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Diversity of
Cultural Expressions

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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 7 of the provisional agenda: Recommended projects from the thirteenth call for funding requests to the International Fund for Cultural Diversity

This document presents the results of the thirteenth call for funding requests, including the recommended projects from the call, implemented in accordance with the Guidelines on the Use of the Resources of the International Fund for Cultural Diversity and Decision 15.IGC 6.

Decision required: paragraph 26

I. Introduction

1. 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 International Fund for Cultural Diversity (hereinafter “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**.
2. This document presents the results of the IFCD's thirteenth call for funding requests launched in March 2022, including the projects recommended for approval by the Committee, which was implemented in accordance with the procedures established by the Guidelines on the Use of the Resources of the IFCD. Annex I provides the list of recommended projects, while the detailed information on each recommended project is presented in Annex II. The document should also be read in conjunction with document DCE/23/16.IGC/6, which presents the Report on the implementation of the IFCD and its fundraising strategy (2022), and document DCE/23/16.IGC/INF.6 on the financial statements prepared by UNESCO's Bureau of Strategic Planning for the Special Account of the IFCD.
3. During this session, the Committee is invited to examine the eleven projects recommended by the Panel of Experts appointed at its fifteenth session (Decision [15.IGC 6](#)) and to take a decision on the projects to be funded by the IFCD.

II. Overview of the thirteenth call for funding requests and projects recommended for funding

4. In accordance with Decision [15.IGC 6](#), the Secretariat launched the [thirteenth call for funding requests](#) for IFCD funding on 16 March 2022, with a submission deadline of 15 June 2022.

Wide dissemination of the call through on-demand information/training sessions

5. As a customary practice, the Secretariat ensured the **wide dissemination of the IFCD call** by making available on the IFCD website the information regarding the application process, including a detailed guide for the submission of funding requests. The Secretariat sent an e-mail announcing the launch of the call to National Commissions for UNESCO, Permanent Delegations to UNESCO and National Points of Contact for the Convention, as well as to UNESCO Field Offices.
6. Furthermore, the Secretariat organized a number of online information sessions to countries that solicited additional information. For instance, in collaboration with the National Commissions for UNESCO and Field Offices, it offered on-demand information sessions for **Argentina, Azerbaijan, Côte d'Ivoire, Paraguay, Peru, Uruguay and Uganda**, while information about the IFCD call was integrated into the training workshops that the Secretariat conducted for **Algeria, Mali and the United Republic of Tanzania** within the framework of the UNESCO/SIDA project “Reshaping cultural policies for the promotion of fundamental freedoms and the diversity of cultural expressions”. In addition, the Secretariat presented information about the IFCD at the “Peer-to-peer learning workshop on policies for creativity: Monitoring and implementing the Convention” (April 2022, Swakopmund, Namibia), which was organized in partnership with the Ministry of Education, Culture and Arts of Namibia bringing together 13 countries¹. In order to widely disseminate the IFCD call among the Arab States and African States, the Secretariat also participated in the online event “Resources Mobilization Digithon Middle East &

1. The following countries participated in the Namibia workshop: Botswana, Costa Rica, Ethiopia, Gabon, Georgia, Jamaica, Mexico, Namibia, Palestine, South Sudan, Uganda, United Republic of Tanzania, and Zimbabwe.

Africa 2022", hosted by the NGO, *Culture Funding Watch*. These sessions helped to clarify the IFCD's fields of action, the types of projects it finances, as well as the application and selection procedures.

Results of the selection process

7. The table below provides a general overview of the results of each stage of the IFCD selection process:

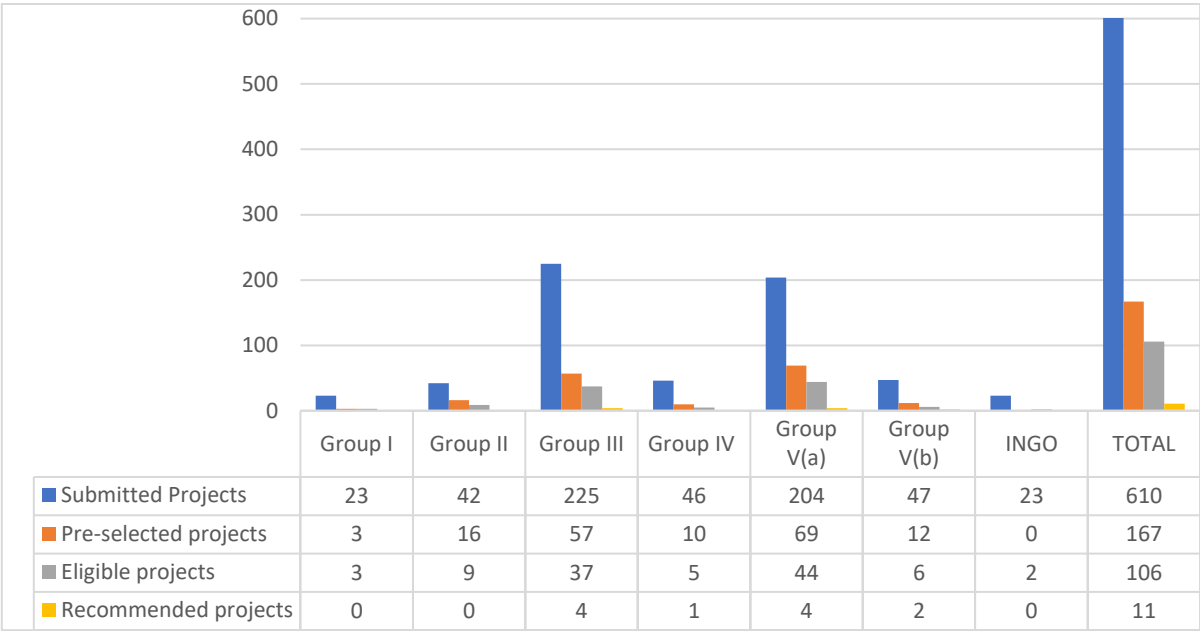
| | |
|---|--|
| Submission (March-June 2022) | A total of 610 project proposals were submitted: <ul style="list-style-type: none"> • 586 project proposals from 86 eligible countries • 1 project proposal from one non-eligible country • 23 project proposals from International NGOs (INGOs). |
| Pre-selection by National Commissions for UNESCO (July-August 2022) | Out of the 86 National Commissions for UNESCO that were requested to evaluate project proposals, 79 completed the pre-selection process, while 7 did not log in to the platform or finalize the process, despite numerous e-mail reminders and telephone calls from the Secretariat. This resulted in the pre-selection of 167 project proposals, which represents 28.49% of the 586 project proposals received from eligible countries. |
| Technical assessment by the Secretariat (August-September 2022) | Out of the total of 190 projects² (of which 167 pre-selected by 79 National Commissions for UNESCO and 23 submitted by INGOs), 106 projects were technically complete and eligible for evaluation. |
| Evaluation by the Panel of Experts (September-December 2022) | Out of 106 projects that the Panel of Experts evaluated, 11 projects are recommended for funding, which represents 10.37% of eligible projects. |

8. It should be highlighted that the 2022 call saw an **increase in the percentage of National Commissions for UNESCO that completed the IFCD pre-selection process**: 91.86% of National Commissions for UNESCO (79 out of 86) completed the pre-selection process in 2022, compared to 88.24% (75 out of 85) in 2021. This is the **highest participation rate** obtained since the launch in 2015 of the online platform for the IFCD application and pre-selection processes.
9. While the increase of participation of National Commissions for UNESCO in the pre-selection process is welcomed, it should also be noted that National Commissions for UNESCO may only pre-select a maximum of 4 proposals from eligible countries (two from NGOs and two from public institutions)³. Given the high submission rate of project proposals in 2022, a total of 419 (or 71.5%) project proposals submitted were therefore not pre-selected.
10. An overview of the geographical distribution of project proposals submitted in the framework of the IFCD's thirteenth call for funding requests is presented in Figure 1 below.

2. This number excludes the one project proposal submitted by a non-eligible country.

3. Guidelines on the Use of the Resources of the IFCD, Article 11.3.

Figure 1: Breakdown of projects submitted in 2022 by UNESCO Electoral groups⁴

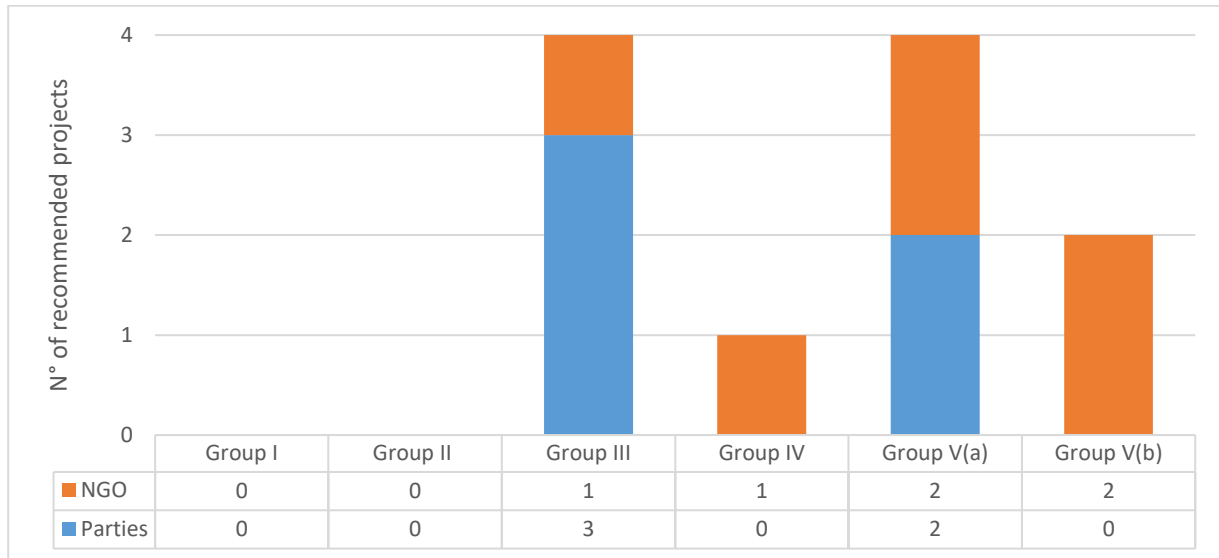


Evaluation of the eligible projects by the Panel of Experts

11. Following the established practice, each of the 106 eligible projects was evaluated by two members of the Panel of Experts. The description of concrete results, budget costs in relation to the proposed activities, and the definition of sustainable impacts were the main factors that the experts took into account to attribute the points to each project proposal.
12. As a result of the evaluation and in accordance with Decision [12.IGC 6](#), by which the Committee requested the Panel of Experts “(...) to recommend for its approval the highest scoring projects that have attained at least 30 points, within the limit of funds available”, the Panel of Experts recommends for the Committee’s approval **eleven (11) project proposals amounting to US\$ 897,213**, as presented in Annex I. This amount is within the budget envelope of **US\$900,000** that the Committee approved at its fifteenth session in February 2022 for project funding as part of the IFCD budget 2022-2023 (Decision [15.IGC 8](#)).
13. Considering the importance of reaching as many countries and regions as possible, the Panel of Experts recommends granting 84% of the requested budget to each recommended project, so that the IFCD can fund eleven projects covering four regions, benefitting both Parties and non-governmental organizations (hereinafter “NGOs”), as illustrated in Figure 2 below. Detailed information of each recommended project is presented in Annex II.

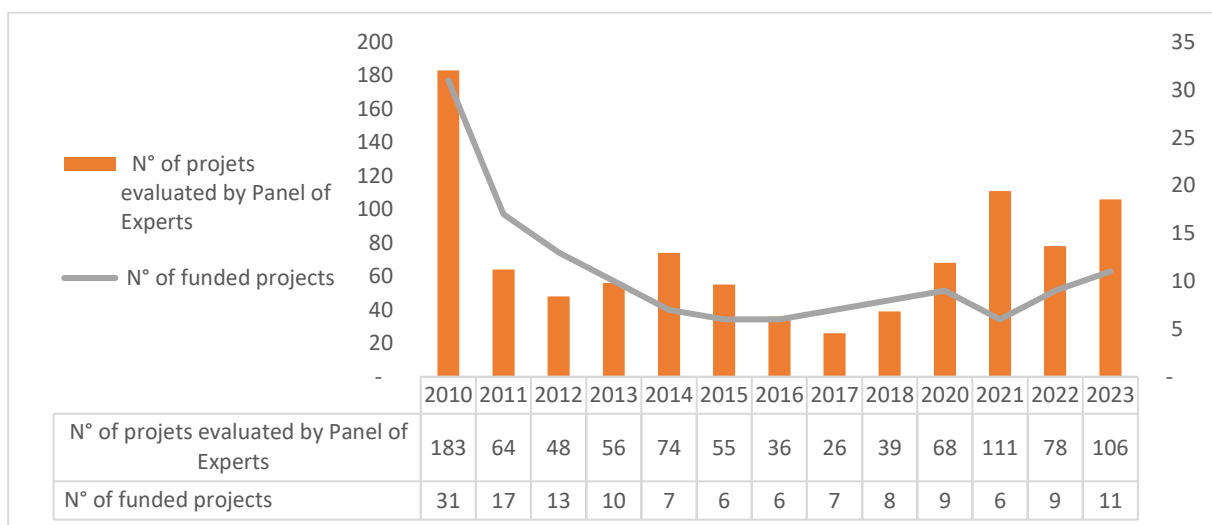
4. Group I: Western Europe and North American States; Group II: Eastern European States; Group III: Latin-America and the Caribbean States; Group IV: Asian and Pacific States; Group V(a): African States; Group V(b): Arab States.

Figure 2: Breakdown of recommended projects by UNESCO Electoral groups and by categories of applicants (Parties or NGOs)



14. As Figure 3 below demonstrates, from 2014 to 2021, the number of funded projects per year remained between 6 and 9. The fact that the Panel of Experts has been able to recommend 11 projects this year attests to the renewed commitment demonstrated by Parties through their voluntary contributions, the promising initial results of the implementation of the IFCD communication and fundraising strategy and the positive trajectory for the future of the IFCD.
15. It should be noted that as a learning-driven fund, committed to the principle of transparency and accountability, the Secretariat has **made available on the IFCD platform the expert evaluations for the 106 eligible projects**. It is expected that such feedback can help inform and support candidates in the formulation of results-based project proposals for future IFCD calls.

Figure 3: Evolution of number of eligible projects evaluated by the Panel of Experts versus number of funded projects over the period of 2010-2022



Recommendation of the Panel of Experts

16. The Panel of Experts noted a general improvement in the quality of the project proposals,

both in terms of project description and information provided in the logical framework. It also noted an improvement in the pre-selection conducted by National Commissions for UNESCO.

17. The experts also recognized that the 106 eligible projects evaluated included project proposals submitted by countries that have never benefitted from IFCD support to date⁵. Out of the 11 recommended projects, four (Botswana, Egypt, Ghana, Pakistan) were submitted by countries that have not previously received IFCD funding. While this attests to the important outreach efforts carried out by the Secretariat and the National Commissions for UNESCO, the Panel of Experts also noted the need for further outreach and training initiatives targeting the regions of Arab States as well as Asian and Pacific States, given that a very limited number of project proposals submitted from these regions scored more than 30 points.
18. As a way to strengthen applicants' capacity to formulate quality project proposals in view of a future resubmission to the IFCD or other funding mechanisms, the Panel of Experts provided detailed feedback to unsuccessful candidates.
19. In addition, the Panel of Experts suggested that the Secretariat considers hiring an expert to coach the newly approved project holders in their effort to revise their results framework and workplan, in light of the recommendations made by the Panel. Such coaching during the project inception phase could greatly help achieve tangible results throughout project implementation.
20. The Panel of Experts further recommends that the Secretariat organizes online information/training sessions on project writing, which could serve the cultural communities at large to strengthen their organizations' capacities in fundraising and project development, even beyond the potential IFCD support.
21. As elements to improve under the 2023 call, the Panel of Experts recommends that the IFCD application form requests applicants to provide more information about:
 - a) the structural change that the project would generate to the value chain(s) and/or to the creative ecosystem;
 - b) the local context, including a baseline of the problems to be solved or to be addressed;
 - c) expected changes to occur, through the project; and
 - d) the importance of 'sustainability'.

III. Conclusion and next steps

22. Due to various efforts made by the Secretariat to reach out to National Commissions for UNESCO, through information/training sessions, the year 2022 achieved the highest percentage of participation of National Commissions for UNESCO that completed the pre-selection process. This achievement did not come without cost, however. In order to achieve 91.86% participation rate, the Secretariat undertook a wide range of customized actions, from mobilizing Permanent Delegations to UNESCO and UNESCO Field offices, to making direct calls to accompany a certain number of National Commissions for UNESCO until they completed their pre-selection using the IFCD platform. This customized follow-up required extensive staff time – the time which could have been otherwise spent on project monitoring and evaluation. Increased support is therefore needed in order to achieve the important balance between facilitating the application and selection processes and implementing the crucial monitoring and evaluation of the funded projects.

5. Angola, Armenia, Azerbaijan, Botswana, Cabo Verde, Egypt, Ethiopia, Ghana, India, Lesotho, Pakistan, Panama, Uganda, Venezuela (Bolivarian Republic of).

23. It is also noted that an imbalance persists in the number of projects submitted by countries in certain regions such as the Arab States and the Asian and Pacific States. In order to reach out to those countries that have not yet benefitted from the IFCD funding, the Secretariat would invite these Parties to express their interest in receiving online information/training sessions on the IFCD process and results-based project formulation.
24. The Secretariat also wishes to highlight that the benefits to the global cultural community through IFCD funding go far beyond the actual financial support provided to the recommended projects. Indeed, while the number of projects recommended for funding in 2023 is 11 which is a relatively modest number, each of the 106 eligible projects has received valuable feedback to learn what should be improved in their project proposals. As a learning-driven fund and by making evaluations of the Panel of Experts available to all eligible project applicants, the IFCD is directly contributing to strengthening capacities of those applicants to formulate better quality project proposals.
25. When it comes to the successful applicants, the benefit of the IFCD is the opportunity of joining the “IFCD Community” and being in contact with other IFCD project managers running similar projects or working on similar issues. This peer-to-peer learning and networking represents an important asset of the IFCD which the Secretariat would like to reinforce, if additional funds could be allocated to further reinforce the monitoring and evaluation of projects and networking activities.
26. The Committee may wish to adopt the following decision:

DRAFT DECISION 16.IGC 7

The Committee,

1. *Having examined document DCE/23/16.IGC/7 and its Annexes,*
2. *Takes note of the efforts of the Secretariat to strengthen the capacities of the various stakeholders involved in the preparation and pre-selection of funding requests, as well as the need to reinforce the monitoring and evaluation of funded projects and networking activities;*
3. *Thanks the National Commissions for UNESCO that have completed the pre-selection process and encourages all concerned National Commissions for UNESCO to engage in the pre-selection process in the future;*
4. *Further thanks all Parties that have made voluntary contributions to the International Fund for Cultural Diversity in 2022, which provides increased support to project funding;*
5. *Expresses its appreciation to the Panel of Experts for its important work, further takes note of its evaluation comments regarding the projects recommended for financing by the IFCD, and requests the Secretariat to implement the recommendations of the Panel of Experts to the extent possible and within the limit of the available resources;*
6. *Decides that the eleven projects amounting to US\$897,213 presented in Annex I and attached to this decision will receive financial support from the IFCD;*
7. *Further decides to issue the fourteenth call for funding requests in 2023.*

ANNEX I

Projects recommended for funding by the Panel of Experts in the framework of the thirteenth call for funding requests

| Points | Recipient country | Project title ⁶ | Project number | Applicant name | Applicant profile | Amount requested (US\$) | Amount recommended (US\$) | Decision by Committee (US\$) |
|--------|-------------------|---|----------------|---|-------------------|-------------------------|---------------------------|------------------------------|
| 35 | Argentina | ORIGEN: Amplifying the voice of indigenous filmmakers | 2022-9968 | National Institute of Indigenous Affairs (Instituto Nacional de Asuntos Indígenas - INAI) | Party | 98,950 | 83,118 | |
| 33.5 | Barbados | Mapping Barbados' Cultural Industries and Reigniting Cultural Policy: Building Capacity and Strengthening Participation | 2022-9970 | Division of Culture, Prime Minister's Office | Party | 89,250 | 74,970 | |
| 33 | Egypt | Culture for Development Lab | 2022-9769 | Alwan wa Awtar (ألوان وأوتار) | NGO | 99,981 | 83,984 | |
| 32 | Nigeria | Youth Empowerment, Gender Mainstreaming and Entrepreneurising Yoruba Oral Arts for Sustainable Development in Southwest Nigeria | 2022-10302 | Osun State University, Osogbo | Party | 86,997 | 73,077 | |
| 31 | Botswana | The Cultural Marketplace | 2022-9546 | Impact Fund (Impact Fund Limited) | NGO | 99,180 | 83,311 | |

6. Project title according to the funding request.

| | | | | | | | | |
|---------------------------------|---------------|---|------------|---|-------|-----------|---------|----------------|
| 31 | Colombia | <i>A mano alzada</i> : Mapping and Advancing the Potential of Colombian Comics within the Cultural and Creative Industries | 2022-9811 | Entrevinetas Corporation (Corporación Entreviñetas) | NGO | 97,635 | 82,013 | |
| 30.5 | Côte d'Ivoire | Impala - Strengthening the Documentary Film Sector in 11 African Countries through Distribution, Project Incubation and Access to Funding | 2022-10034 | Africadoc-Côte d'Ivoire | NGO | 99,505 | 83,584 | |
| 30.5 | Chile | Creation of Associative Networks and Cooperation between the Cultural Agents of the Intercommunal Territory of Ciudad Sur | 2022-9813 | Asociación de Municipios Ciudad Sur | Party | 99,884 | 83,903 | |
| 30.5 | Tunisia | Empowerment and Organization of Freelancers in the Fields of Art and Culture in Tunisia | 2022-10286 | Prod'lt | NGO | 99,047 | 83,199 | |
| 30.5 | Pakistan | Enablement of National & Provincial Statistical Agencies in Pakistan to Improve the Existing Instruments for Data Collection to Capture Meaningful Data on Cultural & Creative Trades for Ongoing and Future Policy Exercises in the Domain | 2022-9599 | Beaconhouse National University - BNU | NGO | 99,400 | 83,496 | |
| 30 | Ghana | Review of the Existing 2004 Cultural Policy of Ghana | 2022-9821 | Ministry of Tourism, Arts and Culture | Party | 98,283 | 82,558 | |
| TOTAL | | | | | | 1,068,112 | 897,213 | |
| TOTAL RECOMMENDED AMOUNT | | | | | | | | 897,213 |

ANNEX II

Evaluation sheets of the projects recommended for the thirteenth call for funding requests

| Points | Beneficiary Country | Project No. | Applicant |
|---|---------------------|---|--|
| 35 | Argentina | 2022-9968 | National Institute of Indigenous Affairs (Party) |
| Project title | | ORIGEN: Amplifying the voice of indigenous filmmakers ⁷ | |
| Project duration | | 17 months | |
| Recommended amount in US\$ | | 83,118 | |
| Brief summary (§ 19.1) | | This project conceived by the National Institute of Indigenous Affairs (<i>Instituto Nacional de Asuntos Indígenas - INAI</i>), a national agency responsible for implementation of the rights of indigenous peoples, aims to create new opportunities for Argentinian indigenous filmmakers by: 1) strengthening the capacities of indigenous youths in filmmaking; 2) promoting the emergence of film collectives comprised of indigenous filmmakers; 3) promoting audiovisual contents by indigenous peoples. | |
| Potential impact and expected results (§ 19.2) | | <ul style="list-style-type: none"> Indigenous youths' capacities are strengthened in filmmaking. A total of 18 workshops will be held in six indigenous communities to provide training in audiovisual production, script, direction, photography, sound, editing and post-production. The emergence of film collectives of indigenous filmmakers is promoted. The young people who participate in the filmmaking training will be autonomized through further training in administrative tools for project management, and their communities will be provided with professional equipment. Audiovisual contents by indigenous peoples are promoted. Six documentary films capturing the world view and values of indigenous peoples will be produced. An online streaming platform will be developed to feature the documentaries as well as the films that were produced during the project. These films will also be displayed at a collective exhibition and screened in different communities across Argentina, Mexico, and Brazil. | |
| Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8) | | <ul style="list-style-type: none"> Widens participation in creation, production and distribution of cultural goods. The project will enable young people from the indigenous communities of <i>Wichi, Mbyá Guaraní, Huarpe, Kolla, and Qom</i> to participate in the creation and production of films. In addition, the project will promote their creations through a digital platform developed specifically for the dissemination of indigenous audiovisual productions and through a collective exhibition. Introduces measures to improve equitable access to cultural goods. The project works with gender-equal group of youths, promoting the equal participation of indigenous women and training communities about women rights. | |
| Feasibility and modalities of execution (§ 19.3 and 19.5) | | Created in 1985, the National Institute of Indigenous Affairs has the mandate to uplift the voices of indigenous communities. It has partnerships with other government bodies and NGOs that will contribute to the implementation of the activities. | |

7. Proposed title for communication purposes: ORIGEN: Amplifying the voices of indigenous filmmakers.

| Points | Beneficiary Country | Project No. | Applicant |
|---|---------------------|---|---|
| 35 | Argentina | 2022-9968 | National Institute of Indigenous Affairs (Party) |
| | | The activities are clearly defined and relevant to the issues in Argentina. The methodologies used are determined and focus on critical points to achieve the objectives. The budget and time frame are coherent with the activities. | |
| Sustainability (§ 19.6) | | After the completion of the project, indigenous filmmakers and the National Institute of Indigenous Affairs will maintain contact through periodic meetings to monitor and discuss their progress and difficulties. In addition, the applicant will encourage the indigenous youths to continue with training and inform them of opportunities and funds in the audiovisual field. Finally, indigenous films will continue to be promoted through the specific channel developed by the project and endorsed by the National Institute of Cinema and Audiovisual Arts. | |
| Comments from evaluators (§ 19.7) | | <p>The experts recommend this project for its capacity to generate an impact on the creation, production, distribution of and access to audiovisual content from young people from the <i>Wichi, Mbyá Guaraní, Huarpe, Kolla</i> and <i>Qom</i> indigenous communities in Argentina.</p> <p>Given that the project targets people with different levels of experience in the production of audiovisual content, the experts suggest: a) adjusting the training contents according to the different levels of competences; b) adopting strategies for the production and distribution of new cultural content of indigenous peoples for both profit and non-profit purposes.</p> <p>In order to optimize the Fund's limited resources, the experts recommended reducing the project budget by 16%.</p> | |

| Points | Beneficiary Country | Project No. | Applicant |
|---|---------------------|---|--|
| 33.5 | Barbados | 2022-9970 | Division of Culture, Prime Minister's Office (Party) |
| Project title | | Mapping Barbados' Cultural Industries and Reigniting Cultural Policy: Building Capacity and Strengthening Participation ⁸ | |
| Project duration | | 20 months | |
| Recommended amount in US\$ | | 74,970 | |
| Brief summary (§ 19.1) | | This project aims to integrate culture in the Barbadian government's national strategy by: 1) developing an inclusive national cultural policy that ensures representation of all sectors of Barbadian society; 2) mapping cultural industries to capture the role of culture in development. | |
| Potential impact and expected results (§ 19.2) | | <ul style="list-style-type: none"> • A cultural database to monitor the development of cultural programmes and businesses is developed. Key cultural stakeholders and government agencies will receive training on cultural data collection and interpretation. Cultural industries will be mapped through surveys at workshops and national consultations. The mapping results will be shared and published online. • A mechanism to facilitate dialogue between policymakers and cultural civil society organizations is established. Training will be provided to key cultural stakeholders and government agencies in order to create the mechanism for sustainable partnerships. A working group will be created to oversee the implementation of the mechanism. • A participatory cultural policy and a 5-year action plan for its implementation are developed. A technical steering committee will be established to guide this process. 3 national consultations and 10 focus group sessions will be conducted. The data collected after each national consultation and focus group session will be analyzed in order to formulate recommendations to guide the revision of the policy and its action plan. | |
| Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8) | | <ul style="list-style-type: none"> • Strengthens cross-sectoral cooperation in cultural policy making. Representatives from different government entities, such as Ministries of Tourism, Commerce and Finance, will be part of the steering committee on the revision of the national cultural policy and mapping of cultural industries. • Reinforces mechanisms for public policy making and implementation. The project will design a participatory and evidence-based cultural policy, as well as a 5-year action plan that includes a mechanism for monitoring its implementation. • Strengthens the role of civil society in cultural policymaking. The project will ensure the active participation of civil society organizations in the policymaking process. A task force, which will include representatives of cultural organizations and associations, will be established to monitor the implementation of the cultural policy as well as its evaluation. | |
| Feasibility and modalities of execution (§ 19.3 and 19.5) | | The applicant is the Division of Culture within the Prime Minister's Office, which ensures institutional support and coordination to address issues at the highest level of decision-making and which is also responsible for the formulation and implementation of policies and programmes to support the development of cultural industries. In addition, the applicant will | |

8. Proposed title for communication purposes: Mapping Barbados' Cultural Industries and Strengthening Capacities for Inclusive Cultural Policy.

| Points | Beneficiary Country | Project No. | Applicant |
|--|---------------------|---|--|
| 33.5 | Barbados | 2022-9970 | Division of Culture, Prime Minister's Office (Party) |
| | | <p>include different government agencies and NGOs as part of the technical Steering Committee that will be established to oversee the implementation of the project.</p> <p>The outputs and deliverables are concrete, measurable and realistic. Activities are properly interconnected and are given adequate time for implementation.</p> | |
| Sustainability (§ 19.6) | | <p>After the implementation of the project, a working group would be established from the members of the steering committee to be responsible for overseeing and monitoring implementation of the national cultural policy and overseeing the updating of the database. Likewise, the cultural database would continue to be updated and contribute to the publication of an annual e-booklet. The information obtained throughout the project implementation period will help to improve the orientation of technical and financial assistance, thanks to a more accurate understanding of the sector's needs.</p> | |
| Comments from evaluators (§ 19.7) | | <p>The experts recommend the project for its potential to have an impact on cultural governance in Barbados. The sustainability of the project is based, among other things, on the key decision to invest in the collection of data and statistics, while monitoring its impact on supporting structural changes in the creative ecosystem.</p> <p>The experts suggest strengthening the participation of women and young people in the implementation of the project in order to take into account their needs and expectations in terms of increased opportunities in the creation, production, dissemination of and access to cultural goods, services and activities.</p> <p>The experts also advise integrating stronger monitoring mechanisms for project activities and beneficiaries, as the structural changes facilitated by the IFCD investment will occur over time.</p> <p>In order to optimize the Fund's limited resources, the experts recommended reducing the project budget by 16%.</p> | |

| Points | Beneficiary Country | Project No. | Applicant |
|---|---------------------|--|-------------------------|
| 33 | Egypt | 2022-9769 | Alwan wa Awtar (NGO) |
| Project title | | Culture for Development Lab ⁹ | |
| Project duration | | 12 months | |
| Recommended amount in US\$ | | 83,984 | |
| Brief summary (§ 19.1) | | This project aims to equip cultural professionals to conduct cultural projects with a strong developmental impact by: 1) raising the cultural practitioners' awareness and understanding of sustainable development challenges; 2) developing innovative models; 3) enhancing the capacities of cultural practitioners to design and conduct community interventions; 4) opening the space for collaborations on culture for development actions. | |
| Potential impact and expected results (§ 19.2) | | <ul style="list-style-type: none"> • The capacities of at least 15 cultural professionals to design and lead cultural actions in line with sustainable development are strengthened. The cultural professionals from different parts of Egypt will participate in an eight-month learning lab in which, workshops, field visits and expert lectures will be carried out to raise the professionals' understanding of the role of culture in sustainable development, as well as to develop skills for implementing community actions. • Collaborative cultural projects in line with developmental goals are implemented. The participants of the learning lab will develop and implement cultural actions that will target marginalized communities. During the process, coaching and mentorship from experienced professionals will be offered. • The lessons learned from the project are shared with the Arabic speaking cultural community. Learnings and insights throughout the project will be documented and disseminated through partnerships with relevant cultural media. | |
| Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8) | | <ul style="list-style-type: none"> • Addresses critical capacity development needs for the cultural and creative industries to contribute to sustainable development. The project will develop a new pedagogical tool and training programme to address a current need, namely, the preparation of cultural professionals for community development. • Widens participation in creation, production and distribution of cultural goods and services. The participants of the lab will be selected with a scoring system that advantages cultural practitioners with less access to capacity development. At least 33% of the participants will be from outside of Cairo, and at least 50% will be youths between 24 and 35 years old. | |
| Feasibility and modalities of execution (§ 19.3 and 19.5) | | The applicant's organizational capacity and competence are suited to implement the workplan and manage the budget. Established in 2005, Alwan wa Awtar is an NGO that offers artistic and non-formal educational activities with expertise in running community spaces, art programmes, libraries, and youth hubs. It has experience in working on a capacity-building project and managing international fundings. A strong attention is paid to the methodology of the project. The outputs are concrete and realistic. The pedagogy of the training programme and the follow up actions are well designed to achieve the objectives of the project. The budget is in line with the activities. | |

9. Proposed title for communication purposes: Culture for Development Lab: Supporting Creative Professionals to Drive Sustainable Development.

| Points | Beneficiary Country | Project No. | Applicant |
|--|---------------------|--|-------------------------|
| 33 | Egypt | 2022-9769 | Alwan wa Awtar (NGO) |
| Sustainability (§ 19.6) | | <p>The training model would have a strong multiplier effect so that the number of initiatives and projects would increase beyond the project period. Moreover, the knowledge produced during the project will continue to be disseminated through the partnerships with the local cultural media and the community development organizations. The applicant will continue to follow up with the project beneficiaries through direct communication regarding their need for support. In addition, an alumni group will be formed so that the project beneficiaries will be able to collaborate and support each other after the completion of the project. Finally, evaluation mechanisms to collect feedback towards revising the curriculum for future trainings are planned.</p> | |
| Comments from evaluators (§ 19.7) | | <p>Experts recommend the project for its potential to promote the diversity of local cultural expressions and generate quality cultural initiatives that have an impact on sustainable development.</p> <p>A key innovative approach of the project is its plan to develop a new pedagogical tool and training programme to prepare cultural professionals for community development work in Egypt, bringing the connection between culture and local development closer. The applicant has experience in all areas of the project, managing community spaces, arts programmes, libraries and youth centres, and has been developing capacity building programmes.</p> <p>Further efforts may be needed to ensure that the project activities and results can bring about long-term structural change in the cultural ecosystem and societies, for example by increasing synergies with the formal education system.</p> <p>In order to optimize the Fund's limited resources, the experts recommended reducing the project budget by 16%.</p> | |

| Points | Beneficiary Country | Project No. | Applicant |
|---|---------------------|---|----------------------------------|
| 32 | Nigeria | 2022-10302 | Osun State University (Party) |
| Project title | | Youth Empowerment, Gender Mainstreaming and Entrepreneurising Yoruba Oral Arts for Sustainable Development in Southwest Nigeria ¹⁰ | |
| Project duration | | 17 months | |
| Recommended amount in US\$ | | 73,077 | |
| Brief summary (§ 19.1) | | This project aims to enhance women and young Yoruba oral artists' entrepreneurship in southwestern Nigeria by: 1) strengthening their capacities; 2) promoting Yoruba art forms through new formats and digital channels; 3) advocating for the inclusion of Yoruba artists in cultural policies; 4) promoting international mobility of Yoruba oral artists. | |
| Potential impact and expected results (§ 19.2) | | <ul style="list-style-type: none"> • The capacities of youth and female Yoruba oral artists are reinforced. Formal professional trainings will be provided to 300 youths and women in Yoruba oral artistry, entrepreneurial skills and digital competences. • Yoruba oral arts are promoted through new formats and digital channels. Yoruba dance, music, poetry and other oral art will be recorded and digitized. In addition, Yoruba cultural tales will be recreated in digital formats such as animations, cartoons, and caricatures to make them more accessible to local and international audiences. A website dedicated to the project will be created and digital platforms such as YouTube, Instagram, Twitter, Facebook, will be mobilized for sustainable networking, promotion and experience-sharing among the beneficiaries. • A cultural policy think tank for Yoruba arts is established. Through the collaboration with the Arts and Cultures Ministries in Southwestern Nigeria, the Centre for Black Culture and International Understanding and the National Council for Arts and Culture, the think tank will brainstorm and draft a new cultural policy to enhance Yoruba arts. • International mobility of Yoruba oral artists is promoted. An international exhibition of Yoruba oral art will be organized. In addition, project beneficiaries will participate in Yoruba festival of arts and culture. | |
| Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8) | | <ul style="list-style-type: none"> • Widens the participation of previously excluded regions and social groups in the creation, production and distribution of cultural goods and services. The project will enable young men and women in the Yoruba oral art industry to produce Yoruba oral arts in a professional and innovative manner. This will be achieved by strengthening the capacities of Yoruba oral artists through training and exposing them to the digital technologies necessary for the production and distribution of their artistic works. • Assesses and addresses the capacity development needs related to creation, production and distribution. The project will assess and respond to critical capacity development needs related to creation, production, and distribution via training and certification of 300 Yoruba oral artists. | |

10. Proposed title for communication purposes: Empowering Women and Youth Entrepreneurship through Yoruba Oral Arts in Southwest Nigeria.

| Points | Beneficiary Country | Project No. | Applicant |
|---|---------------------|---|----------------------------------|
| 32 | Nigeria | 2022-10302 | Osun State University (Party) |
| Feasibility and modalities of execution (§ 19.3 and 19.5) | | The Osun State University is an institution committed to the pursuit of academic innovation and has an organizational capacity in teaching, research and community services. The team consists of 16 people, all from the applicant's organization, who have sufficient background and skills to undertake the research and training as part of the project, as well as digital dimensions related to project activities. The roles of the team members are clearly identified in the project. The timeframe is realistic, and the budget corresponds to the planned activities. The project's deliverables are concrete and realistic. | |
| Sustainability (§ 19.6) | | The project has great potential to impact the long-term development of southwestern Nigeria. The training of women and youth through the application of information technology will contribute to the promotion of cultural diversity and the sustainability of the Yoruba oral arts industry. The project also demonstrates the potential for structural change at the policy level. It aims to strengthen sustainable cultural policies that will enable the socio-economic empowerment of Yoruba oral artists by coordinating a think tank of twenty-seven experts to produce a cultural policy that will make Yoruba oral arts into veritable sources of cultural capital with the capacity to boost the economic opportunities of Yoruba oral artists. After the completion of the project, the website developed will stay active, and the monitoring and evaluation team will continue its operation. | |
| Comments from evaluators (§ 19.7) | | <p>The experts recommend the project as it addresses key needs of the sector, namely lack of digitization and gender balance, as well as opportunities for youth participation in culture. The project has activities related to research, training and the elaboration of a cultural policy document, building bridges between the activities on the ground and the academic and policy domains.</p> <p>The experts suggest the applicant to develop, at the outset of the project, a more in-depth needs analysis and theory of change to be informed of the reality and perimeter of the gaps that the project aims to close, as well as to develop capitalization tools so that the pilot initiative can serve other local traditions and thus foster access to a diversity of cultural expressions in Nigeria.</p> <p>The experts advise further strengthening the project's potential to generate structural change in the policy environment by deepening this aspect. They also suggest specifying the measures to be put in place to ensure the long-term impact of the project's results in order to facilitate its effective implementation.</p> <p>In order to optimize the Fund's limited resources, the experts recommended reducing the project budget by 16%.</p> | |

| Points | Beneficiary Country | Project No. | Applicant |
|---|---------------------|---|-------------------|
| 31 | Botswana | 2022-9546 | Impact Fund (NGO) |
| Project title | | The Cultural Marketplace ¹¹ | |
| Project duration | | 24 months | |
| Recommended amount in US\$ | | 83,311 | |
| Brief summary (§ 19.1) | | This project aims to facilitate the flow of goods and services of cultural entrepreneurs in Botswana by: 1) creating an online cultural marketplace; 2) strengthening the capacities of cultural entrepreneurs. | |
| Potential impact and expected results (§ 19.2) | | <ul style="list-style-type: none"> • The Cultural Marketplace platform is created and promoted. An online platform to market cultural goods and services will be developed. The platform will be promoted nationally among cultural entrepreneurs and internationally with potential buyers and at trade fairs. • The capacities of cultural entrepreneurs are strengthened to facilitate the marketing of their products/services online. The project will support cultural entrepreneurs and key stakeholders to build appropriate small business management skills; support product development; create their online profiles and stores; set them up for success by sharing and advising on good practices for online sales; and manage the sourcing and shipping of products and content production. | |
| Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8) | | <ul style="list-style-type: none"> • Strengthens access to local, national and global markets for cultural and creative goods and services. The Marketplace will facilitate domestic and international marketing of cultural goods and services, as well as engagement with relevant stakeholders for promotional needs and administrative and logistical support. • Supports the broad participation in the creation and distribution of cultural goods in previously excluded regions. The sales and shared services platform will connect cultural entrepreneurs in hard-to-reach areas with customers. Training and coaching will enable the production of goods and services to match market demand as well as to reduce barriers to market their products online. | |
| Feasibility and modalities of execution (§ 19.3 and 19.5) | | The applicant, Impact Fund, is an NGO committed to the development of sustainable livelihoods, organizations and businesses, specifically related to culture and has a recognized capacity to support sustainable development in diverse areas and works with multiple stakeholders. The mission of the applicant corresponds to the project's focus, and the organization has a background that proves its capability to implement a project of that scope. The methodology is elaborated in a sufficient way to achieve the objectives. The time frame is realistic. The planned activities are relevant, and the direct beneficiaries are clearly identified. | |
| Sustainability (§ 19.6) | | The project involves several partners, for example, Artisans and Cultural Advocates, Botswana International Trade Centre, USAID Trade Hub, Arts | |

11. Proposed title for communication purposes: Creating a Cultural Marketplace.

| Points | Beneficiary Country | Project No. | Applicant |
|---|---------------------|---|-------------------|
| 31 | Botswana | 2022-9546 | Impact Fund (NGO) |
| | | <p>for Africa, Botswana Tourism Organisation, and several embassies and foreign cultural institutes operating in Botswana.</p> <p>The project plans potential long-term benefits by allowing local cultural entrepreneurs to sell nationally and internationally and providing wider visibility for their products and profiles. However, it is not sufficiently clarified in what way the content of the website will continue to be enriched and maintained after the project's completion.</p> | |
| <p>Comments from evaluators (§ 19.7)</p> | | <p>The experts recommend the project for its contribution to strengthening the circulation of Botswana's cultural goods and services. The project focuses on the launch of an online platform that will serve as a bridge between the local community of cultural entrepreneurs and national and international buyers, while helping to broaden participation in the creation and distribution of cultural goods in previously excluded regions. One of the strengths of the project lies in the provision of training, trade fair presentations, marketing and follow-up support.</p> <p>The experts suggest reinforcing the pilot dimension of the project by developing the methodology of the activities before the start of the project, in order to facilitate the capitalization of lessons learned during the project. They also suggest clarifying the way in which the editorial control of the website will be carried out, and how the connections between buyers and sellers will be established.</p> <p>The experts advise strengthening the profiles of the project staff to ensure that they have the necessary competencies for the implementation of the project. In addition, they suggest that a risk management strategy be developed at the beginning of the project.</p> <p>Finally, experts advise the applicant to map good practices in Africa and elsewhere to reinforce the project's activities and methodology to ensure its success.</p> <p>In order to optimize the Fund's limited resources, the experts recommended reducing the project budget by 16%.</p> | |

| Points | Beneficiary Country | Project No. | Applicant |
|---|---------------------|---|--------------------------------|
| 31 | Colombia | 2022-9811 | Entrevinetas Corporation (NGO) |
| Project title | | <i>A mano alzada: Mapping and Advancing the Potential of Colombian Comics within the Cultural and Creative Industries</i> ¹² | |
| Project duration | | 20 months | |
| Recommended amount in US\$ | | 82,013 | |
| Brief summary (§ 19.1) | | This project aims to strengthen the development of the sector in Colombia by 1) identifying the diversity of cultural agents in the comic industry; 2) developing a joint strategic roadmap to support its growth. | |
| Potential impact and expected results (§ 19.2) | | <ul style="list-style-type: none"> • A mapping of the comic sector is conducted. Using qualitative and quantitative methods, the value that stakeholders working in the comic sector generate, as well as their needs will be identified. • A strategic roadmap to support the comic sector is developed. A forum including panels, talks, workshops and round tables will be organized to strengthen the entrepreneurial capacities of stakeholders working in the comic sector and formulate recommendations for the development of measures and policies for the industry. • Information about the comic sector in Colombia is generated. A web site will be created to present the results of the mapping, as well as an open access directory of the sector's stakeholders. A publication on the project including the results of the mapping and recommendations for the development of measures and policies to reinforce the sector will also be developed and disseminated. | |
| Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8) | | <ul style="list-style-type: none"> • Assesses and addresses comic sector's needs. The information obtained from the mapping and the recommendations derived from the forum will contribute to the development of specific measures and policies to strengthen the sector. • Strengthens the visibility of the comic industry. The data compiled through the mapping, the open access directory, the web page developed, and the forum will contribute to raising awareness of the industry and promoting the creation of networks. | |
| Feasibility and modalities of execution (§ 19.3 and 19.5) | | <p>Established in 2013, Entrevinetas Corporation (<i>Corporación Entreviñetas</i>) is an NGO committed to the promotion of the comics and drawing and has a demonstrated ability to manage national funds from the public and private sectors. The applicant has various partnerships, which demonstrates its institutional capacity to weave networks.</p> <p>The timeframe of the project is realistic, and the expected results are concrete. The budget is prepared with detail and corresponds to the planned activities.</p> | |
| Sustainability (§ 19.6) | | The applicant will start following up on the beneficiaries during the implementation of the project. The feedback will allow the organization to | |

12. Proposed title for communication purposes: *A mano alzada: Investing in the Potential of Colombian Comics.*

| Points | Beneficiary Country | Project No. | Applicant |
|---|---------------------|--|--------------------------------|
| 31 | Colombia | 2022-9811 | Entrevinetas Corporation (NGO) |
| | | <p>plan for future strategies, projects and developments. The assessment of the impacts of the project will be shared openly, and this information will help the sector to create good practices and to continue community-building experiences.</p> <p>Upon the completion of the project, the webpage developed as the project repository will be transformed to strengthen the identified networks. Databases will be built to follow up on the development of the sector.</p> | |
| <p>Comments from evaluators (§ 19.7)</p> | | <p>The experts recommend the project for its ability to facilitate the identification of the cultural and economic value of comics in the Colombian publishing industry.</p> <p>The project is well articulated and proposes actions to reinforce the virility of the sector as well as for the design of a joint strategic roadmap. The project has a diverse number of partners (from the public to the private sector) which demonstrates the capacity of the applicant to mobilise a network of external competences in favour of the expected outcome of the project.</p> <p>Before the start of the project, the experts suggest defining in more detail a long-term strategy to ensure that the project will have the expected impact. They also suggest reinforcing the communication strategy, through online and offline public campaigns, in addition to the results already considered by the applicant. Finally, they advise strengthening the indicators, in particular those relating to the measurement of progress in the development of the roadmap.</p> <p>In order to optimize the Fund's limited resources, the experts recommended reducing the project budget by 16%.</p> | |

| Points | Beneficiary Country | Project No. | Applicant |
|---|---------------------|---|---------------------------------|
| 30.5 | Côte d'Ivoire | 2022-10034 | Africadoc - Côte d'Ivoire (NGO) |
| Project title | | Impala - Strengthening the Documentary Film Sector in 11 African Countries through Distribution, Project Incubation and Access to Funding | |
| Project duration | | 12 months | |
| Recommended amount in US\$ | | 83,584 | |
| Brief summary (§ 19.1) | | This project aims to strengthen the sector in 11 African countries ¹³ by: 1) disseminating African documentary films; 2) providing a capacity-building programme in film writing and production for 40 young professionals; 3) implementing an incubation programme for film projects; 4) facilitating access to markets through international co-production meetings. | |
| Potential impact and expected results (§ 19.2) | | <ul style="list-style-type: none"> • The capacities of 40 young professionals in film writing and production are strengthened. Practical workshops will be organized in Côte d'Ivoire and Cameroon to strengthen the skills of at least 2 young documentary professionals from each of the 11 countries. • 16 film projects are incubated to reach international standards. Scholarships for the development of film projects to reach international quality are provided with personalized tutoring by an experienced professional. • African producers' access to financing, markets and international networks of partners are facilitated. International co-production meetings will be organized in Côte d'Ivoire to facilitate networking, access to markets and funding sources, as well as the mobility of African professionals. • Documentary screenings and debates are held in 11 African countries. Documentary film professionals will visit high schools and universities to conduct screenings and discuss the content and form of African documentary films with an audience of 25,000 young people. | |
| Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8) | | <ul style="list-style-type: none"> • Supports access to markets and the mobility of artists and cultural professionals through the implementation of operational programmes. The project will allow directors and producers from the 11 beneficiary countries to exchange during the production workshops to be held in Côte d'Ivoire and Cameroon. Likewise, through the co-production meetings, the project will promote the creation of networks, exchanges on projects and access to the market with multiple opportunities for partnerships and financing. • Reinforces the capacities of young professionals working in the documentary film sector. The project responds to the training needs of African directors and producers, providing them with the necessary tools to improve the quality of their productions, access to funding opportunities, and dissemination of their productions. | |

13. Burkina Faso, Cameroon, Central African Republic, Congo, Côte d'Ivoire, Democratic Republic of Congo, Gabon, Mali, Niger, Senegal, and Togo.

| Points | Beneficiary Country | Project No. | Applicant |
|---|---------------------|---|---------------------------------|
| 30.5 | Côte d'Ivoire | 2022-10034 | Africadoc - Côte d'Ivoire (NGO) |
| Feasibility and modalities of execution (§ 19.3 and 19.5) | | <p>Africadoc - Côte d'Ivoire is an association committed to the development and promotion of creative documentary film and has experience in organizing initiatives for the promotion of Ivorian and African documentary cinema.</p> <p>The project proposal is well articulated and brings together 13 partners from Africa and Europe. The main activities and the budget are relevant and appropriate to achieve the proposed results.</p> | |
| Sustainability (§ 19.6) | | <p>The project is in line with the operational strategies of the Ministry of Culture with regard to the country's needs and priorities in terms of cultural policy and cultural and creative industries, particularly in the field of cinema.</p> <p>The activities proposed by the project will have an impact on a new generation of African professionals who will have the knowledge and know-how to build their careers in a globalized and competitive environment. In addition, the expansion of the professional networks of the authors and producers benefiting from the project will allow better access to markets and financing.</p> | |
| Comments from evaluators (§ 19.7) | | <p>The experts recommend the project for its potential to strengthen the creation, production, distribution of and access to documentary cinema in 11 African countries. The project supports the objectives and actions carried out by Africadoc - Côte d'Ivoire and its partners, which have been supported over time by various cooperation actors.</p> <p>The experts suggest strengthening and quantifying the performance indicators. They also advise strengthening the methodology for the dissemination of documentaries and for facilitating African producers' access to funding, markets and international networks of partners. Finally, they suggest reviewing the relevance of the financial breakdown between objectives and paying attention to the overlap of IFCD funding with that of other funders, a risk that could be controlled through rigorous financial management and reporting.</p> <p>In order to optimize the Fund's limited resources, the experts recommended reducing the project budget by 16%.</p> | |

| Points | Beneficiary Country | Project No. | Applicant |
|---|---------------------|--|---|
| 30.5 | Chile | 2022-9813 | Asociación de Municipios Ciudad Sur (Party) |
| Project title | | Creation of Associative Networks and Cooperation between the Cultural Agents of the Intercommunal Territory of Ciudad Sur ¹⁴ | |
| Project duration | | 12 months | |
| Recommended amount in US\$ | | 83,903 | |
| Brief summary (§ 19.1) | | This project aims to promote the associative life of cultural agents by: 1) creating associative work platforms for cultural agents; 2) implementing a participatory process for the identification of challenges related to the cultural sector; 3) creating instruments to direct the associative work of cultural agents. | |
| Potential impact and expected results (§ 19.2) | | <ul style="list-style-type: none"> • Cultural agents of the intercommunal territory are integrated in the associative work through the creation of Thematic Cultural Networks. The Association of Municipalities of Ciudad Sur will revise the data from the “Map of cultural agents” of the Ministry of Culture in order to identify and select the cultural agents of the intercommunal territory who will participate in the implementation of these networks, giving priority to the participation of women and youth. • Participatory diagnoses of each Thematic Cultural Network are elaborated. A team of experts will train the members of the Thematic Cultural Networks to identify the main challenges in each cultural field according to their experiences, causes, and effects. • Strategic action plans for the networks are developed. Experts will support and guide the members of each Thematic Cultural Network in developing tools that will allow them to methodically orient their action towards the solution of their problems through the establishment of objectives and indicators. | |
| Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8) | | <ul style="list-style-type: none"> • Strengthens the role of civil society in cultural policymaking and implementation. The project foresees the creation of Thematic Cultural Networks formed by cultural agents of the intercommunal territory and representatives of the local administration. The networks will identify the challenges and needs of the sector and develop strategic action plans to address them, taking the national, regional, and local cultural policies as references. • Reinforces the skills and capacities of civil society. Cultural agents will be trained in diagnostic and strategic planning techniques to equip them with the necessary tools to identify their needs and develop strategic action plans. | |
| Feasibility and modalities of execution (§ 19.3 and 19.5) | | The Association of Municipalities of Ciudad Sur (<i>Asociación de Municipios Ciudad Sur – AMCS</i>) is a recognized body that has been working since 2014 to connect 7 municipal departments of culture in order to create joint actions aimed at the integral development of the territory. The technical and financial capacity of the organization to manage the budget and work | |

14. Proposed title for communication purposes: Creating Networks and Partnerships among cultural agents of Ciudad Sur.

| Points | Beneficiary Country | Project No. | Applicant |
|--|---------------------|--|---|
| 30.5 | Chile | 2022-9813 | Asociación de Municipios Ciudad Sur (Party) |
| | | <p>plan is evidenced by the existence of a unit responsible for the accounting and financial management for all the activities.</p> <p>The project objective is specific and clear. The direct beneficiaries of the project are clearly identified, and the proposed activities are relevant. The various stages leading to the creation of the different thematic networks are clearly and coherently described.</p> | |
| Sustainability (§ 19.6) | | <p>The project is directly related to the National Culture Policy 2017-2022, which aims to strengthen the mechanisms of consultation and participation of citizens regarding public action in the field of culture. It is also in line with the Metropolitan Regional Cultural Policy of Chile, whose budget provides for the strengthening of associative work, the creation of networks, and participatory management with focus on sustainability.</p> <p>The long-term impact of this project is to strengthen the link between local governments and civil society in the cultural field. The organization of a thematic network could also be an important accelerator for the development and creation of new projects or the strengthening of existing cultural projects together with the support of local authorities.</p> | |
| Comments from evaluators (§ 19.7) | | <p>The experts recommend the project for its potential to facilitate professional cooperation, knowledge exchange and the development of mutual tools and actions of the agents in charge of cultural development of the member municipalities of the Association of Municipalities of Ciudad Sur.</p> <p>The search for coherence between cultural programmes at different levels (national, regional and local) and the planning of strategic actions generated in the thematic cultural networks are the strengths of the project.</p> <p>The experts suggest strengthening the indicators by quantifying them with an objective value. They also suggest deepening the identification of indirect beneficiaries. Finally, they advise reviewing the duration of some activities that would require more time for their implementation, which could have an impact on the structuring and distribution of the different budget items.</p> <p>In order to optimize the Fund's limited resources, the experts recommended reducing the project budget by 16%.</p> | |

| Points | Beneficiary Country | Project No. | Applicant |
|---|---------------------|--|---------------|
| 30.5 | Tunisia | 2022-10286 | Prod'it (NGO) |
| Project title | | Empowerment and Organization of Freelancers in the Fields of Art and Culture in Tunisia | |
| Project duration | | 18 months | |
| Recommended amount in US\$ | | 83,199 | |
| Brief summary (§ 19.1) | | This project aims to create a representative network of freelance workers in the various sectors of art and culture, by: 1) creating the first cooperative of creative freelancers in Tunisia; 2) creating 7 sectoral collective agreements between freelance workers; 3) elaborating the web platform Uprodit.com. | |
| Potential impact and expected results (§ 19.2) | | <ul style="list-style-type: none"> • A cooperative of creative freelancers in Tunisia is created. The cooperative's mission will be to promote creative freelancers in the art and culture market, to accompany them to overcome the problems related to their legal status, copyright and to assist them in obtaining social security and work insurance. • Seven sectorial collective agreements between freelance workers are created. With a view to regularizing sectoral working methods, an expert will draft collective agreements based on the testimonies and recommendations of the sector's freelancers and the reports and studies available in the Prod'it database. Each sectoral agreement will be approved by the responsible public institution and by the project's support committee. The agreements will be integrated in an electronic signature web application and will be published on the freelance network and on social networks. • The web platform Uprodit.com is elaborated. A module for the management of the cooperative and a second module dedicated to the observatory of the work of freelancers in the sectors of art and culture in Tunisia will be integrated into the platform. | |
| Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8) | | <ul style="list-style-type: none"> • Supports the development of new business models for the cultural and creative industry in Tunisia. The project will result in an innovative model, using digital technology for structuring and organizing freelance workers in the field of arts and culture. • Strengthens processes and mechanisms for public policy making and implementation. The observatory of freelancers in the arts and culture sectors in Tunisia, which will be available on the Uprodit.com platform, will provide real-time data representative of the labor market in the arts and culture sector, which will contribute to inform the decisions of policymakers and other actors involved in the sector. | |
| Feasibility and modalities of execution (§ 19.3 and 19.5) | | Prod'it, an association engaged in supporting young freelancers in close collaboration with its state and civil society partners, has experience in research and management of freelance work. It leads reflections on the changes in the working environment and studies its different challenges promoting the transition from the informal to the formal for the new | |

| Points | Beneficiary Country | Project No. | Applicant |
|---|---------------------|-------------|---|
| 30.5 | Tunisia | 2022-10286 | Prod'it (NGO) |
| | | | <p>generations of freelance workers. The digital platform www.uprodit.com is already operational to host the extensions related to this project.</p> <p>The project objectives are specific and measurable. They are clearly stated and present adequate indicators and means of verification. The workplan is clearly articulated, and staff are well qualified to implement it.</p> |
| <p>Sustainability (§ 19.6)</p> | | | <p>To ensure the continuity of the activities of the freelancers' cooperative in the long-term, Prod'it will implement a business model that will aim at financial autonomy. The strategies that will be implemented include: expanding the number of adherents and, subsequently, increasing membership fees; pooling of goods and services; selling insurance and pensions with partners while maintaining a percentage for the cooperative; training of office members of the cooperative; and expansion of the network of partners.</p> |
| <p>Comments from evaluators (§ 19.7)</p> | | | <p>The experts recommend the project for its potential to improve the employment and income-generating conditions of freelancers in the cultural and creative sectors through the creation of a range of innovative services, as well as the improvement of the regulatory framework for these professions.</p> <p>The project meets several of the IFCD's objectives in an effective and relevant way but would benefit from further integration of gender equality both in the activities and in the development of the governance model of the cooperative and of the texts for the collective agreements.</p> <p>In order to reinforce its impact, the experts recommend reinforcing the strategy of perpetuating the results after the end of the project and a mid-term evaluation of the system.</p> <p>Finally, the experts request clarifying, before the start of the project, the position of the beneficiary with regard to the Uprodit.com platform as well as the nature and status of intellectual property rights related to the contents produced and/or published through the platform.</p> <p>In order to optimize the Fund's limited resources, the experts recommended reducing the project budget by 16%.</p> |

| Points | Beneficiary Country | Project No. | Applicant |
|---|---------------------|--|---------------------------------------|
| 30.5 | Pakistan | 2022-9599 | Beaconhouse National University (NGO) |
| Project title | | Enablement of National & Provincial Statistical Agencies in Pakistan to Improve the Existing Instruments for Data Collection to Capture Meaningful Data on Cultural & Creative Trades for Ongoing and Future Policy Exercises in the Domain ¹⁵ | |
| Project duration | | 23 months | |
| Recommended amount in US\$ | | 83,496 | |
| Brief summary (§ 19.1) | | This project aims to improve data collection on cultural and creative trades for policy development, by: 1) establishing formal definitions of “culture”, “creative trades” and “cultural goods” at the policy level, 2) developing a new instrument to effectively measure the contribution of cultural industries to the economy and sustainable development. | |
| Potential impact and expected results (§ 19.2) | | <ul style="list-style-type: none"> • Formal definitions of “Culture”, “Creative Trades” and “Cultural Goods” are established. Relevant public policy documents will be summarized and analysed to develop inclusive and synthesized definitions. These definitions will be compared with established frameworks, especially with UNESCO’s framework, to analyse overlaps and gaps. • A new instrument to effectively measure the contribution of cultural industries to the economy and sustainable development is developed. A comprehensive literature review will be conducted to design a data collection model to map and measure the social and economic contributions of cultural and creative industries. The model will be tested in selected cities in Pakistan. The final validated instrument will be presented to the national and provincial statistical agencies. | |
| Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8) | | <ul style="list-style-type: none"> • Strengthens evidence-based policymaking. The project will support the development of new data collection and analysis tools for the cultural and creative sectors in Pakistan, contributing to the development of cultural policies that respond to the needs of the sector. | |
| Feasibility and modalities of execution (§ 19.3 and 19.5) | | <p>Founded in 2003, the Beaconhouse National University has proven experience in research through its Center for Policy Research (BCPR). A team of over 40 researchers at the university with expertise in economics and culture will be involved in the project. In addition, Pakistan Bureau of Statistics will provide technical support in the data collection process.</p> <p>The budget is adequate. The proposed research methodology (literature review, multistakeholder consultation on new instrument, finalization and pilot deployment of new tool, etc.) is appropriate to achieving the objectives of the project. Finally, the time frame is realistic and coherent with the proposed activities.</p> | |

15. Proposed title for communication purposes: Improving Data Collection among National and Provincial Statistical Agencies to Strengthen Policymaking for the Cultural and Creative Industries.

| Points | Beneficiary Country | Project No. | Applicant |
|--|---------------------|---|---------------------------------------|
| 30.5 | Pakistan | 2022-9599 | Beaconhouse National University (NGO) |
| Sustainability (§ 19.6) | | <p>The project is expected to have a long-term impact for the country's cultural policies and cultural industries.</p> <p>The project results will be disseminated through policy papers, guest lectures and media articles. Advocacy to policymakers will also be undertaken to work towards the inclusion of the new data instrument by public statistical bodies and in the cultural policymaking process.</p> <p>After the completion of the project, the applicant will also organize a seminar for the project beneficiaries, statistical agencies and relevant government departments, to update them on the collected data. In addition, it will offer training for relevant stakeholders.</p> | |
| Comments from evaluators (§ 19.7) | | <p>The experts recommend this project for its prospect to introduce structural change at national and local levels. The project addresses current data needs in and about Pakistan's cultural industries, including the lack of a cohesive vocabulary on culture/creative trades/cultural goods and of robust frameworks for measuring the contribution of cultural industries (often operating in the informal sector) to regional and national economies. The latter will be treated through the development of a new instrument to effectively measure the contribution of cultural industries to the economy and to sustainable development.</p> <p>The project has a great potential to generate structural change at national and local levels. However, to reinforce and facilitate its implementation and monitoring, the experts suggest strengthening the definition of objectives, results, activities and indicators.</p> <p>In order to optimize the Fund's limited resources, the experts recommended reducing the project budget by 16%.</p> | |

| Points | Beneficiary Country | Project No. | Applicant |
|---|---------------------|--|---|
| 30 | Ghana | 2022-9821 | Ministry of Tourism, Arts and Culture (Party) |
| Project title | | Review of the Existing 2004 Cultural Policy of Ghana ¹⁶ | |
| Project duration | | 13 months | |
| Recommended amount in US\$ | | 82,558 | |
| Brief summary (§ 19.1) | | This project aims to review Ghana's cultural policy to reflect the current realities on the ground by: 1) establishing an expert committee to review the current Ghana's 2004 cultural policy; 2) organizing stakeholder consultations and validation meetings across Ghana. | |
| Potential impact and expected results (§ 19.2) | | <ul style="list-style-type: none"> • An expert committee to review Ghana's 2004 cultural policy is appointed. A 20-member committee of representatives from ministries, departments and agencies, universities and cultural organizations will be formed to support the Ministry of Tourism, Arts and Culture in developing a zero draft of the revised cultural policy of Ghana. • Three zonal consultative meetings on the zero draft of the revised cultural policy of Ghana are organized. The draft will be presented to stakeholders and relevant parliamentary subcommittees for their inputs. The outcome of these zonal meetings will prepare for the final draft of the revised cultural policy of Ghana. • Two zonal consultations meetings on the final draft of the revised cultural policy of Ghana are organized. The final draft of the policy will be presented to stakeholders and relevant parliamentary subcommittees for validation. | |
| Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8) | | <ul style="list-style-type: none"> • Cross-sectoral cooperation as well as processes and mechanisms in cultural policy making are reinforced. The policy review process envisages the participation of different ministries related to cultural and creative industries as well as regional consultations with the different stakeholders. • The role of civil society in the implementation of Ghana's cultural policy is strengthened. The project foresees the involvement of civil society in the elaboration, consultation and validation processes of the cultural policy. | |
| Feasibility and modalities of execution (§ 19.3 and 19.5) | | <p>Established in 2017, the Ministry of Tourism, Arts and Culture is directly responsible for policy formulation, planning and programming the development and promotion of domestic, regional and international tourism, arts and culture and therefore has the capacity to lead the review process.</p> <p>The listed team members demonstrate the necessary competence to implement the work plan and manage the budget. The activities address the relevant issues, and the methodology is appropriate to achieving the objectives, ensuring participatory governance of culture as well as transparency in policy making processes. However, the proposal would</p> | |

16. Proposed title for communication purposes: Review of Ghana's 2004 Cultural Policy.

| Points | Beneficiary Country | Project No. | Applicant |
|--|---------------------|--|---|
| 30 | Ghana | 2022-9821 | Ministry of Tourism, Arts and Culture (Party) |
| | | have been strengthened by better articulating the activities and expected outputs in distinct terms. | |
| Sustainability (§ 19.6) | | The project is expected to have a long-term impact on the country's cultural policies and cultural industries, as it aims to update the national cultural policy after 18 years, aligning it with current needs, priorities and realities, including: digital transformation and the growth of the creative economy, international commitments to cultural conventions, bilateral and multilateral arrangements as well as regional priorities such as the Agenda 2063. However, such impact will depend on the efficiency of implementation mechanisms. | |
| Comments from evaluators (§ 19.7) | | <p>The experts recommend the project for its potential to have a long-term impact on the governance of Ghana's culture by updating the national cultural policy, which has been in place for 18 years, to bring it in line with current needs, priorities and realities. The review mechanism includes cross-sectoral cooperation in the development and implementation of cultural policy, as well as strong civil society involvement.</p> <p>The proposal would have been strengthened by a clearer description of the objectives in more specific and measurable terms, while including a strong participatory methodology and process, reflecting the provisions of the Convention.</p> <p>The experts suggest defining more precisely the direct and indirect beneficiaries as well as adjusting the perimeter of the field consultations to ensure the feasibility of constructive and in-depth exchange frameworks.</p> <p>The project could be strengthened by the inclusion of peer-to-peer exchange activities with other countries that have benefited from the Convention's technical assistance for the revision or development of their cultural policies. Finally, the experts recommend the inclusion of in-kind self-financing in order to ensure greater involvement of the beneficiary in the process.</p> <p>In order to optimize the Fund's limited resources, the experts recommended reducing the project budget by 16%.</p> | |