



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions

14 IGC

DCE/21/14.IGC/8
Paris, 5 January 2021
Original: French

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

Fourteenth Session
Online
1 – 6 February 2021

Item 8 of the provisional agenda: Recommended projects from the eleventh call for funding requests to the International Fund for Cultural Diversity

This document presents the results of the eleventh call for funding applications, implemented in accordance with the Guidelines on the Use of the Resources of the International Fund for Cultural Diversity and Decision 13.IGC 5a.

Decision required: paragraph 15

I. Background

1. Pursuant to Decision [13.IGC 5a](#), the eleventh call for applications for funding from the International Fund for Cultural Diversity (hereinafter “the IFCD”) was launched on 16 March 2020. This document presents the results of the pre-selection and evaluation of funding applications, including the projects recommended by the Panel of Experts for approval by the Committee, in accordance with the procedures established by the Guidelines on the Use of the Resources of the IFCD.
2. Operational since 2010, following the approval of the first Guidelines on the Use of the Resources of the IFCD by the Conference of Parties at its second session, the IFCD celebrated its tenth anniversary in 2020. During the past decade, the Committee approved 114 projects for a total amount of more than US\$8.3 million. A brief overview of the past 10 years of implementation of the IFCD is available in document DCE/21/14.IGC/7.
3. During the current session, the Committee is invited to examine the projects recommended by the Panel of Experts appointed at its thirteenth session ([Decision 13.IGC 5a](#)) and to decide on the projects to be funded by the IFCD in the framework of its eleventh call for funding applications.

II. Results of the eleventh call for funding applications

Statistics

4. The eleventh call for funding applications was open from 16 March to 19 June 2020. The data presented below provide a general overview of trends at each stage of the process:
 - **Submission: 1,027 projects** from 102 countries, including **94 eligible countries**,¹ were submitted. Some 784 projects were submitted by non-governmental organizations (hereinafter “NGOs”), 219 by government agencies and 24 by international non-governmental organizations (hereinafter “INGOs”).
 - **Pre-selection by National Commissions:** the 784 projects submitted by NGOs and the 219 submitted by government agencies (a total of 1,003 projects) were sent to the National Commissions of the 94 eligible countries for pre-selection via the online platform. The National Commissions of **79 countries carried out the pre-selection** of projects submitted by applicants from their countries, which represents a participation rate of 84%. Fifteen National Commissions² did not complete the pre-selection process, thus penalizing applicants from their countries. A total of **190 projects were pre-selected**.
 - **Technical assessment by the Secretariat:** the 190 projects pre-selected by the National Commissions and the 24 projects submitted by INGOs (a total of 214 projects) were then examined by the Secretariat. Following the technical assessment, **111 projects were deemed technically complete**.
 - **Evaluation by the IFCD Panel of Experts:** following the evaluation by the Panel of Experts, of the 111 technically complete projects, 17 projects obtained at least 30 points.

1. In accordance with paragraph 1 of the Guidelines on the Use of the Resources of the IFCD, developing countries, considered Parties to the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and recognized by UNCTAD as developing economies, economies in transition and least developed countries, are eligible.

2. Albania, Bolivia (Plurinational State of), Central African Republic, Chad, Chile, Congo, Equatorial Guinea, Guatemala, Iraq, Mauritania, Niger, Panama, Paraguay, Tajikistan and Uzbekistan.

In accordance with Decisions [12.IGC 6](#)³ and [13.IGC 5c](#),⁴ the Panel of Experts **recommends** for approval by the Committee, within the limits of the funds available (US\$490,744),⁵ the six highest rated projects among the 17 projects having obtained at least 30 points. The six recommended projects represent 0.5% of the 1,027 applications for funding initially submitted to the IFCD.

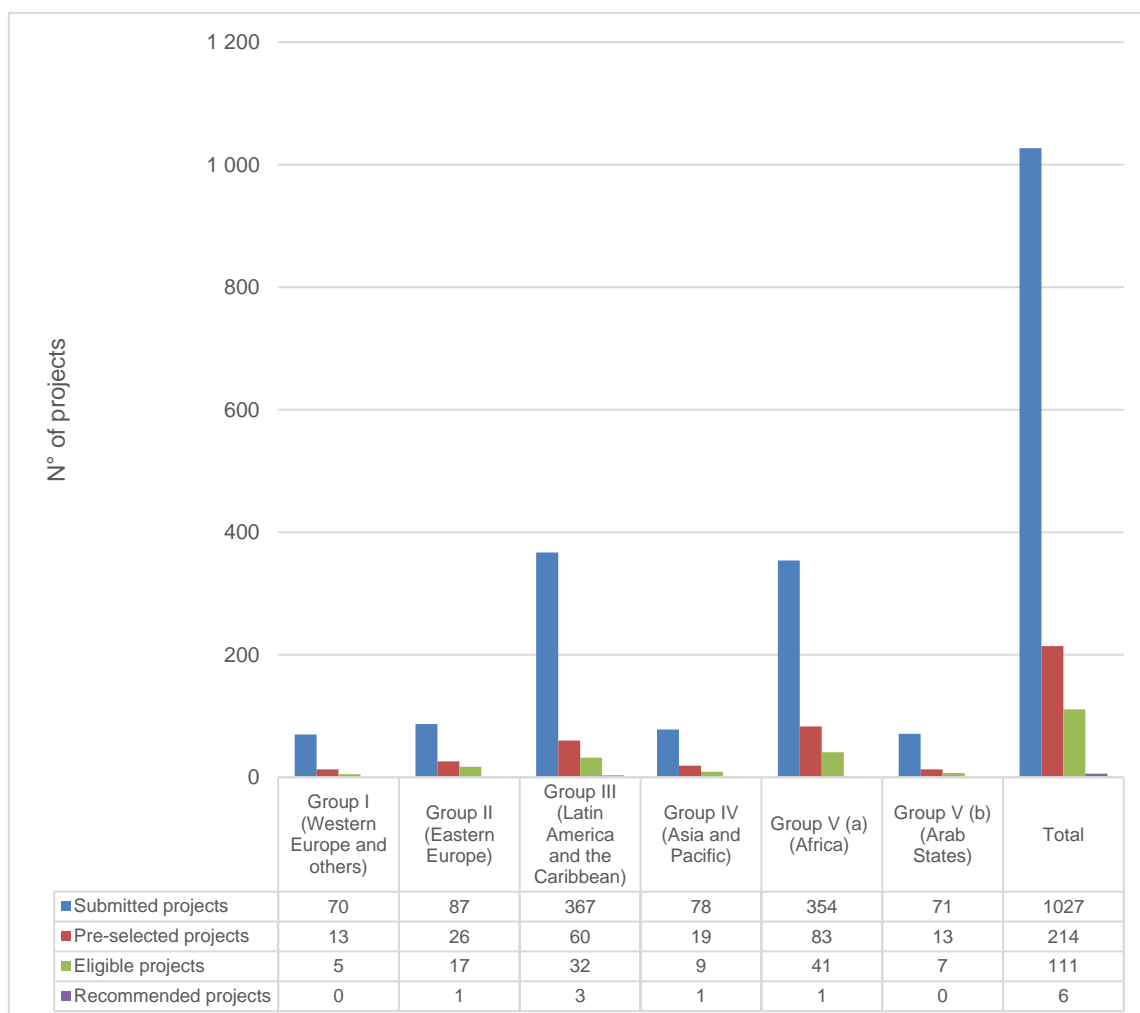


Figure 1: Overview of the geographical distribution of projects submitted for the eleventh call

Recommendations of the Panel of Experts

- The projects submitted during the eleventh cycle of funding applications were assessed by a Panel of Experts composed of six members appointed by the Committee at its thirteenth session ([Decision 13.IGC 5a](#), paragraph 7). In accordance with paragraph 16.5 of the Guidelines on the Use of the Resources of the IFCD, each project was assessed by two experts. During their evaluation, the Panel of Experts took into consideration

- Decision 12.IGC 6, paragraph 8: “The Committee asked the IFCD Panel of Experts to recommend for approval the highest-scoring projects, attaining at least 30 points, for funding within the limit of funds available”.
- Decision 13.IGC 5c, paragraph 3: “Decides to allocate 70% of the total amount of contributions received from Parties and interest earned, as of 30 November of the year preceding the session of the Committee, to project funding.”
- Refer to Annex I for the details of the calculations.

Recommendations 6,⁶ 15⁷ and 21⁸ adopted by the Committee following the second external evaluation of the IFCD ([Decision 12.IGC 6](#)), which allocated an additional point to funding applications whose rating was close to the recommended level and which came from countries that had not yet received IFCD funding.⁹

6. Pursuant to Decisions [12.IGC 6](#) and [13.IGC 5c](#), the Panel of Experts recommends, for approval by the Committee, the six projects presented in Annex II. The projects are ranked according to the combined rating awarded by both experts assigned to the same project. Annex I also details the amount that the experts recommend should be granted to these projects, which represents 73% of the amount requested in the funding requests. The Panel recommends this 27% reduction in the amounts requested in order to be able to recommend six projects within the funds available as at 30 November 2020.
7. The individual evaluation sheets of the projects recommended by the Panel of Experts for approval by the Committee are contained in Annex III. In order to facilitate the Committee's decision-making, these evaluation sheets contain a detailed presentation of each project according to the elements specified in paragraph 19 of the Guidelines on the Use of the Resources of the IFCD. More information on the eleventh call for funding applications, including the evaluations of the Panel of Experts, is available on the website of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter "the Convention") at the following address: <https://en.unesco.org/creativity/ifcd/apply/results>.
8. The Panel of Experts also made general comments on the evaluation process for the eleventh call for funding applications. Overall, the Panel noted an improvement in the quality of the review by National Commissions and the relevance of submitted projects. The Panel also remarked an improvement in the quality of the funding applications submitted, particularly with regard to the identification of the projects' objectives, the relevance of the proposed activities, and their potential to contribute to the implementation of the Convention.
9. The Panel of Experts regrets, however, that the efforts made both by the candidates in preparing their funding applications and by the National Commissions in the pre-selection process, resulted in a **success rate of less than 1%**,¹⁰ owing to the limited funds available to the IFCD. It also wishes to draw the Committee's attention to the impact of the increased number of funding applications on its workload and the time required to assess the applications. The Panel also expressed concern about the disproportionate number of projects that it was able to recommend to the Committee for approval (six) compared to the number of projects it assessed (111). While the number of funding applications assessed by the Panel has increased from 68 in 2019 to 111 in 2020 (an increase of 63%), the number of recommended projects does not follow a similar trend. Instead, their number has declined from nine in 2019 to six in 2020, due to the decrease in available funds. While in 2019 the Panel was able to recommend for approval 13% of the projects evaluated, in 2020 this has fallen to 5%.

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6. To allocate extra in the proposal scoring system to projects promoting certain strategic themes and/or geographic regions in order to finetune project selection and reduce the challenges emerging from the 30-point decision as well as geographic imbalance.
 7. To positively discriminate project proposals that include concrete actions aimed at increasing women's representation in key areas of cultural activity and/or aimed at challenging traditional women's roles.
 8. To devote more attention to the capacity of project partners [applicants] and give this factor greater weight in the selection process... Include elements that prove the capacity of partners [applicants] (such as experience, sector expertise, past performance and participation in networks).
 9. Afghanistan, Algeria, Armenia, Belarus, Botswana, Burundi, Comoros, Costa Rica, Dominican Republic, Egypt, Gabon, Gambia, Guinea, Honduras, Jordan, Lesotho, Nigeria, Republic of Moldova, Saint Kitts and Nevis, Seychelles, South Sudan, Trinidad and Tobago, Uganda, United Republic of Tanzania, Venezuela (Bolivarian Republic of).
 10. Calculated on the basis of all funding applications submitted (i.e. six projects out of 1,027 projects submitted in 2020).

10. In view of the exponential increase in the number of funding applications submitted and the improvement in their quality, and taking into account the insufficient level of voluntary contributions to the IFCD, to allow a reasonably proportionate rate of funding, the Panel of Experts discussed the possibility of recommending to the Committee not to launch a call in 2021 in order to enable the Secretariat to devote the limited resources at its disposal to already approved projects, to capacity-building of both future IFCD applicants and National Commissions and, above all, to begin the implementation of the fundraising and communication strategy presented in document DCE/21/14.IGC/11. The proclamation by the General Assembly of the United Nations of 2021 as International Year of Creative Economy for Sustainable Development could provide an ideal framework for carrying out these projects and enable the Secretariat to strengthen its advocacy for the IFCD as an effective mechanism for supporting the cultural and creative industries of developing countries.

III. Impact of the COVID-19 pandemic on the eleventh call for applications and next steps

11. The eleventh call for funding applications took place in particular circumstances. Just as the call for applications was launched, in March 2020, several countries began to put in place restrictions and lockdown measures to curb the spread of the COVID-19 pandemic.
12. These measures have led to the closure of cultural institutions as well as major restrictions on the mobility of artists and cultural professionals and the exchange of cultural goods and services. Already weakened in many countries before the pandemic, the cultural and artistic sectors have been hit hard by the pandemic. The increased need for financial support experienced by artists as well as by many public and private cultural organizations undoubtedly explains the very large number of funding applications submitted to the IFCD in 2020. With 1,027 applications submitted in 2020, an increase of 114% was recorded for this eleventh call for applications.¹¹
13. The effect of the pandemic on the level of voluntary contributions to the IFCD has been inversely proportional. Many national economies have been weakened by the global crisis generated by the pandemic and the IFCD has experienced a sharp drop in contributions. Between 1 January and 30 November 2020, the IFCD received voluntary contributions amounting US\$638,264.17, whereas over the same period in 2019, it received US\$740,726.91, which is a decrease of 14% in contributions compared to an increase of 114% in applications for funding.
14. The results of the eleventh call for funding requests demonstrate both the urgent need for financial support for the cultural and creative sector and the relevance that players in the sector attribute to the IFCD in submitting their applications. While the COVID-19 pandemic has had a negative impact on the already modest level of voluntary contributions to the IFCD, it has also reaffirmed its relevance as an important international cooperation tool to strengthen the cultural and creative industries of developing countries.
15. The Committee may wish to adopt the following decision:

DRAFT DECISION 14.IGC 8

The Committee,

1. *Having examined document DCE/21/14.IGC/8 and its Annexes,*
2. *Recalling Decisions 12.IGC 6, 13.IGC 5a and 13.IGC 5c,*
3. *Thanks the Panel of Experts for the work accomplished;*
4. *Takes note of the unprecedented circumstances resulting from the COVID-19 pandemic and the increase in the number of funding applications submitted, and appreciates the steps taken by the Panel of Experts and the Secretariat to ensure their timely evaluation;*

11. In 2019, the IFCD received 480 applications for funding.

5. *Also takes note of the recommendations of the Panel of Experts on the evaluated funding applications and of its general comments;*
6. *Decides that the projects annexed to this decision shall receive financial support from the International Fund for Cultural Diversity;*
7. *Also decides to allocate one-sixth of the total provisional budget for 2020-2021 (equivalent to US\$277,884) to enable the Secretariat to continue the implementation of the International Fund for Cultural Diversity for the period from 1 January to 28 February 2022, pending approval by the Committee, at its fifteenth session, of the new provisional budget for 2022-2023;*
8. *Also thanks all Parties that have made voluntary contributions to the International Fund for Cultural Diversity in 2020 to finance such projects;*
9. *Notes with concern the extremely low success rate of funding applications submitted to the International Fund for Cultural Diversity, in particular due to the low level of voluntary contributions to the Fund;*
10. *Regrets in particular that a further 11 applications for funding could not be approved, even though they obtained more than 30 points, due to lack of sufficient funding;*
11. *Decides to issue the twelfth call for funding requests in 2021;*
12. *Invites Parties to the Convention to redouble their advocacy efforts in favour of the International Fund for Cultural Diversity at the national and regional levels in order to increase its visibility and recall its relevance in the context of the International Year of Creative Economy for Sustainable Development (2021).*

ANNEX I**Amount available for project funding under the 11th call for funding applications**

	Amount (US\$)
Amount of contributions (with interest) – 1 to 30 December 2019	111,874
Amount of contributions (with interest) – 1 January to 30 November 2020	638,264
<i>Total contributions received from Parties and interest earned from 1 December 2019 to 30 November 2020</i>	<i>750,138</i>
70% of the contributions received from Parties and the interest earned from 1 December 2019 to 30 November 2020 pursuant to Decision 13.IGC 5c	525,097
Programme Support Costs, to be deducted	34,352
Funds available for project funding in 2021	490,744

ANNEX II

Projects recommended to the Committee by the IFCD Panel of Experts for the eleventh funding cycle

Points	Recipient country	Project title ¹²	Project number	Applicant name	Applicant profile	Amount requested (US\$)	Amount recommended (US\$)
34	Jamaica	Validating Jamaica's Cultural & Creative Industry through Economic Impact Assessments and National Statistical System (JAM NSS-CCI)	2020-4919	The Jamaica Business Development Corporation (JBDC)	Party	98,900	72,197
34	Mexico	The Cultural Nests Project, a cultural and business development project for indigenous start-ups.	2020-4007	Centro de Investigación en Comunicación Comunitaria A.C.	NGO	100,000	73,000
32.5	Cambodia	Strengthening civil society engagement in policy advocacy and development in Cambodia	2020-4698	Cambodian Living Arts	NGO	99,902	72,928
32.5	United Republic of Tanzania	Strengthening the East African contemporary dance scene	2020-4779	Muda Africa Organization	NGO	99,985	72,989
32	Honduras	Strengthening Women and Youth creators policy building capacities. Towards an inclusive cultural policy for Honduras	2020-5153	Asociación Mujeres en las Artes "Leticia de Oyuela"	NGO	99,950	72,964
32	Serbia	Gender Equality Generates Cultural Diversity	2020-4615	Association Independent Cultural Scene of Serbia	NGO	99,845	72,887
TOTAL							436,965

12. Project title according to the funding application.

ANNEX III

Evaluation sheets of the projects recommended for the eleventh funding cycle of the IFCD

Score	Beneficiary Country	Project No.	Applicant
34	Jamaica	2020-4919	The Jamaica Business Development Corporation (Party)
Project title		Validating Jamaica's Cultural & Creative Industry through Economic Impact Assessments and National Statistical System (JAM NSS-CCI)	
Project duration		April 2021 – April 2022	
Recommended amount in US\$		72,197	
Aim		The project aims to map cultural industries in order to create a sustainable system of cultural governance in Jamaica, which includes an economic impact assessment for cultural and creative industries, a national strategy to develop this sector through a multi-stakeholder platform, capacity-building actions, knowledge transfer processes as well as a gender and inclusive approach.	
Brief summary (§ 19.1)		Jamaica Business Development Corporation (JBDC), a public institution committed to pursue development policies in Jamaica proposes to 1) develop comprehensive profile of the Jamaican CCI; 2) measure the economic contribution of the CCI; 3) develop strategy for the development of the CCI.	
Potential impact and expected results (§ 19.2)		<ul style="list-style-type: none"> Comprehensive profile of the CCI is developed. JBDC will launch a survey to update the mapping of the CCI and establish a database and identify challenges and opportunities of the sectors. Knowledge Transfer Workshops (KTW) will be organized to strengthen the capacity of public entity such as Statistical Institute of Jamaica (STATIN). Economic contribution of the CCI is assessed. A new socio-economic impact framework aligned with the best practices from the UNESCO Institute for Statistics (UIS) and PARIS21 (NSS-CCI) will be developed. Collected data and statistic will be used to train stakeholders to develop a better understanding of the sector through KTW. Strategy for the development of the CCI is developed. An industry advisory group will be established to guide the strategy. From SWOT analysis and mapping, recommendations for the integration of culture as a transversal factor for SDGs will be developed together with a workplan to implement them. 	
Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)		<p>Sustainable system of governance for culture. Strong data on CCIs will be a background for a more informative cultural policy making in the country. Training modules will be developed and used during KTWs to address critical capacity development gaps at the national level.</p> <p>Strengthening the role of civil society in the implementation of policy for the CCI. The industry advisory group will foster the collaboration and engagement between government, creators and business partners in a view of shaping recommendations to guarantee a sustainable environment for the CCI in Jamaica.</p>	
Feasibility and modalities of execution (§ 19.3 and 19.5)		<p>The applicant is a strong organization working for over 19 years as a key government agency providing business development services to Jamaican medium and small-size enterprises.</p> <p>The project formulation is coherent, pertinent, and intended to create substantial and structural change based on a scientific and evidence-based approach, which will be a turning point in mainstreaming culture as a driver and enabler for sustainable development.</p>	

Score	Beneficiary Country	Project No.	Applicant
34	Jamaica	2020-4919	The Jamaica Business Development Corporation (Party)
Sustainability (§ 19.6)		<p>In the context of Caribbean countries' cooperation, the project complements current initiatives on statistical data and alignment for CCIs by UIS, UNDP, UNESCO, CARICOM, and IADB. For Jamaican policies, this project reinforces JBDC's mandate to pursue development policies that foster sustainable modernization and growth.</p> <p>The governance structure, the Knowledge Transfer Workshops (KTW), and the advisory group are seen as relevant follow-up activities. Monitoring and periodic evaluations are also part of the project follow up actions with the beneficiaries.</p>	
Comments from evaluators (§ 19.7)		<p>Experts noted that the project formulation is coherent, pertinent, and it corresponds very well to IFCD objectives. One of the key outcomes is to set up a statistical system in the CCI sector that corresponds to international standards, to update the mapping of CCIs and elaborate a document for policy measures in the CCI sector.</p> <p>The objectives, activities and outcomes are well connected, and the project is appropriately split into three phases of implementation. The project has a wide base of national partners from the three sectors, as well as in the region.</p> <p>The evaluators recommend extending the project timeframe in order to help widen the participation of non-formally organized artists and collectives. This could ensure that the participatory policy-making framework includes the participation of artists and cultural professionals.</p> <p>Given the exceptional circumstance of the Covid-19 pandemic, the evaluators recommend reducing 27% of the proposed budget.</p>	

Score	Beneficiary Country	Project No.	Applicant
34	Mexico	2020-4007	Centro de Investigación en Comunicación Comunitaria A.C. (NGO)
Project title		The Cultural Nests Project, a cultural and business development project for indigenous start-ups.	
Project duration		April 2021 – April 2022	
Recommended amount in US\$		73,000	
Aim		The project aims to strengthen and contribute to Mexico's multi-ethnic cultural and creative sector by providing indigenous artists and creators with skills, training and practical experience to help them launch self-directed and sustainable projects.	
Brief summary (§ 19.1)		Centro de Investigación en Comunicación Comunitaria A.C., a non-profit organization committed to supporting vulnerable indigenous communities, proposes to: 1) establish 6 artistic start-ups in Mexico through the development of a training program and a pre-incubation process; 2) promote access to national and international markets for indigenous cultural goods and services produced.	
Potential impact and expected results (§ 19.2)		<ul style="list-style-type: none"> 6 artistic start-ups are established. A training program for indigenous creators, in response to their cultural contexts and the specific needs, will be provided as well as seed funding over an incubation period of 9 months. The programmes will help ensure the viability of indigenous people's culture-related start-up initiatives and contribute to their financial independence. Access to national and international markets is promoted. A virtual e-commerce platform will be developed to promote the work of indigenous artists. Public presentation and audiovisual campaign on indigenous art will be also held to raise awareness on the importance of the diversity of cultural expression within the framework of social inclusion. 	
Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)		Developing new business models for the cultural and creative industry in Mexico. Capacity development needs will be assessed and addressed in a collaborative way. The project seeks to develop a more inclusive cultural industry in Mexico through the creation of start-up and e-commerce site by indigenous people.	
Feasibility and modalities of execution (§ 19.3 and 19.5)		<p>The applicant has a large experience and several staff members listed have suitable expertise and experience.</p> <p>There is a logical flow from planning to implementation, marketing and follow up evaluation, with the communities being involved at all stages. The project is based on 7 years of previous experience, and the activities have been refined accordingly. Activities address relevant issues, and they are coherent with the proposed participatory methodology.</p>	
Sustainability (§ 19.6)		<p>The project is articulated to the 2005 Convention and other UN tools like Indigenous and Tribal Peoples Convention, 1989 (No. 169), which are key to improve indigenous people lives and respect through consultative mechanisms.</p> <p>Some measures are foreseen to ensure the project's impacts, including the strengthening of organizational culture for those community-based cultural start-ups, the facilitation of intercultural dialogues at local, national and international levels with relevant stakeholders for future cooperation or funding, and marketplaces with a differentiated offer based on local proposals.</p>	

Score	Beneficiary Country	Project No.	Applicant
34	Mexico	2020-4007	Centro de Investigación en Comunicación Comunitaria A.C. (NGO)
<p>Comments from evaluators (§ 19.7)</p>		<p>The experts note that the initiative is well-considered and well-informed and will provide much-needed capacity building expertise and end-to-end support. It sustains a long-term view based on the interdependence of self-determination and entrepreneurial development for indigenous communities and artists.</p> <p>Cultural outcomes are also identified, including the protection of indigenous languages which is critical for the sustainable development of communities and their sense of belonging and imagining. The project will enable the creation of self-sustaining start-ups with a virtual e-commerce site and will contribute to strengthening self-expression and diversifying the cultural industries of Mexico. It may also provide a model that would benefit indigenous communities in other areas.</p> <p>While the budget corresponds to planned activities, given the exceptional circumstance of the Covid-19 pandemic, the evaluators recommend reducing 27% of the proposed budget.</p>	

Score	Beneficiary Country	Project No.	Applicant
32,5	Cambodia	2020-4698	Cambodian Living Arts (NGO)
Project title		Strengthening civil society engagement in policy advocacy and development in Cambodia	
Project duration		April 2021 – April 2023	
Recommended amount in US\$		72,928	
Aim		The project aims to initiate and develop a new association to represent the Cultural and Creative Industries (CCIs) in Cambodia, and to strengthen the capacity of people working in the sector to participate in policymaking and advocacy activities.	
Brief summary (§ 19.1)		Cambodian Living Arts, a non-profit organization committed to preserving and reviving endangered performing arts, proposes to: 1) create an independent association to enhance civil society participation in policy making; 2) strengthen civil society in policy-making decision; and 3) conduct research on the contribution of the CCI in Cambodia.	
Potential impact and expected results (§ 19.2)		<ul style="list-style-type: none"> • An independent association is created. The association will be an independent entity, with a membership-based model, representing CCIs in Cambodia. Two Annual General Meeting (AGM) will be organized to define priorities and projects to be implemented. A dedicated website will be created to gather all relevant information on the CCIs. • Capacity of civil society is strengthened. Living Arts Fellows will be established. The backbone of the Fellows programs is four Living Arts Labs. Each Lab includes different activities such as 3-days workshop, mentorship, and Mekong exchange. Peer-to-peer learning will also provide tools and knowledge to the association on policymaking and advocacy activities. • Research on contribution of the CCI in Cambodia is conducted. Data collection will be conducted based on indicators approved by the steering committee of the association. Analysis report including recommendations will be presented at the AGM and published through the website. 	
Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)		<p>Reinforcing the role of civil society in cultural policy making and implementation. The project will provide civil society with more tools and opportunities to work collectively, engaging and collaborating with national authorities.</p> <p>Strengthening processes and mechanisms for public policy making and implementation. The project will provide quantitative data to enable the creative industries to advocate for supportive policies and to address the needs of the CCI.</p>	
Feasibility and modalities of execution (§ 19.3 and 19.5)		<p>The applicant has been playing a very significant role in supporting artists and conducting many cultural activities in view of developing youth capacity and skills by creating/increasing job opportunities for youth and has been a leader in the sector on behalf of all cultural NGOs in Cambodia.</p> <p>The proposed activities address relevant issues, and the methodology for the creation of the new association, data collection, researches and studies and the capacity building program is widely described. The registration of an association is relevant to the issues around informality and invisibility of CCIs in the country.</p>	
Sustainability (§ 19.6)		The first national policy of the country was approved in 2014. The project builds on the work done by the government and UNESCO to establish a	

Score	Beneficiary Country	Project No.	Applicant
32,5	Cambodia	2020-4698	Cambodian Living Arts (NGO)
			<p>Cultural Taskforce. It formalizes the community organization that has been undertaken as a result of COVID-19, building on previous UNESCO and UNDP work in the sector.</p> <p>There will be an MoU with the government to outline some parameters for engagement between the association and the government.</p>
<p>Comments from evaluators (§ 19.7)</p>			<p>The Panel of Experts notes that the application builds on previous work that has been undertaken in the CCIs in Cambodia. It identifies and targets specific structural problems around informality and invisibility by providing a formal platform for engagement within the sector and between the sector and government. The newly created association has a strong vision and intends to build a strong network of practitioners, artists, organizations and public institutions, in order to process needed data and analysis to allow for a better understanding of the culture sector and design appropriate and efficient cultural policies. The project is well described, and the methodology detailed.</p> <p>While the budget corresponds to planned activities, given the exceptional circumstance of the Covid-19 pandemic, the evaluators recommend reducing 27% of the proposed budget.</p>

Score	Beneficiary Country	Project No.	Applicant
32,5	United Republic of Tanzania	2020-4779	Muda Africa Organization (NGO)
Project title		Strengthening the East African contemporary dance scene	
Project duration		April 2021 – April 2023	
Recommended amount in US\$		72,989	
Aim		The project aims at strengthening the East African contemporary dance scene in Rwanda, Uganda and United Republic of Tanzania by creating a web portal which promotes young professional East African dance artists and connects them to global dance markets, as well as empowering women dance artists through choreographic capacity building and new regional policies.	
Brief summary (§ 19.1)		Muda Africa Organization, a non-profit organization committed to sustaining cultural, social and economic progress for youth in United Republic of Tanzania and East Africa, proposes to: 1) create a network to promote contemporary dance in East Africa; and 2) empower East African women dance artists.	
Potential impact and expected results (§ 19.2)		<ul style="list-style-type: none"> • A network to promote contemporary dance in East Africa is created. A website will be created with database of minimum 120 East African dancers from the Afrika Mashariki Dance (AMDA) network in United Republic of Tanzania, Uganda and Rwanda. Survey on dance markets will also be conducted within the region. Manual and training on art marketing will be provided to 180 dancers. • East African women dance artists are empowered. Three trainings on contemporary dance will target 45 women artists, and a 2-day conference with the members of AMDA network will be organized to develop policies promoting East African women artists. 	
Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)		<p>Creating networks and initiatives that support and facilitate the mobility of artists and cultural professionals in the Global South. The project will establish a network to facilitate exchanges on the distribution and access to contemporary dance in the East African Community (EAC). Website and data collection will also help to identify the needs of the sector and train dancers on arts marketing.</p> <p>Supporting the representation of women as creators and producers of expressions by strengthening artistic capacities. The project will support 45 women and build their capacities in the field of contemporary dance and advocate for more structured policies to promote gender equality in the creative sector.</p>	
Feasibility and modalities of execution (§ 19.3 and 19.5)		<p>The organization has been in place since 2012 with a professional center for the study and practice of African contemporary dance for the youth. A team of over 20 persons with different skills in dance, arts management and choreography has been identified to perform roles in training, research, website design and financial management. The technical and financial capacity of the applicant to manage the budget and the work plan is proven by previous funding and through international cooperation.</p> <p>Direct and indirect beneficiaries are clearly identified, quantitative indicators are explicit, and the nexus between activities and beneficiaries' needs is clear and take into account the local context.</p>	
Sustainability (§ 19.6)		A contacts database for all participants to the activities will be structured and shared within the AMDA network. Therefore, each of its member will be able to share information and reach out to direct beneficiaries of the main	

Score	Beneficiary Country	Project No.	Applicant
32,5	United Republic of Tanzania	2020-4779	Muda Africa Organization (NGO)
			<p>activities. Beneficiaries will be consulted after the project to help improve the digital platform. They would eventually become Ambassadors of the portal. The focus on multiple countries in the region for more regional integration and cooperation is emphasized. The project builds on previous work by the applicant to raise capacity of marginalized youth.</p>
<p>Comments from evaluators (§ 19.7)</p>			<p>The Panel of Experts notes that the project is clearly explained and in general well argued, with beneficiaries well-detailed and activities proposed that are relevant to address their concerns. The project aims to deliver a web portal and while it is clear how the sector will engage with the portal, efforts will need to be made to ensure that the international markets targeted are made aware of the portal and encouraged to use it.</p> <p>It is also noted that care and planning will need to be taken in advance to ensure that the two-day conference results in clear policy directions to support women's participation in the project. Because of its aim to create the conditions for a more equitable market access for women creators, it was suggested that additional insight on national and/or local cultural policies related to dance and on the creative economy in general (including data/statistics overview) would add value.</p> <p>While the budget corresponds to planned activities, given the exceptional circumstance of the Covid-19 pandemic, the evaluators recommend reducing 27% of the proposed budget.</p>

Score	Beneficiary Country	Project No.	Applicant
32	Honduras	2020-5153	Asociación Mujeres en las Artes “Leticia de Oyuela” (NGO)
Project title		Strengthening Women and Youth creators policy building capacities. Towards an inclusive cultural policy for Honduras	
Project duration		April 2021 – April 2022	
Recommended amount in US\$		72,964	
Aim		The project aims at strengthening the role and participation of Women and Youth organizations in the design and implementation of cultural policies in five cultural regions.	
Brief summary (§ 19.1)		Asociación Mujeres en las Artes “Leticia de Oyuela”, a non-profit organization committed to promoting women’s participation in arts and culture, proposes to: 1) strengthen the capacities of women and young creators to participate in the design of a cultural development policy; 2) establish a networking platform among cultural players, women and young creators; and 3) draft and validate a proposal for a cultural development policy and advocate for it at the governmental level.	
Potential impact and expected results (§ 19.2)		<ul style="list-style-type: none"> • Women's and young creators' capacities are strengthened. 140 leaders (women and young people) in five cultural regions of Honduras will be trained to lead the construction of regional agendas and advocate for cultural policy. • A platform for the design of a cultural development policy in Honduras is established. A digital platform is created. National and regional forums will be organized focusing on cultural policy. Policy action committee will be identified to follow up on the policy implementation and other relevant regulating mechanism. • An inclusive cultural policy for women and youth is designed. A first draft of cultural policy will be disseminated at national level to enhance it and ensure its validation. An advocacy process at government level will be conducted. 	
Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)		Reinforcing the role of civil society in cultural policy making and implementation. The project will provide civil society, especially women and youth organizations, with a digital platform and training on cultural policymaking to advocate for more inclusive cultural policy.	
Feasibility and modalities of execution (§ 19.3 and 19.5)		<p>The applicant, Asociación Mujeres en las Artes ‘Leticia de Oyuela’ (MUA) has a 22-years of relevant trajectory on gender and cultural issues in Honduras and Central America. Its mission and activities are relevant to the project.</p> <p>The timetable is coherent, though a large number of activities are to be implemented in one year. The roadmap of the project and its activities, although raised in general terms, reflects a collaborative process of co-creation, which includes capacity building, the construction of the collaboration platform, the creation of spaces for debate, the realization of the National Forum of Culture and Development from where participants will elaborate a draft cultural policy. Activities also include promotion and communication.</p>	
Sustainability (§ 19.6)		The project proposes a critical approach towards the participation of youth and women organization's governance towards a five-year plan proposal and providing a digital access for their promotion. Women platforms, youth networks and steering committee will be established, and the digital platform will underpin communications. A robust system of indicators for	

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32	Honduras	2020-5153	Asociación Mujeres en las Artes “Leticia de Oyuela” (NGO)
			<p>cultural policy governance, and creating the digital platform are among the measures to guarantee the project’s impact.</p> <p>This year, the Central American Coordination for Education and Culture (CECC-SICA) had UNESCO technical support for designing a regional strategy for culture, including Honduras, which complement the work that is already being carried out in the country in terms of cultural policies.</p>
<p>Comments from evaluators (§ 19.7)</p>		<p>The Panel of Experts notes that the project is very relevant to the IFCD, and that the process for developing a national cultural policy is reasonably well-thought out.</p> <p>It also notes that it is a significant undertaking and may take longer than the proposed 12 months to distil and address all eventualities and possible agendas. There is a good focus on women and youth networking, and it will be important for the main National Forum to bring them together and satisfy as many inputs as feasible. Furthermore, while local governments are considered in general terms as counterparts, it will be important to identify interlocutors or partners at the national government level in order to ensure sustainability.</p> <p>While the budget corresponds to planned activities, given the exceptional circumstance of the Covid-19 pandemic, the evaluators recommend reducing 27% of the proposed budget.</p>	

Score	Beneficiary Country	Project No.	Applicant
32	Serbia	2020-4615	Association Independent Cultural Scene of Serbia (NGO)
Project title		Gender Equality Generates Cultural Diversity	
Project duration		April 2021– April 2023	
Recommended amount in US\$		72,887	
Aim		The project aims to create the preconditions for a more equitable access of women as producers of cultural expressions in Serbia through research, capacity building, and the creation of national networks.	
Brief summary (§ 19.1)		Association Independent Cultural Scene of Serbia, a non-profit organization committed to promoting the development of innovative and critical art practices in Serbia, proposes to: 1) identify mechanisms generating gender inequalities in the cultural life in Serbia; 2) strengthen women's capacities working in the cultural and creative industries (CCI); and 3) create a network of women's organizations and different actors working in the cultural and creative sector.	
Potential impact and expected results (§ 19.2)		<ul style="list-style-type: none"> • Mechanisms generating gender inequalities in the cultural life in Serbia are identified. Online survey targeting at least 200 women and 25 semi-structured interviews will be conducted to identify main challenges within the sector. A strategy and long-term activities will be developed to increase women's participation and representation in the CCIs. • The capacities of women working in the cultural and creative industries (CCI) are strengthened. Based on the analysis of the survey, a tailor-made capacity building programme will be designed to improve artistic and business skills as well as the visibility of creative women. Regional mobility programme will also support at least 12 women cultural workers. • Network of women's organizations and different actors working in the cultural and creative sector is created. A regional workshop to share experiences between women working in CCI in the South-East Europe region will be organized. A national network of at least 10 women's organization and 30 individuals' artists and managers will be established in Serbia. An awareness-raising campaign to increase women's visibility and tackle discrimination faced by women in the CCI will be developed through social media. 	
Relevance to the objectives and the areas of intervention of the IFCD (§19.4 and 19.8)		<p>Supporting the representation of women as creators and producers of expressions by strengthening capacities. The project will support women by strengthening their artistic and business skills and increase women's participation and representation within CCIs.</p> <p>Creating networks and initiatives that support and facilitate the mobility of artists and cultural professionals in the South-East Europe region. The project aims to establish a network between women through mobility programme and workshops.</p>	
Feasibility and modalities of execution (§ 19.3 and 19.5)		The Association Independent Cultural Scene of Serbia (NKSS) is one of the largest networks of civil society organizations that are active in the cultural field in Serbia. It has the necessary capacity to undertake a project of such a scale, involving a large number of members and stakeholders. The organization has secured a large and competent staff and contractors to work on the project's activities, with precise names and roles of all people involved.	

Score	Beneficiary Country	Project No.	Applicant
32	Serbia	2020-4615	Association Independent Cultural Scene of Serbia (NGO)
			<p>Activities target women to raise their capacity and networks to strengthen their participation in the sector. Public engagement activities will play a role in addressing the stigma identified as a key barrier facing women.</p> <p>The project will last for 24 months. This is enough timing to implement the planned activities and the overall action plan.</p>
<p>Sustainability (§ 19.6)</p>			<p>The project is aligned with the National Strategies for Culture and Gender Equality. It was designed using the recommendations from a public study on the position of women in public cultural institutions in Serbia. It will build on projects by other organizations including by regional Cultural Gender Practices Network.</p> <p>The network of women created will also potentially provide an ongoing platform for dialogue and advocacy.</p>
<p>Comments from evaluators (§ 19.7)</p>			<p>The Panel of Experts notes that the organization is reliable and has experience in the project's scope, and the methodology and budget are well elaborated and include activities that are relevant to the project's objectives and outcomes. It uses a multi-layered approach to raise the capacity of women, offer them tailored support and raise public awareness about issues around gender stereotypes.</p> <p>It outlines a strong range of partners with different contributions to the programme including ongoing support for the network. The measures and outputs are realistic and clearly defined. It will be important to ensure that the proposed legislative structural changes in CCI sector are sufficiently elaborated and that long-term planning is in place to ensure sustainability.</p> <p>While the budget corresponds to planned activities, given the exceptional circumstance of the Covid-19 pandemic, the evaluators recommend reducing 27% of the proposed budget.</p>