



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

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Item 5a of the provisional agenda: Recommended projects from the International Fund for Cultural Diversity's tenth call for funding applications

This document presents the results of the tenth call for funding applications in accordance with the Guidelines on the use of the resources of the International Fund for Cultural Diversity (IFCD) and Decision 12.IGC.5a, adopted by the Committee at its twelfth session.

Decision required: paragraph 21

1. In 2010, the International Fund for Cultural Diversity (hereinafter “the IFCD”), a multi-donor voluntary fund, was established pursuant to Article 18 of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter “the Convention”). The IFCD facilitates international cooperation for sustainable development and poverty reduction by fostering the emergence of dynamic cultural sectors in developing countries which are Parties to the Convention.
2. This document presents the results of the IFCD’s tenth call for funding requests¹. It also provides an analysis of the main trends in the last two calls, as well as information on the projects recommended for funding and the renewal of the Panel of experts.
3. To recall, nine calls for funding requests have been issued since the IFCD became operational in 2010. This has resulted in the funding of 105 projects in 54 developing and least developed countries, for a total amount of over US\$6.9 million.
4. At this session, the Committee is invited to consider the projects recommended by the IFCD Panel of Experts and to decide on projects to finance within the framework of the 2019 call for funding requests. The Committee is also invited to appoint three members of the IFCD Panel of Experts for the 2020-2022 period.

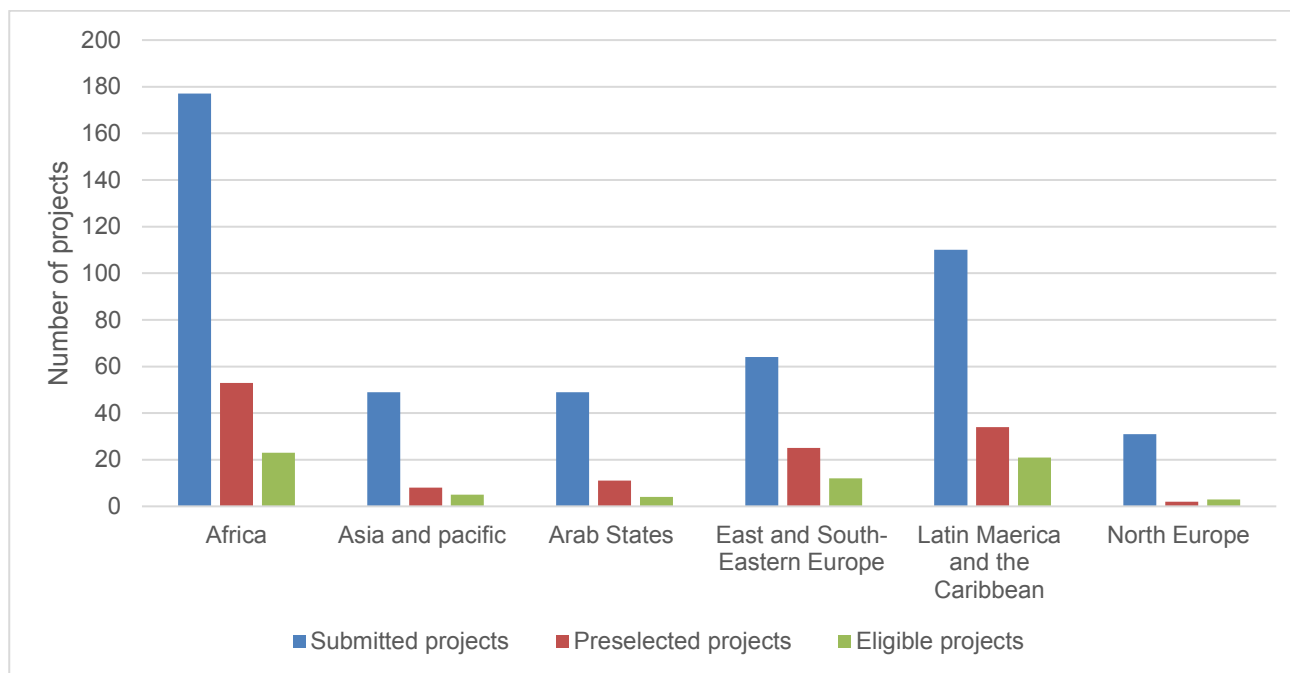
I. Results of the tenth call for funding requests

Data on the tenth call for funding requests

5. The tenth call for funding requests was issued in February 2019 with a deadline of 13 June 2019. The data presented below provide a general overview of trends at each stage of the process:
 - *Submission*: 480 projects were submitted, of which 351 were submitted by non-governmental organizations (NGOs), 113 by public institutions and 16 by international non-governmental organizations (INGOs). These 480 projects were submitted by 88 eligible countries and nine non-eligible countries.
 - *Pre-selection by National Commissions*: the 351 projects submitted by NGOs and 113 submitted by public institutions (a total of 464 projects) were sent to the National Commissions of the 88 eligible countries. The National Commissions of 67 countries engaged in the pre-selection process, a participation rate of 76 per cent. 85 projects were disqualified because their National Commission did not respond when requested to participate in the pre-selection process. Out of the 379 projects that were evaluated during the pre-selection phase, 133 projects were selected, representing 28 per cent of all projects submitted. 246 projects were not pre-selected by the National Commissions.
 - *Technical evaluation by the Secretariat*: the 133 projects pre-selected by the National Commissions and 16 projects submitted directly by INGOs, a total of 149 projects, were then examined by the Secretariat. Following this technical evaluation, 68 projects were deemed eligible, accounting for 14 per cent of the total number of projects initially submitted;
 - *Evaluation by the IFCD Panel of Experts*: following the evaluation of the 68 eligible projects by the Panel of Experts, 18 projects scored at least 30 points. In accordance with [Decision 12.IGC 6](#)², the experts recommended nine projects for approval. Thus, 2 per cent of the 480 projects submitted to the tenth call for funding requests were ultimately recommended.

1. Two other documents on the IFCD are presented at this session, see “Monitoring the implementation of projects and recommendations from the second external evaluation (DCE/20/13.IGC/5b) and “Provisional budget (2020-2021)” (DCE/20/13.IGC/5c).

2. The Committee asked the IFCD Panel of Experts to recommend the highest-scoring projects (achieving a minimum of 30 points) for funding, within the limit of funds available.

Figure 1: Overview of geographical distribution

Projects recommended for approval by the Panel of Experts

6. The tenth cycle of funding requests (2019) was evaluated by a Panel of Experts comprising six members appointed by the Committee at its eleventh session ([Decision 11.IGC 7a](#)). In its evaluation, the Panel took into consideration recommendations 6 and 21 of the IFCD's second external evaluation and allocated a bonus point to countries that had never received IFCD funding. It also paid particular attention to the capacities of applicants to implement their project.
7. Following the evaluation, 18 projects scored at least 30 points. Pursuant to [Decision 12.IGC 6](#), which requests the IFCD Panel of Experts to recommend for approval the highest-scoring projects, within the limits of funds available, nine projects are thus recommended to the Committee for approval at this session. Annex I presents the nine projects recommended by the Panel of Experts. The projects are listed according to the average of the scores attributed by each expert.
8. Annex II contains the evaluation forms for recommended projects. In accordance with paragraph 19 of the Guidelines on the Use of the Resources of the International Fund for Cultural Diversity, the forms contain detailed information about the projects to facilitate the Committee's decision-making. Additional information on the IFCD's tenth call for funding requests is available on the Convention website, at the following address: <https://en.unesco.org/creativity/ifcd/apply/results>.
9. The Panel of Experts provided some general comments on the evaluation process for the IFCD's tenth call for funding requests. Overall, the Panel of Experts found that the quality of the projects submitted had improved compared to previous years. The projects are more consistent with the objectives of the IFCD, namely the implementation of policies, and human and institutional capacity-building aimed at structural change in the creative and cultural sector.

II. Analysis of trends in the last two calls for funding requests

Comparison of the collected data

10. In order to analyze trends, data were collected during the ninth and tenth calls for funding requests. Table 2 (below) presents a comparative overview of these two funding cycles.

Table 2: Evolution of projects submitted between 2018 and 2019

	2018	2019	%
Number of projects submitted	273	480	+75
Number of National Commissions that participated in the pre-selection process	54	67	+24
Number of pre-selected projects	94	149	+60
Number of eligible projects	39	68	+74
Number of recommended projects	8	9	+1

11. Table II highlights the following:

- a 75 per cent increase in the number of funding requests received compared to the previous cycle;
- a 24 per cent increase in the number of National Commissions that participated in the pre-selection process compared to the previous cycle, resulting in a 60 per cent rise in pre-selected projects as compared to 2018;
- a 74 per cent increase in the number of eligible projects, reflecting a more rigorous selection by National Commissions;
- nine projects are being recommended for funding this year, which is one more than in the ninth call for funding requests, thanks to the increase in Parties' voluntary contributions.

Table 3: Evolution of funding requests by region

Region		2018	2019
Africa	Number of countries that submitted funding requests	30	31
	Number of National Commissions that participated in the pre-selection process	23	26
	Number of countries funded	1	3
Asia and the Pacific	Number of countries that submitted funding requests	10	10
	Number of National Commissions that participated in the pre-selection process	5	6
	Number of countries funded	1	1
Arab States	Number of countries that submitted funding requests	6	10
	Number of National Commissions that participated in the pre-selection process	3	5
	Number of countries funded	1	-
Eastern and South-Eastern Europe	Number of countries that submitted funding requests	10	12
	Number of National Commissions that participated in the pre-selection process	9	11
	Number of countries funded	2	1
Latin America and the Caribbean	Number of countries that submitted funding requests	19	24
	Number of National Commissions that participated in the pre-selection process	15	18
	Number of countries funded	3	3

Capacity building

12. The improvements, made evident by the statistics, are the result of several factors, including the organization of information sessions to help project leaders improve the design and presentation of their project in line with the objectives of the Convention. These sessions were organized in collaboration with UNESCO Field Offices during national and regional workshops (Maputo, August 2018; Cairo, February 2019; Libreville, Nairobi and Rabat, March 2019).
13. Similarly, online working sessions were organized at the request of Field Offices, for instance with Abidjan and Port-au-Prince (May 2019), with the participation of civil society organizations, representatives of ministries and the National Commissions. As the IFCD is one of the main tools to implement the 2005 Convention, a component on the IFCD has been included in the Convention's sub-regional trainings of trainers on participatory policy monitoring (Jakarta, July 2019; Pretoria, September 2019).
14. A training on the IFCD's application procedure was also organized, in February 2019, during the Pan-African Film and Television Festival of Ouagadougou (FESPACO) in Burkina Faso. Finally, since 2018, information sessions have been organized on the margins of the Convention's statutory meetings, at which National Commissions and National Points of Contact have been invited in order to inform them about the pre-selection process.
15. During the pre-selection process, the National Commissions received online and telephone support. However, despite three reminders and an extension of the deadline for the submission of pre-selection projects, 22 National Commissions were unable to carry out the pre-selection task within the prescribed deadlines. In accordance with [Decision 12.IGC 6](#), the relevant National Points of Contact were invited to complete the pre-selection process. Of the 22 countries concerned, only 12 have a Point of Contact, of which only one completed the pre-selection process. In the end, 21 countries³ did not participate in the pre-selection process during the IFCD's tenth call for funding requests.

Table 4: Participation of National Commissions in the pre-selection process

Region	Number of countries that submitted projects	Number of National Commissions that participated in the pre-selection process	Participation rate (%)
Africa	31	26	84
Asia and the Pacific	10	6	60
Arab States	10	5	50
Eastern and South-Eastern Europe	12	11	92
Latin America and the Caribbean	24	18	75
Northern Europe	1	1	100

III. Renewal of half of the Panel of Experts

16. In accordance with paragraph 16.1 of the IFCD Guidelines, which state that “members of the Panel of Experts have a four-year mandate” and that “half are renewed every two years in order to ensure the continuity of work”, three members of the Panel of Experts shall be replaced for regional groups I, II and III.

3. Afghanistan, Algeria, Barbados, Burundi, Cambodia, Chile, Gabon, Gambia, Guyana, Honduras, India, Iraq, Kuwait, Mauritania, Morocco, Niger, Nigeria, Paraguay, Tajikistan, Timor-Leste and Trinidad and Tobago.

17. Recognizing the quality of the work performed by the three outgoing members of the Panel, three new members are proposed, selected from a wide community of experts who have worked with the Secretariat as part of the Convention's Expert Facility and other partner organizations. The proposals adhere to the criteria of equitable geographical distribution and professional experience in international cooperation, cultural policy or cultural industries.
18. Annex III presents the proposed new members of the Panel of Experts, as well as those proposed as alternates. It also provides short biographies of the experts recommended for consideration by the Committee.

IV. Conclusions and next steps

19. The results of the IFCD's tenth call for funding requests and its second external evaluation reveal that capacity-building and advocacy activities are still needed to improve the effectiveness of the Fund as a tool to promote international cooperation and the implementation of the 2005 Convention.
20. These activities also respond to the recommendations, in particular 9, 11 and 14, adopted by the Committee at its twelfth session in December 2018 ([Decision 12.IGC/6](#)) and for which an implementation update is presented in Document DCE/20/13.IGC/5b.
21. The Committee may wish to adopt the following decision:

DRAFT DECISION 13.IGC 5a

The Committee,

1. *Having examined Document DCE/20/13.IGC/5a and its Annexes and Information Document DCE/20/13.IGC/INF.9,*
2. *Expresses its appreciation to the Panel of Experts for its important work;*
3. *Takes note of the comments and recommendations of the Panel of Experts regarding the projects recommended for financing by the IFCD,*
4. *Decides that the projects presented in Annex I and attached to this decision will receive financial support from the IFCD;*
5. *Also decides to issue the eleventh call for funding requests in 2020;*
6. *Requests the Secretariat to submit to it, at its fourteenth session, a narrative report on the activities of the IFCD;*
7. *Further decides to appoint a panel of six experts to evaluate funding requests and make recommendations for consideration by the Committee:*

Group I: Ms Valeria Marcolin for a period of four years

Group II: Ms Lidia Varbanova for a period of four years

Group III: Mr Lazaro Israel Rodriguez Oliva for a period of four years

Group IV: Ms Sarah Gardner for a period of two years

Group V(a): Ms Ojoma Ochai for a period of two years

Group V(b): Ms Fatin Farhat for a period of two years,

Decides to appoint six alternate experts:

Group I: Ms Astrid Audibert for a period of four years

Group II: Ms Mira Burri for a period of four years

Group III: Mr Eduardo Saravia for a period of four years

Group IV: Ms Sharada Ramanathan for a period of two years

Group V(a): Ms Ayeta Anne Wangusa for a period of two years

Group V(b): Ms Ghita Khaldi for a period of two years.

ANNEX I: Projects recommended to the Committee by the IFCD Panel of Experts for the tenth funding cycle

Score	Recipient country	Project title	Project number	Applicant name	Applicant profile	Amount requested (\$)	Amount recommended (\$)
36.5	Ecuador	“Cuenca cultural Incubator”: implementation of a permanent promotion program of cultural entrepreneurship in Cuenca, Ecuador.	2019-2903	Casa de la Cultura Ecuatoriana Núcleo del Azuay (CCE AZUAY)	Party	88,392	86,792
35	Mozambique	Enhancing the network, knowledge and exchange capacity among creative agents in Mozambique.	2019-2664	Fundação Carlos Morgado	NGO	99,860	94,860
34.5	South Africa	Revenue Streams for African Musicians (Pilot in South Africa)	2019-2276	Music In Africa Foundation	NGO	100,000	92,000
34	Ethiopia	Capacity Building of the Dance Field in Ethiopia: Research, Networking, and Training	2019-2420	Ethiopian Dance Art Association	NGO	99,987	99,987
33.5	Mexico	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	2019-2782	The Ministry of Culture and Arts of the State of Yucatán	Party	84,272	78,272
33	Georgia	Creative Twist - Boosting economic capacity of Creative and Cultural Industries through mapping, awareness-raising and Strategy elaboration	2019-2687	Creative Georgia	Party	96,269	88,269
33	Turkey	Empowering Turkey's Local Cultural Professionals	2019-2181	Istanbul Foundation for Culture and Arts (IKSV)	NGO	100,000	92,000
33	Viet Nam	Strengthening Intellectual Property and Practice in Vietnam (SIPPP)	2019-2509	Vietnam National Institute for Culture and Arts Studies (VICAS)	Party	99,945	91,945
33	Argentina	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	2019-3016	Dirección General de Música de la Ciudad de Buenos Aires (General Directorate of Music of the City of Buenos Aires)	Party	44,200	36,733

Total amount available for project financing and total amount recommended

Category	Amount (\$)
Total amount available for project funding ⁴	761,000
Total amount recommended for the projects	760,858

4. The total amount available for the funding of projects in the context of the 10th call for applications is based on 70% of the total amount of contributions received from Parties and interest earned, from 1 January 2019 to 30 November 2019. For this cycle, an additional amount from the contributions received between 1 July 2018 and 31 December 2018 that had not yet been allocated is also assigned for the funding of projects (Document DCE/19/13.IGC/5c).

ANNEX II

Evaluation sheets of the recommended projects

Score	Beneficiary Country	Project No.	Applicant
36.5	ECUADOR	2019-2903	Casa de la Cultura Ecuatoriana Núcleo del Azuay – CCE AZUAY (Party)

Project title	“Cuenca Cultural Incubator”: implementation of a permanent promotion program of cultural entrepreneurship in Cuenca, Ecuador ⁵
Project duration	April 2020 – October 2021
Recommended amount in US \$	86,792
Aim	The project aims to contribute to the development of the cultural industries in Cuenca by establishing a permanent program to support cultural entrepreneurship.
Brief summary (§ 19.1)	The <i>Casa de la Cultura Ecuatoriana Núcleo del Azuay</i> (House of Ecuadorian Culture Núcleo del Azuay), a public institution responsible for the promotion of the cultural sector in the province of Azuay, proposes to: (1) Consolidate the ecosystem of support for the promotion of a cultural entrepreneurship programme in Cuenca; (2) Establish a Cultural Entrepreneurship Incubator; (3) Strengthen the capacities of 30 cultural entrepreneurs in Cuenca; (4) Provide 10 cultural entrepreneurs with access to seed funding and credit and support for market access.
Potential impact and expected results (§ 19.2)	<p>The ecosystem of support for the promotion of cultural entrepreneurship programme in Cuenca is consolidated: A network of public and private institutions linked to the cultural entrepreneurship programme will be established, to provide training, access to financing and market access for local cultural enterprises. A local inter-institutional work group will be established to follow-up the implementation of the cultural entrepreneurship programme. An inter-institutional work agenda will be determined to propose improvements to the ecosystem and cultural entrepreneurship programme.</p> <p>The Cultural Entrepreneurship incubator is established: An incubator to promote cultural entrepreneurship will be created at the House of Ecuadorian Culture <i>Núcleo del Azuay</i> headquarters. A website to promote cultural entrepreneurship will be developed, including a news portal, a digital portfolio of participating enterprises and training materials. A training methodology for cultural entrepreneurship will be developed.</p> <p>The capacities of 30 cultural entrepreneurs in Cuenca are reinforced: Business plans, financial and normative analyses and marketing plans, based on the methodology developed, are elaborated by 30 cultural entrepreneurs during the pre-incubation phase. Following the pre-incubation phase, the methodology to will be evaluated by participants.</p> <p>10 cultural entrepreneurs are provided with access to seed funding and credit, and support for market access: 10 cultural ventures part of the incubator will be provided with access to seed capital and the 30 ventures part of the pre-incubation phase will be offered a credit option with preferential conditions from the financial institutions associated with the ecosystem that has been established. The 10 cultural ventures part of the incubator will be presented to potential investors, professionals and commercial agents. The income of the 10 cultural entrepreneurs who participated in the incubator will be increased by at least 25%.</p>

5. Title for communication purposes: Fostering Cultural Entrepreneurship in Cuenca.

<p>Relevance to the objectives and the areas of intervention of the IFCD (§ 19.4 and 19.8)</p>	<p>Widen the participation of previously excluded regions and social groups in the creation, production and distribution of cultural goods and services –The establishment of a permanent cultural entrepreneurship incubator will set the necessary conditions for the development of cultural businesses in Cuenca, contributing to the creation of employment opportunities and the generation of income.</p> <p>Strengthen the public cultural institutions that are essential to the development of cultural industries – The project will reinforce the institution’s capacity to support entrepreneurship in Cuenca through the establishment of a permanent cultural entrepreneurship incubator at the House of Ecuadorian Culture Núcleo del Azuay, as well as through the consolidation of an ecosystem of support for the cultural entrepreneurship programme.</p> <p>Strengthen financing and market development mechanisms for cultural goods and services – The project will encourage public and private collaboration to support financing and market creation for cultural entrepreneurship. Through the consolidation of an ecosystem of support for the cultural entrepreneurship programme, cultural entrepreneurs will gain access to credit with preferential conditions to finance their ventures. In addition, access to markets will be promoted through collaboration with potential investors, professionals and commercial agents.</p>
<p>Feasibility and modalities of execution (§ 19.3 and 19.5)</p>	<p>The applicant possesses the experience and capacities necessary for the implementation of the project. The institution has been operating for 73 years and the project is directly related to two pilot projects carried out in 2017 and 2018. The project team, which will be composed of representatives of organizations from the public and private sectors, possesses solid knowledge and experience.</p> <p>The outputs and deliverables are concrete and measurable, and the main activities and budget are adequate. The implementation period is realistic and consistent with the activities, and the beneficiaries are clearly identified.</p> <p>The management of financial resources will be carried out by the financial team at the House of Ecuadorian Culture <i>Núcleo del Azuay</i>. The people responsible are listed in the team structure and in the budget.</p>
<p>Sustainability (§ 19.6)</p>	<p>The project complements national and regional initiatives and builds on recommendations from a prior intervention to address existing gaps.</p> <p>The consolidation of the ecosystem of support for the cultural entrepreneurship programme and the incubation space that will be established will ensure the project’s long-term impact.</p> <p>Seven measures to achieve long-term impacts are identified by the applicant. These measures include plans for the monitoring and evaluation of projects, communication activities, and future initiatives to maintain networks and contacts. In addition, the proposal outlines follow-up activities for the project’s direct and indirect beneficiaries, as well as for the City of Cuenca, Ecuador’s cultural and entrepreneurship sectors and the country’s national authorities.</p>
<p>Comments from evaluators (§ 19.7)</p>	<p>The evaluators recommend this project because it has the capacity to foster cultural entrepreneurship in Cuenca. The team is competent, the methodology covers both the short-term (training and incubation) and the long-term (ecosystem development), and the project uses a multi-pronged approach based on clear contextual analysis. This approach will achieve some immediate impacts, as well as securing support to attain long-term effects. It could serve as a success story that inspires more far-reaching impacts.</p> <p>However, the evaluators request a budget reduction of 1,600 USD, which corresponds to the design of the incubator space, as this activity is not eligible for IFCD funding. In addition, before the project’s inception, the evaluators ask the applicant to determine specific measures to maintain and update the website in order to ensure its sustainability.</p>

Score	Beneficiary Country	Project No.	Applicant
35	MOZAMBIQUE	2019-2664	Fundação Carlos Morgado (NGO)

Project title	Enhancing the network, knowledge and exchange capacity among creative agents in Mozambique
Project duration	April 2020 – April 2021
Recommended amount in US\$	94,860
Aim	The project aims to enhance creative industries in Mozambique by strengthening collaboration within the creative sector.
Brief summary (§ 19.1)	Fundação Carlos Morgado, a non-governmental and non-profit organization, proposes to: 1) establish a network between stakeholders; 2) provide knowledge to artists and cultural professionals at every stage of the creative value chain; 3) support mobility in order to foster collaboration across the country.
Potential impact and expected results (§ 19.2)	<p>Networks are strengthened – A dynamic mapping of creative industries in Mozambique will be launched on a new online platform.</p> <p>Knowledge is provided to artists and cultural professionals – A capacity building programme will be developed. The programme will include mentorship in order to boost creative entrepreneurship in Mozambique and enhance economic outcomes in creative industries. A digital toolkit will be published to unlock further government support.</p> <p>Exchange is fostered – Mobility opportunities will be provided to artists and cultural professionals in Mozambique to attend events such as festivals and fairs.</p>
Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)	<p>Contribute to capacity building in connection with creation, production and distribution – The project is based on three key words: Network, Knowledge and Exchange. By promoting the mobility of creative entrepreneurs, the project will enable them to showcase their work and access new markets.</p> <p>The project will allow artists and cultural professionals to develop their entrepreneurship skills, enabling them to contribute to the economic growth of the country in the long-term. It will also help them to advocate for further government support.</p>
Feasibility and modalities of execution (§ 19.3 and 19.5)	<p>The consortium of stakeholders involves individuals with a variety of expertise. The staff members suggested are diverse, covering all aspects of the project. The organization has a dedicated accountant with 20 years of experience who has experience managing international funding.</p> <p>The project timeline demonstrates a sound understanding of project management, and the proposed methodology is clear and inclusive. The three complementary facets of the project provide a robust framework to address the issues identified in the proposal. The diversity of the partners who will implement the various activities is an additional positive aspect of the project.</p>

<p>Sustainability (§ 19.6)</p>	<p>The project team consists of five consortium members, who come from the the private sector and the government. Their roles and responsibilities are clearly outlined.</p> <p>The project builds on previous public and independent activities and initiatives in the same area, such as the Joint Programme on Strengthening Cultural and Creative Industries and Inclusive Policies in Mozambique (2008-2012), a project that sought to enhance the economic potential of the creative industries and that was implemented in Mozambique by UNCTAD, ILO and UNESCO.</p>
<p>Comments from evaluators (§ 19.7)</p>	<p>The experts recommend this project because it is well designed and addresses a real and urgent need in Mozambique. The project is based on three interconnecting key words: network (development of an online platform mapping the countries' ICTs), knowledge (capacity building workshops) and exchange (mobility and access to markets). The proposed activities will, among other things, strengthen networking, reinforce skills and support mobility in order to enhance economic outcomes for CCI entrepreneurs.</p> <p>The precise and measurable project objectives, the well thought-out outputs supported by clear targets, the diverse fundraising activities planned by the consortium, the expected involvement of the government, and the creation of a new online platform, will ensure the project has a long-term impact.</p> <p>However, the evaluators recommend to extend the project's implementation timeframe, which is currently of 12 months, in order to fit in all the planned activities. Thy also advise that the \$15,000 communication budget should be reduced by \$5,000.</p>

Score	Beneficiary Country	Project No.	Applicant
34.5	SOUTH AFRICA	2019-2276	Music In Africa (NGO)

Project title	Revenue Streams for African Musicians
Project duration	April 2020 – April 2022
Recommended amount in US\$	92,000
Aim	The project aims to build a sustainable environment for South African musicians by providing data and tools to strengthen their capacity to generate more income.
Brief summary (§ 19.1)	Music In Africa, a non-governmental and non-profit organization committed to the development of the music industry in Africa, proposes to: 1) collect and analyze statistics and big data to identify revenue models for African musicians; 2) provide educational content and digital tools to musicians to help them generate more income; 3) advocate for the development of legislation to support the music industry and monitor its implementation.
Potential impact and expected results (§ 19.2)	<p>Statistics and big data on the music industry in South Africa are collected and analyzed – A platform will be created to present different revenue models in the South African music industry. This platform will be accessible to musicians and different stakeholders, including private partners and public authorities. Music in Africa will open a specialized office for statistics to ensure the data is regularly updated.</p> <p>Educational content and digital tools are developed – A match-making web tool will be created. An information kit will be produced to strengthen the capacity of musicians. The kit will help them generate more income and advance their career. Trainings and seminars will be organized to teach musicians how to use the system and diversify their earnings.</p> <p>An advocacy campaign for policy change is implemented – An audit of the current legislation will be conducted, followed by the publication of concrete policy recommendations. Seminars and public consultations with the relevant authorities will be organized in order to develop a new policy to support the development of the music industry in South Africa. A policy monitoring platform will be launched.</p>
Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)	<p>Develops new business models for the music industry in South Africa– The project aims to identify viable revenue streams for musicians in South Africa. It also aims to provide comprehensive data and statistics on the music industry. Capacity building activities will facilitate the adoption and implementation of new revenue models that work in the South African context and that take into consideration the digital environment.</p> <p>Strengthens the role of civil society in the implementation of policy for the music industry – The Music Policy Committee will foster collaboration between the government, creators and business partners in order to shape policies that work in favor of musicians and to guarantee a sustainable environment for the music industry in South Africa.</p>

<p>Feasibility and modalities of execution (§ 19.3 and 19.5)</p>	<p>A strong team is in place, with relevant experience in music, cultural management and project and financial management. The organization's mission is in line with the project.</p> <p>The methodology is coherent and adequate. The project, which will begin with a research phase, recognizes the fundamental role played by policy making and advocacy in the achievement of its objectives.</p>
<p>Sustainability (§ 19.6)</p>	<p>The project involves seven partners with relevant skills and is co-funded by the organization.</p> <p>The proposed activities demonstrate a clear understanding of the underlying issues faced by the music industry in South Africa. The project identifies clear actions that can achieve sustainable change.</p>
<p>Comments from evaluators (§ 19.7)</p>	<p>The evaluators recommend this project because its activities (data collection, capacity building and policy advocacy) will help South African musicians earn a living from their music, enabling them to identify more effective revenue models. The project is a pilot for a wider pan-African endeavor.</p> <p>The proposed activities, which are relevant and well-designed, are clearly aligned with the project's objectives.</p> <p>The total budget is \$338,296, with co-funding from partners and the organization itself. The evaluators that the amount allocated to salaries and fees in the budget be reduced by \$8,000.</p>

Score	Beneficiary Country	Project No.	Applicant
34	ETHIOPIA	2019-2420	Ethiopian Dance Art Association – EDAA (NGO)

Project title	Capacity Building of the Dance Field in Ethiopia: Research, Networking, and Training
Project duration	May 2020 – May 2022
Recommended amount in US\$	99,987
Aim	The project aims to reinforce the dance sector in Ethiopia by strengthening the capacity of its stakeholders.
Brief summary (§ 19.1)	Ethiopian Dance Art Association – EDAA, a non-governmental and non-profit professional organization committed to the development of dance, proposes to: 1) raise awareness of the social value and economic contribution of dance in Ethiopia; 2) empower dancers to participate in inclusive policy making.
Potential impact and expected results (§ 19.2)	<p>Awareness is raised on the importance of dance in the country – A study on dance in seven regions in Ethiopia will be conducted. Videos will be produced to illustrate the diversity and the value of dance in the country. All data and videos will be available on a bilingual website.</p> <p>Dancers are empowered – A three-day national conference and various workshops will be organized to develop networks and advocate for the social and economic rights of dancers. These activities will also promote dialogue with national authorities and encourage cultural policy reform. Specific trainings will also be organized provided to promote the better representation of women in the dance sector.</p>
Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)	<p>Contribute to capacity-building in connection with creation, production and distribution – With data obtained through the national study and the various networking activities, the project will identify capacity building needs to promote the professionalization of dancers. The project will also provide increased opportunities for dancers outside of Addis Ababa to create, produce and share their expertise.</p> <p>Reinforce the role of civil society in the development and implementation of cultural policy – Outreach activities and workshops will enable dancers to engage in dialogue with relevant national authorities in order to advocate for cultural policy reform and to address gender equality issues within the field.</p>
Feasibility and modalities of execution (§ 19.3 and 19.5)	<p>Although the organization is quite new, the team possesses the experience necessary to achieve the project’s objectives. In addition, the project aims to further develop its organizational capacity.</p> <p>The activities outlined in the proposal are relevant to the issues identified. The phased approach is well-considered and appropriate.</p>
Sustainability (§ 19.6)	<p>There is clear synergy between the organization and the Ministry, and an engagement plan is outlined to maintain this synergy. The timetable is extremely detailed, well-planned and realistic.</p> <p>The organization plans to host the conference on an annual basis and to host festivals to support South-South cooperation.</p>

<p>Comments from evaluators (§ 19.7)</p>	<p>The experts recommend this project because it demonstrates a strong potential for structural change in the dance sector, with the enhancement of professional organizational structures. The organization is committed to addressing gender issues throughout all phases of the project and it will seek to achieve gender parity in the selection of its beneficiaries.</p> <p>The project aims to implement activities that will, over a two-year period, contribute to outreach and advocacy in addition networking and data collection. To this effect, it will publish of both textual and visual data.</p> <p>The project’s budget is appropriate and co-funding opportunities have been identified. The team is adequate and the timeframe for implementation is appropriate.</p>
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Score	Beneficiary Country	Project No.	Applicant
33.5	MEXICO	2019-2782	The Ministry of Culture and Arts of the State of Yucatan (Party)

Project title	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 ⁶
Project duration	April 2020 – November 2021
Recommended amount in US\$	78,272
Aim	The project aims to boost Yucatan’s creative economy by empowering cultural professionals and municipal representatives.
Brief summary (§ 19.1)	The Ministry of Culture and Arts of the State of Yucatan proposes to: 1) measure the economic impact of cultural and creative industries (CCIs) in Yucatan; 2) strengthen the capacity of artists and cultural professionals, and promote creative entrepreneurship; 3) improve market access for creative entrepreneurs, especially women and marginalized social groups, to ensure diversity.
Potential impact and expected results (§ 19.2)	<p>The economic impact of CCIs is measured – A mapping of CCIs within Yucatan’s 20 main municipalities will be conducted. A report on the production of cultural good and services, including an analysis of strengths, weaknesses and opportunities, will also be published.</p> <p>The capacity of creative entrepreneurs is strengthened – A certified curriculum in entrepreneurship will be developed in partnership with a university. The programme will target cultural professionals, with a focus on indigenous communities and women. 100 representatives from municipalities’ cultural authorities will take part in five workshops that will focus on the creative economy.</p> <p>Market access is improved – On the basis of the mapping exercise and five workshops, a network of creative entrepreneurs and cultural authorities will be established. A business plan will be developed to unleash growth.</p>
Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)	<p>Contributes to sustainable CCIs in Mexico – The project has been designed to reveal the economic impact of cultural goods and services in the State of Yucatan through a general mapping exercise. Specific capacity building activities targeting cultural professionals will also contribute to achieving a better understanding of the creative economy and improve the implementation of the country’s cultural policy.</p> <p>Contributes to assessing and addressing capacity development needs related to creation, production and distribution – Creative entrepreneurship will be strengthened through a certified theoretical and practical curriculum. Small grants for creative entrepreneurs, together with the creation of a business plan, will also improve their competitiveness and improve their market access.</p>

6. Title for communication purpose: Promoting the Creative Economy in the State of Yucatan.

<p>Feasibility and modalities of execution (§ 19.3 and 19.5)</p>	<p>The activities, which are described in great detail, thoroughly address the issues identified in the proposal. The methodology is adequate to achieve the objectives. The timeline of 17 months is reasonable to successfully carry out the activities.</p> <p>The Ministry of Culture and Arts of the State of Yucatan is qualified to undertake this project. The extensive team that has been proposed is knowledgeable and competent.</p>
<p>Sustainability (§ 19.6)</p>	<p>The involvement of the public sector in the development and implementation of the project will contribute to its sustainability. The project will support the development of the CCIs and should have a long-term economic and social impact.</p> <p>This project contributes to the implementation of the 2005 Convention, the 2030 SDGs and the Orange Economy. As such, the project has the potential to create structural change in the State of Yucatan and might become an example for other jurisdictions.</p>
<p>Comments from evaluators (§ 19.7)</p>	<p>The experts recommend this project because it can contribute to structural change, which is one of the IFCD's priorities. The project will have an impact both at the policy level (improving the governance of culture) and at the professional level (empowering a network of cultural entrepreneurs) and is expected to contribute to the region's creative economy.</p> <p>The proposal pays special attention to the diversity of cultural expressions and the empowerment of women and marginalized social groups.</p> <p>The evaluators request that special attention be given to the project's management and asks that they consider streamlining the number of staff members involved. Consequently, they recommend reducing the budget by 6,000 USD.</p>

Score	Beneficiary Country	Project No.	Applicant
33	GEORGIA	2019-2687	Creative Georgia (Party)

Project title	Creative Twist - Boosting economic capacity of Creative and Cultural Industries through mapping, awareness-raising and Strategy elaboration ⁷
Project duration	April 2020 – December 2021
Recommended amount in US\$	88,269
Aim	The project aims to foster the ecosystem of cultural and creative industries (CCIs) in Georgia by developing a state strategy and action plan.
Brief summary (§ 19.1)	Creative Georgia, a public institution, proposes to: 1) conduct a research and mapping exercise to measure the social and economic impact of CCIs in order to inform the development of an evidence-based policy; 2) raise awareness on CCIs and their economic dimension; 3) elaborate medium-term state strategy and action plan for CCIs, identifying the fiscal, legislative and/or policy measures required for their development.
Potential impact and expected results (§ 19.2)	<p>Research and mapping are conducted – Qualitative research will be conducted and focus group meetings will be organized to identify the challenges and needs of CCIs in Georgia. A thorough review of the current legislative, fiscal and policy framework will be conducted and a mapping document will be published.</p> <p>Awareness is raised on the economic and social value of CCIs – An information campaign will be designed, including videos of success stories and a booklet. A Creative Industries Forum will be organized, as well information meetings between creators and municipal authorities.</p> <p>A medium-term strategy is elaborated – Multi-stakeholder consultation meetings will be organized to develop a strategic document. The 5-year strategy will be presented to the government for adoption, together with a 2-year action plan.</p>
Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)	<p>Contributes to a sustainable system of cultural policy in Georgia – The project has been designed to provide data on the social and economic value of CCIs in order to review the current legal framework. To implement those measures and policies, a strategic document and action plan will be presented to the relevant authority for adoption.</p> <p>Strengthens the role of civil society in the implementation of Georgia’s cultural policy – Throughout the project, consultations with civil society will be organized in order to develop an evidence-based policy that will answer the needs of the people it will impact.</p>
Feasibility and modalities of execution (§ 19.3 and 19.5)	<p>The organization is a public entity dedicated to the development of CCIs and the team has experience in international project management.</p> <p>The activities, which are well-structured and relevant, fully address the project’s objectives. The project involves a variety of expert and community groups.</p>

7. Title for communication purposes: Creative Twist – Boosting the Economic Capacity of the Creative and Cultural Industries in Georgia.

<p>Sustainability (§ 19.6)</p>	<p>Creative Georgia has a full mandate to elaborate policies related to the development of CCIs and has already developed various programmes that respond to the sector's needs and that possess synergies with this project.</p> <p>The project fits with the “Cultural Strategy 2025” adopted by the government of Georgia in 2016. The Ministries of Education, Science, Culture and Sport, as well as the Tbilisi City Hall will be partners and their roles are clearly outlined in the proposal.</p>
<p>Comments from evaluators (§ 19.7)</p>	<p>The experts recommend this project because it aims to develop a national strategy and action plan for CCIs in Georgia. It also addresses issues such as the absence of a unified state policy for CCIs and the lack of statistical data and analysis of the sector.</p> <p>The project timeline, which is of 20 months with an April 2020 start date, appears realistic and consistent with the proposed activities.</p> <p>The budget is adequate for the implementation of the project. However, the evaluators recommend reducing the amount allocated to contractors by 5 000 USD, and the amount allocated to communication activities by 3 000 USD.</p>

Score	Beneficiary Country	Project No.	Applicant
33	TURKEY	2019-2181	Istanbul Foundation for Culture and Arts – IKSIV (NGO)

Project title	Empowering Turkey's Local Cultural Professionals
Project duration	April 2020 – April 2022
Recommended amount in US\$	92,000
Aim	The project aims to improve the capacity of cultural professionals and of the public sector at the local level in the field of cultural policies in Turkey by providing capacity building to all stakeholders.
Brief summary (§ 19.1)	Istanbul Foundation for Culture and Arts - IKSIV, a non-governmental and non-profit organization focusing on art promotion, proposes to: 1) strengthen the capacity of the public sector and of civil society organizations; 2) foster civic participation in decision-making, especially in small and medium scales cities.
Potential impact and expected results (§ 19.2)	<p>The capacities of the public sector and of civil society organizations are strengthened – An online survey will be conducted to identify the current needs of the creative sector in order to develop a relevant training programme to strengthen cultural policy. A digital platform will be designed as an online empowerment tool. It will also serve to create a network between different stakeholders.</p> <p>Civic participation in decision-making is fostered — Dialogue is a key element of the project. Different meetings and trainings involving public authorities and civil society organizations will be organized to ensure that synergies are achieved in the design and implementation of cultural policy. As a result, concrete recommendations will be presented in a report in order to bring about a lasting solution.</p>
Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)	<p>Strengthens the capacity of cultural professional and of the public sector in cultural policy – The project was designed to identify the needs of all stakeholders in order to ensure a sustainable cultural policy in the capital and beyond. Training will be provided and a platform will be created to strengthen the capacities of public authorities and cultural professionals.</p> <p>Strengthens the role of civil society in the implementation of cultural policy – The project will reinforce dialogue between public authorities and civil society organizations. Through meetings, civil society organizations will be involved in the decision-making process and will be able to share their priorities, thereby ensuring the development of a sustainable cultural policy.</p>
Feasibility and modalities of execution (§ 19.3 and 19.5)	<p>Given the experience of the organization (45 years) and the needs of the sector, the project can bring significant changes in the policy environment and far-reaching changes in the culture sector's organizational structures.</p> <p>The project adopts a comprehensive methodology that includes assessment, research, capacity building and exchange platforms. It is focused and its activities are geared toward achieving long term impact.</p>
Sustainability (§ 19.6)	<p>The project proposes an extensive list of partners, ranging from the local government to the national government, and including European partners. The roles and responsibilities of the different partners are outlined precisely and concisely.</p> <p>The training of cultural professionals will mean they are empowered to take action at the local level. This is the most significant guarantee of the project's long term impact.</p>

<p>Comments from evaluators (§ 19.7)</p>	<p>The evaluators recommend this project because it aims to build the capacity of cultural professionals from both the public sector and civil society in Anatolia.</p> <p>The proposal highlights gender equality and commits to select at least 50% women among the trainees.</p> <p>The project's outputs are concrete, measurable and relevant. The activities and budget are adequate to achieve the outputs. The digital platform will be the main tool to follow up the project's implementation. The project's impact will be evaluated both during and after its implementation.</p> <p>The budget is adequate for the project, but the evaluators recommend reducing the amount allocated to salaries by \$8,000.</p>
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Score	Beneficiary Country	Project No.	Applicant
33	VIET NAM	2019-2509	Vietnam National Institute for Culture and Arts Studies - VICAS (Party)

Project title	Strengthening Intellectual Property Protection and Practice in Vietnam (SIPPP)
Project duration	May 2020 – May 2021
Recommended amount in US\$	91,945
Aim	The project aims to support the implementation of IP rights in the cultural and creative industries (CCIs) by strengthening the capacity of stakeholders.
Brief summary (§ 19.1)	Vietnam National Institute for Culture and Arts Studies - VICAS, a public institution part of the Ministry of Culture, Sports and Tourism (MoCST) proposes to: 1) strengthen the capacity of government official working in the field of IP; 2) strengthen the capacity of artists and creators in Viet Nam.
Potential impact and expected results (§ 19.2)	<p>The capacity of government officials is strengthened – A review of current intellectual property legislation will be published to improve its implementation and achieve a better understanding of the country’s needs. A guide for government officials for the enforcement of IP law and regulations will be published and disseminated to all public institutions concerned with IP.</p> <p>The capacity of artists and creators is strengthened – A series of training sessions will be provided to artists and creators to enable them to better understand the importance of intellectual property law and its application. A guide for the art sector will be published.</p>
Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)	Strengthens processes and mechanisms for the implementation of IP law – The project has been designed and will be implemented with the participation of public institution working in the administration and enforcement of intellectual property rights in Viet Nam, such as the Copyright Department and its provincial affiliates. It will also target the final beneficiaries, which are the artistic and creative sectors, in order to ensure a better understanding of the application and importance of IP regulation in CCIs.
Feasibility and modalities of execution (§ 19.3 and 19.5)	<p>The organization is a state unit with substantial experience in research, policy advice and graduate training, as well as in creating development models for CCIs.</p> <p>The activities proposed directly respond to the issues outlined in the proposal. The methodology proposed for the implementation of the project is clear and detailed.</p>
Sustainability (§ 19.6)	<p>The project is aligned with the National Strategy for the Development of Culture Industries, Vision 2030, ratified by the Prime Minister. The project design includes consultations with government staff and artists, and pre- and post- training surveys, so that the resulting IP review and the toolkits are relevant.</p> <p>Since VICAS and the Copyright Department are public organizations, the benefits of the increased capacity of VICAS staff and Copyright Department officials and their provincial affiliates, as well as that of the artists, will be a long-term investment and will have a ripple effect.</p>

<p>Comments from evaluators (§ 19.7)</p>	<p>The evaluators recommend this project because it addresses information needs, includes consultations with the public and NGOs, and provides training (both for government employees and for the cultural sector) in three key locations.</p> <p>The outputs are realistic and will contribute to achieving the project's objectives. The activities address the concerns identified for the creative sector. Results from this project could have long-term benefits for the creative sector and would potentially create a model that could be adapted in other countries facing similar problems in terms of IP misuse.</p> <p>The budget is detailed and seems adequate. However, the evaluators recommend that the budget allocated to salaries be reduced by 8,000 USD.</p>
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Score	Beneficiary Country	Project No.	Applicant
33	ARGENTINA	2019-3016	General Directorate of Music of the City of Buenos Aires (Party)

Project title	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 ⁸
Project duration	December 2020 – March 2022
Recommended amount in US \$	36,733
Aim	The project aims to empower youth from disadvantaged areas of Buenos Aires by reinforcing their capacities to create, produce and distribute music and by fostering their access to the music job market.
Brief summary (§ 19.1)	The General Directorate of Music of the City of Buenos Aires, responsible for the development of policies, programmes and projects that foster music production and dissemination, proposes to broaden the scope of its <i>Estudio Urbano</i> (Urban Studio) program, by: (1) fostering music creation, production and distribution by young people from disadvantaged areas in Buenos Aires; (2) promoting access to the labor market through vocational training in the different trades of the music industry.
Potential impact and expected results (§ 19.2)	<p>Music creation, production and distribution by young people from disadvantaged areas in Buenos Aires is fostered - Project beneficiaries will be granted access to a professional recording studio to record their work. Their capacities and skills in music management and communication will be reinforced through trainings. The recorded music will be distributed and promoted through social networks and in the press, and through the organization of concerts with renowned artists.</p> <p>Access to the job market through vocational training in the different trades of the music industry is increased – Training and professional practices in music recording, sound, lighting, photography and video will be offered to young people from disadvantaged areas in Buenos Aires.</p>

8. **Title for communication purposes:** Empowering youth from disadvantaged areas of Buenos Aires by fostering their participation in the music industry.

<p>Relevance to the objectives and the areas of intervention of the IFCD (§ 19.4 and 19.8)</p>	<p>Widen participation in the creation, production and distribution of cultural goods and services to previously excluded regions and social groups - The project will allow young people from disadvantaged areas in Buenos Aires to produce their music professionally and to access new professional opportunities within the music industry. It will do so by reinforcing their capacities in music production and distribution, and granting them access to a recording studio</p> <p>Strengthen public cultural agencies and institutions essential to the development of cultural industries - The project contributes to strengthening the implementation of local cultural policies and programmes, through the creation of a social component in the <i>Estudio Urbano</i> (Urban study) programme, targeting young people from disadvantaged areas in Buenos Aires.</p>
<p>Feasibility and modalities of execution (§ 19.3 and 19.5)</p>	<p>The applicant is a government institution that is part of the government of the city of Buenos Aires. It has the experience and the capacities necessary for the implementation of the project: the urban study programme has been developed successfully over the last 10 years in collaboration with professional musicians, music producers and managers, and other local governmental programmes.</p> <p>Six (6) different partners from public authorities, civil society and the private sector will be involved in the implementation of the project.</p> <p>The main activities and the budget are appropriate for achieving the project's outputs. The outputs are concrete, measurable and in line with the project's objectives. The implementation period is realistic and the beneficiaries have been clearly identified.</p>
<p>Sustainability (§ 19.6)</p>	<p>The project will contribute to the implementation of cultural policies and programmes by the government of the city of Buenos Aires.</p> <p>The activity related to the extension of the recording studio guarantees the project's long-term impact, as more people will be able to access it permanently, diversifying the offer of available productions and increasing the number of scholarships that can be granted for the production of recorded material, without increasing costs.</p> <p>In order to identify positive results, possible weaknesses and make necessary adjustments to the program, two impact evaluations will be carried out to measure the extent to which beneficiaries have been integrated into the labor market and music industry.</p>
<p>Comments from evaluators (§ 19.7)</p>	<p>The evaluators recommend this project because it empowers young residents in disadvantaged areas in Buenos Aires by encouraging their participation in the creation, production and distribution of music, while generating new professional opportunities within the industry.</p> <p>The project contributes to the implementation of local public policies and programs as it complements the work already carried out by the <i>Estudio Urbano</i> programme (Urban Study), which is part of the General Directorate of Music of the Ministry of Culture of the Government of the City of Buenos Aires. It possesses the potential to influence the ecosystem necessary for future policy change.</p> <p>The project is well written with clear objectives, and its activities are supported by a sound methodology. The beneficiaries are clearly identified and the budget corresponds to the objectives.</p> <p>However, the evaluators request a reduction in the budget of 7,467 USD corresponding to construction materials (2,767 USD) and works (4,700 USD), as these activities are not eligible for IFCD funding.</p>

ANNEX III:

Proposed new members to the Panel of Experts

In accordance with paragraph 16.1 of the IFCD Guidelines on the use of IFCD resources, “members of the Panel of Experts have a four-year mandate” and “half are renewed each two years in order to ensure the continuity of work”.

Proposed new members to the Panel of Experts

Group	Expert	Country	Mandate
Group I	Ms Valeria Marcolin	Italy	4 years
Group II	Ms Lidia Varbanova	Bulgaria	4 years
Group III	Mr Lazaro Israel Rodriguez Oliva	Cuba	4 years
Group IV	Ms Sarah Gardner	Australia	2 years
Group V(a)	Ms Ojoma Ochai	Nigeria	2 years
Group V(b)	Ms Fatin Farhat	Palestine	2 years

Proposed alternate experts

Group	Expert	Country	Mandate
Group I	Ms Astrid Audibert	Belgium	4 years
Group II	Ms Mira Burri	Bulgaria	4 years
Group III	Mr Eduardo Saravia	Colombia	4 years
Group IV	Ms Sharada Ramanathan	India	2 years
Group V(a)	Ms Ayeta Anne Wangusa	Uganda	2 years
Group V(b)	Ms Ghita Khaldi	Morocco	2 years

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

Ms Valeria Marcolin

Valeria Marcolin is the co-director of NGO *Culture et Développement*. She has been working in the cultural field in the past 18 years and developed an extensive experience in the elaboration and implementation of cultural cooperation projects, networking and arts organisations management. In addition, her field of expertise covers cultural stakeholders training, civil society capacity building, participatory processes, evaluation of cultural projects and programmes. She has also participated in the design and implementation of training programmes and seminars for UNESCO, ACP Group of States, OIF (Organisation internationale de la Francophonie) in the field of cultural cooperation, culture in development policies. She has provided technical assistance to local authorities for their cultural development strategies in developing countries (Burkina Faso, Ivory Coast, and Senegal) and is currently a member of the UNESCO/EU Expert Facility.

Ms Lidia Varbanova

Lidia Varbanova has professional experience as a consultant, educator, researcher and project manager in over 60 countries. Her portfolio focuses on strategy, policy, entrepreneurship, innovation, organizational development, capacity building and online technologies, with a special emphasis on arts, culture and creative industries. She is currently a full-time professor at the National Academy of Theatre and Film Arts in Sofia, Bulgaria, a regular visiting professor at the University of Arts in Belgrade and offers masterclasses at the University of British Columbia. Lidia is also an external evaluator for the European Commission Programmes Erasmus+, Horizon 2020 and H2020 Twinning. Lidia is a visiting professor in prominent universities and training centers in Europe and an active member of several international professional associations. She has received a number of distinguished awards, among them: the “Dragan Klaić” European award for excellence in teaching, FULBRIGHT Fellowship, Japan Foundation Fellowship, and NATO Fellowship. Her latest books are: *International Entrepreneurship in the Arts* (2016) and *Strategic Management in the Arts* (2012), published by Routledge. Lidia’s new initiative is Kamenov House for Creative Thinking: a place for artists and academia to create and innovate in a beautiful rural environment.

Mr Lázaro Israel Rodríguez

Lázaro Israel Rodríguez is a consultant for international, national, urban and local institutions on cultural policies and the creative economy for sustainable development. He has 15 years of experience in Latin America and the Caribbean with multiple agencies and institutions, such as UNESCO, UNDP, the Inter-American Development Bank, and national cooperation agencies including the Spanish Agency for International Cooperation for Development and Hivos. He was a researcher and head of the Cultural Policy Studies Group (Juan Marinello Institute, Ministry of Culture) in Havana, Cuba. His professional interests are the creative economy as a driver and enabler of social transformation, internationalization of cultural initiatives, cultural policies, and cultural responsibility. Lázaro is currently working as a consultant for the United Nations Development Program in Panama on the formulation of the National Strategy on Cultural Diplomacy. He is also the Panama City focal point of the UNESCO Creative City of Gastronomy. He has also worked on the 2014-2024 Public Cultural Policy of El Salvador, the 2012-2015 Cultural Policy of Central American Museums (REDCAMUS), Strategic Lines of the Cultural Policies for Central American Integration (SICA), and the Cultural Corridor for Central American Caribbean (SICA).

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

Ms Astrid Audibert

Astrid Audibert is a specialist in project management and evaluation and has extensive field experience in Africa. From 2013 to 2019, she was in charge of cultural affairs at the Secretariat of the ACP Group of States, an intergovernmental organization whose objective is to promote South-South solidarity and

North-South cooperation for the sustainable development of 79 African, Caribbean and Pacific countries and their integration into the world economy. In this capacity, it successfully managed the programme of support for cultural sectors ("ACP Cultures +") financed by the 10th European Development Fund and organised the 4th meeting of ACP Ministers of Culture in Brussels. A graduate of the Sorbonne University in Paris, Astrid holds a Master's degree in International Relations. She is also a graduate of the University of Ouagadougou in multimedia communication.

Ms Mira Burri

Mira Burri is a senior lecturer and managing director for internationalization at the University of Lucerne's Faculty of Law. Prior to joining the University of Lucerne, Mira was a senior fellow at the University of Bern, where she led projects on trade and culture and on digital technologies and trade governance as part of the Swiss National Centre of Competence in Research (NCCR): Trade Regulation. As of 2017, Mira is the principal investigator of the research project 'The Governance of Big Data in Trade Agreements', sponsored by the Swiss National Science Foundation (2017-2020). Following her habilitation in 2016, Mira holds a *venia docendi* in international economic law, European and international communications and media law, as well as Internet law. She has published widely in these areas. Her more recent books include: *Trade Governance in the Digital Age* (Cambridge University Press 2012); *Public Service Broadcasting 3.0: Legal Design for the Digital Present* (Routledge 2015); and *Big Data and Global Trade Law* (Cambridge University Press 2019). Mira has worked as a consultant for the Swiss and Canadian governments, the European Parliament, the ICTSD, the WTO and UNESCO on issues of cultural diversity, trade and digital innovation. Mira is a member of the European Expert Network on Culture and Audiovisual (EENCA).

Mr Eduardo Saravia

Eduardo Saravia is a researcher, consultant, and professor in cultural industries and cultural economics. He has worked for governmental and non-governmental national and international institutions, including the Ministry of Culture of Colombia, the Secretary of Culture of Bogotá, CERLALC, UNESCO and CIASE. Eduardo is an expert in the development and evaluation of cultural public policies, and in the elaboration of cultural and social indicators. He coordinated Colombia's Cultural Satellite Account, and the elaboration of Colombia's quadrennial periodic report for the UNESCO 2005 Convention. He is currently working as a consultant at Sound Diplomacy, developing and implementing methodologies for measuring the economic impact of the creative sector in cities such as Cardiff, Vilnius, Muscle Shoals, and Huntsville.