

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

**Fifteenth session  
Online  
8 – 11 February 2022**

**Item 6 of the provisional agenda:** Report on the implementation of the International Fund for Cultural Diversity (2021) and recommended projects from the twelfth call for funding requests

In accordance with Article 4.3 of the Financial Regulations of the Special Account for the International Fund for Cultural Diversity and Decisions 14.IGC 9 and 14.IGC 11 adopted by the Intergovernmental Committee, this document presents a narrative report on the implementation of the International Fund for Cultural Diversity for 2021 and the recommended projects from the twelfth call for funding requests. At this session, the Committee is invited to consider nine projects recommended for funding and to renew half of the membership of the IFCD's Panel of Experts.

**Decision required:** paragraph 30

## I. Background

1. The International Fund for Cultural Diversity (hereinafter “the IFCD”) was established under Article 18 of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”) to finance projects and activities approved by the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”), notably to facilitate international cooperation for sustainable development and to foster the emergence of dynamic cultural sectors in developing countries. As a key instrument for the implementation of the Convention, the IFCD is a multi-donor fund that promotes South-South and North-South cooperation. Through an annual open call for funding requests, the IFCD provides financial support to projects led by international and national NGOs as well as public institutions operating in developing countries Parties to the 2005 Convention.
2. In accordance with paragraph 2 of the Guidelines on the Use of the Resources of the IFCD, approved by the Conference of Parties in 2009 and revised in 2013, the main objective of the IFCD is to invest in projects that lead to **structural change** through the establishment and/or development of **policies and strategies** that have a direct effect on the creation, production, distribution of and access to a diversity of cultural expressions, including cultural goods, services and activities, as well as through the strengthening of **institutional infrastructures** deemed necessary to support viable cultural industries at the local and regional levels. The projects supported by the IFCD thus contribute directly to the achievement of several Sustainable Development Goals (hereinafter “SDGs”) of the United Nations’ 2030 Agenda for Sustainable Development, including SDG 10 “Reduced inequalities”, SDG 16 “Peace, justice and strong institutions”, and SDG 17 “Partnerships for the goals”. The IFCD also contributes to the achievements of the UNESCO’s Medium-Term Strategy (41 C/4), in particular Strategic Objective 3, and the 41 C/5 Programme and Budget under Output 5.CLT5.
3. In accordance with Article 4.3 of the Financial Regulations of the Special Account for the IFCD, which requests the submission of an annual narrative report to the Committee, the present document contains:
  - A short monitoring and evaluation report concerning IFCD projects
  - An overview of the voluntary contributions to the IFCD received in 2021 and an update on the implementation of the IFCD’s fundraising strategy, adopted by the Committee at its fourteenth session (Decision 14.IGC 11)
  - Use of the financial resources of the IFCD in 2020-2021
  - Information concerning the renewal of half of the IFCD’s Panel of Experts
  - An overview of the twelfth call for funding requests and a description of the projects recommended for funding in 2021
4. The document also contains four annexes with additional information to guide the Committee’s discussions:
  - Annex I: List of projects recommended for funding by the IFCD’s Panel of Experts
  - Annex II: Financial resources available in the framework of the twelfth call for funding requests
  - Annex III: Evaluation sheets of the projects recommended for the twelfth call for funding requests
  - Annex IV: Proposed new members of the Panel of Experts
5. A separate document has been elaborated to present the IFCD’s provisional budget for the next biennium (2022-2023) (DCE/22/15.IGC/8), while the financial report of the IFCD is presented in document DCE/22/15.IGC/INF.6.

## II. Monitoring and evaluation of IFCD projects

6. Since 2010, the IFCD has provided more than US\$ 8.7 million in funding for 120 projects in 62 developing countries. In accordance with paragraph 1 of the Guidelines on the Use of the Resources of the IFCD, these projects have benefitted developing countries party to the Convention and recognized by the United Nations Conference on Trade and Development (UNCTAD) as developing economies, economies in transition and least developed countries. These projects cover a wide range of areas, from the development and implementation of cultural policies, capacity-building for cultural professionals and entrepreneurs, access to new markets, to greater participation in cultural life.
7. The Secretariat has continued monitoring the implementation of **nine projects** approved by the Committee at its thirteenth session in February 2020 ([Decision 13.IGC 5a](#)) and **six projects** approved at its fourteenth session in February 2021 ([Decision 14.IGC 8](#)). In addition, the Secretariat is monitoring the implementation of **four remaining projects** approved by the Committee at its twelfth session in December 2018 ([Decision 12.IGC 5a](#)).
8. In accordance with the request of Parties to strengthen efforts regarding the monitoring and evaluation (M&E) of implemented projects, the Secretariat reinforced its monitoring and evaluation of funded projects in 2020-2021 period, using the funds allocated by the Committee for this purpose (Decision 13.IGC 5c). The strengthening of M&E has proven to be essential, as it allows the Secretariat to capture lessons learnt for fundraising efforts and also to enable the IFCD to become a peer-to-peer learning platform and **learning-driven fund**, in line with Recommendation 12<sup>1</sup>.
9. The Secretariat is currently developing a comprehensive database of IFCD project managers with the aim of launching a monitoring and evaluation survey to be conducted every six months. This regular M&E would enable the Secretariat to track the progress and impact of IFCD-funded projects on a continuous basis.
10. IFCD projects have been further mapped by sectors, regions, thematic focus, and target audiences, with the goal of establishing and retaining contact with project managers who have implemented or are currently implementing similar projects in other parts of the world. This initiative will allow for peer-to-peer learning among IFCD project managers. Indeed, such peer learning and networking among IFCD project managers is a process which already began to develop organically among different IFCD project managers. It is expected that such peer learning and networking can improve the visibility and credibility to the IFCD as an international cooperation platform for the cultural industries and policies for creativity, while having a multiplier effect beyond the results of individual projects.
11. Furthermore, the Secretariat is undertaking an impact study by evaluating selected IFCD-funded projects that aimed to develop policies and measures for creativity. Currently under finalization, the results of this IFCD impact study will be presented to the Committee at its sixteenth session.

## III. Overview of the voluntary contributions to the IFCD received and update on the implementation of the IFCD's fundraising strategy

12. As is the case every year, pursuant to Decision 14.IGC 8, the Secretariat issued in March 2021 a call for voluntary contributions to all Parties, quoting the amount corresponding to 1% of the total contribution of each Member State to UNESCO's regular budget, followed by a specific communication from the Secretariat to the Parties to the Convention.
13. The total amount of contributions received from Parties from 1 January 2021 to 30 November 2021 including interests accrued is **US\$ 996,536**. This amount represents 87% of the target amount of US\$1,150,000 set for the year 2021 of the 2021-2023 IFCD fundraising strategy, adopted by the Committee at its 14th session (document [DCE/21/14.IGC 11](#)). Additional

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1.Recommendation 12: "make resources available so that the Secretariat can take bold steps for the IFCD to become a "learning-driven" fund by introducing measures that aim to extract lessons and spaces for the reflection at that centre of the IFCD strategy (see [DCE/21/14.IGC/9](#)).

contributions have been received in December 2021, which are not reflected in this document due to the time constraint for the elaboration of this document.

14. It is noteworthy that several countries substantially increased their level of contributions in 2021 and made voluntary contributions to the IFCD in addition to their funds-in-trust projects.
15. In line with [Decision 14.IGC 11](#) and [Resolution 8.CP 12](#), the Secretariat began to implement the 2021-2023 IFCD fundraising strategy in 2021 by launching a recruitment process to hire a communications and resource mobilization specialist as well as a communications company. The table below provides an overview of actions and key results obtained so far:

Actions	Key Results
1: Establish in-house resource mobilization capacity	<p><b>Achieved</b></p> <ul style="list-style-type: none"> <li>• Recruitment of a mobilization officer</li> </ul>
2: Create IFCD “Communications Flow” process	<p><b>Achieved</b></p> <ul style="list-style-type: none"> <li>• Definition of communication objectives for all identified audiences</li> </ul> <p><b>Ongoing</b></p> <ul style="list-style-type: none"> <li>• Weekly meetings with IFCD team</li> <li>• Elaboration of an editorial plan for the different channels (website, social media)</li> <li>• Elaboration of key messages and Call to Actions for all identified audiences</li> <li>• Weekly collection of news, pictures, contents and short videos</li> </ul>
3: Update online communication	<p><b>Ongoing</b></p> <ul style="list-style-type: none"> <li>• Identification and fixing of website missing pages /sections</li> <li>• Updating of contents according to new messages</li> <li>• Elaboration of new webpages for each audience</li> <li>• Regularly update of contents throughout strategy period, and review at least every 6 months</li> <li>• Publication of web news articles on a regular basis</li> </ul>
4: Create and test a powerful and compelling case for support	<p><b>Ongoing</b></p> <ul style="list-style-type: none"> <li>• Elaboration and testing of powerful and compelling case for support</li> <li>• Preparation of an initial event to cultivate relations with potential donors</li> </ul>
5: Grow response to “Your 1%” initiative	<p><b>Achieved</b></p> <ul style="list-style-type: none"> <li>• Income of almost US\$1 million received from scheme in Year 1 (2021)</li> </ul> <p><b>Ongoing</b></p> <ul style="list-style-type: none"> <li>• Creation of new copy based on new language</li> <li>• Testing new copy with Parties</li> <li>• Test an online poll with Parties</li> <li>• An increase of 25% on number of respondents reacting positively and giving at least 1% as a contribution</li> </ul>
6: Organise Initial Cultivation Networking Events	<p><b>Ongoing</b></p> <ul style="list-style-type: none"> <li>• Date and venue agreed for initial event to be decided in February 2022</li> <li>• Invitation list to be agreed and invitations sent out by March 2022</li> <li>• Event to be held on 15 April 2022 on the occasion of the World Arts Day with the participation of High-Net-Worth-Individual (HNWI), representatives of major corporations and/or of Member States expected</li> <li>• Arrangement of follow-up meetings with at least 50% of attendees in June 2022</li> <li>• Agreement of at least 2 High-Net-Worth-Individual (HNWI) to become supporters for Year 2 (January-July 2022)</li> </ul>

16. Furthermore, the Secretariat on the occasion of the celebration of the 2021 International Year of Creative Economy for Sustainable Development<sup>2</sup> the visibility of the IFCD was raised. Through a series of web articles illustrating voices of IFCD beneficiaries, it has proactively communicated the IFCD-funded projects as contributing to the creative economy development. On the occasion of the 20<sup>th</sup> anniversary of the Universal Declaration on Cultural Diversity, it organized in November 2021 a ResiliArt debate involving UNESCO Goodwill Ambassadors, artists and experts highlighting the importance of investing in creativity and calling for support to the IFCD.

#### IV. Use of the financial resources of the IFCD in 2020-2021

17. In accordance with the approved IFCD budget for 2021-2021 and [Decision DCE/20/13.IGC 5c](#), the following expenditures were incurred by the IFCD from 1 January 2020 to 30 November 2021. Expenditure for the month of December 2021 is not reflected below due to the time required in the preparation of this document. A full report issued by the UNESCO Bureau of Strategic Planning on the income and expenditure covering the periods from 1 January to 31 December 2021 is presented in document DCE/22/15.IGC/INF.6.

- a. **Evaluation of funding application (US\$65,000).** The Secretariat used US\$64,999 for the contracts of the Panel of Experts for the evaluation of pre-selected projects proposals. Given the exceptionally high number of projects evaluated in 2020 and 2021, the total expenditure under this heading amounted to US\$77,000, and the Secretariat used US\$12,000 from its regular programme budget to compensate for the lack of funds.
- b. **Operating costs (US\$1,000).** Out of the allocated amount of US\$1,000, the Secretariat spent US\$969.42 for such expenses as shipments of contracts.
- c. **Participation of least developed countries members of the Committee in statutory meetings (US\$25,000).** As of 30 November 2021 an amount of \$24,999.94 has been earmarked to finance the travel costs of six members of the Committee from the following countries for the 15<sup>th</sup> session of the Committee, should their travels be allowed given the ongoing COVID-19 pandemic: Bangladesh, Burkina Faso, Burundi, Ethiopia, Madagascar, Senegal.
- d. **Cost recovery (US\$144,000).** The Secretariat claimed US\$143,887 as cost recovery for the time spent by UNESCO staff managing the IFCD.
- e. **Funding of projects (US\$1,235,229).** Through the 10<sup>th</sup> and 11<sup>th</sup> calls for funding requests launched in 2019 and 2020, 15 projects were funded for the amount of US\$1,197,823.
- f. **M&E of funded projects (US\$35,000).** In line with Recommendation 12 of the second external evaluation, the Secretariat hired specialists to create a comprehensive database of IFCD project managers and also to undertake an impact study on selected IFCD-funded projects on cultural policy. As of 30 November 2021, an amount of US\$25,549.91 representing 73% of the budget line has been committed under this heading.
- g. **IFCD fundraising strategy (US\$53,000).** The Secretariat hired a communication company to start implementing actions of Year 1 of the IFCD's fundraising strategy, before the appointment of a communication and resource mobilization specialist in December 2021. The IFCD fundraising strategy implementation is ongoing. As of 30 November 2021, an amount of US\$33,650 representing 63.49% of the budget line has been committed under this heading.

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2. <https://en.unesco.org/commemorations/international-years/creativeeconomy2021>

## V. Renewal of half of the IFCD’s Panel of Experts

18. In accordance with Paragraph 16 of the Guidelines on the use of Fund’s resources, a six-member Panel of Experts shall be proposed by the Secretariat to the Committee for its approval based on the following criteria:
- equitable geographical distribution and representation;
  - university degree or professional experience in the fields of cultural policy and/or cultural industries;
  - experience in evaluating projects;
  - professional experience in international cooperation;
  - in-depth professional experience in one of the UNESCO regions;
  - gender equality;
  - fluency in French or English and, if possible, a good understanding of the other language
19. Moreover, paragraph 16.1 of the Guidelines stipulates that “members of the Panel of Experts have a four-year mandate” and “half are renewed each two years in order to ensure the continuity of work.”
20. At this session, the Committee is invited to renew half of the membership of the IFCD’s Panel of Experts: three members of the Panel of Experts shall be replaced for regional groups IV, V(a) and V(b).
21. Annex IV presents the names and short biographies of the proposed new members of the Panel of Experts, as well as those proposed as alternates. The three new members being proposed are identified from a wide community of experts who have worked with UNESCO and other UN agencies in various capacities. The proposals adhere to the criteria set out in the Guidelines on the Use of the Resources of the Fund cited above.

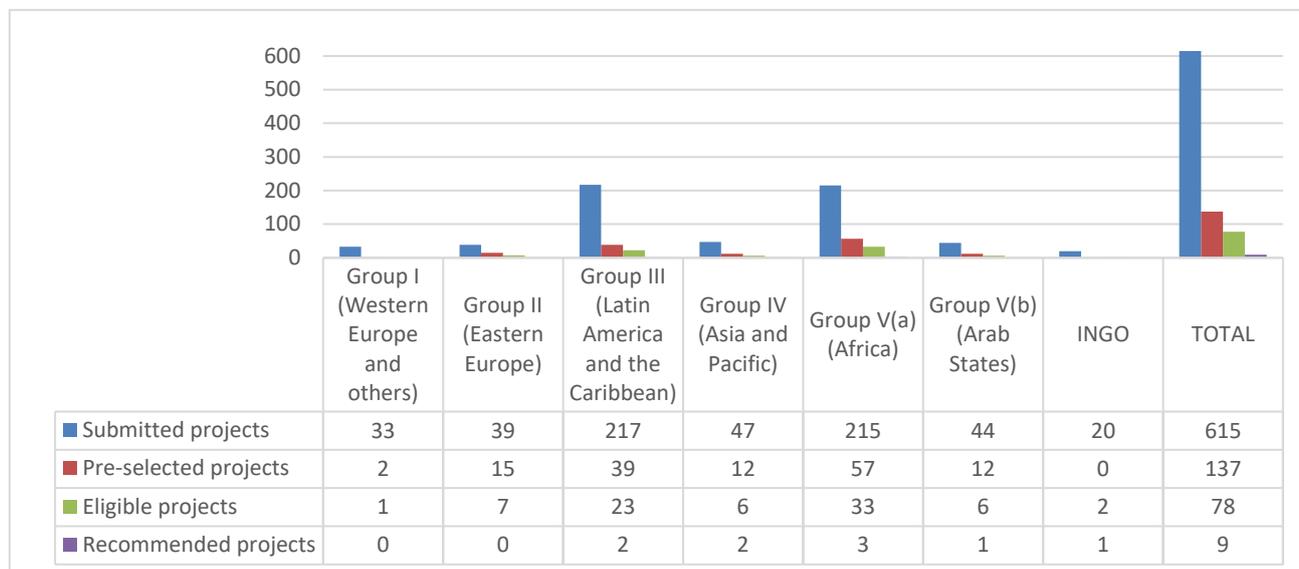
## VI. Overview of the twelfth call for funding requests and projects recommended for funding in 2021

### *Results of the 2021 call for funding requests*

22. In accordance with [Decision 14.IGC 8](#), the Secretariat launched the IFCD’s twelfth call for funding requests on 17 March 2021, with a submission deadline on 16 June 2021. The table below provides a general overview of the process:

<b>PHASE 1: Submission (March-June 2021)</b>	A total of <b>615</b> projects proposals were submitted: <ul style="list-style-type: none"> <li>• <b>592</b> project proposals from <b>85 eligible countries</b></li> <li>• 3 projects from 3 non eligible countries</li> <li>• <b>20 projects</b> by International NGOs (INGOs).</li> </ul>
<b>PHASE 2: Pre-selection by National Commissions for UNESCO (July-Aug. 2021)</b>	<b>75 National Commissions</b> for UNESCO completed the pre-selection process, while 10 did not log in to the platform despite numerous e-mail reminders and telephone calls by the Secretariat. There was an increase in the percentage of National Commissions that completed the IFCD pre-selection process: 88,24% of National Commissions (75 out of 85) completed the pre-selection process in 2021, compared to 84.04% (79 out of 94) in 2020.
<b>PHASE 3: Technical assessment by the Secretariat (Aug.-Sept. 2021)</b>	Out of 137 pre-selected project proposals and 20 project proposals submitted by INGOs (a total of 157 projects), the Secretariat deemed <b>78</b> projects to be <b>technically complete</b> .
<b>PHASE 4: Evaluation by the Panel of Experts (Sept.-Dec. 2021)</b>	Out of 78 projects that the Panel of Expert evaluated, <b>9 projects</b> are recommended for funding.

23. An overview of the geographical distribution of project proposals submitted in the framework of the IFCD's twelfth call for funding can be found in Figure 1 below.



**Figure 1: Project proposals received in the framework of the IFCD's twelfth call for funding requests (2021): breakdown by electoral groups**

### ***Recommendation of the IFCD's Panel of Experts***

24. In accordance with Decision 12.IGC 6, by which the Committee requested the Panel of Experts "(...) to recommend for its approval the highest scoring projects that have attained at least 30 points, within the limit of funds available", the Panel of Experts evaluated 78 projects in total and **recommends** for the Committee's approval **nine (9) project proposals amounting to US\$736,129**, out of the sixteen (16) which have obtained at least 30 points. The budget available for project funding as of 30 November 2021 is **US\$741,683** (see Annex II). Annex I provides the recommended amount for each project.
25. The Panel of Experts recommends granting 86% of the requested budget to each recommended project, in order to fund nine projects covering four regions: three (3) from Group III, two (2) from Group IV, three (3) from Group V(a), and one (1) from Group V(b). The Panel concluded that this adjustment was the best option to reach out to diverse countries and regions, considering that without the proposed reduction, only seven (7) projects would have been recommended covering only three regions. The recommended nine projects include: six (6) projects by NGOs, two (2) by Parties, and one (1) by an INGO. Annex III provides a description of the nine projects recommended for funding.
26. While acknowledging the usefulness of the first and second external evaluations of the IFCD ([2012](#) and [2017](#)), which were conducted pursuant to Paragraph 22 of the Guidelines on the Use of the Resources of the IFCD<sup>3</sup>, the Panel of Experts proposes to postpone the third evaluation until 2024, as this two-year extension would allow the next external evaluation to assess the results of the IFCD's fundraising strategy whose implementation ends in 2023 and to take into account the impacts of the reinforced monitoring and evaluation (M&E) of the funded projects.

<sup>3</sup> Paragraph 21 of the IFCD Guidelines stipulates that an evaluation of the IFCD shall be carried out every five years.

## VII. Conclusion and next steps

27. Thanks to the capacity-building efforts of the Secretariat (see document DCE/22/15.IGC/4), the last year has seen an increase in the number of projects submitted by Parties that have never benefitted from the IFCD. Among the nine recommended projects for this session, five were submitted by countries that have never benefitted by the IFCD thus far. The Secretariat plans to expand its capacity-building efforts by organizing regular workshops and peer-to-peer learning opportunities with the aim of making the IFCD into a learning-drive fund.
28. Through the celebration of the International Year of Creative Economy for Sustainable Development in 2021, UNESCO has been able to bring global visibility to the 2005 Convention and the IFCD. The fact that the level of voluntary contributions mobilized in 2021 almost doubled compared to 2020 attests to the renewed commitment of Parties to the IFCD. Should the Committee decide to invest in the monitoring and evaluation of the funded projects and the implementation of the IFCD fundraising strategy, it is expected that the level of annual contribution to be raised for the IFCD will be further increased. The Secretariat believes that it is indeed important to conduct the next evaluation in 2024 as proposed by the Panel of Experts in order for the results of the IFCD fundraising strategy and the impact of the reinforced M&E of the funded projects to be evaluated.
29. Drawing upon the momentum created by the celebration of the International Year of Creative Economy for Sustainable Development, the Secretariat will continue advocating for the need to develop evidence-based policies and regulatory frameworks for the cultural and creative industries. The IFCD impact study that the Secretariat is currently finalizing is expected to substantiate the advocacy messaging.
30. The Committee may wish to adopt the following decision:

### DRAFT DECISION 15.IGC 6

The Committee,

1. *Having examined documents DCE/22/15.IGC/6 and its annexes as well as document DCE/22/15.IGC/INF.6,*
2. *Takes note of the efforts of the Secretariat to strengthen the capacities of the various stakeholders involved in the preparation and pre-selection of funding applications, reinforce the monitoring and evaluation of the funded projects, as well as the implementation of the IFCD fundraising strategy and encourage IFCD stakeholders to mobilize themselves to actively promote the IFCD not only for a resource mobilization purpose but also for creating a platform of peer-to-peer learning for more impacts of the IFCD;*
3. *Also takes note of the Financial Report of the International Fund for Cultural Diversity for the period 1 January 2020 to 30 November 2021 contained in document DCE/22/15.IGC/INF.6;*
4. *Expresses its sincere appreciation to all Parties that have contributed on a voluntary basis to the International Fund for Cultural Diversity, and thanks in particular those Parties that have increased the level of their voluntary contributions and made contributions for the first time;*
5. *Recalls the commitment of Parties to make voluntary contributions on a regular basis to the International Fund for Cultural Diversity for the implementation of the Convention, in accordance with Article 18.7 of the Convention and encourages all Parties to support it on a regular basis by making an annual contribution equal to or greater than 1% of their contribution to UNESCO's regular budget;*
6. *Requests the Secretariat to continue implementing the 2021-2023 IFCD's fundraising strategy and to reinforce the monitoring and evaluation of the funded projects;*
7. *Decides to appoint the following six experts to form the Panel of Experts to evaluate funding*

- requests and make recommendations for consideration by the Committee;*
- a. *Group I: Ms Valeria Marcolin for a period of two years*
  - b. *Group II: Ms Lidia Varbanova for a period of two years*
  - c. *Group III: Mr Lazaro Israel Rodriguez Oliva for a period of two years*
  - d. *Group IV: Ms Anupama Sekhar for a period of four years*
  - e. *Group Va: Ms Ayeta Anne Wangusa for a period of four years*
  - f. *Group Vb: Ms Ghita Khaldi for a period of four years*
8. *Also decides to appoint the following six as the alternate experts;*
- a. *Group I: Ms Astrid Audibert for a period of two years*
  - b. *Group II: Ms Mira Burri for a period of two years*
  - c. *Group III: Mr Eduardo Saravia for a period of two years*
  - d. *Group IV: Ms Yoonhyung Jeon for a period of four years*
  - e. *Group Va: Ms Doreen Anthony for a period of four years*
  - f. *Group Vb: Ms Rima Mismar for a period of four years*
9. *Expresses its appreciation to the Panel of Experts for its important work and particularly those outgoing experts who have completed their mandate;*
10. *Thanks the National Commissions for UNESCO that have completed the pre-selection process and encourages all concerned National Commissions for UNESCO to engage in the pre-selection process in the future;*
11. *Takes note of the comments and recommendations of the Panel of Experts regarding the projects recommended for financing by the IFCD and the need to reinforce the communication and the monitoring and evaluation (M&E) of the IFCD;*
12. *Decides that the nine projects presented in Annex III and attached to this decision will receive financial support from the IFCD;*
13. *Decides to postpone the third external evaluation be delayed for two years and request the Secretariat to include in the 2024-2025 IFCD provisional budget a necessary budget to carry out the third external evaluation in 2024 and present the evaluation result at the eighteenth session of the Committee;*
14. *Further decides to issue the thirteenth call for funding requests in 2022;*
15. *Requests the Secretariat to submit to it, at its sixteenth session, a narrative and financial report for the International Fund for Cultural Diversity covering the period of 1 December 2021 to 30 November 2022.*

## ANNEX I

### Projects recommended for funding by the IFCD's Panel of Experts in the framework of the twelfth call for funding requests

Points	Recipient country	Project title <sup>4</sup>	Project number	Applicant name	Applicant profile	Amount requested (US\$)	Amount recommended (US\$)	Decision by Committee (US\$)
33	Timor-Leste	Establishing a community-driven alliance for sustainable cultural development planning in Lautem	2021-7456	Many Hands International-MHI	NGO	99 990	85 991	
32	Chile	Artistic training for cultural diversity: empowering youth to transform their environment	2021-7387	Balmaceda Arte Joven (Corporación Cultural Balmaceda Doce Quince)	NGO	83 422	71 743	
32	Seychelles	Identification of structural reforms to reinvigorate and re-establish culture at the heart of Seychelles' economic and social development	2021-8177	Department of Culture (Seychelles National Institute for Culture, Heritage and the Arts)	Party	92 540	79 584	
31.5	Colombia	WE ARE DIVERSE: Empowering and encouraging workers from populational collectives belonging to women movie maker minorities, indigenous, afro, LGBTIQ+, migrants and cisgender in seven countries of Latin America	2021-8067	Ibero-American Federation of Motion Pictures, Arts and Sciences Academies (Federación Iberoamericana de Academias de Artes y Ciencias Cinematográficas - FIACINE)	INGO	96 874	83 312	

<sup>4</sup> Project title according to the funding application.

31.5	Indonesia	Promoting and monitoring artistic freedom in Indonesia	2021-7568	Koalisi Seni Indonesia (Perhimpunan Koalisi Seni Indonesia – Association of Indonesian Art Coalition)	NGO	99 981	85 984	
31.5	Nigeria	Market Access for the Disabled Project	2021-7809	Potter's Gallery Initiative	NGO	100 000	86 000	
31	Bolivia	Promotion of cultural and creative economies by the strengthening and incidence of self-managed cultural spaces of the municipality of La Paz	2021-7614	Fundación Visión Cultural (Cultural Vision Foundation)	NGO	98 668	84 854	
31	Palestine	Ramallah City of Music – a strategy for sustainable city development through music	2021-7147	Ramallah Municipality	Party	88 000	75 680	
31	Guinea	Renforcer l'entrepreneuriat culturel dans les secteurs de l'audiovisuel, de la mode et du design en Guinée.	2021-7707	La MUSE	NGO	96 489	82 981	
TOTAL						855,964	736,129	
<b>TOTAL RECOMMENDED AMOUNT</b>								

**ANNEX II****Financial resources available in the framework of the twelfth call for funding requests**

<b>Contribution from 01/12/2020 to 30/11/2021</b>	<b>Amount (US\$)</b>
Amount of contributions (with interests) from 01/12/2020 to 30/11/2021	1 133 715.30
70% of contributions from 01/12/2020 to 30/11/2021	793 600.71
Management costs (7%)	51 917.80
<b>Contributions available for the project funding in 2022</b>	<b>741 682.91</b>
<b>Total amount recommended for the projects in 2022</b>	<b>736 129.00</b>

## ANNEX III

## Evaluation sheets of the projects recommended for the twelfth call for funding requests

Score	Beneficiary Country	Project No.	Applicant
33	Timor-Leste	2021-7456	Many Hands International-MHI (NGO)
<b>Project title</b>		Establishing a community-driven alliance for sustainable cultural development planning in Lautem, Timor-Leste	
<b>Project duration</b>		April 2022 to March 2024	
<b>Recommended amount in US\$</b>		85 991	
<b>Aim</b>		The project aims to establish an alliance of multi-stakeholders in the cultural sector of Lautem, Timor-Leste, to support sustainable cultural development. Through this alliance, representatives of government, community and civil society would be able to partake in policymaking. The project hopes to lead, in the longer term, to a national alliance.	
<b>Brief summary (§ 19.1)</b>		Many Hands International, an NGO that supports the development of culturally vibrant and thriving communities, proposes to: 1) establish a community-driven, participatory and effective local governance structure for sustainable cultural development; 2) articulate a community vision and adopt an action-orientated plan for cultural development; 3) strengthen local-national strategic collaborations and partnerships.	
<b>Potential impact and expected results (§ 19.2)</b>		<ul style="list-style-type: none"> <li>• A community-driven local governance structure, Lautem Cultural Alliance, for sustainable cultural development is established. The training offered to the Alliance stakeholders will equip them to lead the development in their region and represent their communities.</li> <li>• Community vision is articulated and an action-orientated plan for cultural development is adopted. Through the Alliance, the community stakeholders such as artists, cultural leaders, NGO's, government, small businesses, cooperatives, and individuals will be able to provide their opinions about the priorities for cultural and creative development in the region.</li> <li>• Local-national strategic collaborations and partnerships are strengthened. The Alliance strengthens the relationship between Civil Society Organizations (CSO) and the government so that the community can directly provide input into planning and implementation of the public policymaking.</li> </ul>	
<b>Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)</b>		<p><b>Structuring of CSOs</b> Currently, in the Lautem region, there is no mechanism for the communities to work together and cooperate with the government. The formation of the Alliance structures the CSO to strengthen the capacities of civil society.</p> <p><b>Training and mentoring for CSOs</b> The Alliance provides training to local actors to represent their communities. The experts from academia and community development sectors will work with the applicant to mentor and guide the Alliance.</p> <p><b>Participation in policy design</b> The relationship between civil society and the government will be strengthened, and the community is enabled to input into planning and implementation by articulating the collective aims for the region.</p>	
<b>Feasibility and modalities of execution (§ 19.3 and 19.5)</b>		The budget structure is clear. Costs include contribution for the members of the Alliance, travels, PR costs. International expertise is provided in kind and represents a clear asset of the budget structure.	

Score	Beneficiary Country	Project No.	Applicant
33	Timor-Leste	2021-7456	Many Hands International-MHI (NGO)
			<p>Established in 2008, Many Hands International has extensive evidence of previous grants and activities in Timor-Leste that are relevant to the project. Their team members are well qualified. In addition, the applicant's partners include both local and international organizations and consultations are already conducted to confirm their support. Experts from the government, academia, and community development will guide the project.</p> <p>The project adapts a successful model, Communities that Care, that uses an evidence-based framework. It aligns with Timor-Leste's Strategic Development Plan and also contributes to the economic vision. The timetable is realistic and the activities are well-structured, synthetic and coherent with the objectives.</p>
<p><b>Sustainability</b> (§ 19.6)</p>			<p>Forming the alliance allows the Lautem community and its civil society to shape the sustainable development across the region. This structural change strengthens the system for public policymaking and implementation. After the formation, the Alliance will be registered as its entity and therefore be eligible for future government funding.</p> <p>Partners have committed to be involved and to support the Alliance after the implementation of the project. The project will be evaluated, and the findings and the lessons learned will be published so it can be replicated in other regions.</p>
<p><b>Comments from evaluators</b> (§ 19.7)</p>			<p>Experts agree that the project is well conceived. The partners involved are knowledgeable and committed. The project holds a potential to make a long-term impact since this is the pilot initiative that would be duplicated in other territories. One of the deliverables, an MOU with the national government is likely to be achieved considering the numbers of initiatives that were already carried out by the applicant.</p> <p>The evaluators recommend emphasizing youth and gender equality, as well as other fragile groups.</p>

Score	Beneficiary Country	Project No.	Applicant
32	Chile	2021-7387	Balmaceda Arte Joven (NGO)
<b>Project title</b>		Artistic training for cultural diversity: empowering youth to transform their environment <sup>5</sup>	
<b>Project duration</b>		May 2022 to October 2023	
<b>Recommended amount in US\$</b>		71 743	
<b>Aim</b>		The project aims to improve access to diversity of cultural expressions among 300 youths between 15 and 26 year-olds in Chile. It proposes capacity-building through artistic training and workshops on the core aspects of the 2005 Convention. The training module and the evaluations will be disseminated to contribute to policy design.	
<b>Brief summary (§ 19.1)</b>		Balmaceda Arte Joven ( <i>Corporación Cultural Balmaceda Doce Quince</i> ), a non-profit cultural corporation that promotes a sense of community through arts education for the country's youths, proposes to: 1) promote equal access for youths to a diversity of cultural expressions; 2) train in the objectives and guiding principles of the 2005 Convention and associated contents; 3) develop a pilot program to evaluate the results of the training; 4) contribute to policy design for the promotion of and respect for cultural diversity.	
<b>Potential impact and expected results (§ 19.2)</b>		<ul style="list-style-type: none"> <li>• Equal access to a diversity of cultural expressions for youths. The youths will be empowered as citizens capable of discussing and respecting said expressions.</li> <li>• Training the objectives and guiding principles of the 2005 Convention. The capacity-building of artists who conduct workshops at Balmaceda Arte Joven so that they can apply their training to their workshops.</li> <li>• Development of a pilot program to evaluate the results of the training. It presents the evidence to scale up the training across the country, and to the continent within the framework of the region's future cultural policies.</li> <li>• Contribution to the policy design for the promotion of and respect for cultural diversity. A training model and empirical evidence will be made available to cultural and educational institutions. In addition, the applicant will promote this initiative through national and international conferences, as well as through discussion of results with authorities.</li> </ul>	
<b>Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)</b>		<p><b>Enabling environment for Civil Society Organizations (CSOs)</b> The project will create connections between the arts and education and other government sectors, as well as civil society and the broader communities.</p> <p><b>Training and mentoring for CSOs</b> The capacity-building of artists who conduct workshops at Balmaceda Arte Joven will be implemented so that they can apply the training to their workshops.</p> <p><b>Levels of women's participation in cultural life.</b> One of the issues that Chile faces is the gender gaps. The project involves at least 50% of women.</p>	
<b>Feasibility and modalities of execution (§ 19.3 and 19.5)</b>		<p>The budget is reasonably detailed and clear.</p> <p>Created in 1996, Balmaceda Arte Joven has 26 years of experience in the relevant issues. Since 2016, it has received various funding from the Ministry of Culture, Arts, and Heritage of Chile. The team has a number</p>	

<sup>5</sup> Title for communication purposes: Fostering cultural diversity through youth empowerment.

Score	Beneficiary Country	Project No.	Applicant
32	Chile	2021-7387	Balmaceda Arte Joven (NGO)
			<p>of qualified and experienced staff.</p> <p>The timeline of the project is realistic and coherent and the methodology indicates that the activities are interconnected.</p> <p>The direct beneficiaries are clearly mentioned: they are 300 young people between 15 and 26 year-olds living in Antofagasta, Valparaíso, Metropolitana de Santiago, Biobío and Los Lagos.</p>
<p><b>Sustainability</b> (§ 19.6)</p>			<p>The applicant plans to follow up on the project to apply the model. For this goal, meetings with public authorities, such as the Ministries of Education, Culture, and Social Development to communicate the proposed model is contemplated. In addition, the relevant information will be disseminated to the decision-makers and stakeholders.</p> <p>Utilizing Balmaceda Arte Joven's mechanisms to follow up on its local and neighborhood interventions, the project includes an evaluation on effectiveness and the improvement of the training programme. The applicant also has a program to encourage former students to connect and to use resources for their independent projects.</p>
<p><b>Comments from evaluators</b> (§ 19.7)</p>			<p>Experts note that the project is relevant to IFCD's purposes of promoting the application of the 2005 Convention. It benefits women, youths, and vulnerable communities. Through an innovative model, the initiative may present a good practice of how a civil society can promote a process of training, research promotion, and advocacy in public policy. The organization of the project is experienced and well-connected.</p> <p>The project constitutes a good practice of how civil society can promote a process of training, research, promotion, and advocacy in public policy through an innovative model.</p>

Score	Beneficiary Country	Project No.	Applicant
32	Seychelles	2021-8177	Department of Culture (Party)
<b>Project title</b>		Identification of structural reforms to reinvigorate and re-establish culture at the heart of Seychelles' economic and social development <sup>6</sup>	
<b>Project duration</b>		May 2022 to October 2023	
<b>Recommended amount in US\$</b>		79 584	
<b>Aim</b>		The project aims to identify the cultural reforms to reinvigorate and re-establish culture in the heart of Seychellois society.	
<b>Brief summary (§ 19.1)</b>		The Department of Culture, which transitioned to Seychelles National Institute for Culture, Heritage and the Arts (SNICHA), a self-governing and independent body under the authority of the Head of State, proposes to 1) create and implement a sustainable governance and regulatory framework; 2) review the attractiveness and promotion of national cultural content and guarantee a Seychellois society in harmony with its culture; 3) foster the development of inclusiveness in local initiatives through the inclusion of women, youth and minorities.	
<b>Potential impact and expected results (§ 19.2)</b>		<ul style="list-style-type: none"> <li>• Creation and implementation of a sustainable governance and regulatory framework. A regulatory framework encompassing the executive, the judiciary and the legislative will be a means of ensuring good governance of Culture, that allows the cycles of creation and production of the cultural environment and the financial viability of the entities concerned.</li> <li>• Review of the attractiveness and promotion of national cultural content and guarantee. A transversal, more concerted and participative approach crossing sectors and disciplines will be adopted, ensuring the infrastructure in which artistes and artisans operate remain in existence and robust.</li> <li>• Fostering the development of inclusiveness in local initiatives through the inclusion of women, youth and minorities. This will also help in the alleviation of poverty and hardships experienced by these vulnerable segment of the population.</li> </ul>	
<b>Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)</b>		<p><b>Integrated strategies and frameworks.</b> Fiscal incentives for cultural and creative operators will be established. Public and organizational method will be transformed to put cultural movements in the heart of economic and social development.</p> <p><b>South-South mobility programmes.</b> Mobility of artists and cultural professionals will be reinforced by identifying: 1) specific challenges that impede the development of existing creative actors from accessing markets; 2) procedures for participating in cultural events.</p> <p><b>Support to women's participation in cultural life.</b> The project has a strong focus on ensuring it contributes to gender equality.</p>	
<b>Feasibility and modalities of execution (§ 19.3 and 19.5)</b>		<p>Financial management will be governed by the accounting procedures of the Government of Seychelles and audited by the Office of the Auditor General.</p> <p>Established in 1979, the applicant is the former Department of Culture of Seychelles, which transitioned to SNICHA. The staffs are high level Departmental staff.</p> <p>The time frame from May 2022 to October 2023 appears consistent with the planned activities. These activities are described in detail and</p>	

<sup>6</sup> Title for communication purposes: Reinvigorating and re-establishing culture at the heart of Seychelles' economic and social development

<b>Score</b>	<b>Beneficiary Country</b>	<b>Project No.</b>	<b>Applicant</b>
32	Seychelles	2021-8177	Department of Culture (Party)
		substantially address the issues by undertaking research, consulting experts, holding public forums and developing training modules.	
	<b>Sustainability (§ 19.6)</b>	<p>The project will support the mandate of the new Act for the SNICHA and lay the groundwork needed to develop policies and activities with the input of the community. Assessment of economic contribution of CCIs, adequate resourcing and strategies, awareness raising on value of the sector will be established to ensure the long-term impact.</p> <p>A data sharing framework and a list of focus areas for future training are proposed to follow up after the completion of the project.</p>	
	<b>Comments from evaluators (§ 19.7)</b>	<p>Experts note that the project is relevant to the IFCD. It is well-designed and feasible. Due to its close connection to the government, the project would continue to be sustainable, as long as the government commits to funding and resources. The finance should be revisited because currently, the budget is spent on facilities and conferences.</p>	

Score	Beneficiary Country	Project No.	Applicant
31.5	Argentina, Chile, Colombia, Dominican Republic, Ecuador, Guatemala, Mexico	2021-8067	Ibero-American Federation of Motion Pictures, Arts and Sciences Academies – FIACINE (INGO)
<b>Project title</b>		WE ARE DIVERSE: Empowering and encouraging workers from populational collectives belonging to women moviemaker minorities, indigenous, afro, LGBTIQ+, migrants and cisgender in seven countries of Latin America <sup>7</sup>	
<b>Project duration</b>		April 2022 to November 2023	
<b>Recommended amount in US\$</b>		83 312	
<b>Aim</b>		The project aims to support and empower women who identify as indigenous, Afro, LGBTIQ +, migrants and cisgender minorities for greater participation in the audiovisual industry in Argentina, Chile, Colombia, Ecuador, Guatemala, Mexico and the Dominican Republic.	
<b>Brief summary (§ 19.1)</b>		Ibero-American Federation of Film Arts and Sciences Academies ( <i>Federación Iberoamericana de Academias de Artes y Ciencias Cinematográficas</i> - FIACINE) is a non-profit organization that brings together the region's academies of motion pictures, arts and sciences. It proposes to: 1) identify groups of women belonging to indigenous, Afro-descendant, LGBTIQ+, migrant and cisgender in 7 countries of the Latin American audiovisual industry; 2) identify the employment and training situation of working women belonging to the target groups; 3) generate a report mapping of the audiovisual sector, focusing on the identified groups, including recommendations for the development of public policy; 4) create a space for networking among the minority groups identified.	
<b>Potential impact and expected results (§ 19.2)</b>		<ul style="list-style-type: none"> <li>• Identification of the target group. A virtual census led by the Federation in Colombia in collaboration with Film Academies in the target countries will result in a directory or database with the collectives.</li> <li>• Identification of the employment and training situation of the target groups. Surveys will be created to establish parameters for the design and application of workshops that contribute to the development of capacities and competences in entrepreneurship. The target women would have better access to markets and cultural industries of the national and international audiovisual sector.</li> <li>• Generation of a report mapping of the audiovisual sector in seven countries including recommendations for the development of public policy. The text of the report and the recommendations will be prepared based on the information found in the census, surveys and the application of the workshops.</li> <li>• Creation of a networking space among the target groups. The WE ARE DIVERSE forum will be organized as a space of network.</li> </ul>	
<b>Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)</b>		<p><b>Job creation and entrepreneurship measures</b> Minority populations are empowered with entrepreneurial skills. They will carry out projects that generate employment within their communities.</p> <p><b>Declarations, recommendations and resolutions aligned with the goals of the Convention</b> The recommendations for the formulation of public policy will be included in the WE ARE DIVERSE Report.</p>	

<sup>7</sup> Title for communication purposes: WE ARE DIVERSE: Empowering female audiovisual professionals from vulnerable groups in seven countries of Latin America.

Score	Beneficiary Country	Project No.	Applicant
31.5	Argentina, Chile, Colombia, Dominican Republic, Ecuador, Guatemala, Mexico	2021-8067	Ibero-American Federation of Motion Pictures, Arts and Sciences Academies – FIACINE (INGO)
			<p>Alongside the socialization with FIACINE, it contributes to the strengthening of the policymaking.</p> <p><b>Support to female artists and cultural professionals</b> The creation and strengthening of networks among women and their presence in the audiovisual sector support them as artists and professionals.</p>
<p><b>Feasibility and modalities of execution</b> (§ 19.3 and 19.5)</p>			<p>FIACINE will cover 66% of the total cost of the project. The salaries and fees are justifiable considering the project. The overhead costs are 0.</p> <p>The applicant has experience in the relevant subject. Since 2016, it has published an annual report called <i>MUJERES DE FIACINE</i> among others. The lead applicant has the capacities to implement the project and the team comprises the coordinator of each country.</p> <p>The project presents a transparent methodology. The key activities are interconnected and they address well the relevant issues. However, the identification process of the target group should be developed.</p>
<p><b>Sustainability</b> (§ 19.6)</p>			<p>The project will contribute to work already developed by the Ibero-American Platform of Audiovisual Regulators (PRAI) about "Representation of gender on audiovisual screens." It will also contribute to policymaking considering the connections with the Executive Secretary of Ibero-American Cinematography (CAACI).</p> <p>The report and the database will be shared with the CAACI to improve the incidence in actions such as the planned forum. The project will be in communication with the women who attend the workshops, and a survey will be carried out to explore the strengthened capacities and their effectiveness.</p>
<p><b>Comments from evaluators</b> (§ 19.7)</p>			<p>Experts note that this project supports and empowers women belonging to marginalized groups in the Ibero-American film sector by strengthening the skills and competencies in entrepreneurship.</p> <p>The project is well written, the objectives are clear and so are the activities and the outputs. The project is one of the few that addresses LGBTIQ+ communities and also fosters South-South cooperation. The project has the potential to introduce a structural change.</p>

Score	Beneficiary Country	Project No.	Applicant
31.5	Indonesia	2021-7568	Koalisi Seni Indonesia (NGO)
<b>Project title</b>		Promoting and monitoring artistic freedom in Indonesia	
<b>Project duration</b>		April 2022 to March 2024	
<b>Recommended amount in US\$</b>		85 984	
<b>Aim</b>		The project aims to promote artistic freedom and engage stakeholders in systematic monitoring of the violations. As a result, the human rights monitoring ecosystem in Indonesia should be improved, potentially providing inputs for the next QPR.	
<b>Brief summary (§ 19.1)</b>		Koalisi Seni Indonesia ( <i>Perhimpunan Koalisi Seni Indonesia</i> –Association of Indonesian Art Coalition), an association that conducts policy advocacy in the arts sector, proposes to: 1) promote artistic freedom by conducting baseline and endline study about key stakeholders' practical knowledge of artistic freedom; 2) strengthen capabilities of journalists, artistic communities and human rights organizations in monitoring and reporting artistic freedom violations; 3) push for further acknowledgement about the ongoing state of artistic freedom in Indonesia.	
<b>Potential impact and expected results (§ 19.2)</b>		<ul style="list-style-type: none"> <li>• Promoting artistic freedom by conducting studies. A practical guidebook will be published, and a series of public campaigns would be run.</li> <li>• Strengthening capabilities of stakeholders. Monitoring system and networks will be developed for journalists, artistic communities and human rights organizations. A public artistic freedom helpdesk will be set up in collaboration with human rights organization.</li> <li>• Enhancing the acknowledgement of ongoing state of artistic freedom in Indonesia by civil society organisations and public institutions. Case monitoring reports and recommendation for policy action will be elaborated.</li> </ul>	
<b>Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)</b>		<p><b>Information systems and statistics.</b> Monitoring data and reports on artistic freedom will be produced and diffused to inform policy action.</p> <p><b>Training and mentoring for CSOs.</b> A guidebook for the artistic community will be elaborated and disseminated.</p> <p><b>Monitoring of artistic freedom violations.</b> The project will contribute to monitor violation cases on youth, women and non-binary genders.</p> <p>The project has some focus on gender equality, youth and international cooperation, although they are not priority targets</p>	
<b>Feasibility and modalities of execution (§ 19.3 and 19.5)</b>		<p>The budget is detailed and clear. Half of the grant request is for salaries and fees, which seems reasonable. Communication is US\$8,278 which is a little low given the advocacy nature of the project. Travel and equipment costs are minimal.</p> <p>Established in 2012, the applicant has previously received international financial support. Previous funding sources prove its capacity to run the project alongside the team competences that are clearly described per profile in the logic framework. Koalisi Seni currently comprises 288 individual and organizational members from 21 provinces in Indonesia that supports and practices policy advocacy in the arts and culture sector.</p> <p>The program of activities is extensive and well-planned, and the time frame is realistic and coherent. All activities are clearly related to at least one objective of the project.</p>	
<b>Sustainability</b>		The long-term impacts of the project are expected as a result of the strong partnership strategy. The project partners with over 14 public and private	

Score	Beneficiary Country	Project No.	Applicant
31.5	Indonesia	2021-7568	Koalisi Seni Indonesia (NGO)
<b>(§ 19.6)</b>		<p>organizations, including the Ministry in charge of culture and UNESCO Office in Jakarta. Partners are also active in different fields, favoring knowledge transfer. The contractors are also well identified. The applicant plans to foster their personal commitment by involving them from the earliest stages of the project.</p> <p>Beneficiaries of activities will be contacted in time increments after each activity within the project period to investigate potential cascading benefits of the project. Monitoring will be conducted for at least 4 years through regular checking with key stakeholders to capture any changes or impacts after the project ends.</p>	
<b>Comments from evaluators (§ 19.7)</b>		<p>Experts note that the project is well conceptualized. The applicant bases the project on its extensive experience and strong evidence of data collection and analysis of artistic freedom. The planning, budget and activity plan is thoroughly prepared and relevant to achieving the objectives. While focusing on artistic freedom, the project meets the overall objectives of the IFCD to enhance professional networks and government's role in supporting the cultural industries.</p>	

Score	Beneficiary Country	Project No.	Applicant
31.5	Nigeria	2021-7809	Potter's Gallery Initiative (NGO)
<b>Project title</b>		Market access for the disabled project <sup>8</sup>	
<b>Project duration</b>		April 2022 to March 2023	
<b>Recommended amount in US\$</b>		86 000	
<b>Aim</b>		The project aims to create an inclusive cultural and creative sector for people with disabilities in Nigeria. It facilitates the inclusion of persons with disabilities into the cultural and creative industry in Nigeria through capacity development and providing market access for them.	
<b>Brief summary (§ 19.1)</b>		Potter's Gallery Initiative, a non-sectarian NGO led by people with disabilities, proposes to: 1) promote the engagement of key cultural and creative stakeholders; 2) build the capacity of CSO to effectively advocate for the inclusion of people with disabilities; 3) develop a new market access using digital technology.	
<b>Potential impact and expected results (§ 19.2)</b>		<ul style="list-style-type: none"> <li>• Promote the engagement of key cultural and creative stakeholders to support the participation of people with disabilities in the sector. A policy brief containing strategies to foster the inclusion of artists and creators with disabilities is developed and presented to the general public.</li> <li>• The capacity of CSO is built to effectively advocate for the inclusion of people with disabilities. Trainings covering storytelling, photography, voice over, social media advertising, etc. will be delivered by consultants in the field.</li> <li>• Development of a new market access using digital technology. A mobile application will be developed to promote the works by disabled artists. These artists will be able to access national and international markets.</li> </ul>	
<b>Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)</b>		<p><b>Participation and access to diverse cultural expressions.</b> The project has a potential to provide better visibility to artists with disabilities and creatives of Nigeria through providing market access, capacity development and other activities.</p> <p><b>Digital transformation of industries and institutions.</b> The development of a mobile application for the promotion of creative content developed by people with disabilities will facilitate more market access, specifically to international markets.</p> <p><b>Support to female artists and cultural professionals.</b> The project will ensure that women are given a 50% representation.</p>	
<b>Feasibility and modalities of execution (§ 19.3 and 19.5)</b>		<p>The budget corresponds well to the planned activities. However, the costs for breaks are overestimated, and the costs for testing the application is not allocated.</p> <p>Potter's Gallery Initiative's mission is in line with the project's key objective. It has already completed several large-scale projects such as: Disability Art Space, Abuja International Arts Ability Festival, Creative Boot camp and others. The project staffs are capable and have clear responsibilities.</p> <p>The project methodology concentrates on several key events. It is clear and straightforward. The policy component, however, needs further elaboration.</p>	
<b>Sustainability</b>		The project contributes to activities that are already done by the key applicant, for example the creative boot camps and stakeholders'	

<sup>8</sup> Title for communication purposes: Improving market access for artists with disabilities

Score	Beneficiary Country	Project No.	Applicant
31.5	Nigeria	2021-7809	Potter's Gallery Initiative (NGO)
<b>(§ 19.6)</b>		<p>engagements.</p> <p>Monitoring and evaluation will be given priority during the project execution. A baseline survey will be carried out before the creative boot camps to assess the artistic and creative capacity and skills of participants. The project envisages to elaborate midterm and final surveys to assess the impact. An external evaluator involved will also be involved.</p>	
<b>Comments from evaluators (§ 19.7)</b>		<p>Experts noted that the project has a potential to impact the current unfavorable situation for the artists with disabilities. The methodology consists of diverse events-stakeholder meeting, focused groups, advocacy visits, elaboration of a digital application and others which aim at enlarging the visibility and inclusion of artists with disabilities. The outcomes are well formulated with specific indicators, and the project responds well to the IFCD priorities.</p>	

Score	Beneficiary Country	Project No.	Applicant
31	Bolivia (Plurinational State of)	2021-7614	Fundación Visión Cultural (NGO)
<b>Project title</b>		Promotion of cultural and creative economies by the strengthening and incidence of self-managed cultural spaces of the municipality of La Paz – Bolivia <sup>9</sup>	
<b>Project duration</b>		April 2022 to October 2023	
<b>Recommended amount in US\$</b>		84 854	
<b>Aim</b>		The project by <i>Fundación Visión Cultural</i> , in association with the National Coordination of Cultural Spaces (NCCS), aims to develop the business capacities of the cultural sector. The project targets novice artists under 35 years-old with gender parity. Structural changes are also proposed in the municipal regulatory system.	
<b>Brief summary (§ 19.1)</b>		<i>Fundación Visión Cultural</i> (Cultural Vision Foundation), an NGO that strengthens Bolivia's cultural life and promotes interculturalism, and NCCS propose to: 1) contribute to the advancement of cultural and creative industries, collaborative economies, and community production systems of La Paz; 2) promote the development and implementation of municipal regulations and public policies for the cultural and creative economies and for the self-managed cultural spaces in the municipality; 3) strengthen the capacities the NCCS members to constitute them as agents of structural changes.	
<b>Potential impact and expected results (§ 19.2)</b>		<ul style="list-style-type: none"> <li>• Contribution to the advancement of cultural and creative industries, collaborative economies, and community production systems of La Paz. Successful experiences of cultural entrepreneurship will be mapped, and meeting spaces will be created for exchange and transfer of knowledge.</li> <li>• Promotion of the development and implementation of municipal regulations and public policies for the cultural and creative economies and for the self-managed cultural spaces in the municipality. Socialization, training processes and implementation of Information, Advice and Cultural Orientation Points in different macro districts will be conducted.</li> <li>• Strengthening the capacities of the NCCS members to constitute them as agents of structural change. Mechanisms for planning, monitoring, communication, evaluation and interaction with other networks will be improved.</li> </ul>	
<b>Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)</b>		<p><b>Development of information systems and statistics and cultural events and exchange facilities.</b> Information on successful experiences will be collected, and meeting spaces for transfer of knowledge will be created.</p> <p><b>Participation in policy design.</b> The project promotes diversity and intercultural dialogue to strengthen the impact of civil society in cultural policymaking processes.</p> <p><b>Support to female artists and cultural professionals.</b> The project contributes to the promotion of gender equality by targeting female artists under the age of 35.</p>	
<b>Feasibility and modalities of execution (§ 19.3 and 19.5)</b>		<i>Fundación Visión Cultural</i> will apply its systems to the financial management of the project. It demonstrates strong accountability and transparency, and internal control systems with a financial supervisor	

<sup>9</sup> Title for communication purposes: Promoting cultural and creative industries in the city of La Paz, Bolivia

Score	Beneficiary Country	Project No.	Applicant
31	Bolivia (Plurinational State of)	2021-7614	Fundación Visión Cultural (NGO)
			<p>who is dedicated to the project.</p> <p>The applicant has a consolidated history of cultural management since 2008, and the allied institution, NCCS, brings together 60 Self-Managed Cultural Spaces in Bolivia. The team is co-managed by two local cultural leaders, and Zarati was responsible for consolidating a Public Management Model for the Development of Arts Cultures in the municipality of La Paz, for the last six years (until April 2021).</p> <p>The project addresses relevant issues. The activities are detailed, and the methodology is coherent and relies heavily on partners' involvement.</p>
<p><b>Sustainability</b> (§ 19.6)</p>			<p>The number of partners is astonishing, but it is understandable in the context of this project. It is an asset and the best way to ensure sustainability. The partners and their roles and responsibilities are clear.</p> <p>The project proposes innovative approaches to follow-up initiatives that were already launched by public institutions, thereby empowering civil society and strengthening its link with the business sector of culture.</p> <p>The follow-up with the beneficiaries will happen mainly through the NCCS.</p>
<p><b>Comments from evaluators</b> (§ 19.7)</p>			<p>The experts note that the project's objectives and the outputs are clear. The methodology is based on extensive partnerships and consultations, which is important to sustain the project's impact. The direct and indirect beneficiaries of the project are clearly outlined.</p> <p>The project raises several novel aspects: it proposes empowerment of organized civil society in self-managed spaces of cultural management to influence the implementation of local plans and legislation and, through a participatory process, empower them to improve those instruments. On the other hand, it focuses on the formation of capacities, and more significantly, it contributes to the articulation between civil society and cultural entrepreneurs in the region.</p>

Score	Beneficiary Country	Project No.	Applicant
31	Palestine	2021-7147	Ramallah Municipality (Party)
<b>Project title</b>		Ramallah city of music – a strategy for sustainable city development through music	
<b>Project duration</b>		April 2022 to August 2023	
<b>Recommended amount in US\$</b>		75 680	
<b>Aim</b>		The project aims to create a strategy for sustainable city development through music.	
<b>Brief summary (§ 19.1)</b>		Ramallah Municipality, a public body that supports inhabitants and visitors of Ramallah, proposes to: 1) map the music industry and create a strategy for the development of the sector; 2) investigate competence gaps to create and implement a tailor-made education program.	
<b>Potential impact and expected results (§ 19.2)</b>		<ul style="list-style-type: none"> <li>• Mapping of the music industry and creating a strategy for development. It will contribute to better policymaking and raise awareness of the music sector and its contribution to areas such as tourism and social cohesion. The research will include a wide spectrum of the community and planning will involve civil society (with gender parity) through the executive board.</li> <li>• Investigation of competence gaps in mobility of artists to create and implement a tailor-made education program. It will enhance the capacities of music professionals in their international careers and partnerships.</li> </ul>	
<b>Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)</b>		<p><b>Integrated strategies and frameworks and information systems and statistics</b> The data on music sector such as the socio-economic impact of the sector will be collected to create a strategy for development of the city.</p> <p><b>Education and training programmes and mobility information systems</b> The international mobility of artists from Ramallah will be reinforced by the implementation of an education system.</p>	
<b>Feasibility and modalities of execution (§ 19.3 and 19.5)</b>		<p>The salaries and fees budgets, which represent about 56% of the budget appear high. However, only half of this is requested from IFCD with the balance to be funded by other sources.</p> <p>Seven people named in the project team have experience and roles in the project relating to coordination, PR, training, and review of the final strategy produced.</p> <p>The activities align well with the local context provided as well as to the objectives and the outputs. The project duration is two years which is consistent with the planned activities, particularly taking into account the institution which will be created to rule out the strategy.</p>	
<b>Sustainability (§ 19.6)</b>		<p>Four partners' roles are outlined in the application.</p> <p>This project builds on an existing work around broader strategies for culture. Ramallah is a member of the Resilient Cities Network and has developed a plan to 2050. It is also a UNESCO Creative City. The city cooperates with various UN agencies and its activities are aligned with the SDG Agenda. The project is in line with the National Plan for Culture, and Ramallah is increasingly taking on the role of Palestine's cultural hub. The project would enable mapping and development of operational plans to fulfil its potential.</p> <p>A Ramallah City of Music Office will be established within the Municipality of Ramallah. Cooperation with different institutions, including academia,</p>	

Score	Beneficiary Country	Project No.	Applicant
31	Palestine	2021-7147	Ramallah Municipality (Party)
			will also contribute to long-term impact.
<b>Comments from evaluators (§ 19.7)</b>		Experts note that the project is interesting as it would contribute to significant knowledge about the dynamics of the music industry in the City of Ramallah. It would also deliver an Action Plan for enactment by the city, assist music professionals, and raise awareness of the music sector. The sufficient resources for the implementation of the strategy should be disbursed to ensure long-term impact and sustainability. In addition, the budget for mapping and research should be allocated to improve the proposal.	

Score	Beneficiary Country	Project No.	Applicant
31	Guinea	2021-7707	La MUSE (NGO)
<b>Project title</b>		Reinforce the entrepreneurial culture in the audiovisual, fashion, and design sectors in Guinea <sup>10</sup>	
<b>Project duration</b>		April 2022 to March 2024	
<b>Recommended amount in US\$</b>		82 981	
<b>Aim</b>		The project aims to support cultural entrepreneurship in the field of audiovisual, fashion and design sectors in Guinea.	
<b>Brief summary (§ 19.1)</b>		La MUSE, an NGO that brings together artists and cultural actors for development, proposes to: 1) strengthen the ecosystem around cultural entrepreneurship; 2) contribute to the development and structuring of new CCIs in the audiovisual, fashion and design sectors.	
<b>Potential impact and expected results (§ 19.2)</b>		<ul style="list-style-type: none"> <li>Strengthening the ecosystem around the cultural entrepreneurship. The actors in the target sectors – audiovisual, fashion and design – will be identified, promoted digitally, and networked.</li> <li>Contribution to the development and structuring of new CCIs. The incubation at Studios Kirah will be reinforced by setting up a regional branch in Labé. In addition, a programme that meets the challenges of the sectors in Conakry and Labé will be created.</li> </ul>	
<b>Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)</b>		<p><b>Job creation and entrepreneurship measures.</b> The project targets Guinea’s cultural and CCI entrepreneurs. The applicant plans to mobilize the entrepreneurial ecosystem in Conakry and create a similar ecosystem in Labé.</p> <p><b>Information systems and statistics.</b> Three sectors of culture and creative industries (audiovisual, fashion and design) will be mapped. Currently, there is no statistics to assess the contribution of cultural and creative industries to the economic and social development of the country</p> <p><b>Digital creativity and competencies.</b> An incubation program will be launched at a regional branch for 10 entrepreneurs.</p> <p><b>Levels of women’s representation in the culture and media sectors and levels of women’s participation in cultural life.</b> The project proposal focuses on the participation and representation of women in the cultural sector.</p>	
<b>Feasibility and modalities of execution (§ 19.3 and 19.5)</b>		<p>The project plans to hire a specific financial manager who has extensive experience in the field.</p> <p>The applicant has more than 10 years of experience and has previously successfully developed a cultural incubator program. The Studios Kirah has sufficient premises for the implementation. The team consists of 9 people from the organization, as well as of external contractors.</p> <p>Planned activities are logically connected, and the methodology is written clearly. Some activities need to be further specified.</p>	
<b>Sustainability (§ 19.6)</b>		<p>The project is expected to have long-term benefits. The project considers measures such as monitoring and evaluation throughout the project, the media visibility, the development of partnerships in the subregion during the project’s activities aimed at promoting exchanges of experiences within the Francophone space.</p> <p>A variety of 12 public and private partners are listed in the project. Their</p>	

<sup>10</sup> Title for communication purposes: Reinforcing entrepreneurship in Guinea’s audiovisual, fashion, and design sectors

Score	Beneficiary Country	Project No.	Applicant
31	Guinea	2021-7707	La MUSE (NGO)
		<p>responsibilities in the project's implementation are elaborated to some extent.</p> <p>The project takes into account the new national policy for culture (2018) by the former Ministry of Sports, Culture and Historical Heritage. In addition, the government plans to develop an Arts and Culture Development Fund (FODAC), created in 2020. This project is in line with this government initiatives.</p>	
<p><b>Comments from evaluators (§ 19.7)</b></p>		<p>Experts note that the project is well structured given that it develops from an existing incubation model. It corresponds well to IFCD priorities and also reflects on needs of the country. However, the financial planning has some weaknesses, and measures to sustain the impacts of the project, notably with regard to the beneficiaries, should be reinforced.</p>	

**ANNEX IV****Proposed new members of the IFCD's Panel of Experts**

<b>Group</b>	<b>Expert</b>	<b>Country</b>	<b>Mandate</b>
Group I	Ms Valeria Marcolin	Italy	2020-2023
Group II	Ms Lidia Varbanova	Bulgaria	2020-2023
Group III	Mr Lazaro Israel Rodriguez Oliva	Cuba	2020-2023
<i>Group IV</i>	<i>Ms Anupama Sekhar</i>	<i>India</i>	<i>2022-2025</i>
<i>Group V(a)</i>	<i>Ms Ayeta Anne Wangusa</i>	<i>Uganda</i>	<i>2022-2025</i>
<i>Group V(b)</i>	<i>Ms Ghita Khaldi</i>	<i>Morocco</i>	<i>2022-2025</i>

***Proposed alternate experts***

<b>Group</b>	<b>Expert</b>	<b>Country</b>	<b>Mandate</b>
Group I	Ms Astrid Audibert	Belgium	2020-2023
Group II	Ms Mira Burri	Bulgaria	2020-2023
Group III	Mr Eduardo Saravia	Colombia	2020-2023
<i>Group IV</i>	<i>Ms Yoonhyung Jeon</i>	<i>Republic of Korea</i>	<i>2022-2025</i>
<i>Group V(a)</i>	<i>Ms Doreen Anthony Sinare</i>	<i>United Republic of Tanzania</i>	<i>2022-2025</i>
<i>Group V(b)</i>	<i>Ms Rima Mismar</i>	<i>Lebanon</i>	<i>2022-2025</i>

### ***Short biographies of the experts proposed to become members of the new Panel of Experts***

#### **Ms Anupama Sekhar**

Ms Anupama SEKHAR is an expert in arts policies and transnational cultural co-operation. Currently, she is Director of Policy and Engagement at the [International Federation of Arts Councils and Culture Agencies \(IFACCA\)](#), the global network of arts councils, ministries of culture and government agencies, with member institutions representing over 70 countries. Prior to this, she was Director of the Culture Department at the [Asia-Europe Foundation \(ASEF\)](#), where she led international co-operation projects in 50+ countries with 400+ partners as well as the strategy and implementation of ASEF's arts, culture and heritage portfolio. As a member of the [UNESCO Expert Facility since 2015](#), she has undertaken technical assistance missions to support several governments across Asia in implementing the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Anupama is currently a Board Member of [ArtsEquator](#), which promotes critical writing about arts practice in south-east Asia. She also sits on the General Assembly of [The Festival Academy](#). An active speaker, panelist and moderator at various international events, she has contributed to creating safe spaces for constructive, transparent debate on pressing issues in the arts. Anupama holds degrees in English Literature and International Studies. She is a trained dancer in the Indian classical *Bharatnatyam* style. A citizen of India, she is currently based in Dubai.

#### **Ms Ayeta Anne Wangusa**

Ayeta Anne Wangusa is the Executive Director of Culture and Development East Africa (CDEA), a creative think tank in Dar es Salaam, Tanzania. She is a communications expert with 20 years of experience in print media in Uganda and media and communication advisory practice with three development organizations in Tanzania. She is a member of the AU/NEPAD Capacity Development Pool of Experts with expertise in knowledge management and communication and is a member of the African Cultural Policy Network (ACPN) steering committee. She offered her expertise for the drafting of the African Charter for the Cultural Renaissance implementation guide and the revision of the African Union's Plan of Action on the Cultural and Creative Industries in Africa. From 2015 to 2017, she served as Africa coordinator for the International Federation of Arts Councils and Culture Agencies (IFACCA). From 2009 to 2012, she served as the East Africa representative for the Commonwealth Civil Society Advisory Committee (CSAC).

#### **Ms Ghita Khaldi**

Ghita Khaldi is a Moroccan cultural projects manager, founder of the Moroccan association Afrikayna that promotes intercultural exchange, development and cooperation in Africa. Through the same organization, she designs, developpes and produces several programs like the first Moroccan mobility fund for African artists, called Africa Art Lines. Ms Khaldi is also in charge of the coordination and production of Festival L'Boulevard in Casablanca since 2014 on behalf of EAC L'Boulevard organization. She is also involved as steering committee member in several panafrican and international cultural NGOs like: African Culture Fund (founding member), Music In Africa Foundation (Treasurer), International Music Council.

***Short biographies of the experts proposed to become alternate members of the new Panel of Experts***

**Ms Yoonhyung Jeon**

Yoonhyung Jeon is a senior officer at the Korean Film Council (KOFIC), a South Korean government institution responsible for funding and film policy/audience development. She oversees technical assistance, funds assessment and management. Throughout her 18-year career at cultural and creative industry, she has led numerous strategies, operations and organisational projects with both governments and corporations in and out of Korea. Her experience includes distribution support programmes, film festival funding and evaluation, audio-visual policy implementation. Yoonhyung has worked closely with artists and industry professionals to transform their ideas and strategies to be made into productions and circulated internationally. She is a part-time lecturer at Kyung Hee university since 2021.

**Ms Doreen Anthony Sinare**

Doreen Anthony Sinare is the Chief Executive Officer and Copyright Administrator of the Copyright Society of Tanzania under the Ministry of Culture, Arts and Sports. She has coordinated and increase the membership base, COSOTA income, coordinated antipiracy activities especially the ones conducted in cooperation with MultiChoice Tanzania (DSTV) and Office of Director of Criminal Investigations. She also participated in strengthening cooperation with other stakeholders (right holders and users Federations & Associations, WIPO, ARIPO, CISAC, IFPI and others). She coordinated the preparation of 2 terms (5 years) Strategic Plans to promote and protect right holders. She participated in a research on Economic Contribution of Copyright Based Industries in Tanzania in 2012, participated in a WIPO Project Mandated to the Max Planck Institute for Intellectual Property and Competition Law in Munich to conduct a survey on the practice of competition law jurisdictions on Copyright, Competition and Development.

**Ms Rima Mismar**

Rima Mismar is the Executive Director of the Arab Fund for Arts and Culture - AFAC since 2016. Ms. Mismar completed her studies in Communication Arts (Radio/TV/Film) at the Lebanese American University (LAU) in Beirut in 1998. She has written for local newspapers and cultural supplements, focusing on cinema and pursuing her professional career as a film critic as of 1999. She has participated in several festivals as jury member or as a member of the selection committee, contributed to serious critical writings on Arab cinema, moderated panels and wrote for several regional media. She worked briefly in television, writing and producing several episodes of "The Arabic Lens" (Al Adasa Al Arabiya). She also wrote and researched a number of feature documentaries produced by and broadcasted on Al-Arabiya channel. Ms. Mismar joined AFAC in 2011 as Film Programs Manager and in 2015 was appointed Deputy Director.