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Diversity of
Cultural Expressions

16 IGC

DCE/23/16.IGC/6
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**INTERGOVERNMENTAL COMMITTEE
FOR THE PROTECTION AND PROMOTION
OF THE DIVERSITY OF CULTURAL EXPRESSIONS**

**Sixteenth Session
UNESCO Headquarters, Room I
7 – 10 February 2023**

Item 6 of the provisional agenda: Report on the implementation of the International Fund for Cultural Diversity and its fundraising strategy (2022)

In accordance with Article 4.3 of the Financial Regulations of the Special Account for the International Fund for Cultural Diversity and Decision 15.IGC 6 adopted by the Intergovernmental Committee, this document presents a narrative report on the implementation of the International Fund for Cultural Diversity and its communication and fundraising strategy in 2022.

Decision required: paragraph 36

I. Introduction

1. Culture and creativity are the heartbeat of our societies. As we witness so many crises around the world - from climate change to conflict – music, art, literature, cinema, dance, and many more cultural expressions empower people, provide a sense of community, and drive the momentum the world needs to overcome the challenges we face. As the world prepares to rebuild the cultural and creative industries (CCIs) in an increasingly digitalized environment, there is a need to ensure that **diversity is protected and promoted**. The raison d'être of the International Fund for Cultural Diversity (hereinafter "the IFCD") is precisely to invest in projects that lead to **positive, structural change** in the CCIs in countries of the Global South. The IFCD fosters the emergence of dynamic cultural sectors through international cooperation, so that people around the world are able to create, produce and disseminate diverse cultural expressions and have access to cultural life, thereby creating widespread social and economic benefits for wider communities.
 2. Established under Article 18 of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter "the Convention") and in accordance with the Guidelines on the Use of the Resources of the IFCD, the IFCD since its establishment in 2010 has provided more than **US\$9.4 million** in funding for **129 projects** in **65 developing countries**. It has helped to:
 - Develop and implement **cultural policies** that reshape entire sectors, creating widespread social and economic benefits;
 - Build the **skills of cultural entrepreneurs** and create new **cultural industry business models**;
 - Create new **income opportunities** for women, youth, indigenous people and other marginalized groups;
 - Identify **new markets for artists and creative professionals** to share diverse cultural expressions and for more people to access these; and
 - Allow more people to shape their societies' narrative, promoting **social inclusion** and **fostering peace**.
 3. The projects supported by the IFCD contribute directly to the achievement of several Sustainable Development Goals¹ (hereinafter "SDGs") of the United Nations' 2030 Agenda for Sustainable Development. The IFCD also contributes to the achievements of the UNESCO's Medium-Term Strategy 2022 – 2029 (41 C/4), in particular Strategic Objective 3², and the Programme and Budget 2022-2025 (41 C/5) under Output 5.CL5³.
 4. In accordance with Article 4.3 of the Financial Regulations of the Special Account for the IFCD, which requests the submission of an annual narrative report to the Committee, this document provides an overview of the following actions undertaken to implement the IFCD:
 - **Monitoring and evaluation** of ongoing IFCD-funded projects;
 - **Technical assistance for Small Island Developing States** for the elaboration of quadrennial periodic reports;
 - **Voluntary contributions** to the IFCD received in 2022 and an update on the
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1. As indicated in Annex I, IFCD projects contribute to: **SDG 4** "Quality Education", **SDG 5** "Gender Equality", **SDG 8** "Decent Work and Economic Growth", **SDG 10** "Reduced Inequalities", **SDG 16** "Peace, Justice and Strong Institutions", and **SDG 17** "Partnerships for the Goals".
 2. "Build inclusive, just and peaceful societies by promoting freedom of expression, cultural diversity, education for global citizenship, and protecting the heritage".
 3. "Member States' and civil society's capacities strengthened to protect and promote the diversity of cultural expressions through dynamic and inclusive cultural and creative industries".

implementation of the **IFCD communication and fundraising strategy (2021-2023)**;

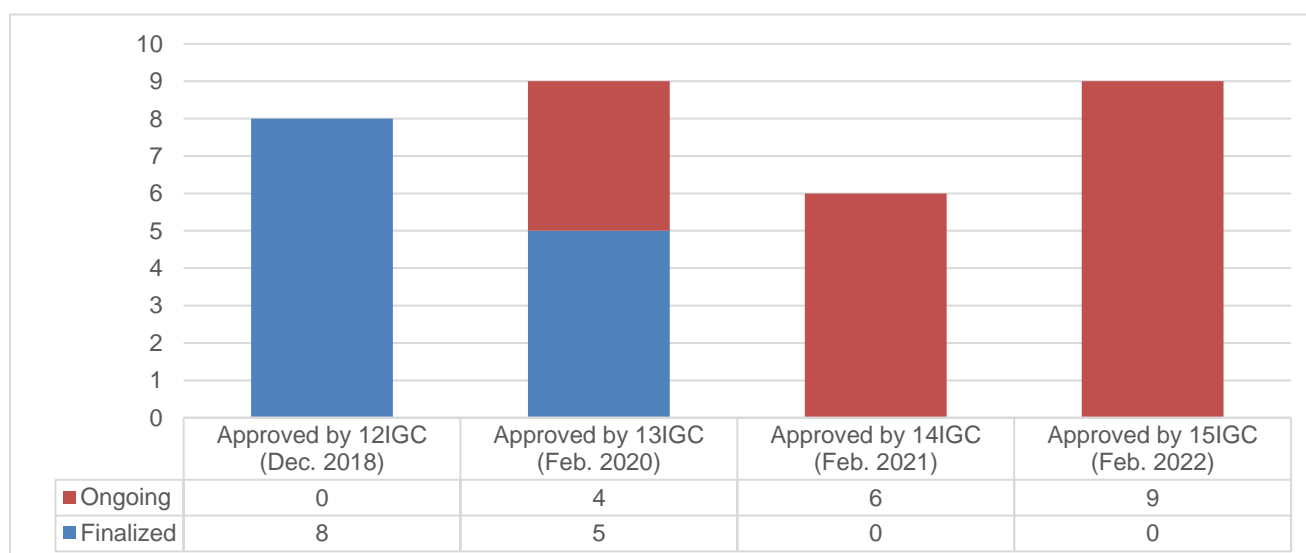
- **Annex I:** List of 29 IFCD projects monitored in 2022; and
 - **Annex II:** Summary of the IFCD communication and fundraising strategy implementation and the list of communication materials produced in 2022.
5. The financial report of the IFCD covering the period from 1 January to 30 November 2022 is presented in document DCE/23/16.IGC/INF.6, while an overview of the thirteenth call for funding requests and a description of the projects recommended for funding are presented in document DCE/23/16.IGC 7. The information about the use of the financial resources will be provided at the seventeenth session of the Committee, given that the IFCD budget has been approved for the period of 2022-2023.

II. Monitoring and evaluation of ongoing IFCD-funded projects

Managing 29 ongoing projects through reinforced monitoring and evaluation (M&E)

6. In 2022, the Secretariat monitored a portfolio of **29 IFCD-funded projects**⁴ on an ongoing basis. Annex 1 provides an overview of the status and the results achieved to date of these projects.
7. In accordance with the Committee decision and using the funds allocated by the Committee for this purpose (Decision 15.IGC 6), the Secretariat reinforced the **monitoring and evaluation (M&E)** of the IFCD projects. This was done by strengthening communication with project managers and involvement of different stakeholders in project implementation (e.g., National Commissions for UNESCO, UNESCO Field Offices), which allowed for the better anchoring of projects at the national level, synergizing with other relevant UNESCO and non-UNESCO activities, and spotting challenges with a view to taking corrective actions in a reactive manner.
8. At the time of writing this document, all eight projects approved by the twelfth session of the Committee and 5 out of 9 approved at its thirteenth session have been finalized. This enables the Secretariat to concentrate its effort to monitor the 19 ongoing projects, as presented in Figure 1 below.

Figure 1: Implementation status of the IFCD projects



4. The 29 projects monitored in 2022 include: **5** out of 8 projects that the Committee approved at its twelfth session in December 2018 ([Decision 12.IGC 5a](#)), **nine projects** approved at its thirteenth session in February 2020 ([Decision 13.IGC 5a](#)), **six projects** approved at its fourteenth session in February 2021 ([Decision 14.IGC 8](#)), as well as **nine projects** approved more recently at its fifteenth session in February 2022 ([Decision 15.IGC 6](#)).

9. As can be seen in Figures 2, 3 and 4 and elaborated further in Annex I, the 29 IFCD projects that the Secretariat monitored in 2022 intervene in different focus areas and cultural sectors, also contributing to various priority areas of UNESCO.

Figure 2: Focus areas of the 29 projects monitored in 2022

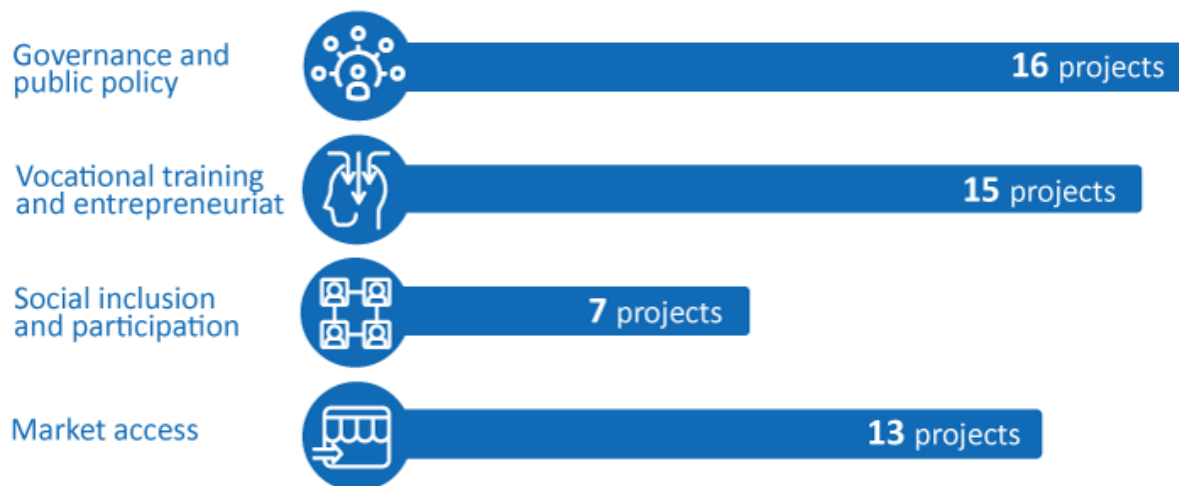


Figure 3: Sector focus of the 29 projects monitored in 2022

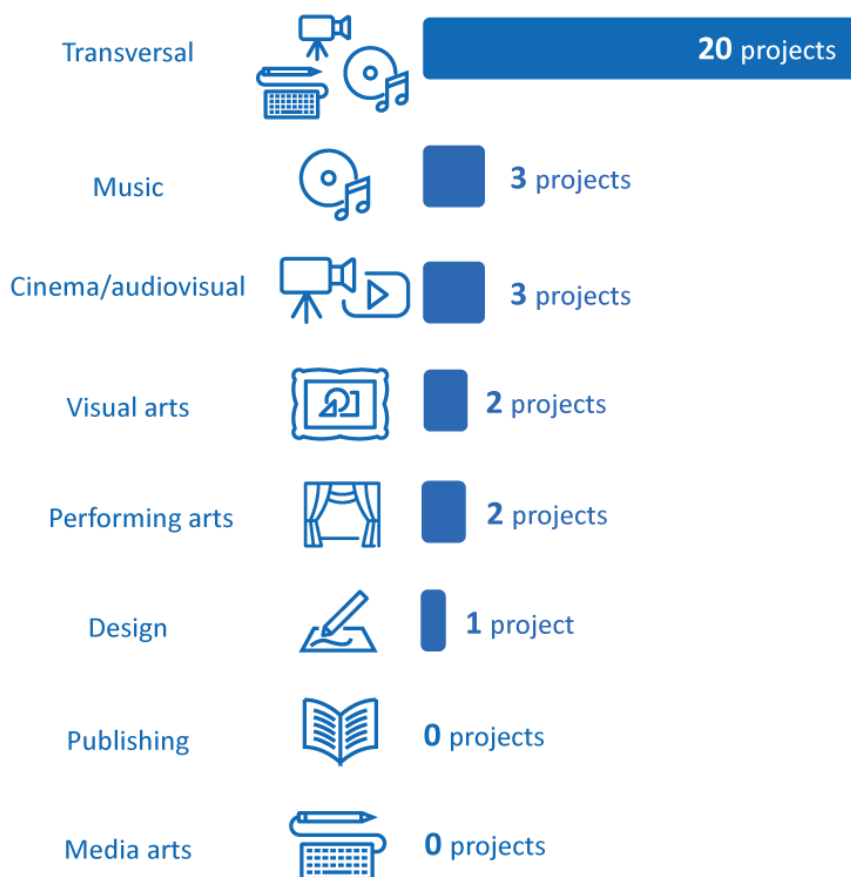
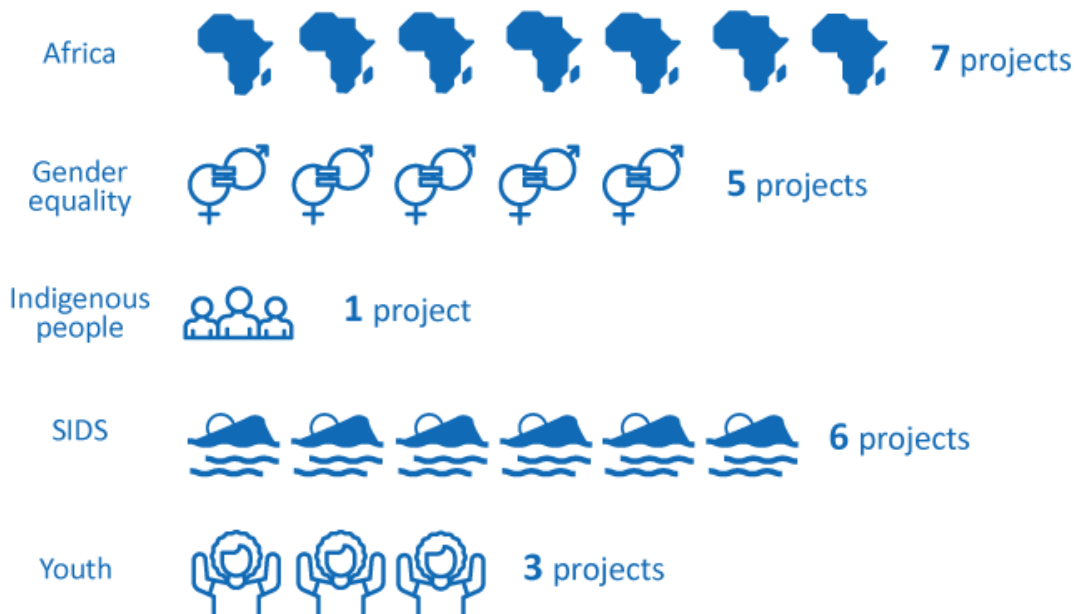


Figure 4: Contributions of the 29 projects monitored in 2022 to the UNESCO priority areas



10. The Secretariat has developed **new methods and tools** to obtain concrete data on project beneficiaries and information on the progress of projects beyond the monitoring reports required for the fund's disbursement. A PowerPoint template was developed for project holders to present their activity implementation during M&E meetings that the Secretariat holds with them on a regular basis. In addition, an Excel template was created to collect the outreach activities and project outputs produced, allowing the Secretariat to have aggregated data on the beneficiaries of the IFCD projects, and the deliverables produced (such as web sites, portals, strategies, etc.). In order to reinforce the timely dissemination of information about the projects' activities and their impact, the Secretariat has systematized the collection of videos and testimonials by integrating the submission of communication and outreach material as a requirement in the terms of reference of the IFCD contracts.
11. Finally, the Secretariat has carried out an **impact study of the IFCD projects** by assessing a sample of final reports submitted. The Secretariat is currently contacting a range of former IFCD project holders in order to assess the lasting impact of the IFCD projects beyond their funding period. This study is expected to be presented at the upcoming ninth session of the Conference of Parties.

Supporting peer-to-peer learning and networking among IFCD stakeholders

12. The strengthening of M&E is essential, as it enables the IFCD to become a peer-to-peer learning platform and thus a **learning-driven fund**. Recognizing the importance of exchange of good practices among peers, the IFCD project holders and beneficiaries are increasingly interested in collaborating with one another to build a **community of IFCD partners/beneficiaries**. In this regard, the Secretariat is actively working to enhance the dialogue and networking between partners of the different projects through the facilitation of virtual meetings. With a view to generating greater outreach, the Secretariat is integrating IFCD project holders and beneficiaries into the existing [peer-to-peer learning platform](#).
13. Indeed, peer learning and networking among IFCD projects is a process which has begun organically among different project partners. A concrete example is the collaboration developed between the beneficiaries of the projects in Mexico ([Promoting the creative economy in the state of Yucatan](#)) and Ecuador ([Fostering cultural entrepreneurship in Cuenca](#)) (Decision [13.IGC 5a](#)). Given that both projects focused on creative entrepreneurship development, the stakeholders

of these two projects contacted each other on their own initiative, which led to: (i) the transfer of knowledge on specialized methodologies for incubation and acceleration of businesses in the creative and cultural sectors from the *Instituto Yucateco de Emprendedores* (IYEM)⁵ to the *Casa de la Cultura del Azuay*, the Ecuadorian project holder, contributing to the development of the methodology of the cultural incubator of the latter; (ii) a virtual meeting between 16 cultural and creative enterprises from both countries (8 per country) promoting exchanges of knowledge and good practices, as well as possible international collaborations; (iii) the exchange of experiences through the participation of a representative of IYEM in the "*Creatiboom*" workshop (August 2022, Cuenca, Ecuador), as well as the participation of representatives of the *Casa de la Cultura del Azuay*, in the International Forum on Cultural and Creative Economy Yucatan 2022 (September 2022, Merida, Mexico), as part of the activities carried out leading up to the UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022.

14. In order to further strengthen the IFCD's role as a learning-driven fund, the Secretariat is studying the possibility of organizing a first global meeting of IFCD partners/beneficiaries. It is expected that such peer learning and networking opportunities could greatly improve the visibility and credibility of the IFCD as an international cooperation platform for the cultural industries and policies for creativity, while having a multiplier effect beyond the results of individual projects. Such a gathering and strengthened IFCD community could also help reinforce the Secretariat's fundraising efforts. The Secretariat will explore potential partnerships to allow for such a physical networking event to take place.

III. Technical assistance for Small Island Developing States for the elaboration of quadrennial periodic reports

15. Pursuant to Decision 15.IGC 5 which requested "*the Secretariat to offer concrete support to Small Island Developing States (SIDS) in the elaboration of their quadrennial periodic reports in the framework of the International Fund for Cultural Diversity and through programmes supported by voluntary contributions*", the Secretariat has designed a capacity-building programme on the participatory elaboration of Quadrennial Periodic Reports for SIDS. The programme is composed of three activities: (i) online training workshops; (ii) demand-driven technical assistance; (iii) peer-to-peer learning workshops.

Strengthening national policy monitoring capacity

16. Through an open invitation to all 22 SIDS Parties to the Convention, the Secretariat organized a series of five online **capacity-building workshops** from 12 to 16 September 2022, to which 76 representatives of governments and civil society organizations participated from the following **15 SIDS: Barbados, Belize, Cabo Verde, Cuba, Dominica, Dominican Republic, Haiti, Jamaica, Mauritius, Niue, Saint Kitts and Nevis, Saint Vincent and the Grenadines, Samoa, Timor-Leste and Trinidad and Tobago**. In close collaboration with relevant UNESCO Field Offices, the Secretariat organized the workshops in English, French and Spanish and scheduled them according to the time zone of the SIDS countries concerned. The workshops introduced: the Convention and its Monitoring Framework; the Quadrennial Periodic Report form and participatory processes; a technical assistance request form; the Global Survey on the 1980 Recommendation concerning the Status of the Artist; and peer-to-peer exchanges involving guest speakers with **Burkina Faso, Jamaica, and Peru**.
17. Subsequent to the workshops, an informal **call for technical assistance** was opened from 19 September to 7 October 2022. As a result, four countries that submitted a request (**Belize, Haiti, Niue and Trinidad and Tobago**) are to receive technical assistance, with the objective to submit their quadrennial periodic reports by June 2023. The Secretariat is currently coordinating the delivery of the technical assistance in close collaboration with relevant

5. IYEM was one of the Mexican project's implementing partners.

UNESCO Field Offices. Given that the lack of time and the busy schedule till the end of the year were the primary reasons for hindering other SIDS to request technical assistance, the Secretariat plans to launch a second informal call in early 2023 and invite other interested SIDS to apply.

Promoting policy dialogue and priority setting for the development of CCI in SIDS

18. The combination of wide-reaching online training workshops with the mechanism of on-demand technical assistance has allowed the Secretariat to offer concrete support to SIDS in an agile and timely manner. The participating SIDS have expressed that this kind of support and more regional and global exchanges are important, considering that the development of the CCIs is clearly included in the SIDS Accelerated Modalities of Action [S.A.M.O.A.] Pathway and that many SIDS are indeed interested in investing in the creative economy for their economic diversification and market access. As emphasized by many Parties, the periodic reporting exercise is an opportunity to organize policy dialogue and identify priority actions for their CCI development. The SIDS being a UNESCO Priority Group, the Secretariat notes that the allocation of additional funding in the 2024-2025 budget for IFCD could allow for more SIDS Parties to the Convention to receive technical assistance that is customized to their needs. Such customized support could also be useful for those Parties that are considered “Least Developed Countries (LDCs)” in line with the [Doha Programme of Action](#) for the LDCs 2022-2031.

IV. Voluntary contributions to the IFCD received and the implementation of the IFCD communication and fundraising strategy (2021-2023)

19. Pursuant to Decision [15.IGC 6](#), the Secretariat issued a call for voluntary contributions to all Parties in April 2022, quoting the amount corresponding to 1% of each Member State’s total contribution to UNESCO’s regular budget. In order to appeal to the expectations of Parties and to improve donor relations, in line with the IFCD communication and fundraising strategy (2021-2023), **customized contribution letters** were prepared specifically targeting: 1) Regular donors; 2) Irregular or lapsed donors; 3) Non-donors or donors that have contributed only once; and 4) Parties that have recently ratified the Convention. UNESCO followed up with **targeted communications** to compliment the call for contributions letter (e.g., e-mail and telephone follow-up with Permanent Delegations to UNESCO, follow-up via UNESCO Field offices, follow-up directly with government officials whenever appropriate, and the mobilization of partners to advocate for their governments to make voluntary contributions).
20. **Face-to-face meetings** were also requested by the Secretariat with several Parties, particularly those who have never contributed to the IFCD so far. In line with the IFCD communication and fundraising strategy which notes that “*a direct, one-to-one ask is the only way to secure a gift of the appropriate level in the majority of cases*”, such individual meetings with certain Parties allowed the Secretariat to better understand reasons of non-contribution. For example, several Parties shared that since the government budget is adopted on an annual basis, they need to request to earmark the IFCD contribution in the state budget one year ahead. Receiving the voluntary contribution letter in March each year for the contribution to be made in the same year is too late, unless such a contribution was already included in the state budget allocation. They suggested therefore that the Secretariat sends an unofficial advance notice quoting the tentative amount of their expected voluntary contributions with one year anticipation on an informal basis to those Parties that require such information.

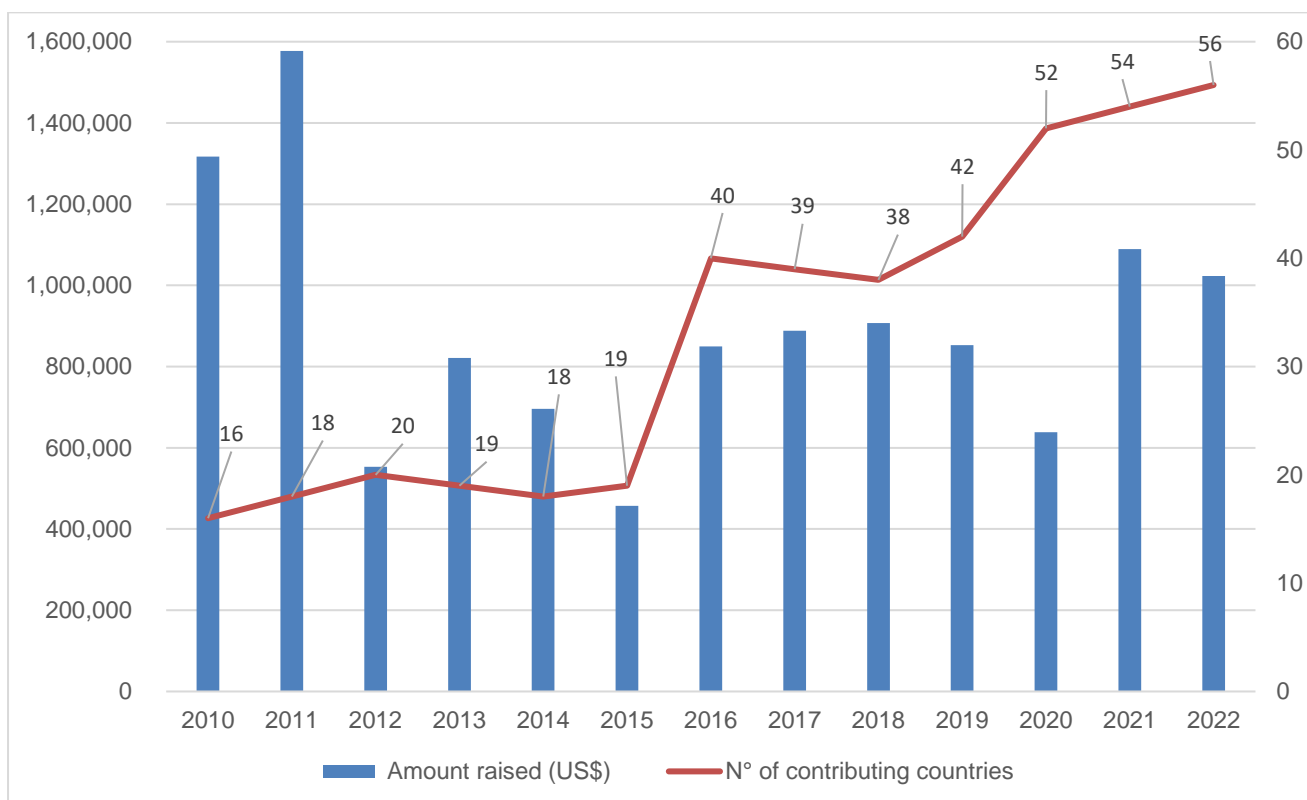
Funds raised and donor base diversified

21. The total amount of IFCD resources raised from 1 December to 30 November 2022 including the interest generated is **US\$1,116,052**, as presented in the table below. Document DCE/23/16.IGC/INF.6 provides financial information about the contributions received.

Period	Voluntary contributions raised (US\$)	Interest accrued (US\$)	TOTAL (US\$)
December 2021	92,615.10	583.00	93,198.10
1 Jan.-30 Nov. 2022	1,022,853.88	0	1,022,853.88
TOTAL	1,115,468.98	583.00	1,116,051.98

22. As can be seen in Figure 5 below, there was an increase in 2022, not only in the total amount received, but also in the number of donor countries making voluntary contributions. It should be noted that the amount for 2022 captures only contributions received until 30 November 2022, and more contributions have been received in December 2022. This increased number of donors is particularly an encouraging sign attesting to the renewed commitment of Parties and other stakeholders towards the IFCD and the promising initial results from the implementation of its communication and fundraising strategy. It should be noted that Botswana, Niger and Uzbekistan made their voluntary contribution for the first time, while seven Parties contributed⁶ a substantially higher amount than 1% of their contribution to UNESCO’s regular programme.

Figure 2: Evolution of the annual contributions received and number of countries making contributions (2010-2022⁷)



23. It is noteworthy to highlight that thanks to the support from the Ministry of Culture, Sports and Tourism of the Republic of Korea, in the course of 2022, **UNESCO received two donations from the Korean private sector**. The **Korea Mecenat Association**, a non-profit organization that encourages corporate support of the arts, donated US\$770.53 and mediated further support from **K-Auction**, a Seoul based Auction House who generously donated US\$7,705.23.

6. The countries that contributed a substantially higher amount than their expected 1% are: Andorra, Belgium, Brazil, France, Monaco, Saint Vincent and the Grenadines and Switzerland.
 7. The total amount indicated for 2022 captures the figures collected from 1 January up to 30 November 2022.

UNESCO also seized the opportunity to promote the IFCD at the 17th Dari Awards ceremony hosted by the Korean Cultural Center and the Korea Creative Content Agency (KOCCA) in Los Angeles in December 2022. The Secretariat hopes to continue exploring partnerships with the private sector in 2023 and beyond and is exercising efforts to recreate this fundraising model with other interested Parties.

24. The table below provides information about the fundraising targets set for the period of 2021-2023 under the IFCD communication and fundraising strategy (2021-2023), the actual amount raised, as well as the percentage of the raised funds vis-à-vis the target amount. For 2022, it should be noted that additional contributions have been received in December, which are not reflected in this document due to the timeframe for elaborating this document.

Year	IFCD fundraising target (US\$)	Amount raised including interest generated (US\$)	Percentage of target amount raised
2021	1,150,000	1,092,563.40	95%
2022	1,375,000	1,022,853.88 ^b	74%
2023	1,670,000	N/A	N/A

25. While the fundraising target of US\$1,375,000 set for 2022 was met at 74% at the time of writing this document, thanks to the engagement of various donors, the Secretariat has been able to create an upward momentum, both in terms of the number of donors making voluntary contributions and the amount raised.

Improved donor management through coherent branding and constant communication

26. In 2022, the Secretariat continued to implement the IFCD communication and fundraising strategy (2021-2023) adopted by the Committee at its fourteenth session (Decision [14.IGC 11](#)), using the IFCD funds allocated for this purpose. In the course of implementation, it became

apparent that there is a need to better adapt the strategy to the working context of UNESCO, specifically with regards to engaging the private sector and High-Net-Worth Individuals (HNWIs). Being a multi-donor fund, the primary source of funding is from Parties. The Secretariat is therefore redoubling its efforts to engage Parties to the Convention. Information on the actions and key expected results espoused by the strategy, as well as their current implementation status are provided in Annex II.



8. This amount represents the total funds raised from 1 January to 30 November 2022. The information about the total amount raised, including interest generated from 1 January to 31 December 2022, will be made available in the financial report to be presented at the seventeenth session of the Committee.

27. In order to **brand the IFCD** among Parties and to **cultivate lasting relations** with the existing IFCD donor base, the Secretariat sent in March 2022 the first customized thank you letters to all the donors for the contributions received in 2021, prior to issuing a call for voluntary contributions for the year 2022. The letter highlighted the human impact of the IFCD and its support towards achieving the SDGs. The Secretariat further elaborated a short document branded as “**IFCD / ON THE BEAT**”, which focused on announcing new IFCD projects for 2022, sharing direct testimonials from IFCD beneficiaries, and emphasized the potential of each Parties’ contribution. Rather than sending a generic thank you letter, the Secretariat tried, to the possible extent, to address the “thank you letter” directly to the person who enabled the donation, for example, the Minister of Culture whenever possible. The Secretariat is further advancing efforts to build a **database of national focal points responsible for IFCD donations** to enable further customization of appeals for voluntary contributions in the near future.
28. Starting from April 2022, the Secretariat initiated sending a second customized thank you letter to Parties who had contributed in 2022 on a rolling basis. As the end of 2022 draws near, a second newsletter in the guise of a “payment reminder” was sent to those Parties that have not yet made their voluntary contribution to the IFCD, which further included testimonials and interviews from among innovative IFCD projects, as well as promoted new fundraising materials developed in line with the strategy.
29. On the occasion of the World Day for Cultural Diversity for Dialogue and Development, the Secretariat organized on 20 May 2022 a special hybrid event at UNESCO Headquarters titled “**The Time to Invest in Creativity is Now**”, with more than 170 people connecting online from across the world and in the presence of 38 representatives of Parties to the Convention. Targeting Parties and IFCD stakeholders, the event highlighted the potential of the global creative economy to drive sustainable and inclusive development and focused on the impact of the IFCD. Gathering testimonials from Argentina, Cambodia, Ecuador, Mexico and Tanzania, the event also saw exclusive performances from IFCD beneficiaries and a keynote speech from Cultural Policy Expert, Ms. Yarri Kamara. The Secretariat had the honour to welcome **Sir David Khalili, UNESCO Goodwill Ambassador** and Chairperson of the Khalili Foundation, who attended the event in person and gave a closing keynote speech, making an urgent appeal for support to the IFCD. UNESCO seized on this event to launch new communication materials to prompt action and encourage donations from stakeholders, including a new [IFCD fundraising video](#) and a “**case for support**” brochure titled “**Why Invest in Creativity?**”, which was produced in English, French and Spanish and distributed widely. The Secretariat followed up on the event to thank participants and invite feedback via a short online survey. The results were markedly positive with

“Art is one of humanity’s greatest tools for bringing people together and allowing us to truly see each other. Its influence on our hearts, spirits, and minds, individually or collectively, can be a powerful unifying force for humanity. This is why I know, without any question, that investing in the creative economy is an incredibly important mission for us to undertake in order to safeguard our future... As a cultural philanthropist and as UNESCO Goodwill Ambassador I’d like to encourage all governments, partners and individuals to commit to supporting the IFCD.”

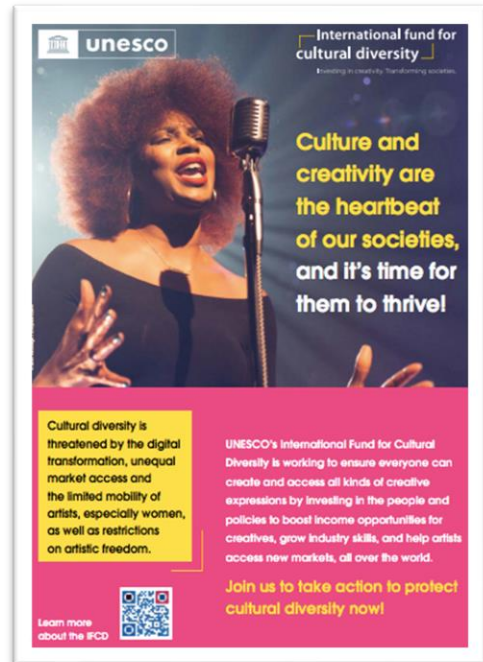
Sir David Khalili
UNESCO Goodwill Ambassador



participants appreciating the opportunity to engage directly with IFCD project managers and experts. The survey responses recommended holding such an event at least once per year and that such open and informal exchanges engaging various stakeholders from artists to decision makers are extremely valuable.

Reaching out to cultural industry stakeholders and beyond

30. As part of the Secretariat's efforts to expand the IFCD's donor pool, the Secretariat also held a dedicated stand at the trade fair of **WOMEX**, the Worldwide Music Expo⁹ to spotlight the IFCD. This was an opportunity to engage professionals of the music industry, promote the work of the Convention and IFCD branding and showcase a range of IFCD fundraising materials including a promotional flyer with a QR code to direct people to the IFCD Pay Pal page for donations. Reactivating Decision [5.IGC 6](#) of the Committee which requested the Secretariat to facilitate the payment of contributions to the IFCD, the Secretariat updated the PayPal page to use compelling language and encourage donations¹⁰. The Secretariat's participation at WOMEX allowed to test the engagement and donations among a wider audience, and plan for future interventions at other major international events (e.g., FESPACO 2023, Cannes Festival 2023, Fame Week Africa 2023, WOMEX 2023, Intra-Africa Trade Fair 2023).



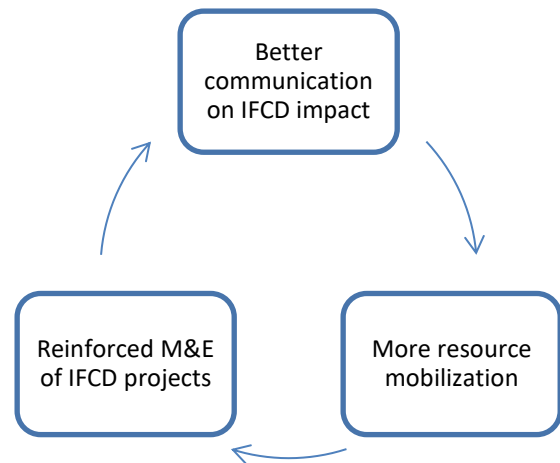
31. Furthermore, the Secretariat is exploring the possibility to establish a partnership agreement with the Khalili Foundation to jointly organize a special event on the World Day for Cultural Diversity for Dialogue and Development in May 2023, which aims to engage a network of High-Net-Worth Individuals to gather their financial support to the IFCD. This high-level event will showcase a short feature film on the IFCD and celebrate the “World Festival of Cultural Diversity”. This reflects a strategic decision of the Secretariat to work closely with UNESCO Goodwill Ambassadors such as Sir David Khalili and to engage in long-term partnerships that have the potential to offer consistent and high value support to the IFCD.

V. Conclusion and next steps

32. The year 2022 represented the period of **investing in fundraising**. Relying on the reinforced monitoring and evaluation (M&E), the Secretariat has made important efforts to lay the groundwork necessary to produce regular communication outputs (videos, web news, newsletters, etc.) on the IFCD. This included implementing contractual changes that require new IFCD projects to submit communication materials, including video content, prior to payment as deliverables. This resulted in the Secretariat collecting an impressive number of multimedia assets from various IFCD projects initiated in 2022, and the subsequent publication of several web news highlighting new and innovative IFCD projects, for example [“UNESCO Bolsters Support to Indigenous Cultural Start-ups in Mexico”](#), on UNESCO's webpages.

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9. WOMEX is currently the most culturally diverse music meeting in the world and the largest international conference for the global music scene. Held from 19 to 23 October 2022 in Lisbon, Portugal, WOMEX brought together approximately 2,600 people, including 260 performing artists, from 90 countries.
10. It is important to note that PayPal is not an ideal mechanism for public fundraising, since donating requires subscribing to an account and double verification, which discourages public audiences. The Secretariat is exploring ways to enable direct online donations via its website in the near future.

33. Successful donor relations require maintaining constant dialogue with Parties. During 2022, the Secretariat reinforced its effort to establish a regular communication with donors and to better understand some **challenges** of Parties in making voluntary contributions in order to strategize ways to approach them and mobilize their support. The Committee may therefore consider requesting the Secretariat to take a customized approach to those Parties that require advance notice to enable them to make a budget allocation within their national budget preparation process.
34. Return on investment does take time. As indicated in the diagram below, successful fundraising requires good quality and timely communication on the impact of the IFCD, which can be obtained through reinforced M&E actions. To further reinforce M&E, the Secretariat plans to expand its capacity-building efforts by organizing regular workshops and peer-to-peer learning opportunities with IFCD beneficiaries.
35. Given that the Secretariat has been able to create a positive momentum in 2022 in terms of the number of donors making voluntary contributions, it is expected that the IFCD would be in a capacity to not only fund an increased number of projects but also provide technical assistance for quadrennial periodic report elaboration.
36. The Committee may wish to adopt the following decision:



DRAFT DECISION 16.IGC 6

The Committee,



1. Having examined documents DCE/23/16.IGC/6 and its Annexes, as well as document DCE/23/16.IGC/INF.6,
2. Takes note of the financial report of the IFCD for the period 1 January to 30 November 2022 contained in Document DCE/23/16.IGC/INF.6;
3. Expresses its sincere appreciation to all Parties that have contributed on a voluntary basis to the International Fund for Cultural Diversity, in particular those Parties that have increased the level of their voluntary contributions or made contributions for the first time, and thanks the private entities that offered their donation to the IFCD, spearheading the IFCD outreach to the private sector;
4. Notes with appreciation the fundraising efforts made by the Secretariat and various IFCD stakeholders which resulted in the promising increase in the number of donors making contribution to the IFCD;
5. Recalls the commitment of Parties to make voluntary contributions on a regular basis to the IFCD for the implementation of the Convention, in accordance with Article 18.7 of the Convention, and encourages all Parties to support it on a regular basis by making an annual contribution equal to or greater than 1% of their contribution to UNESCO's regular budget;
6. Requests the Director-General to issue in 2023 a new call for voluntary contributions to all Parties to the Convention, quoting the amount corresponding to 1% of the total contribution of each Member State to UNESCO's regular budget;
7. Further requests the Secretariat to communicate the amount of voluntary contributions for 2023 as an indicative amount to those Parties requiring anticipated budgetary information in order to request a budget allocation for the IFCD voluntary contribution within their 2024 state budget;



8. *Invites all Parties to support the implementation of the IFCD communication and fundraising strategy (2021-2023) by proposing High Net Worth Individuals or private companies that may be interested in partnering with UNESCO for the IFCD;*
9. *Also requests the Secretariat to make necessary adjustment to the implementation modality of the IFCD communication and fundraising strategy (2021-2023), particularly with regard to resource mobilization vis-à-vis the private sector and High-Net-Worth-Individuals, as well as to reinforce the monitoring and evaluation of the funded projects and foster peer-to-peer learning among IFCD stakeholders;*
10. *Requests the Secretariat to submit to it, at its seventeenth session, a narrative and financial report for the IFCD covering the period of 1 December 2022 to 30 November 2023, as well as a draft provisional budget for 2024-2025 taking into account the need to finance the third external evaluation of the IFCD including the evaluation of the results of the IFCD communication and fundraising strategy (2021-2023), reinforce monitoring and evaluation of the IFCD funded projects, as well as provide customized training and technical assistance support for SIDS and other priority countries such as LDCs.*




ANNEX I




List of 29 IFCD projects monitored in 2022





These are projects approved and include **five projects** that the Committee approved at its twelfth session in December 2018 (Decision [12.IGC 5a](#)), **nine projects** approved at its thirteenth session in February 2020 (Decision [13.IGC 5a](#)), **six projects** approved at its fourteenth session in February 2021 (Decision [14.IGC 8](#)), as well as **nine projects** approved more recently at its fifteenth session in February 2022 (Decision [15.IGC 6](#)).

FINALIZED PROJECTS	
Approved by 12.IGC	
Beneficiary, Country, Implementation period, Approved funding Project title & Results achieved	Monitoring areas and SDGs
<p>Le Centre d'Art (NGO), Haiti, from 2019 to 2022, Approved funding US\$100,000</p> <p>Implementing a network for the development and dissemination of Caribbean art</p> <ul style="list-style-type: none"> Formal links between Le Centre d'Art and other cultural institutions were established, and a network of visual arts professionals in the Caribbean was created. To strengthen the capacities of a new generation of Caribbean contemporary art, a total of 9 artists benefited from a cultural exchange programme and artistic residencies. An exhibition was organized to showcase the art works created during the residencies, and a documentary on the exhibition was developed - (Mini documentaire sur l'exposition "Archipelago") The project generated new initiatives, such as the idea of creating an association in the field of art curating in Haiti and the idea of creating a digital archive of Caribbean art 	 <p>The monitoring areas and SDGs for this project are: Governance for Culture, Flows and Mobility, Sustainable Development, Human Rights, Gender Equality (SDG 5), and Partnerships for the Goals (SDG 17).</p>
<p>Rwanda Arts Initiative (NGO), Rwanda, 2019-2022, US\$94,780</p> <p>Developing a common strategic action for IP rights in the cultural and creative industries, with multiple stakeholders in Rwanda</p> <ul style="list-style-type: none"> An online directory on IP rights in the Cultural industry Rwanda was launched. A steering committee comprised of appointees from the Ministry of Trade and Commerce, the Ministry of Youth and Culture, from the Rwanda Development Board, Rwanda Art Council and the Rwanda Society of Authors was established to develop a common strategy for the better collection of information to be put on the platform. Workshops and a three-day conference were held to strengthen the capacity of all stakeholders (artists, lawyers, and public institutions) on IP law and its implementation. <p>A multimedia campaign aired on Rwanda Arts Initiative social media to raise awareness on the rules and importance of IP rights in the cultural industries in Rwanda.</p>	 <p>The monitoring areas and SDGs for this project are: Governance for Culture, Sustainable Development, and Partnerships for the Goals (SDG 17).</p>



<p>Creative Industry Innovation Center (NGO), Mongolia, from 2019 to 2022, US\$94,404</p> <p>Building national capacities for policy-making to promote the cultural industries</p> <ul style="list-style-type: none"> • Two manuals, <i>Creative industries development theory and practice</i> (ISBN 9978-9919-22-929-0), and <i>Creative industries development assessment, planning methodology</i> (ISBN 9978-9919-23-065-4), to reinforce cultural industry policy making, implementation, monitoring and evaluation were developed. These manuals are the first printed books in the field of creative industry published in Mongolian language. They are also translated and published in English. • 69 specialists in cultural policy making from the public sector and civil society attended a training on <i>the Implementation of the 2005 UNESCO Convention</i> and their capacities in policy making, implementation and reporting were strengthened. • 22,470 people were surveyed to map Mongolia’s cultural industries and strategy to promote and accelerate their development. • <i>Cultural and creative industry</i> (ISBN 9978-9919-20-743-4) booklet containing the research and result from cultural industry mapping and strategy was developed. • Mongolian Creative Industries Platform was launched to promote the project results to the public and industry stakeholders. 	 <p>The icons represent three Sustainable Development Goals: 'GOVERNANCE FOR CULTURE' (SDG 16), '8 DECENT WORK AND ECONOMIC GROWTH' (SDG 8), and '17 PARTNERSHIPS FOR THE GOALS' (SDG 17).</p>
<p>Ministry for the Creative Industries and Innovation (former Ministry of Sports, Culture, National Festivals, and the Arts -Cultural Development Division) (Party), Antigua and Barbuda, from 2019 to 2022, US\$50,033</p> <p>Measuring the economic contribution and value of the cultural industries to national development in Antigua and Barbuda</p> <ul style="list-style-type: none"> • The capacity to collect, present, and interpret cultural statistics as well as to monitor and evaluate cultural policies of over 20 government staffs and selected members of the community were enhanced through a three-day workshop. • The cultural industries in Antigua and Barbuda were mapped by surveying 430 Creative/Cultural practitioners, and based on this mapping, a report for policy-makers was produced to outline the economic contribution and value of cultural industries to national development in Antigua and Barbuda. • A report with recommendations to address the needs of Antigua and Barbuda’s key cultural industries sectors and to foster greater participation among vulnerable groups was produced to be disseminated to policy-makers and cultural administrators. • An online cultural portal to function as the Antigua and Barbuda National Cultural Information System (http://www.cpoise.gov.ag) was launched in July 2022. It is a key resource to storing data, connecting key industry partners and stakeholders and a source for linking creatives across the nation. 	 <p>The icons represent four Sustainable Development Goals: 'GOVERNANCE FOR CULTURE' (SDG 16), 'SUSTAINABLE DEVELOPMENT' (SDG 11), '8 DECENT WORK AND ECONOMIC GROWTH' (SDG 8), and '17 PARTNERSHIPS FOR THE GOALS' (SDG 17).</p>




<p>Obala Art Center (NGO), Bosnia and Herzegovina, from 2019 to 2021, US\$49,040</p> <p>Measuring the impact of the Sarajevo Film Festival on the cultural, economic and social development of Bosnia and Herzegovina</p> <ul style="list-style-type: none"> Over 2000 surveys and 78 interviews were conducted and analysed to study the impact of the Sarajevo Film Festival on economic, cultural and social development. The study was published in 2021 and shared with the national stakeholders who have influence in policy making. The study provided concrete evidence to demonstrate that investing in culture and creative industries is an investment in sustainable development. It also made recommendations for the development of new measures for the development of the sector. Based on the recommendations of the study, the Canton of Sarajevo adopted in 2021, a law on the film industry that provides for the introduction of tax incentives. 	
Approved by 13IGC	
<p>Dirección General de Música de la Ciudad de Buenos Aires (Party), Argentina, from 2021-2022, US\$36,733</p> <p>Empowerment of young residents in disadvantaged geographical areas of the City of Buenos Aires (Argentina) to strengthen their creative and work capacities in the music sector</p> <ul style="list-style-type: none"> 10 musical projects from disadvantaged geographical areas of the city of Buenos Aires recorded a song professionally and received training to produce their video clips. Some of these projects are: Apapacho, Proyecto Ayni, Andromeda, El Chon. Thanks to the project, the number of people benefiting from the Estudio Urbano programme increased by 50%, making it possible to provide training in recording, sound, lighting, photography, and video to a total of 192 young people in situations of social or economic vulnerability. The results obtained throughout the project were instrumental in the approval of public funding for the replication of the project's activities during 2022. 	
<p>Music In Africa Foundation (NGO), South Africa, from 2020-2022, US\$92,000</p> <p>Revenue Streams for African Musicians (Pilot in South Africa)</p> <ul style="list-style-type: none"> A web platform to share statistic and data on the South African music industry was developed (http://www.musicinafrica.net/rfam) to serve as the central resource on revenue streams. The report <i>Revenue Streams for Music Creators in South Africa</i> on revenue generation trends for musicians in South Africa was developed and published on the web portal (https://www.musicinafrica.net/sites/default/files/attachments/article/202205/rfamreport2022us01.pdf). 88 South African musicians participated in a capacity-building workshops in key areas such as music rights and brand revenue. Recommendation on music policies and legal frameworks were developed and presented to music industry professionals and policy-makers. 	









<p>Istanbul Foundation of Culture and Arts (NGO), Türkiye, from 2020 to 2022, US\$92,000</p> <p>Empowering Turkey's Local Cultural Professionals</p> <ul style="list-style-type: none"> • A Needs Assessment Report was developed to address the obstacles and problems that prevent civic participation and dialogue in the field of culture. The report was presented to cultural policy makers and official institutions. • Based on the Needs Assessment Report, 90 cultural professionals were trained in the areas such as cultural policies, project writing and management as well as digital skills. • A digital platform (https://www.kulturhatti.org/) to facilitate and sustain the network and knowledge created during the project was developed. • 10 videos were developed to present the highlights of the Needs Analysis research as well as to address topics such as accessibility and gender equality (https://www.kulturhatti.org/videos) • The Participatory Review Report was prepared to make concrete suggestions about cooperation and collaboration among the actors of the cultural industry. The report was submitted to the Ministry of Culture and Tourism and the Marmara Municipalities Union who forwarded the report to their members. 	 <p>GOVERNANCE FOR CULTURE</p> <p>4 QUALITY EDUCATION</p> <p>8 DECENT WORK AND ECONOMIC GROWTH</p> <p>17 PARTNERSHIPS FOR THE GOALS</p>
<p>Fundação Carlos Morgado (NGO), Mozambique, from 2020-2022, US\$94,860</p> <p>Enhancing the network, knowledge and exchange capacity among creative agents in Mozambique</p> <ul style="list-style-type: none"> • Over 200 industry key players attended online meet-ups to strengthen the network of the cultural agents. As a result, proposals were established for fundraising. • MoU was signed between Instituto Superior de Artes e Cultura and the beneficiary to encourage cooperation to stimulate the entrepreneurial and creative ecosystem. • An ICT platform was launched in 2021 (https://makelinks.africa/) to facilitate mapping of creative industries. Over 600 profiles are registered in the database. • Over 70 cultural and creative agents attended workshops on entrepreneurship, innovation, project management etc. 	 <p>GOVERNANCE FOR CULTURE</p> <p>SUSTAINABLE DEVELOPMENT</p> <p>4 QUALITY EDUCATION</p> <p>17 PARTNERSHIPS FOR THE GOALS</p>
<p>Casa de la Cultura Ecuatoriana Núcleo del Azuay (NGO), Ecuador, from 2020 to 2022, US\$86,792</p> <p>“Cuenca cultural Incubator””: implementation of a permanent promotion programme of cultural entrepreneurship in Cuenca, Ecuador</p> <ul style="list-style-type: none"> • A methodology for the pre-incubation and incubation of and creative entrepreneurs has been developed. The methodology was built with the support of the Instituto Yucateco de Emprendedores-IYEM, one of the project partners of the IFCD project funded in Mexico. • 28 cultural entrepreneurs of the city of Cuenca received pre-incubation services, through the elaboration of business plans, financial analysis, regulatory analysis and marketing plan based on the methodology of support to the cultural enterprise developed, benefiting almost 80 people. • 10 projects benefited from an 8-month incubation programme. 80% of the projects already have their minimum viable product and 70% of them are already making sales. 	 <p>GOVERNANCE FOR CULTURE</p> <p>SUSTAINABLE DEVELOPMENT</p> <p>4 QUALITY EDUCATION</p> <p>8 DECENT WORK AND ECONOMIC GROWTH</p> <p>17 PARTNERSHIPS FOR THE GOALS</p>




<ul style="list-style-type: none"> • Thanks to the entrepreneurial proposal developed during the incubation stage, three projects obtained US\$ 71,500 in funding from public and private organizations. • At the end of the incubation stage, seven ventures reported a 400% increase in monthly sales. 	
ONGOING PROJECTS	
Approved by 13.IGC	
Beneficiary, Country, Implementation period, Approved funding Project title & Results achieved	Monitoring areas and SDGs
<p>Creative Georgia (Party), Georgia, from 2021-2023, US\$88,269</p> <p>Creative Twist-Boosting economic capacity of Creative and Cultural Industries through mapping, awareness-raising and Strategy elaboration</p> <ul style="list-style-type: none"> • Research and mapping document on the creative industries was developed and published. • Awareness-raising campaign action plan and consequent content has been developed: the media coverage and information dissemination has been actively generated by means of frequent posts and updates published on Creative Georgia official website and social media page on Facebook (https://www.facebook.com/creativegeorgiaLepl/videos/181075483580098, "შემოქმედების გარდასახვა" - პროექტის წარდგინება / "Creative Twist" - Presentation - YouTube). • 10 short videos that focus on raising awareness about creative industries' value in sustainable development were created. 	 
<p>Ethiopian Dance Art Association (NGO), Ethiopia, from 2021 to 2023, US\$99,987</p> <p>Capacity Building of the Dance Field in Ethiopia: Research, Networking, and Training</p> <ul style="list-style-type: none"> • Awareness-raising activities were conducted in cities of Hawassa, Harar and Diredawa, to disseminate the social value and economic contribution of dance in Ethiopia. • As a result of these activities, over 150 people joined Ethiopian Dance Art Association (EDAA), which led to the establishment of local EDAA offices. • To promote Ethiopian dance, EDAA's website (https://www.ethiopiandanceart.org/) was developed and launched in January 2022. 	 







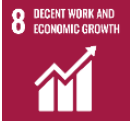


<p>The Ministry of Culture and Arts of the State of Yucatán (Party), Mexico, from 2021 to 2023, US\$78,272</p> <p>Mapping and empowering a network of creative and culture promoters and producers for a sustainable citizen-led system of production and market development for creative and cultural industries in State of Yucatan that promotes the diversity of cultural expressions</p> <ul style="list-style-type: none"> • The project allowed the development of the first characterization of the cultural and creative sector in Yucatan, through a mapping of 20 municipalities, which enabled the identification of competitive advantages, areas of opportunity, as well as the challenges of the sector. • In addition, 20 cultural entrepreneurs received 150 hours of training in entrepreneurship and 8 cultural and creative SMEs received specialized services to develop and strengthen key areas for strategic growth. By the end of the project, some of the beneficiaries were reporting an increase in their revenues as well as obtaining local and national cultural competitions. 	
<p>Vietnam Institute of Culture and Arts Studies (Party), Viet Nam, from 2021 to 2023, US\$91,945</p> <p>Strengthening Intellectual Property and Practice in Viet Nam</p> <ul style="list-style-type: none"> • In-depth interviews were conducted in Hanoi, Da Nang and Ho Chi Minh City by the national and international experts to review and analyze the IP laws and regulations in Viet Nam. • The national Symposium took place in October 2022 and the report of the analysis of the IP law was presented to stakeholders. • Workshops on IP-Basics were held in Hanoi in September 2022, and in in Ho Chi Minh City in November 2022, for artists and creative practitioners to strengthen understanding of the IP legal framework with practical case studies. • An IP-Basics guidebook was developed and shared to the participants of the workshops to be used as the reference of the IP legal framework. 	

Approved by 14.IGC	
Beneficiary, Country, Implementation period, Approved funding Project title & Results achieved	Monitoring areas and SDGs
<p>Association Independent Cultural Scene of Serbia (NGO), Serbia, from 2021 to 2023, US\$72,887</p> <p>Gender Equality Generates Cultural Diversity</p> <ul style="list-style-type: none"> Over 200 women working in cultural and creative sectors responded to a survey to research the mechanisms generating gender inequalities. 32 interviews were conducted, and a focus group with 9 women experts was held to contribute to the research; a report is currently in the process of editing and publishing. More than 100 women working in cultural and creative industries participated in a tailor-made capacity-building programme based on the research. The programme covered topics such as labour rights, fundraising, and marketing. An information sharing tool www.femix.info has been upgraded to strengthen women's capacities working in the cultural and creative industries. 	 <p>The monitoring areas and SDGs for this project are: Governance for Culture, Flows and Mobility, Sustainable Development, Human Rights, Quality Education (SDG 4), Gender Equality (SDG 5), Reduced Inequalities (SDG 10), and Partnerships for the Goals (SDG 17).</p>
<p>Muda Africa Organization (NGO), Tanzania, from 2021 to 2023, US\$72,989</p> <p>Strengthening the East African contemporary dance scene</p> <ul style="list-style-type: none"> 90 active contemporary dance artists in Rwanda, Tanzania and Uganda were surveyed to develop the networking opportunities for East African dancers. 20 dance artists from each country were chosen to be featured on the web portal to connect professional East African dance artists and dance markets. The web portal is currently in the process of development. Over 60 dance artists participated in marketing and teaching courses in Uganda, Rwanda and Tanzania. 30 East African women were trained in choreography to build their confidence and capacity in dance. As a result, one of the choreographies created in Tanzania was selected for the "dans tena" (<i>Dance again</i>) online dance film festival, and 2 choreographies created in Rwanda were selected for the EANT festival in Kigali. 	 <p>The monitoring areas and SDGs for this project are: Governance for Culture, Flows and Mobility, Sustainable Development, Human Rights, Quality Education (SDG 4), Gender Equality (SDG 5), Reduced Inequalities (SDG 10), and Partnerships for the Goals (SDG 17).</p>

<p>Jamaica Business Development Corporation (Party), Jamaica, from 2021 to 2023, US\$72,197</p> <p>Validating Jamaica’s Cultural & Creative Industry through Economic Impact Assessments and National Statistical System (JAM NSS-CCI)</p> <ul style="list-style-type: none"> • Desk research to contribute to the standardization, measurement and structuring of the Cultural and Creative Industries in Jamaica is underway. A survey was designed and launched to reach over 500 stakeholders. • 7 representatives from industry practitioners have been gathered to form a CCIs Advisory group to establish a mechanism to advance cross-cultural regional collaborations. 	
<p>Asociación Mujeres en las Artes Leticia de Oyuela (NGO), Honduras, from 2021 to 2023, US\$72,964</p> <p>Strengthening women and young creators’ policy building capacities. Towards an inclusive cultural policy for Honduras</p> <ul style="list-style-type: none"> • More than 260 cultural managers and artists have participated in the different dialogues, meetings and the capacity-building programme, strengthening networking and collective action. • Thanks to the project, 204 artists and cultural managers have been trained in cultural management, mediation and policy building for the cultural sector, of which 124 are women and 80 are young people. • As a result of the training programme, nine regional projects were designed to restore cultural ecosystems, revitalize cultural expressions, and foster local development by promoting cultural diversity as an asset in the territories. • The findings and recommendations resulting from the dialogues carried out thanks to the project have contributed to the definition of the areas of work of the newly created Secretariat of Cultures, Arts and Heritage. • In addition, the project has helped pave the way for Honduran participation in MONDIACULT 2022, through the establishment of dialogues with representatives of the Honduran government and international cooperation agencies. 	
<p>Cambodian Living Arts (NGO), Cambodia, from 2021 to 2023, US\$72,928</p> <p>Strengthening civil society engagement in policy advocacy and development in Cambodia</p> <ul style="list-style-type: none"> • An independent association, Cultural and Creative Industries of Cambodia Association for Development and Advocacy (CICADA), to enhance civil society participation in policy making is created and registered. • The website of the association has been created and launched in early 2022 (www.cicadakh.org). • 6 fellows benefited from the Living Arts Fellows Programme and were trained by 7 mentors in topics such as sustainability and leadership in arts to be strengthened in policy making. 	

<p>Centro de Investigacion en Comunicacion Comunitaria A.C (NGO), Mexico, from 2021 to 2023, US\$73,000</p> <p>The Cultural Nests Project, a cultural and business development project for indigenous start-ups</p> <ul style="list-style-type: none"> • A pedagogical programme was designed for the strengthening of self-managed indigenous cultural start-ups. • 30 indigenous creators have acquired both technical (such as the use of digital cameras, printers, digital design programmes and hand-drawing techniques) and managerial skills (teamwork skills, knowledge of production processes and value chains, development of internal start-up structures and assignment of professional roles). • Indigenous cultural start-ups have received equipment for the development of their entrepreneurship. • The organization obtained additional co-financing for the project in the amount of US\$ 24,416 from the National Fund for Culture and the Arts (FONCA). 	   
Approved by 15.IGC	
<p>Beneficiary, Country, Implementation period, Approved funding</p> <p>Project title & Results achieved</p>	Monitoring areas and SDGs
<p>Many Hands International (NGO), Timor-Leste, from 2022 to 2024, US\$85,991</p> <p>Establishing a community-driven alliance for sustainable cultural development planning in Lautem</p> <ul style="list-style-type: none"> • Implementation started in August 2022 and will finalize in July 2024. • The project aims to create an effective community-led local governance structure that would facilitate the design of an action plan for culture and strengthen local and national strategic collaborations and partnerships. It first focuses on establishing an Alliance for Cultural Development based on a series of preliminary consultations. Following the legal establishment of the Alliance, capacity-building activities in governance, strategic planning, stakeholder development and advocacy will be offered to the Alliance members, which will improve the cultural practices and economic well-being of the Lautem region and serve as a model for Timor-Leste. 	 
<p>Balmaceda Arte Joven (Corporación Cultural Balmaceda Doce Quince) (NGO), Chile, from 2022 to 2023, US\$71,743</p> <p>Artistic training for cultural diversity: empowering youth to transform their environment</p> <ul style="list-style-type: none"> • Implementation started in July 2022 and will finalize in December 2023. • The project advocates for the integration of the objectives and guiding principles of the 2005 Convention into arts education. Artistic workshops on the protection and promotion of the diversity of cultural expressions and other related topics will be offered to young people in the regions of Antofagasta, Valparaíso, Metropolitana de Santiago, Biobío and Los Lagos. An evaluation of the project is expected and will be disseminated and shared with other institutions and policy-makers in the country and the region, to contribute to the development of cultural policies. 	 

<p>Seychelles National Institute for Culture, Heritage and the Arts (Party), Seychelles, from 2022 to 2024, US\$79,584</p> <p>Identification of structural reforms to reinvigorate and re-establish culture at the heart of Seychelles' economic and social development</p> <ul style="list-style-type: none"> At the request of the project holder, the implementation is planned to start in 2023 until 2024. The project will develop and implement a sustainable governance and regulatory framework in Seychelles. It will review the attractiveness and promotion of national cultural content and develop new methods to ensure equitable access to cultural content. To achieve these outcomes, an inventory, and an analysis of good practices of the 2005 Convention will be produced; gaps of existing legislation, regulations and strategies will be identified, and a report highlighting the gaps will be produced. A 5-day forum on the 2005 Convention is planned to be organized. 	
<p>Ibero-American Federation of Motion Pictures, Arts and Sciences Academies (Federación Iberoamericana de Academias de Artes y Ciencias Cinematográficas – FIACINE) (INGO), Colombia, from 2022 to 2023, US\$83,312</p> <p>WE ARE DIVERSE: Empowering female audiovisual professionals from vulnerable groups in seven countries of Latin America</p> <ul style="list-style-type: none"> Implementation started in July 2022 and will finalize in December 2023. The project strengthens the participation of women belonging to minority groups in seven Latin American countries (Argentina, Chile, Colombia, Dominican Republic, Ecuador, Guatemala, Mexico). The directory “WE ARE DIVERSE”, a database of collectives of women belonging to minority groups working in audiovisual sector, will be created. The organization will conduct a virtual census to identify women's audiovisual collectives from indigenous, Afro, LGBTIQ+, migrant and cisgender minority populations belonging to the 7 Latin American countries. Surveys will follow to identify the work and training situation of women workers belonging to the identified collectives, which will determine the parameters for the design and implementation of workshops that contribute to the development of entrepreneurial capacities and skills. Finally, a report with the mapping of the audiovisual sector in the seven countries participating in the project will be produced and will be shared in the WE ARE DIVERSE Forum, a space for the articulation of networks between the identified minority groups. 	
<p>Koalisi Seni Indonesia (Perhimpunan Koalisi Seni Indonesia – Association of Indonesian Art Coalition) (NGO), Indonesia, from 2022 to 2024, US\$85,984</p> <p>Promoting and monitoring artistic freedom in Indonesia</p> <ul style="list-style-type: none"> Implementation started in August 2022 and will finalize in July 2024. The project promotes artistic freedom and engages stakeholders in systematic monitoring of violations of artistic freedom. Awareness on the basic concept of artistic freedom will be raised among key stakeholders in the cultural and creative sector by publishing and distributing the practical guidebook for art communities, developing web pages and digital campaigns, and organizing a series of public discussions. Two studies will be conducted before and after the implementation of these activities to verify the changes in perception of artistic freedom. The project will also develop and implement an artistic freedom monitoring system prototype as well as a monitoring network, and a helpdesk service to assist victims' report on artistic freedom 	

<p>violations. Finally, the report on the state of artistic freedom in Indonesia and formulating policy recommendations will be published based on the reports from the monitoring system and the helpdesk service.</p>	
<p>Potter's Gallery Initiative (NGO), Nigeria, from 2022 to 2023, US\$86,000</p> <p>Market Access for the Disabled Project</p> <ul style="list-style-type: none"> • Implementation started in September 2022 and will finalize in August 2023. • The project aims to facilitate access to markets for people with disabilities working in cultural and creative industries in Nigeria. First, the capacities and networks of Organizations of Persons with Disabilities in advocating for inclusive market access will be strengthened through a three-day creative bootcamp involving 60 Civil Society Organizations. The stakeholders' commitment in the creative industry will be further strengthened through a press conference, focus group meetings, advocacy visits, publication of a policy brief, and a stakeholders' validation meeting. Finally, an online platform will be developed to facilitate the access to markets for artists and creatives with disabilities. 	 
<p>Fundación Visión Cultural (Cultural Vision Foundation) (NGO), Bolivia, from 2022 to 2025, US\$84,854</p> <p>Promotion of cultural and creative economies by the strengthening and incidence of self-managed cultural spaces of the municipality of La Paz</p> <ul style="list-style-type: none"> • Implementation started in July 2022 and will finalize in December 2023. • The project promotes the cultural and creative economies of the Municipality of La Paz. First, the entrepreneurial capacities of the cultural sector will be developed through mapping, training, and exchanging successful experiences. The municipal regulatory system to promote cultural entrepreneurship will be implemented and improved through a training on the Municipal Autonomous Law to Self-Managed Cultural Spaces (SCS), to cultural workers, members of socio-cultural organization and citizens. A proposal to improve on the provision of this law will be submitted to the Municipal Autonomous Government of La Paz. Finally, the articulation and advocacy capacities of the SCS and National Coordination of Cultural Spaces (NCCS) will be strengthened through designing a three-year plan, producing manuals, providing training, and coordinating a collaborative work between NCCS and other networks, as well as public and private institutions. 	   
<p>Ramallah Municipality (Party), Palestine, from 2022 to 2024, US\$82,981</p> <p>Ramallah city of music – a strategy for sustainable city development through music</p> <ul style="list-style-type: none"> • Implementation started in October 2022 and will finalize in February 2024. • This project supports the development of the Municipality of Ramallah's music sector, as well as the mobility of Ramallah's artists. First, the music industry of the Ramallah municipality will be mapped, and based on this mapping, the official strategy for sustainable city development through music will be developed. An online platform will be created to share experiences and information on music market. A study on competence gaps of music industry artists and professionals will be carried out, and a tailor-made educational programme will be developed based on this study. The results of the projects will be 	   

<p>disseminated through media campaigns.</p>	
<p>La MUSE (NGO), Guinea, from 2022 to 2024, US\$82,981</p> <p>Reinforcing entrepreneurship in Guinea’s audiovisual fashion, and design sectors</p> <ul style="list-style-type: none"> • Implementation started in July 2022 and will finalize in October 2024. • The project supports and promotes the development of cultural and creative industries in the audiovisual, fashion and design sectors in Guinea. A diagnosis and mapping of the audiovisual, design and fashion sectors in Conakry, Kindia and Labé will be conducted. To achieve this output, studies and professional exchanges, as well as seminars will be carried out. In addition, a digital platform will be created to promote cultural entrepreneurship in Guinea. For the second output of the project, visibility and opportunities for entrepreneurs and creators will be provided in Labé, and 10 cultural project leaders will go through an incubation programme in Conakry and Labé. 	 <p>The icons are arranged in a 2x2 grid. Top-left: 'GOVERNANCE FOR CULTURE' with a purple background and a white icon of a person with a gear. Top-right: 'SUSTAINABLE DEVELOPMENT' with a blue background and a white icon of a leaf. Bottom-left: '4 QUALITY EDUCATION' with a red background and a white icon of an open book and a pencil. Bottom-right: '17 PARTNERSHIPS FOR THE GOALS' with a blue background and a white icon of interlocking circles.</p>

Annex II

Summary of the IFCD communication and fundraising strategy implementation and list of communication materials produced in 2022

Actions	Key Results	Implementation Status
1: Communication Flow process continues	<p>Achieved</p> <ul style="list-style-type: none"> • Evaluate Year 1 actions and processes by end January 2022 • Agree objectives for the coming year by end January 2022 • Update processes as necessary and create a calendar for all actions by end February 2022 • Weekly collection of news, pictures, contents • Monthly collection of short videos 	<ul style="list-style-type: none"> • The Secretariat finalized the creation of processes, guidelines, and various multimedia fundraising materials for both internal and public use, including: <ul style="list-style-type: none"> o Bi-weekly communications meetings. o Creation of new IFCD branding and style guide. o Design of the IFCD's key messages and narrative. o IFCD "case for support" brochure. o A new IFCD fundraising video. o A selection of new IFCD impact videos. o IFCD promotional flyers tailored to specific events. o Various IFCD web-news, for example: UNESCO Bolsters Support to Indigenous Cultural Start-Ups in Mexico. o A revamp of the IFCD web pages and migration to new platform. o Contractual changes on all new IFCD contracts that solicit submission of regular communication materials, including videos, from IFCD projects → This is expected to facilitate a sustainable mechanism for regular IFCD updates through web news and social media channels.
2: Admin / Comms support is established	<p>Achieved</p> <ul style="list-style-type: none"> • Job Description and Person Specification for Resource Mobilization Officer agreed and advertised by end January 2022 	<ul style="list-style-type: none"> • Resource mobilization specialist hired in December 2021.
3: Hold at least 2 further networking / cultivation events at high profile venues	<p>Achieved</p> <ul style="list-style-type: none"> • Venues and dates agreed by January 2022 • First event held by October 2021. Second by April 2023 • At least 50 people attend each event <p>Ongoing</p> <ul style="list-style-type: none"> • Follow-up meetings arranged with at least 50% of attendees • Number of HNWI supporters increases to at least 3 	<ul style="list-style-type: none"> • A donor cultivation event was organized at UNESCO Headquarters on 20 May 2022 on the World Day for Cultural Diversity for Dialogue and Development with the participation of Sir David Khalili, UNESCO Goodwill Ambassador. 170 people participated in the event and the Secretariat received 100% positive feedback in its follow up survey. • Reflecting the Secretariat's strategic decision to single out long-term, high-income potential partnerships and following the initial event in May 2022, a proposed partnership with the Khalili Foundation aims to mobilize support from among its network of HNWIs towards the IFCD on World Day for Cultural Diversity for Dialogue and Development in May 2023.

		<ul style="list-style-type: none"> The IFCD was also promoted at WOMEX, the Worldwide Music Expo in Lisbon, Portugal, in November 2022 and at the 17th Dari Awards ceremony hosted by the Korean Cultural Center and the Korea Creative Content Agency (KOCCA) in Los Angeles in December 2022. In both events, the IFCD featured in promotional material which sought to raise awareness and mobilize donations.
<p>4: Committee of influential champions created</p>	<p>Ongoing</p> <ul style="list-style-type: none"> Key individuals identified and asked by end February 2022 At least 75% agree to join First meeting held by end April 2022 At least 20 good targets (HNWI, corporate partners or government decision makers) identified for further cultivation by committee members. 	<ul style="list-style-type: none"> The Secretariat has mobilized its existing network of high level champions, namely UNESCO Goodwill Ambassadors, as well as the Diversity of Cultural Expressions Expert Facility, to support the IFCD. This includes plans to engage Rossy de Palma, as newly appointed UNESCO Goodwill Ambassador for Cultural Diversity, and UNESCO Goodwill Ambassadors Yalitza Aparicio and Sir David Khalili in future fundraising events and activities. The Secretariat is also taking steps to support high-level sector wide fundraising initiatives, where revenues would be split across the Culture sector, including for the IFCD.
<p>5: “Your 1%” initiative continues</p>	<p>Partially Achieved</p> <ul style="list-style-type: none"> Income from government donors increased to at least US\$1.3 million <p>Achieved</p> <ul style="list-style-type: none"> Create online polls twice a year (donor/non-donor governments) An increase of 25% on number of respondents reacting positively and giving at least 1% as a contribution 	<ul style="list-style-type: none"> US\$1,022,853.88 was raised from government donors between 1 December 2021 to 30 November 2022, while the Secretariat witnessed an increase in the number of Parties contributing to the IFCD. US\$8,475.76 was raised from the private sector (K-Auction and the Korea Mecenat Association) in 2022. Branding and customization of Annual Voluntary Contribution and ‘thank you’ letters. Efforts to engage Parties through one-on-one meetings are ongoing, with 3 countries making an annual contribution for the first time in 2022. Polls to invite feedback on the IFCD donor cultivation event and new materials received 100% positive feedback.
<p>6: Update online communication</p>	<p>Achieved</p> <ul style="list-style-type: none"> Regularly update content throughout strategy period, and review at least every 6 months Regularly update content after events Create calendar for e-updates Explore social media (contents for LinkedIn) 	<ul style="list-style-type: none"> All events were followed up with a web news and two newsletters were sent to Parties during 2022. The Secretariat highlighted the IFCD via UNESCO’s social media channels on timely and relevant occasions, including during the fifteenth session of the Intergovernmental Committee (8-11 February 2022), on World Art Day (15 April 2022) and on World Day for Cultural Diversity for Dialogue and Development (21 May 2022), among others. The Secretariat aims to work closely with the Culture sector to highlight the IFCD in sector-wide planned communications outputs in 2023 and beyond.