



United Nations  
Educational, Scientific and  
Cultural Organization



Diversity of  
Cultural Expressions

# 12 IGC

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## INTERGOVERNMENTAL COMMITTEE FOR THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS

Twelfth Session  
Paris, UNESCO Headquarters  
11-14 December 2018

**Item 5a of the provisional agenda:** Report by the Secretariat on the implementation of projects and the results of the ninth call for funding requests to the International Fund for Cultural Diversity (IFCD)

In accordance with the Guidelines on the Use of the Resources of the International Fund for Cultural Diversity (IFCD) and Decision 11.IGC 7a, adopted by the Committee, this document presents the report of the Secretariat on the implementation of IFCD projects and the results of the ninth call for funding requests.

Decision required: paragraph 26

1. Since 2010, the International Fund for Cultural Diversity (IFCD), a multi-donor voluntary fund, was established pursuant to Article 18 of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (“the Convention”). It facilitates international cooperation for sustainable development and poverty reduction by fostering the emergence of dynamic cultural sectors in developing countries which are Parties to the Convention.
2. The IFCD’s main objective is to invest in projects that lead to structural change through the introduction and/or elaboration of policies and strategies that have a direct impact on the creation, production distribution and access to a diversity of cultural activities, goods and services, as well as through the strengthening of institutional infrastructures deemed necessary to support viable cultural and creative industries at the local and regional level.
3. Eight calls for funding requests have been completed since the IFCD became operational in 2010 resulting in the funding of 97 projects in 53 developing and least developed countries, for a total amount of over \$6.9 million. The cumulative total of financial contributions received since 2007 had reached nearly \$10 million as of 30 June 2018.
4. The Secretariat’s report on the International Fund for Cultural Diversity consists of three working documents, namely:
  - (i) a narrative report on the implementation of IFCD projects and on the results of the ninth call for funding requests (DCE/18/12.IGC/5a);
  - (ii) a financial report on the use of the financial resources of the IFCD (DCE/18/12.IGC/5b);
  - (iii) a report on the impact of the recommendations of the external evaluation of the IFCD, conducted in 2017 (DCE/18/12.IGC/6).
5. At this session, the Committee will:
  - (i) consider the Secretariat’s report on the implementation of the IFCD;
  - (ii) consider the projects recommended by the IFCD Panel of Experts and decide on projects to finance within the framework of the 2018 call for funding requests;
  - (iii) analyse the results and challenges involved in the implementation of the IFCD.
6. In November 2017, within the framework of the IFCD, a strategic partnership agreement was signed between UNESCO and Ms Sabrina Ho. The agreement provides for the establishment of a fund for projects dealing with gender equality and digital technology; for the 2018-2020 period, the funding amount is \$1.5 million. Information document DCE/18/12.IGC/INF.7 presents the results of the first call for funding requests to “You Are Next: empowering creative women”, an initiative launched by UNESCO and Ms Ho.

#### **I. Statistics on IFCD-financed projects**

7. Annex I of this document provides statistics on the projects financed since 2010 and indicates the following:
  - The projects financed support different sectors within the cultural and creative industries. The majority of financing is for projects related to music (23%). The remaining share for other sectors is: cinema (19%); performing arts (19%); visual arts (12%); books and publishing (14%); design (9%); and digital arts (4%).
  - The projects financed have an impact on the development of cultural and creative industries. This is achieved through capacity-building activities (67%) directed at the

various stakeholders involved in the cultural value chain, and through activities relating to the improvement of governance and the establishment of public policy (33%).

8. Annex I also indicates the following:

- training was given to 10,121 people: 22% civil society and 12% public officials. Artists, cultural operators, and others accounted for 66% of training beneficiaries. Training addressed subjects such as the development of cultural strategies and policies, governance and civil-society participation, project management and marketing.
- 22 legislative proposals and recommendations were drafted; in response to the recommendations, four laws<sup>1</sup> were enacted. It should be noted that the adoption of a law is independent of the project holder and falls within the remit of the public authorities.

## II. Overview of the funding process and trends

### *Data on the ninth call for funding requests*

9. Since 2015, it has been mandatory to submit funding requests through the online IFCD platform. All procedures, from project pre-selection by National Commissions to the technical assessment performed by the Secretariat and the evaluation conducted by the IFCD Panel of Experts, are carried out on the IFCD platform. The system facilitates interaction between the various stakeholders and ensures the transparency of IFCD project selection. The Secretariat coordinates the entire process and is the point of contact between the various stakeholders.

10. Some statistics on the ninth call for funding requests, which was launched in February 2018, are presented below. Annex II provides the statistics on the ninth call.

- Out of the 273 projects submitted, 262 were submitted by non-governmental organizations (NGOs) and public institutions and 11 by international non-governmental organizations (INGOs). These requests were submitted by 75 eligible countries.
- Out of the 262 projects, 213 were evaluated by the National Commissions. Fifty-four countries, or 73% of eligible countries, participated in the pre-selection process.
- The Secretariat examined a total of 94 projects: 83 projects pre-selected by the National Commissions and 11 projects submitted directly to the Secretariat by INGOs.

11. Overall, the outcome of the ninth call was positive, as shown in Annex III. The following was noted:

- the number of funding requests increased by 20% as compared with the number in the previous year;
- the number of National Commissions that participated in the pre-selection process increased by 4% as compared with the number in the previous year; this led to a 43% increase in pre-selected projects as compared to the situation in 2017; while this is a positive development, the reality is that 21 National Commissions<sup>2</sup> are still not participating in the pre-selection process;

<sup>1</sup> Bolivia (Plurinational State of), Cameroon, Jamaica, Togo

<sup>2</sup> Afghanistan, Belize, Benin, Burundi, China, Ecuador, Ethiopia, Gambia, Guatemala, India, Iraq, Morocco, Nigeria, Republic of Moldova (the), Saint Lucia, Samoa, South Sudan, Syrian Arab Republic (the), Timor-Leste, and Tunisia

- there was a low degree of participation among Arab States, both in terms of the number of applications submitted (6% of the total) and the participation of National Commissions.
12. The above observations illustrate a need for capacity-building among funding applicants and National Commissions in Arab States. Such capacity-building would aim to increase the number of applicants submitting projects and the number of National Commissions participating in the IFCD pre-selection process.

### ***Evaluation by the Panel of Experts***

13. The ninth cycle (2018) was evaluated by a Panel of Experts comprising six members appointed by the Committee at its eleventh session (Decision 11.IGC 7a). Annex IV lists the eight funding requests recommended by the Panel of Experts for consideration by the Committee in accordance with the budget adopted. The projects are listed according to the combined points awarded by the experts. Annex V presents the scorecard for each recommended project, with information on each project presented in accordance with paragraph 19 of the IFCD Guidelines to facilitate the Committee's decision-making. All information on the ninth call for funding requests is available on the Convention website, at <https://en.unesco.org/creativity/ifcd/apply/results>.
14. The IFCD Panel of Experts submitted to the Secretariat its comments on the evaluation process for the ninth call. As it does every two years, the Panel met at UNESCO Headquarters in Paris on 18 and 19 July 2018. At this meeting, the Panel reviewed the evaluation procedures for projects, examining the criteria and the local impact expected of the projects. At the meeting, work was also done to improve the IFCD reference material, such as application forms and various training guides, prepared by the Secretariat. Overall, the Panel of Experts noted the following:
- the funding application form facilitates the understanding and evaluation of the projects submitted; it appears to be more practical;
  - however, some of the questions on the application form could be reformulated in order to help the project initiators provide more relevant answers (for example, details on local context, on long-term outcomes, and on partners and their specific role in project implementation);
  - capacity building and assistance should be implemented in order to assist the National Commissions with the project pre-selection process. Feedback from National Commissions helps experts better contextualize the projects and assess their actual long-term impact.

### **III. Implementation of the communication strategy**

15. Although implementation of the IFCD fundraising and communication strategy ended in December 2017, the Secretariat continued to pursue communication activities in 2018. The following observations can be made:
- The IFCD webpage remains the most visited of the Convention's website. During the ninth call for funding requests, the webpage's traffic, which peaked in March 2018, increased by 129%. Annex VI shows some statistics for the IFCD webpage. Despite the increased traffic related to the call for funding requests, additional efforts are required to enhance the visibility of the IFCD webpage.
  - Communication regarding funded projects should be strengthened in order to increase the visibility of the IFCD and to consolidate and maintain donor confidence.

16. Between February and November 2018, the Secretariat:
- posted, on the IFCD webpage, articles on project impact based on interviews with project holder, partners, and beneficiaries;
  - commissioned a video, which is currently in production and whose target audience consists of the Parties to the Convention and the general public, including the private sector;
  - developed a communication tool indicating the results of the latest projects financed (see information document DCE/18/12.IGC/INF.8).
17. A study of the results of the communication and fundraising strategy (2013-2017) revealed the following:
- upstream communication related to the launch of calls for funding requests had a favourable impact, as the number of projects submitted rose by 20%;
  - communication regarding the projects financed by the IFCD should be strengthened so that greater visibility is given not only to the projects themselves, but also to the impact of the IFCD on cultural and creative industries, within the framework of the Convention;
  - an evaluation of the tools used as part of the communication strategy (2013-2017) would help to determine which activities should be conducted in future;
  - efforts should be made to ensure the diversity of target groups and to establish a new approach focusing on the private sector and philanthropic organizations.
18. Activities such as the ones referred to above are included in the recommendations of the second external evaluation of the IFCD. This evaluation cites the need to review the communication and fundraising strategy so that it focuses more, and in a more tailored manner, on the Parties' contributions and engagement.

#### **IV. Financing of a project from the eighth cycle of funding requests (approved in 2017)**

19. In accordance with Decision 11.IGC 7a, "Appropriation, reinforcement and promotion of the Latin American film industry through the regional digital platform of cinema Retina Latina", a project proposal submitted by the Colombian Ministry of Culture was approved by the Committee in 2017 for implementation in 2018. In December 2017, the Ministry sent a letter informing the Secretariat that, due to national legislation and internal procedures, it could not accept the project funding under international cooperation arrangements. As a result, the Secretariat was not able to take the administrative measures necessary to establish the corresponding contract. Following the proposal of the Ministry of Culture to have the *Regional Center for the Promotion of Books in Latin America and the Caribbean (CERLALC)* as the contractor of the project, the Committee is invited to authorize the Secretariat to draw up a contract with the CERLALC.

#### **V. Conclusions and next steps**

20. The results of the ninth cycle of funding requests and the various discussions with the IFCD Panel of Experts once again reveal a serious need for capacity-building among IFCD stakeholders, namely:
- National Commissions, with regard to the pre-selection process;

- potential beneficiaries of the Fund, with regard to project design;
  - field offices, with regard to support for potential beneficiaries, National Commissions, and the project monitoring process.
21. The fundamental need for capacity-building is clearly outlined in the recommendations of the second external evaluation of the IFCD (recommendations 8, 9 and 10) and reinforced in the assessment of the recommendations made in the evaluation by an external expert (see document DCE/18/12.IGC/6). As a first step, the Secretariat has organised a training session with National Commissions to take place during the Committee's twelfth session on Thursday, 13 December, from 9 am. to 10 am.
22. In 2018, the UNESCO Office in Ramallah (March) and the UNESCO Office in Maputo (August) delivered training on the IFCD. The objective of the training was to assist project initiators in presenting their projects and in developing their ideas in accordance with the objectives of the Convention. The training courses, particularly the one given in Ramallah, had an undeniable impact. Two out of seven projects submitted passed the technical assessment by the Secretariat and one project is recommended by the IFCD Panel of Experts. In addition, a Palestinian project was selected as part of the UNESCO-Sabrina Ho, "You are Next: empowering creative women", initiative (see information document DCE/18/12.IGC/INF.7).
23. The Secretariat ensures the comprehensive management and implementation of all projects under way; this includes the drawing up of contracts, receipt of deliverables, monitoring of payments and verification of invoices in connection with all IFCD beneficiaries. This accounts for a significant amount of the work. Given the administrative workload involved in project implementation, it is recommended to strengthen the administrative support available to the Secretariat.
24. Demonstrating the local impact of IFCD-financed projects remains a major concern for the Secretariat. The situation calls for a concrete approach which applies results-based management to ensure effective monitoring and evaluation of the projects funded. Such an approach is in accordance with a cycle that involves experts' recommendations, implementation in the field, and monitoring of the achievements and impacts of the projects financed.
25. The second external evaluation of the IFCD also mentions the need to introduce measures to make the IFCD a "learning-driven fund". This would entail strengthening the Secretariat's human and financial resources so that it can ensure the monitoring and evaluation of projects and establish an external evaluation process. For reference, document DCE/18/12.IGC/6 contains a report on the impact of the recommendations made in the second external evaluation as well as proposals for future activities. Document DCE/17/11.IGC/7b, which was submitted to the Committee at its eleventh session, contains the full report of the second evaluation of the IFCD.
26. The Committee may wish to adopt the following decision:

#### **DRAFT DECISION 12.IGC 5a**

*The Committee,*

1. *Having examined Documents DCE/18/12.IGC/5a and its Annexes, as well as Information Documents DCE/18/12.IGC/INF.7 and DCE/18/12.IGC/INF.8,*
2. *Expresses its appreciation to the Panel of Experts for its important work;*

3. Taking note of the comments and recommendations of the Panel of Experts regarding the projects recommended for financing by the International Fund for Cultural Diversity (IFCD);
4. Decides that the projects presented in Annex IV and attached to this decision will receive financial support from the International Fund for Cultural Diversity (IFCD);
5. Requests the Secretariat to submit to it, at its thirteenth session, a narrative report on the activities of the International Fund for Cultural Diversity (IFCD), including those relating to communication;
6. Also decides to issue a new call for funding requests in 2019;
7. [If the Committee so decides] Authorizes the Secretariat to take the corresponding administrative steps with the Regional Center for the Promotion of Books in Latin America and the Caribbean (CERLALC) regarding the project “Appropriation, reinforcement and promotion of the Latin American film industry through the regional digital platform of cinema Retina Latina”, the implementation of the project will be ensured in cooperation with the Ministry of Culture of Colombia;
8. Also expresses its appreciation to Ms Sabrina Ho for her generous contribution to promote young women working in the digital creative industries in developing countries.

## **ANNEXES**

ANNEX I Statistics on IFCD-funded projects from 2010 to 2018

ANNEX II Statistics on the ninth call for funding requests

ANNEX III Data comparing the eighth and ninth calls for funding requests

ANNEX IV List of projects recommended to the Committee by the IFCD Panel of Experts as a result of the ninth funding cycle

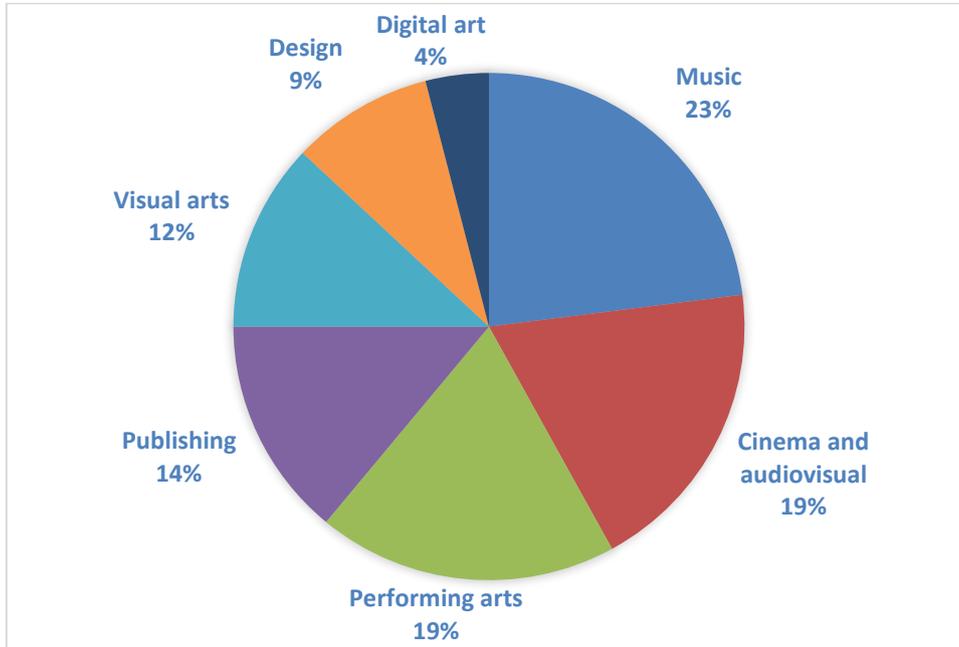
ANNEX V Evaluation sheets for recommended projects resulting from the ninth funding cycle

ANNEX VI Statistics on the IFCD website

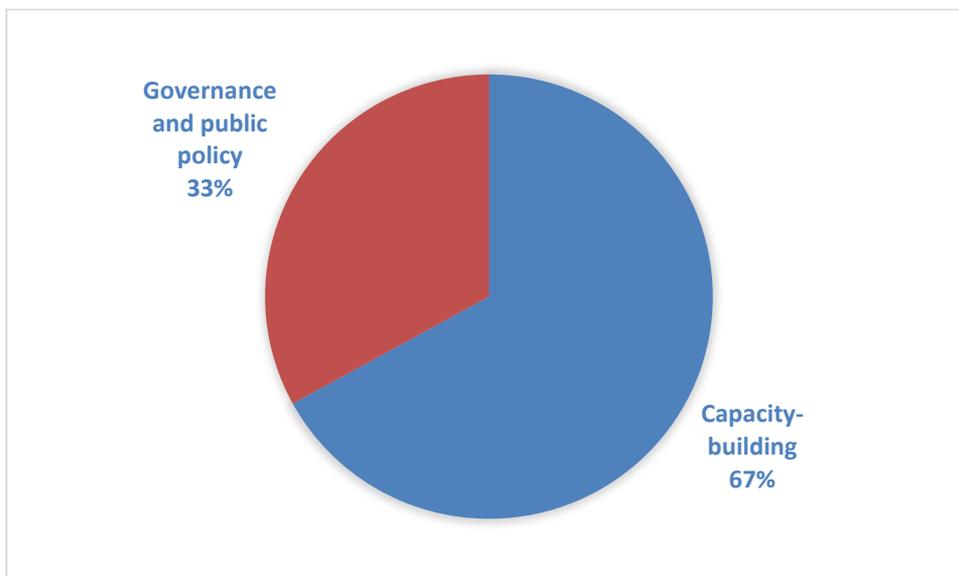
### ANNEX I

#### Statistics on IFCD-funded projects from 2010 to 2018

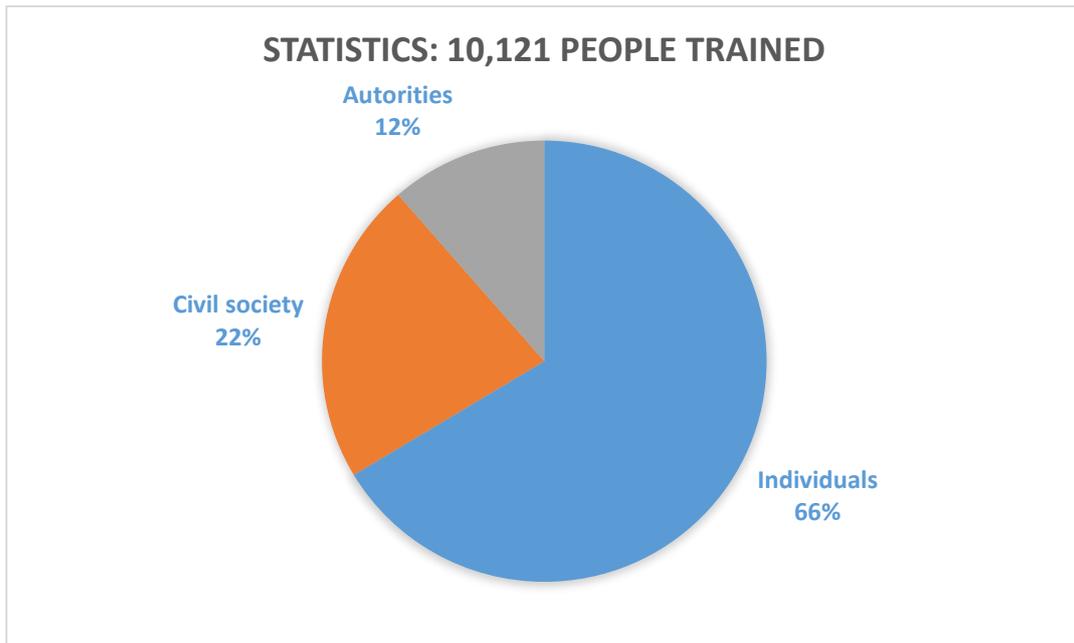
##### Percentage of projects funded by sector



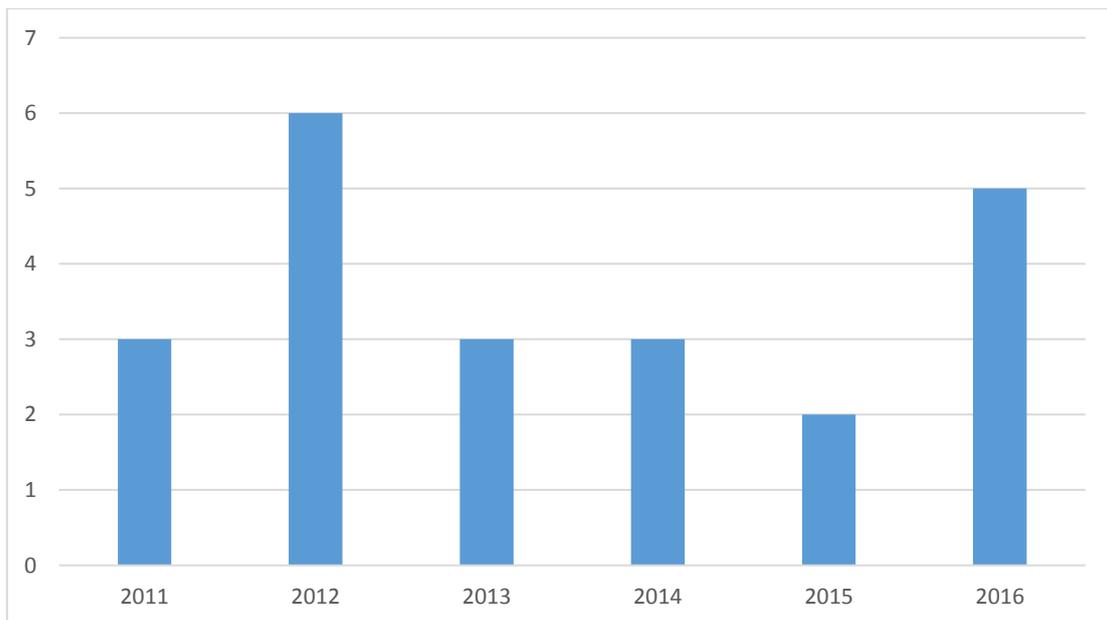
##### Percentage of projects funded by impact



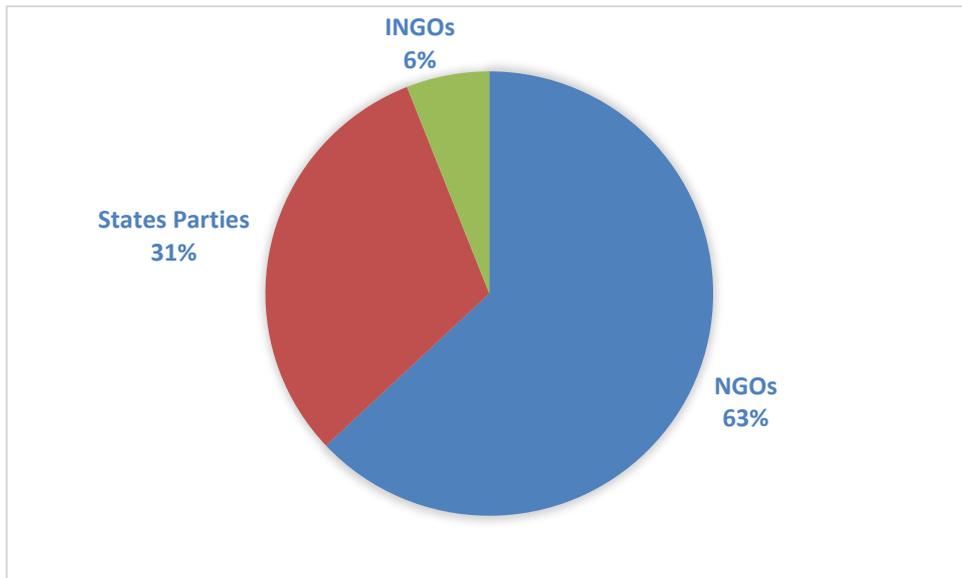
**Profiles of participants in capacity-building programmes**



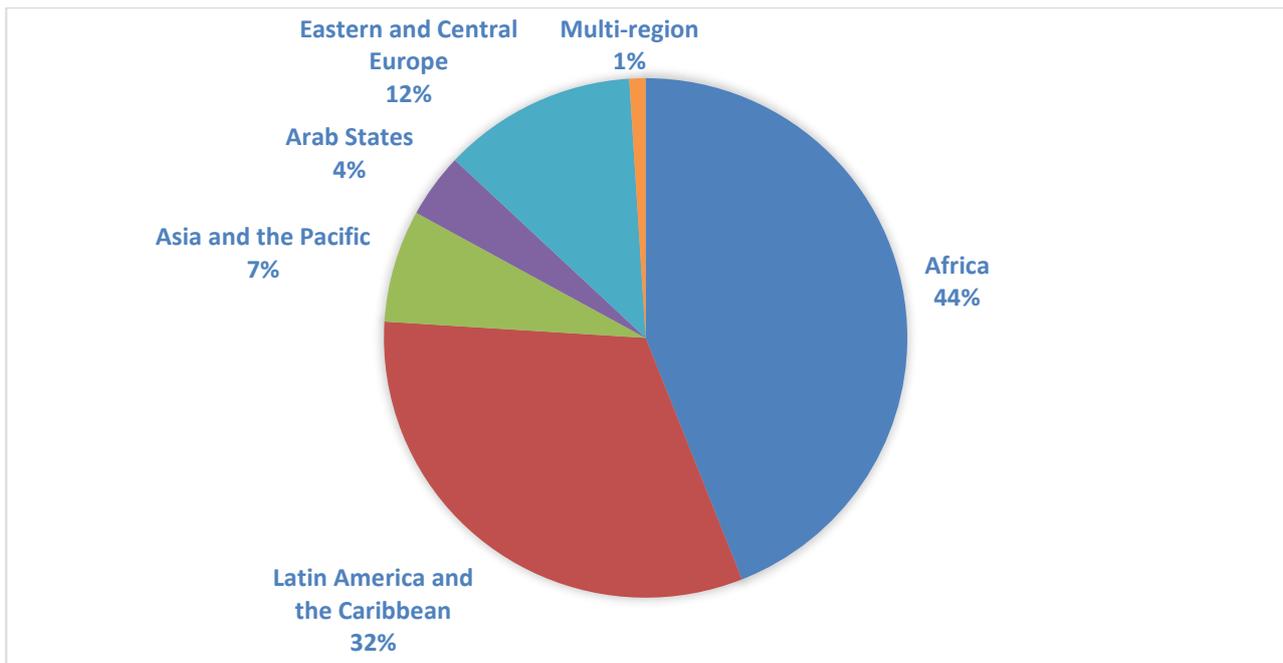
**Number of strategic documents for the development and implementation of cultural policies**



**Percentage of projects funded by type of beneficiary**



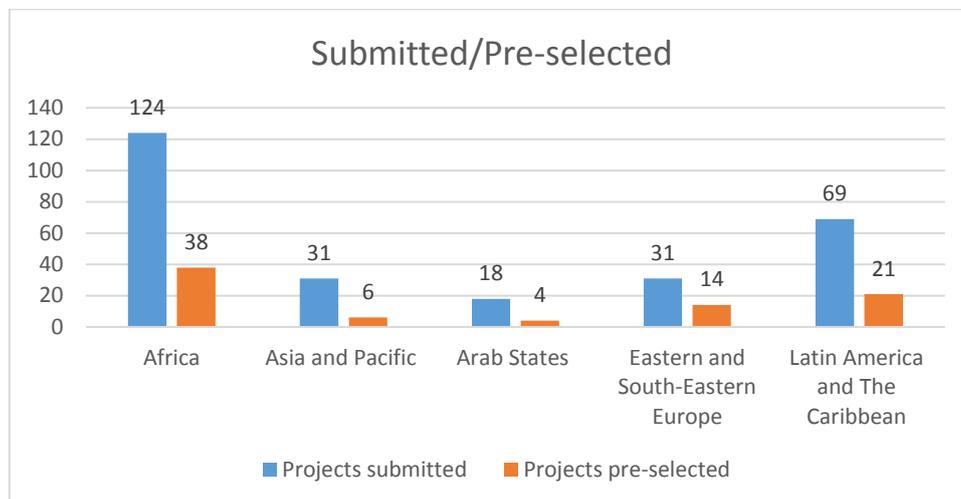
**Percentage of projects funded by region**



## ANNEX II

### Statistics on the ninth call for funding requests

#### Geographical distribution of funding requests received



#### Overview of National Commissions

Regions	Number of countries that submitted funding requests	Number of National Commissions that participated in the pre-selection process	Percentage that participated
<b>Africa</b>	30	23	77%
<b>Asia and the Pacific</b>	10	5	50%
<b>Arab States</b>	6	2	33%
<b>Eastern and South-Eastern Europe</b>	10	9	90%
<b>Latin America and the Caribbean</b>	19	15	79%

**ANNEX III**

**Data comparing the eighth and ninth calls for funding requests**

**Data comparing funding requests between 2017 and 2018**

	<b>2017</b>	<b>2018</b>	
<b>Number of funding requests submitted</b>	227	273	+ 20%
<b>Number of pre-selected funding requests</b>	67	94	+ 40%
<b>Number of eligible funding requests</b>	26	39	+ 50%
<b>Number of recommended for financing</b>	7	8	+ 1

**Summary by region between 2017 and 2018**

		<b>2017</b>	<b>2018</b>
<b>Africa</b>	Eligible countries having submitted funding requests	20	30
	National Commissions having participated in the pre-selection process	16	23
	Number of countries whose projects were recommended for funding by the Panel of Experts	1	2
<b>Asia and the Pacific</b>	Eligible countries having submitted funding requests	6	10
	National Commissions having participated in the pre-selection process	5	5
	Number of countries whose projects were recommended for funding by the Panel of Experts	0	1
<b>Arab States</b>	Eligible countries having submitted funding requests	5	6
	National Commissions having participated in the pre-selection process	2	2

	Number of countries whose projects were recommended for funding by the Panel of Experts	0	1
<b>Eastern and South-Eastern Europe</b>	Eligible countries having submitted funding requests	11	10
	National Commissions having participated in the pre-selection process	7	9
	Number of countries whose projects were recommended for funding by the Panel of Experts	3	1
<b>Latin America and the Caribbean</b>	Eligible countries having submitted funding requests	16	19
	National Commissions having participated in the pre-selection process	10	15
	Number of countries whose projects were recommended for funding by the Panel of Experts	3	3

**ANNEX IV**

List of projects recommended to the Committee by the IFCD Panel of Experts as a result of the ninth funding cycle

Points	Beneficiary country	Type of applicant	Name of applicant	Project title	Amount requested (US \$)	Amount recommended (US \$)	Committee's decision (US \$)
36	Peru	NGO	Asociación Civil Solar	Strengthening capacities for networking and participation of cultural organizations in the design and implementation of cultural policies in Peru	99,450	99,450	
33.5	Rwanda	NGO	Rwanda Arts Initiative (RAI)	Developing a common strategic action for IP rights in the cultural and creative industries, with multiple stakeholders in Rwanda	99,780	94,780	
31.5	Antigua and Barbuda	Party	Ministry of Sports, Culture, National Festivals, and the Arts - Cultural Development Division	Measuring the economic contribution and value of the cultural industries to national development in Antigua and Barbuda	50,033	50,033	
31.5	Barbados, Cuba, Haiti, Jamaica, Trinidad and Tobago	NGO	Le Centre d'Art	Mise en réseau des artistes femmes et des opérateurs culturels dans la Caraïbe (Haïti, Cuba, Trinité-et-Tobago, Jamaïque, République dominicaine, Barbade) pour la diffusion de l'art caribéen et le renforcement des	100,000	100,000	

## ANNEX IV

				capacités des professionnels haïtiens			
31	Bosnia and Herzegovina	NGO	Obala Art Centar	Measuring the impact of the Sarajevo Film Festival on the cultural, economic and social development of Bosnia and Herzegovina	49,040	49,040	
30	Democratic Republic of the Congo	NGO	Racine Alternative ASBL	Structurer les acteurs des cultures urbaines en vue de la création de la maison des cultures urbaines de Kinshasa	87,120	52,720	
30	Mongolia	NGO	Creative Industry Innovation Center	Building national capacities for policy-making to promote the cultural industries	94,404	94,404	
30	Palestine	NGO	Basma Society for Culture and Arts	The value of cultural diversity as an asset and a resource for youth development in Gaza	99,715	90,815	

**Total amount recommended:****\$631,242****Total amount available for project financing and total amount recommended**

Category	Amount in US \$
Total amount available for project funding	673,918
Total amount recommended for project funding	631,242

**ANNEX V**

**Evaluation sheets for recommended projects resulting from the ninth funding cycle**

Score	Beneficiary Country	Project No.	Applicant
36	Peru	2018-1060	Asociación Civil Solar (NGO)

<b>Project title</b>	Strengthening capacities for networking and participation of cultural organizations in the design and implementation of cultural policies in Peru [1]
<b>Project duration</b>	March 2019 – February 2020
<b>Recommended amount in US \$</b>	99,450
<b>Aim</b>	The project aims to improve policy-making and implementation processes by reinforcing civil society participation.
<b>Brief summary (§ 19.1)</b>	The <i>Asociación Civil Solar</i> , a non-governmental organization committed to the development of cultural policies in Peru, proposes to: (1) strengthen the role of civil society in the design and implementation of cultural policies; (2) promote participative mechanisms and processes for the design and implementation of cultural policies.
<b>Potential impact and expected results (§ 19.2)</b>	<ul style="list-style-type: none"> <li>– The role of civil society in the design and implementation of cultural policies is strengthened - A guide will be elaborated and ten workshops will be organized in order to strengthen the networking and advocacy capacities of 250 representatives from cultural organizations in nine of the country's regions. Three meetings organized by the national network of working groups in cultural policies, <i>Alianza Peruana de Organizaciones Culturales</i> – APOC, will be held to share knowledge, define collective actions and evaluate progress. A three-day forum (6th National Encounter of Culture - 6ENC) will be organized to foster public debate and exchanges on cultural policies, cultural governance and social development. A workshop on the “Co-creation of cultural policies between governmental authorities and civil society will be organized in the framework of the forum.</li> <li>– Participative mechanisms and processes for the design and implementation of cultural policies are promoted – the third version of an Agenda for Shared Advocacy - ASA (<i>Agenda de Incidencia Compartida - AIC</i>), which is a strategy to strengthen national and local cultural policies, will be developed by civil society and disseminated through social media and events in nine of the country's regions.</li> </ul>

[1] **Title for communication purposes:** Strengthening civil society participation in Peru's cultural policy-making processes.

<p><b>Relevance to the objectives and the areas of intervention of the IFCD (§ 19.4 and 19.8)</b></p>	<p><b>Strengthens processes and mechanisms for public policy-making and implementation</b> - The third version of the Agenda for Shared Advocacy – ASA resulting from the project, will inform local and national cultural policy-making processes by reflecting the aspirations and necessities of civil society.</p> <p><b>Reinforces the role of civil society in cultural policy-making and implementation</b> - The project will provide civil society with more robust tools and opportunities to work collectively, engaging and collaborating with national and regional authorities, monitoring cultural policies and advocating transparency.</p>
<p><b>Feasibility and modalities of execution (§ 19.3 and 19.5)</b></p>	<p>The applicant has nearly ten years of experience working with cultural organizations. Since 2011, the applicant has been responsible for organizing the National Culture Meetings in Peru, which have a yearly increase in the number of participants and activities carried out.</p> <p>The activities are relevant and are related to the fulfilment of its objectives. The methodology is adequate and the time-frame is realistic and coherent with the activities. The direct and indirect beneficiaries have been clearly identified.</p> <p>Contractors and partners are involved in the implementation of the activities and their roles are clearly defined. The financial management of the project will be ensured by a financial officer.</p>
<p><b>Sustainability (§ 19.6)</b></p>	<p>The project is submitted by <i>Asociación Civil Solar</i> in its role as Technical Secretariat of the <i>Alianza Peruana de Organizaciones Culturales</i> – APOC, a network of 45 cultural organizations articulated in fourteen Working Groups in nine regions of Peru. APOC’s allied organizations are involved in a broad spectrum of cultural expressions and social issues. They also have experience promoting agendas for changes in cultural policy within their communities.</p> <p>The project has been developed considering the APOC’s work plan 2018-2020, which ensures the commitment of a diverse community of cultural organizations in the accomplishment of the project’s results.</p> <p>During the project’s implementation, a database with information from all direct beneficiaries will be created, allowing the applicant to include them in a monthly e-mail bulletin, to follow up after project completion, to identify potential collaborations and to work into the implementation of the ASA3.</p> <p>Likewise, support will be offered to develop new working groups in the cities where the workshops were held and the applicant will work with the public officials that will participate in the 6NCE to begin, with the participation of the community, a process for local cultural policy development and implementation.</p>
<p><b>Comments from evaluators (§ 19.7)</b></p>	<p>The evaluators recommend this project because it fosters the participation of a diversity of cultural organizations in the development of cultural policies. This civic involvement in cultural policy-making will improve the system of governance and bring about structural change in the country.</p> <p>The methodology is sound and well prepared to implement a large number of activities, and the budget encompasses the many elements of the complex and extensive operations.</p>

Score	Beneficiary Country	Project No.	Applicant
33.5	Rwanda	2018-1020	Rwanda Arts Initiative - RAI (NGO)

<b>Project title</b>	Developing a common strategic action for IP rights in the cultural and creative industries, with multiple stakeholders in Rwanda [1]
<b>Project duration</b>	March 2019 – August 2020
<b>Recommended amount in US \$</b>	94,780
<b>Aim</b>	The project aims to support the implementation of IP rights in the cultural and creative industries (CCI) by facilitating communication and collaboration between stakeholders.
<b>Brief summary (§ 19.1)</b>	Rwanda Arts Initiative - RAI, a non-governmental and non-profit professional organization committed to the professionalization of the cultural industries proposes to: (1) collect and centralize data on public and private organizations working on the protection of IP rights in the CCI; (2) bring stakeholders together to design an online platform that facilitates communication and collaboration in the implementation of the IP law; (3) raise awareness about IP rights in the CCI.
<b>Potential impact and expected results (§ 19.2)</b>	<ul style="list-style-type: none"> <li>• Data on public and private organizations working on the protection of IP rights in the CCI is collected and centralized - Information about the responsibilities and challenges of all public and private institutions working on IP rights in the CCI will be gathered. A directory of organizations working on IP rights for CCI will be created, and documents (laws, policies, strategies) relevant to IP rights in the CCI will be gathered, shared and analysed during a national conference.</li> <li>• Communication and collaboration in the implementation of IP law is strengthened - A conference and a series of workshops will be organized with IP stakeholders to communicate roles and responsibilities and to foster collaboration. A list of recommendations for the implementation of the 2009 IP law will be created and shared. An online platform will be collaboratively designed to centralize and share documents, strategies and information.</li> <li>• Awareness is raised about the importance of IP rights in the cultural and creative industries - A multimedia campaign will be designed and implemented to inform stakeholders of procedures for claiming and enforcing IP rights.</li> </ul>
<b>Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)</b>	<p><b>Strengthens cross-sectoral cooperation in the implementation of IP law in Rwanda</b> – The project has been designed and will be implemented with the participation of different public institutions working on the administration and enforcement of IP rights in Rwanda, namely the Ministry of Sport and Culture (MINISPOC), the Ministry of Trade and Industries (MINICOM), the Rwanda Development Board (RDB), and the Rwanda Society of Authors (RSAU).</p> <p><b>Strengthens processes and mechanisms for the implementation of IP law</b> – The online platform will provide access to a directory of organizations working on IP rights for CCI, as well as to documents, strategies and information relative to the protection of IP rights in the CCI. In addition, the multimedia campaign will inform stakeholders of procedures for claiming and enforcing IP rights.</p> <p><b>Strengthens the role of civil society in the enforcement and implementation of IP rights</b> – The conference and online platform will allow policy-makers to work</p>

[1] **Title for communication purposes:** Developing a common strategy for intellectual property (IP) rights in Rwanda's cultural and creative industries.

	with civil society organizations and individuals in order to design, revise, and implement strategies and policies in IP rights for CCI.
<b>Feasibility and modalities of execution (§ 19.3 and 19.5)</b>	<p>The selected staff and contractors demonstrate the competence and experience required for the proper execution of the project.</p> <p>The planned activities constitute an adequate trajectory towards achieving the objectives. The direct and indirect target groups are defined.</p>
<b>Sustainability (§ 19.6)</b>	<p>Financial management and accountability will be ensured by RAI’s administration. Two external financial audits are foreseen: one at mid-project, and one at the end of the project.</p> <p>The project provides an implementation strategy for an existing law and complements the work that public agencies are currently undertaking.</p>
<b>Comments from evaluators (§ 19.7)</b>	<p>The experts recommend this project because it aims to stimulate the process towards the creation of intellectual property legislation and appropriation by artists and creative entrepreneurs in Rwanda.</p> <p>The methodology proposed by the applicant is considered by the evaluators to be well defined and planned, and the time-frame of 18 months is realistic.</p> <p>The budget is relevant to project implementation, but somewhat over-estimated. The evaluators recommend reducing the amount allocated to staff and contractors, per diems, as well as some of the costs for promotional activities. A total budget reduction of \$5,000 is recommended.</p>

Score	Beneficiary Country	Project No.	Applicant
31.5	Antigua and Barbuda	2018-794	Ministry of Sports, Culture, National Festivals, and the Arts - Cultural Development Division (Party)

<b>Project title</b>	Measuring the economic contribution and value of the cultural industries to national development in Antigua and Barbuda [1]
<b>Project duration</b>	March 2019 – March 2020
<b>Recommended amount in US \$</b>	50,033
<b>Aim</b>	The project aims to assess the economic contribution of Antigua and Barbuda's cultural industries to national development in order to inform future cultural policy-making.
<b>Brief summary (§ 19.1)</b>	The Cultural Development Division – CDD of the Ministry of Sports, Culture, National Festivals, and the Arts of Antigua and Barbuda, proposes to: (1) enhance the capacities of government and civil society representatives implementing, monitoring and evaluating cultural policies; (2) measure the economic contribution of Antigua and Barbuda's cultural industries; (3) identify cultural industry needs and formulate recommendations; (4) create a cultural information system to centralize and improve public information sharing and exchange.
<b>Potential impact and expected results (§ 19.2)</b>	<ul style="list-style-type: none"> <li>• The capacities of government and civil society representatives to implement, monitor and evaluate cultural policies are enhanced – A four-day training workshop, for selected CDD staff, the statistics divisions (Ministry of Trade; Ministry of Tourism), the National Parks Authority, the Community Development Division, the Sustainable Tourism Department, the Ministry of Information, and selected members from civil society, will be carried out on the collection, interpretation, and presentation of disaggregated cultural data, monitoring and evaluation methodologies, and modern methodologies of cultural industry mapping.</li> <li>• The economic contribution and value of cultural industries to national development in Antigua and Barbuda is demonstrated – A mapping exercise of Antigua and Barbuda's cultural industries will be undertaken. A report on the results will be produced and disseminated to policy-makers, and cultural administrators.</li> <li>• Recommendations to address the needs of key cultural industry sectors and to foster the greater participation of vulnerable groups are formulated – a second report, with disaggregated cultural data, in which the key needs of the cultural and creative sector are identified, and in which recommendations are formulated, will be produced for dissemination to policy-makers, and cultural administrators.</li> <li>• A cultural information system to centralize and improve public information sharing and exchange is created - an online database populated by data selected from the cultural industries mapping will be created. In addition, an online cultural information portal will be created in order to host the database and to disseminate findings from the mapping exercise, and other pertinent information.</li> </ul>

[1] **Title for communication purposes:** Measuring the economic contribution of cultural industries to Antigua and Barbuda's national development.

<p><b>Relevance to the objectives and the areas of intervention of the IFCD (§ 19.4 and 19.8)</b></p>	<p><b>Strengthens cross-sectoral cooperation in cultural policy-making and implementation</b> – The project, led by the CDD, will be undertaken with support from other governmental institutions involved in the development, implementation and monitoring of cultural policies, namely: the Statistics Division within the Ministry of Trade and the Ministry of Tourism, the National Museum of Antigua and Barbuda, the National Parks Authority, the Ministry of Information, the Community Development Division, and the Sustainable Tourism Department.</p> <p><b>Strengthens processes and mechanisms of public policy-making and implementation</b> – The project will address capacity gaps at the CDD and other public institutions related to data collection, implementation, monitoring and evaluation of cultural policies. The mapping exercise will provide evidence to inform policy-making. The online database and cultural portal resulting from the project will contribute to centralizing and improving public information sharing and exchange, providing information on: key cultural industry sectors and players, cultural statistics, existing policies and opportunities, cultural industry trends, and local cultural events.</p>
<p><b>Feasibility and modalities of execution (§ 19.3 and 19.5)</b></p>	<p>The applicant, the CDD, is a governmental division of the Ministry of Sports, Culture, National Festivals, and the Arts, created in 1981 to implement, monitor, and evaluate cultural policies.</p> <p>The project will be implemented in partnership with other government institutions whose work reflect linkages with the CDD’s mandate.</p> <p>The project’s outputs and deliverables are concrete, measurable, and realistic. The activities and the budget are relevant to achieve the project’s outputs and deliverables. The beneficiaries are clearly defined and the time-frame is coherent with the activities.</p> <p>The team listed to undertake the project is well qualified and the partner’s role in the project is well identified. The financial management will be ensured by the Permanent Secretary of the Ministry of Sports, Culture, National Festivals, and the Arts.</p>
<p><b>Sustainability (§ 19.6)</b></p>	<p>The CDD will continue working on the institutionalization of all the processes started by the project, including continuous monitoring of the impact of policies on the value chain of cultural industries.</p> <p>In addition, the CDD will develop a continuous awareness campaign and produce yearly briefs on findings from its monitoring and evaluation exercises.</p> <p>Finally, the CDD will promote registration and updating of the cultural industries database.</p>
<p><b>Comments from evaluators (§ 19.7)</b></p>	<p>The evaluators recommend this project because it complements the activities that are carried out by the government to develop the National Culture Policy and its efforts to foster cultural industries as a viable option for sustainable development in Antigua and Barbuda.</p> <p>The team listed to undertake the task is well qualified, and a well-known and experienced consultant will lead the team in setting up and implementing the project.</p> <p>The budget requested is well planned and adequate, although before the project’s inception, attention should be given to readjusting the discrepancies noted by the evaluators: (i) the presentation of the proforma invoices should be standardized; (ii) no expenditure is noted for the domain acquisition; (iii) and the fee of \$5,000 for 2 trainers of a 4-day workshop seem over-estimated and would need to be explained.</p>

Note	Beneficiary country	Project No.	Applicant
31.5	Barbados, Cuba, Haiti, Jamaica, Trinidad and Tobago	2018-900	Le Centre d'Art (NGO)

<b>Project title</b>	Networking of women artists and cultural operators in the Caribbean (Haiti, Cuba, Trinidad and Tobago, Jamaica, the Dominican Republic, Barbados) and promote the distribution of Caribbean art and capacity-building activities for Haitian professionals [1]
<b>Project duration</b>	March 2019 – March 2021
<b>Recommended amount in US \$</b>	100,000
<b>Aim</b>	The project aims to establish a network of women artists and cultural operators to distribute Caribbean art and promote capacity-building of Haitian professionals.
<b>Brief summary (§ 19.1)</b>	Le Centre d'Art, a non-governmental organization committed to the promotion and enhancement of Haitian art, proposes to: (1) establish a Caribbean network for artistic creation; (2) promote the artistic production of Caribbean women; (3) promote the exchange of good professional practices within cultural institutions to enhance the visibility and dissemination of Caribbean art.
<b>Potential impact and expected results (§ 19.2)</b>	<ul style="list-style-type: none"> <li>• A Caribbean network for artistic creation is established and partnerships among at least five Caribbean cultural institutions will be established to facilitate collaboration.</li> <li>• Caribbean women's artistic production is promoted in order to support creation and collaboration among Haitian women artists, five Haitian artists will participate as artists-in-residence in the Caribbean (Cuba, Jamaica, the Bahamas, Trinidad and Tobago and Dominican Republic) and five Caribbean artists will participate as artists-in-residence in Haiti. The artists-in-residence exchange scheme will aim to support the production of works of art, organize meetings between local artists and audiences, as well as the exchange of techniques and ideas through creativity workshops and public lectures.</li> <li>• The exchange of good professional practices within cultural institutions is promoted in order to improve the visibility and distribution of Caribbean art and build the capacity of cultural operators in Haiti. A critical writing seminar led by a Caribbean art critics will be held for 40 cultural journalists and art historians. An exhibition of art works created through the artists-in-residence scheme will be established by a curator and 10 interns. Conferences and seminars on curating and cultural mediation will be organized.</li> </ul>
<b>Relevance to the objectives and the areas of intervention of the IFCD (§ 19.4 and 19.8)</b>	<p><b>Create networks and initiatives that support and facilitate the mobility of artists and cultural professionals in the Global South</b> - the project aims to establish a network of Caribbean cultural operators to facilitate exchanges on the distribution of Caribbean art. To achieve this, partnerships between Caribbean cultural institutions will be established to develop collaboration through artists-in-residence schemes in Haiti, Cuba, Jamaica, the Bahamas, Trinidad and Tobago and the Dominican Republic.</p> <p><b>Contribute to capacity-building in connection with creation, production and distribution</b> by adopting a practical approach. The project will allow artists of six Caribbean countries, as well as various Haitian cultural operators specialized in different visual arts to become more professional. Artists-in-residence schemes</p>

<sup>1</sup> **Title for communication purposes:** Implementation of a network for the development and dissemination of Caribbean art.

	<p>will facilitate the exchange of techniques and ideas through creativity workshops and public lectures. The writing seminar for cultural journalists and art historians will be aimed at the improvement of promotional tools for the visual arts. Curating and cultural mediation internships will professionalize cultural operators, enabling them to adopt more modern practices.</p> <p><b>Supporting the representation of women as creators and producers of expressions by strengthening professional networks and building capacities</b> - the project's approach focuses on gender. The project will support 10 women artists-in-residence and build the capacities of professional women in the field of Haitian art in terms of critical and promotional production as well as curating.</p>
<p><b>Feasibility and modalities of execution (§ 19.3 and 19.5)</b></p>	<p>The contracting organization, "Le Centre d'Art" is a cultural institution, active since 1947, known for its work in promoting the distribution of Haitian art.</p> <p>The project is well designed and well planned. It includes activities that address the entire visual arts value chain, from creation to distribution, as well as capacity-building, in particular for Haitian art.</p> <p>The expected results and main activities respond to the needs of beneficiaries. The planned activities and methodology correspond to the objective pursued. The timing sequence for the activities appears to be realistic and the beneficiaries are clearly identified.</p>
<p><b>Sustainability (§ 19.6)</b></p>	<p>In order to follow and support the project beneficiaries, Le Centre d'Art is planning to establish a database. Thus, the institution pools together cultural mediators, art critics, curators and scenographers. These professionals will be called upon to work with Le Centre d'Art to meet permanent and ad hoc needs.</p> <p>Le Centre d'Art will request the institutions placing the Caribbean artists-in-residence to receive five other Haitian artists after the end of the project. This commitment, limited to two years from the project completion date, will be included in the partnership agreements signed at the beginning of the project.</p> <p>Le Centre d'Art will also launch a fundraising campaign to ensure that the exhibition will travel, thus enabling the distribution of the artwork by the women artists-in-residence. It will also enable the artists to travel and continue to expand their networks and share their practices.</p> <p>Coordination of the network of professional operators will continue, including through the sharing of artists-in-residence opportunities, participation in biennial exhibitions and calls for exhibitions and other cultural events.</p>
<p><b>Comments from evaluators (§ 19.7)</b></p>	<p>The evaluators recommended the project, as it builds capacity and facilitates the mobility of artists and cultural operators in the Caribbean, with a particular emphasis on women's participation in the cultural industries.</p> <p>However, concerns regarding the methodology and budget presentation were raised by the evaluators, particularly the lack of information on the team members and the expected results for the "40 cultural journalists and art historians". The evaluators also requested clarification about mission costs.</p>

Score	Beneficiary Country	Project No.	Applicant
31	Bosnia and Herzegovina	2018-1310	Obala Art Centar (ONG)

<b>Project title</b>	Measuring the impact of the Sarajevo Film Festival on the cultural, economic and social development of Bosnia and Herzegovina [1]
<b>Project duration</b>	March 2019-March 2021
<b>Recommended amount in US \$</b>	49,040
<b>Aim</b>	The project aims to measure and analyse the impact of the Sarajevo Film Festival in order to inform decision and policy-making processes.
<b>Brief summary (§ 19.1)</b>	Obala Art Centar, a non-governmental organization committed to the development and promotion of cultural, artistic and educational activities in Bosnia and Herzegovina, proposes to: (1) measure and analyse the impact of the Sarajevo Film Festival on cultural, economic and social development in Sarajevo and Bosnia and Herzegovina; and (2) publish a comprehensive study on the topic.
<b>Potential impact and expected results (§ 19.2)</b>	<ul style="list-style-type: none"> <li>• The impact of the Sarajevo Film Festival on cultural development is measured and analysed – Data will be gathered through primary and secondary research, and an extensive analysis will be conducted using quantitative and qualitative methods, in order to examine the extent to which the festival attracts audiences for cultural goods, encourages audiovisual content creation, inspires artistic excellence, promotes audio-visual content from different countries, and introduces local creators to the international scene.</li> <li>• The impact of the Sarajevo Film Festival on economic development is measured and analysed - data will be gathered through primary and secondary research, and an extensive analysis will be conducted using quantitative and qualitative methods in order to measure the direct economic benefits that ensue from the festival, its impact on tourism development, and the return on public and private investments.</li> <li>• The impact of the Sarajevo Film Festival on social development is measured and analysed – data will be gathered through primary and secondary research, and an extensive analysis will be conducted using quantitative and qualitative methods in order to measure how the festival strengthens the country and city's image, how it promotes positive social values, and how it creates a sense of pride and belonging within the community.</li> <li>• A comprehensive study on the impact of the Sarajevo Film Festival will be published – the results will be consolidated in a study that will be distributed among key stakeholders.</li> </ul>

[1] **Title for communication purposes:** Measuring the cultural, economic and social impact of the Sarajevo Film Festival

<p><b>Relevance to the objectives and the areas of intervention of the IFCD (§ 19.4 and 19.8)</b></p>	<p><b>Strengthens processes and mechanisms for public policy-making and implementation</b> - the results of the study will reveal important information about the cultural and socio-economic value and potential of festivals, providing evidence to inform future decisions, policies and strategies.</p> <p><b>Contributes to assessing and addressing capacity development needs relating to creation, production and distribution</b> - The project will include a SWOT (Strength, Weakness, Opportunity, Threat) analysis of the Sarajevo Film Festival that will be used for the formulation of recommendations focused on capacity-building activities.</p>
<p><b>Feasibility and modalities of execution (§ 19.3 and 19.5)</b></p>	<p>The applicant is a strong and well-managed organization.</p> <p>The activities address relevant issues and the methodology is appropriate. The time-frame is realistic and coherent with the activities. Both the direct and indirect beneficiaries are clearly identified.</p> <p>The financial management of the project will be ensured by the project coordinator. An external audit of the project will be carried out at project completion.</p>
<p><b>Sustainability (§ 19.6)</b></p>	<p>The project complements a number of related initiatives: from the cultural policy strategy for Bosnia and Herzegovina in 2008 to the mapping of the Film industry in 2013, supported by the IFCD and implemented by the Association for Visual Culture “VizArt”, together with the Obala Art Centre and Sarajevo Film Festival.</p> <p>The main partner of the project is a recognized consultancy firm specialized in creative industries’ strategies.</p> <p>The study resulting from the project will be promoted at the next edition of the festival and disseminated to the stakeholders. Round table discussions will be organized with key stakeholders from the public and private sector to follow up on the project results.</p>
<p><b>Comments from evaluators (§ 19.7)</b></p>	<p>The evaluators recommend this project because its outputs can serve as an effective tool for local and national cultural policy-making.</p> <p>The methodology is well conceived and the budget is in line with the planned project implementation.</p> <p>However, the evaluators estimate that the project outputs need to be more precisely defined as some of them are too general and will be difficult to achieve within the 2-year time-frame.</p> <p>Furthermore, the beneficiary is required to provide more specific details on how the study’s recommendations will be used to engage with the relevant authorities to contribute to structural changes in future policy-making.</p>

Note	Beneficiary country	Project No.	Applicant
30	Democratic Republic of the Congo	2018 - 1180	Racine Alternative ASBL (NGO)

<b>Project title</b>	Organizing the stakeholders of urban cultures for the establishment of a house of urban cultures in Kinshasa [1]
<b>Project duration</b>	March 2019-March 2020
<b>Recommended amount in US \$</b>	52,720
<b>Aim</b>	The project is aimed at organizing the sector of urban cultures in Kinshasa, through the establishment of a platform to enable the structuring, professionalization and networking of its stakeholders.
<b>Brief summary (§ 19.1)</b>	Root Alternative ASBL, a non-governmental organization working for the promotion and implementation of sociocultural programmes focusing on the Congolese hip-hop scene, proposes to: (1) identify the urban culture stakeholders in Kinshasa and list existing disciplines, in order to bring together formal groupings; (2) strengthen the capacity of urban culture stakeholders; (3) establish a platform representing all disciplines of urban cultures; (4) develop a road map for the establishment of a house of urban cultures in Kinshasa (MCUK).
<b>Potential impact and expected results (§ 19.2)</b>	<ul style="list-style-type: none"> <li>Stakeholders of urban cultures in Kinshasa are identified and regrouped by discipline: stakeholders of urban cultures will be identified and listed, and the disciplines catalogued. Artists and actors will be grouped into formal structures (corporations) according to their disciplines.</li> <li>The capacities of the stakeholders of urban cultures are strengthened: the capacities of the stakeholders will be strengthened in order to support their professionalization and the development of their careers.</li> <li>A platform representing all the disciplines of urban cultures is established: a general assembly of all the formal groupings of urban cultures will be organized, in order to establish a coordination platform (bureau) that will act as the official interface for discussion with public authorities on the challenges of the sector.</li> <li>A road map for the establishment of a house of urban cultures in Kinshasa is developed: the coordination platform (bureau) will develop the road map and will initiate the process for advocacy with local authorities for the establishment of the house of urban cultures.</li> </ul>
<b>Relevance to the objectives and the areas of intervention of the IFCD (§ 19.4 and 19.8)</b>	<p><b>Strengthen the role of civil society in the development and implementation of cultural policies:</b> the project will help civil society organizations of the culture sector concerned (urban cultures) to structure itself and establish mechanisms for dialogue with public authorities in order to express their needs and bring to the table the necessary ideas to facilitate the development of strategies and policies. The project will also enable established sub-structures and networking to jointly develop coherent strategies for their respective disciplines.</p> <p><b>Take into account the capacity development needs relating to creation, production and distribution:</b> the project will enable the development of a comprehensive catalogue of the stakeholders of urban cultures in Kinshasa and their disciplines in order to provide adequate training and networking.</p>

[1] **Title for communication purposes:** Strengthening the urban cultures in Kinshasa

<p><b>Feasibility and modalities of execution</b> (§ 19.3 and 19.5)</p>	<p>Racine Alternative ASBL specializes in the implementation of cultural programmes, particularly in the field of hip-hop. Its action in school environments, the organization of festivals (such as the Congolese hip-hop festival aiR D'iCi and the first Congolese graffiti festival Kin Graff.), as well as its support of young artists through a production label (RA Prod) show that it has sufficient organizational capacity and competence to implement the project.</p> <p>The project has partners such as the Institut Français de Kinshasa (which co-organizes with Racine Alternative ASBL the aiR D'iCi festival) and the House of Urban Cultures in Dakar (MCUD), a public institution in Dakar, Senegal, which will act as a technical partner in the project implementation.</p> <p>The planned activities correspond to the objective pursued. Implementation of the activities, as scheduled over one year, is logical. However, the tasks involved are likely to require more than one year. The direct and indirect beneficiaries are broadly speaking identified.</p> <p>The financial management of the project will be carried out by a chartered accountant.</p>
<p><b>Sustainability</b> (§ 19.6)</p>	<p>The project involves the establishment of a coordination bureau for all the associations and structures of the different disciplines of urban cultures. The bureau will be responsible for coordinating the action of the stakeholders with the public authorities and thus strengthen the advocacy for the development of the sector.</p> <p>As part of the structure that will be established, Racine Alternative ASBL will continue to:</p> <ul style="list-style-type: none"> <li>– follow up the implementation of the road map to be developed;</li> <li>– facilitate the operation of the network with technical and strategic support from the bureau of the platform of urban cultures;</li> <li>– take part in the day-to-day management of the bureau of the platform to share its experience in mobilizing other (technical and financial) partners.</li> </ul>
<p><b>Comments from evaluators</b> (§ 19.7)</p>	<p>The evaluators recommend the project because it contributes towards strengthening the cultural expressions of Kinshasa. In addition, the project is a true example of South-South cooperation, as it has been developed with the support of the House of Urban Cultures in Dakar (MCUD), which will be the technical partner in the project's implementation.</p> <p>However, the evaluators require the beneficiary to make the following clarifications and corrections before the project begins:</p> <ul style="list-style-type: none"> <li>– clarify the methodology for identifying the cultural stakeholders;</li> <li>– clarify the content of the training and the number of direct beneficiaries of the project;</li> <li>– reduce the budget for communication and equipment by \$34,400 and provide further information about partners;</li> <li>– review the project duration to ensure implementation of the activities.</li> </ul>

Score	Beneficiary Country	Project No.	Applicant
30	Mongolia	2018-1138	Creative Industry Innovation Center (NGO)

<b>Project title</b>	Building national capacities for policy-making to promote the cultural industries [1]
<b>Project duration</b>	March 2019-March 2021
<b>Recommended amount in US \$</b>	94,404
<b>Aim</b>	The project aims to promote the development of Mongolia's cultural and creative industries by providing tools to strengthen cultural policy-making and implementation.
<b>Brief summary (§ 19.1)</b>	Creative Industry Innovation Center, a non-governmental organization committed to promoting innovation and creative industry development, proposes to: (1) strengthen the capacities of policy-makers, experts and specialists in cultural policy-making and implementation; (2) assess the cultural and creative industries and formulate recommendations for the elaboration of policies and strategies; (3) raise awareness about the importance of the cultural and creative industries.
<b>Potential impact and expected results (§ 19.2)</b>	<ul style="list-style-type: none"> <li>• The capacities of policy-makers, experts and specialists in policy-making and implementation are strengthened – Two methodological manuals for cultural policy-making, implementation, monitoring and evaluation will be elaborated. Specialists (24) from national and regional departments of education, culture and arts, as well as field researchers (6) will participate in training sessions and a seminar on this topics.</li> <li>• The current state of the cultural and creative industries is assessed and recommendations for the elaboration of strategies and policies are formulated – Together with the trained specialists and the researchers, an assessment of Mongolia's cultural and creative industries will be carried out in 21 provinces, as well as in Ulaanbaatar. Based on the assessment, recommendations will be formulated for the development of national and regional strategies and policies.</li> <li>• Awareness about the importance of supporting the development of the cultural sector is raised - A booklet with the results of the cultural industry mapping, as well as the recommendations for elaboration of strategies and policies will be published. A national forum that will facilitate networking among representatives (200) from the cultural and creative sectors will be held. Researchers (4) involved in the project will participate in international conferences and forums to present the assessment results.</li> </ul>

[1] **Title for communication purposes:** Promoting Mongolia's cultural industries by strengthening cultural policy-making.

<p><b>Relevance to the objectives and the areas of intervention of the IFCD (§ 19.4 and 19.8)</b></p>	<p><b>Strengthens processes and mechanisms for policy-making and implementation</b> - The methodological manuals and trainings will reinforce the capacities of government officials in policy-making and implementation. In addition, the sector mapping and the resulting recommendations will provide evidence for developing action plans and cultural policies.</p> <p><b>Facilitates cross-sectoral cooperation in cultural policy-making and implementation</b> – Regional officers from the departments of education, culture and art, as well as teachers and researchers from Mongolia’s State University of Culture and Art, will participate in the trainings, the assessments of the culture and creative sector and the formulation of recommendations. In addition, the national forum, will include government officials, artists, entrepreneurs, experts and researchers and will contribute to the creation of a national network for the cultural and creative industries.</p>
<p><b>Feasibility and modalities of execution (§ 19.5)</b></p>	<p>Although the applicant has been operating for only 8 months, they are well known to the National Commission.</p> <p>The project includes a team of Mongolian experts (30) listed as project staff or consultants. The partners involved are government and university departments.</p> <p>The activities and the budget are adequate to meet the project’s objectives. It is recommended, however, that additional funds be allocated to communication within the actual budget. The timetable for implementation is reasonable.</p> <p>The financial management of the project will be performed by a financial expert, who will undertake financial recording, monitoring and reporting tasks.</p>
<p><b>Sustainability (§ 19.6)</b></p>	<ul style="list-style-type: none"> <li>• The direct participation of regional officers in the project implies the participation of relevant authorities.</li> <li>• The applicant proposes to create a network for local specialists to continue sharing expertise and information and to organize annual consultative meetings between policy-makers and local cultural industry stakeholders.</li> <li>• In addition, the applicant foresees the creation of a consultation service to promote local cultural policy-making and implementation, as well as the creation of additional training modules and programmes.</li> </ul>
<p><b>Comments from evaluators (§ 19.7)</b></p>	<p>The evaluators recommend this project for funding as it is likely to have a structural impact. The project will raise awareness on the value of cultural industries and support further national policy-making.</p> <p>One of the project’s main assets is the well-planned coordination of research and implementation throughout the country’s 21 regions.</p> <p>The project methodology and budget was approved by the evaluators, with just a few questions, which should be addressed before the project’s inception:</p> <ul style="list-style-type: none"> <li>• more information is required on how the report would be communicated to decision makers, businesses, media, communities, promoters, international bodies and the general public;</li> <li>• clarification is required on the means used to calculate the salaries for staff working on the project;</li> <li>• the description of financial accountability is somewhat vague and mention needs to be made for an external or final audit.</li> </ul>

Score	Beneficiary Country	Project No.	Applicant
30	Palestine	2018-918	Basma Society for Culture and Arts (NGO)

<b>Project title</b>	The value of cultural diversity as an asset and a resource for youth development in Gaza [1]
<b>Project duration</b>	April 2019-April 2020
<b>Recommended amount in US \$</b>	90,815
<b>Aim</b>	This project aims at promoting cultural diversity and empowering youth in Gaza through the development of Community-Based Theatre - CBT.
<b>Brief summary (§ 19.1)</b>	Basma Society for Culture and Arts, a non-governmental organization committed to the reinvigoration of the Palestinian cultural movement, proposes to: (1) reinforce the Basma Youth Network to lead the implementation of the Community-Based Theatre; (2) develop the Community-Based Theatre-CBT.
<b>Potential impact and expected results (§ 19.2)</b>	<ul style="list-style-type: none"> <li>The Basma Youth Network is reinforced to lead the implementation of CBT – A theatre committee from the Basma’s Youth Network will be formed and will receive training in youth leadership. In addition, partnerships with the University of Palestine UP, Palestinian NGOs Network – PNGO, General Union of Culture and Centers – GUCC and the Ministry of Culture, will be established.</li> <li>The Community-Based Theatre is developed - A training manual on theatre production will be elaborated by theatre professionals and used to train 90 students. Discussions, debates and mobile theatre performances will be carried out all over Gaza.</li> </ul>
<b>Relevance to the objectives and the areas of intervention of the IFCD (§ 19.4 and 19.8)</b>	<p><b>Critical capacity development needs relating to creation, production and distribution are addressed at appropriate levels</b> - The project will reinforce the capacities of young people in theatre production in the Gaza Strip. By developing a training manual on theatre production the project will tackle the absence of academies/colleges that offer education in this subject.</p> <p><b>Participation in creation, production and distribution of cultural goods and services is widened to previously excluded regions and social groups</b> – The project, through the CBT approach, will support theatre groups based in local communities from remote areas and will facilitate access to theatre to 15 different locations.</p>
<b>Feasibility and modalities of execution (§19.3 and 19.5)</b>	<p>The National Commission indicates that the applicant is a well-established organization and their activities are consistent with the project’s objectives.</p> <p>The expected results are concrete and realistic although further details are required. The activities and the budget relate well to the intended objectives. Project duration is reasonable.</p> <p>The financial management of the project will be ensured by an accountant and an auditor.</p>

[1] Title for communication purposes: Empowering Gaza’s youth through theatre.

<p><b>Sustainability (§ 19.6)</b></p>	<p>The project is based on the mapping and a baseline study about the needs of youth in the Gaza Strip, conducted in a previous project supported by IREX and funded by MEPI/USAID.</p> <p>The project is in line with the Ministry of Culture’s Cultural Strategy (2017-2022), one of the project’s partners.</p> <p>Once the project is finalized, the developed training materials will be used in future capacity-building activities and will be shared with General Union of Culture and Centers – GUCC. In addition, the applicant will continue to support young people through grants, as well as through the organization’s different activities.</p>
<p><b>Comments from evaluators (§ 19.7)</b></p>	<p>This project proposes to improve theatre training and practices in Gaza. In a bid to develop the diversity of cultural expressions, it aims to reach young students from three campuses and remote communities through Community Based Theatre (CBT).</p> <p>The methodology is generally well planned and relevant. The evaluators have highlighted several points that need to be further detailed:</p> <ul style="list-style-type: none"> <li>• the size of the team compared to the number of activities planned;</li> <li>• the description of the contractors and sub-contractors;</li> <li>• indicate the beneficiaries of the 15 community-based shows;</li> <li>• the role of the different partners in the project implementation.</li> </ul> <p>In addition, the evaluators request a reduction in the budget of \$8,900, corresponding to gifts and prizes (expenditure lines 1.1.1.4, 1.1.4.4 and 3.2.3.1), and catering for public events (expenditure lines 1.1.4.6 and 3.1.2.2).</p>

## ANNEX VI

### Statistics on the IFCD website

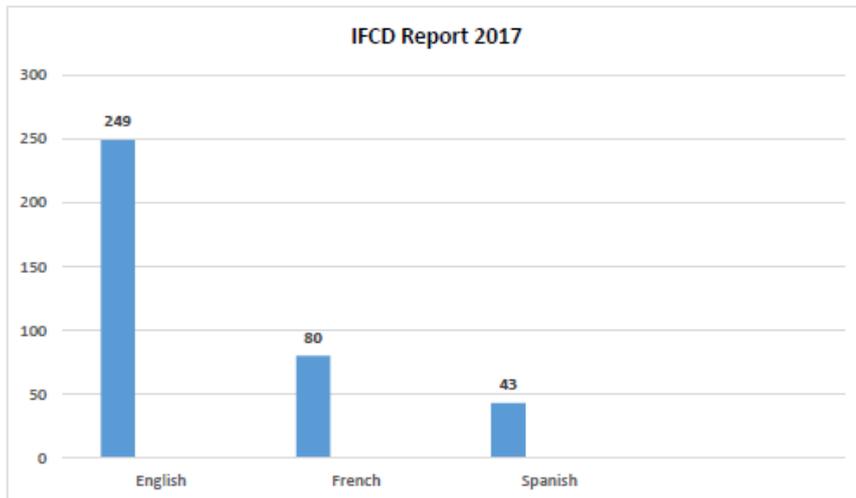
#### Profile of website visitors



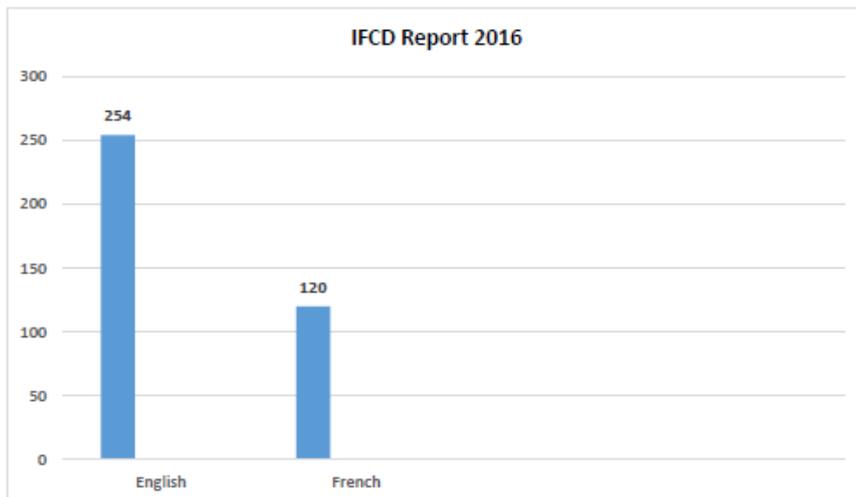
Gender: female  
Age: 25-34 years

#### Number of views of “IFCD brochures”

Number of views (December 2017 – June 2018)



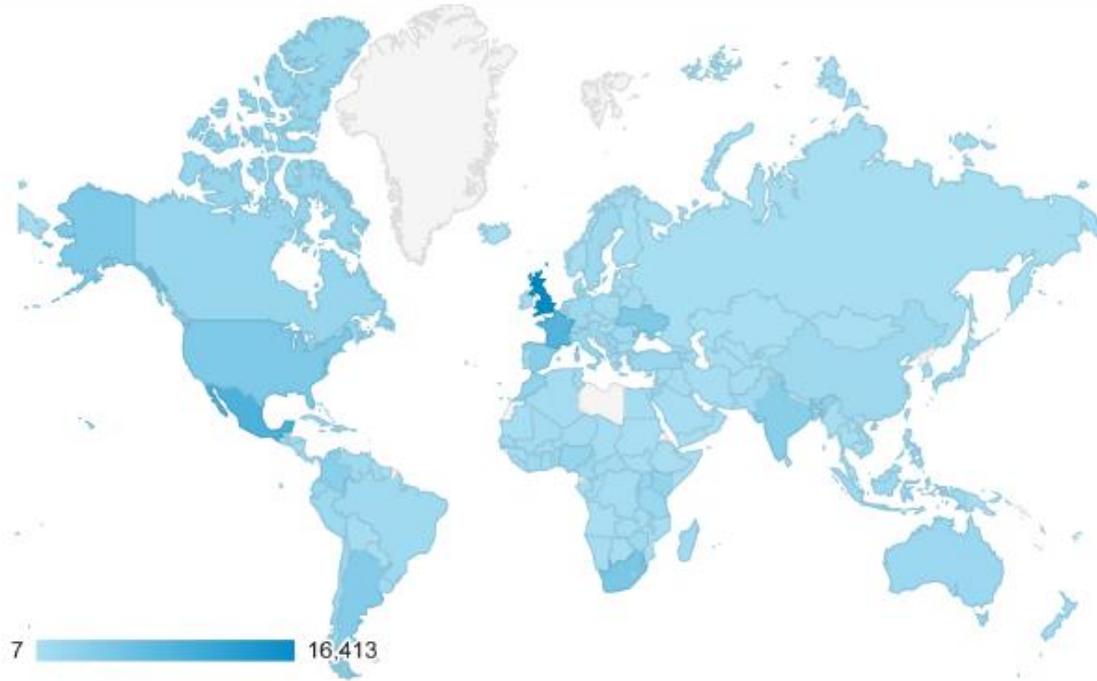
Number of views (January 2017-June 2018)



**Total number of views: 35,147 (March 2018)**

## Website

### Views by country



Top five countries: South Africa, United States of America, France, Mexico, United Kingdom of Great Britain and Northern Ireland

### Views by working language (March 2018)

