g., evidence of corruption, refusal to adhere to PSEA principles, complete lack of financial controls). The application will be rejected. The decision should be documented with reference to specific due diligence criteria and risk factors.

Audit and financial reporting responsibilities
Only the designated lead partner – i.e. the entity receiving funds directly from ARCH – shall be responsible for submitting audited financial statements to the FM in accordance with applicable audit requirements.

The lead partner is also responsible for overseeing the financial management and control practices of any sub-partners involved in the grant. In addition, all sub-partners must undergo a proportionate partner assessment in

line with the requirements in MFA's *Guidelines for programmes, projects, country strategic frameworks & hard earmarked multilateral support', Annex 2 'Partner assessment'', ensuring that capacity gaps and fiduciary risks are identified and addressed prior to disbursement. This includes ensuring that expenditures by sub-partners are properly documented, verifiable, and available for review by the external auditor and by the FM upon request. Sub-partners must also undergo an appropriate partner assessment, proportionate to the size and risk profile of the sub-grant, to ensure that ARCH funding flows only to entities with acceptable governance and accountability standards.

ARCH allows for a flexible audit model for sub-partners, based on risk and materiality. Sub-partners are not required to commission separate audits. Instead, the lead partner shall apply appropriate assurance measures tailored to each partnership – such as agreed-upon procedures, spot checks, or inclusion in consolidated audit sampling – provided that these measures are sufficient to ensure financial accountability and audit traceability.

The adequacy of these arrangements must be documented by the lead partner and reflected in the audit file submitted to the FM. Audit requirements must follow FMG Annex 5A/5B: annual audits of ARCH accounts, mandatory external audits for Tier grants, and a closure audit no later than six months after completion of activities related to the program's Outcomes.

Sustainability and exit considerations
For each approved partner, the FM should include a brief note on the planned duration of support and the expected exit or transition strategy. Draft exit strategies for major partnerships (Tier 2, 3 and project over 5 million DKK) shall be submitted ahead of the Mid-Term Review in 2028, enabling the MTR to provide recommendations. This should outline how the partner is expected to sustain results beyond the grant period and whether any continued engagement or support is foreseen. This should also be summarized in the partner overview matrix (Similar to that proposed in AMG for Annex 2). For micro-grants to individual artists, 'exit' may simply mean project completion; sustainability should focus on dissemination of artistic outputs and potential follow-up collaborations.

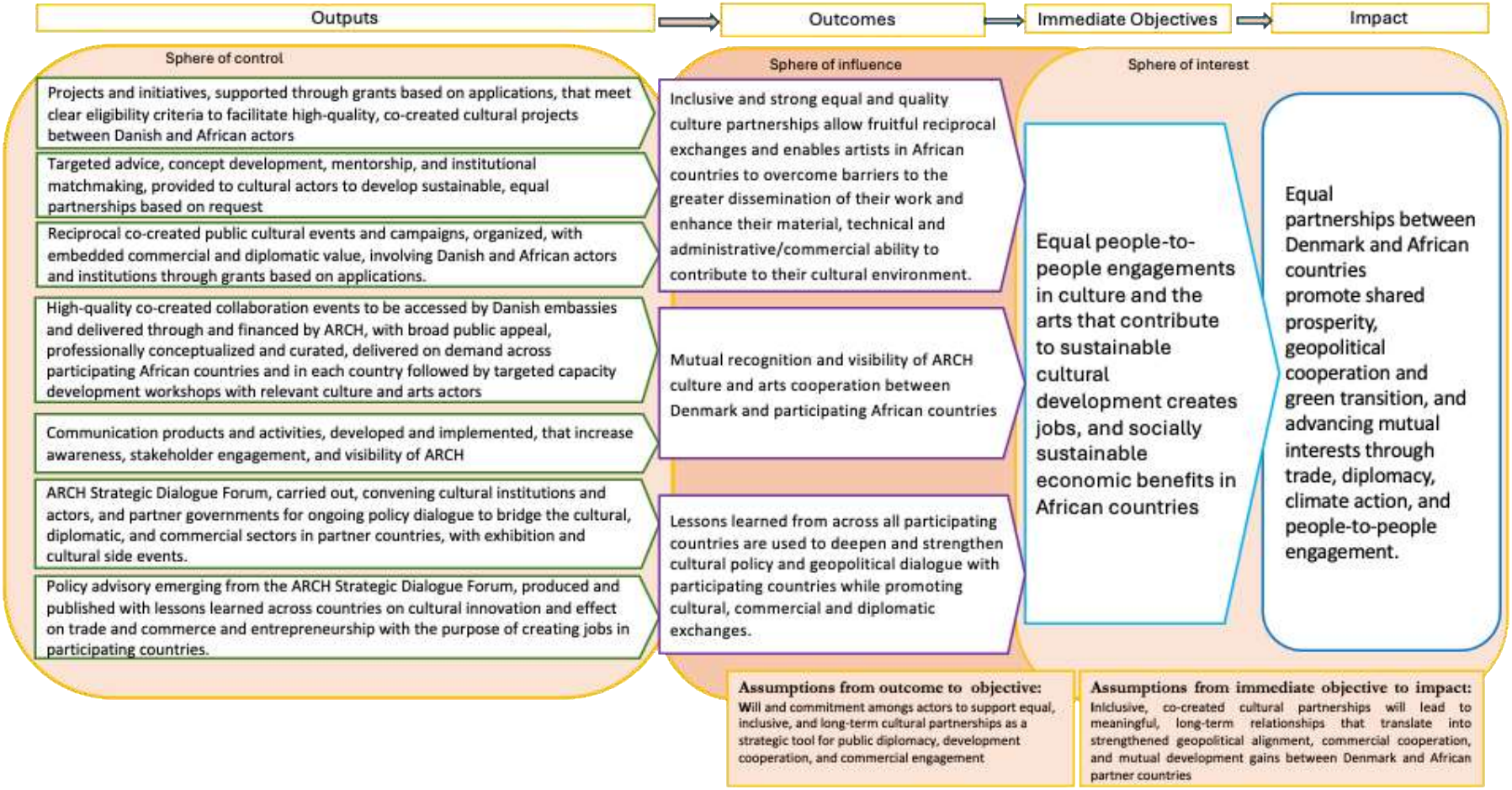
In developing the specific templates and tools (e.g., self-declaration forms and partner matrix) to be used in this process, the FM will, during the inception phase, seek consultation with relevant Danish cultural authorities, including the Danish Agency for Culture and Palaces (Slots- og Kulturstyrelsen), to ensure the templates are adapted to the reality and practices in the cultural sector.

The partner assessment process shall be undertaken in consultation with the applicant, who must actively participate and endorse the findings, consistent with MFA's Annex 2 'Partner assessment' requirements.

Partner organizations must be actively involved in and accept the assessment process, including providing necessary documentation and validating key findings before finalization.

Annex 3: Theory of Change and Result Framework

Theory of Change for ARCH



Results Framework

Project	**The Fund for African-Danish Relations through mutual Exchange of Culture and the Arts (ARCH)**
Project Objective	Equal people-to-people engagements in culture and the arts that contribute to sustainable cultural development creates jobs, and socially sustainable economic benefits in Africa.
Impact Indicator	Cultural engagement add substance to job-creation and socio-economic development as evidenced by countries statistics.
Target	By end of 2030 documented evidence of influence on job creation and economic benefits is available in all participating countries.

Outcome 1		Inclusive and strong equal and quality culture partnerships allow fruitful reciprocal exchanges and enables artists to overcome barriers to the greater dissemination of their work and enhance their material, technical and administrative/commercial ability to contribute to their cultural environment.
Outcome indicator		# of supported long-term partnerships (5-of total supported projects) disaggregated by size (tier) of support, across all project types and disaggregated by youth and gender.
Baseline	Year: 2025	0
Target	Year: 2030	Tier 1: 50% of 75 Tier 2: 60% of 33 Tier 3: 90% of 8 All of which more than 25% are youth led and at include at least 25% participating women

Output 1.1		Projects and initiatives, supported through grants based on applications, that meet clear eligibility criteria to facilitate high-quality, co-created cultural projects between Danish and African actors
Output indicator		a: # eligible projects supported disaggregated by grant size: # of tier 1; # of tier 2 and # of tier 3 supported projects b: % of funds awarded to projects meet minimum criteria for co-ownership, co-creation, reciprocity, including documented self-contribution by both Danish and African partners. c: % of supported projects with a youth focus d: # of residencies e: # of travel grants
Baseline	2025	a: 0; b: 0; c: 0%; d:0 e: 0
Target	2026	a: 10; 3; 0; b: 90%; c: >25% ; d: 4 e: 5
	2027	a: 20; 10; 3; b: 90%; c: >25%; d: 6 e: 10
	2028	a: 20; 10; 3; b: 90%; c: >25%; d: 6 e: 10
	2029	a: 20; 10; 2; b: 90%; c: >25%; d: 6 e: 10
	2030	a: 5; 4; 0; b: 90%; c: >25%; d:4 e: 5

Output 1.2	Targeted advice, concept development, mentorship, and institutional matchmaking, provided to cultural actors to develop sustainable, equal partnerships based on request

Output indicator		# request supported for training sessions, workshops, or residencies held for Danish and African cultural actors in Denmark and African partner countries disaggregated by gender, rated as satisfactory or above, in satisfactory surveys
Baseline	2025	0
Target	2026	12 of which at least 30% involve women;
	2027	50 (in aggregate) of which at least 40% involve women
	2028	80 (in aggregate) of which at least 50% involve women;
	2029	120 (in aggregate) of which at least 50% involve women;
	2030	120 (in aggregate) of which at least 50% involve women;

Output 1.3		Reciprocal co-created public cultural events and campaigns, organized, with embedded commercial and relationship building value, involving Danish and African actors and institutions through grants based on applications.
Output indicator		# of joint initiatives (festivals, exhibitions, fashion shows, sports, trade-linked events etc.) demonstrate cultural-commercial synergies, including participation from entrepreneurs and/or investors, in cooperation with other development initiatives
Baseline	2025	0
Target	2026	2
	2027	5(in aggregate)
	2028	9 (in aggregate)
	2029	13 (in aggregate)
	2030	14 (in aggregate)

Outcome 2		Mutual recognition and visibility of ARCH culture and arts cooperation between Denmark and participating African countries
Outcome indicator		% increased volume of media coverage, measured through Infomedia Denmark, social media and by newsletters and unique users at Danish Embassies in participating African countries
Baseline	Year: 2025	Limited – to be determined in baseline study by FM at inception;
Target	Year: 2029	At least 200 mentions of Denmark as a relevant partner to culture and arts in participating African countries news outlets and at least 100 mentions of African culture and arts as relevant in forming Danish perceptions in Danish new outlets and 100,000 additional (from baseline) unique users of Embassy web-pages

Output 2.1		High-quality co-created collaboration events to be accessed by Danish embassies and delivered through and financed by ARCH, with broad public appeal, professionally conceptualized and curated, delivered on demand across participating African countries and in each country followed by targeted capacity development workshops with relevant culture and arts actors
Output indicator		a: # of curated interventions per year with broad public appeal b: # of countries where the co-created event has been presented to an audience of at least ## live (### on-line) c: # workshops carried out in relation to event
Baseline	2025	a: 0; b: 0; 0; c: 0
	2026	a: 1; b: 4,000 (100,000); c: at least one per event
	2027	a: 2 b: 6,000 (200,000); c: at least one per event
	2028	a: 2; b: 6,000 (400,000); c: at least one per event
Target	2029	a: 2; b: 8,000 (1,000,000); c: at least one per event

Output 2.2		Communication products and activities, developed and implemented, that increase awareness, stakeholder engagement, and visibility of ARCH
Output indicator		a: # of communication products (covering digital, print, and live platforms) targeting audiences in African partner countries and in Denmark. b: # of features, articles, or broadcasts related to ARCH activities appear in African or Danish national and international media outlets.
Baseline	2025	a: 0; b: 0
	2026	a: 15; b: 5;
	2027	a: 20; b: 5;
	2028	a: 20; b: 5;
Target	2029	a: 30; b: 5;

Outcome 3		Lessons learned from across all participating countries are used to deepen and strengthen dialogue with participating countries while promoting cultural, commercial and diplomatic exchanges.
Outcome indicator		# Proceedings on lessons learned presentation/Papers on cultural collaboration that inform cultural policy that add substance to, and are further developed during, ARCH Strategic Dialogue Forum as evidenced by papers, minutes and memorandums of understanding and contractual documents
Baseline	Year: 2025	0
Target	Year: 2028	4 proceedings

Output 3.1		ARCH Strategic Dialogue Forum, carried out, convening cultural institutions and actors, and partner governments for ongoing policy dialogue to bridge the cultural, diplomatic, and commercial sectors in partner countries, with exhibition and cultural side events.
Output indicator		a: One-day ARCH Strategic Dialogue Forum convened shifting between participating countries b: # of thematic policy briefs or learning products, produced and disseminated, focusing on culture's role in relationship building, trade, and sustainable development. c: # of participants in the ARCH Strategic Dialogue Forum
Baseline	2025	a: 0; b: 0; c: 0
Target	2026	a: 0; b:4; c:0
	2027	a: 1; b:4; c:0
	2028	a: 1; b:6; c: 100
	2029	a: 1; b:6; c: 100

Output 3.2		Policy advisory emerging from the ARCH Strategic Dialogue Forum, produced and published with lessons learned across countries on cultural innovation and effect on trade and commerce and entrepreneurship with the purpose of creating jobs in participating countries.
Output indicator		# policy advisory
Baseline	2025	0
Target	2026	0
	2027	At least 1
	2028	At least 1
	2029	At least 1

Annex 4: Risk Management Matrix

Contextual Risks

Risk Factor	Likelihood	Impact	Risk response	Residual risk	Background to assessment
Political instability and civil unrest and restrictions of access to civic space	Likely	Major	• Working across 13 partner countries to reduce dependency. • Embedding risk assessments in appraisal processes. • Supporting locally rooted actors with contextual knowledge. • Cooperating with Danish embassies for early warning and support where civic space is under pressure. • Applying "Danskerlisten" and integration of security protocols into grant agreements.	Minor	Unpredictable political environments, including elections, civil unrest, or tightening of civic space, may limit freedom of expression and restrict cultural actors' ability to operate. This could impact both ARCH implementation and the safety of both local and visiting partners
Restrictions in mobility, development of residencies and visit programs	Likely	Significant	• Combine physical and virtual exchanges, enabling continued collaboration despite travel limitations. • Plan residencies and exchanges well in advance to accommodate visa processing times and bureaucratic challenges. • Coordinate with Danish embassies to facilitate artist mobility and issuing supporting documents. • Support digital infrastructure and virtual mobility to maintain the quality of artistic exchange.	Minor	Visa issuance delays, travel restrictions, or logistical challenges could impede artist mobility, limit in-person exchange, and reduce the visibility and public diplomacy objectives of ARCH.
Corruption, political pressure, elite capture of culture and unfair access	Almost certain	Major	• Transparent call and selection processes, with clear eligibility, assessment, and scoring criteria. • Diverse and independent grant committee composed of cultural professionals from partner countries and Denmark, selected for merit and integrity. • Due diligence and risk screening of applicants to identify conflicts of interest. • Project selection that ensures representation of youth, women, minorities, and grassroots actors. • Public disclosure of funded projects and decision-making processes. • Complaint and whistleblower mechanisms allowing stakeholders to report unfair practices.	Minor	In some partner countries, corruption, political interference, and elite capture undermine equitable access to cultural funding. These practices risk excluding marginalized voices, distorting project selection, and compromising freedom of expression challenging ARCH's goals of inclusivity, transparency, and fair cultural partnerships.
Geopolitical tensions and changing or complicated diplomatic relations	Likely	Minor	• Focusing on people-to-people cooperation rooted in mutual benefit, and artistic freedom. • Diversify country-level engagement	Minor	Shifts in regional alliances, diplomatic tensions between African countries or with international actors, including Denmark as a new partner in some countries, could complicate Denmark's

			• Collaboration with Danish embassies to access early-warning on tensions. • Strengthen South-South collaboration to maintain momentum and visibility.		bilateral relationships, undermine cultural diplomacy efforts, or politicize ARCH-supported projects

Programmatic risks

Risk Factor	Likelihood	Impact	Risk response	Residual risk	Background to assessment
Low quality, too few or imbalanced project proposals	Likely	Major	• Proactive outreach, mentoring and capacity development • Three stage application process for larger projects: Pitch; Application conversation; Full proposal. • Published guidelines with eligibility criteria application process • Support and mentoring: Proposal development support will be made available, especially for youth, grassroots, or first-time applicants • At the end of each call review of geographic, demographic, and thematic trends in submissions to inform adjustments in call design.	Minor	ARCH, especially at the unset, is unknown and culture actors are now aware of the funds. Also proposals submitted for funding may not meet the desired standards of artistic quality, innovation, inclusivity, or reciprocal collaboration where Danish/Africa culture actors cannot identify the appropriate partner.
Mistrust, insufficient collaboration, co-creation and equal partnerships	Likely	Major	• All funded projects will be required to demonstrate joint design, shared responsibilities, and mutual benefit. • Facilitating structured networking, dialogue platforms, and preparatory exchanges. • Dialogue and feedback mechanisms between partners and with the Fund Manager • Monitoring to track levels of co-creation, partner satisfaction, and equality in roles.	Minor	Some projects may risk becoming driven or dominated by one side (the Danish applicant holding the funds), undermining ARCH's core value of equal, mutually beneficial cultural partnerships. This can erode trust and reduce the transformative potential of intercultural collaboration
Limited participation of underrepresented groups	Unlikely	Minor	• Proposal guidelines requiring applicants to demonstrate how their projects promote diversity, inclusion, and equitable access. • Active outreach in underrepresented regions and communities through local networks, embassies, and civil society organizations to raise awareness of funding opportunities. • Workshops and mentoring will be offered to underrepresented or first-time applicants. • Project appraisals will include scoring elements or incentives for inclusive leadership, representation, and accessibility.	Minor	Youth, women, persons with disabilities, etc. may feel excluded due to structural barriers, poor capacity, or inadequate outreach, jeopardizing ARCH's goals on inclusion and equity

			• Monitoring participation trends across gender, age, geography, and ability will be tracked and analyzed		
Lack of sustainability and long-term impact	Likely	Major	• Calls for proposals will favor longer-term collaborations with clear sustainability strategies, institutional anchoring, and plans for continuity beyond ARCH funding. • Rewards for additional resources and in-kind contributions beyond 10% minimum self-contribution reducing dependency on ARCH funding. • Supported projects will be required to demonstrate how they capture and apply lessons learned and share results beyond their networks. • Support initiatives that connect with public institutions, cultural policies, or educational systems, increasing structural impact and relevance.	Major	One-off events or short-term projects may fail to translate into sustained partnerships or systemic change where there is insufficient focus on continuity, institutional anchoring, or capacity development.
Poor ability of Fund Manager to navigate in a cultural environment	Unlikely	Major	• The Fund Manager will be selected through a tender process that prioritizes demonstration of a team with experience in intercultural collaboration, arts management, and working across African contexts. • Grant Appraisal Specialists (GAS) from will be engaged to appraise proposals, provide guidance, and ensure cultural legitimacy. • The Fund Manager will recruit regional/local staff/consultants with in-depth knowledge of country-specific cultural landscapes and languages. • Ongoing dialogue with artists and cultural institutions (SLKS) built into operations procedures. • The Borad and Grant Committee will regularly assess performance of the Fund Manager.	Insignificant	The Fund Manager may have no or poor broad cultural understanding and may struggle to engage authentically with diverse artistic communities, interpret cultural dynamics, or uphold local sensitivities. This will weaken trust and reduce ARCH's credibility and impact in partner countries' cultural and artistic circles.

Institutional risks

Risk Factor	Likelihood	Impact	Risk response	Residual risk	Background to assessment
Misappropriation of funds	Likely	Major	• The Fund Manager will be required to establish and maintain strict financial controls following FMG. • Independent financial audits will be conducted annually, and comprehensive financial reporting will be required from Fund Manager • Each grantee will be required to deliver an signed audit report at the end of the support. • All applicants will undergo basic due diligence checks to assess financial integrity, past		ARCH will support projects across multiple countries and institutions with varying levels of financial management capacity and oversight. Funds may be misused, diverted, or inadequately accounted for. Given the decentralized and grant-based nature of ARCH, ensuring accountability and transparency throughout the support is essential.

			performance, and governance structures before grant approval. • A clear fraud and corruption policy with procedures for investigation and enforcement will be in place, including mechanisms for suspension or recovery of funds.		
Perception of a North-South support in culture applying a Danish Fund Manager to deliver the support	Likely	Major	• The Grant Committee will include cultural professionals representing African partner country alongside Danish members, ensuring equal decision-making representation and legitimacy. • The Fund Manager will engage regional focal points in African partner countries to anchor implementation and develop trust. • Public messaging will emphasize ARCH as a partnership initiative based on reciprocity, shared values, and mutual benefit.	Major	Appointing a Danish Fund Manager may reinforce perceptions of an asymmetric and top-down, North-to-South support model, undermining the principles of equal partnership, co-creation, and cultural reciprocity. This could weaken trust among African stakeholders, limit local ownership, and challenge ARCH's credibility as a collaborative platform rooted in mutual respect and shared leadership.
Capacity gaps in the Fund Manager's operational setup	Unlikely	Major	• The selection process for the Fund Manager will include requirement and competences for staffing, technical specialists (TA) in arts and culture, financial management, monitoring, and regional presence. • An inception phase for the Fund Manager to recruit qualified regional staff, establish operational systems, and engage partners before full-scale implementation. • AFRPOL and the Board will assess operational delivery against results framework annually. • The Fund Manager will work with a pool of GASs for project appraisal to ensure quality and credibility in cultural engagement.	Minor	If the Fund Manager has inadequate or incompetent staffing, systems, or regional presence, the Fund Manager may struggle to ensure effective fund disbursement, grantee support, or quality assurance across the African partner countries.

Annex 5: Budget Details

		2026	2027	2028	2029	2030	TOTAL (DKK)
Outcome 1:	**Inclusive and strong equal and quality culture partnerships**	**9,705,000**	**24,410,000**	**24,960,000**	**23,470,000**	**6,635,000**	**89,180,000**
Output 1.1	Projects and initiatives, supported through grants based on applications, that meet clear eligibility criteria to facilitate high-quality, co-created cultural projects between Danish and African actors	6,952,500	20,305,000	20,305,000	19,105,000	5,655,000	66,667,500
Output 1.2	Targeted advise, mentorship, and institutional matchmaking, provided to cultural actors to develop sustainable, equal partnerships with long-term impact	850,000	1,050,000	850,000	560,000	-	3,310,000
Output 1.3	Reciprocal and co-created public cultural events and campaigns, organized, with embedded commercial and diplomatic value, involving Danish and African actors and institutions through grants based on applications.	1,902,500	3,055,000	3,805,000	3,805,000	980,000	12,567,500
Outcome 2	**Mutual recognition and visibility of culture and arts between Denmark and African partner countries**	**2,800,000**	**2,800,000**	**2,800,000**	**2,905,000**	**2,800,000**	**14,105,000**
Output 2.1	High-quality co-created performance events with broad public appeal, professionally curated, delivered across African partner countries and in each country followed by targeted capacity development workshops with relevant culture and arts actors	2,300,000	2,300,000	2,300,000	2,300,000	2,300,000	11,500,000
Output 2.2	Communication products and activities, developed and implemented, that increase awareness, stakeholder engagement, and visibility of Denmark -- Africa cultural ties and ARCH-supported public diplomacy efforts.	500,000	500,000	500,000	605,000	500,000	2,605,000

Outcome 3	**Lessons learned from across all participating countries are used to deepen and strengthen policy and geopolitical dialogue with participating countries while promoting cultural, commercial and diplomatic exchanges.**	**250,000**	**3,000,000**	**3,900,000**	**3,900,000**	**3,900,000**	**14,950,000**
Output 3.1	Annual ARCH Strategic Dialogue Forum, established, convening embassy staff, cultural institutions, commercial actors, and partner governments for ongoing policy dialogue to bridge the cultural, diplomatic, and commercial sectors in Denmark and African partner countries, with exhibition and cultural side events	250,000	2,500,000	3,400,000	3,400,000	3,400,000	12,950,000
Output 3.2	Lessons learned and policy advisory	-	500,000	500,000	500,000	500,000	2,000,000
Outcomes total		**12,755,000**	**30,210,000**	**31,660,000**	**30,275,000**	**13,335,000**	**118,235,000**
Adaptive management approach/unallocated funds (9% of sub-total)			3,416,667	3,416,667	3,416,667		**10,250,000**
TOTAL FUNDS		**12,755,000**	**33,626,667**	**35,076,667**	**33,691,667**	**13,335,000**	**128,485,000**
Fund Management and other administrative costs		**6,462,375**	**6,096,750**	**6,096,750**	**6,896,750**	**5,962,375**	**31,515,000**
	Review (Inception and mid-term)	500,000			800,000		1,300,000
	Fund Management	5,628,000	5,628,000	5,628,000	5,628,000	5,628,000	28,140,000
	Audits	100,000	100,000	100,000	100,000	100,000	500,000
	Grant committee -- allowance	134,375	268,750	268,750	268,750	134,375	1,075,000
	Board allowance/travel	100,000	100,000	100,000	100,000	100,000	500,000
	GRAND TOTAL	**19,217,375**	**39,723,417**	**41,173,417**	**40,588,417**	**19,297,375**	**160,000,000**

Annex 6: Plan for Communication of Results

Communication is a key component of the Fund Managers role. The Fund Manager will be overall responsible for coordination of communication of ARCH. As part of the inception phase and thereafter annually the Fund Manager will be preparing a detailed communication plan to be consulted with the KOM in MFA and based on the following outline and incorporation of output 2.3:

Strategic message	**The timing**	**The mechanism**	**The audience(s)**	**The responsible**
ARCH is officially launched as an African-Danish cultural partnership fund supporting inclusive, youth-driven, and co-created arts and culture projects.	Month 2 of ARCH; the official launch to be presented approx. 1 month prior to launch of the first call for proposal	Press release, launch events in Denmark and key African capitals, fund website, social media campaigns (LinkedIn, Instagram, Facebook,), targeted email outreach, embassies' communication platforms	African and Danish cultural actors, creative professionals, embassies, ministries of culture, media, donors, youth networks	Fund Manager; Danish MFA; Embassies in partner countries; Danish Ministry of Culture
Calls for proposals. ARCH promotes equal cultural partnerships based on mutual respect, shared ownership, and joint learning between Denmark the countries in Africa where Denmark is represented through an Embassy or a Consulate General	Recurring; First call will be more intensive; following calls every 6 months. Continued promotion of ARCH throughout implementation	Short videos, artist testimonials, digital stories, curated blog features, press releases and interviews	Cultural actors, the general public in Denmark and African partner countries, media, donors, academia	Fund Manager (storytelling & media), project grantees, Danish embassies in African partner countries
ARCH delivers results through youth-led initiatives, creative entrepreneurship, and social change via arts.	Biannual updates, at the end of the midterm review, and end-of-year summaries (Annual report)	Impact newsletters, infographics, podcasts, video case studies, social media, youth networks	Youth networks, cultural institutions, policymakers, education stakeholders, and development communities	Fund Manager, selected grantees, Danish embassies in African partner countries
ARCH enhances Denmark's public diplomacy by strengthening intercultural ties and contributing to sustainable development	High-level visits, Cultural diplomacy fora World Day for Cultural Diversity for Dialogue and Development, 21 May	Annual ARCH Strategic Dialogue Forum; Strategic op-eds, MFA speeches, side events at global summits, ambassadors' social media engagement	Policy actors, other donor governments, multilateral partners, international media	Danish MFA, relevant Ambassadors

ARCH is managed with commitment to sharing lessons	Annual report cycle (every year in January during ARCH implementation), post-call evaluations, and final project close-out	ARCH web-site, webinars, learning briefs, public grant committee summaries	Applicants, donors, CSOs, think tanks, local authorities, watchdog organizations	Fund Manager, Danish MFA (LEARNING), grantees

Annex 7: Process Action Plan for Implementation

Action/product	**Deadlines**	**Responsible/ involved unit**
Final Draft Project Document ready for submission to the Council for Development Policy, incl. all annexes.	13 October	Consultant/AFRPOL
Preparation of tender material for Fund Manager	October/November	Consultants/LÆRING
Appropriation (Council for Development Policy) (Minister of Foreign Affairs, Denmark)	30. October 2025	AFRPOL
Tendering of the Fund Manager	November 2025	LÆRING/Consultants
Tender period	November 2025 – January 2026	Tendering Fund Managers
Tender evaluation	February 2026	AFRPOL/LÆRING/Consultants
Agreements signed w. Fund Manager	Early March 2026	LÆRING
Inception phase	April – June 2026	Fund Manager
Inception Review	June – July 2026	AFRPOL/LÆRING
First Board meeting	Early August 2026	AFRPOL/Board members
First call for proposals	August 2026	Fund Manager
Mid-term review	Q1-Q2 2028	AFRPOL
End of support – Final reporting	2030	Fund Manager

Annex 8: DRAFT OUTLINE Terms of reference for the ARCH Board

1. Purpose and mandate

The ARCH Board is the highest governance body of the program within the framework defined by the Project Document.

The Board provides overall strategic direction, approves key plans and budgets, and oversees the Fund Manager (FM)'s operation and implementation of ARCH. It also serves as the final escalation point for complaints and appeals not resolved.

The Board ensures that ARCH is implemented in line with:

- The approved Project Document.
- Denmark's development cooperation priorities.
- The bilateral cooperation agreement between the Ministry of Foreign Affairs (MFA) and the Ministry of Culture (MoC) on Denmark's international cultural cooperation (2022).

The Board shall work for ARCH contributing to the shared objectives of the cooperation agreement between MFA and MoC: Strengthening cultural export, intercultural dialogue, branding of Denmark, and renewal of Danish arts and culture through international cooperation.

2. Guiding principles

The guiding principles of ARCH are defined in the Project Document. These constitute the primary framework for all Board decisions and oversight.

In addition, the Board shall observe the supplementary principles set out in the MFA–MoC cooperation agreement (2022): High professional quality in all respects; Partnerships based on reciprocity and genuine local interest; Strong and sustainable networks and partnerships extending beyond individual activities; and Clear visibility and targeted communication.

3. Functions

Board decisions - the Board shall:

- Endorse the annual work plan and budget within the limits set by the Project Document.
- Approve Calls for Proposals (CfPs), including detailed instructions on thematic focus, eligible activities, target groups and geographic priorities.
- Oversee compliance with the Results Framework and budget for ARCH
- Approve annual results reports, audits, risk registers, evaluations, and escalated complaints/appeals.
- Propose budget reallocations within the thresholds established in the Project Document.
- Decide on projects beyond DKK 5 million that may be considered so far as they demonstrate an extraordinary ability to achieve the objective of ARCH.
- Oversee program-level communication and ensure visibility of results, in coordination with MoC and Slots- og Kulturstyrelsen where relevant.

Board recommendations to AFRPOL for approval - the Board shall prepare recommendations for AFRPOL approval on:

- FM-developed tools and protocols (partner assessment templates, ODA-eligibility checklist, QA manuals, complaints/appeals procedures).
- Budget reallocations or structural adjustments beyond defined thresholds.
- Any changes to the strategic framework, governance structure, or program scope requiring MFA approval.
- Amendments to these Terms of Reference that concern AFRPOL's reserved decision areas.

4. Composition and membership

The ARCH Board consists of the following voting members (as set out in the Project Document):

- One representative from the MFA's Africa Department (AFRPOL), who serves as Chair.
- One representative from the MFA's Communication Department (KOM).
- One representative from the Ministry of Culture (MoC).
- One representative from The Danish Agency for Culture and Palaces.
- Four independent members from African cultural institutions with relevant cultural sector expertise.

Observers:

- The Fund Manager (FM) participates as observer – and provide secretarial assistance to the Board
- The Grant Committee (GC) may be invited to present reports or address appeals when relevant.
- Representatives of Danish embassies or other MFA units may also be invited as observers, subject to approval by the Chair.

Secretariat:

- The Secretariat to the Board is provided by the FM under the Chair's direction, responsible for agendas, papers and minutes.

5. Responsibilities of members

Board members shall:

- Provide strategic guidance and advice to steer ARCH towards its intended objectives.
- Ensure that ARCH priorities are consistent with the MFA–MoC strategic framework for international cultural cooperation.
- Monitor program progress, both financially and substantively, and propose corrective measures when needed.
- Contribute to policy dialogue and advocacy, including promoting ARCH's visibility and synergies with other relevant initiatives.
- Ensure coordination and avoid overlap in partner and project selection.

- Uphold the highest standards of integrity, avoiding conflicts of interest and recusing themselves when necessary.

6. Chairperson responsibilities

The Board is chaired by the MFA (AFRPOL). The Chair shall:

- Convene Board meetings in consultation with members.
- Ensure circulation of agendas and supporting documents at least 10 days in advance.
- Guide deliberations, ensure decisions are clearly formulated, and follow up on agreed actions.

7. Meetings and decision-making

- The Board shall meet at least once per year, as specified in the Project Document, to approve the annual plan and budget and to review progress reports from the FM.
- Extraordinary meetings may be convened by the Chair (AFRPOL) if required.
- Quorum requires half of voting members, including the Chair.
- Decisions are preferably made by consensus. If consensus is not possible, a simple majority of voting members shall decide, provided the Chair is part of the majority. In case of a tie, the Chair has casting vote.
- Written/silence procedures may be used for urgent matters, with a minimum of five working days for response.

8. Complaints and appeals

- The FM maintains the complaints mechanism and ensures all complaints are registered.
- Complaints regarding grant decisions are addressed to the Grant Committee (GC) as the competent decision-making body.
- If the complaint concerns procedural issues or conflicts of interest that cannot be resolved by the GC, the case may be escalated to the Board.
- The Board's role is limited to ensuring procedural fairness; it does not re-open technical assessments of applications.
- AFRPOL is the final authority in cases of principle or where ARCH procedures do not comply with MFA rules.

9. Reporting and assurance

The FM shall submit to the Board **twice annually**:

- A portfolio report with grant pipeline and approvals.
- A financial report with budget execution and updated forecast.
- A risk register highlighting high/critical risks.
- Logs of conflicts of interest, complaints and appeals.

- Status of audits.

The Board may commission independent evaluations or reviews and shall review and endorse management responses.

10. Independence and conflict of interest

All members shall declare potential conflicts of interest at the beginning of each meeting. A conflict-of-interest register shall be maintained by the Secretariat. Members must recuse themselves from deliberations and decisions where a conflict arises.

11. Review of ToR

These Terms of Reference shall be reviewed at the end of the inception phase and annually thereafter. Amendments require Board approval and, where relevant, confirmation by AFRPOL to ensure consistency with MFA's reserved decision areas and with the MFA–MoC cooperation agreement.