



United Nations  
Educational, Scientific and  
Cultural Organization

Organisation  
des Nations Unies  
pour l'éducation,  
la science et la culture

Organización  
de las Naciones Unidas  
para la Educación,  
la Ciencia y la Cultura

Организация  
Объединенных Наций по  
вопросам образования,  
науки и культуры

منظمة الأمم المتحدة  
للتربية والعلم والثقافة

联合国教育、  
科学及文化组织

## Diversity of cultural expressions

5 IGC

**Distribution: limited**

**CE/11/5.IGC/213/5**  
**Paris, 31 October 2011**  
**Original: English**

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

**Fifth Ordinary Session**  
**Paris, UNESCO Headquarters**  
**5 - 9 December 2011**

**Item 5 of the provisional agenda:** Secretariat's report on the implementation of the second year of the pilot phase of the International Fund for Cultural Diversity (IFCD)

In accordance with the guidelines adopted by the Committee in its Decisions 3.IGC 5 and 4.IGC 10A, this document presents the Secretariat's report on the implementation of the IFCD and the recommendations of the Panel of Experts following the evaluation of projects submitted to the IFCD in 2011.

Decision required: paragraph 32

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”). Its purpose is to promote sustainable development and poverty reduction by fostering the emergence of a dynamic cultural sector in developing countries that are Parties to the Convention.

2. At its second ordinary session (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 of the IFCD”) and established a three-year pilot phase (2009 – 2012). The IFCD became operational with the first call for applications launched in March 2010.

3. At its third ordinary session in December 2010, the Committee examined the first 32 projects recommended by the Panel of Experts and approved 31 projects for funding from the IFCD (Decision 4.IGC 10A).

4. Taking note of the lessons learnt during the first call for projects, the Committee decided to apply several additional criteria in the 2011 call for projects (Decision 4.IGC 10A, paragraph 13). These included: introducing maximum amounts that could be requested from the Fund (US\$100,000 for programmes/projects and US\$10,000 for preparatory assistance); giving the Panel of Experts the possibility to adapt the amount of funds attributed to programmes/projects from the Fund; and limiting the number of programmes/projects that may be submitted and retained per country and type of beneficiary (Party, non-governmental organization, international non-governmental organization).

5. With regard to the Panel of Experts’ evaluation of projects, the Committee established a threshold of 75% of the minimum number of points attributed by the Panel of Experts (i.e., 30 points out of 40) in order to qualify a programme/project for eligibility (Decision 4.IGC 10A, paragraph 13) and invited the Panel of Experts, when submitting their future recommendations, to provide a list of programmes/projects to be financed within the limits of the funds available as well as other programme/projects that could be financed if additional funds became available (Decision 4.IGC 10A, paragraph 15).

6. In accordance with the guidelines adopted by the Committee in its Decisions 3.IGC 5 and 4.IGC 10A, this document presents the Secretariat’s report on the implementation of the IFCD and the recommendations of the Panel of Experts following the evaluation of projects submitted to the IFCD in 2011 (Annexes 4 and 5).

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

- I. Follow-up to the 2010 Call for Applications
- II. 2011 Call for Applications
- III. Receipt of applications and eligibility examination by the Secretariat
- IV. Technical evaluation of the admissible applications by the Panel of Experts

8. At this session, the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Committee”) shall:

- (i) take note of the Secretariat’s report on the implementation of the second year of the IFCD pilot phase (2011);
- (ii) examine the recommendations of the Panel of Experts and approve the funding requests submitted to the IFCD in 2011;

- (iii) consider renewing the IFCD Panel of Experts for a one-year period starting from this session, or appointing a new panel.

9. A separate document has been prepared on the use of the resources of the IFCD and a proposed draft budget for 2012 (Document CE/11/5.IGC/213/6).

## **I. Follow-up to the 2010 call for applications**

10. Subsequent to the Committee's Decision 4.IGC 10A, the following activities were undertaken by the Secretariat during the period of January-May 2011:

- i) Letters were sent to the applicants of the 31 approved projects informing them of the Committee's decision, with copies to the National Commissions for UNESCO, Permanent Delegations and, where applicable, the national points of contact and relevant UNESCO Field Offices. Of these 31 projects, three required revised budgets and workplans given the Committee's decision to cap their funding at US\$100,000.

- ii) Letters were sent to the applicants of the 151 non-retained projects informing them of the Committee's decision and containing a summary of the Panel of Experts' evaluation, indicating the reasons their project was not retained, copied to Permanent Delegations, National Commissions, national points of contact and relevant UNESCO Field Offices. This was done following the Committee's suggestion that feedback to applicants should "be used as a learning tool to communicate what can be improved for future submissions, for both National Commissions and the authors of the projects" (Annex of the document CE/11/5.IGC/213/3, Draft detailed summary record of the fourth ordinary session of the Committee, paragraph 129).

- iii) Following email correspondence with the beneficiaries of 28 projects that had been approved by the Committee with unchanged budgets, terms of reference for contracts were elaborated, the necessary administrative documents collected and the contracts signed.

- iv) Letters and emails were exchanged with the authors of the three projects that were approved by the Committee with reduced budgets to ensure the feasibility of their projects, in conformity with paragraph 9 of Decision 4.IGC 10A. Following the beneficiaries' confirmation of feasibility and in consultation with the Coordinator of the Panel of Experts, contracts were signed.

- v) 'Project profiles' with news, photographs and links were prepared in three languages and uploaded to the Convention website.

- vi) The Secretariat monitors the implementation of the funded projects, ensuring sustained email, telephone and in-person communication with the selected applicants.

## **II. 2011 Call for Applications**

11. In preparation for the second call for applications, the Secretariat undertook the following steps:

- i) The application forms for programmes/projects and for preparatory assistance were revised based on the feedback received from the Committee to provide a clear explanation of the terms "preparatory assistance" and "institutional infrastructure".

- ii) New web content was published in English, French and Spanish with detailed information about the IFCD and the application procedure.

iii) An information package for National Commissions containing key documents on the call for applications was prepared in English and French and distributed.

iv) A developer was engaged with Regular Programme funds to build a searchable online database for registering and evaluating applications submitted to the IFCD (see Annex 2 for a screenshot of the IFCD database).

v) A teleconference and several email exchanges were organized with the Panel of Experts to inform them about the new criteria adopted by the Committee and to involve them in the preparation of the second cycle. The Secretariat also met with the coordinator of the Panel of Experts in Paris and continued working closely with him in organizing the second call for applications.

12. On 17 March 2011, the second call for applications to the IFCD was launched on the Convention's website. The closing date for applications was announced for the 30 June 2011 in accordance with paragraph 13 of the Guidelines of the IFCD. In addition to the downloadable application forms, other relevant information such as an explanatory note on the Fund, the guidelines for its use, a list of Parties considered as developing countries, the eligibility criteria adopted by the Committee and the timeline were posted on the website. The Frequently Asked Questions section was constantly updated based on the queries that the Secretariat received from the prospective applicants.

13. After the online launch, an email announcement was sent on 23 March 2011 to the National Commissions, the Permanent Delegations and the national points of contact of the Parties to the Convention, to UNESCO Field Offices, the NGO-UNESCO Liaison Committee and to the Coalitions for Cultural Diversity.

14. On 20 April 2011, a reminder letter was sent to the National Commissions of Parties to the Convention and copied to the Permanent Delegations and national points of contact of the Parties to the Convention as well as UNESCO Field Offices (Letter CLT/CEI/DCE/211/L-99). This letter reminded the National Commissions that completed requests should reach the Convention's Secretariat no later than 30 June 2011 (midnight, Paris time) and that they could submit no more than four applications per country, of which a maximum of two by Parties and two by national non-governmental organizations (NGO). The letter was sent with an information package on the IFCD including the revised application forms, the National Commissions' review form, an explanatory note and the Decision 4.IGC 10A of the Committee to facilitate their work.

### **III. Receipt of applications and eligibility examination by the Secretariat**

15. The total number of applications received by the Secretariat was 197. Of these, 24 applications were received after the deadline of 30 June 2011. 44 applications were deemed incomplete due to the absence of the National Commission's review form or letter of support from a State Party Beneficiary in the case of international non-governmental organizations (INGOs). 20 applications were withdrawn by National Commissions because they had exceeded the maximum number established by the Committee (Decision 4.IGC 10A). Below are some statistics regarding the 2011 call for applications:

- Applications were received from 59 countries (of which 55 countries were eligible) and 23 INGOs.
- 21% of requests were submitted by Parties; 78% by INGOs, NGOs and representatives of vulnerable and other social groups.
- 98% of requests submitted concerned projects/programmes, whereas 2% were for preparatory assistance.
- 50% of applications received concerned capacity building activities.

- 30% of requests were submitted in French and 70% in English.
- Regional representation of requests is as follows: 10% Group II; 25% Group III; 5% Group IV; 41% Group V(a); 7% Group V(b) and 12% from INGOs.

16. The Secretariat undertook an examination to determine the eligibility of the applications that was completed on 29 July 2011.

17. Following the examination by the Secretariat, 64 programme/project applications from 33 countries and 12 INGOs were deemed eligible for a total worth of US\$5,562,441. For each application, the Secretariat completed an electronic examination form which can be consulted and printed from the IFCD database (see Annex 1 for a screen shot of the Secretariat's technical examination form).

18. As indicated in Document CE/11/5.IGC/213/6 and in Annex 4 of this document, a total of **US\$1,316,328** is available in the IFCD for programmes/projects and requests for preparatory assistance determined on the basis of the amount available in the IFCD as of 30 June 2011.

#### IV. Technical evaluation of the applications by the Panel of Experts

19. After the completion of the Secretariat's examination, the 64 eligible applications were sent to the Panel of Experts, by giving them access to the Expert Evaluation module of the IFCD Database (see Annex 2 for a screenshot of the IFCD database). The projects were distributed among the six experts on the Panel based on their linguistic competences. Each project was evaluated by two experts. It was ensured that experts were not assigned files from their home country.

20. The technical evaluation by the Panel of Experts was undertaken in accordance with paragraph 16 of the Guidelines of the IFCD as well as with the supplementary criteria adopted by the Committee at its fourth session in December 2010 (Decision 4.IGC 10A). For each application, the experts completed an evaluation form (see Annex 3 for a screenshot of the first page of the experts' evaluation form), which can be consulted and printed from the IFCD database.

21. The experts provided written comments (qualitative analysis) on the extent to which the application did or did not meet the criteria established by the Committee and assigned a numeric value for each major category of criteria (e.g., the relevance and feasibility of the project, expected results, potential impact and levels of funding). The evaluators thus assigned one of the following scores:

4	fully addresses the criteria
3	addresses a majority of the criteria
2	addresses half of the criteria
1	addresses less than half of the criteria
0	does not at all address the criteria

22. This means that no application could be given a total score above 20 by a single evaluator or a combined total score above 40 by the two experts assigned to evaluate the application. All the applications that are recommended to the Committee for approval have received a combined score of 30 and above, in conformity with paragraph 13 (f) of Decision 4.IGC 10A.

23. Annex 4 presents a list of the projects that are *recommended to the Committee* by the Panel of Experts for its consideration. The requests for funding are listed according to the combined score attributed by the experts. Annex 5 presents evaluation sheets for each recommended project.

24. In its Decision 4.IGC 10A paragraph 15, the Committee invited “the Panel of Experts, when submitting their future recommendations, to provide a list of programmes/projects that could be financed if additional funds became available”. Given that no other projects earned a score of 30 or higher (see Decision 4.IGC 10A paragraph 13 (f)), the Panel of Experts does not have any additional projects to recommend to the Committee.

25. The *projects that were not recommended* by the Panel of Experts are presented in Annex 6. Annex 7 presents a list of the 133 applications that were not submitted to the Panel of Experts for evaluation. These include the 20 applications withdrawn by National Commissions, 44 incomplete applications (i.e., lacking the National Commission’s Review Form) and 69 applications that were deemed inadmissible for one or several of the following reasons:

- the applicant country was not Party to the Convention;
- the application form was received after the deadline of 30 June 2011;
- the National Commission’s Review Form was not received or not signed;
- the project fell outside of the fields of activity of the IFCD;
- one or more sections of the application form were not completed.

26. The Panel of Experts submitted to the Secretariat their comments on the implementation of the second year of the IFCD pilot phase. All experts agreed that the IFCD remains unique in the international cultural funding landscape because it targets developing countries and their immediate local development needs and priorities without imposing an agenda that inevitably leads to top-down designing/selecting of the programmes. In addition, the IFCD’s innovative approach is allowing smaller and more specialized non-profit organizations to have access to funds that have traditionally been almost exclusively allocated to larger, highly networked organizations.

27. Overall, the Panel of Experts observed that:

- limiting the number of applications per country has, in their opinion, led to an increase in the quality of project applications submitted;
- certain geographical regions were not represented in the proposals submitted for evaluation, notably countries from the Arab region;
- over one third of the proposals requested capacity building, with communication support and local development also in strong demand;
- analysed in terms of fields of activity, approximately 30% of proposals dealt with the development of cultural policies, followed by 13% with strengthening cinema/audiovisual industries, another 13% for fostering social cohesion/employment/training and 11% promoting creative industries.

28. In addition, the Panel recommended that going forward:

- project proposals could integrate co-financing and/or self-financing mechanisms in their provisional budgets, not only because this signals the professionalism of project carriers, but more importantly because it ensures that projects are not exclusively dependent on the IFCD. The experts suggest that in the future, securing diverse funding sources could be a pre-condition to securing IFCD funding;

- the IFCD implement a post-funding phase that would encourage communication and transfer of knowledge and know-how among project managers from previous and ongoing projects in order to leverage lessons learned and best practices in cultural industries development across fields of activity and geographical regions.

29. 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 and pre-selecting the projects for submission to the IFCD. However, not all National Commissions were in the position to fully undertake their responsibilities. The Panel of Experts raised the question of whether National Commissions could continue to submit applications to the IFCD considering their role in the pre-selection process.

### **Appointment of experts for the third year of the pilot phase**

30. At its third session in December 2009, the Committee appointed six experts and six alternate experts for a two-year period as from December 2009 to 'draw up recommendations with a view for the Committee's examination of requests for the funding of programmes/projects by the IFCD' (Decision 3.IGC 5).

31. In conformity with this Decision, the current mandate of the Panel of Experts expires in December 2011. Two options may be envisaged by the Committee:

- 1) extend the appointment of the current Panel until the end of the pilot phase to ensure continuity and facilitate the project selection process after the third call for proposals in 2012;
- 2) identify and appoint new experts, respecting the criteria established in paragraph 15.3 of the Guidelines of the IFCD.

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

### **DRAFT DECISION 5.IGC 5**

*The Committee,*

1. *Having examined document CE/11/5.IGC/213/5 and its annexes;*
2. *Taking note of the amount available on 30 June 2011 as set out in Annex 3 of document CE/11/5.IGC/213/6;*
3. *Decides that the projects presented in Annex 4 and annexed to this decision will receive financial support from the IFCD;*
4. *Decides to*

*Option 1: renew, for a one-year period starting from this session, the members of the IFCD evaluation panel to draw up recommendations for the sixth session of the Committee with a view to its examination of requests for the funding of programmes/projects by the IFCD.*

*Option 2: appoint XX [names of experts] for a one-year period starting from this session, as members of the Panel of Experts to draw up recommendations for the sixth session of the Intergovernmental Committee with a view to its examination of requests for the funding of programmes/projects by the IFCD.*

## **LIST OF ANNEXES**

Annex 1: Screenshot of the Secretariat's Technical Examination Form

Annex 2: Screenshot of the IFCD Database

Annex 3: Screenshot of the first page of the Experts' Evaluation Form

Annex 4: List of Projects recommended by the IFCD Expert Panel to the Committee

Annex 5: Evaluation sheets of the recommended projects

Annex 6: List of projects not recommended by the Panel of Experts

Annex 7: List of projects that were deemed not eligible



**Annex 1: Screenshot of the Secretariat’s Technical Examination Form**

International Fund for Cultural Diversity : 2011 cycle

# Technical examination

Project Title	<input type="text"/>
Number of project	02-2011-012
Beneficiary country(ies)	<input type="text"/>
Status	Eligible

No	Description	Yes/NA	No
1	Party to the 2005 Convention	●	
2	Submitted by 30 june 2011	●	
3	Developing country according to the definition adopted for IFCD	●	
4	National Commission Review Form or Beneficiary Country(ies) Letter(s) of Support	●	
5	Signature of National Commission or Beneficiary Country(ies)	●	
6	Signature of applicant	●	
7	Application Form completed either in English or French	●	
8	Falls within the fields of activity of IFCD	●	
9	All sections of the Form are completed.	●	

Comments

### Annex 2: Screenshot of the IFCD Database

#### List of registered projects

**Results:** Viewing items 1-10 of 198. Previous | 1 2 3

NUM	Titre	Country	Applicant	Organisation	Funding Req.	Edit	Completeness	Eligibility	Exp.	Eval.
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	Any	Any			
001	Seychel...tes	Seychelles	SP	Seychel...ion	\$ 89,000					
002	Worksho...awi	Malawi	SP	Malawi ...SCO	\$ 10,000					
003	Language Nest (Kypvlwe Kewwvn)	Chile	SP	Inter ...MU)	\$ 91,312					
004	Languag...vn)	Chile	NGO	Interdi...IE)	\$ 83,000					
005	Anillos...ion	Chile	SP	Ilustre...iso	\$ 97,345					
006	Strengt...rld	Saint Vincent and the Grenadines	SP	Ministr...ure	\$ 43,605					
007	Public/...dia	Cambodia	SP	Royal U...LE)	\$ 100,000					
008	Appui a...iri	Cambodia	SP	Commiss...SCO	\$ 99,258					
009		Côte d'Ivoire	NGO	Univers...és	\$ 98,010					
010	Atelier...que	Côte d'Ivoire	NGO	Bureau ...AC)	\$ 100,000					

Add new project...

#### Project Details

Title:	Language Nest (Kypvlwe Kewwvn)
Date received:	Mon Jun 27 2011
Country:	Chile
Beneficiary Country(ies):	Chile
Type of applicant:	NGO

Annex 3: Screenshot of the first page of the experts' evaluation form

International Fund for Cultural Diversity : 2011 cycle  
**EXPERT EVALUATION FORM**

**Project Details**

1	Request number	02-2011-045
2	Title of project	
3	Country in which the project will be implemented	
4	Name of applicant	
5	Status (State party, NGO, INGO)	
6	Total amount requested in USD	
7	Type of application (Programme/project, preparatory assistance, special situations project)	
8	Name of evaluator	

---

9


---

**9. Brief summary of the project/activity (max 250 words) (§ 16.1)**

---

10


---

**10. Relevance/appropriateness of the project to the fields of activity of the Fund (§ 16.4 of the Guidelines)**

Please indicate by checking the appropriate boxes if the project falls within one or more of the fields of activity of the IFCD (§ 6.1),

No  
 Yes

and if yes, which:

introducing cultural policies and/or strengthening the institutional infrastructure;  
 strengthening existing cultural industries or creating new ones;  
 for special situations as laid down in Articles 8 and 17 of the Convention and the operational guidelines relating to them.

---

Score (from 0 To 4)



---

**Annex 4: List of Projects Recommended by the IFCD Expert Panel to the Committee****Annexe 4 : Liste des projets recommandés par le Panel d'experts du FIDC au Comité**

Points	Program/Project (PR) or Preparatory Assistance (PA)	Countries / Pays or INGO	Beneficiaries / Bénéficiaires	Project/ Projet N°	Title of Project / Titre du projet	Funding request / Demande de financement (US\$)	Allocated amount / Montant alloué (US\$)	Decision by the Committee / Décision par le Comité (US\$)
37	PR	Barbados	NGO	24	Promoting the export of Caribbean music to North American markets	100 000	100 000	
37	PR	Croatia	NGO	53	Book market regulation and promotion of a culture of reading in Croatia	26 000	26 000	
36	PR	Bosnia and Herzegovina	NGO	34	Mapping the film industry in Bosnia and Herzegovina	40 700	35 700	
36	PR	Brazil	NGO	48	Capacity building and distribution opportunities for indigenous filmmakers in Brazil	97 580	97 580	
36	PR	Zimbabwe	NGO	188	Measuring the economic contribution of Zimbabwe's cultural industries	99 023	99 023	
35	PR	CIAI - Italian Association for Aid to Children	INGO	106	Association of young artists building Cambodia's future cultural industries	81 341	81 341	
35	PR	Saint Vincent and the Grenadines	SP	6	National cultural policy reform in Saint Vincent and the Grenadines	43 605	43 605	
35	PR	Serbia	NGO	145	Professional development for cultural entrepreneurs in Serbia	97 250	97 250	
35	PR	South Africa	NGO	153	Encouraging creative entrepreneurship in South Africa through recycled arts	100 000	81 000	
34	PR	Agence d'aide à la coopération technique et au développement (ACTED)	INGO	76	Strengthening and diversifying music production in Tajikistan	100 000	85 000	

34	PR	Senegal	NGO	140	Formation des responsables culturels sénégalais dans la mise en œuvre de la politique culturelle	99 550	99 550	
33	PR	Niger	NGO	138	Renforcement des capacités pour la promotion des industries culturelles émergentes au Niger	89 398	80 000	
32	PA	Malawi	SP	2	Strengthening the cultural industries in Malawi: a preparatory assistance request	10 000	10 000	
32	PR	Uruguay	SP	194	Fostering creativity and cultural participation for poverty alleviation in Uruguay	95 115	95 115	
30	PR	Kenya	GR	93	Promoting the cultural expressions of Kenya's indigenous peoples	99 947	95 547	
30	PR	Mozambique	SP	198	Combating youth unemployment in Mozambique through the cultural industries	65 000	65 000	
30	PR	Togo	SP	13	Elaboration d'un plan stratégique pour mettre en œuvre des politiques culturelles au Togo	98 698	98 698	

**Overview of the budget allocated for 2012 and total amount of funding requested /**  
**Vue d'ensemble du budget alloué pour l'année 2012 et montant total des demandes de financement**

Type of Application / de demande	Budget (US\$)	Value of applications recommended in US\$ / Montant des demandes recommandées en US\$
Programmes/projects and Preparatory assistance / Assistance préparatoire <sup>1</sup>	1,316,328	1,290,409
Reserve / Réserve <sup>2</sup>	26,864	0
<b>TOTAL</b>	<b>1,343,192</b>	<b>1,290,409</b>

---

<sup>1</sup> Programmes/projects : minimum 60% of the IFCD pilot phase budget 2012/ 60% minimum du budget de la phase pilote 2012. Preparatory assistance / Assistance préparatoire: maximum 20% of the IFCD pilot phase budget 2012 / 20% maximum du budget de la phase pilote 2012.

<sup>2</sup> Projects for special situations / projets relatifs aux situations specials: 2% of the IFCD pilot phase budget 2012 / 2% du budget de la phase pilote 2012.

**Annex 5: Evaluation sheets of the recommended projects**

**IFCD Project Recommended by Expert Panel**

Request N.	Country	Applicant	Field of activity	Type of application	Allocated amount (US\$)	Year of funding
24	Barbados	NGO	Cultural industries	Programme / project	100,000	2012

<b>Project title</b>	Promoting the export of Caribbean music to North American markets
<b>Aim</b>	The project aims to boost the growth of Barbadian/Caribbean music exports to North America.
<b>Brief summary (§ 16.1)</b>	The Association of Music Entrepreneurs, a Barbados-based NGO that promotes the export of Barbadian/Caribbean music, proposes to send a delegation of five to eight music professionals (including bands, managers, sound and stage engineers, etc.) from the Caribbean region to the National Association for Campus Activities 2012 Convention (NACA) in Charlotte, North Carolina (25-29 February 2012). This event is the largest formal gathering of college institutions in North America and it provides an invaluable opportunity for artists to perform at venues across North America with the added benefit of reaching American audiences between the ages of 18 to 24, one of the largest groups of music consumers in the world.
<b>Expected results and impact (§ 16.2)</b>	<ul style="list-style-type: none"> <li>Promote greater penetration of Caribbean music in North America - North America has traditionally been one of the Caribbean's most natural music markets because of its geographic and linguistic proximity. This project aims to broaden this market, especially targeting younger consumers.</li> <li>Secure extended job opportunities for Caribbean musicians - NACA presents an important opportunity to secure block bookings, allowing musicians to perform in a series of North American colleges, which allows for greater income and exposure.</li> <li>Increase global competitiveness of Caribbean music - based on critical live feedback gathered from audiences in North America, Caribbean musicians can refine their acts and products to better meet international demand.</li> </ul>
<b>Relevance to the objectives of the Convention and the fields of activity of the IFCD (§16.4)</b>	<ul style="list-style-type: none"> <li>Strengthens an existing cultural industry - Barbadian/Caribbean music has proven its potential to penetrate North American and European markets, and this project builds on this track record, providing the industry with greater visibility and an opportunity to refine its cultural goods, services and activities to attract greater audiences.</li> <li>Promotes the mobility of Barbadian/Caribbean musicians by helping them perform in North America.</li> <li>Increases employment, income and international exposure of musicians - by tapping into a large but alternative marketplace, NACA gives musicians the opportunity to find year-round employment in the college circuit, not only ensuring the financial viability of musical acts, but also increasing their overall exposure to an influential segment of music consumers.</li> <li>Sensitizes large and important audience base to greater musical diversity - the youth plays a crucial role in setting musical trends and facilitating the penetration of music (especially through the use of technologically advanced devices that make sharing music easier).</li> </ul>

## Annex 5

<b>Feasibility and expected structural impact (§16.5)</b>	<p>The project presents a clear budget that reasonably supports the travel and performance of musical acts in the USA.</p> <p>Given that 1) younger audiences tend to be more open to musical diversity, and 2) they tend to consume a larger proportion of music internationally, the opportunity presented by this project to Barbadian/Caribbean musicians has great potential for opening up bigger and more influential markets for Caribbean music internationally.</p>
<b>Recommended amount (US\$) (§16.3)</b>	<p>100,000</p>
<b>Comments from evaluators</b>	<p>Both evaluators strongly support this project because of its simplicity, clarity, feasibility, measurable impact and the fact that its objectives are very well aligned with the Convention and the IFCD. Evaluators also mention that the integration of an "open process" to choose music professionals who will be participating in the project is a good link between democracy, cultural diversity and local cultural industries development. With this project, Barbados has a great opportunity to reinforce its cultural cooperation relationship with other Caribbean countries.</p>



**IFCD Project Recommended by Expert Panel**

Request N.	Country	Applicant	Field of activity	Type of application	Allocated amount (US\$)	Year of funding
53	Croatia	NGO	Cultural policy	Programme / project	26,000	2012

<b>Project title</b>	Book market regulation and promotion of a culture of reading in Croatia
<b>Aim</b>	The project aims to offer public policy solutions to encourage the production and sale of culturally important books by small and medium sized enterprises in Croatia.
<b>Brief summary (§ 16.1)</b>	Knjižni BLOK, a Croatian NGO with a mission to influence Croatian book market regulation, proposes to: 1) create a team of experts in economics and law to analyze cultural policies and generate legislative recommendations to foster the book industry, support small and medium sized publishing firms and create conditions favourable to international cooperation and expansion to regional and European book markets; and 2) introduce training and networking opportunities for book industry professionals to improve the status of the book in the media and Croatian society at large.
<b>Expected results and impact (§ 16.2)</b>	<ul style="list-style-type: none"> <li>Strengthen the book industry infrastructure in Croatia - cultural policy recommendations are expected to include changes in legislation and regulation of the Croatian book market, from tax policies, to government subsidies, purchase of books by libraries and the status of the e-book. In addition, advocacy activities will establish cooperation with decision-makers at state, regional and local levels.</li> <li>Increase employment opportunities in and earnings potential of small and medium sized publishing firms - a mapping exercise of book sales and publishing industries in combination with targeted cultural policy recommendations are designed to keep more small businesses running, especially in the context of the current economic crisis.</li> <li>Bring relevant stakeholders of Croatia's book industry together - Knjižni BLOK proposes to build a network of publishers, booksellers, libraries and other important stakeholders to solicit feedback and consultation on policy recommendations and encourage ongoing communication, coordination, training and advocacy in the industry as a whole.</li> <li>Improve international cooperation in the book industry - Knjižni BLOK will pursue partnerships and membership in regional and international professional organisations in the book industry, especially with countries that have similar languages, including Bosnia and Herzegovina, Montenegro and Serbia.</li> <li>Reignite public debate and awareness of books and reading - Knjižni BLOK will organize public events to raise the visibility of books and the importance of a culture of reading among the general public in Croatia.</li> </ul>
<b>Relevance to the objectives of the Convention and the fields of activity of the IFCD (§16.4)</b>	<ul style="list-style-type: none"> <li>Strengthens an existing cultural industry through a multi-faceted approach, including cultural policy creation and advocacy, networking, training and outreach - this project takes both a top-down and a bottom-up approach to developing the book industry, combining high-level policy work with grass-roots advocacy.</li> <li>Contributes to sustainable economic and social development - policy recommendations are expected to help revive the Croatian book industry by supporting structural changes that increase the sector's competitiveness.</li> </ul>

## Annex 5

	<ul style="list-style-type: none"> <li>Promotes regional and international cooperation in the development of a cultural industry - the project's emphasis on networking and partnership-building is designed to allow for broader cooperation on regional, European and even international levels as certain milestones are reached.</li> </ul>
<b>Feasibility and expected structural impact (§16.5)</b>	<p>The project goals and objectives are clearly expressed and realistically achievable within the given time and budgetary constraints. The application also shows that the staff implementing the project has a firm grasp of the state of the book industry in Croatia, and has the capacity to bring together the right people for the right activities.</p> <p>This project has substantial potential for structural impact in Croatia's book industry, not only through its high-level cultural policy initiatives, but also through its simultaneous awareness-raising activities on the ground.</p>
<b>Recommended amount (US\$) (§16.3)</b>	26,000
<b>Comments from evaluators</b>	<p>This project gains the full support of both evaluators because of its contribution to strengthening small and medium sized enterprises in Croatia's cultural industries, which have been significantly weakened in the economic crisis. Proposed cultural policy recommendations intertwine several regulatory mechanisms and State incentives with training of publishers and the introduction of new marketing techniques, all of which are clearly linked to the country's needs to reinforce the quantity and quality of books in the industry. One evaluator even highlights that he would support a larger budget for this project, up to US\$40,000.</p>

**IFCD Project Recommended by Expert Panel**

Request N.	Country	Applicant	Field of activity	Type of application	Allocated amount (US\$)	Year of funding
34	Bosnia and Herzegovina	NGO	Cultural policy	Programme / project	35,700	2012

<b>Project title</b>	Mapping the film industry in Bosnia and Herzegovina
<b>Aim</b>	The project aims to map the film industry in Bosnia and Herzegovina ("B&H") as a way to promote participatory cultural policy making and contribute to job creation in the country.
<b>Brief summary (§ 16.1)</b>	In partnership with B&H's Ministry of Civil Affairs, the Association of Film Professionals of B&H and the European Audiovisual Observatory, ViZArt (Association for Visual Culture), a B&H NGO focused on facilitating the production and promotion of feature and documentary films, proposes to conduct a qualitative and quantitative mapping of the film industry in B&H in order to formulate a comprehensive Action Plan that could help to revamp the industry's institutional and financial infrastructure.
<b>Expected results and impact (§ 16.2)</b>	<ul style="list-style-type: none"> <li>Highlight the economic potential of the film industry in B&amp;H - a team of consultants will conduct the mapping exercise through questionnaires and interviews with all relevant stakeholders (including public authorities, production companies, film professionals, NGOs, etc.), outlining the industry's structure and performance, demand and supply-side factors and employment, growth and financing opportunities.</li> <li>Create a framework for the development of the film industry in B&amp;H - once the mapping exercise has been completed, a two-day conference will be organized to bring together all relevant stakeholders in order to create an Action Plan to develop the film industry and launch a platform for a film industry cluster. The Action Plan will be officially submitted to the relevant ministries for their consideration and action.</li> <li>Raise awareness about the Convention and the role of cultural industries in promoting economic development - ViZArt and its partners will conduct a media campaign to promote the Convention and the results of the mapping exercise to the general public. The campaign will include two official press conferences and public broadcast announcements.</li> </ul>
<b>Relevance to the objectives of the Convention and the fields of activity of the IFCD (§16.4)</b>	<ul style="list-style-type: none"> <li>Facilitates the introduction of cultural policies to protect and promote the film industry in B&amp;H - the mapping exercise is crucial in revealing potential policy interventions that would promote development and job creation opportunities.</li> <li>Promotes exchange of information/know-how/expertise/best practices and encourages stakeholder cooperation - both the mapping exercise and the development of the Action Plan actively involve the participation and contribution of a broad array of relevant stakeholders, all of whom will have an opportunity to continue exchanging through the film industry cluster.</li> <li>Raises the visibility of the film industry in B&amp;H - communication campaign ensures that results of the mapping exercise and recommendations in the Action Plan will be shared with the public at large for debate and discussion.</li> </ul>

## Annex 5

<b>Feasibility and expected structural impact (§16.5)</b>	<p>The project's budget is realistic and its main activities are very well coordinated, with one milestone leading clearly to another. In addition, partners and human resources engaged in carrying out the activities seem to have been carefully chosen for their competence, experience and connections in the field.</p> <p>The project's bottom-up approach to policy making has the potential to be very effective on a structural level because of its broad stakeholder ownership and buy-in.</p>
<b>Recommended amount (US\$) (§16.3)</b>	<p>Original budget: 40,700, Adjusted budget: 35,700</p>
<b>Comments from evaluators</b>	<p>Evaluators commend this project's potential to impact the development of the film industry in B&amp;H and its evidence-based approach in formulating an Action Plan to develop policies in the field. Both evaluators agree that the strength of the project lies in its clarity, the skill set of project carriers and its bottom-up methodology for cultural policy development. A small budget adjustment is proposed to compensate for some unjustified travel expenses.</p>

**IFCD Project Recommended by Expert Panel**

Request N.	Country	Applicant	Field of activity	Type of application	Allocated amount (US\$)	Year of funding
48	Brazil	NGO	Cultural industries	Programme / project	97,580	2012

<b>Project title</b>	Capacity building and distribution opportunities for indigenous filmmakers in Brazil
<b>Aim</b>	The project aims to provide training to indigenous filmmakers focusing on children's programming in Brazil and introduce this culturally diverse content in classrooms across Brazil.
<b>Brief summary (§ 16.1)</b>	Video nas Aldeias ("Video in the Villages"), a Brazilian NGO widely recognized for its pioneering work in the field of indigenous audiovisual productions, proposes to provide workshops to veteran and new indigenous filmmakers from the Ashaninka and Guarani communities in the production of children's programming. Two workshop participants will be invited to edit their video with the support of a coordinator, whose final films will be added to a compilation of indigenous works from other communities, which will be subtitled, dubbed, packaged and distributed to stores and schools across Brazil for sale and educational purposes.
<b>Expected results and impact (§ 16.2)</b>	<ul style="list-style-type: none"> <li>Professionalise indigenous filmmakers in Brazil - the project offers indigenous filmmakers capacity-building opportunities from idea exploration to film production and editing.</li> <li>Broaden the range of films created, produced, distributed and consumed with culturally diverse content - Video nas Aldeias will package and help distribute the indigenously created and produced films, making sure that they are not only subtitled but also dubbed for younger audiences who do not know how to read yet.</li> <li>Raise awareness among the youth about the importance of the diversity of cultural expressions - Video nas Aldeias intends to submit the final compilation of indigenous films to the Brazilian Ministry of Education for adaptation and large-scale distribution in elementary schools across the country.</li> </ul>
<b>Relevance to the objectives of the Convention and the fields of activity of the IFCD (§16.4)</b>	<ul style="list-style-type: none"> <li>Contributes to strengthening an existing cultural industry - due in large part to the efforts of Video nas Aldeias, the work of indigenous filmmakers has gained increased notoriety in Brazil and has helped to expand knowledge about contemporary indigenous realities. This project builds on the successes of this industry and leverages the great opportunities that still exist in creating cultural products specifically about and for children.</li> <li>Addresses the entirety of the culture cycle in its methodological approach - this project integrates activities that contribute to the creation, production, distribution and consumption of indigenous films.</li> <li>Encourages education and awareness-raising about the importance of a diversity of cultural expressions and advances the principle of equal dignity of and respect for all cultures - the project promotes the work of indigenous communities in mainstream cultural industries, not only contributing to their economic development but also greater social cohesion.</li> </ul>

## Annex 5

<b>Feasibility and expected structural impact (§16.5)</b>	<p>The project carriers have accumulated invaluable experience in their field and have demonstrated a strong track record with a great deal of professionalism.</p> <p>Not only does this project deal with training indigenous filmmakers, but it also supports them in editing, packaging and distributing their works, which is paramount in ensuring the sustainability of their work throughout the culture cycle.</p>
<b>Recommended amount (US\$) (§16.3)</b>	<p>97,580</p>
<b>Comments from evaluators</b>	<p>Evaluators express great enthusiasm for this project and mention that "all of the ingredients are there", from local cultural industries development to the transmission of a diversity of cultural expressions to a broad audience, in particular the youth. They also highlight that the proposed budget is thorough and shows that the project carriers have systematically conceived every step of the implementation process.</p>

**IFCD Project Recommended by Expert Panel**

Request N.	Country	Applicant	Field of activity	Type of application	Allocated amount (US\$)	Year of funding
188	Zimbabwe	NGO	Cultural policy	Programme / project	99,023	2012

<b>Project title</b>	Measuring the economic contribution of Zimbabwe's cultural industries
<b>Aim</b>	The project aims to promote the growth and development of the cultural industries in Zimbabwe by empirically demonstrating their importance to the national economy.
<b>Brief summary (§ 16.1)</b>	In partnership with the Zimbabwe National Statistical Office (Zimstats), the Culture Fund of Zimbabwe, an NGO that provides technical and financial assistance to cultural practitioners, proposes to conduct a statistical survey of cultural industries in Harare and major surrounding areas using UNESCO's Framework for Cultural Statistics (FCS) as a basis. Such a survey has never been conducted before, and is expected to facilitate in-depth analysis of major trends and areas for improvement. Results will help shape better policies for developing the cultural industries in Zimbabwe and serve as a springboard for further analysis and research in this area.
<b>Expected results and impact (§ 16.2)</b>	<ul style="list-style-type: none"> <li>Establish a benchmark for measuring the economic contribution of cultural industries - since this is the first survey of its kind in Zimbabwe, both its results and methodology will serve as an important precedent for further research and policy development in this field.</li> <li>Shape cultural policies that support sustainable development - the survey will make the economic infrastructure of cultural industries in Zimbabwe more transparent by identifying important market structures, industry value chains, import/export trends and opportunities for job creation and cooperation, all of which help to inform more targeted cultural policies.</li> <li>Raise awareness about the importance of cultural industries - the results stemming from the analysis of the survey will be communicated in print and electronic forms to key public, private and civil society stakeholders in order to spark debate and policy reform in this field.</li> </ul>
<b>Relevance to the objectives of the Convention and the fields of activity of the IFCD (§16.4)</b>	<ul style="list-style-type: none"> <li>Incites cultural policy development and the integration of cultural industries in sustainable development strategies and activities.</li> <li>Promotes information sharing and transparency - this survey is expected to reveal important information about the economic structure and dynamics of the cultural industries, which have not yet been explored.</li> <li>Engages the active cooperation of public, private and civil society stakeholders - project carriers are working in close collaboration with national ministries, the Arts Council and cultural industry professionals in the private sector to gather and analyse the relevant data for the survey.</li> </ul>

## Annex 5

<b>Feasibility and expected structural impact (§16.5)</b>	<p>Project carriers demonstrate the necessary skill set and experience to carry out the project to its fullest potential.</p> <p>Since such an initiative has never been undertaken before in Zimbabwe, this project represents an important milestone in acquiring the kind of information that is necessary for implementing cultural policies that could structurally impact sustainable development efforts.</p>
<b>Recommended amount (US\$) (§16.3)</b>	<p>99,023</p>
<b>Comments from evaluators</b>	<p>Evaluators recommend this project because the proposed research would: 1) provide the country with broad and systematic information on cultural industries that could advance the development of supporting cultural policies; 2) allow different actors from public, private and civil society sectors to base ongoing debate, exchange and cooperation efforts on a common set of reliable data; and 3) encourage the undertaking of complementary initiatives that would further reinforce the role of cultural industries in sustainable development strategies and activities. In addition, evaluators comment that the activities outlined in the project are realistically supported by a well-developed budget and strategic partnerships.</p>



**IFCD Project Recommended by Expert Panel**

Request N.	Name of INGO	Applicant	Field of activity	Type of application	Allocated amount (US\$)	Year of funding
106	CIAI - Italian Association for Aid to Children	INGO	Cultural industries	Programme / project	81,341	2012

<b>Project title</b>	Association of young artists building Cambodia's future cultural industries
<b>Aim</b>	The project aims to create, train and support the Khmer youth professional artists' association in Siem Reap as a means to ensure the viability of future generations of cultural industry professionals in Cambodia.
<b>Brief summary (§ 16.1)</b>	In close partnership with Cambodia Living Arts, a local NGO that promotes cultural associations in Cambodia, and in collaboration with Cambodia's Ministries of Education and Fine Arts, CIAI, an international NGO based in Italy dedicated to promoting the rights and status of children and the youth, proposes to set up a youth professional artists' association that would: 1) foster the emergence of new cultural professionals in Cambodia; 2) facilitate exchange and interaction between cultural professionals, civil society and local institutions and government authorities; and 3) promote the rights and sustainability of young artists and cultural professionals.
<b>Expected results and impact (§ 16.2)</b>	<ul style="list-style-type: none"> <li>Reinforce the skills and capacities of young cultural industry professionals - artists' training will lead to official recognition by the Ministry of Fine Arts, and includes business skills such as marketing, accounting and administration.</li> <li>Enable young cultural industry professionals to protect their legal and human rights - one of the association's main goals will be to help cultural professionals defend their contractual rights. Legal advice will also be available for those seeking to break cycles of child labour and economic and sexual exploitation in the cultural industries.</li> <li>Promote the cultural industries as a vector for sustainable development and poverty reduction - the project proposes to put in place a number of strategic partnerships with the tourism sector in Cambodia, allowing young cultural professionals to share a diversity of cultural expressions while integrating into the labor market and earning an income.</li> </ul>
<b>Relevance to the objectives of the Convention and the fields of activity of the IFCD (§16.4)</b>	<ul style="list-style-type: none"> <li>Strengthens existing cultural industries and creates new ones - one of the artists' association's main objectives is to support the artists and cultural professionals who in turn strengthen the cultural industries.</li> <li>Broadens the creation, production, distribution and consumption of a diversity of cultural expressions in Cambodia - by giving more artists the training and support system to thrive, this project is ensuring that a greater diversity of cultural goods, services and activities can reach the marketplace.</li> <li>Promotes cross-sector cooperation and exchange - every step of the establishment of the artists' association has been and will be a result of public, private and civil society collaboration, from its conception to its construction and operation.</li> </ul>

## Annex 5

<b>Feasibility and expected structural impact (§16.5)</b>	<p>The project has a strong local stakeholder base and component, even though it is managed by an INGO based outside of Cambodia. Given CIAI's extensive track record in working with youth and youth issues all over the world, and the local engagement, expertise and momentum, this project exhibits great feasibility.</p> <p>This project's strongest suit is its strategic design for long-term structural impact, which is embodied in the establishment of a reputable, strongly networked, high-quality professional association that can spear-head the development and advancement of young artistic talent in the country with national institutional support.</p>
<b>Recommended amount (US\$) (§16.3)</b>	<p>81,341</p>
<b>Comments from evaluators</b>	<p>Evaluators recommend supporting this project because it contributes to the priorities of the IFCD and it has great potential for long-term impact. International partners are teaming up with local stakeholders to enable the establishment of local cultural industries based on promising local young artistic talent. This locally-led approach focusing on the younger generation presents an effective way to lead the revival process of the cultural industries in this region. The project's emphasis on elevating the status of the youth in the labour market and preventing child labour practices is noteworthy.</p>

**IFCD Project Recommended by Expert Panel**

Request N.	Country	Applicant	Field of activity	Type of application	Allocated amount (US\$)	Year of funding
6	Saint Vincent and the Grenadines	State party	Cultural policy	Programme / project	43,605	2012

<b>Project title</b>	National cultural policy reform in Saint Vincent and the Grenadines
<b>Aim</b>	The aim of this project is to update Saint Vincent and the Grenadines' (SVG) national cultural policy to reflect current trends and needs on the ground.
<b>Brief summary (§ 16.1)</b>	SVG's Ministry of Culture proposes to reform its current national cultural policies to: 1) protect and promote a diversity of cultural expressions; 2) provide capacity building for local cultural professionals; 3) strengthen cultural industry organizations and associations on the ground; and 4) create an environment in which new cultural enterprises can emerge.
<b>Expected results and impact (§ 16.2)</b>	<ul style="list-style-type: none"> <li>Improve the sustainability and viability of cultural industries in SVG - revised cultural policies will address matters such as the approach to training in the cultural industries, the kinds and levels of incentives that are made available, the export strategy, the mechanisms that allow the sector to be included in the country's GDP calculations and the overall coordination of government interventions.</li> <li>Facilitate the creation of new cultural industry associations on the ground - in tandem with policy revisions, the Ministry of Culture proposes to strengthen the institutions that provide a collective voice and focus for action by and for the individuals and groups operating in the cultural industries. The project emphasizes that effective functioning grassroots cultural organizations are a necessary part of the machine that would bring economic benefit from cultural enterprise.</li> </ul>
<b>Relevance to the objectives of the Convention and the fields of activity of the IFCD (§16.4)</b>	<ul style="list-style-type: none"> <li>Introduces new cultural policies and revises old ones.</li> <li>Promotes the diversity of cultural expressions - policy reforms will be structured to ensure that a diversity of cultural goods, services and activities can be created, produced, distributed and consumed.</li> <li>Incites the active engagement and cooperation of public, private and civil society sectors in the exchange and transfer of information, expertise and know-how - the consultative process leading up to the revision of cultural policies applies a multi-sector/multi-stakeholder methodology, ensuring that ideas, best practices and recommendations address the needs of the entire sector.</li> </ul>

## Annex 5

<b>Feasibility and expected structural impact (§16.5)</b>	<p>The Ministry of Culture has access to the necessary financial and human capital resources to carry out the proposed cultural policy revisions. It can reach a broad stakeholder base for consultation, and it is also capable of cooperating with other ministries to attain sustainable development goals.</p> <p>This project adopts a two-pronged approach that reinforces its structural impact, not only revising cultural policies from the top, but also building civil society organizations and cultural industry associations on the grassroots level.</p>
<b>Recommended amount (US\$) (§16.3)</b>	<p>43,605</p>
<b>Comments from evaluators</b>	<p>Evaluators comment that the objectives of this project are highly aligned with those of the Convention and the IFCD in that it deals with consolidating the cultural industries and strengthening its infrastructure through policy reform. Supporting the development of the cultural industries is also quite consistent with the priorities of small economies, namely diversification. Given that the country's latest cultural policies are from ten years ago, this reform is urgent in reconstructing the sector because it is expected to support more substantial business-oriented initiatives.</p>

**IFCD Project Recommended by Expert Panel**

Request N.	Country	Applicant	Field of activity	Type of application	Allocated amount (US\$)	Year of funding
145	Serbia	NGO	Cultural industries	Programme / project	97,250	2012

<b>Project title</b>	Professional development for cultural entrepreneurs in Serbia
<b>Aim</b>	The project aims to strengthen the capacities of cultural entrepreneurs in Serbia's rural and least developed areas and promote the development of cultural industries as a vector for sustainable development.
<b>Brief summary (§ 16.1)</b>	ACADEMICA GROUP, a Serbian non-profit think tank and research and development association in the field of cultural industries, proposes to: 1) provide capacity building and mentoring for 150 entrepreneurs in cultural industries from 15 rural and least-developed Serbian municipalities; 2) set up a cultural industries support fund; and 3) organise panels, debates and media promotion events to promote the cultural industries as a vector for sustainable growth and poverty reduction.
<b>Expected results and impact (§ 16.2)</b>	<ul style="list-style-type: none"> <li>• Contribute to decreasing chronic unemployment rates in Serbia's underprivileged regions - self-employed individuals make up about 70% of Serbia's labour market, and lack of training and business skills is leading to chronic unemployment problems. This project proposes to improve the skills, knowledge and abilities of entrepreneurs in the cultural industries, helping them integrate into the labour market more easily.</li> <li>• Establish a support fund for cultural entrepreneurs - because the cultural industries remain relatively obscure in Serbia, there exists very little financial support for cultural entrepreneurs who need seed funding to establish their businesses. ACADEMICA GROUP proposes to set up a fund that could co-finance viable business initiatives.</li> <li>• Raise awareness about the sustainable development potential of the cultural industries in Serbia - project carriers will organize a series of public panels/debates with key cultural industries stakeholders, business leaders, decision-makers and members of the media to incite cultural policy development and implementation.</li> </ul>
<b>Relevance to the objectives of the Convention and the fields of activity of the IFCD (§16.4)</b>	<ul style="list-style-type: none"> <li>• Contributes to the creation of new cultural industries - since the cultural industries are not widely developed in Serbia, especially in disadvantaged areas, this project has the potential to spur the establishment of new cultural industries because it is providing entrepreneurs with both the skill-set and the seed funding to support new business ideas.</li> <li>• Promotes sustainable development and poverty reduction - if the project is successful in developing existing cultural industries or creating new ones, a larger number of small and medium sized cultural enterprises can thrive and as a result hire more employees.</li> <li>• Encourages cross-sector cooperation, information-sharing, debate and transfer of know-how - each event is: 1) preceded by the publication of research papers and studies by designated experts and practitioners from public, private and civil society sectors in the field of development and cultural industries; 2) followed by recommendations and policy proposals, which will be made available in a series of publications destined for decision-makers.</li> </ul>

## Annex 5

<b>Feasibility and expected structural impact (§16.5)</b>	<p>Project carriers present a coherent workplan and exhibit both the operational and managerial qualities necessary to implement the proposed activities.</p> <p>The major structural impact associated with this project has to do with the expansion of development opportunities in underserved regions. By targeting interventions in rural and least-developed municipalities, the project has great potential to address issues surrounding chronic unemployment and poverty.</p>
<b>Recommended amount (US\$) (§16.3)</b>	<p>97,250</p>
<b>Comments from evaluators</b>	<p>Evaluators support this request for funding because its general objectives are not only consistent with the principles of the Convention, but they also reflect the country's priorities and approach to economic development and poverty reduction. Planned activities and expected results demonstrate a strong strategic foundation, which is coherent with the design of the budget and work plan.</p>

**IFCD Project Recommended by Expert Panel**

Request N.	Country	Applicant	Field of activity	Type of application	Allocated amount (US\$)	Year of funding
153	South Africa	NGO	Cultural industries	Programme / project	81,000	2012

<b>Project title</b>	Encouraging creative entrepreneurship in South Africa through recycled arts
<b>Aim</b>	The project aims to train craftspeople in recycled arts and help them find employment opportunities.
<b>Brief summary (§ 16.1)</b>	The Harlequin Foundation, an NGO that promotes and facilitates intercultural interaction in the south peninsula of Cape Town's metropolitan area, proposes to: 1) train 20 craftspeople from disadvantaged communities in recycled arts, which includes constructing floats, giant puppets and costumes mostly from recycled material; 2) help these craftspeople find jobs in carnivals and festivals; and 3) strengthen communities and social cohesion by encouraging craftspeople to take the skills and resources they gain back to their communities. These efforts are strategically linked to encourage a broader range of employment opportunities in South Africa's cultural industries.
<b>Expected results and impact (§ 16.2)</b>	<ul style="list-style-type: none"> <li>• Train 20 craftspeople from disadvantaged communities in recycled arts - a great portion of training opportunities will focus on bringing qualified female artists into the labor market. This is achieved through shadowing opportunities and master classes offered by talented women in the field.</li> <li>• Build a dynamic recycled arts micro-business environment around festivals and carnivals - the Harlequin Foundation proposes not only to train craftspeople, but also to help them secure jobs in carnivals and festivals across South Africa. This continued mentorship in the labor market will allow Harlequin to acquire valuable structural knowledge about the recycled arts industry that can help trainees position themselves and their micro businesses more strategically.</li> <li>• Promote community development and cohesion - project carriers have extensive experience in providing support systems that enable community-building, and this is an integral part of the resource kit provided to trainees.</li> </ul>
<b>Relevance to the objectives of the Convention and the fields of activity of the IFCD (§16.4)</b>	<ul style="list-style-type: none"> <li>• Strengthens an existing cultural industry - recycled arts have been an important, yet often overlooked, cultural industry in South Africa, and this project intends to invest valuable human and promotional capital to strengthen its core infrastructure.</li> <li>• Increases income-generating opportunities and the creation of viable micro-businesses in the cultural industries - given the recurring nature of many carnivals and festivals, craftspeople trained in recycled arts can have a relatively high degree of visibility in the income generated from such events, which in turn allows them to set up their own businesses.</li> <li>• Empowers members of disadvantaged communities through the cultural industries - by targeting training efforts in underprivileged communities, this project is giving craftspeople tools, resources and a support system they can share with their communities, promoting confidence, collaboration and cohesion.</li> </ul>

## Annex 5

<b>Feasibility and expected structural impact (§16.5)</b>	<p>The project's activities are strategically designed and the fact that the Harlequin Foundation is using some of its own funds to support their initiatives is a sign of their commitment. The foundation has traced the employment history of other craftspeople who have been trained in recycled arts, and their job prospects have been quite positive in the carnival and festival circuits.</p> <p>In addition to training craftspeople in recycled carnival arts, the project proposes to help them secure jobs, which presents this project's strong potential for structural impact.</p>
<b>Recommended amount (US\$) (§16.3)</b>	<p>Original budget: 100,000, Adjusted budget: 81,000</p>
<b>Comments from evaluators</b>	<p>Evaluators recommend supporting this project because its general objectives reflect a new direction in cultural policies by promoting events-linked creative entrepreneurship - in this case to festivals and carnivals. Not only does this project allow beneficiaries from lower-income communities to acquire valuable skills in the cultural industries that can easily be reproduced, but it also demonstrates how micro-businesses can viably be generated around recurring festivals and carnivals.</p> <p>Since the project carriers are using US\$19,000 from their own funds to implement the project, evaluators subtract this amount from their total proposed budget and recommend that US\$81,000 be allocated to this project from the IFCD.</p>



**IFCD Project Recommended by Expert Panel**

Request N.	Name of INGO	Applicant	Field of activity	Type of application	Allocated amount (US\$)	Year of funding
76	Agence d'aide à la coopération technique et au développement (ACTED)	INGO	Cultural industries	Programme / project	85,000	2012

<b>Project title</b>	Strengthening and diversifying music production in Tajikistan
<b>Aim</b>	The project aims to develop Tajikistan's music industry through capacity-building, access to technology and information and direct support to young and emerging musicians.
<b>Brief summary (§ 16.1)</b>	An active local operator, Bactria Cultural Centre, affiliated with the INGO <i>Agence d'aide à la coopération technique et au développement</i> (ACTED), addresses Tajikistan's small music production industry, which is confined to a limited number of individuals and businesses who promote few music genres and musicians. To diversify music production in Tajikistan, project carriers propose to: 1) establish a resource centre to provide free access to music equipment and information for local musicians; 2) organize intensive capacity-building workshops and networking events for music managers, promoters, sound technicians and musicians; and 3) grant fellowships to young aspiring music managers and support distribution of under-represented musical genres.
<b>Expected results and impact (§ 16.2)</b>	<ul style="list-style-type: none"> <li>• Build the capacities and networks of diverse Tajik musical professionals – training workshops, access to the resource centre and networking events are designed to strengthen musicians' skills in management, production, promotion, sales and sound technology, and help them build partnerships.</li> <li>• Improve musicians' viability and earning power – by providing musicians with essential resources, such as recording equipment and studios, the project is enabling them to produce their works for sale to larger audiences.</li> <li>• Connect Tajik music stakeholders with each other and the general public – the grants programme will enable the organization of ten concerts and at least ten community-based social activities, which will serve as a platform to bring stakeholders and citizens together. Provides music managers with training and partnership-building opportunities.</li> </ul>
<b>Relevance to the objectives of the Convention and the fields of activity of the IFCD (§16.4)</b>	<ul style="list-style-type: none"> <li>• Strengthens an existing cultural industry - the project aims to develop Tajikistan's music industry, which has lacked diversity and has been weakened since the civil war in the 1990s.</li> <li>• Promotes the mobility of musicians – by providing networking opportunities and community-based activities, project carriers intend to help bridge regional and cultural divides in the music industry that are currently limiting musicians' touring opportunities.</li> <li>• Increases income-generating capacity of musicians.</li> <li>• Encourages cooperation, exchange and interaction among cultural professionals.</li> </ul>

## Annex 5

<b>Feasibility and expected structural impact (§16.5)</b>	<p>The project clearly identifies the current needs and its target audiences, presents a realistic workplan and benefits from partnerships with both international and local stakeholders such as BBC, Global Music Center, Future of Music Coalition, Gurminj Museum, Shashmakom Academy and Tajik National Conservatory.</p> <p>As the planned project activities are multi-faceted and the range of beneficiaries broad, it is highly probable that the project will have sustained impact on the development of the music industry in Tajikistan.</p>
<b>Recommended amount (US\$) (§16.3)</b>	<p>Original budget: 100,000, Adjusted budget: 85,000</p>
<b>Comments from evaluators</b>	<p>The evaluators strongly support this project because of its high relevance, feasibility, measurable impact and the fact that its objectives are very well aligned with the Convention and the IFCD. They do, however, recommend reducing the budget by US\$15,000 to account for overestimated staff salaries and administrative costs.</p>

**IFCD Project Recommended by Expert Panel**

Request N.	Country	Applicant	Field of activity	Type of application	Allocated amount (US\$)	Year of funding
140	Senegal	NGO	Cultural policy	Programme / project	99,550	2012

<b>Project title</b>	Training Senegalese cultural managers in cultural policy implementation
<b>Aim</b>	The project aims to train managers in charge of cultural programmes to implement relevant cultural policies and optimize their development impact.
<b>Brief summary (§ 16.1)</b>	<i>Groupe 30 Afrique</i> , an African network that promotes cultural exchange among high-profile cultural actors and decision-makers, proposes to create FUTUR ACADEMY, a mobile educational institution designed to train cultural decision-makers and cultural managers to more effectively develop and implement cultural policies. This academy will offer cultural managers and decision-makers: 1) intensive courses on cultural policies, culture and development, cultural industries, the creative economy and African art; and 2) practical workshops on leadership skills and communication and technology tools. Lessons learned and outcomes from courses and workshops will be used to develop working tools and publications on implementing cultural policies for broad distribution to cultural actors across the country.
<b>Expected results and impact (§ 16.2)</b>	<ul style="list-style-type: none"> <li>• Build the capacities of cultural decision-makers and managers – 140 cultural managers and decision-makers will be trained to analyze and implement cultural policies to optimize their economic and social development impact.</li> <li>• Incite the formulation of more targeted/relevant cultural policies in the future – cultural managers who are better trained to analyze and implement cultural policies can provide more pertinent feedback on existing cultural policies and help refine them to better meet needs on the ground.</li> <li>• Provide cultural policy implementation tools to cultural actors in Senegal – the content of the academy’s courses and workshops will help to develop cultural policy tools and publications for distribution to a wide cultural stakeholder base.</li> </ul>
<b>Relevance to the objectives of the Convention and the fields of activity of the IFCD (§16.4)</b>	<ul style="list-style-type: none"> <li>• Contributes to the development of a dynamic cultural sector in Senegal – cultural managers and decision-makers who have a better understanding of their policy and market environments can make more informed decisions in the cultural industries.</li> <li>• Encourages the review of existing cultural policies and the creation of new ones.</li> <li>• Promotes the exchange of know-how and expertise – policy tools and reports that will be created and distributed by project carriers will serve as an important channel for sharing knowledge in the management of the cultural industries.</li> </ul>

## Annex 5

<b>Feasibility and expected structural impact (§16.5)</b>	<p>The project approach is clear, targeted and quite consistent with the country's needs and priorities to build the capacities of cultural leaders.</p> <p>Given the decision-making power of the project's beneficiaries, there is great potential for wide-ranging structural impact.</p>
<b>Recommended amount (US\$) (§16.3)</b>	99,550
<b>Comments from evaluators</b>	<p>Evaluators recommend this project because it addresses an important aspect of cultural policies, namely their implementation. Great effort is usually dedicated to the design and development of cultural policies, yet historically little has been done to make sure that these policies are being effectively implemented by key stakeholders. In addition, this project's approach is refreshing in that it does not call upon the intervention of foreign experts.</p>

**IFCD Project Recommended by Expert Panel**

Request N.	Country	Applicant	Field of activity	Type of application	Allocated amount (US\$)	Year of funding
138	Niger	NGO	Cultural industries	Programme / project	80,000	2012

<b>Project title</b>	Capacity building to promote emerging cultural industries in Niger
<b>Aim</b>	The project aims to establish viable conditions for the emergence of cultural industries through greater awareness of the copyright that can help revitalize the country's music and audiovisual industries.
<b>Brief summary (§ 16.1)</b>	BAL'LAME, an NGO dedicated to the promotion of Nigerian culture, proposes to reinforce the cultural industries in Niger by raising awareness of national laws on copyright and neighbouring rights. Project carriers intend to carry this out by: 1) training 120 artists and key cultural industry, legal and media professionals in copyright and neighbouring rights; 2) organizing six radio and television debates about copyright and neighbouring rights for the general public; and 3) developing and diffusing on radio and television three advertisements about copyright and neighbouring rights over a six-month period.
<b>Expected results and impact (§ 16.2)</b>	<ul style="list-style-type: none"> <li>• Improve the living conditions of artists in Niger – training artists and cultural professionals to better understand and integrate copyright and neighbouring rights in their contractual agreements.</li> <li>• Incite the refinement and development of new laws on copyright and neighbouring rights – with broader public knowledge and awareness about these laws, more stakeholders will be informed enough to provide valuable feedback about their relevance and impact on the ground.</li> <li>• Raise awareness about the cultural industries and their sustainable development potential in Niger.</li> </ul>
<b>Relevance to the objectives of the Convention and the fields of activity of the IFCD (§16.4)</b>	<ul style="list-style-type: none"> <li>• Strengthens cultural industries – one of the public policy measures of the cultural industries lies in the effective design and application of copyright and neighbouring rights, allowing actors in these industries to earn revenues from their works.</li> <li>• Facilitates the introduction of cultural policies – more broad-based knowledge of copyright and neighbouring rights will stimulate action on the part of stakeholders to improve laws when/where necessary.</li> <li>• Promotes exchange, debate and dialogue about the cultural industries and copyright and neighbouring rights through a series of publicly broadcast debates and advertisements.</li> </ul>

## Annex 5

<b>Feasibility and expected structural impact (§16.5)</b>	<p>The project's aims reflect the country's needs and interests, which is important in securing the government's buy-in for any future copyright and neighbouring rights developments that may arise from this project. Project carriers have demonstrated their skills in budgeting and project implementation. The quality of training and promotional activities will to a large extent also depend on the intervention of high-level experts from the World Intellectual Property Organization and the country's copyright and neighbouring rights offices.</p> <p>The project has great potential to strengthen the institutional/legal infrastructure of the cultural industries and as a result improve the quality of cultural goods, services and activities produced in Niger.</p>
<b>Recommended amount (US\$) (§16.3)</b>	<p>Original budget: 89,398, Adjusted budget: 80,000</p>
<b>Comments from evaluators</b>	<p>Evaluators strongly encourage support for this project, citing that it has many good design features, clear ideas and an inherent multiplier effect. It is a practical and precise project that is in the public interest, meeting two key IFCD objectives, namely the reinforcement of institutional infrastructure and the strengthening of cultural industries. Ex post evaluation has been factored into the budget, which is considered to be an excellent initiative. Experts recommend, however, reducing the budget by US\$9,398 in order to account for overestimated expert fees.</p>

**IFCD Project Recommended by Expert Panel**

Request N.	Country	Applicant	Field of activity	Type of application	Allocated amount (US\$)	Year of funding
2	Malawi	State party	Cultural industries	Preparatory assistance	10,000	2012

<b>Project title</b>	Strengthening the Cultural Industries in Malawi: a preparatory assistance request
<b>Aim</b>	The preparatory assistance request aims to elaborate a proposal on strengthening the cultural industries in Malawi.
<b>Brief summary (§ 16.1)</b>	The Malawian National Commission for UNESCO proposes to organize a workshop and a consultation with relevant national stakeholders to discuss and elaborate a policy and project proposal for submission to the IFCD. The specific objectives of the workshop are to: 1) generate a debate on Malawi's cultural industries and policies among key stakeholders; and 2) develop a project proposal that would aim to update and review the country's cultural policy in general and measures aimed at strengthening the cultural industries in particular.
<b>Expected results and impact (§ 16.2)</b>	<ul style="list-style-type: none"> <li>• Facilitate participative project elaboration by holding consultations with local cultural industry experts and entrepreneurs in the areas of publishing, filmmaking, music production, festivals, dance, arts and crafts.</li> <li>• Contribute to achieving a shared understanding of the status of Malawi's cultural industries and policies.</li> <li>• Elaborate a project proposal on strengthening Malawi's cultural industries and reviewing its cultural policies for submission to the IFCD.</li> </ul>
<b>Relevance to the objectives of the Convention and the fields of activity of the IFCD (§16.4)</b>	<ul style="list-style-type: none"> <li>• Prepares the basis for reviewing the national cultural policy to support Malawi's cultural industries.</li> <li>• Contributes to enhancing national capacity for the protection and promotion of Malawi's cultural expressions.</li> <li>• Fosters cross-industry and public-private dialogue at the national level by bringing together various stakeholders for training, discussion and project development.</li> </ul>

## Annex 5

<b>Feasibility and expected structural impact (§16.5)</b>	<p>The expected results are well defined and achievable within the proposed timeline, and the applicant demonstrates the capacity to implement the project as planned.</p> <p>Based on wide stakeholder consultation, a set of recommendations will be presented to the Ministry of Culture for the future review of cultural policies aimed at creating an enabling policy environment to strengthen local cultural industries.</p>
<b>Recommended amount (US\$) (§16.3)</b>	10,000
<b>Comments from evaluators</b>	<p>The evaluators recommended the project because it reflects Malawi's needs and priorities to review its cultural policies and strengthen the country's cultural industries, and the estimated budget is adequate and coherent with the proposed activities. Evaluators highlight the importance of including various cultural agencies and organizations in the preparation of the workshop.</p>



**IFCD Project Recommended by Expert Panel**

Request N.	Country	Applicant	Field of activity	Type of application	Allocated amount (US\$)	Year of funding
194	Uruguay	State party	Cultural policy	Programme / project	95,115	2012

<b>Project title</b>	Fostering creativity and cultural participation for poverty alleviation in Uruguay
<b>Aim</b>	The project aims to contribute to reversing the social exclusion of adolescents and youth by integrating them into Uruguay's cultural industries.
<b>Brief summary (§ 16.1)</b>	The Montevideo local government intends to foster the creativity and cultural participation of young people living in Casavalle Basin, a poor area of Montevideo with 35% of youth out of school and unemployed. This will be done through organizing workshops, art shows and equipping public spaces for performing arts. Ultimately, the project seeks to build on models for poverty alleviation through cultural participation.
<b>Expected results and impact (§ 16.2)</b>	<ul style="list-style-type: none"> <li>Establish physical infrastructure that will encourage the creation, production, exhibition and consumption of a diversity of cultural expressions – at least three public spaces in different districts of the Casavalle Basin will be equipped for rehearsal and production of performing arts. With the capacity to bring together over 2,000 people, these spaces support cultural endeavours throughout the culture cycle.</li> <li>Improve the viability and earning capacity of young cultural actors – capacity building workshops will be offered to professionalize at least six musical acts representing musical genres such as candomble, cumbia, hip-hop and murga.</li> <li>Share experiences and lessons learned to impact cultural policy – project carriers will be communicating the outcomes and lessons learned stemming from this project to local residents and the municipal council to incite cultural policy debate and reform.</li> </ul>
<b>Relevance to the objectives of the Convention and the fields of activity of the IFCD (§16.4)</b>	<ul style="list-style-type: none"> <li>Contributes to poverty alleviation and sustainable development by giving disadvantaged youth enhanced cultural, social and economic opportunities in the cultural industries.</li> <li>Addresses the development of cultural industries throughout the entire culture cycle, giving youth not only the opportunity and training to create and produce cultural expressions but also a space to enjoy them together, thereby helping to combat social exclusion.</li> <li>Promotes respect for the diversity of cultural expressions and raises awareness of its value among disadvantaged urban youth.</li> </ul>

## Annex 5

<b>Feasibility and expected structural impact (§16.5)</b>	<p>The project is well prepared and will be run by public authorities that have demonstrated competence in this field.</p> <p>This project contributes to structural impact by building on already-existing programmes and initiatives targeting disadvantaged youth, with the aim of improving their access to cultural, social, recreational and economic opportunities.</p>
<b>Recommended amount (US\$) (§16.3)</b>	<p>95,115</p>
<b>Comments from evaluators</b>	<p>The evaluators recommend this project because it not only contributes to cultural industry development, but it also emphasizes social integration of disadvantaged youth. In addition, the project clearly reflects the priorities of the Uruguayan government, namely the integration of vulnerable populations, the promotion and diversification of the youth's cultural expressions and the reinforcement of a positive identity within underprivileged neighbourhoods. Finally, evaluators comment that the budget is realistic and coherent with the planned activities.</p>

**IFCD Project Recommended by Expert Panel**

Request N.	Country	Applicant	Field of activity	Type of application	Allocated amount (US\$)	Year of funding
93	Kenya	Group	Cultural Policy	Programme / project	95,547	2012

<b>Project title</b>	Promoting the cultural expressions of Kenya's indigenous peoples
<b>Aim</b>	The project aims to better align Kenya's cultural policies to the objectives of the Convention by promoting the cultural expressions and cultural participation of indigenous peoples.
<b>Brief summary (§ 16.1)</b>	The Pastoralist Development Network of Kenya (PDNK), a network that works to enhance the livelihood of nomadic herders in Kenya, proposes to help indigenous communities (including herders, hunter gatherers and fisher communities) build advocacy, awareness-raising and research platforms that will encourage the Kenyan government to review its cultural policies to better reflect their interests and rights. To achieve this, PDNK plans to: 1) publish and widely distribute reports on the rights and socio-economic contribution of indigenous communities' cultural expressions in Kenya; 2) organize high-level meetings with government officials to inform them of the reports' findings; and 3) carry out training workshops, seminars and educational activities about the cultural industries for indigenous communities.
<b>Expected results and impact (§ 16.2)</b>	<ul style="list-style-type: none"> <li>• Establish a benchmark for the socio-economic contribution of indigenous communities in Kenya's cultural industries – PDNK's reports will serve as a first comprehensive resource on the state of indigenous communities' cultural expressions and an advocacy tool to incite policy reform.</li> <li>• Raise awareness about the needs and rights of indigenous people to participate in the cultural industries – targeted research, advocacy campaigns, media coverage, policy briefs and high-level meetings with government authorities are all designed to contribute to mainstreaming indigenous peoples' interests in cultural policies and measures.</li> <li>• Build the capacity of indigenous communities to help them scale up their cultural production – project carriers will lead workshops and training seminars on cultural industry support mechanisms, intellectual property, market dynamics and financing opportunities for indigenous groups so that they can become more independent and viable actors in the sector.</li> </ul>
<b>Relevance to the objectives of the Convention and the fields of activity of the IFCD (§16.4)</b>	<ul style="list-style-type: none"> <li>• Promotes respect for the diversity of indigenous peoples' cultural expressions, as well as an increased recognition of their value and their contribution to Kenya's socio-economic and cultural development.</li> <li>• Contributes to reviewing national cultural policies to better protect and promote indigenous peoples' cultural expressions and fulfill their potential to contribute to Kenya's cultural industries.</li> <li>• Encourages dialogue, exchange and a mutually beneficial interaction at the national level between indigenous and non-indigenous groups.</li> </ul>

## Annex 5

<b>Feasibility and expected structural impact (§16.5)</b>	<p>PDNK has demonstrated that it possesses the necessary resources to carry out and manage the project.</p> <p>This project is expected to contribute to the emergence of a political and cultural environment in Kenya that would enable indigenous communities to fully benefit from a wide range of opportunities in the cultural industries.</p>
<b>Recommended amount (US\$) (§16.3)</b>	<p>Original budget: 99,947, Adjusted budget: 95,547</p>
<b>Comments from evaluators</b>	<p>The evaluators recommend this project because of its bottom-up approach to developing cultural policies and strengthening cultural industries, as well as its intention to document and promote the role of indigenous cultural expressions in the socio-economic development of Kenya. They do, however, recommend decreasing the budget by US\$4,400 to account for a few overestimated salaries.</p>

**IFCD Project Recommended by Expert Panel**

Request N.	Country	Applicant	Field of activity	Type of application	Allocated amount (US\$)	Year of funding
198	Mozambique	State party	Cultural industries	Programme / project	65,000	2012

<b>Project title</b>	Combating youth unemployment in Mozambique through the cultural industries
<b>Aim</b>	The project aims to promote employment opportunities for Mozambican youth in the cultural industries.
<b>Brief summary (§ 16.1)</b>	The Mozambique National Commission for UNESCO proposes to increase the participation of young people, especially girls, in the cultural industries as a means to spur job creation through cultural entrepreneurship. The National Commission will accomplish this by training focal groups of stakeholders in three underserved regions of Mozambique to serve as local cultural capacity builders (or mentors) for the youth in each region. These mentors will: 1) serve as formal knowledge and information sources on the Convention and the cultural industries in their regions; 2) lead local initiatives, such as cultural industry training workshops, discussion sessions and exhibitions for local youth and girls; 3) map out employment opportunities for the youth in their local cultural industries; and 4) promote exchange, interaction and network-building among the youth.
<b>Expected results and impact (§ 16.2)</b>	<ul style="list-style-type: none"> <li>• Increase employment and entrepreneurship opportunities for underprivileged youth – mentors in each of the underprivileged regions serve as catalysts in their local job markets, training unemployed youth so that they can find or create jobs in the cultural industries.</li> <li>• Facilitate sharing of experiences and transfer of knowledge about the cultural industries among the youth – project carriers have placed great emphasis on making sure that local mentors have the necessary resources and know-how to widely disseminate information about the cultural industries to the youth (through school networks) and to bring young people together in forums of exchange and discussion.</li> <li>• Improve young people's knowledge of the Convention and Mozambique's cultural industries.</li> </ul>
<b>Relevance to the objectives of the Convention and the fields of activity of the IFCD (§16.4)</b>	<ul style="list-style-type: none"> <li>• Contributes to poverty alleviation and sustainable development by fostering young people's capacity to participate in the cultural industries.</li> <li>• Contributes to enhancing Mozambique's capacity to protect and promote the diversity of cultural expressions within its territory by training the next generation of cultural industry professionals.</li> <li>• Promotes respect for the diversity of cultural expressions and raises awareness of its value among the youth.</li> </ul>

## Annex 5

<b>Feasibility and expected structural impact (§16.5)</b>	<p>The project reflects Mozambique's effort to foster employment and development through the cultural industries, and its feasibility is strengthened by the fact that it is initiated by the government itself.</p> <p>This project has the potential to cut unemployment among youth and contribute to the social and economic development of Mozambique by creating a community of engaged stakeholders/mentors, training young people in various cultural industries and raising public awareness of the link between culture and development.</p>
<b>Recommended amount (US\$) (§16.3)</b>	<p>65,000</p>
<b>Comments from evaluators</b>	<p>Evaluators support funding this project because of its strategic and targeted approach to transfer skills and knowledge about the cultural industries to unemployed youth. By setting up clusters of local cultural industry mentors in three underserved regions, the Mozambique National Commission is making sure that targeted local needs are being met with local know-how and human resources. This approach encourages greater participation and ownership on the part of all stakeholders involved. Evaluators also comment that the estimated budget is realistic and coherent with the planned activities.</p>

**IFCD Project Recommended by Expert Panel**

Request N.	Country	Applicant	Field of activity	Type of application	Allocated amount (US\$)	Year of funding
13	Togo	State party	Cultural Policy	Programme / project	98,698	2012

<b>Project title</b>	Devising a strategic plan to implement cultural policies in Togo
<b>Aim</b>	The project aims to establish a consultation process to formulate the strategic plan for implementing cultural policies adopted by Togo's Council of Ministers.
<b>Brief summary (§ 16.1)</b>	Togo's Ministry of Arts and Culture proposes to conduct a thorough consultation process with a wide range of cultural stakeholders, decision-makers, university researchers and civil society representatives to formulate a ten-year national strategic plan to implement cultural policies developed by the Ministry itself. The consultation process will be carried out through a combination of workshops, press conferences, communication briefs and reports and regional meetings with working groups. The final product will be a comprehensive report laying out the policies' implementation processes by region.
<b>Expected results and impact (§ 16.2)</b>	<ul style="list-style-type: none"> <li>• Devise a realistic action plan for the implementation of cultural policies with wide stakeholder buy-in and ownership.</li> <li>• Raise awareness of potential development challenges of proposed cultural policies to solicit consensual approaches to overcoming them.</li> <li>• Build the capacity of Togo's key cultural stakeholders about the country's cultural infrastructure, needs and priorities and promote their cooperation in developing the sector.</li> </ul>
<b>Relevance to the objectives of the Convention and the fields of activity of the IFCD (§16.4)</b>	<ul style="list-style-type: none"> <li>• Encourages the introduction of cultural policies that protect and promote the diversity of cultural expressions.</li> <li>• Links culture to sustainable development strategies by consulting and actively engaging a broad range of actors and decision-makers in areas such as education, tourism, health, human rights and agriculture.</li> <li>• Encourages exchange, dialogue, networking and the sharing of knowledge among public, private and civil society stakeholders.</li> </ul>

## Annex 5

<b>Feasibility and expected structural impact (§16.5)</b>	<p>By soliciting the active cooperation and involvement of relevant ministries and key stakeholders, project carriers are significantly strengthening the feasibility of implementing the proposed cultural policies.</p> <p>If policies are implemented comprehensively, the structural impact on Togo's cultural industries could be significant.</p>
<b>Recommended amount (US\$) (§16.3)</b>	<p>98,698</p>
<b>Comments from evaluators</b>	<p>Evaluators commend the fact that this project strategically involves a wide array of public, private and civil society stakeholders, remarking that it not only contributes to the sustainability of the project's impact, but also to its pursuit to decentralize the cultural policy implementation process. In addition, the project supports Togo's continuing efforts to define its culture and development goals and objectives. Its budget is adequate and consistent with the proposed activities.</p>



**ANNEX 6: List of projects not recommended by the Panel of Experts**  
**ANNEXE 6 : Liste des projets non recommandés par le panel d'experts**

**GROUP / GROUPE II**

<b>Program/Project (PR) or Preparatory Assistance (PA)</b>	<b>Countries / Pays</b>	<b>Beneficiaries / Bénéficiaires</b>	<b>Project / Projet N°</b>	<b>Title of Project / Titre du projet</b>	<b>Funding request / Demande de financement (US\$)</b>
PR	Bosnia and Herzegovina	NGO	<b>36</b>	Regional Forum on Future of the Film Industry in Southeast Europe	73 100
PR	The former Yugoslav Republic of Macedonia	SP	<b>130</b>	565,000 minutes culture in the Region of Pelagonia	43 225
PR	The former Yugoslav Republic of Macedonia	NGO	<b>131</b>	Art Factory - Summer School for Cultural Industries	100 000

**GROUP / GROUPE III**

<b>Program/Project (PR) or Preparatory Assistance (PA)</b>	<b>Countries / Pays</b>	<b>Beneficiaries / Bénéficiaires</b>	<b>Project / Projet N°</b>	<b>Title of Project / Titre du projet</b>	<b>Funding request / Demande de financement (US\$)</b>
PR	Argentina	SP	<b>17</b>	Interfaces II. South American Visual Dialogues	89 640
PR	Barbados	NGO	<b>25</b>	The Internalization of the Diversity of Barbarian Music Genres through the Development of Professional Skills and International Linkages	95 557
PR	Brazil	SP	<b>42</b>	Circulador Afrocultural	100 000
PR	Brazil	SP	<b>47</b>	Project for the Promotion of Accessibility of People with Visual and Hearing Impairment to Cinemas in Brazil	93 000
PR	Brazil	NGO	<b>55</b>	Fora do Eixo's Home	100 000
PR	Chile	SP	<b>5</b>	Anillos Culturales: Latin American Network of Decentralized Cultural Cooperation for Social Inclusion	97 345
PR	Ecuador	Group	<b>58</b>	Appréciation et promotion artistique de la diversité des expressions culturelles d'enfants, jeunes et adolescents afro-descendants et indigènes d'Equateur	100 000
PR	Honduras	NGO	<b>80</b>	Creative Cultural Enterprising: in Route	88 050
PR	Jamaica	NGO	<b>158</b>	Strengthening the competitiveness of Jamaican creative enterprises through the acquisition of business skills	99 340
PR	Mexico	NGO	<b>209</b>	Education and awareness in Mexico of the Convention on the Protection promoting diversity of cultural expressions, UNESCO	53 500
PR	Peru	SP	<b>115</b>	Cultural Portal of Peruvian Amazon Information and Knowledge Generation to the Diversity of Cultural Expression	100 000
PR	Peru	SP	<b>112</b>	Own Eyes of Our Peruvian Amazon	92 460
PR	Uruguay	SP	<b>192</b>	Cultural Community for Social Integration	98 854

**GROUP / GROUPE IV**

<b>Program/Project (PR) or Preparatory Assistance (PA)</b>	<b>Countries / Pays</b>	<b>Beneficiaries / Bénéficiaires</b>	<b>Project / Projet N°</b>	<b>Title of Project / Titre du projet</b>	<b>Funding request / Demande de financement (US\$)</b>
PR	Bangladesh	NGO	<b>22</b>	Sustainable Development of the Rural Artist through Develop their Capacity and Livelihood (SDRADCL)	50 000
PR	Cambodia	SP	<b>7</b>	Public/Private/Civil Society Initiative for the Development and the Sustainability of the Cultural Sectors in Cambodia	100 000
PR	India	NGO	<b>81</b>	Integration of Cultural Industries in Urban Development in India: The Case of Rajasthan and Kamataka	100 000
PR	Lao People's Democratic Republic	NGO	<b>99</b>	Luang Prabang Film Festival	85 305

**GROUP / GROUPE Va**

<b>Program/Project (PR) or Preparatory Assistance (PA)</b>	<b>Countries / Pays</b>	<b>Beneficiaries / Bénéficiaires</b>	<b>Project / Projet N°</b>	<b>Title of Project / Titre du projet</b>	<b>Funding request / Demande de financement (US\$)</b>
PR	Benin	NGO	<b>35</b>	Le BENINDOC - ATELIERS	99 156
PR	Benin	NGO	<b>41</b>	Bureau Export de la Musique béninoise	98 000
PR	Burkina Faso	NGO	<b>62</b>	Renforcement des capacités opérationnelles du Centre Educatif et Culturel KOOMBI	99 967
PR	Burkina Faso	NGO	<b>63</b>	Programme de développement des arts plastiques au Burkina Faso	99 466
PR	Burundi	NGO	<b>65</b>	Biennale des arts de l'Afrique de l'est	99 000
PR	Cameroon	NGO	<b>144</b>	Decentralisation, the Diversity of Cultural Expressions and Council Policies: a new paradigm for council development strategies in Cameroon	30 660
PR	Chad	Group	<b>166</b>	Fondamentaux de la musique ngambaye (sud du Tchad)	59 555
PR	Côte d'Ivoire	NGO	<b>10</b>	Ateliers Nationaux de Formation et de Création Dramatique	100 000
PR	Mozambique	NGO	<b>197</b>	Training of Topic Music Members and Associated Artists	100 010
PR	Niger	NGO	<b>11</b>	NigerCultures.net	70 610
PR	Senegal	NGO	<b>141</b>	Salam Music Expo, le salon de la musique sénégalaise	99 983
PR	South Africa	NGO	<b>149</b>	Makakat project	95 805
PR	South Africa	SP	<b>151</b>	A South-South perspective on the 2005 Convention's influence and as a vestige for creative industries and economic development	100 000
PR	South Africa	SP	<b>196</b>	Public Sector workshop on development of National Framework for developing cultural statistics utilizing the UNESCO framework for Cultural Statistics as a benchmark	100 000
PR	Togo	SP	<b>15</b>	Atelier régional des acteurs des collectivités locales sur la décentralisation culturelle: "Rôle de la culture dans le développement socioéconomique des collectivités locales, région des plateaux / Togo"	75 419
PR	Togo	NGO	<b>14</b>	Appui à l'élargissement du réseau des rédacteurs de petits objets multimédias au Togo	100 000
PR	Zimbabwe	NGO	<b>189</b>	The Arts Factory	99 900

**INTERNATIONAL NON-GOVERNMENTAL ORGANIZATIONS /**  
**ORGANISATIONS INTERNATIONALES NON GOUVERNEMENTALES**

<b>Program/Project (PR) or Preparatory Assistance (PA)</b>	<b>INGOs / OING</b>	<b>Beneficiaries / Bénéficiaires</b>	<b>Project / Projet N°</b>	<b>Title of Project / Titre du projet</b>	<b>Funding request / Demande de financement (US\$)</b>
PR	Africultures	INGO	<b>12</b>	KamerCultures	100 000
PR	Conseil Francophone de la Chanson	INGO	<b>102</b>	"Le Kolatier 2012" Marché des Musiques d'Afrique	100 000
PR	Conseil International de la Musique	INGO	<b>100</b>	Professionnalisation des acteurs musicaux en Afrique	100 000
PR	Fédération Internationale des Coalitions pour la Diversité Culturelle - FICDC	INGO	<b>128</b>	Renforcement de la gouvernance de la culture par des séjours d'observation et de recherche au Canada	77 000
PR	Fondazione Adkins Chiti: Donne in Musica	INGO	<b>79</b>	Jamila and the others: Empowerment for Women as an essential part of Cultural Development	96 272
PR	International Federation of Arts Councils and Culture Agencies - IFACCA	INGO	<b>114</b>	WorldCP - database of cultural policies	100 000
PR	Observatoire sed politiques culturelles en Afrique - OCPA	INGO	<b>107</b>	Appui à l'Observatoire des politiques culturelles en Afrique pour le développement de ses activités visant à faciliter la mise en place de politiques culturelles des Etats membres, des villes et des régions en Afrique	100 000
PR	Restauradores Sin Fronteras (ARSF)	INGO	<b>125</b>	5th International Seminar Culture and Cooperation: Cultural Diversity an axis for Development	59 304
PR	Selam Ethiopia	INGO	<b>90</b>	Infrastructural Development & Consolidation of the Creative Industry in Ehtiopia	100 000
PR	URTI- Union Radiophonique et Télévisuelle Internationale	INGO	<b>96</b>	Réseau numérique de radios au service des mémoires africaines	99 762

**ANNEX 7: List of projects that were deemed not eligible**  
**ANNEXE 7 : Liste des projets qui ont été jugés non-admissibles**

**GROUP / GROUPE II**

<b>Program/Project (PR) or Preparatory Assistance (PA)</b>	<b>Countries / Pays</b>	<b>Beneficiaries / Bénéficiaires</b>	<b>Project / Projet N°</b>	<b>Title of Project / Titre du projet</b>	<b>Funding request / Demande de financement (US\$)</b>
PR	Albania	NGO	134	Facilitating Youth Intercultural Cooperation (including minorities) in the Western Balkans	99 775
PR	Belarus	SP	26	The Cultural and Historical Heritage of Muslim Tatars of Grodno Region, Belarus	60 000
PR	Bosnia and Herzegovina	SP	31	Replicas of exhibits from the holdings of FMGG	25 887
PR	Bosnia and Herzegovina	SP	33	Old Traditional crafts and handicrafts of Republic of Srpska	49 800
PR	Croatia	NGO	54	African week 2012 - 21 May to 27 May 2012	32 972
PR	Croatia	Group	203	Save the Tamburitza and Moslavina Folk Songs for Children and Youth	44 200
PR	Serbia	SP	142	Tambourine	51 823
PR	Serbia	NGO	143	Bridges of Culture	99 930
PR	Serbia	SP	147	History of the Bulgarians (Palceans) from the village of Ivanovo	30 000
PR	Serbia	NGO	148	T-OSI TI (word play: OSI is an abbreviation for people with disabilities and the whole name says "Its you")	100 000
PR	The former Yugoslav Republic of Macedonia	SP	129	The Balkan Charter for Cultural Diversity	100 000
PR	The former Yugoslav Republic of Macedonia	NGO	132	Cultural Recognition	53 864
PR	The former Yugoslav Republic of Macedonia	NGO	133	Rural Communities Culture (RCC)	66 370

**GROUP / GROUPE III**

Program/Project (PR) or Preparatory Assistance (PA)	Countries / Pays	Beneficiaries / Bénéficiaires	Project / Projet N°	Title of Project / Titre du projet	Funding request / Demande de financement (US\$)
PR	Argentina	NGO	18	Workshop for the formation of Indigenous Rights for young Mbya Guarani women and men from communities in the province of Misiones (Argentina)	66 578
PR	Bolivia (Plurinational State of)	SP	28	Renforcer le dialogue de la diversité culturelle pour construire une culture de la paix dans l'Etat de la Bolivie	45 034
PR	Bolivia (Plurinational State of)	NGO	29	Participatory generation of cultural policies for the promotion and protection of cultural expressions diversity in order to promote the cultural industry in Chuquisaca and Potosi	95 181
PR	Brazil	NGO	38	Pepe Project-Prince of Peace	99 050
PR	Brazil	NGO	40	Jardim Santo André's Cultural Portrait	98 296
PR	Brazil	NGO	46	Knowing Indigenous Cultures of Brazil	92 687
PR	Brazil	NGO	57	Web Site Portal of Grupo Gay de Bahia	95 484
PR	Brazil	NGO	205	Training on laws and programs in support of Brazilian cultural production for Samba and Afro-Brazilian popular culture groups	95 100
PR	Chile	NGO	3	Valorization of Mapuche Cultural Identity Through Conservation and Promotion of Heritage Textiles and Heritage Carvings	91 312
PR	Chile	NGO	4	Language Nest (Kvpvlwe Kewwvn)	83 000
PR	Chile	NGO	152	Reconstruct and Strengthen a citizenship committed to the heritage	98 387
PR	Ecuador	NGO	59	Formation of a network of multipliers of Theatre of the oppressed in Ecuador	91 090
PR	Ecuador	SP	155	Young people building a binational cultural empowerment proposal through the rescue of ancestral cultural expressions on risk of extinction on the border of Colombia and Ecuador	90 285
PR	Guatemala	NGO	75	Tja Anq'ib'il (The name of the building in Mam) Preservation of Mayan Culture	100 000
PR	Guatemala	NGO	77	Safeguarding Cultural Expressions Heritage of Orality and Oral Tradition in Guatemala	100 000
PR	Guatemala	SP	78	Safeguarding of Cultural Expressions of Xinka and Garifuna People of Guatemala	96 050
PR	Guatemala	NGO	86	Strengthening of the K'iche' language through artistic and cultural expression among the Kiche' Linguistic community in Quetzaltenango, Guatemala	62 531
PR	Haiti	Group	85	Chatopay	100 000

## Annex 7

PR	Honduras	NGO	<b>83</b>	Registry and Diffusion of the Ethnic and Cultural Diversity of Honduras	93 194
PR	Jamaica	NGO	<b>82</b>	Interpreting Rastafari through art, craft and music	98 800
PR	Mexico	SP	<b>127</b>	Trail of the Snail	92 432
PR	Mexico	NGO	<b>91</b>	"Lenguas Jvenes": Strengthening a technology platform for Cultural Industries of Mexican Youth	68 050
PR	Mexico	SP	<b>94</b>	Arts Crafts: Promoting Creative Industries at Mexico City	91 000
PR	Mexico	SP	<b>172</b>	Autumn in Lagos or Fall in Lagos, an international Culture Festival	80 000
PR	Panama	NGO	<b>104</b>	Conservatorio Comunitario del Audiovisual	97 285
PR	Paraguay	NGO	<b>105</b>	Training Workshops on Protection and Promotion of Cultural diversity with public sector institutions and local authorities in Paraguay. Training in Law 3229/07	77 155
PR	Paraguay	NGO	<b>109</b>	Community Artists, Promoters and ICT: promoting the guarani culture heritage of marginalized neighborhoods of Asuncion, Paraguay	96 900
PR	Paraguay	NGO	<b>111</b>	Social participation and culture of counter-hegemonic social organizations in Paraguay	94 722
PR	Peru	Group	<b>119</b>	Cultural Landscape of "Cerro Ventarron": Masterplan for an Ecological and Cultural Reserve.	99 500
PA	Peru	NGO	<b>176</b>	Un observatoire de la culture 2.0: les acteurs civils par la diversité des expressions culturelles	10 000
PR	Peru	NGO	<b>184</b>	A network of micro-cinemas for cultural and audio-visual diversity	N/A
PR	Peru	NGO	<b>187</b>	Reinforcement of the Andean Region Artisans and Weavers' capacities	N/A
PR	Uruguay	NGO	<b>190</b>	Voices of Diversity	80 000
PR	Uruguay	NGO	<b>193</b>	Teatro La Sala - Consolidation Project	98 500



**GROUP / GROUPE IV**

<b>Program/Project (PR) or Preparatory Assistance (PA)</b>	<b>Countries / Pays</b>	<b>Beneficiaries / Bénéficiaires</b>	<b>Project / Projet N°</b>	<b>Title of Project / Titre du projet</b>	<b>Funding request / Demande de financement (US\$)</b>
PR	Bangladesh	SP	<b>19</b>	Promotion of Cultural Diversity through Protection of Linguistic Diversity of the Ethnic Minorities in Bangladesh	99 950
PR	Bangladesh	SP	<b>20</b>	Protection and Promotion of the Living Traditions of Bangladesh	100 000
PR	Bangladesh	NGO	<b>21</b>	Conservation of Munda Culture through Promotion of Non-formal Education and Awareness	49 999
PR	Bangladesh	NGO	<b>23</b>	Alternative Dispute Resolution (ADR) as a Technique for Managing Conflict: an Exploratory Study of Industrial Enterprises in Bangladesh	95 700
PR	Cambodia	SP	<b>8</b>	Appui au Centre Culturel de Ratanakiri	99 258
PR	Cambodia	NGO	<b>66</b>	Sauvegarder et promouvoir les archives audiovisuelles du Cambodge par la numérisation et leur mise disposition du public	87 589

**GROUP / GROUPE Va**

Program/Project (PR) or Preparatory Assistance (PA)	Countries / Pays	Beneficiaries / Bénéficiaires	Project N°	Title of Project / Titre du projet	Funding request / Demande de financement (US\$)
PR	Benin	NGO	27	Projet de valorisation des cultures traditionnelles en République du Bénin	100 000
PR	Benin	NGO	30	Projet de création du répertoire professionnel des industries culturelles au Bénin (PRPIC-Bénin)	75 400
PR	Benin	NGO	32	PLUMES DOREES Développement de l'édition et de la création littéraire au Bénin par l'organisation de la 5e édition du Concours national d'écriture	93 190
PR	Benin	NGO	37	LE FEMME A L'ECOLE DE L'ART	65 995
PR	Benin	NGO	39	Beyond the Borders	60 800
PR	Benin	Group	43	Association Sud'Arts (Missihoun Fagbedji Marius)	65 995
PR	Benin	NGO	44	BENIN EN CREATION, dynamisation de la décentralisation de la culture et de l'action culturelle au Benin	98 955
PR	Benin	NGO	45	Artisttik Benin	96 755
PR	Benin	NGO	49	"AYIHOUN"Projet de sauvegarde du patrimoine culturel que constituent les jeux traditionnels béninois	100 000
PR	Benin	NGO	50	Sauvegarde des Mémoires Intellectuelles en disparition (Série de Film documentaire: 2eme 3eme Partie)	97 915
PR	Benin	NGO	51	L'ESPACE MAYTON et sa 9eme édition du Festival International Itinérant de Théâtre des Lycées et Collèges de Porto-Novo (FITHELYCOP)	100 000
PR	Benin	NGO	52	Projet de renforcement des capacités des artistes comédiens béninois en technique d'improvisation théâtrale (IMPRO-CONTEE))	100 000
PR	Benin	NGO	139	Championnat de détection et de révélation des talents artistiques musicaux en milieu scolaire dans vingt lycées et collèges de Cotonou et Porto Novo	81 103
PR	Burkina Faso	SP	60	Développement du tourisme culturel Tiébélé au Burkina Faso	100 000
PR	Burkina Faso	NGO	61	Promotion d'une dynamique de développement culturel local centre sur la région du Centre-Nord du Burkina Faso	42 610
PR	Burkina Faso	Group	64	SAFI TECH, formation continue de professionnels de l'audiovisuel et du spectacle vivant	100 000
PR	Cameroun	NGO	146	Professionnalisation de médiateurs culturels Douala	99 519
PR	Cameroun	NGO	150	Afrique: la symphonie démocratique	100 000
PR	Chad	NGO	161	Formation de 20 Artistes Graphistes et Plasticiens du Tchad aux techniques de la Fonderie la cire perdue et équipement de l'Association	72 360

Program/Project (PR) or Preparatory Assistance (PA)	Countries / Pays	Beneficiaries / Bénéficiaires	Project N°	Title of Project / Titre du projet	Funding request / Demande de financement (US\$)
PR	Chad	Group	168	Projet d'appui aux jeunes artistes musiciens du Tchad	92 448
PR	Congo	SP	67	Projet de renforcement des capacités sur la fabrication et l'apprentissage des instruments locaux de musique	91 592
PR	Congo	NGO	69	Projet d'appui aux formes de mentalités en vue de la promotion de la bonne gouvernance et de l'état de droit au Congo Brazzaville: Production de supports audio vidéo sur les actes d'antivaleurs	66 000
PA	Congo	SP	135	Vulgarisation et promotion du tissage du raphia en République du Congo	37 098
PR	Côte d'Ivoire	NGO	9	Appui l'élaboration d'une politique culturelle et touristique dans quelques districts et conseils régionaux de département de Cote d'Ivoire	98 010
PR	Democratic Republic of the Congo	Group	160	Jubilé des Vétérans du Mouvement Choral au Congo, Festival des Compositeurs Congolais (JVMCC-FCC)	96 110
PR	Djibouti	SP	56	Festival Culturel de Djibouti	100 000
PR	Ethiopia	NGO	74	"SEM-ENNA-WERQ (Wax and Gold)". Tradition and innovation in managing Ethiopian cultural diversity	99 896
PR	Guinea	Group	179	Pérennisation du fonctionnement et de l'éducation socio-culturelle du centre WAKILI GUINE, en vertu de la protection d'une expression culturelle locale	96 196
PR	Kenya	Group	88	Cultural Movements for Sustainable Development	100 000
PR	Kenya	NGO	92	Great Lakes Media Institute Grelmi	100 000
PR	Kenya	SP	95	Enhancement of Loita Maasai Cultural Industries: Unleashing the potential for local growth and protection of threatened culture	99 898
PR	Kenya	NGO	97	Migori County Community Gender and Development Project	68 928
PR	Kenya	NGO	163	Mapping the Creative City	100 000
PR	Lesotho	NGO	103	Lesotho National Cultural Profile	29 148
PR	Madagascar	NGO	164	Conservons les richesses culturelles Betsimisaraka Sud pour la génération future d'Anosibe An'Ala	83 373
PR	Mali	NGO	113	Appui A l'Animation de la 3me Edition de l'Emission de Divertissement Culturelle et télévisuelle intitulé "TOUNKAGOUNA" en live avec 33 candidats en compétition en provenance de toutes les régions du Mali et la production discographique du lauréat ou lauréate (2011-2012)	100 000
PR	Mali	NGO	116	Renforcement des capacités professionnelles des jeunes danseurs et chorégraphes du Mali et de l'Afrique de l'Ouest	55 000

## Annex 7

Program/Project (PR) or Preparatory Assistance (PA)	Countries / Pays	Beneficiaries / Bénéficiaires	Project N°	Title of Project / Titre du projet	Funding request / Demande de financement (US\$)
PR	Mali	NGO	118	Formation des musiciens sur les métiers de la musique et du son -Fabrication des instruments de musique en voie de disparition dans la région de Sikasso, production discographique et promotion de ses instruments travers la création d'un orchestre et l'organisation d'une tournée dans 10 localités de la région de Sikasso et le District de Bamako	100 000
PR	Mali	Group	121	Centre de Formation de la Maison des Arts (CFLMAB)	60 000
PR	Mali	NGO	123	Festival au Désert d'Essakane/Tombouctou 12me édition	96 000
PR	Mauritius	SP	201	Cultural Osmosis: A Unique Cultural Experience	100 000
PR	Mozambique	NGO	98	Identification, registry and systematization of traditional musical instrument and dances of the Sofala Province	100 000
PR	Mozambique	NGO	137	Memories of an Orphan	100 000
PR	Namibia	NGO	171	John Muafangejo Art Centre Visual Arts and Design Studio Marketing Project	98 975
PR	Namibia	NGO	180	Artistic Development in Namibia	99 146
PR	Nigeria	NGO	174	IGBO AMAKA FESTIVAL	91 600
PR	Rwanda	NGO	136	Rwanda-Village Culture Preserving Project (R-VCPP)	50 110
PR	Senegal	Group	206	Renforcement d'une maison d'édition	97 457
PR	Senegal	NGO	207	Banlieue Rythme Factory Leadership Management et Marketing Culturels et Artistiques (LMCA CAPACITES),	77 697
PR	Seychelles	SP	1	Seychelles Heritage Routes	89 000
PA	South Africa	NGO	156	Connections	8 364
PR	Uganda	Group	185	Undoing the Myths, Fears and Stereotypes: Understanding the Ganda Culture in a Disability Perspective	76 400
PR	Zambia	NGO	170	PA for development of African Community Learning Centers in Africa	10 000
PR	Zambia	SP	195	Safeguarding traditional ceremonies through the establishment of community recording studio	116 200
PR	Zimbabwe	NGO	178	Zimbabwe's Cultural Landscape: Memory and Diversity	100 000
PR	Zimbabwe	NGO	191	Enterprise Development Training for Artists and Arts Managers in Zimbabwe	95 062

**GROUP / GROUPE Vb**

<b>Program/Project (PR) or Preparatory Assistance (PA)</b>	<b>INGOs / OING</b>	<b>Beneficiaries / Bénéficiaires</b>	<b>Project / Projet N°</b>	<b>Title of Project / Titre du projet</b>	<b>Funding request / Demande de financement (US\$)</b>
PR	Egypt	NGO	<b>73</b>	Digital Museum on Women's History in Egypt	81 620
PR	Egypt	NGO	<b>157</b>	Monologue	62 782
PR	Egypt	SP	<b>199</b>	Preserving Traditional Ship's Industry	100 000
PR	Egypt	SP	<b>200</b>	Street peddler's pop calls	100 000
PR	Jordan	NGO	<b>68</b>	Reviving, Manufacturing and Maintenance of Traditional Music Instruments	74 900
PR	Jordan	NGO	<b>70</b>	Cultural Diversity... strength of the present and tomorrow's horizons	99 974
PR	Jordan	NGO	<b>71</b>	Sustaining Circassian Culture and Heritage through Performing Art	99 250
PR	Jordan	NGO	<b>72</b>	Moab Traditional Village	100 000
PR	Jordan	NGO	<b>204</b>	Folk Music in the villages of Wadi Al-Sir	100 000
PR	Occupied Palestinian territories	NGO	<b>101</b>	A documentary film about the unemployment of gradulators in Gaza Strip (laish neskot)	78 640
PR	Occupied Palestinian territories	NGO	<b>186</b>	Establishment of Music Institute for Development Rehabilitation of Palestinian Musician the Palestinian Heritage in Gaza Strip	98300
PR	Sudan	NGO	<b>154</b>	Craftsmanship Cultural Industry: Development Poverty Reduction	99 500
PR	Sudan	NGO	<b>159</b>	Educational Reform for Cultural Diversity in Sudan	95 865

**INTERNATIONAL NON-GOVERNMENTAL ORGANIZATIONS /**  
**ORGANISATIONS INTERNATIONALES NON GOUVERNEMENTALES**

Program/Project (PR) or Preparatory Assistance (PA)	INGOs / OING	Beneficiaries / Bénéficiaires	Project / Projet N°	Title of Project / Titre du projet	Funding request / Demande de financement (US\$)
PR	El Ojo Cojo	INGO	108	El Ojo Cojo in Uruguay	98 950
PR	European Center for Peace and Development - ECPD, University for Peace established by the UN	INGO	117	The Culture of success in Cultural Institutions	99 745
PR	International Theatre institute - ITI	INGO	87	World Theatre Training Laboratory Development of an Intercultural Competence Centre for Innovative Theatre Practice in Bangladesh	97 775
PR	NOMAD - RSI	INGO	89	Mondulkiri Indigenous Cultural Preservation and Social Organisation	37 267
PR	Pioneer Senior Citizens Forum - PSCF	INGO	122	Jordanian Folk Tails (compilation, classification, editing, publication and translation)	100 000
PR	Rede Mocambos / Casa de Cultura Tainã	INGO	124	Nucleo Nomade de Formao (Nomadic Education Group)	99 987
PR	Selam Ethiopia	INGO	84	Enhancing the infrastructure for expressions of cultural diversity and sustainable development in Ethiopia	92 000
PR	Stichting Theatre Embassy	INGO	110	Culture in motion and development (CiMaD)	100 000
PR	The INSP Foundation (International Network of Street Papers)	INGO	120	Strengthening independent media in Africa, with a focus on Kenya	99 120
PR	The Pupil Parent Partnership Ltd (PPP)	INGO	183	Cultural Bridges	90 306
PR	Young Americas Business Trust (YABT)	INGO	126	Culture and Development: Promoting Cultural Entrepreneurship among Young People in Latin America	100 000