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

**Eighth Ordinary Session
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Item 8 of the provisional agenda: Secretariat's report on the implementation of 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 Decisions 3.IGC 5, 4.IGC 10A, 5.IGC 5, 6.IGC 5 and 7.IGC 6 adopted by the Committee, this document presents the Secretariat's report on the implementation of the IFCD.

Decision required: paragraph 45

1. The International Fund for Cultural Diversity (hereinafter “the IFCD”) is a multi-donor voluntary Fund established under Article 18 of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”) to facilitate international cooperation for sustainable development and poverty reduction to foster the emergence of dynamic cultural sectors in developing countries that are Parties to the Convention.

2. The main objective of the IFCD is to invest in projects that lead to structural change through the introduction and/or elaboration 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 reinforcement of institutional infrastructures deemed necessary to support viable cultural industries at the local and regional levels.

3. At its second ordinary session in June 2009, the Conference of Parties approved the *Guidelines on the use of the resources of the International Fund for Cultural Diversity* (hereinafter “the Guidelines”) and established a three-year pilot phase (2009 – 2012). The IFCD became operational with the first call for funding requests launched in March 2010. At its fourth ordinary session in June 2013, the Conference of Parties approved the revised Guidelines (Resolution 4.CP 9), which were informed by the evaluation of the management mechanisms of the IFCD carried out by UNESCO’s Internal Oversight Service (hereinafter “IOS”) and the Decisions of the Committee.

4. Since 2010, the IFCD has been providing some US\$ 4.7 million in funding for 71 projects in 43 developing and least developed countries. IFCD-funded projects are contributing to: i) the creation of policy environments that promote the diversity of cultural expressions; ii) demonstrating the value and opportunities that the cultural and creative industries offer in the achievement of sustainable development; and iii) strengthening of institutional, organizational and individual capacities in the cultural sector.

5. Concretely, the IFCD has supported public authorities and non-governmental organizations from several countries (e.g., Bosnia and Herzegovina, Grenada and Togo) come together to introduce, update and implement policies and strategies tailored to meet the specific needs of their country’s creative sectors. In addition, the IFCD supported the strengthening of cultural entrepreneurs’ capacities in countries (e.g., Brazil, South Africa and Tajikistan) so they could develop their own ventures, adopt new business models and access local and regional markets. Furthermore, the IFCD contributed to the establishment of innovative partnerships and cooperation between various stakeholders active in the creative sectors of several countries (e.g., Lao PDR, Montenegro and Zimbabwe).

6. While the IFCD is increasingly recognized by its stakeholders as an effective international cooperation tool for the promotion of dynamic cultural and creative sectors, attracting a growing number of eligible funding requests every year and succeeding in its efforts to consolidate its donor base, it still faces some challenges that may jeopardize its effectiveness in upcoming funding cycles. The main challenges of the IFCD are: i) the lack of sufficient human resources to manage the Fund, monitor and follow-up funded projects and implement its fundraising strategy; ii) the stagnation of contributions to the Fund; and iii) insufficient visibility and awareness about the IFCD and the opportunities it offers, especially among potential beneficiaries and donors in Asia and the Pacific and the Arab States.

7. At this session, the Committee will examine the Secretariat’s report on the implementation of the IFCD, decide upon projects to be supported by the IFCD in 2015 based on the recommendations made by the Panel of Experts (Annexes I and II) and take note of the progress to implement the IOS recommendations on the IFCD.

8. The Secretariat’s report on the implementation of the IFCD is broken down into the following sections:

- I. Management of the IFCD
- II. Follow-up to the 2010, 2011, 2012 and 2013 funding cycles
- III. Follow-up to the implementation of the IOS recommendations on the IFCD

- IV. 2014 call for funding requests
- V. Technical assessment by the Secretariat
- VI. Evaluation of the eligible 2014 funding requests by the Panel of Experts
- VII. Recommendations of the Panel of Experts

9. Separate documents have been prepared as follows:

- Report on the implementation of the IFCD fundraising strategy (Document CE/14/8.IGC/9);
- Use of the financial resources of the IFCD and a proposed provisional draft budget for 2015 (Document CE/14/8.IGC/10);
- Information document on the IFCD “Investing in Creativity, Transforming Societies: Results of the projects supported through the International Fund for Cultural Diversity (2012 - 2014)” (Document CE/14/8.IGC/INF.3).

I. Management of the IFCD

10. During the reporting period, four staff members from the Diversity of Cultural Expressions Section and two from the Administrative Unit of the Culture Sector (CLT/AO) took part in the management of the IFCD. The staff members from the Diversity of Cultural Expressions Section correspond to a P-5 post (20% of whose time is dedicated to the IFCD), a P-4 post (70% of whose time is dedicated to the IFCD), a P-2 post (100% of whose time is dedicated to the IFCD) and a G-6 post (80% of whose time is dedicated to the IFCD). Regarding the staff members from the Administrative Unit of the Culture Sector, they correspond to a P-4 post (5% of whose time is dedicated to the IFCD) and a G-7 post (15% of whose time is dedicated to the IFCD).

11. Staff costs related to the management of the IFCD are covered by the regular programme budget of the Diversity of Cultural Expressions Section and the Administrative Unit of the Culture Sector. Furthermore, specialized consultants were recruited to carry out tasks such as the creation of the IFCD online platform, the development of a Results-Based Management (hereinafter “RBM”) Framework and the preparation and distribution of communication material and paid for under the regular programme and from the IFCD.

12. UNESCO’s cost recovery policy has not yet been implemented for the IFCD. Further to Decision 7.IGC 9, paragraph 6 by the Committee and Recommendation 1e on the working methods of Cultural Conventions by the Internal Oversight Service, the Secretariat submitted a cost-recovery policy that is based on the same principles as the other Culture Conventions to the Committee during its eighth ordinary session (see Document CE/14/8.IGC/5a).

13. The work of the aforementioned staff members included:

- Project administration: including processing deliverables and payments for the 71 IFCD-funded projects, coordinating all correspondence with project managers and processing contracts, deliverables and payments for all funding cycles;
- Project implementation: including managing all correspondence, as well as monitoring the implementation and follow-up of the 71 IFCD-funded projects;
- Fifth call for funding requests: preparing the application package and National Commission briefing in English and French; responding to inquiries regarding the application process, content and requirements; registering and performing a technical assessment of the funding requests received by the Secretariat; preparing and processing contracts for the members of the IFCD Panel of Experts; drafting letters to applicants and National Commissions to communicate the results of the Secretariat’s technical assessment, and responding to appeals;

- Communication: updating the IFCD website with profiles of newly funded projects and news, updates and results of ongoing projects; liaising with relevant UNESCO Field Offices to coordinate project implementation efforts; preparing documents and presentations for IFCD-related meetings and events held in various developing countries worldwide;
- Fundraising: preparing and coordinating activities and events linked to the IFCD fundraising and communications strategy, including the preparation and dissemination of the five newsletters, videos and booklets on IFCD projects, and follow-up to the fundraising campaign “Your 1% Counts for Creativity”.

II. Follow-up to the 2010, 2011, 2012 and 2013 funding cycles

14. With regard to the 2010 funding cycle, all 31 approved projects have been completed. In January 2014, in order to terminate the five contracts of the beneficiaries that declared their inability to ensure a successful continuation of their projects (i.e., the Ministry of Culture and Arts, Congo; the National Art Gallery of Namibia, Namibia; the Peruvian National Commission for UNESCO, Peru; and the Tunisian National Commission for UNESCO, Tunisia), the Secretariat requested the beneficiary institutions to:

- (i) submit a report on the project’s results; and
- (ii) submit all supporting documents, namely original invoices and payment slips, for payments made with UNESCO funds.

15. A letter dated 29 October 2014 was sent to the beneficiary institutions to inform them that, following a review of the supporting documents received, they were requested to reimburse all outstanding sums to the IFCD, if applicable. Since all five contracts have been officially closed, the Secretariat would like to request the Committee that a total amount of US\$ 81,850 is credited back to the IFCD. This amount was initially allocated to these projects and represents the unpaid balance of such contracts.

16. Regarding the 2011 funding cycle, as of 12 November 2014, 16 out of the 17 projects approved have been completed. The remaining project (Knjizni Blok, Croatia) has completed all its activities and the Secretariat proceeded to close the contract.

17. Regarding the 2012 funding cycle, as of 12 November 2014, 6 out of the 13 projects approved have been completed. The remaining projects will be completed in 2015, as expected in their contracts.

18. With regard to the 2013 cycle and subsequent to the Committee’s Decision 7.IGC 6, the following activities were undertaken by the Secretariat during the period of January-November 2014:

- (i) Terms of reference for the contracts of the 10 approved projects were elaborated, the contracts issued and their first payments processed; and
- (ii) Letters were sent to the National Commissions of the 46 non-retained projects informing them of the Committee’s decision and the availability of the results of the Panel of Expert’s evaluation at the IFCD website, copied to Permanent Delegations, national points of contact and relevant UNESCO Field Offices.

19. The Secretariat monitors the implementation of all ongoing projects, ensuring sustained email, telephone and in-person communication both at Headquarters and in the Field, when possible, with the beneficiaries of IFCD funding. Outcomes and results from all completed projects can be found on the IFCD website and in information document CE/14/8.IGC/INF.3.

20. Some statistics regarding the projects funded in the 2010, 2011, 2012 and 2013 funding cycles can be found below. Charts and graphs on IFCD-funded projects are available on the IFCD website: <http://en.unesco.org/creativity/ifcd/statistics-funded-projects>.

- In terms of funding per region, 49.2% of the funds disbursed by the IFCD went to Africa; 29.5% to Latin America and the Caribbean; 10.6% to Eastern European States; 6.7% to Asia and the Pacific; 2.2% to projects implemented in more than one region; and 1.8% to Arab States.
- With regard to the type of beneficiary, around 60% of the beneficiary organizations are NGOs; 34% are Parties; and 6% are INGOs.
- Regarding cultural domains, 23% of the IFCD-funded projects concern cinema and audiovisual arts; 21% music; 18% performing arts; 15% visual arts; 12% books and publishing; 7% design and crafts; and 4% media arts.
- In terms of impact, 50% of the IFCD-funded projects concern sustainable capacity development; 28% cultural and creative industry development; and 22% governance and public policy.
- US\$ 1,656,461 have been invested in projects focusing on youth, which represents 35.4% of total IFCD project funding;
- US\$ 1,087,574 have been invested in projects promoting gender equality, which represents 23.2% of total IFCD project funding;
- US\$ 480,431 have been invested in projects concerning indigenous creators, which represents nearly 10.3% of total IFCD project funding; and
- US\$ 382,892 have been invested in projects implemented in Small Island Developing States (SIDS), which represents 8.2% of total IFCD project funding. In addition, SIDS countries represent over 15% (7 out of 43) of the countries where IFCD-funded projects have been implemented.

III. Follow-up to the implementation of the recommendations of the Internal Oversight Service (IOS) on the IFCD

21. In January 2012, UNESCO's IOS launched the evaluation of the pilot phase of the IFCD, paying particular attention to the sound management of resources, structuring effects of projects, their sustainability, as well as their complementarity with projects funded by States, Parties and other international funds (Decision 5.IGC 7).

22. At its sixth ordinary session in December 2012, the Committee examined the IOS report and adopted the majority of the 35 recommendations on the evaluation of the pilot phase of the IFCD. In addition, the Committee encouraged the Secretariat to seek extrabudgetary funds to implement the IOS recommendations on knowledge management and project monitoring (Decision 6.IGC 7, paragraph 4). It also recalled the importance of managing the IFCD in an exemplary manner to maximize its impact and to ensure the success of the fundraising strategy (Decision 6.IGC 7, paragraph 5). It finally requested the Secretariat to prepare an action plan on the implementation of the IOS recommendations adopted by the Committee (Decision 6.IGC 7, paragraph 6).

23. Both the Conference of Parties, at its fourth ordinary session, and the Committee, at its seventh ordinary session, recognized the progress made by the Secretariat on the implementation of the IOS recommendations, encouraged the Secretariat to continue its work and requested Parties to provide extrabudgetary resources to implement the IOS recommendations (Decision 7.IGC 8).

24. To date, the majority of the IOS recommendations (namely Recommendations 3, 4, 5, 10, 11, 14, 17, 18, 21, 25, 27, 30 and 35) have already been fully implemented by the Secretariat through their integration in the Guidelines of the IFCD. The implementation of the IOS recommendations has proven valuable in improving the functioning of the IFCD, streamlining its processes and demonstrating its impact at the local level. Annex III provides an overview of the state of implementation of these recommendations that are being acted upon, including the progress attained towards its full implementation.

25. With regard to one of the main IOS recommendations (Recommendation 7: Develop an RBM Framework with short- and long-term objectives, time-frames and indicators), the Secretariat engaged a highly experienced expert to develop the RBM framework for the IFCD and its implementation plan in coordination with the IFCD stakeholders. The RBM Framework defines the IFCD's goal (which directly supports UNESCO Strategic Objective 8: Fostering creativity and the diversity of cultural expressions), outcomes (which are aligned with UNESCO's medium-term results: C/4) and results (which are to be achieved within a four-year period: C/5), as well as a set of SMART (Specific, Measurable, Assignable, Realistic, Timed) indicators. The aim of the RBM Framework for the IFCD is to monitor and improve the performance of the Fund and to demonstrate that it is achieving its objectives.

26. The RBM Framework (Annex IV) has already been introduced into the managing mechanisms of the IFCD, including the revised Evaluation Form, the draft Pre-selection and Evaluation Guides and the new IFCD website, and will be further introduced on the occasion of the launch of the upcoming IFCD call for funding requests. Furthermore, the Secretariat initiated the establishment of a results-based baseline for the Framework to gather consistent and comparable data by retrospectively analysing and following up on all completed funded projects. This exercise will be continued throughout 2015. The implementation of this recommendation is helping the stakeholders of the IFCD have a clearer picture of its objectives and expected results and an increased awareness of the impact attained by IFCD-funded projects at the local level.

27. Regarding another main IOS recommendation (Recommendations 15 and 16: Develop a Knowledge Management System (hereinafter "KMS") to promote information sharing and transparency), the Secretariat launched its new website (<http://www.unesco.org/ifcd>) on 12 November 2014, where the results and impact of IFCD-funded projects feature prominently. The website also includes project profiles, impact stories and audiovisual materials, as well as a section dedicated to fundraising for the IFCD.

IV. 2014 Call for funding requests

28. In preparation for the fifth call for funding requests, the Secretariat undertook the following steps:

- i) The Application Form for projects, the Annotated Guide to the Application Form for Projects and the Panel of Experts' Evaluation Form were revised to adapt them to the new Guidelines of the IFCD, which were approved by the Conference of Parties at its fourth ordinary session in June 2013 (Resolution 4.CP 9);
- ii) Letters were sent to the new members of the Panel of Experts and the alternate experts to inform them of their appointment by the Committee. Furthermore, letters were sent to those experts whose term expired thanking them for their commitment and excellent work;
- iii) A teleconference and several email exchanges were organized with the Panel of Experts to update them on new developments regarding the application and evaluation process, and to involve them in the preparation of the fifth funding cycle.

29. On 29 January 2014, the IFCD's fifth call for funding requests was launched on the Convention's website. The closing date for applications was announced for 15 May 2014 in accordance with the Guidelines. Relevant and user-friendly information on the application and selection process was made available on the IFCD website. The establishment of new launching and closing dates, which was implemented for the first time during the fifth call for funding requests, allowed for a more efficient and smoother technical assessment and evaluation process, as both the Secretariat and the IFCD Panel of Experts enjoyed more time to complete their duties, compared to the previous funding cycles.

30. An information package for National Commissions containing key documents in English and French on the call for funding requests was prepared and distributed on 30 January 2014. On 21 March 2014, an additional email announcement was sent to National Commissions, Permanent Delegations, national points of contact of Parties to the Convention and to UNESCO Field Offices to remind them about the deadline for the submission of funding requests to the Secretariat.

V. Technical assessment by the Secretariat

31. The total number of funding requests received by the Secretariat was 172, which represents a decrease of 13% compared to the previous call for funding requests. One of the reasons for this decrease may be the decision of some National Commissions to pre-select only one or two project proposals, even though they have the possibility to pre-select four projects.

32. The Secretariat undertook a technical assessment to ensure that the funding requests were complete and fell within the areas of intervention of the IFCD and therefore eligible. Following the technical assessment by the Secretariat, 74 funding requests from 44 countries and four INGOs were deemed eligible for a total worth of US\$ 6,688,044. Furthermore, 98 funding requests were deemed non-eligible and consequently they were not submitted to the Panel of Experts for evaluation mainly because the funding request was not completed or fell outside the areas of intervention of the IFCD. A letter was sent on 13 August 2014 to the National Commissions that pre-selected requests, as well as to the INGOs that submitted requests, informing them about the result of the technical assessment undertaken by the Secretariat.

33. In comparative terms, while the total number of funding requests diminished compared to the previous funding cycle, the number of eligible funding requests increased from 28% in 2013 to 43% in 2014. This reflects a better understanding of the objectives and the scope of intervention of the IFCD by applicants and National Commissions.

34. Some statistics regarding the 2014 call for funding requests can be found below:

- Funding requests were received from 67 countries (of which 64 countries were eligible) and 17 INGOs.
- Regional representation of funding requests is as follows: around 40% from Africa; 34% from Latin America and the Caribbean; 15% from Eastern European States; 7% from Asia and the Pacific; and 4% from Arab States.
- 29% of funding requests were submitted by Parties; 2% by Non Parties; 59% by NGOs and 10% by INGOs.
- With regard to impact, 56% of the eligible funding requests concern sustainable capacity development; 27% cultural and creative industry development; and 17% governance and public policy.
- Regarding those eligible funding requests focusing on the strengthening of cultural and creative industry development, 24% of requests concerned design and crafts; 21% music; 17% performing arts; 14% cinema and audiovisual arts; 12% books and publishing; 9% visual arts; and 3% media arts.
- 74% of eligible funding requests focused on the promotion of gender equality, which represents an increase of 15% compared to 2013; and 12% concerned SIDS, which represents an increase of 6% compared to 2013. 74% of eligible funding requests concerned youth; 40% concerned Africa; and 4% indigenous creators. Compared to previous funding cycles, these figures remain relatively similar.
- 70% of funding requests were submitted in English and 30% in French.

VI. Evaluation of the eligible 2014 funding requests by the Panel of Experts

35. After completion of the Secretariat's technical assessment, the 74 eligible funding requests were made available to the Panel of Experts through the IFCD internal platform for evaluation. Each request was evaluated independently by two experts, who filled in online evaluation forms giving marks, providing comments for each criterion and summarizing the assessment in a form suitable for providing feedback to the Committee and the applicants. It was ensured that experts were not assigned proposals from their home country.

36. The Panel of Experts evaluated the funding requests against the evaluation criteria established in paragraph 19 of the Guidelines of the IFCD. Each funding request could receive a maximum of 20 points for all relevant criteria by an individual expert, who assessed their relevance, feasibility, financial management and accountability, impact and sustainability. The sum of the total scores awarded by the two individual experts, which could correspond to a maximum of 40 points, established the overall score of the funding request.

37. In accordance with paragraph 16.3 of the Guidelines and paragraph 8 of Decision 7.IGC 6, the Secretariat organized a meeting at UNESCO Headquarters in Paris for the members of the Panel of Experts in July 2014. During the meeting, the experts had the opportunity to exchange on the approach they took in the evaluation process, discuss the challenges they faced and reach a consensus about the projects to be recommended for funding.

38. Further to the meeting of the members of the Panel of Experts, the coordinator of the Panel of Experts, while taking into consideration the individual evaluations and the total amount available for funding, validated all evaluations and the list of projects recommended for funding.

VII. Recommendations of the Panel of Experts

39. As indicated in Document CE/14/8.IGC/10 and in Annex I of this document, a total of **US\$ 624,296** is available in the IFCD for funding projects determined in accordance with Decision 7.IGC 6.

40. Annex I presents a list with the seven funding requests that are recommended to the Committee by the Panel of Experts for its consideration. The funding requests are listed according to the combined score attributed by the experts. The list of recommended projects includes five Parties whose cultural organizations and/or institutions may benefit from IFCD funding for the first time, if the Committee decides so, i.e., the Central African Republic, the Democratic Republic of the Congo, Gabon, Morocco and the United Republic of Tanzania. Annex II presents evaluation sheets for each recommended project with information presented in accordance with paragraph 19 of the Guidelines as a means to facilitate the Committee's decision-making process.

41. In conformity with paragraph 5 of Decision 5.IGC 7, all the funding requests files received in the framework of the IFCD's fifth call, including the application forms, the National Commission's Review Forms, the Secretariat's technical assessment, the evaluations by the Panel of Experts and the validation by the coordinator of the Panel of Experts, were made available on 12 November by the Secretariat on the Convention's website: <http://en.unesco.org/creativity/ifcd/project-list/2014>.

42. The Panel of Experts submitted to the Secretariat their comments on the evaluation process, the method for examining funding requests submitted during this fifth call and on drafts of the IFCD Pre-selection and Evaluation Guides. Overall, the Panel of Experts observed that:

- funding requests for the fifth call were qualitatively better designed than in previous calls.
- requesting quantitative and qualitative information on the beneficiaries of the proposed projects provided relevant input that contributed to more informed evaluations;
- the new IFCD Platform, which includes an on-line evaluation system, facilitated the work of the experts by allowing them to access all necessary information, provide comments and scores and consult other experts' evaluations simultaneously.

43. Furthermore, the Panel of Experts recommended that:

- a new criterion is included in the evaluation form to ensure the geographical balance of the recommended funding requests in conformity with paragraph 6.6 of the Guidelines;
- the scoring system is modified (by increasing the maximum amount attributable per project to 100 points instead of 40) so to allow more nuanced point allocation;

- expenditures for project-related staff and contractors costs should be limited to 30% of the total budget;
- given the growing number of funding requests submitted by INGOs based in developed countries, priority shall be given to those funding requests submitted by INGOs based in developing countries.

44. National Commissions continued to play a very important role in the IFCD process, by disseminating the call for applications, advising on how to complete the application forms, forming the pre-selection panel at the national level and submitting the pre-selected funding requests to the Secretariat. However, not all National Commissions were in the position to fully undertake their responsibilities and some have expressed the need for direct capacity-building activities to be undertaken by the Secretariat in the future.

45. The Committee may wish to adopt the following decision:

DRAFT DECISION 8.IGC 8

The Committee,

1. *Having examined document CE/14/8.IGC/8 and its Annexes;*
2. *Taking note of the total amount available in the IFCD of US\$ 1,086,323 on 30 June 2014 for the fifth funding cycle of the IFCD as set out in Annex II of document CE/14/8.IGC/10;*
3. *Takes note of the comments and recommendations of the Panel of Experts;*
4. *Decides that the projects presented in Annex II and annexed to this decision will receive financial support from the IFCD;*
5. *Decides to issue a new call for funding requests in 2015 and dedicate for its purpose 70 per cent of the funds available on 30 June 2015;*
6. *Decides to credit back US\$ 81,850, which were initially allocated to the five projects of the 2010 funding cycle whose contracts were terminated and represent the unpaid balance of such contracts, to the IFCD;*
7. *Recognizes the progress of the overall implementation of the IOS recommendations and encourages the Secretariat to pursue its work on implementing the recommendations;*
8. *Takes note of the financial implications for the implementation of IOS recommendations in 2015 on the RBM framework and the knowledge management platform and requests Parties to provide extrabudgetary resources to fully implement these recommendations;*
9. *Requests the Secretariat to report to the Committee on the implementation of the IFCD and the updated status of the IOS recommendations at its ninth ordinary session;*
10. *Encourages Parties to support the reinforcement of the Secretariat by the appointment of an Associate Expert or a secondee to work on the implementation of the IFCD.*

LIST OF ANNEXES

- Annex I: List of funding requests recommended by the IFCD Panel of Experts to the Committee for the fifth funding cycle of the IFCD

- Annex II: Evaluation sheets of the recommended funding requests for the fifth funding cycle of the IFCD

- Annex III: Status of the Implementation of the IOS recommendations

- Annex IV: IFCD results-based management framework

Annex I: List of funding requests recommended by the IFCD Panel of Expert to the Committee for the fifth funding cycle of the IFCD
Annexe I : Liste des demandes de financement recommandées par le groupe d'experts du FIDC au Comité pour le cinquième cycle de financement du FIDC.

Score / Points	Beneficiary countries / Pays bénéficiaires	Beneficiaries / Bénéficiaires	Project / Projet N°	Applicant / Demandeur	Title of project / Titre du projet	Funding request / Demande de financement (US\$)	Recommended amount / Montant recommandé (US\$)	Applicant's co-financing / Co-financement des demandeurs	Decision by the Committee / Décision par le Comité (US\$)
36	Cameroon, Congo, Côte d'Ivoire, Democratic Republic of the Congo, Kenya, Malawi, Mozambique, United Republic of Tanzania	INGO	041	International Music Council	Empowering African youth to harness the potential of the music sector.	98,756	98,756	167,276	
35	Cambodia	NGO	040	Phare Ponleu Selpak	Building a sustainable performing arts industry in Cambodia.	100,000	100,000	907,334	
34	Serbia	NGO	131	Creative Economy Group	Strengthening local and regional institutional capacities to develop cultural industries policies in Serbia.	64,655	64,655	15,000	
34	Chad	NGO	054	Réseau culturel et artistique pour la formation et la Francophonie - RECAF	"Emerging Youth": Strengthening sub-regional cooperation and promoting young talents in the African music sector.	90,643	57,007	9,000	
33	Morocco	NGO	075	Association Racines	Developing an efficient policy for the promotion of cultural industries in Morocco.	98,400	98,400	102,000	

32	Mexico	NGO	078	Germinalia A.C.	Promoting young people's participation in the book and music industries in Mexico.	100,000	100,000	106,900		
32	Uruguay	Party	126	National Directorate of Culture, Ministry of Education and Culture	Fostering an active participation of vulnerable groups in the creative sector in Uruguay.	99,600	99,600	78,820		
<u>Total recommended amount / Montant total recommandé:</u>							618,418			

Total amount available for funding of project and total recommended amount /
Montant total disponible pour le financement de projets et montant total recommandé

Category	Amount in US\$
Total amount available for funding of projects / Montant total disponible pour le financement des projets	624,296
Total recommended amount for projects / Montant total recommandé pour les projets	618,418

**Annex II: Evaluation sheets of the recommended funding requests for the fifth funding cycle
of the IFCD**

Project Recommended by the IFCD Panel of Experts

Score	Beneficiary Countries	Project N°	Applicant
36	Cameroon, Congo, Côte d'Ivoire, Democratic Republic of the Congo, Kenya, Malawi, Mozambique and United Republic of Tanzania.	041	International Music Council (INGO)

Project title	Empowering African youth to harness the potential of the music sector.
Project duration	March 2015 – December 2016.
Aim	The project aims to structure the African music industry as a functioning and viable sector through the provision of cultural management courses, internship programmes and work placements for young music professionals in Cameroon, Congo, Côte d'Ivoire, Democratic Republic of the Congo, Kenya, Malawi, Mozambique and the United Republic of Tanzania.
Brief summary (§ 19.1)	The International Music Council (IMC), an international non-profit organization committed to making music accessible for all, proposes to empower young music professionals and to promote South-South cooperation through: 1) the introduction of internship programmes in the curriculum of African higher education institutions; and 2) the provision of cultural management courses and traineeships to enhance the employability of young African professionals in the music market.
Potential impact and expected results (§ 19.2)	<ul style="list-style-type: none"> • Long-term and short-term internship programmes established and participants empowered - Five African music students, including three young women, from higher education institutions will undertake long-term internships at music festival organizations and 30 music and/or cultural management students will take part in similar but short-term internships. IMC will partner with various organizations across Africa that are experienced in the African music sector to organize the internship programmes. It is expected that over 250 people, including students and academic staff, will be directly impacted by the activities of the project. Similarly, over 5,000 people and their communities will be benefited by this project. • 60 young African musicians, including 20 women, are trained to foster their participation in the local, national and international music market - IMC will provide cultural management courses as well as strengthen the participants' theoretical and practical knowledge of the African music market. • Six young African professionals, including three women, are given employment opportunities in the music sector through the development of their professional skills – IMC will initiate two-month work placement programmes to develop professional skills in the following areas of festival organization: artistic programming, stage management, sound engineering, lighting and design, press, marketing, fundraising, networking, logistics and talent management.
Recommended amount in US\$	98,756

Financial management and accountability (§ 19.3)	<p>IMC will set up an efficient system of financial accountability, taking into consideration the rules of expenditure of the IFCD and other funders, as well as the internal rules of the IMC. A financial officer will be in charge of the ongoing management of cash and other assets, in observance of the IMC's accounting procedures and standards. The project funds will be audited following the completion of all project activities.</p>
Relevance to the objectives and the areas of intervention of the IFCD (§ 19.4 and 19.8)	<ul style="list-style-type: none"> • Contributes to the development of the African music industry – by conducting capacity-building activities such as cultural management courses and work placements for young music professionals but also by incorporating the internship programmes in the universities' curricula, IMC will ensure that a greater diversity of cultural goods and services can reach the marketplace. • Strengthens professional capacities of both young men and young women participants equally and widens participation and collaboration in the music industry - students will be introduced to professional skills in the area of festival organization and given the necessary resources to participate and support the music industry in Africa. • Promotes South-South cooperation within Africa - the participants of the various capacity-building activities will undertake their internships or work placements in festivals or institutes that take place in different African countries than their own. As a consequence, networks will be built and regional cooperation strengthened.
Feasibility and modalities of execution (§ 19.5)	<p>IMC, an international NGO that enjoys an official partnership with UNESCO, has significant experience in managing projects, including projects funded by large international donors.</p> <p>The applicant has a good knowledge of Africa's music management field and it has developed strong partnerships with local festivals that will host trainees.</p>
Sustainability (§ 19.6)	<p>The project is part of the three-year African Music Development Program currently being implemented by IMC, which benefits from a diversity of funding sources from organizations such as the International Music Council, the European Union, Music Crossroads Malawi and many more. This will certainly support the sustainability of the project results.</p> <p>Furthermore, IMC will partner with various African organisations in order to carry out the project successfully. They include institutions such as the Music Crossroads Academies, the Technical University Kenya, the African Music Council and INSAAC, among others.</p> <p>In addition, the internship programmes will be integrated as part of the university curriculum, which can ensure a long-term impact of the project.</p>
Comments from evaluators (§ 19.7)	<p>The evaluators recommend this project as it promotes an active South-South cooperation in the music sector within Africa and has a strong potential for having a positive impact on the music sector in a significant number of African countries.</p> <p>The project aims to have an impact at both individual and institutional levels, as it will incorporate internship programmes in the universities' curriculum. Moreover, the potential of the project to build long-lasting partnerships and networks across Africa will contribute to the achievement of a long-term impact.</p>

Project Recommended by the IFCD Panel of Experts

Score	Beneficiary Country	Project N°	Applicant
35	Cambodia	040	Phare Ponleu Selpak (NGO)

Project title	Building a sustainable performing arts industry in Cambodia.
Project duration	March 2015 – February 2017.
Aim	The project aims to bolster the diversity and vitality of the performing arts industry in Cambodia through capacity-building interventions.
Brief summary (§ 19.1)	Phare Ponleu Selpak (PPS), a non-governmental organization committed to providing a nurturing and creative environment where young people can access quality arts training, education and social support, proposes to strengthen the performing arts industry through: 1) strengthening the teaching and training capacities of at least seven performing arts training centres; 2) empowering over 350 performing artists, cultural operators and arts administrators with a comprehensive set of skills; and 3) promoting cultural entrepreneurship and employability among 800 cultural professionals.
Potential impact and expected results (§ 19.2)	<ul style="list-style-type: none"> • The teaching and training capacities of at least seven performing arts training centres are strengthened – PPS will conduct refresher workshops in contemporary dance, music, theatre and circus for art teachers working in performing arts centres in the cities of Battambang, Phnom Penh and Siem Reap. • The skills of over 360 performing artists, cultural operators and arts administrators are strengthened – participants will take part in workshops in cultural, business and stage management, scenography, light and sound management, as well as communications and marketing. • Over 800 cultural professionals, of whom at least 40% are women, are supported to develop their cultural enterprises and to enter the job market – PPS will provide training on leadership, cultural management and communications to the participants. Furthermore, awareness raising activities about the employment opportunities that the performing arts sector offers will be organized for at least 1,000 high school students. In addition, public-private partnerships will be pursued, networking activities will be organized and an artist residency programme will be launched in Battambang.
Recommended amount in US\$	100,000
Financial management and accountability (§ 19.3)	Phare Ponleu Selpak will involve an accountant full-time to ensure the financial accountability of the project. Furthermore, part-time accountants working for partner organizations will also be involved.
Relevance to the objectives and the areas of	<ul style="list-style-type: none"> • Reinforces local skills and professional capacities - by providing training in cultural management, communications and marketing, this project will

intervention of the IFCD (§ 19.4 and 19.8)	<p>strengthen the skills of performing artists, cultural operators and arts administrators in Cambodia, promote income generation and underline the importance of the link between culture and development.</p> <ul style="list-style-type: none"> • Widens and promotes the active participation of new actors in the performing arts industry – the project promotes an active participation of young people in vulnerable situations in the performing arts sector and offers equal opportunities for both men and women to develop their professional careers.
Feasibility and modalities of execution (§ 19.5)	<p>The applicant has a good track record of achievement and benefits from a well-organized system that is already up and running. The issues identified and the methodologies envisaged to address them are significant, timely and convincing. The time frame is realistic and coherent with the scheduled activities.</p>
Sustainability (§ 19.6)	<p>The project will benefit from various partnerships with different organizations such as Phare Performing Social Enterprise, Cambodian Living Arts, Chantiers-École de Formation Professionnelle and Krousar Thmey. The project also enjoys partnerships abroad as it plans to work with PETA (Philippine Educational Theatre Association) and aims to capitalize on other existing partnerships with different actors based in France, Germany and Spain.</p> <p>Furthermore, the project itself is part of a long-term endeavour. It profits from significant funding from the European Union (US\$ 805,867), as well as self-funding (US\$ 101,466).</p>
Comments from evaluators (§ 19.7)	<p>The evaluators recommend this project as it meets the objectives of the IFCD, especially in terms of capacity-building. Moreover, it promotes gender equality as well as the participation of various social groups.</p> <p>Furthermore, the applicant presents all guarantees in terms of capacity and necessary skills to carry out the proposed activities.</p>

Project Recommended by the IFCD Panel of Experts

Score	Beneficiary Country	Project N°	Applicant
34	Serbia	131	Creative Economy Group (NGO)

Project title	Strengthening local and regional institutional capacities to develop cultural industries policies in Serbia.
Project duration	April 2015 – December 2016.
Aim	The project aims at developing evidence-based cultural policies that have a direct effect on the creation, production, distribution and access to a diversity of cultural goods, services and activities at the local and regional levels in Serbia.
Brief summary (§ 19.1)	Creative Economy Group, a non-profit organization committed to the promotion of cultural and creative industries in the West Balkans, proposes to: 1) publish a policy handbook for the development of local cultural and creative industries and a white paper on best practices in participatory policy development processes at the local level; 2) strengthen the capacities of local and regional policy-makers and governmental authorities to develop cultural policies; 3) support the adoption of a policy for the development of cultural industries in the City of Pirot; and 4) raise awareness about the results of the project among stakeholders from all concerned sectors.
Potential impact and expected results (§ 19.2)	<ul style="list-style-type: none"> • 1,000 copies of a policy handbook for the development of local cultural and creative industries and a white paper on best practices in participatory policy development processes at the local level are published and distributed – both publications will be distributed online and in hard copy among local authorities of over 1,000 Serbian municipalities. • The capacities of 50 local and regional authorities, policy makers and other relevant stakeholders involved in the development of cultural industries are strengthened – four two-day training sessions will be held for 50 representatives from 15 municipalities, a regional development agency and several NGOs in Serbia. • A cultural policy for the development of cultural industries in the City of Pirot is created and adopted – Creative Economy Group will organize a number of consultation meetings with key stakeholders in order to prepare a research study on the socio-economic impacts of cultural industries in Pirot, which will inform the upcoming local cultural policy. The study will include an analysis of culture financing, cultural governance, cultural participation, international cooperation, as well as an action plan. • The awareness of 100 cultural industries stakeholders about the results of the project is raised – Creative Economy Group will organize a conference where the policy handbook and the white paper will be presented. Furthermore, a networking session will be held to promote information sharing among representatives of the public, private and civil society sectors.

Recommended amount in US\$	64,655
Financial management and accountability (§ 19.3)	Financial management and accountability will be ensured by a financial manager, who will monitor the project's activities and report to the Director and the management board of the Creative Economy Group.
Relevance to the objectives and the areas of intervention of the IFCD (§ 19.4 and 19.8)	<ul style="list-style-type: none"> • Contributes to the introduction of better informed cultural policies to promote the development of Serbia's cultural industries – The production of a policy handbook and a white paper, as well as the implementation of a number of capacity-building workshops are instrumental in ensuring effective policy interventions to develop a competitive and dynamic local cultural and creative industries sector. • Encourages dialogue and fosters cooperation – sharing information and experiences between key stakeholders will improve good governance in the cultural and creative industries sector at the local and regional level.
Feasibility and modalities of execution (§ 19.5)	<p>Previous track record of the applicant's activities ensures the capacity to implement the project efficiently and successfully.</p> <p>Activities address problems in an effective way. Other than the training workshops and the development of a cultural policy, there will be numerous activities that enlarge the number of potential beneficiaries. In addition, the time frame is coherent with the activities.</p>
Sustainability (§ 19.6)	The implementation of the project includes significant partnerships from different sectors, such as public authorities, academia, NGOs and the private sector. The project team is composed of high level professionals who have significant experience. This will contribute to achieving long-term sustainable results and ensuring impact of the project.
Comments from evaluators (§ 19.7)	<p>The evaluators recommend this project because the expected results and the activities will lead to the achievement of concrete results: the development and adoption of a cultural policy in Pirot.</p> <p>Furthermore, the objectives of this project are fully aligned with the ones of the IFCD. The project has a high potential for delivering significant results on capacity-building for cultural policy development, since it will train policy-makers on how to develop and implement effective strategies and actions for the development of cultural industries.</p>

Project Recommended by the IFCD Panel of Experts

Score	Beneficiary Country	Project N°	Applicant
34	Chad	054	Réseau culturel et artistique pour la formation et la Francophonie - RECAF (NGO)

Project title	"Emerging Youth": Strengthening sub-regional cooperation and promoting young talents in the African music sector.
Project duration	April 2015 – October 2016.
Aim	The project aims at empowering Chadian youth through reinforcing their creative and technical skills and at promoting cooperation among young talents from Cameroon, Central African Republic, Chad, Congo, Democratic Republic of the Congo and Gabon through network-building activities.
Brief summary (§ 19.1)	Réseau culturel et artistique pour la formation et la Francophonie (RECAF), a non-governmental organization committed to improving education and artistic opportunities for Chadian youth, proposes to promote cooperation and the participation of young people in the music industry through: 1) offering capacity-building activities and residency opportunities for 13 young artists from four African countries; and 2) organizing professional meetings with various stakeholders of the music industry from six African countries.
Potential impact and expected results (§ 19.2)	<ul style="list-style-type: none"> 13 young African artists are empowered – during one month, 10 Chadian artists will participate in training courses on vocal technique and sound and light management at the Espace de Création et d'Accompagnement Musical and the Institut Français in N'Djamena. In addition, the 10 Chadian artists will be joined by three artists from Cameroon, Congo and Gabon to take part in a residency programme to strengthen their creative capacities. As a result of the workshops and residency programme, an original collective music piece will be presented at the Ndjami Festival and an album made up of eight songs will be recorded and sold to the public. The profits will go to all the artists involved. Cooperation among professionals working in the African music sector strengthened – a meeting for over 50 public authorities, artists, festival directors, cultural managers, producers and journalists will be organized to foster collaborations, the creation of networks and access to regional markets.
Recommended amount in US\$	57,007
Financial management and accountability (§ 19.3)	RECAF will hire a financial and administrative assistant whose job will be to overview the finances of the project. In compliance with the organization's regulations, any spending over US\$ 3,000 will be checked by RECAF's administrative council.
Relevance to the objectives and the areas of intervention of the IFCD	<ul style="list-style-type: none"> Contributes to the strengthening of the African music industry – by conducting capacity building workshops and networking activities to support the active participation of youth in the African music industry, RECAF ensures that a greater diversity of cultural goods and services can reach the marketplace.

<p>(§ 19.4 and 19.8)</p>	<ul style="list-style-type: none"> Promotes the exchange of key information on the sub-regional music sector – by organizing a stakeholder’s meeting, the project will reveal relevant information about the music sector in several African countries for a broad array of stakeholders.
<p>Feasibility and modalities of execution (§ 19.5)</p>	<p>Despite their large number, young people from Cameroon, Central African Republic, Chad, Congo, Democratic Republic of the Congo and Gabon, especially those from disadvantaged communities, still find it difficult to actively participate in the cultural industries due to the lack of training and educational opportunities. This project proposal represents a valuable initiative to provide young men and women with the skills and opportunities to generate income and create jobs through the cultural industries.</p>
<p>Sustainability (§ 19.6)</p>	<p>The project is well integrated with the other activities of the project leader, including the N'DjamVi Festival. The roles of the various stakeholders are clearly defined and the partners (mainly trainers and festival directors in the region) are identified and fully participate in project activities.</p> <p>In addition, the N'DjamVi Festival will ensure the sustainability of the project’s expected results by providing a framework for the dissemination and promotion of the participant’s works.</p> <p>The project’s long-term objective is to foster South-South cooperation in the sub-region. This aspect of the project ensures its sustainability.</p>
<p>Comments from evaluators (§ 19.7)</p>	<p>The evaluators recommend the project because it provides the necessary tools and resources for youth to develop a future career in the music industry. The expected results are measurable and meet the objectives of the IFCD in many points (capacity-building, network-development and youth empowerment).</p> <p>Furthermore, the applicant took into account the recommendations that the IFCD Panel of Experts made on a project proposal submitted in a previous IFCD call for funding requests and included them into this proposal.</p> <p>The evaluators recommend a reduction in the budget (US\$ 57,007 instead of US\$ 90,643) of US\$ 33,636 corresponding to the radio component of the project. The evaluators consider that this component does not have a place in the project as it has very low chances of being sustainable in the long run.</p>

Project Recommended by the IFCD Panel of Experts

Score	Beneficiary Country	Project N°	Applicant
33	Morocco	075	Association Racines (NGO)

Project title	Developing an efficient policy for the promotion of cultural industries in Morocco.
Project duration	April 2015 – November 2016.
Aim	The project aims to foster Morocco's human, economic and social development through the creation of a national cultural industries' map which can effectively guide policy development.
Brief summary (§ 19.1)	Association Racines, a non-governmental organization committed to integrating culture in development policies in Morocco and Africa, proposes to update and implement a national cultural policy in Morocco through: 1) mapping cultural practices and infrastructures in Morocco; 2) further developing an online tool to share the results of the mapping exercise; and 3) analysing the results of the mapping exercise and preparing policy recommendations.
Potential impact and expected results (§ 19.2)	<ul style="list-style-type: none"> • Morocco's cultural industries are mapped and analyzed – a questionnaire will be elaborated to identify the population's cultural practices and the cultural structures and infrastructures in Morocco. • A tool to share the results of the mapping exercise is developed and available online – the online tool with relevant information on local cultural industries will be available on the website www.artmap.ma. • The results of the mapping exercise are analyzed and policy recommendations are submitted – Association Racines will organize a number of meetings with a broad number of stakeholders, including representatives from several ministries, local authorities, civil society organizations and cultural practitioners, to analyze the results of the mapping exercise and prepare recommendations that will inform upcoming policy development in the field of cultural industries. These recommendations will be presented during the "2^{èmes} États Généraux de la Culture" in November 2016.
Recommended amount in US\$	98,400
Financial management and accountability (§ 19.3)	Association Racines already has an accountant whose job is to overview the NGO's account monthly and to submit an annual report. The organization's annual report is audited by a certified public accountant. The organization's accountant will manage the project finances.
Relevance to the objectives and the areas of intervention of the IFCD	<ul style="list-style-type: none"> • Contributes to evidence-based cultural policy making in Morocco – both the mapping exercise and the submission of recommendations to cultural policy-makers are instrumental in ensuring the implementation of an effective cultural policy in Morocco.

<p>(§ 19.4 and 19.8)</p>	<ul style="list-style-type: none"> • Promotes information sharing and transparency – the publication and dissemination of the results of the mapping exercise is expected to reveal important information about the economic structure and the dynamics of the cultural industries in Morocco, which have not yet been explored. • Fosters cooperation and partnerships among governmental and civil society actors in cultural industries – the participation and involvement of a broad array of stakeholders across sectors highlights the inclusive approach of the project and strengthens the role of civil society in policy making and implementation.
<p>Feasibility and modalities of execution (§ 19.5)</p>	<p>The project's objectives are clearly expressed and feasible within the time and budgetary framework proposed.</p> <p>Furthermore, the mapping survey conducted by Association Racines will be the first of its kind to be conducted in Morocco. It thus responds to a clear need for the implementation of a cultural policy.</p>
<p>Sustainability (§ 19.6)</p>	<p>The project builds on an already existing program entitled “Etats Généraux de la Culture au Maroc” that has been carrying out studies on the governance of culture, the professionalization of the cultural sector and cultural diversity in Morocco. The aim of this project is to complete this work and translate it into the implementation of a cultural policy.</p> <p>The project will involve a wide range of stakeholders: from policy and decision-makers to cultural practitioners. This will contribute to achieving long-term sustainable results and ensuring efficient long-term impacts.</p> <p>Association Racines' project is being co-funded by the Ministry of Culture and by the Foundation Heinrich Böll, which increases its chance of being efficient and sustainable.</p>
<p>Comments from evaluators (§ 19.7)</p>	<p>The evaluators recommend supporting this project because it will lead to the introduction and/or strengthening of cultural policies in Morocco, which clearly corresponds with the priorities of the IFCD.</p> <p>The project also contributes to cross-sectoral cooperation as there is an active involvement of all stakeholders in the project. Furthermore, the applicant presents all guarantees in terms of capacity and necessary skills to carry out the proposed activities.</p>

Project Recommended by the IFCD Panel of Experts

Score	Beneficiary Country	Project N°	Applicant
32	Mexico	078	Germinalia A.C. (NGO)

Project title	Promoting young people's participation in the book and music industries in Mexico.
Project duration	March 2015 – March 2016.
Aim	The project aims at empowering 600 people of San Cristóbal de las Casas in Chiapas, Mexico by developing and strengthening their creative and entrepreneurial skills.
Brief summary (§ 19.1)	Germinalia A.C., a non-governmental organization committed to promote, develop and support creative participatory actions for disadvantaged young people in Mexico, proposes to strengthen the capacities of 500 young people and 100 adults through: 1) carrying out capacity-building workshops to develop their creative and entrepreneurial skills in the book and music sector; and 2) setting up El Ingenio cultural centre's physical and online shop to offer beneficiaries the opportunity to sell their cultural creations.
Potential impact and expected results (§ 19.2)	<ul style="list-style-type: none"> The skills and capacities of 500 young people and 100 adults from Chiapas, Mexico are developed and strengthened – participants will take part in the following skills development workshops at El Ingenio cultural centre: reading and creative writing, music creation and creative projects development. El Ingenio's selling and distribution platform is set up – A physical and online shop, which will be available at www.elingenio.mx, will be created to sell at least 20 original products created, promoted and sold by 18 young people. Participants of the skills development workshops will take part in production workshops through which products such as recorded music and books will be manufactured and tested.
Recommended amount in US\$	100,000
Financial management and accountability (§ 19.3)	The finance department of Germinalia A.C. is headed by a full-time financial manager dedicated to maintaining healthy financial operations. The NGO also has an external accountant who overlooks the financial reporting and oversees their external audits that they conduct every year due to their tax-exempt status.
Relevance to the objectives and the areas of intervention of the IFCD (§ 19.4 and 19.8)	<ul style="list-style-type: none"> Contributes to the development of the Mexican book and music industries – by strengthening the capacities of young people and adults and by offering them opportunities to sell their work, El Ingenio cultural centre will ensure that the participants gain access to the local market and generate an economic income. Widens and promotes the active participation of new actors in the cultural industries – young disadvantaged people in Chiapas, Mexico will gain access to the production and distribution of cultural goods. Strengthens professional capacities in the cultural sector – by receiving training in cultural production, participants will have the necessary skills and tools to be able to participate in the local cultural industries.

<p>Feasibility and modalities of execution</p> <p>(§ 19.5)</p>	<p>El Ingenio cultural centre has a good reputation in the Chiapas region, which has allowed it to establish important partnerships with national universities and public and private institutions, through which young people actively participate in the implementation of the project.</p> <p>The methodology presented is appropriate as the project will actively involve the young people of Chiapas. In addition, their needs are directly addressed through all the activities of the project.</p>
<p>Sustainability</p> <p>(§ 19.6)</p>	<p>The diversity of funding of this project helps its sustainability. El Ingenio cultural centre will benefit from various partnerships from local, state and federal governments, private enterprises, national and international NGOs, universities and development agencies such as the State Council for Culture (CONACULTA) and Editorial Algarabía. Furthermore, the project profits from significant co-funding opportunities from various organizations such as Compartamos Banco, Ford Foundation and DIF Chiapas.</p> <p>The creation of an online and a physical shop contributes to the sustainability of this project. Youth will not only learn new skills but will also be able to grow professionally and earn an income by selling their products.</p>
<p>Comments from evaluators</p> <p>(§ 19.7)</p>	<p>The evaluators recommend this project as it meets the objectives of the IFCD, especially in terms of capacity-building and promoting the participation of youth.</p> <p>Furthermore, the applicant presents all guarantees in terms of capacity and necessary skills to carry out the proposed activities.</p>

Project Recommended by the IFCD Panel of Experts

Score	Beneficiary Country	Project N°	Applicant
32	Uruguay	126	National Directorate of Culture, Ministry of Education and Culture (Party)

Project title	Fostering an active participation of vulnerable groups in the creative sector in Uruguay.
Project duration	March 2015 – November 2016.
Aim	The project aims to promote the participation of vulnerable groups, such as women, youth, etc., in the Uruguayan creative sector through the strengthening of 14 Cultural Factories and the implementation of skills development and network-building activities.
Brief summary (§ 19.1)	The National Directorate of Culture, the department responsible for cultural development throughout the national territory at the Ministry of Education and Culture proposes to empower vulnerable groups and strengthen 14 Cultural Factories through: 1) the provision of cultural management courses; 2) the development of marketing plans and the establishment of cultural incubators in at least five Cultural Factories; 3) network-building activities; and 4) the launch of new product lines.
Potential impact and expected results (§ 19.2)	<ul style="list-style-type: none"> • The skills of 228 participants in 14 Cultural Factories throughout Uruguay are strengthened – each participant will be trained in business management, marketing and communication. • Five Cultural Factories are further developed – business, communication and marketing plans will be developed in five Cultural Factories, where cultural incubators will be established. • Networks between 14 Cultural Factories and at least three distribution channels of the creative sector are reinforced – the trainees at the Cultural Factories will attend local and international fairs in order to build a client portfolio and market their products. • New innovative cultural products are produced and marketed – product research will be conducted and adequate machinery will be purchased for the launch of new products in three Cultural Factories.
Recommended amount in US\$	99,600
Financial management and accountability (§ 19.3)	In order to manage financial expenses, the Ministry of Education and Culture will set up an efficient system of financial accountability, which includes hiring a financial accountant. Project funds will be audited once the project has been completed.
Relevance to the objectives and the areas of intervention of the IFCD	<ul style="list-style-type: none"> • Contributes to the development of the Uruguayan creative sector – by strengthening the Cultural Factories, providing business skills and building networks, the National Directorate of Culture will ensure that the participants gain market access and generate an economic income.

(§ 19.4 and 19.8)	<ul style="list-style-type: none"> • Widens and promotes the active participation of new actors in the cultural industries – vulnerable groups across the country, such as young people, women, etc., will gain access to the production and distribution of cultural goods, while fostering social cohesion and promoting their self-esteem. • Strengthens professional capacities in the creative sector – by attending cultural management courses, participants will have the necessary skills and tools to be able to participate in the local cultural industries.
Feasibility and modalities of execution (§ 19.5)	<p>The applicant has strong organisational capacities that will contribute to the successful implementation of the project. The project's partnerships involve several governmental and non-governmental organisations. Project staff is experienced and knowledgeable. Furthermore, the applicant has a strong experience in carrying similar activities. In fact, the proposed project is a continuation of an existing programme that started in 2008.</p> <p>The methodology presented is appropriate as the project aims to work directly with different communities. Their needs are directly addressed through all the activities of the project.</p>
Sustainability (§ 19.6)	<p>This project complements current creative industry policies that are being implemented by the government of Uruguay. It therefore widens and supports government measures by targeting vulnerable groups. Cultural Factories are instrumental in the Uruguayan cultural policy.</p> <p>By establishing strong partnerships with other public authorities, civil society organizations and private companies, Cultural Factories are increasing the potential long-term effects of the project.</p>
Comments from evaluators (§ 19.7)	<p>The evaluators recommend the funding of this project because it intervenes in a holistic approach as it targets all the stages of the cultural value chain (creation, production, distribution and participation) and fosters cooperation between public authorities, civil society and cultural entrepreneurs.</p> <p>Furthermore, this project provides the necessary tools and resources for vulnerable groups to develop a career in the local creative sector.</p>

Annex III: Status of the Implementation of the IOS recommendations

Recommendation	Status of the implementation
<p>Recommendation 1: Continue engaging in the Cultural Conventions Liaison Group (CCLG) to harmonize procedures of the various UNESCO Funds, to increase synergies, and to avoid overlaps in focus and funding. (Secretariat)</p>	<ul style="list-style-type: none"> • The Secretary of the Convention participates in regular meetings of the CCLG and the IFCD team participates regularly in the meetings of the sub-working group dedicated to international assistance.
<p>Recommendation 2: Consult with the Administrative Council of the International Fund for the Promotion of Culture to explore potential areas of competition and overlap and devise strategies to avoid these. (IGC)</p>	<ul style="list-style-type: none"> • The IFCD team regularly exchanges and communicates with the Secretariat of the IFPC in order to avoid overlap in the activities of both Funds.
<p>Recommendation 6: Prioritize programmes/projects that, in addition to fulfilling the quality criteria outlined in the Guidelines, also respond to certain strategic considerations. Clearly identify these strategic considerations in line with the specific objectives of the Fund (yet to be developed) and review them on an ongoing basis as the Fund develops. (Suggestions for how to provide more strategic focus when selecting projects to be funded are made in the previous paragraphs.) This is an urgent priority if the IFCD is to continue beyond its pilot phase.</p>	<ul style="list-style-type: none"> • Strategic considerations have been integrated in the Guidelines and are currently being implemented.
<p>Recommendation 7: Develop a vision for the future direction of the IFCD and a results framework with short- and long-term objectives, time-frames and indicators. (IGC)</p>	<ul style="list-style-type: none"> • The RBM Framework, which includes results, short- and long-term objectives, time-frames and indicators, has been introduced into the managing mechanisms of the IFCD, namely the revised Evaluation Form, the Pre-selection and Evaluation Guides and the IFCD website, and will be further developed on the occasion of the upcoming IFCD call for funding requests. • The Secretariat initiated the establishment of a baseline to gather consistent and comparable data by retrospectively analysing and following up all completed funded projects. An online database will be developed within the IFCD Platform in order to collect, analyse and communicate the results of this exercise.

<p>Recommendation 8: Establish clear resource mobilization targets that are linked to the objectives specified in the results framework. (IGC)</p>	<ul style="list-style-type: none"> • The Committee adopted a fundraising strategy for the IFCD at its sixth ordinary session. Funds have been requested for the continuing implementation of its second phase in 2015 (draft Decision 8.IGC 9 paragraph 4). • The Secretariat has been implementing the fundraising strategy through various communication actions, including the preparation of a list of prospective donors from the private sector and the production and distribution of multimedia stories, e-updates and a brochure.
<p>Recommendation 12: Work with UNESCO Field Offices to systematically ensure complementarity and synergies between the IFCD-funded projects and other UNESCO work at the country level. (Secretariat)</p>	<ul style="list-style-type: none"> • The IFCD team maintains regular exchange and communication with UNESCO Field Offices to ensure the complementarity and synergies between the IFCD-funded projects and other UNESCO work at the country level.
<p>Recommendation 13: Pay particular attention to the sustainability of the projects. This needs to be done in the selection of the projects to be funded, in subsequent monitoring and when reviewing project reports. (Secretariat)</p>	<ul style="list-style-type: none"> • New on-line monitoring and follow-up mechanisms are currently being developed to facilitate the beneficiaries' reporting on the achieved results. This way, beneficiaries of IFCD funding will be able to report on their achievements and challenges, share photos and audiovisual material through the online IFCD Platform.
<p>Recommendation 15: Make the key achievements / results of projects funded by the IFCD, good practices and lessons learned, available to all stakeholders, so that learning can happen across organizations and countries involved. (Secretariat)</p>	<ul style="list-style-type: none"> • The Secretariat regularly updates information pertaining to the projects funded by the IFCD on its website: http://www.unesco.org/ifcd. • The Secretariat produced five issues of the e-update and the third edition of the IFCD Brochure (Document CE/14/8.IGC/INF.3) in 2014 to communicate major results and impact of the IFCD projects.
<p>Recommendation 16: Complement, under the umbrella of the future knowledge management platform, all web-based knowledge management efforts related to the IFCD and to the Convention with initiatives that solicit stakeholders' active participation in order to make them part of a larger learning community, and also use social media, such as Facebook, Twitter and others for this purpose. (Secretariat)</p>	<ul style="list-style-type: none"> • The Secretariat launched in November 2014 the new IFCD website. (http://www.unesco.org/ifcd), which is one of the building blocks of the Convention's web-based knowledge management system. • In cooperation with the ERI/DPI/WEB unit, social media, such as Facebook and Twitter, have been used to promote main activities, such as the fifth call for projects in 2014. • Social media platforms (Pinterest, Facebook, Twitter) are regularly utilized to communicate key messages and project stories of the IFCD.
<p>Recommendation 19: Disseminate information on future calls for applications through UNESCO Field Offices, National Commissions, 2005 Convention national focal points, and civil society</p>	<ul style="list-style-type: none"> • Information on the fifth call for funding requests was disseminated through UNESCO Field Offices, National Commissions, national points of contact of Parties to the Convention and civil society organizations. Following the Secretariat's recommendations to publish the information in the country's language, the information has been duly translated into Chinese and Portuguese in

<p>organizations that are observers to the IGC. Encourage all these entities to publish information on the Fund in their countries' languages. (Secretariat)</p>	<p>collaboration with IFCD stakeholders.</p>
<p>Recommendation 20: Clarify in the communication to National Commissions and to potential applicants whether National Commissions are allowed to charge any fee for the mailing of applications to the IFCD or for any other services rendered in this context. (Secretariat)</p>	<ul style="list-style-type: none"> • For the fifth call for funding requests, a clarification about this matter was included in the letter sent to National Commissions on 30 January 2014.
<p>Recommendation 22: Designate national/regional focal points in UNESCO Field Offices who can provide information and assistance to applicants during the application process. (Secretariat)</p>	<ul style="list-style-type: none"> • Culture Programme Specialists in relevant UNESCO Field Offices have been designated as focal points for the IFCD. The IFCD team maintains regular contact with them and puts them in copy in all correspondence.
<p>Recommendation 23: Provide INGOs with more direction with regard to the support letters that they need to seek from governments. (Secretariat)</p>	<ul style="list-style-type: none"> • The Secretariat continued to assist INGOs with more direct and precise information on the application procedure for INGOS, namely the support letters from governments, for the fifth call for funding requests.
<p>Recommendation 26: To avoid the disqualification of some applications for minor technicalities or for the absence of a corresponding assessment by the National Commission, request the missing elements from the National Commission rather than disqualify the project. (Secretariat)</p>	<ul style="list-style-type: none"> • The Secretariat coordinated with National Commissions to avoid such disqualifications for the fifth call for funding requests in 2014.
<p>Recommendation 28: Convene a joint telephone meeting for all experts once they have completed the assessment of project proposals to discuss their assessments and the reasoning behind them. (Secretariat)</p>	<ul style="list-style-type: none"> • Conference calls with the members of the IFCD Panel of Experts were organized following the launch of the call for funding requests in January 2014 and after the technical assessment undertaken by the Secretariat. • Experts met for the first time at UNESCO Headquarters in Paris in July 2014 and online discussions continued throughout the evaluation process.
<p>Recommendation 31: Strengthen the capacities of the IFCD Secretariat so that it can undertake all actions required to improve the quality of the work of the IFCD and to ensure its future performance (in line with the recommendations of this evaluation report). (IGC)</p>	<ul style="list-style-type: none"> • The Secretariat benefits from an internal transfer (P2) within the Culture Sector since February 2013 as the only current professional working 100% on the implementation of the IFCD.

<p>Recommendation 32: Ensure the submission and review of all outstanding contract deliverables for the 2010 IFCD programme cycle, including descriptive reports on project implementation as well as detailed financial reports together with the original supporting documentation for expenditures. (Secretariat)</p>	<ul style="list-style-type: none">• The Secretariat has been monitoring the submission of all outstanding contract deliverables for the 2010 IFCD programme cycle in order to make administrative closure to the contracts. <p>In December 2014, all five remaining contracts were officially closed and the Secretariat is requesting the Committee that the unpaid balance of the contracts be credited back to the IFCD.</p>
<p>Recommendation 33: Cost recovery: Recover all direct administrative, monitoring and coordination costs borne by UNESCO's regular budget, including staff costs, from the IFCD. (Secretariat / IGC)</p>	<ul style="list-style-type: none">• Following Decision 7.IGC 9, paragraph 6, the Secretariat submitted a cost-recovery policy that is based on the same principles as the other Culture Conventions to the Committee during its eighth ordinary session (9 – 11 December 2014).

Annex IV: IFCD results-based management framework

