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Evaluation of the Pilot Phase of the International Fund for Cultural Diversity

FINAL REPORT

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Executive Summary

The evaluation of the pilot phase of the International Fund for Cultural Diversity found the Fund to be a relevant vehicle to support the implementation of the 2005 Convention. During the first three years a lot has been achieved in terms of setting up the management structures and implementation mechanisms for the Fund, launching three calls for proposals and establishing important strategic partnerships.

However, more needs to be done to ensure the Fund's programmatic and financial sustainability. This would entail:

1. Developing a vision for the future direction of the Fund and a results framework
2. Establishing resource mobilization targets that are linked to the results framework
3. Increasing the strategic focus of the Fund
4. Improving the monitoring mechanism of the Fund
5. Involving UNESCO Field Offices in project selection and monitoring
6. Improving overall financial management of the Fund
7. Strengthening the capacities of the Fund's Secretariat

1. The International Fund for Cultural Diversity (IFCD) was established under Article 18 of the [2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#) (hereafter the 2005 Convention), which was adopted by UNESCO's General Conference at its 33rd session in October 2005. Its overall purpose is to foster the emergence of a dynamic cultural sector in developing countries that are Parties to the Convention. The use of IFCD resources is decided by the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (IGC) on the basis of the [Guidelines on the Use of the Resources of the International Fund for Cultural Diversity](#), which stipulate that the IFCD's resources shall support the introduction of cultural policies, the building of capacities, and the strengthening or creation of new cultural industries. Resources are also made available for preparatory assistance, a number of special situations as specified in the Convention, and as assistance for participation in meetings of the Organs of the Convention. Both government institutions and civil society organizations are invited to apply to the IFCD.
2. The IFCD is managed by the IGC with the assistance of the UNESCO Secretariat, Section for the Diversity of Cultural Expressions that also manages other initiatives to support the implementation of the 2005 Convention. The Fund is replenished by voluntary contributions from Parties to the Convention. At the time of writing, the IFCD had received US\$5,402,495.52. Three calls for applications have been launched for IFCD funding in 2010, 2011 and 2012. During the first two years, 48 projects from 36 developing countries have received funding ranging from US\$5,000 to US\$100,000. Over half the projects funded are in Africa and about a quarter in Latin America; over half are being implemented by national NGOs with the remainder by Parties or international non-governmental organizations (INGOs); and almost two thirds are dealing with creating new or strengthening existing cultural industries, while the rest are in the cultural policy field.

Evaluation Purpose, Scope and Methodology

3. The IFCD Guidelines stipulate that they “will apply during a pilot phase of 36 months from the date of their approval” and that an evaluation of the management mechanisms that have been put in place, their results and the effectiveness of the management of the Fund will be carried out six months before the end of the pilot phase.” In December 2011, at its 5th ordinary session, the IGC approved the Terms of Reference (ToR) for the present evaluation as mandated by the Conference of Parties (Resolution 3.CP 11). As the pilot phase of the IFCD was coming to an end in June 2012, the evaluation took place between February and July 2012. The joint evaluation / audit was conducted by UNESCO’s Internal Oversight Service (IOS).
4. According to the ToR, the purpose of the evaluation was threefold:
 - To measure the degree of implementation, efficiency and quality delivered on outputs and outcomes of the IFCD pilot phase;
 - To draw on lessons learned and make recommendations as to the governance and management mechanisms of the IFCD in the future; and
 - To make suggestions for the review of the Guidelines of the IFCD to take place at the sixth ordinary session of the Committee in 2012.
5. At the time of the evaluation, projects approved for funding in 2010 were still being implemented and the projects approved in 2011 were only just starting. The present evaluation therefore focused on the management mechanisms put in place during the entire pilot phase and on the first round of 31 projects approved by the IGC in December 2010.

Relevance and Focus of the IFCD

6. Overall, the evaluation found the IFCD to be a relevant vehicle to support the implementation of the 2005 Convention with regard to the emergence of dynamic cultural sectors in developing countries. Its main fields of activity related to cultural policies and cultural industries are in line with the spirit and the provisions of the Convention. The cultural policy field could be expanded to also include policies and other measures that have a direct effect on cultural activities, goods and services. This would allow the IFCD to send out an important signal for the need to also involve non-cultural sectors in the creation of the policy, legal and regulatory environment required for vibrant cultural sectors to emerge.
7. The IFCD was created under a Convention that only recently entered into force and therefore lacks maturity. It has been operational for less than three years and the contributions received by the Fund are limited. Consequently, its significance at this point in time is not primarily in its role of being a funding mechanism, but its value added is rather related to its potential of strategically supporting and show-casing relevant examples of how to implement key provisions of the Convention.
8. Both Government and civil society stakeholders in developing countries all over the world experience challenges with regard to the creation of cultural industries and of the required policy environment. The IFCD can make an important contribution in this context by supporting innovative initiatives and good practices of how to work towards the emergence of a dynamic cultural sector, of how to strengthen the required capacities, and of how to deal with the many challenges that this kind of work involves. For this potential of the IFCD to be fully realized, however, increased strategic focus is needed.
9. The question of strategic focus is also linked to that of the objectives of the IFCD and to the results that it is expected to achieve. So far, no specific objectives have been identified. The IFCD Guidelines only list the fields of activity of the Fund, but do not define any clear vision, objectives, time-frames and indicators for the IFCD. This is a major short-coming, which will

make it very difficult for the IFCD to demonstrate its achievements. Fundraising efforts of the IFCD also need to be based on the clearly defined short- and long-term targets that are linked to the Fund's overall results framework.

Projects Funded Through the IFCD – Relevance, Effectiveness, Sustainability

10. During the first round of funding in 2010, grants were provided to 31 projects in 25 countries. Twelve of these projects were implemented by Parties, while eighteen were implemented by civil society organizations and one by representatives of vulnerable or other social groups.
11. The evaluation found that the projects financed during the first round of funding in 2010 were overall thematically aligned with the fields of activity and the other funding priorities established in the IFCD Guidelines. Nine of the 31 projects were in cultural policy, while 22 focused on the creation or strengthening of cultural industries. However, the strategic considerations that guided the selection of the projects were not always obvious. While many of the projects funded in 2010 are convincing in terms of the approaches used, the results to be achieved, and their replicability or potential to inspire others, this is not the case for all.
12. Based on the information available on completed projects, the evaluation found that most of them had attained their expected results, or at least were able to carry out most of their planned activities. While it is in most cases too early to speak of real policy impact, several projects such as in Burkina Faso, Laos and Mexico made some progress in this area. Others were successful in introducing or strengthening of countries' creative industries such as in Senegal, Uruguay and South Africa. A large number of projects focused on capacity-building of (future) artists, cultural administrators, technicians and ordinary people. While the projects lead to various actors acquiring new or strengthening existing skills, the longer-term benefits of some of the projects are not evident. The majority of them trained a rather limited number of people, and no information is available as to whether and how this has led to any sustained change in behaviour, nor how this change would be assessed in the future.
13. Overall, it was difficult to establish the longer-term outcomes achieved from the final reports provided to the Secretariat by beneficiary organizations. For some beneficiaries the project duration was too short to achieve such outcomes, or these were not reported on for lack of a mechanism to track them. For others, the project design did not plan beyond the output level.
14. The IFCD succeeded in engaging a wide variety of stakeholders and especially civil society organizations both in cultural policy and cultural industries projects. Project beneficiaries also included local, regional and national policy-makers, children and youth, artists, indigenous peoples, universities and academia, students, the general public, etc.
15. Among the major quality criteria that the evaluation examined with regard to the individual projects, sustainability was identified as the most challenging one. Some of the projects simply did not have any sustainability measures built into their original design, or the planned measures were too vague and not well thought through. A few other projects had been very ambitious in terms of the results to be achieved within a one-year project period. Another issue that impacts the projects' potential for sustainability is the fact that almost all of the projects funded were stand-alone initiatives and most of them were not linked with UNESCO work in the field.
16. Almost none of the projects funded in 2010 considered gender equality dimensions in the design or implementation of their proposed activities, and only very few project reports contain any data or information on how the projects contributed to gender equality.

Knowledge Management

17. In the context of the IFCD, learning needs to happen not only at the organizational level of UNESCO or that of individual beneficiary organizations but also across organizations, across

different types of stakeholders (government, NGOs, private sector, Secretariat etc.) and across countries. The evaluation found that the UNESCO Secretariat has made significant efforts in this area. However, more work is needed in the future to continuously analyze results achieved so far, to identify good practices and lessons learned and to make them available to stakeholders all over the world in the most effective way possible. Additional resources will be needed for this work.

Governance and Management of the IFCD

18. The modalities for the governance and management of the pilot phase of the IFCD are outlined in the Guidelines. The Secretariat has made significant efforts to implement the pilot phase of the IFCD. Considerable improvements were also made for each subsequent call of applications. At the same time, with only one full-time person and two part-time persons working on the management of the Fund, the Secretariat does not have the capacity to fulfill all of the roles assigned to it, especially that of monitoring the implementation of the approved projects.
19. The evaluation also found that project selection procedures need to be improved. The dissemination of information on the calls for applications to the IFCD by National Commissions was ineffective in many countries. The information available and the assistance provided on the IFCD during the application process therefore varied greatly from country to country. The pre-selection of projects at the national level also did not always work as expected. The assessment of project proposals by National Commissions is an important step in the overall selection process as the international Expert Panel relies on this contextual information provided by stakeholders at the country level. In practice, however, not all National Commissions have put effective national selection procedures in place.
20. The assessments undertaken by the expert panel also varied significantly. While their quality improved throughout the pilot phase, it was overall not found to be satisfactory in terms of the detail provided and the depth of the analysis. The selection procedure of the experts and their subsequent training and communication also need to be improved. It would furthermore be beneficial to introduce a rotation scheme that ensures that additional external expertise can be added to the team whenever necessary while building on the experience gained so far.
21. Another essential issue that needs to be addressed in the near future relates to the ongoing monitoring of project implementation. This is currently taking place on a very limited scale, mainly due to the fact that there is no real monitoring system in place. The disadvantages of not having such a system are significant, as the absence of data hampers the IFCD's ability to track progress, take supportive measures whenever needed, to coordinate the Fund's activities with other work of UNESCO, and to draw and share lessons learned. The result is many missed opportunities for cooperation and learning between national organizations and UNESCO. Given the limited resources of the Secretariat and its location, the monitoring functions of the IFCD should be decentralized to the field and UNESCO's Field Offices be given a major monitoring role. This would also be in line with UNESCO's larger decentralization efforts.
22. IOS was able to provide assurance on only US\$0.8 million out of US\$1.3 million contracted in the first round. Of the 31 projects supported in the first year of the pilot phase, 25 were to have been completed and administratively closed in April 2012. However, by the end of July, only 14 were duly completed. Preventing and addressing delays in the awarding of contracts and in the implementation of projects require more attention by the Secretariat. Also, remedial actions need to be taken before contract expiry date. It is to be noted, however, that the use of the newly created Intergovernmental Body Allocation contract should give more flexibility with regards to implementation timeframes.

23. Direct administrative, monitoring and coordination costs are borne by UNESCO's regular budget, including annual staff costs amounting to US\$0.2 million. Similar to other conventions, these costs are not recovered from the Fund, which is inconsistent with UNESCO's cost recovery policy.
24. Currently only 39 of the 124 Parties to the Convention have contributed to the Fund. An alternative funding mechanism applied to some other conventions is a statutory contribution, typically not to exceed 1% of Parties' respective contributions to the regular budget of UNESCO. Applying the 1% requirement to the Parties of the 2005 Convention would generate a total annual contribution to the IFCD of US\$1.9 million, which is 20% more than the 2011 voluntary contributions. In IOS's view, the results and operations of the IFCD have not yet reached a stage which would support a decision to institutionalize a statutory contribution to the Fund in order to achieve its financial sustainability.

Recommendations

25. The evaluation generated a large number of recommendations, many involving amendments of the IFCD Guidelines. The recommendations are included in the respective chapters of the report and a full list is available in Annex C: List of recommendations. Key recommendations are the following:

Regarding the relevance and focus of the IFCD:

- Develop a vision for the future direction of the IFCD and a results framework with short- and long-term objectives, time-frames and indicators.
- Establish clear resource mobilization targets that are linked to the objectives specified in the results framework.
- Widen the policy related field of activity from cultural policies to "cultural and other policies and measures that have a direct effect on the creation, production, dissemination, distribution of and access to cultural activities, goods and services."
- Prioritize programmes / projects that, in addition to fulfilling the quality criteria outlined in the Guidelines, also respond to certain strategic considerations. Clearly identify these strategic considerations in line with the specific objectives of the Fund (yet to be developed) and review them on an ongoing basis as the Fund develops.
- Develop an exit strategy that will allow the IFCD to terminate its operations when 1) either its objectives have been achieved, or 2) once it has become clear that they will never be achieved for lack of resources.

Regarding projects funded through the IFCD:

- Ensure that future projects chosen for IFCD funding include both short- and long-term targets at the output and outcome levels in their planning and that results are reported on at both these levels.
- Ensure that the project duration of IFCD-funded projects is adapted to what they are trying to accomplish. This might require two-year periods for projects that aim to achieve sustained cultural change, including a shift in beliefs, values and behaviour, or policy impact.
- Work with UNESCO Field Offices to systematically ensure complementarity and synergies between the IFCD-funded projects and other UNESCO work at the country level.
- Pay particular attention to the sustainability of the projects. This needs to be done in the selection of the projects to be funded, in subsequent monitoring and when reviewing project reports.

Regarding the management mechanisms of the Fund:

- Establish a selection panel, composed of members of the National Commission, UNESCO Field Office national/regional focal point for IFCD, representatives of national NGOs, for the selection process at the national level. The selection panel should be appointed by the Field Office in consultation with the National Commission.
 - To avoid any conflict of interest, exclude National Commissions and any other organizations participating in the selection panel, from the list of stakeholders eligible to apply for IFCD funding.
 - Assign an official monitoring responsibility to UNESCO Field Offices for the projects supported in their countries of operation. Project monitoring should be systemic and risk-based in order to identify and address implementation problems and delays and to increase assurance that projects are implemented in accordance with agreed terms of reference.
 - Strengthen the capacities of the IFCD Secretariat so that it can undertake all actions required to improve the quality of the work of the IFCD and to ensure its future performance (in line with the recommendations of this evaluation report).
 - Cost recovery: Recover all direct administrative, monitoring and coordination costs borne by UNESCO's regular budget, including staff costs, from the IFCD.
26. The type of work undertaken by a Fund such as the IFCD, which includes selecting, supporting, and monitoring a large number of relatively small projects all over the world, involves extremely high transaction costs. The proper management of the Fund therefore requires considerable resources. These resources need to be put in place to ensure the quality of the work. At present the IFCD Secretariat is lacking capacities and this has an impact on the quality of the current work as well as the future of the IFCD.
27. Time should now be set aside to strengthen the capacities of the Secretariat, to consolidate efforts undertaken during the pilot phase, to address the challenges identified in this report and to implement the recommendations of the present evaluation. The coming year should be dedicated to this and therefore no new call for applications to the IFCD should be launched in 2013. It is also recommended that the Fund undergo another evaluation in a couple of years' time. The purpose of that evaluation would be to assess progress made since the present evaluation exercise and to provide recommendations that inform the future direction of the Fund.

List of Acronyms and Terms

2005 Convention	2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions
AECID	Spanish Agency of International Cooperation for Development
COP	Conference of Parties to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions
APPAS	Association pour la Promotion de l'Audiovisuel et du Spectacle
BASA	Business and Arts South Africa
EU	European Union
Guidelines	Guidelines on the Use of the Resources of the International Fund for Cultural Diversity
IEE	Independent External Evaluation of UNESCO
IFCD	International Fund for Cultural Diversity
IFACCA	International Federation of Arts Councils and Culture Agencies
IFCCD	International Federation of Coalitions for Cultural Diversity
IGC	Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions
IFPC	International Fund for the Promotion of Culture
INGO	International nongovernmental organization
IOS	Internal Oversight Service
IRIPAZ	Instituto de Relaciones Internacionales e Investigaciones para La Paz
ITI	International Theatre Institute
MDG-F	Millennium Development Goals Achievement Fund
NGO	National nongovernmental organization
ODA	Official Development Assistance
OECD	Organization for Economic Co-operation and Development
OIF	Organisation Internationale de la Francophonie
SERPAJ	Peace and Justice Service of Uruguay
ToR	Terms of Reference for the Evaluation of the Pilot Phase of the IFCD
UNCTAD	United Nations Conference on Trade and Development

Chapter 1 Introduction and Background

1.1 *The IFCD in the context of the 2005 Convention*

1.1.1 The History of the Convention

28. In October 2003 the General Conference of UNESCO ([32 C/Resolution 34](#)) decided that the question of cultural diversity as regards the protection of the diversity of cultural contents and artistic expressions should be the subject of an international convention. It invited the Director-General to submit to the General Conference at its 33rd session a preliminary draft of a convention on the protection of the diversity of cultural contents and artistic expressions.
29. This General Conference resolution was informed by a preliminary study on the technical and legal aspects relating to the desirability of a standard-setting instrument on cultural diversity ([166 EX/28](#)) and related observations by the Executive Board at its 166th session. It acknowledged previous efforts made by UNESCO in support of cultural diversity, including the 2001 [UNESCO Universal Declaration on Cultural Diversity](#), took note of already existing relevant international legal instruments on cultural diversity, and emphasized the importance of Article 19 of the Universal Declaration of Human Rights, which declares that everyone has the right to freedom of opinion and expression, including the freedom to seek, receive and impart information and ideas through any media and regardless of frontiers.
30. Between 2003 and 2005 the Director-General convened three meetings of independent experts and three intergovernmental meetings of experts as well as a drafting meeting in December 2004. Following these intense discussions a draft convention text was submitted to the General Conference of UNESCO, which adopted the [2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#) (hereafter the 2005 Convention) at its 33rd session in October 2005.
31. The 2005 Convention entered into force in March 2007 and is therefore one of UNESCO's youngest conventions. As of July 2012, 123 States and the European Union have become Parties to the Convention.

1.1.2 The focus of the Convention

32. The Convention aims to protect and promote the diversity of cultural expressions. It recognizes the distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning. It recognizes that, although these have a significant economic value, they are much more than mere consumer goods and simple objects of trade, and it reaffirms the sovereign rights of States to maintain, adopt and implement policies and measures to protect and promote the diversity of cultural expressions on their territory. These policies and measures can be either focused on culture as such, or are designed to have a direct effect on cultural expressions, including on the creation, production, dissemination, distribution of and access to cultural activities, goods and services.
33. The Convention also recognizes the important role that civil society should play in this context and it urges Parties to encourage civil society participation in the implementation of the Convention. It furthermore acknowledges that innovative partnerships with public and private sector institutions and non-governmental organizations (NGOs) are required to support developing countries' efforts to protect and promote the diversity of cultural expressions, and it calls upon developed countries to grant them preferential treatment (Article 16).
34. The Convention encourages the introduction of cultural policies and measures that nurture creativity, and aims to provide access for creators to participate in domestic and international

marketplaces where their artistic works/expressions can be recognized and compensated and ensure these expressions are accessible to the public at large. It also stresses the importance of dialogue, exchange and cooperation among cultures for sustainable development and poverty reduction. It specifically emphasizes the link between culture and development and encourages Parties to integrate culture in their development policies and to foster the emergence of dynamic cultural sectors by several means. These include the strengthening of cultural industries in developing countries, related capacity building, the exchange of information, experience and expertise, technology transfer and financial support. The International Fund for Cultural Diversity (IFCD) was established under Article 18 of the Convention as a mechanism for Parties to support cooperation for sustainable development and poverty reduction in order to foster the emergence of a dynamic cultural sector in developing countries.

1.1.3 The International Fund for Cultural Diversity (IFCD)

35. The IFCD was established in accordance with the financial rules of UNESCO. Its use of resources is decided by the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (IGC) on the basis of the [Guidelines on the Use of the Resources of the International Fund for Cultural Diversity](#) (hereafter the Guidelines). These Guidelines, which are part of the overall Operational Guidelines of the 2005 Convention, outline the objectives, fields of activity, beneficiaries and procedures related to the use of the resources of the IFCD.
36. The current Guidelines stipulate that the resources of the Fund shall be used to support developing countries and least-developed countries, which are Parties to the Convention. Assistance is to be provided mostly for programmes / projects that introduce cultural policies, build capacities, and that strengthen existing or create new cultural industries. Resources can also be made available as preparatory assistance, for a number of special situations as specified in the Convention (articles 8 and 17), and as assistance for participation in meetings of the Organs of the Convention. The Guidelines describe the principles and the procedures to be followed in the selection of the initiatives to be funded with IFCD resources. Additional material has also been developed to complement the Guidelines and provide direction to the various stakeholders involved in the selection process.
37. At this stage, both government institutions and civil society organizations are invited to apply for support. Private sector enterprises are only eligible to apply once the Fund has received contributions from the private sector. So far, most of the contributions made to the Fund have been provided by Parties to the Convention. They are encouraged to provide voluntary contributions on an annual basis, the amount being at least equal to 1% of their contribution to the UNESCO budget. It is important to note that the OECD considers contributions to the IFCD to be 100% Official Development Assistance (ODA) eligible. Several contributions have also been received from individuals.
38. At the time of writing the IFCD had received US\$5,402,495.52¹ with US\$5,201,490.45 coming from 39 Parties to the 2005 Convention, US\$197,547.00 from a State and US\$3,458.07 from 6 individual donations². The frequency of contributions has varied with 22 Parties making a single contribution to the Fund, 9 making two, 5 making three, 1 making four and 2 making five. This shows that most Parties have not been making annual contributions to the Fund.

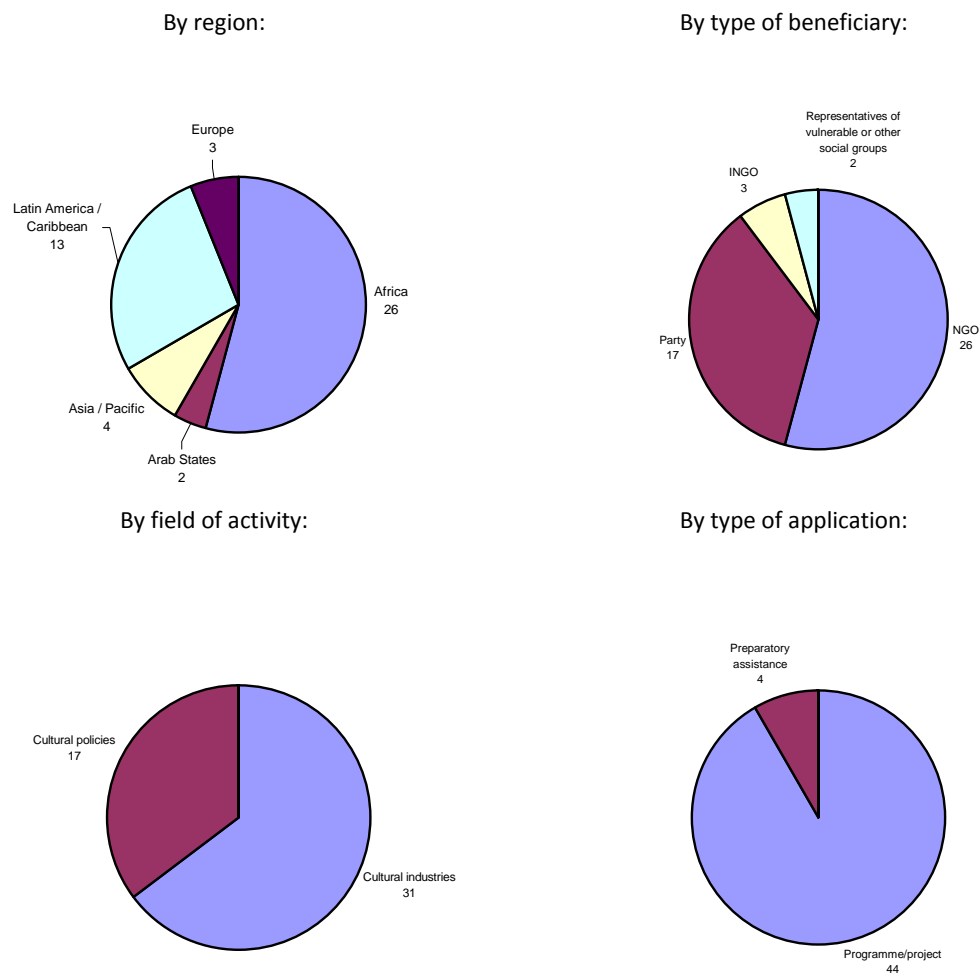
¹ Contributions received as of 19 July 2012

² Of the individual donations, some of them came from groups of individuals. For example, the German DJ Darius Roncoszek donated the proceeds from his World Beat Parties to the IFCD. Neko Likongo raised contributions from 36 people in his Kili campaign during which he reached the top of Mount Kilimanjaro in Tanzania.

Contributions have also varied in their amount. (Please see Section 6.4 on the voluntary nature of contributions to the Fund.)

39. During the first two years of the pilot phase of the IFCD (2010 and 2011), 48 projects from 36 developing countries were funded. A third call for funding was launched in March 2012 and a new set of projects are expected to be approved by the IGC in December 2012. Figure 1 shows that over half the projects funded by the IFCD are in Africa and about a quarter in Latin America. It also shows that over half the projects funded by the IFCD are being implemented by national NGOs with the rest by Parties or international nongovernmental organizations (INGOs). Almost two thirds of the projects funded are dealing with creating new or strengthening existing cultural industries, while the rest are in the cultural policy field. Finally, the majority of IFCD funding has gone to programmes / projects with only four requests receiving funding for preparatory assistance.

Figure 1 IFCD Beneficiaries by Region, Type, Field of Activity, Programme/project or Preparatory Assistance (2010 and 2011)



Source: IFCD website, CE/10/4.IGC/205/10A, CE/11/5.IGC/213/5

40. The IFCD is managed by the IGC with the assistance of the UNESCO Secretariat, Section for the Diversity of Cultural Expressions. The Section also manages other initiatives that support the implementation of the 2005 Convention. These include the following:
- *Strengthening the System of Governance for Culture in Developing Countries:* This project, funded by the European Union (EU), aims to strengthen the system of

- governance for culture in developing countries and to reinforce the role of culture as a vector for sustainable development and poverty reduction. It involves technical assistance missions undertaken by specialists in the field of cultural policies. The goal is to support countries in their efforts to establish legal / institutional frameworks for the development of national culture sectors and to introduce policies that address the role of culture in social and economic development, particularly through cultural industries.
- *Culture for Development Indicator Suite*: This project, funded by the Spanish Agency of International Cooperation for Development (AECID), aims to establish a set of indicators highlighting how culture contributes to development at the national level. It combines research, implementation test phases in up to 20 countries, and expert meetings to ensure the indicators' pertinence and credibility.
 - *Global Alliance for Cultural Diversity*: This project, also funded by AECID, aims to foster partnerships between public, private and civil society actors in cultural industries in developing countries. Through its internet platform, the Global Alliance aims to provide stakeholders with the necessary elements (information, tools and case studies) to develop successful partnerships.
 - *Pilot Capacity-Building Programme in Africa*: This programme, supported by the UNESCO Emergency Fund, was launched in 2012. It aims to provide African countries with the tools, capacities and expertise they need to implement the 2005 Convention. It is centered on four key axes: training stakeholders, developing local expertise, a knowledge exchange and information-sharing platform, and other targeted needs-based interventions.
41. The IFCD is one of several Funds that support the standard-setting work of the Organization in the field of culture. Other funds are as follows:
- [World Heritage Fund](#): established under the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage, which provides State Parties with international assistance to help them protect, conserve, present and rehabilitate cultural or natural heritage located on their territories;
 - [Intangible Cultural Heritage Fund](#): established under the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage to provide international assistance for the safeguarding of intangible cultural heritage;
 - [Fund for the Protection of Cultural Property in the Event of Armed Conflict](#): established under the Second Protocol (1999) to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict to provide financial or other assistance for measures to be taken in peacetime, in situations of emergency to protect cultural property during periods of armed conflict, or for immediate recovery after the end of hostilities; and
 - [Fund of the Intergovernmental Committee for Promoting the Return of Cultural Property to its Countries of Origin or its Restitution in case of Illicit Appropriation](#): established by the UNESCO's 30th General Conference ([Resolution 27](#)) in 1999, it aims to support Member States in their efforts to pursue the return or restitution of cultural property and to effectively fight illicit traffic in cultural property.
42. The IFCD furthermore complements other important UNESCO work in the area of culture and development, such as the [Culture and Development Thematic Window](#) funded by the Millennium Development Goals Achievement Fund (MDG-F). UNESCO is the convener of this Thematic Window. Through the 18 Joint Programmes in this Window, UNESCO is supporting creative industries and the development and implementation of cultural policies.

43. The present evaluation examined the IFCD in the context of the 2005 Convention and the above mentioned initiatives.³

1.2 Evaluation purpose, scope, and methodology

44. The Guidelines of the IFCD, approved by the Conference of Parties (COP) at its 2nd ordinary session in June 2009, stipulate that they “will apply during a pilot phase of 36 months from the date of their approval” and that an evaluation of the management mechanisms that have been put in place, their results and the effectiveness of the management of the Fund will be carried out six months before the end of the pilot phase.” (Guidelines paragraph 5) In December 2011, at its 5th ordinary session, the IGC approved the Terms of Reference (ToR) for the evaluation exercise (Decision 5.IGC 7) as mandated by the COP (Resolution 3.CP 11). As the pilot phase of the IFCD was coming to an end in June 2012, it was decided that the evaluation would take place between January and July 2012. The joint evaluation / audit was conducted by UNESCO’s Internal Oversight Service (IOS).

1.2.1 Evaluation purpose

45. According to the ToR, the purpose of the evaluation is threefold (See Annex A: Terms of Reference for a full list of evaluation / audit questions):
- To measure the degree of implementation, efficiency and quality delivered on outputs and outcomes of the IFCD pilot phase;
 - To draw on lessons learned and make recommendations as to the governance and management mechanisms of the IFCD in the future, including administrative and financial mechanisms; and
 - To make suggestions for the review of the Guidelines of the IFCD to take place at the sixth ordinary session of the Committee in 2012, including its objectives and general aspects, fields of activity, beneficiaries, procedures, approval of requests, evaluation and reporting.

1.2.2 Evaluation scope

46. At the time of the evaluation, the IGC had approved two rounds of projects for IFCD funding and a third call for applications was launched in March 2012. Projects approved for funding in 2010 were still being implemented and the projects approved in 2011 were only just starting. The present evaluation therefore focuses on the management mechanisms put in place during the entire pilot phase and on the implementation of the first round of 31 projects approved by the IGC in December 2010.

1.2.3 Evaluation and audit methodology

47. The evaluation used the following methodology:
- Desk review of all relevant documents including:
 - the 2005 Convention and related documents including studies on the Convention,
 - IFCD Guidelines and all related Secretariat documents,
 - IGC and COP session documents,
 - project applications, progress reports and related project documents,

³ The Canadian Coalition for Cultural Diversity, which acts as a Secretariat for the International Federation of Coalitions for Cultural Diversity, has recently (May 2012) published *Funding Sources for Cultural Initiatives in ACP Countries*. The document aims to identify funding sources that are complementary to the IFCD.

- final results reports for completed projects funded by the IFCD in 2010,
 - documents on other UNESCO funds.
 - Assessment of the UNESCO Secretariat’s communication materials on the IFCD and of all project selection tools including relevant forms (applications, National Commissions forms, Expert Panel’s forms);
 - Interviews with the UNESCO Secretariat staff at Headquarters and in the field, current and former IGC and COP members, IGC observers, IFCD Expert Panel, representatives of intergovernmental organizations, members of National Commissions for UNESCO, representatives of beneficiary organizations, government stakeholders (see E: List of people interviewed)
 - Survey of all applicants to the IFCD in 2010 and 2011: 33% response rate (108 of 329 respondents) (See D: Survey of IFCD applicants);
 - Field missions to Argentina, Senegal and Uruguay to visit five ongoing (2010 funding round) and two new (2011 funding round) IFCD-funded projects and to interview project beneficiaries, implementing partners, 2005 Convention national focal points, other government stakeholders, and National Commissions (See B: Profiles of projects visited);
 - Participation in the “Colloquium: Reflections on the 2005 Convention” in Buenos Aires, Argentina in April 2012, which was attended by 2005 Convention focal points from Latin America;
 - Observation of the 5th session of the IGC in December 2011;
 - Examination of the quality of a sample of the assessments prepared by National Commissions of project proposals from stakeholders in their respective countries; and,
 - Examination of the quality of a sample of the Expert Panel’s assessments of project proposals.
48. When focusing on the project selection process, IOS examined National Commissions’ and Expert Panel’s assessments for 10 approved projects in 2010, for the 17 approved projects in 2011 and for 10 unapproved projects in 2011. As each project was assessed by two experts, the total number of expert assessments that were examined for this evaluation was 54. The present exercise focused on the assessments from the second round in 2011, as the forms that National Commissions and experts were required to complete had been improved for that year.
49. The evaluation examined the National Commissions’ assessments according to the following criteria, which relate to the questions asked of National Commissions:
- Thoroughness: the National Commission answered all the questions, provided analysis of the funds requested and of the applicant organization’s capacity to deliver;
 - Usefulness: the National Commission provided additional contextual information, provided analysis of relevance to its country’s needs in cultural policy and / or cultural industries, and provided analysis of the appropriateness of the project partners mentioned in the proposal;
 - Participatory approach: the National Commission showed evidence of prior consultation with different stakeholders, and based its assessment of the project proposal on these consultations.

The evaluation examined the experts’ assessments based on the following criteria, which relate to the questions asked of the experts:

- Comprehensive: the expert answered all the questions, described the project in his/her own words and based his/her final decision on the weight of all components;
- Shows project management expertise: the expert assessed the feasibility of the project, the financial proposal and the project’s sustainability;

- Shows thematic expertise: the expert demonstrates how the project proposal responds to the country's needs as well as its potential impact and also assesses the project proposal's relevance to the objectives of the IFCD.
50. The audit was performed in accordance with the *International Standards for the Professional Practice of Internal Auditing International*. The methodology included:
- Review of requirements set forth in UNESCO Basic Texts, Executive Board documents, Guidelines of the 2005 Convention and other relevant documentation
 - Discussions with IFCD Secretariat, CLT/AO and other relevant stakeholders
 - Examination of the relevant business processes
 - Review of FABS data, contracts with beneficiaries, financial documentation submitted by the beneficiaries and sample testing where required
 - Analytical reviews of expenditure and income, including assessment of eventual changes in fundraising methods.

1.3 Limitations to the evaluation

51. The evaluation was confronted with the following limitations:
- The timing of the evaluation, which did not allow IOS to include all projects funded through the IFCD in its assessment, as only the 2010 round of projects were coming to an end in 2012. The projects approved in the second round in 2011 were still in their preparatory phase or in the first few months of project implementation when the evaluation was conducted in 2012;
 - Extensions/delays in project implementation meant that only 17 of the projects had submitted final narrative results reports at the time of the evaluation (until 31 July 2012). This means that the final reports of the 14 remaining projects approved in 2010 could not be taken into consideration. The evaluation made considerable efforts, however, to gather additional data on these 14 projects through visits and interviews;
 - As several projects were still ongoing or had just ended and for several methodological reasons, it was not possible to assess any impact that could be attributed to the projects. The evaluation, however, tried to look at outputs and outcomes;
 - The budget for the evaluation was limited; therefore only a few projects could be visited; however, the aim of the evaluation was to look at the IFCD overall and not to conduct detailed project evaluations of all the projects funded.

52. The following chapters and sub-chapters present the findings and conclusions with regard to the evaluation questions put forward in the evaluation ToR. Some of the sub-chapters are followed by a set of recommendations and suggestions for improvement.
53. UNESCO is currently going through some very challenging times. Building on the findings of the 2010 Independent External Evaluation of UNESCO (IEE) it is engaged in large-scale reform efforts, including a reform of UNESCO's field network. The Organization is furthermore affected by its current financial situation, which is the result of significant cuts in its regular budget. UNESCO is more than ever called to demonstrate its relevance, to increase its efficiency and to become more effective in what it is doing. This requires both sharpening the

focus of its work and demonstrating its results to Member States, to donors and to other partners.

54. The IFCD, established under the 2005 Convention, is part of UNESCO's standard-setting work, which is part of the core functions of the Organization. While they remain at the centre of UNESCO's engagement, the call for high relevance, increased focus and demonstrable results at all levels also applies. It is in this context, and in light of the overall challenges that UNESCO is currently facing, that this evaluation was conducted.

Chapter 2 Relevance and Focus of the IFCD

55. This chapter starts with an assessment of the relevance of the IFCD as a mechanism to support the implementation of the 2005 Convention, and specifically the emergence of a dynamic cultural sector in developing countries. While no explicit question about the relevance of the Fund was included in the ToR, it is the strong conviction of IOS that the Fund had to be examined in its organizational and normative context.
56. The second part of this chapter responds to those evaluation questions that address the focus of the IFCD as relating to its fields of activity that are identified in the Guidelines and to the criteria used to select programmes / projects. The last few paragraphs of this chapter focus on the future of the IFCD.

2.1 Relevance of the IFCD

2.1.1 Context of the 2005 Convention

57. Document review and interviews conducted as part of this evaluation process established that stakeholders, including national points of contact of Parties to the 2005 Convention, concerned government officials, project beneficiaries and UNESCO staff, consider the 2005 Convention to be an important contemporary legal instrument. Being one of UNESCO's youngest conventions, its high ratification levels in several regions are understood as proof of its timeliness and relevance in today's globalised world.
58. Stakeholders, however, also believe that the Convention is not always well known and well understood in all its facets and that its implementation is challenging. The complexity around this Convention is centered on its novel character, which explicitly links culture to development. Implementing the Convention therefore requires coordination and cooperation with stakeholders across sectors, overcoming capacity constraints in many developing countries, having effective mechanisms in place to ensure civil society involvement, etc.
59. The findings of the evaluation are complemented by two studies that the Secretariat had commissioned in Southeast Asia⁴ and in Arab countries⁵, where ratification levels are low compared to other regions. Implementation of the Convention by the countries that have already ratified the Convention in these two regions is often not very advanced.
60. In Arab countries reasons for this include the absence of cultural policies and limited financial resources, unawareness of both senior officials in governmental cultural institutions and of civil society cultural activists about the Convention, and the structures of the public sectors, which make collaboration between the culture sector and others for implementation of the Convention very difficult. The study also shows that most countries do not have clear cultural policies to support creative industries, and economic and fiscal regulations and legislation in support of creative industries are few. Civil society involvement in the promotion of the ratification of the Convention and in its implementation is not only hampered by the legal and political environment, but also to a large extent by the lack of institutional capacity of civil society organizations and their limited access to public and private sector funding.
61. In Southeast Asia, lack of awareness of the Convention was identified as the most pressing issue to be tackled. The study also found that many stakeholders were not clear about the

⁴ Art Culture Creativity in Southeast Asia, Perceptions on the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, Report by Sali Sasaki for the UNESCO Office in Bangkok, © 2011

⁵ Report on The Convention in Arab Countries: Challenges, Opportunities and Recommendations, Report by Basma El Hussein and Hanane Haj Ali, August 2011 - February 2012

benefits to be expected from ratifying and implementing the Convention. Government officials requested guidance with the practical application of the Convention and civil society organizations questioned whether it was mostly governments that would benefit from the Convention. The study also showed that in several countries Ministries of Culture were mostly working on issues related to cultural heritage, while Ministries of Trade were responsible for the cultural industries portfolio. Joint strategies often did not exist. Overall, it seems that in many developing countries challenges related to the creation of dynamic cultural sectors abound.

2.1.2 Bringing the 2005 Convention to life

62. The significance of the IFCD ought to be judged and the question about its relevance be answered in this larger context, which calls for strategic tailor-made measures to advance the implementation of the Convention. The Fund can contribute to this endeavour by giving life and visibility to the Convention. Its activities should demonstrate what and how governments can do to create the policy environment for and to strengthen cultural industries. The IFCD can thereby also help stakeholders better understand the relationship between culture and sustainable development and the practical implications of this link, such as for instance, the need to work across sectors to create the conditions for the emergence of dynamic cultural sectors.
63. The IFCD could also showcase civil society involvement. The Convention stresses the role of civil society in protecting and promoting the diversity of cultural expressions and encourages its active participation in the implementation of the Convention, especially with regard to cultural policy making, advocacy and promotion of the free exchange of cultural goods and services. Civil society is also expected to be involved in Parties' periodic reporting on the implementation of the Convention. As the evaluation and other studies show, civil society involvement is often perceived to be challenging, both by government and by civil society, and mechanisms for systematic civil society involvement in policy making and implementation of the Convention have yet to be established in many developing countries.
64. The IFCD should also become a generator of best practices in cultural industry and policy development/reinforcement, including with regard to the involvement of civil society in both. This would allow countries and organizations to learn from each other's experiences of implementing the Convention and to increase their cooperation in the future. The IFCD can also be considered a potential mechanism for the promotion of South-South and North-South-South cooperation since Parties both from the North and from the South contribute to the Fund. Developed countries that are Parties to the Convention are committed to granting preferential treatment to developing countries, with regard to the exchange of cultural professionals and practitioners and to cultural goods and services. The IFCD, with its focus on developing and least-developed countries, is an expression of this principle and could inspire developed countries to also put the necessary institutional and legal frameworks in place to further facilitate these exchanges.
65. Last but not least, the existence of the IFCD, if properly promoted, does not only contribute to increasing the visibility of the Convention, but might also provide an incentive to ratify it. The IFCD is unique in its focus on cultural policies and cultural industries. It is also exceptional in providing funding both to government and civil society initiatives in developing and least-developed countries. It also has a mechanism, which stakeholders perceive to be relatively un-bureaucratic when compared to larger funds of other organizations that provide resources in support of cultural industries.

2.1.3 Coordination with other UNESCO Funds

66. The IFCD is one of several Funds that UNESCO has established to support its standard-setting work. Each of these Funds is specifically linked to one of the UNESCO conventions in the field of culture. (See paragraph 41 in Chapter 1 above.) UNESCO recently decided that a more structured and coordinated approach was needed for its standard-setting work in Culture. A Cultural Conventions Liaison Group was established early in 2012, together with several working groups, which mean to serve as a mechanism to increase synergies in intervention and to avoid overlap, including of the assistance provided through the various Funds.
67. The Internal Fund for the Promotion of Culture (IFPC) is another UNESCO Fund that is related to the Organization's work in Culture. The activities of the IFPC, which was established back in 1974, were suspended in 2006 for several years as a result of a resolution of the 34th session of the UNESCO General Conference to review operational mechanisms that pursue similar objectives to the 2005 Convention. Following years of discussion about its future focus and working methods, and building on the results of an external audit, the Executive Board, at its 186th Session, decided to revitalize the IFPC and to reactivate its activities. Amendments to the Statutes of the IFPC were adopted at its 187th session and presented to the General Conference at its 36th Session for information ([36 C/REP/24](#)). The IFPC is expected to become operational in 2013.
68. According to these amended statutes, the IFPC aims to support:
- the cultural and artistic projects of creators in developing countries;
 - culture and development strategies and programmes;
 - the reinforcement of national mechanisms, structures and facilities whose purpose is to support cultural activities and artistic creators in developing countries;
 - the organization of exchanges to foster international cooperation.

It is to provide technical assistance and financial aid to public bodies responsible for the promotion of culture and artistic creation, to NGOs and individuals. The IFPC relies on voluntary contributions and is expected to operate in synergy with other UNESCO Funds.

69. The evaluation was not able to establish how these synergies are going to be achieved. The focus areas of both funds overlap considerably, and while the IFPC was not established by the 2005 Convention (which did not exist at the time it was created), its goals are nevertheless closely related to those of this Convention and therefore also to those of the IFCD. One difference is that the IFPC also provides grants to individuals; otherwise its target groups are similar to those of the IFCD. Both funds rely on voluntary contributions.
70. Given UNESCO's current organizational context, including its financial constraints, ongoing reform efforts, and the need to increasingly focus UNESCO's work, it will even more important to ensure that the work of all UNESCO Funds is well coordinated so that any overlap, and therefore also any competition for resources, can be avoided in the future.

Recommendation 1: Continue engaging in the Cultural Conventions Liaison Group to harmonize procedures of the various UNESCO Funds, to increase synergies, and to avoid overlaps in focus and funding. (Secretariat)

Recommendation 2: Consult with the Administrative Council of the International Fund for the Promotion of Culture to explore potential areas of competition and overlap and devise strategies to avoid these. (IGC)

2.2 Focus of the IFCD

2.2.1 The fields of activity of the IFCD

71. The IFCD Guidelines stipulate that the resources of the Fund may take the form of legal, technical, financial or material support, or the form of expertise, to be allocated for programmes / projects; for special situations (as laid down in Articles 8 and 17 of the Convention and the operational guidelines relating to them); for preparatory assistance; for assistance for participation in meetings of the organs of the Convention; and for the evaluation of programmes / projects by an Expert Panel. (Guidelines paragraph 5) This sub-chapter focuses on programmes / projects, while some of the other fields of activity of the Fund (preparatory assistance, and the evaluations of programmes / projects by the Expert Panel) are discussed in Chapter 5 of this report.
72. According to the Guidelines (paragraph 6.1), programmes / projects to receive resources from the IFCD should focus on:
 - introducing cultural policies, where appropriate, and strengthening the corresponding institutional infrastructure;
 - capacity-building;
 - strengthening of the existing cultural industries; and,
 - creating new cultural industries.
73. The evaluation established that, while these fields of activity are in line with the spirit and the provisions of the Convention, clarification and / or specification is needed with regard to some of them. For instance, neither the IFCD Guidelines, nor the Convention, nor the overall Operational Guidelines of the Convention provide a definition of “corresponding institutional infrastructure”. This leaves ample room for interpretation and has the potential to create misunderstandings. At its 4th session, the IGC requested a clearer explanation of the term “institutional infrastructure” (Decision 4.IGC 10A). In the subsequent call, in an explanatory note for applicants, the Secretariat specified that “institutional infrastructure should not be interpreted as physical construction or restoration but rather as management, human resources, etc.” This clarification could be further specified to be understood, for instance, as “any public, collective, and professional organizational structures (excluding working space and equipment), capacities as well as legislative (legal) and administrative provisions deemed necessary for the implementation of policies that protect and promote the diversity of cultural expressions and the emergence of a dynamic cultural sector”.
74. The meaning of “capacity-building” as a field of activity would also merit clarification. It needs to be clearly understood by all potential beneficiaries that capacity-building activities supported by the IFCD are to be closely linked to either the introduction of cultural policies (and the corresponding institutional infrastructure), or to the creation and / or strengthening of cultural industries. This should be reflected in the Guidelines, which presently list capacity-building as a separate field of activity. Another option would be to link capacity-building with the overall purpose of the IFCD, by slightly amending the purpose statement of the Guidelines (Paragraph 1) to read “... to support cooperation for sustainable development and poverty reduction in order to *build the capacities required* to foster the emergence of dynamic cultural sectors in developing countries, ...”. Such an amendment of the Guidelines would help to sharpen the focus of the IFCD and to stress the Fund’s intention to ensure the sustainability of the support provided to developing countries.
75. The evaluation furthermore established that the IFCD’s focus on *cultural* policies only, without also including other required policies and measures, might send out the wrong signals to Member States. The Fund is expected to foster the emergence of a dynamic cultural sector in

developing countries in accordance with the Convention's Article 14 on Cooperation for Development. Both this article and the corresponding chapter in the Convention's Operational Guidelines suggest means and measures that Parties to the Convention could apply for this purpose. These include measures to strengthen cultural industries by setting up support mechanisms, including institutional, regulatory, legal and financial incentives; supporting the elaboration of export-oriented strategies for cultural activities, goods and services; fostering viable local and regional markets through regulatory action, cultural cooperation, social inclusion and poverty reduction policies that take the cultural dimension into consideration etc.

76. The Convention's Article 13 on the Integration of Culture in Sustainable Development and the corresponding chapter of the Convention's Operational Guidelines also emphasize the integration of culture in development policies at all levels. This makes it possible to foster universal access, participation in and enjoyment of creation and production of cultural expressions, and to realize the full potential of cultural industries to sustainable development, economic growth and the promotion of a decent quality of life.
77. While good cultural policies are certainly a sine qua non for the emergence of a vibrant cultural sector, such a sector needs the policy, legal and regulatory support of others. Article 4.6 of the Convention further clarifies that "cultural policies and measures" for the purposes of the Convention refer to those policies and measures relating to culture, whether at the local, national, regional or international level that are either focused on culture as such or are designed to have a direct effect on cultural expressions of individuals, groups or societies, including on the creation, production, dissemination, distribution of and access to cultural activities, goods and services.
78. As alluded to in an earlier chapter of this report, both government and civil society stakeholders in many developing countries often encounter considerable challenges when working across sectors for the emergence of a dynamic cultural sector. This has to do with the limited awareness of responsible government officials, absence of mechanisms that would facilitate cross-sectoral cooperation, capacity issues etc. Previous evaluation work undertaken by UNESCO ([Evaluation of UNESCO's Strategic Programme Objectives 9 and 10](#)) demonstrated that similar issues exist within UNESCO, where cross-sectoral cooperation, including in the context of initiatives related to culture and development, remains a challenge.
79. By expanding its fields of activity to include policies and other measures that have a direct effect on the creation, production, dissemination, distribution of and access to cultural activities, goods and services, the IFCD could send out an important signal for the need to also involve non-cultural sectors in the creation of the policy, legal and regulatory environment required for vibrant cultural sectors to emerge. These might include tax regulations, export regulations for cultural goods and services, labour laws that affect the status and work of artists, education policies and frameworks that deal with capacity building issues related to cultural industries, etc.
80. The fields of activity of the IFCD also include special situations as laid down in Articles 8 and 17 of the Convention and the operational guidelines relating to them. They refer to the protection of cultural expressions at risk and to the measures required to protect and preserve them, and to related international cooperation. So far, no project was submitted to the Fund citing a Special Situation, although it was noted that one of the beneficiaries pointed out in its final results report that the project was also about rescuing a particular cultural expression.

<p>Recommendation 3: Define "institutional infrastructures" and include the definition in the IFCD Guidelines. (See paragraph 73 of this report for a proposed definition.) (IGC)</p>
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Recommendation 4: Remove “capacity-building” as a separate field of activity and link it to the other fields of activity related to cultural policy and cultural industries; and / or make capacity-building part of the over-arching purpose of the Fund. (IGC)

Recommendation 5: Widen the policy related field of activity from cultural policies to “cultural and other policies and measures that have a direct effect on the creation, production, dissemination, distribution of and access to cultural activities, goods and services.” (IGC)

2.2.2 The strategic focus of the IFCD

81. As discussed in the previous sub-chapter, the IFCD Guidelines provide direction with regard to the fields of activity that IFCD resources are allocated for. Some direction is also included as to what kinds of initiatives are *not* supported by the IFCD. The present chapter examines the quality criteria used to select individual programmes / projects (paragraph 4 of the IFCD Guidelines) and proposes a few additional considerations that should help to better focus the attribution of resources of the IFCD.
82. The criteria include meeting the programmatic priorities of the IGC and the needs and priorities of beneficiary developing countries (relevance); achieving concrete and sustainable results (effectiveness) and ensuring ownership by the beneficiaries (sustainability); satisfying the principles of accountability and avoiding spreading resources too thinly or supporting sporadic activities (sustainability and impact). The Guidelines also highlight the need for effective execution modalities (efficiency) and stress the importance of achieving structural impact.
83. Questions related to the fulfillment of these criteria were included in the application form for Parties and NGOs, in the Annotated Guide to the Application Form, in the forms used by National Commissions and the Secretariat, and in the evaluation forms used by the external Expert Panel to assess the applications received. The present evaluation found the criteria to be relevant for the assessment of proposals and overall in line with international standards.
84. It also became evident, however, that the application of the criteria alone does not automatically guarantee that the resources of the Fund are used in the most strategic way. Focus is needed since the resources of the IFCD are limited and need to be used for maximum impact and sustainability. As mentioned earlier, the 2010 Independent External Evaluation (IEE) of UNESCO already called for an increased focus of UNESCO’s work. This recommendation informed ongoing reform efforts and became ever more urgent in the context of the Organization’s financial crisis. The IEE also pointed out that more focus did not only imply making sure that all activities contributed to UNESCO’s priorities, and that barriers to collaborative working are removed, but that there was also a need to differentiate between more and less strategically important programmes.
85. The above messages also apply to the IFCD. Currently, the Fund’s resources are subject to competition between a large number of projects from many different countries. In 2010 and 2011, 254 and 197 projects, respectively, were submitted for funding. A total of 48 projects from 36 developing countries received IFCD resources in these two years, with on average 1.3 projects per country benefitting from the Fund. This shows that IFCD resources are thinly spread in an attempt to respond to the Guidelines, which call for “an equitable geographic distribution of the resources of the Fund” (Guidelines paragraph 4.5). In view of this principle and of the commitment to ensure the effectiveness, sustainability and impact of the IFCD, the necessity to use the resources in the most strategic way possible is therefore evident.
86. The question of strategic importance is a challenging one. Any attempt to answer it should take into consideration the maturity of the Convention, the difficulties encountered by the Parties implementing it, the goals that the IFCD is expected to achieve and the future direction

that it is expected to take. In the current context of the IFCD, strategic importance could, for instance, be given to projects that specifically demonstrate how some of the more challenging aspects related to policy making and to the creation of cultural industries could be addressed. These could be projects, for instance, that:

- specifically demonstrate how Ministries / sectors other than culture could be involved in cultural policy making (cross-sectoral cooperation);
 - demonstrate how culture is integrated in development policies and measures other than culture (trade, industry, etc.) that are required for a dynamic cultural sector to emerge;
 - demonstrate how civil society can be involved in cultural policy making;
 - promote cultural industries and provide a good example for how to work toward structural change;
 - show how gender equality can be mainstreamed in cultural policies and / or cultural industries;
 - demonstrate how to successfully address new emerging challenges that cultural industries need to deal with (for instance the trend towards using digital technology);
 - use interesting new approaches to foster the emergence of a vibrant cultural sector that promise to be replicable in other contexts;
 - complement and create synergies with other work of the Organization, such as initiatives related to the MDG-F; the EU-funded project “Expert Facility to Strengthen the System of Governance for Culture in Developing Countries”; work undertaken by UNESCO Field Offices, etc.;
 - increase the visibility of the Convention;
 - support pilot / start-up activities that fill a gap in their specific context and that otherwise would not receive funding, etc.
87. The call for a more strategic approach also implies that certain activities that lack such qualities would not be supported in the future, even though their purpose is in line with the fields of activity of the Fund. This would, for example, include projects that do not promise to have any structural effects, or projects that have been going on for many years and that have repeatedly received funding from other donors, or activities that do not have the potential to be of interest to other stakeholders and therefore will not contribute to wider learning, etc. The IFCD should also avoid funding / sustaining ongoing activities with recurring costs, unless their continuation is likely to be assured beyond the project period. This includes, for instance, payment of salaries of teachers of a newly established training facility, which is expected to continue beyond the duration of the project.

Recommendation 6: Prioritize programmes / projects that, in addition to fulfilling the quality criteria outlined in the Guidelines, also respond to certain strategic considerations. Clearly identify these strategic considerations in line with the specific objectives of the Fund (yet to be developed) and review them on an ongoing basis as the Fund develops. (Suggestions for how to provide more strategic focus when selecting projects to be funded are made in the previous paragraphs.) This is an urgent priority if the IFCD is to continue beyond its pilot phase. (IGC)

2.3 Managing for Results

2.3.1 Setting clear objectives

88. The question of strategic focus is, of course, linked to that of the objectives of the Fund and to the results that it is expected to achieve. So far, no specific objectives have been identified. The IFCD Guidelines stipulate that the Fund is to “support cooperation for sustainable development and poverty reduction in order to foster the emergence of a dynamic cultural

sector in developing countries, in accordance with article 14 of the Convention” (Guidelines paragraph 1). The Convention’s Article 14 on Cooperation for Development lists a number of means and measures that Parties can take for that purpose and stipulates that financial support shall be provided through the establishment of the IFCD under Article 18 of the Convention, as well as through other forms of assistance. The IFCD Guidelines explain that Parties recognize the importance of the IFCD as a multilateral tool for promoting and developing the diversity of cultural expressions in developing countries. Article 18 says that the use of resources shall be decided by the IGC on the basis of these Guidelines.

89. The IFCD Guidelines, however, only list the fields of activity of the Fund (as discussed in the previous sub-chapters), but do not define any clear vision, objectives, time-frames and indicators for the IFCD. This is a major short-coming, which will make it very difficult for the IFCD to demonstrate its achievements as a tool for international cooperation. The lack of clearly specified short- and long-term objectives and SMART (specific, measurable, achievable, relevant, time-bound) indicators obviously also makes monitoring towards the achievement of such objectives impossible.
90. Monitoring should, of course, still be possible at the level of the individual projects funded by the IFCD (provided that they have clear objectives). (See Chapter 5 section 5.9 on this) The present chapter, however, is concerned with the overall objectives and results of the Fund and not with those achieved by individual projects, which will be discussed later. It is understood, however, that the results produced at the project level contribute to the overall achievements of the Fund.

2.3.2 Measuring and demonstrating results

91. UNESCO is currently developing the Culture for Development Indicator Suite. The Suite comprises a set of indicators that aim to demonstrate how culture contributes to development. It addresses seven inter-related policy dimensions of culture and development. Not all these policy dimensions are relevant to the IFCD, nor is the Indicator Suite with its focus on national-level results, directly applicable to the IFCD. It would, however, be worth exploring in what ways the future results framework of the IFCD could be inspired by and perhaps linked to some of the higher level indicators of the Suite.
92. Measuring and demonstrating results at the level of the Fund will be extremely important for its future. In the long run, donor support hinges on the effectiveness of this accountability mechanism. In a context of scarce resources and competing international priorities, the IFCD must be able to show its value added and demonstrate its comparative advantage vis-à-vis other funding mechanisms and programmes.

2.3.3 Fundraising targets

93. The fundraising efforts of the IFCD also need to be based on clearly defined short- and long-term targets that are linked to the Fund’s overall results framework (including programmatic objectives, results, indicators, time-frame). At the time of this evaluation efforts were under way to develop a fundraising strategy for the IFCD. This strategy should include the definition of such fundraising targets and suggestions for concrete measures to achieve them. The IFCD should consider an exit strategy if the agreed targets are not achieved.
94. The Fund was established as a mechanism for cooperation for development. Without substantial resources and without any specific strategic focus its potential for effectiveness and real impact will remain modest. If, on the other hand, the IFCD is transformed into a strategic tool for the achievement of very specific goals, it would certainly gain in significance.

Recommendation 7: Develop a vision for the future direction of the IFCD and a results framework with short- and long-term objectives, time-frames and indicators. (IGC)

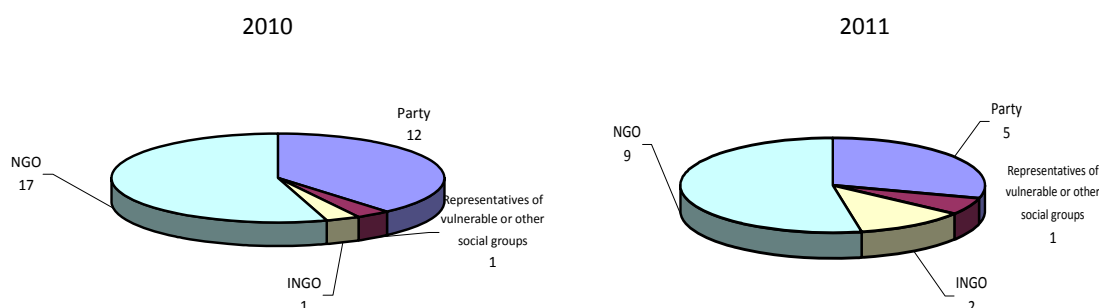
Recommendation 8: Establish clear resource mobilization targets that are linked to the objectives specified in the results framework. (IGC)

Recommendation 9: Develop an exit strategy that will allow the IFCD to terminate its operations when 1) either its objectives have been achieved, or 2) once it has become clear that they will never be achieved for lack of resources. (IGC)

Chapter 3 Relevance, effectiveness and sustainability of the projects funded through the IFCD

95. This chapter responds to the evaluation questions raised in part B of the evaluation ToR, which refer to the projects funded in the first round of IFCD funding in 2010. The evaluation report specifically discusses their relevance, effectiveness, sustainability, visibility, and promotion of gender equality, and makes a number of recommendations on measures to be taken to strengthen these areas in the future. The overall relevance of the Fund was also discussed in a more general way in Chapter 2 of the present report. Challenges with regard to the monitoring of the projects are included in Chapter 5, section 5.9. Issues related to the financial management of the projects are discussed in Chapter 6.
96. The present chapter also includes a number of boxes (See Boxes 1 to 8) with information on projects that the evaluation found to be innovative in terms of the approach used, the results achieved or the partnerships that were involved in project implementation. These examples could inspire other stakeholders that are developing initiatives to work towards the emergence of dynamic cultural sectors in their respective countries. Making these (and other) experiences accessible to stakeholders all over the world, should be part of the overall knowledge management efforts related to the IFCD and to the 2005 Convention. (For more on this, see Chapter 4 on Knowledge Management.) Some of these (or other) projects could also be analyzed in more detail and shared as case studies that show what kind of approaches could be used by others.
97. During the first round of funding in 2010, grants were provided for 31 projects in 25 countries. Twelve of these projects were implemented by Parties, while eighteen were implemented by civil society organizations and one by representatives of vulnerable or other social groups.

Figure 2 Projects approved for IFCD funding by type of applicant



Source: IFCD website

98. The evaluation based its analysis of the 2010 projects on the data collected during its visits to three beneficiary countries, on interviews conducted (with several other project beneficiaries, with the Expert Panel, members of the Secretariat), and on the final narrative project reports submitted by beneficiaries at the end of their projects. By 31 July 2012, 17 project beneficiaries out of 31 had provided their final narrative project reports. These were taken into consideration in the present evaluation exercise.

3.1 Relevance

99. The evaluation found that the projects financed during the first round of funding in 2010 were overall thematically aligned with the fields of activity and the other funding priorities established in the IFCD Guidelines. Nine of the 31 projects approved in 2010 were cultural

policy projects, while 22 focused on the creation or strengthening of cultural industries. In some instances the classification of the 2010 projects was found to be somewhat ambiguous, with a couple of projects classified in the cultural policy field as really being related to the strengthening of cultural industries than to actual policy development. Such ambiguity was not observed with respect to the projects approved in 2011.

100. Even though the projects chosen for funding were overall in line with the objectives and fields of activity of the IFCD, the strategic considerations that guided the selection of the projects were not always obvious. While many of the projects funded in 2010 are convincing in terms of the approaches used, the results to be achieved, and their replicability or potential to inspire others, this is not the case for all of them. In other words, why some projects had been chosen over others was not evident.
101. As discussed in Chapter 2 of this report, if the IFCD wants to be a real vehicle for transformation and change in developing countries as well as an effective tool that demonstrates how the 2005 Convention could be brought to life, there is a need for its resources to be used in the most strategic way possible. Some guidance on possible strategic directions was provided in Chapter 2. Whatever strategic considerations will guide the work in the future, they need to be clear and well communicated to the Secretariat and to the Expert Panel in order to provide them with the needed direction.
102. The evaluation was also requested to look at the relevance of the chosen projects to the specific needs of the beneficiary countries and target groups. Document research and interviews conducted with stakeholders in the field (with project beneficiaries, government counterparts of the beneficiaries, other national and international stakeholders based in the respective countries and with UNESCO Field Office staff) confirmed that projects in the countries visited and / or consulted did address the needs of the target groups. For lack of data, however, no overall conclusion about how the entirety of projects funded by the IFCD corresponded to target groups' needs can be drawn by the evaluation.
103. The analysis of contextual information related to the projects submitted for funding was found to be challenging for the present exercise and the members of the Expert Panel. The reason for this is that most of the assessments conducted by National Commissions provided only very limited analysis of the needs and priorities of the countries in the areas of cultural policies and / or cultural industries. (More information on this is included in Chapter 5 section 5.4.)

3.2 Effectiveness

104. As mentioned above, at the time of writing IOS was able to examine the final reports of just over half the 31 projects approved for funding in 2010. The fourteen remaining projects were either delayed in their implementation, and / or had not yet provided the Secretariat with the final narrative reports.
105. Based on the information available, the evaluation found that the majority of the 17 projects had attained their expected results (as outlined in their final reports and completed with data collected during field visits), or at least were able to carry out most of their planned activities. Nearly all of the final narrative reports submitted by beneficiary organizations describe completed activities and outputs as results and rarely go beyond to the outcome level of analysis. In some cases this is because the project period was too short for any outcomes to be achieved yet, in others no planning beyond the output level had been done in the first place. It is therefore difficult for the present evaluation to draw conclusions on outcomes.

106. However, a number of noteworthy project examples shall be mentioned for their achievements. A large number of them focused on capacity-building of (future) artists, cultural administrators, technicians and ordinary people:

- In Argentina the *Fundación Teatro Argentino de La Plata* established the performing arts and technical training school for youth and adults and launched the first cycle of courses. These focused on various skill-sets related to theatre production, such as stage direction, carpentry, hair and makeup, lighting design, scenic and space design, acting, tailoring, theatre photography etc. This training programme contributes not only to the safeguarding of crafts, but also to the development of contemporary cultural expressions. Furthermore, it targets trainees from vulnerable and unprotected segments of the labour market and responds to a demand for skills that exists both in Argentina and in the region. (See Annex B: Profiles of projects visited page 56 for more information.)
- In Saint Lucia the *Cultural Development Foundation* trained over 200 first-time steel pan players and re-established three community steel pan centers, thus reviving a popular form of island music. After six months of courses, the youth were able to showcase their new skills at the Grand Steel Pan Festival, which was revived by the project after several years of absence.
- In Guatemala the *Instituto de Relaciones Internacionales e Investigaciones para La Paz (IRIPAZ)* designed the “Introduction to intercultural audiovisual communication” course and set up the Training Centre for Audiovisual Creation in Guatemala (INCREA) to train 27 young men and women from indigenous communities in audiovisual creation. The project resulted not only in the training of these young people, but also in the first ever interaction of Guatemala’s Maya, Xinka and Garifuna communities around such an activity. (See Box 7 for more information).
- In Senegal, *Kër Thioossane* organized workshops and training sessions in the production of digital art forms (graphic design, web design, visual communication, audiovisual production, etc.) for a wide variety of stakeholders such as artists, journalists, stage managers, computer scientists, students, hospital patients, etc. Through its multidisciplinary approach, the NGO succeeded in encouraging the encounter between more traditional art forms and new technologies as a means of expression for people from very different backgrounds. (See Annex B: Profiles of projects visited page 60 for more information.)
- In Niger the *Compagnie Arène Théâtre* organized a series of training courses in theatre administration and management and in drama playwriting. As a result, seven theatre company administrators and thirteen young people were trained and six short plays were written and produced at the end of the courses. They were later performed at the fifth edition of the *Emergences* theatre festival in Niamey.
- In Togo the *Togolese Coalition for Cultural Diversity* trained 20 artisans, of which 6 were women, in new art design and production techniques as well as in the use of digital technologies. The courses focused on a wide variety of art forms including sculpture, painting, drawing, leather goods, macramé, batik, weaving, furniture making and ceramics. The artists were given an opportunity to learn other techniques and share their experience with artists at the *Salon International de l’Artisanat de Ouagadougou*. The artisans’ exposure to new techniques and styles encouraged them to evolve in their creation and be more confident. They were then able to expose and sell the works produced with their newly acquired techniques at a national fair.

- In Chad the *International Theatre Institute* organized a series of training courses in music, theatre, theatre administration, communication, training a total of ten artists and fourteen cultural operators from Chad, Cameroon and the Central African Republic. A website (www.themacult.org) was created to promote the work of Chadian artists and a small stand was set up in a theatre of Ndjamena to sell the works produced during the training courses.
 - In Congo the State wanted to support the *Poto-Poto Painting School* by equipping it with a computer lab that would allow its artists to learn to use information and communication technologies. The construction of the lab took longer than expected and classes for students were scheduled to start in July 2012. A database featuring the school's artists is also currently under construction.
107. While the above projects led to various actors acquiring new or strengthening existing skills, the longer-term benefits of some of the projects can be questioned. The majority of these projects trained a rather limited number of people. From the information available it is not clear whether these stakeholders will be able to use their newly acquired skills in their future work or whether there is even a market for these techniques in their countries. At the end of the planned activities it is also not always apparent what type of follow-up, if any, will take place with the trainees. The evaluation is not questioning whether all of these projects should have been funded, but the sustainability of these projects is often uncertain (see Section on Sustainability below).
108. Other achievements from projects at the output level are the following: In Cameroon, the *Association pour la Promotion de l'Audiovisuel et du Spectacle (APPAS)* created a databank of African audiovisual and film productions, the 'BIMAC', which now stores 155 digitized films. It also trained its personnel in administration and film editing and digitization. In Argentina, the *Fundación Kine, Cultural y Educativa* successfully organized the 8th film festival showcasing audiovisual productions by children and young people and now has over 3000 works in its library that have become a reference for film-makers. (See Annex B: Profiles of projects visited page 58 for more information.) In Benin *World Rhythm Productions* set up 100 sales stands around Cotonou that sell the music of four artists that have signed contracts with the company. In Chad the artists that attended the courses organized by the *International Theatre Institute* produced a CD with eight songs as well as a play that was recorded on DVD. The Guatemalan project by *IRIPAZ* resulted in the production of a film "Destinos Cruzados" by the country's indigenous communities.
109. For some of these projects, the end results, while important in themselves, did not add as much value for the beneficiaries as the process undertaken to get there. For example, the film festival in Argentina provided its youth participants with a platform to interact as producers, audience and jury of their films. The process empowered these young people and strengthened their capacities to fulfill the responsibilities assigned to them. It also allowed for the interaction of young people from different backgrounds and social groups who would not have normally had the chance to come together. For other projects such as in Cameroon (databank of African audiovisual and film productions) and in Benin (100 music sales stands), it is the final output that marks a considerable achievement. In some cases the future use of these outputs is currently unknown, especially when no information on their promotion and distribution has been communicated.
110. While it is too early to speak of change in countries' cultural policies, several projects made some progress in this area. (Also see Box 3, Box 8, Box 5 and Box 1).
- In Burkina Faso the *Ministry of Culture, Tourism and Communication* successfully designed and carried out a national study on the contribution of the cultural sector to national social and economic development. It now has up-to-date data on the potential

impact of culture on job creation and on its contribution to the country's GDP. The Ministry can now also rely on a database of 453 cultural operators.

- In Laos, the *National Commission for UNESCO* organized a workshop for members of several government ministries on the 2005 Convention. The workshop helped raise awareness of the principles of the Convention and identified existing national laws that are related to its fields.
- The *Toluca Town hall* in Mexico, in collaboration with the U40 network, organized the first ever meeting on cultural diversity that was open to the public. The meeting brought together 650 people from nine Mexican regions and fourteen countries for a rich debate on the promotion and protection of the diversity of cultural expressions. It resulted in the creation of a U40 Network for Mexico and in the formulation of several proposals for future action.

Box 1 Working with youth in a marginalized neighbourhood of Montevideo (Cultural policy)

The *Intendencia de Montevideo* (city council) is currently undertaking a project with the aim of reversing the processes of social exclusion of youth in the Casavalle Basin neighbourhood in the northern part of Uruguay's capital. The city is setting up workshops to train youth in music, is providing the community with the necessary equipment for hosting rehearsals and productions of the musicians and organizing art shows and cultural performances. By engaging youth in cultural activities, the city hopes to bring down the social and economic obstacles that prevent this neighbourhood from being fully integrated into society.

111. Several projects, in addition to many of the above-mentioned capacity-building initiatives, resulted in the introduction or the strengthening of countries' creative industries. (Also see Box 6, Box 7, Box 4 and Box 2)

- For example, the introduction of the *Comparsa* into the Maracana neighbourhood of Montevideo resulted in the mobilization of the community around the production and promotion of music and dance. Various activities were organized to train community members in the organization and formation of a *Comparsa* (music and dance group): assembly techniques and drum reparation, percussion techniques, dance techniques (African and Candombe). (See Box 1 and Annex B: Profiles of projects visited page 65 for more information.)
- In Senegal, *Optimiste Productions* set up *Yakaar*, a training centre for stage managers to acquire the necessary qualifications to be able to intervene in music and cultural events in the region. Fourteen young people followed three and a half months of courses in stage management, electricity, lights, sound, project management, etc. and then found internships to put their new skills into practice. The region is currently lacking qualified technicians that are able to work at its various events and *Yakaar* hopes to fill this gap by providing the necessary skills and preparing the individuals to train others. (See Annex B: Profiles of projects visited page 62 for more information.)
- *Business and Arts South Africa (BASA)* developed a new approach for funding the arts and thereby brought the attention of the private sector to the potential of arts sponsorship (See Box 2 for more information).

Box 2 A toolkit to encourage businesses to fund the arts in South Africa (Cultural industries)

In a joint venture between the Department of Arts and Culture and the business community, *Business and Arts South Africa (BASA)* developed a project to promote the sponsorship of the arts by the country's business community. BASA developed a toolkit to help private companies plan, manage and execute more effective art sponsorships. The toolkit is available free of charge on the organizations website: www.basa.co.za.

112. Several projects ran into implementation delays and a number challenges. Some projects were delayed or redesigned due to their countries' political situations. For example, elections and a

change in government resulted in the cancelation of an agreement with a partner in Guatemala and the signing up of a new one. In Senegal, a final workshop by *Kër Thiossane* had to be postponed due to pre-election violence. In Mali, the coup d'état and resulting violence limited the participation of the northern regions in some of the planned activities with the National Assembly. In Madagascar, the country's political situation and the resulting reluctance of other donors to engage made it difficult for the beneficiary to ensure the sustainability of the project. In Niger, the *Emergences* theatre festival had to be postponed due to elections, but then took place in April 2012.

113. Other challenges mentioned by beneficiary organizations include: finding new partners to implement project activities after last-minute cancelations by other partners and the hiring of qualified project staff. Furthermore, several organizations experienced the challenge of mobilizing their countries' private sector. A few organizations also faced difficulties in project implementation due to the fact that they could not advance funds. (This issue is discussed later in Chapter 6 on Financial Management).
114. Overall, it was difficult to establish the longer-term outcomes achieved from the final reports provided to the Secretariat by beneficiary organizations. For some beneficiaries the project duration was too short to achieve such outcomes, or these were not reported on for lack of a mechanism to track them. For others, the project design did not plan beyond the output level.

Recommendation 10: Ensure that future projects chosen for IFCD funding include both short- and long-term targets at the output and outcome levels in their planning and that results are reported on at both these levels. (IGC)

3.3 Project beneficiaries

115. The projects funded by the IFCD were designed to benefit many different types of stakeholders. Nearly two-thirds of the projects funded by the IFCD in 2010 were submitted by civil society organizations; however, NGOs were also among the beneficiaries in the projects undertaken by several State Parties. For example, in Mexico at the Toluca Town Hall's Interamerican Meeting for Cultural Diversity, participants included 650 members of civil society organizations from nine Mexican regions and fourteen countries. In Burkina Faso, the government surveyed and catalogued 453 cultural operators around the country.

Box 3 Civil society organizations working with local government in Mali (Cultural Policy)

The Malian NGO *Acte Sept* project "Coalition for cultural diversity" aimed to increase the understanding of the 2005 Convention among a wide variety of national stakeholders. The organization brought together local officials and cultural organizations in eight regions and one district to form regional coalitions for cultural diversity as well as a national Malian coalition. It also worked with local actors and cultural organizations in several towns in five regions to develop local cultural policies. In April 2011 it organized a national congress uniting members of regional cultural organizations, government representatives from each of the 49 "cercles", delegates from each regional capital and representatives of international cooperation organizations and embassies. By the end of the project, *Acte Sept* had successfully rallied civil society and local government to the common cause of promoting cultural diversity.

116. Several of the approved projects targeted children and youth. In Saint Lucia, the focus was on training young people aged 7 to 20 in playing the steel pans. In Guatemala, the project trained 27 young men and women in audiovisual production. In Uruguay, one of the projects organized various music and dance activities children and youth of the Maracana North community of Montevideo. In Argentina, the Fundación Kine, Cultural y Educativa organized the 8th edition of a film festival showcasing audiovisual productions made by children and young people aged 5 to 25. In most projects involving children, schools and teachers were also direct or indirect beneficiaries of the activities.

117. Many of the projects focused on artists from various fields, but especially on musicians such as in Saint Lucia, Uruguay, Benin and Chad. Others focused on the capacity-building of existing and aspiring artists (including painters, artisans, actors and other theatre professionals, etc.) such as in Guatemala, Congo, Chad, Togo, Niger, Argentina, Madagascar and Senegal. Many of these projects also included various technicians in their beneficiaries such as stage managers, festival organizers, etc.

Box 4 Linking artists with the business community in Madagascar (Cultural industries)

The NGO *CITE*'s project aimed to revive the lambahoany textile industry in Madagascar. The organization mobilized nine local artists to design prints for the lambahoany fabric and facilitated a contract between the artists and Cotona, a textile producer. *CITE* also organized a communication campaign to promote the new lambahoany designs and organized a forum on "Art and enterprise: the role of private sponsorship" to attract other business leaders into joint ventures with Madagascar artists. The project created an opportunity for artists and companies to work together and raised awareness of this national art form.

118. Several projects were directed at policy-makers at the national, regional and local levels. In Mali, the project run by an NGO worked with local governmental officials in all eight of the country's regions and the capital district to develop local cultural policies. In Laos, the workshop organized by its National Commission aimed to raise awareness of the principles of the 2005 Convention among representatives of all concerned government ministries. In Burkina Faso, the study was conducted first and foremost for the attention of its policy-makers.
119. Of the projects approved in 2010 only the one in Guatemala was specifically targeting indigenous peoples; however, several others included representatives of various national communities such as the Inter-American meeting in Mexico and the film festival in Argentina. Another project targeting indigenous communities was approved in Kenya the following year (See Box 5).

Box 5 Recognizing the contribution of indigenous peoples to Kenya's cultural development (Cultural Policy)

This currently ongoing project by the *Pastoralist Development Network of Kenya* NGO aims to undertake and publish research that will help recognize the contributions of the country's indigenous people to national cultural development. It is widely known that Kenya's indigenous communities constitute about 70% of the country's poorest ethnic groups and yet its tourism sector is highly dependent on them. However, the value of their cultural expressions and their contribution to the country's tourism is under-recognized. This project is a good example of promoting the diversity of indigenous communities' cultural expressions, which contributed to advancing one of the goals of the 2005 Convention.

120. The projects' contribution to gender equality was rarely discussed in the beneficiary organization's final reports with the exception of a few, whose participants specifically included women, such as in Guatemala and in Togo. (More on this in Section 3.5 of this chapter.)
121. Some of the other beneficiaries of the approved projects include universities and academia such as in Mali, Laos, Burkina Faso, and Mexico. Others still included members of the general public such as in Mexico, where the conference was open to the general public, in Guatemala and Argentina where the general public was invited to screenings of the films produced, and in Senegal where Kër Thioassane's workshops on new media were open to all. The projects in Benin and Cameroon hope to contribute to better access to music and films by an interested public.
122. As mentioned in the introduction of this report, more than half of the projects funded by the IFCD are implemented in Africa. In line with UNESCO's priority Africa, 18 (out of 31) projects approved in 2010 were African, and 8 (out of 17) projects approved in 2011.

123. In conclusion, the IFCD has succeeded in engaging a wide variety of stakeholders and especially civil society organizations both in cultural policy and cultural industries projects.

3.4 Sustainability

124. As discussed in the previous paragraphs, several of the projects approved during the first funding round in 2010 produced promising results, thereby supporting the emergence of dynamic cultural sectors in developing countries. The question of the sustainability of the projects concerns whether the benefits produced by the various interventions are likely to be sustained in the future. The issue here is not necessarily whether the activities will continue once the projects are finished, although this might be required in some cases. The key question is rather whether the projects have produced any structural effects or whether they have put in place any measures and created the conditions for future structural effects to take hold. (For the purpose of this evaluation, structural effects are understood to be either effects at the policy level and / or the development of and the concrete demonstration of beneficiaries' commitment, intention and capacity to continue working towards the emergence of a dynamic cultural sector.)
125. The evaluation established that the sustainability of several of the 2010 projects was not guaranteed. In fact, among the major quality criteria that the evaluation examined with regard to the individual projects, sustainability was identified as the most challenging one. This especially applies to several projects that focus on creating and / or strengthening cultural industries, which have not managed to take the necessary measures to ensure that the benefits of their work can be sustained beyond the duration of the project. The way this lack of sustainability manifests and the reasons for it are manifold.
126. Some of the projects simply did not have any sustainability measures built into the original project design, or the planned measures were too vague and not well thought through. Other projects had planned to undertake measures that would ensure the sustainability of their interventions, such as expanding their circle of partnerships, mobilizing additional resources, lobbying government counterparts to influence policy and strategy development, etc. However, in several cases these measures had either not been implemented due to time/capacity constraints or not yet yielded any results by the time the projects had come to an end. This left the beneficiaries in very uncertain situations with regard to the future of their work and the continuation of what they had started.
127. A few other projects had been very ambitious in terms of the results to be achieved within a one-year project period. For certain types of projects these expectations were unrealistic. For instance, projects aiming to achieve real cultural change, including a shift in beliefs, values and behaviour, usually need more than one year to achieve and consolidate results. Achieving policy impact also takes longer. So far, all the projects funded by the IFCD had an initial duration of one year, although this was later extended for a number of projects. In light of the evaluation findings, it is recommended to also accept projects spanning two years in the future, should their nature so require.

Box 6 The contribution of culture to social cohesion and conflict resolution (Cultural industries)

FLACSO-Uruguay, the Peace and Justice Service of Uruguay (SERPAJ), and "Comparsa The Clinic" mobilized and supported the Maracana North neighbourhood in Montevideo to form a Comparsa, a marching band with drummers, musicians and dancers wearing colourful costumes. The Comparsa participated in two neighbourhood carnival parades as well as in the "Llamadas Parade", an event that was broadcast on national television. For young people and adults from this disadvantaged neighbourhood, the Comparsa represented a "space" to get together, to learn playing the drum or to dance candombe, but also an opportunity to express themselves and to learn about personal and social values that affect the entire community. Participants began to understand that the project allowed them to go beyond their initial expectations of establishing a Comparsa, as it strengthened their social cohesion and integration in their community.

128. Another issue that impacts on the projects' potential for sustainability is the fact that almost all of the projects funded are stand-alone initiatives. None of the 2010 projects have been systematically linked to other work that UNESCO is doing in the target countries, such as Regular Programme funded initiatives, the MDG-F Thematic Window on Culture, and other work related to culture and development. (The exceptions to this rule are two projects in the Asia Region, which were supported by and implemented with the involvement of UNESCO's Regional Office in Bangkok, and the projects in Peru and Guatemala that incorporated the *Kit Diversidades* Creativity Game, a tool aimed at teaching youth about creativity and diversity.) While UNESCO's Field Offices have all been informed about the projects funded through the IFCD in their respective countries and some have also had some contact with the implementing partners, no mechanism exists to systematically ensure complementarity and synergies between the IFCD-funded projects and UNESCO's other work at the country level.
129. It was also observed that none of the projects funded in 2010 seem to have leveraged larger programmes funded by other organizations at the country level. This is also an area, where the involvement of a UNESCO Field Office could make a difference by establishing contacts and sharing experience between the IFCD project partners and potential future donors. At the global level, the IFCD Secretariat is currently making considerable efforts to exchange information, avoid overlaps and create complementarities with the work of other international actors such as the Organisation Internationale de la Francophonie (OIF), the International Federation of Coalitions for Cultural Diversity (IFCCD) and others. The EU-funded project "Expert Facility to Strengthen the System of Governance for Culture in Developing Countries" certainly also opens possibilities to continue working with the governments that benefited from the IFCD and to further strengthen and build on the work already started.
130. Overall, it was observed that newly established, less experienced organizations that received funding through the IFCD in 2010 tended to have more difficulties ensuring the sustainability of their interventions. This should not come as a surprise as start-ups and other new associations usually do not have the same organizational implementation experience, capacities, contacts and partnerships as more established organizations. Working with newly established organizations is therefore inherently more risky.
131. However, the evaluation does not suggest that the IFCD should refrain from funding such organizations in the future. No dynamic cultural sectors will ever emerge in developing countries if people do not establish new organizations to create cultural industries. However, the IFCD needs to be aware of the risks inherent to such types of cooperation and put measures in place to mitigate them. These should include paying increased attention to sustainability issues in the selection process, strengthening monitoring and cooperation with Field Offices to increase complementarities and synergies between the IFCD-funded projects and UNESCO's other work, and working with other international organizations, alliances and donors to leverage the work of the IFCD and to complement each others' efforts.

Recommendation 11: Ensure that the project duration of IFCD-funded projects is adapted to what they are trying to accomplish. This might require two-year periods for projects that aim to achieve sustained cultural change, including a shift in beliefs, values and behaviour, or policy impact. (IGC)

Recommendation 12: Work with UNESCO Field Offices to systematically ensure complementarity and synergies between the IFCD-funded projects and other UNESCO work at the country level. (Secretariat)

Recommendation 13: Pay particular attention to the sustainability of the projects. This needs to be done in the selection of the projects to be funded, in subsequent monitoring and when reviewing project reports. (Secretariat)

3.5 Gender Equality

132. The 2005 Convention emphasizes the importance of culture for social cohesion in general and, in particular, its potential to enhance the status and role of women in society. The Convention's Article 7 on Measures to Promote Cultural Expressions furthermore stresses that attention should be paid to the needs of women as well as various social groups when implementing measures to promote cultural expressions. The corresponding chapter of the IFCD Guidelines stipulates that any such cultural policies and measures should foster the full participation and engagement of all members of society contributing to the diversity of cultural expressions, particularly minorities, indigenous peoples and women.
133. The IFCD Guidelines mention vulnerable groups and other social groups identified by the Convention as part of the potential beneficiaries of the Fund. No specific reference is made to women, or to gender equality as specifically relating to the creation of dynamic cultural sectors in developing countries.
134. The various Secretariat documents (application forms, explanatory notes, technical assessment forms, etc.) used during the application process in 2010 also did not refer to gender equality and did not specifically encourage applicants to reflect on this topic or to include any gender related targets in their funding proposals. Almost none of the projects funded in 2010 considered gender equality dimensions in the design or implementation of their proposed activities, and only very few project reports contain any sex-disaggregated data or information on how the project contributed to gender equality. A few exceptions were, however, noted such as the example in Box 7.

Box 7 Reflecting on the role of gender in culture (Cultural industries)

The *Instituto de Relaciones Internacionales e Investigaciones para la Paz (IRIPAZ)* in Guatemala organized workshops on gender in the context of its "Introduction to Intercultural Audiovisual Communication" course for indigenous communities. The workshops "Women, Culture and Development: a way to perceive and to be in the world" sensitized women and men of maya k'iché, xinka and garífuna origin about gender equality and encouraged them to take leadership roles in cultural industries.

135. For the 2011 and 2012 funding rounds, specific information and questions about gender equality were integrated in the application forms, annotated guides and explanatory notes. This is a step in the right direction. In the future, attention will also have to be paid to whether the yet to be established IFCD monitoring system has captured information on gender equality and to what extent the reports submitted by beneficiaries provide information on the results achieved with regard to the promotion of gender equality. A question about the extent to which a project can be expected to contribute to gender equality should also be included in the assessment forms used by the Experts Panel. The Fund's commitment to gender equality could also be reflected in the IFCD Guidelines, for example in its paragraph 4 on the criteria for the use of the resources of the Fund. Paragraph 16 of the IFCD Guidelines could request

specific expert recommendations to the IGC that relate to the projects' contribution to gender equality.

Recommendation 14: Include the promotion of gender equality as a criterion in the assessment forms used by the panel of experts and in the IFCD Guidelines. (IGC)

3.6 Visibility

136. Several of the projects achieved considerable visibility at the country level. This is primarily the case for the policy projects that included regional and / or national and local consultation meetings with high level government involvement. The first Cultural Diversity Ministerial Forum of the Asia-Pacific Region, for instance, which was held in Bangladesh in May 2012, was widely covered by the press and has increased both the visibility of the 2005 Convention, of UNESCO and of all actors involved. The Lao PDR project dedicated to conducting a National Seminar on the 2005 Convention was also reportedly reflected upon by the print media, radio and television.

Box 8 Raising the visibility of the 2005 Convention in the Asia-Pacific region (Cultural Policy)

In May 2012 the *Bangladesh Shilpakala Academy* (National Academy of Fine and Performing Arts) under the Ministry of Cultural Affairs organized a three-day forum for ministers of culture from the Asia and Pacific Region. The forum brought together representatives of 32 countries and ended with the publication of the Dhaka Ministerial Declaration on the Diversity of Cultural Expressions that urges states in the region that have not yet done so to “consider ratifying the [2005] Convention expeditiously”⁶. The event, attended by the Prime Minister of Bangladesh and UNESCO’s Director-General, received much coverage in the press, thus giving the 2005 Convention a lot of visibility.

137. The Mali project on establishing national and regional Coalitions for Cultural Diversity and on regional cultural policy development also seems to have had good media coverage and has been the subject of a special edition of a local journal. The Burkina Faso project that conducted a study on the impact of culture on the social and economic development of the country was accompanied by a communication campaign targeting government stakeholders, cultural operators and others. Both the event that launched the study and the validation workshop were covered by the press.

138. Some of the projects on cultural industries also succeeded in making their work visible. The Guatemala project, for instance, on intercultural social communication through audiovisual creation established websites on the project and on the training centre established by the project, and used Facebook to disseminate information about it. Several TV stations also reported on specific aspects of the project. In Senegal, the Yakaar project distributed information about its training centre through flyers and posters, as well as TV spots. Saint Lucia’s Cultural Development Foundation worked with local TV and newspapers to report on the activities related to its project on supporting the steel pan art form. The Grand Steel Pan Festival was even broadcast on national television. In Niger the project received press coverage in newspapers and on television and radio. In Togo the project featured twice on the national news programmes and a documentary is currently being produced about the artists that received training.

139. Overall, almost all the projects made efforts to increase the visibility of their work. The extent of this engagement varied, with some organizations having achieved high visibility both of the 2005 Convention and aspects related to its implementation, while others mostly focused on

⁶ Dhaka Ministerial Declaration on the Diversity of Cultural Expressions adopted at the Cultural Diversity Ministerial Forum of the Asia-Pacific Region on 11 May 2012.

creating visibility of their respective projects. Indirectly the latter might have also contributed to raising awareness of the provisions contained in the Convention.

Chapter 4 Knowledge Management

140. Knowledge management can be defined as “a set of principles, policies and practices through which an organization consciously and comprehensively gathers, organizes, shares, and analyses its knowledge - in terms of insights, experiences and skills - perceived as a strategic resource”.⁷ Knowledge management, on one hand, is a prerequisite for organizational learning. On the other hand, organizational learning generates knowledge that should feed into knowledge management efforts.
141. Obviously, in the context of the IFCD, learning needs to happen not only at the organizational level of UNESCO or that of individual beneficiary organizations but also across organizations, across different types of stakeholders (government, NGOs, private sector, Secretariat etc.) and across countries. It was argued in an earlier chapter of this report that the relevance of the IFCD was closely linked to its ability to produce and to share concrete examples of how to foster the emergence of dynamic cultural sectors in developing countries. Being able to organize, analyze, share, use and build upon the insights generated and the experiences produced through the Fund is key to the success of this endeavour. Without effective knowledge management mechanisms in place, no learning or exchange can take place between the various stakeholders involved, and projects remain isolated initiatives that are not linked up to any larger common goal.
142. The objectives of the 2005 Convention contain important messages that touch upon the essential values of knowledge management. In particular Article 19, dedicated to the Exchange, Analysis and Dissemination of Information, describes both Parties’ and UNESCO’s responsibilities in this matter. It also complements Article 9 on Information Sharing and Transparency. In line with the UNESCO-wide Knowledge Management and Information and Communication Technology Strategy 2012-2017, the Convention Secretariat is currently in the process of designing a Knowledge Management Platform for the Convention. The Secretariat has foreseen the integration of the IFCD in this platform, which will require ongoing human and financial resources to meet its objectives.
143. The Convention Secretariat has already created an informative website on the [2005 Convention](#) and the [Fund](#), which has been strengthened throughout the pilot phase. Users can find detailed information on the Fund and its resources, including the contributions received to date and their sources, on who is eligible to apply to the Fund and on the application procedure. A separate section contains information on the two rounds of projects already funded in 2010 and 2011. Project profiles present each beneficiary organization, the project’s objectives, main activities, and any links to the organizations’ websites, press reports or examples of project implementation. It will be important to also share the actual achievements / results of the first round of project implementation when they become available, including lessons learned by beneficiary organizations from working with partners, awareness raising and budget management.
144. The evaluation survey confirms that many applicants to the IFCD would like to see examples of projects funded in the previous rounds for practical guidance and inspiration. National organizations can also benefit from this data even if they are not planning on applying to the Fund. Unfortunately, the information on the Convention and the IFCD is difficult to find from the UNESCO Homepage, as there is no direct link to this theme under the Culture tab.
145. Another important tool for knowledge management of the Secretariat is the new website created for the [2005 Convention in Africa](#). The site outlines the various other programmes ongoing in Africa to implement the Convention such as the Technical Assistance missions

⁷ UNESCO Knowledge Management and Information and Communication Technology Strategy 2012-2017

funded by the EU, and provides links to partner organizations and UNESCO Field Offices in the region, information on events related to the Convention happening in Africa and information on the IFCD-funded projects.

146. Any future knowledge management platform will also need to include the work of UNESCO Field Offices and consider the activities and strategies of other organizations working in the same field. For example, the [International Federation of Arts Councils and Culture Agencies \(IFACCA\)](#) is in the process of preparing an online [international database of country-specific cultural policies](#). The [Coalition for Cultural Diversity website](#) is another online resource dedicated to the implementation of the 2005 Convention. The OIF also works on related issues. MERCOSUR countries are currently establishing an Atlas of Best Practices related to Cultural Diversity (Atlas de Buenas Prácticas en materia de Diversidad Cultural) and the Forum of Ministries of Culture and Officials in-Charge of Cultural Policies in Latin America and the Caribbean also engages in this field. And there are many others. The UNESCO Secretariat should work to link these resources to its own, so that the various international initiatives can inspire each other and UNESCO can work towards more complementarity and a common purpose.
147. The information posted on the platform and its various websites should be complemented by initiatives that actively engage stakeholders in the exchange and analysis of information and practices. These might include webinars, discussion fora, and online courses. Facebook, Twitter, and other social media are also tools that can contribute to knowledge and experience sharing. Currently, these mechanisms are not being utilized by the Secretariat and excellent opportunities for spreading information and learning are not being exploited.

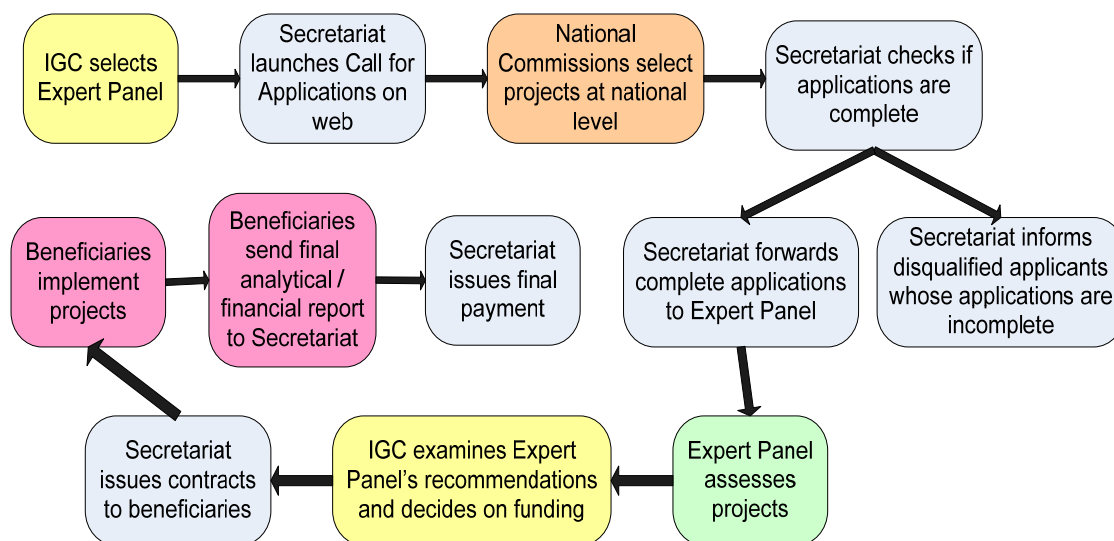
Recommendation 15: Make the key achievements / results of projects funded by the IFCD, good practices and lessons learned, available to all stakeholders, so that learning can happen across organizations and countries involved. (Secretariat)

Recommendation 16: Complement, under the umbrella of the future knowledge management platform, all web-based knowledge management efforts related to the IFCD and to the Convention with initiatives that solicit stakeholders' active participation in order to make them part of a larger learning community, and also use social media, such as Facebook, Twitter and others for this purpose. (Secretariat)

Chapter 5 Governance and Management of the Fund

148. The modalities for the governance and management of the pilot phase of the IFCD are outlined in the *Guidelines for the Use of the Resources of the International Fund for Cultural Diversity* (here-after the Guidelines) that were adopted by the IGC at its second ordinary session and approved by the COP at its second ordinary session. The IGC is formally in charge of managing the IFCD; however, a variety of actors were given various responsibilities in the dissemination of information, and the selection and approval procedures of the Fund.
149. The following figure shows the procedure for the submission of funding requests and their selection and approval, including the main actors and their responsibilities.

Figure 3 IFCD Funding Cycle 2010-2012



Source: Guidelines for the Use of the Resources of the International Fund for Cultural Diversity, Interviews

150. The Section for the Diversity of Cultural Expressions of the UNESCO Secretariat is responsible for assisting the IGC in the management of the IFCD. As can be seen from Figure 3, the Secretariat is responsible for launching the calls for applications to the fund, for checking incoming applications for completeness, and for issuing contracts to approved beneficiaries. It is also responsible for preparing all documents relating to the implementation of the IFCD for the IGC and the COP. The evaluation found that despite its very limited capacities, the Secretariat has made significant efforts to implement the pilot phase of the IFCD. It also found that considerable improvements had been made for each subsequent call of applications. At the same time, with only one full-time person and two part-time persons working on the management of the Fund, the Secretariat does not have the capacity to fulfill all of the roles assigned to it, especially in monitoring the approved projects (See Section 5.9).
151. By the end of the pilot phase of the IFCD in June 2012, the Secretariat had launched three calls for applications to the Fund and had put in place various management mechanisms. This chapter will discuss the strengths and weaknesses of the management and governance of the IFCD and propose how the process can be clarified and improved.

5.1 Selection of Expert Panel (4th IGC)

152. The IFCD Guidelines stipulate that to evaluate applications to the Fund “an expert panel will be appointed for a two-year period by the Committee, drawn from a database of experts

proposed by Parties. The panel will be selected on the basis of criteria of equitable geographical distribution, representation, as well as complementarity of expertise.” (Guidelines paragraph 15.3)

153. To collect names for the database, the Secretariat addressed a letter to Parties asking them to submit names of experts specialized in the fields of cultural policies and cultural industries. By December 2009, it had received 91 nominations of experts to the panel from 28 Parties. At its 3rd session in December 2009 the IGC had to designate the Expert Panel. It had been agreed that the IGC would designate but not select the experts. During this session, the IGC asked the Secretariat to propose names for its consideration.
154. The following criteria were applied by the Secretariat in its proposal for the selection of experts:
- expertise in the fields of cultural policy and/or cultural industries;
 - national as well as international experience and perspectives;
 - experience in project evaluation;
 - possession of a university degree; and,
 - excellent writing skills in one of the two working languages of the Organization (essential) and sufficient understanding of the other working language (highly desirable).
155. To avoid situations of conflict of interest in the assessment of the projects, it was agreed that an expert could not be a representative of his/her country in the IGC or COP, or a representative of an NGO / INGO.⁸ From the pool of applications received, very few met all of the above criteria, and some geographical groups submitted many more names of candidates than others. As a result, it was difficult for the Secretariat to select qualified experts and respect geographical representation as stated in the Guidelines. In the end, the IGC designated six members for the Expert Panel whose contracts have since been renewed until the end of the pilot phase. The evaluation found that the current number of experts is sufficient.
156. In conclusion, the modalities outlined in the Guidelines for the selection of the Expert Panel were not sufficient and the process for the selection of experts did not work very well. In the end the IGC was faced with a very limited choice of candidates among which to designate qualified experts that had the necessary experience, represented all regions and did not hold any other position that would cause a conflict of interest.

Recommendation 17: Establish clear criteria for the selection of a gender-balanced panel of experts with complementary expertise in the following areas:

- Specialization in cultural policy and/or cultural industries;
- Experience in assessing projects;
- Work experience in international technical cooperation;
- In-depth work experience in one of the regions;
- Understanding of gender mainstreaming and gender specific programming; and,
- Fluency (oral and written) in English and / or French with a good understanding of the other language. Spanish is an asset. (IGC)

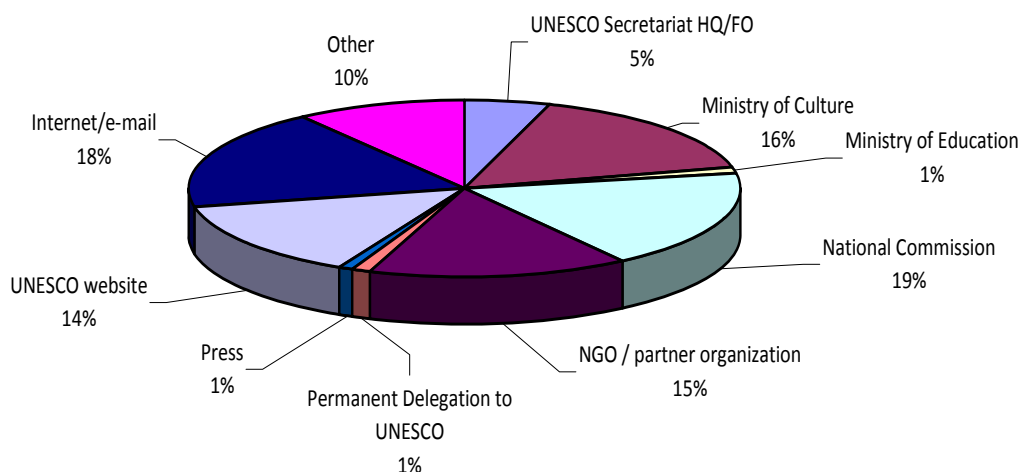
Recommendation 18: The members of the Expert Panel should be proposed by the Secretariat and approved by the IGC. (IGC)

⁸ Source: Decision 3.IGC 5

5.2 *Calls for Applications*

157. The IFCD Guidelines indicate that “all funding requests must reach the Secretariat of the Convention by 30 June of each year”. The first call for applications for the IFCD was launched in March 2010 with the two subsequent calls launched during the same month in 2011 and 2012.
158. To provide guidance to applicants, an information package was posted on the web in English and French that included a factsheet on the Fund, the IFCD Guidelines, an explanatory note to assist applicants in formulating their proposals and completing the application form, two separate application forms (for project funding and for preparatory assistance), a timetable for the submission, a list of States that are Parties to the Convention and are eligible for support from the Fund and answers to the most frequently asked questions.
159. The above materials were also sent to National Commissions with a letter outlining their responsibilities in the dissemination and selection process. National Commissions were asked to disseminate information on the call for applications, set an appropriate deadline for receiving funding requests at the national level, provide assistance to applicants in filling out the necessary forms, receive applications, ensure that they were complete, review them and send their review reports to the Secretariat by 30 June.
160. During the subsequent calls for applications to the IFCD, the Secretariat improved the materials made available to National Commissions and applicants. Stakeholders interviewed for this evaluation and the survey of applicants show that the quantity and quality of information available has improved significantly throughout the pilot phase of the Fund.
161. The survey of applicants shows, however, that a lack of information on the IFCD in Spanish has proven to be a challenge for many organizations in Latin America. While the Secretariat has made progress in translating information on the Fund into Spanish (due to extrabudgetary funding from Spain), application forms are only available in English and French, and organizations can only apply to the Fund in one of those two languages. The IFCD needs to consider the language barrier as a major obstacle preventing many local organizations in Latin America from applying to the Fund. Obviously, additional resources would be required to make more information on the application process available in Spanish, and to either accept Spanish applications or to have them translated into English or French.
162. Dissemination of information about the IFCD at the national level by National Commissions varied significantly from country to country. Some National Commissions sent out information to national organizations through their ministry databases or civil society networks; others advertised the call for applications in the media; and a few organized information workshops. However, a number of National Commissions did absolutely nothing to spread information about the call for applications.

Figure 4 How did applicants learn about the IFCD?



Source: Survey of applicants to the IFCD

163. The graph above shows how applicants who responded to the survey learned about the call for applications. Many found out about the IFCD from browsing the internet, their country's Ministry of Culture, or through NGOs or partner organizations. Only about one fifth of respondents had received the information directly from National Commissions. It should be acknowledged, however, that some of the Ministries and NGOs that have disseminated information about the call may have received the information from National Commissions first, before disseminating it further.
164. The evaluation also found that in a few countries National Commissions did not disseminate information to government institutions and only focused their efforts on civil society in order to encourage them to apply. In 2010, 32% of the requests submitted by National Commissions to the Secretariat came from Parties and 68% from NGOs, INGOs and representatives of vulnerable and other social groups. In 2011, 21% of the requests submitted came from Parties and 79% from NGOs, INGOs and vulnerable and other social groups. However it should also be mentioned that in other countries, civil society organizations were not well or not at all informed about the Fund because National Commissions preferred to give priority to their governments.
165. Interviews with beneficiaries and the survey of applicants showed that several National Commissions did not have a good understanding of the IFCD nor of the application procedure. A number of National Commissions misinformed applicants as regards to the amounts that could be granted by the Fund or failed to communicate strict deadlines for the submission of applications. A few organizations that did not learn about the IFCD from their countries' National Commissions were not aware of national submission deadlines that were set before the 30 June deadline. This created confusion and resulted in some of them missing the deadline for submission. Other National Commissions informed interested organizations about the call and the national deadlines rather late in the application process, thus leaving the latter with very little time to prepare their proposals. The evaluation survey also shows that on some occasions, National Commissions were charging national organizations fees for the mailing of their applications to UNESCO Headquarters. One beneficiary also reported that a National Commission had requested a "contribution" for having succeeded in having its project approved. Overall, a large number of survey respondents expressed skepticism with regard to the capacity and willingness of National Commissions to carry out the tasks assigned to them.

166. Field Offices were copied in correspondence with National Commissions and were briefed on the IFCD at the Culture Sector retreat in September 2010, but were not given an official role in the call for applications. As a result, only some offices disseminated information about the IFCD through their websites and networks of partner organizations.
167. In conclusion, the dissemination of information on the call for applications to the IFCD was ineffective in many countries. The evaluation found that a large number of applicants learned of the Fund through their own informal information channels and not directly through a National Commission. In several cases applicants did not have a clear understanding of their countries' national deadlines and did not have sufficient time to prepare quality proposals. To avoid misunderstandings on the various deadlines, the Secretariat should make it as clear as possible on the Secretariat's website that national organizations should contact their countries' National Commissions and that national dead-lines differ from the final dead-line for submission of proposals to the Secretariat. Furthermore, in order for the information on the IFCD to reach as many potential applicants as possible, additional actors ought to be involved in its dissemination.

Recommendation 19: Disseminate information on future calls for applications through UNESCO Field Offices, National Commissions, 2005 Convention national focal points, and civil society organizations that are observers to the IGC. Encourage all these entities to publish information on the Fund in their countries' languages. (Secretariat)

Recommendation 20: Clarify in the communication to National Commissions and to potential applicants whether National Commissions are allowed to charge any fee for the mailing of applications to the IFCD or for any other services rendered in this context. (Secretariat)

Recommendation 21: Launch the call for applications at least six months before the June 30th deadline to ensure that organizations have enough time to prepare their applications. Request National Commissions to give applicants at least two months to prepare their application files. (Secretariat)

5.3 Applications

168. The Secretariat developed the first set of application forms and related materials in collaboration with the Expert Panel prior to the first call for applications in 2010. The forms were amended after the first round of applications following feedback received from the experts and the IGC.
169. While most applicants found the forms to be clear, the evaluation survey shows that some found them to be quite long and complicated. Some applicants found it difficult to understand the difference between NGO and INGO and thus did not know which form to fill out; others were not aware of the correct budget ceiling when formulating their proposed budget; and others still found it challenging to put together project proposals that fit the scope of IFCD activities. A number of applicants indicated that an electronic application system would greatly facilitate the process and reduce delays.
170. The survey also shows that some INGO applicants were not clear in what cases they needed to seek letters of support from Parties for their projects. Very little guidance was provided to them as to who to ask for these letters and how nor what form they needed to take.
171. Some National Commissions provided assistance to organizations in their countries during the application process. A few of them organized information workshops and provided advice to applicants on filling out the application forms. In some countries, where preparing an application in English or French was a challenge, civil society organizations were encouraged to submit applications to National Commissions in their national languages. The National

Commissions later translated the selected applications into English or French before submitting them to the UNESCO Secretariat. In other countries, National Commissions did not provide any information or assistance to applicant organizations.

172. Few UNESCO Field Offices provided assistance to organizations during the application process, as no official role had been assigned to them. The Montevideo office, for instance, together with the Uruguay National Commission organized two workshops to sensitize potential applicants about the 2005 Convention and the IFCD.
173. In conclusion, the information available and assistance provided on the IFCD during the application process varied greatly from country to country. Most applicants had no trouble filling in the application form; however, the process was not entirely clear to all.

Recommendation 22: Designate national/regional focal points in UNESCO Field Offices who can provide information and assistance to applicants during the application process. (Secretariat)

Recommendation 23: Provide INGOs with more direction with regards to the support letters that they need to seek from governments. (Secretariat)

5.4 Selection of projects at the national level by National Commissions

174. According to the Guidelines, “Funding requests are submitted to the Secretariat of the Convention: through the National Commissions or other official channels designated by Parties: for their own requests, for special situations, for national NGOs, for the private sector active in the cultural field, for vulnerable and other social groups identified in the Convention.” (Guidelines paragraph 11.1) “...at the national level, the National Commissions or other official channels designated by the Parties shall ensure projects are relevant, meet the country’s needs, and have been subject to consultation among stakeholders...” (Guidelines paragraph 15.1)
175. National Commissions were asked to set a national deadline for applications, select projects, and fill in a special assessment form for every project submitted to the UNESCO Secretariat. The completed applications, together with the assessments of the proposals, had to reach the UNESCO Secretariat by 30 June. The present evaluation established that many National Commissions did not fulfill these tasks in a satisfactory manner and that the quality of the assessments submitted by them to the Secretariat varied greatly. In some instances National Commissions did not even submit any assessments, leading to the applications’ disqualification. In other cases National Commissions simply did not forward any project proposals to the Secretariat or they sent them to UNESCO past the 30 June deadline, therefore also leading to their disqualification.
176. A detailed analysis of the assessments submitted by National Commissions in 2010 and 2011 shows that few of them completed the forms in a thorough manner and a number of them did not even answer all the questions. Only a third provided significant information on the proposed projects’ relevance to their countries’ needs in the fields of cultural policy and / or cultural industries and the overall national context, and even less provided evidence of national consultations having taking place on the relevance and usefulness of the submitted projects. Furthermore, almost half the National Commissions did not provide any analysis on the funds requested by applicant organizations. Many also did not present substantial information on the applicant organization’s capacity to deliver the proposed projects, and a quarter did not provide any analysis of the relevance of the project partners that were mentioned by the applicants.
177. Some of these shortcomings may have been due to the nature of the questions on the form sent to National Commissions. However, when the Secretariat sent an improved form to

National Commissions for the 2011 call, the level of analysis in their responses still varied. As a result, the National Commissions' assessments did not add much value nor help the Expert Panel in their assessment of the projects.

178. During the first call for applications some National Commissions presented more than twenty projects. Consequently, the Secretariat received a total of 254 projects of which 183 were deemed admissible for a total worth more than 26 million US dollars, by far exceeding the available budget. At its 4th session, the IGC therefore decided on additional criteria for the submission of applications. Following this decision, in launching the 2011 call for applications, the Secretariat indicated to National Commissions that they could submit a maximum of four applications to the IFCD per country (two for government bodies and two for NGOs).
179. Evaluation interviews reveal that the way National Commissions went about selecting projects at the national level varied greatly from country to country and even from year to year. While the Secretariat had sent them clear instructions, many National Commissions either did not understand their responsibilities or did not take them up for lack of capacity or commitment. The evaluation also found some good examples of National Commissions organizing national selection procedures. For instance, some of them, after setting national deadlines for the submission of projects, convened national selection panels with cultural experts to examine the project proposals. The best projects were then forwarded to the Secretariat.
180. In a few cases, National Commissions gave priority to their own project proposals. While this is not against the regulations of the IFCD, this possibility has the potential to create major conflicts of interest, as National Commissions are both the applicants and the selectors at the national level.⁹ It also further reinforces the views expressed by many survey participants that National Commissions don't play a neutral role in the selection process. In general, the National Commissions' sole selection of projects at the national level has been questioned by many stakeholders.
181. The involvement of other actors such as UNESCO Field Offices, representatives from Ministries of Culture, and members of civil society organizations specializing in the culture field would not only create selection panels with more expertise, but would also make the selection process at the national level more credible and transparent. The involvement of UNESCO Field Offices in the selection processes would furthermore present the following advantages: UNESCO staff would serve as neutral members on the selection panel that could contribute additional knowledge of the national/regional context. Staff participation would also allow for the pre-selection of projects that would be complementary to other work of UNESCO or to that of other important national and international stakeholders. Finally, advance knowledge of the project proposals would later help Field Office staff with the monitoring of the approved projects.
182. In conclusion, the evaluation found that the pre-selection of projects at the national level is an important step in the overall selection process as the international Expert Panel relies on the contextual information provided by stakeholders at the country level. In practice, however, not all National Commissions have put effective national selection procedures in place. Some of them did not have the capacity to assess projects, while others had other work priorities.

Recommendation 24: Establish a selection panel, composed of members of the National Commission, UNESCO Field Office national/regional focal point for IFCD, representatives of national NGOs, for the selection process at the national level. The selection panel should be appointed by the Field Office in consultation with the National Commission. (Secretariat)

⁹ In 2010 one National Commission was awarded funding and in 2011 two National Commissions received funding from the IFCD.

Recommendation 25: To avoid any conflict of interest, exclude National Commissions and any other organizations participating in the selection panel, from the list of stakeholders eligible to apply for IFCD funding. (IGC)

5.5 Technical Evaluation of projects by the UNESCO Secretariat

183. According to the Guidelines, “upon receiving the requests, the UNESCO Secretariat will perform a technical evaluation to ensure that applications are complete and therefore admissible.” (Guidelines paragraph 15.2) As the Guidelines do not specify the criteria for the technical evaluation, the Secretariat developed a list of criteria and checked submitted applications for the following: Party to 2005 Convention, submitted by 30 June deadline, developing country according to IFCD definition, National Commission Review Form or Beneficiary Country(ies) Letter(s) of Support attached, signature of applicant, application form completed in English or French, falls within the fields of activity of the IFCD, and all sections of the form are completed. These criteria should be integrated into the Guidelines.
184. During the first two years of the pilot phase, there was an overwhelming response to the call for applications to the Fund with 254 requests received in 2010 and 197 received in 2011. Each year, the Secretariat had one month and very limited resources to conduct the technical evaluation of all applications received and pass on the admissible applications to the Expert Panel. It reportedly did not have the capacity to follow up with applicants or National Commissions in case the applications were incomplete.
185. For example, if a project application did not have a budget or a work plan, was not signed, or was missing any of the other elements outlined above, it was considered incomplete. If a National Commission did not send a completed form along with the project application, then the project was also disqualified. It is unfortunate that some project proposals were never examined by the Expert Panel due to minor technicalities such as a missing signature or an incomplete / missing National Commission form. In conclusion, the technical evaluation of project proposals by the Secretariat served to identify missing elements, but due to limited resources it did not go as far as requesting additional information, which may have resulted in the elimination of some projects on minor grounds. It is expected that under the proposed new national selection mechanism (see Recommendation 24:), in which project screening would involve UNESCO Field Offices and other national stakeholders, applications submitted to Headquarters would be more complete.
186. Projects that did not pass the Secretariat’s technical assessment or that were not recommended for funding by the Expert Panel were notified by mail along with an explanation for why they did not qualify. The evaluation survey shows that while some applicants were satisfied with the explanations received, others stated that they were not, as the feedback received was either unclear or too technical. To encourage learning among applicants, resources permitting, the Secretariat could provide feedback on unsuccessful proposals, explaining why the projects weren’t chosen and how they could be improved.

Recommendation 26: To avoid the disqualification of some applications for minor technicalities or for the absence of a corresponding assessment by the National Commission, request the missing elements from the National Commission rather than disqualify the project. (Secretariat)

5.6 Examination of projects by the Expert Panel and recommendation to the IGC

187. According to the Guidelines, the Expert Panel “will be responsible, after a technical examination of the programmes/projects, for preparing recommendations for the Committee

in view of the examination of the programmes/projects by it. As a rule, the experts will consult electronically.” (Guidelines paragraph 15.3)

188. Following the nomination of the Expert Panel by the IGC in December 2009, the Secretariat organized a conference call with the six experts in February 2010. The purpose of the meeting was to appoint the panel’s coordinator, clarify the work plan and time schedule, and specify the evaluation criteria. Paragraph 16 of the Guidelines outlines the criteria on which the experts must base their recommendations of projects to the IGC. Based on these criteria, the Secretariat, together with the Expert Panel, elaborated forms for the experts’ assessments of the project proposals. These include questions about the following criteria:

- Relevance/appropriateness of the project to the fields of activity of the Fund, including which field of activity (cultural policy, institutional infrastructure, cultural industries, or special situations);
- Feasibility of the proposed project/activity, including the capacity of the beneficiary to implement the project and how the project meets national needs;
- Expected results of the project and how they reflect the objectives of the 2005 Convention and of the IFCD;
- Potential impact of the project/activity and its sustainability; and,
- Levels of financing.

Furthermore, the experts had to assign a numerical value to each of the above categories ranging from 0 (does not at all address the criteria established by the Committee) to 4 (fully addresses the criteria established by the Committee), and conclude with an explanation of why or why not an application was being recommended.

189. As the Guidelines do not specify the working modalities of the Expert Panel, procedures were put in place by the Secretariat. It was decided that each project would be assessed by two experts and that no expert would assess a project from his/her region to the extent possible. A coordinator role was assigned to one of the experts on the Panel. The coordinator role is also not mentioned in the Guidelines, whereas it should be clearly defined in the document.

190. In 2010 the Expert Panel assessed 183 project proposals and recommended 32 projects for funding to the IGC. Upon completion of this task, the experts were asked to give feedback on the assessment process. Their suggestions were then used to improve the process for the 2011 call for applications. In the second year, the experts assessed 64 project proposals and recommended 18 of them for funding to the IGC. The reduction in the number of projects assessed by the panel was due to the new limit in the number of projects that each Party could submit.

191. Without substantial information on the projects submitted by National Commissions, experts faced a number of difficulties such as for example:

- assessing financial proposals without having any knowledge of the cost of living in certain countries;
- assessing projects from unfamiliar socio-cultural realities;
- determining the level of linkage of a project with a country’s national cultural policies; and,
- considering the relevance of a regional project in several countries.

192. The present evaluation found that the quality of experts’ assessments of the projects varied greatly, but was overall not satisfactory, despite improvements from 2010 to 2011. During the first year, some experts did not fill out the evaluation grids nor provide any comments on the evaluation criteria, while simply assigning a numerical value to project proposals. The examination of a sample of expert assessment forms from 2010 shows that most forms contain very brief answers with very little evidence or analysis. Some of this can be attributed

to the poor quality of the National Commissions' submissions that accompanied the project applications and to the design of the form itself. While the expert assessment forms covered most of the essential criteria, the way some of the questions were formulated may have resulted in more limited responses from the experts.

193. In 2011 the Secretariat developed an online database to store the project applications and related documents. The online tool was also designed to allow the experts to complete their assessments directly in the system by answering the questions and giving a numerical value for each major category of criteria. The tool greatly facilitated the work of the experts and also helped to standardize the assessments. During the second year, all experts completed the online evaluation forms; however, the quality of their assessments still varied greatly as can be seen in Table 1 below.

Table 1 Quality of experts' assessments of projects

Assessment is...	Didn't answer questions %	Limited analysis %	Substantial analysis %
COMPREHENSIVE			
Expert answers all the questions	0	30	70
Bases final decision on weight of all components	2	39	59
Describes project in his/her own words	13	13	74
SHOWS PROJECT MANAGEMENT EXPERTISE			
Assesses feasibility of the project	2	74	24
Assesses the financial proposal	2	70	28
Assesses the project's sustainability	28	65	7
SHOWS THEMATIC EXPERTISE			
Assesses the project's relevance to the fund	0	72	28
Demonstrates how project responds to country's need	4	61	35
Demonstrates potential impact of project	9	69	22

Source: IOS assessment of a sample of 54 experts' forms from 2010 and 2011

194. In most cases the experts answered the questions with a simple "yes" or "no", or provided limited comments. While most assessments show that the experts had a good understanding of the project proposals and based their final decision by weighing all components, the quality of some of the assessments was still found to be insufficient. A large part did not provide substantial information that showed evidence-based analysis. For example, while a number of the assessments show analysis of the feasibility of a project, including the required competencies of an applicant, his administrative capacity, his experience, and work with partners, the majority of the assessments simply state whether the project is feasible or not with very little explanation. The same can be said of the analysis of the financial proposals, with some experts questioning parts of the budget, but with others simply stating whether it is realistic or not. Few assessments demonstrate a thorough analysis of the projects' potential impact and sustainability, with the experts often repeating the information that is in the application form without mentioning any issues for consideration.
195. Overall, the evaluation found that some, but not all the experts fulfilled their assignment in a satisfactory way. It also established that their language skills and levels of expertise in the assessment of project proposals affected the quality of their work. Interviews with the experts also show that they all had different understandings of the Convention, the Fund and the evaluation criteria, which proved to be a challenge for the evaluation of proposals. The only training session organized for experts by the Secretariat does not seem to have been sufficient. All the experts said that they learned a lot throughout the process and had continuous online and telephone interactions, but they regretfully never met each other. They

expressed the desire to be able to meet and discuss projects face-to-face. If resources do not permit to physically unite the experts, a joint conference call should at least be organized each year following the assessment of all the proposals. The purpose of the call would be for each expert to share the results of his/her assessments with the entire group and to seek each other's feedback on the quality and outcome of the process.

196. In conclusion, while the experts' assessments improved throughout the pilot phase, their quality demonstrates that the selection procedure of the experts and their subsequent training and communication need to be improved. It would also be beneficial to introduce a rotation scheme that ensures that additional external expertise can be added to the team whenever necessary. The rotation must be organized in a way that doesn't lead to any loss of overall team expertise or memory.

Recommendation 27: Rotate members of the Expert Panel (while ensuring continuity of the work of the Panel) by replacing at least one expert per year, and allowing each expert to serve a maximum of four years. Provide training to experts on the priorities of the IFCD and the Convention and allow them to ideally meet at least once face-to-face. (IGC)

Recommendation 28: Convene a joint telephone meeting for all experts once they have completed the assessment of project proposals to discuss their assessments and the reasoning behind them. (Secretariat)

5.7 Approval of projects for IFCD funding by the IGC

197. Following the assessment of project proposals by the Expert Panel, the Secretariat receives a list of recommended proposals that are to be transmitted to the IGC for final approval. In December 2010, the IGC was presented with 32 recommended projects by the Expert Panel and in 2011 it was presented with 18 recommended projects. The Secretariat prepared project profiles for the IGC for each of these projects, containing the following information (as per the Guidelines): a brief summary of the project, its expected results and impact, an opinion on the amount to be financed, its relevance to the objectives of the Convention and the fields of activity of the IFCD, and its feasibility, relevance and effectiveness. In 2011 additional information was provided on the projects' expected structural impact and the Expert Panel's overall comments.
198. The evaluation found that a number of IGC members deemed the information provided to them on the projects to be insufficient for final decision on funding. A number of observers to the IGC also indicated that the amount of information made available to them was not enough. It should be noted, however, that IGC members were invited to consult all project applications on the Secretariat's premises. Many IGC members also attended the sessions unprepared without having read the documentation that they had received from the Secretariat. For the 3rd call for applications in 2012, all project applications and expert assessments will be made publicly available on the IFCD website prior to the 6th session of the IGC.
199. Several IGC members also expressed their interest in being able to ask the Expert Panel questions about the projects. As a result of the debate at the 5th session of the IGC, it was decided that the Expert Panel Coordinator would be present at the next (6th) IGC session when it examines a new round of applications.
200. In 2010 the IGC was faced with a situation in which the 32 projects recommended by the panel of experts had a total value of US\$2.2 million, while the draft budget approved by the Committee at its session in December 2009 foresaw a budget for 2010 of US\$683,000. In order to be able to fund the recommended projects, the IGC decided to adopt the following additional criteria (Decision 4.IGC 10A):

- a maximum amount of US\$100,000 attributed to each project or programme and US\$10,000 allocated for preparatory assistance; the Secretariat was therefore asked to contact applicants whose initial requests exceeded the cap of US\$100,000 to see if their projects would still be feasible with the reduced amount; three projects that originally exceeded this amount were capped at US\$100,000;
- the number of projects submitted per beneficiary is only one (that is one project per Party or non-governmental organization);
- the maximum number of projects that a Party or nongovernmental organization can present is two; and
- a clearer definition of the terms “preparatory assistance” and “institutional infrastructure” to be applied in the next call for projects.

The new criteria were applied to the funding cycle in 2011 and need to be integrated into the Guidelines.

201. In conclusion, the approval of recommended projects for IFCD funding by the IGC went smoothly, but the Committee faced a couple of challenges in its examination of the projects since they did not have sufficient information on the recommended projects at their disposal.

5.8 IFCD beneficiaries

202. The present evaluation identified several instances in which the definition of IFCD beneficiaries requires further clarification or in which organizations received funding without meeting the criteria set out in the Guidelines.
203. According to the Guidelines, “entitled to benefit from the Fund for programmes and projects [are] all developing countries which are Parties to the Convention.” As the Guidelines do not specify a definition for developing countries (as UNESCO does not have such a definition), the Secretariat drew up a list of Parties eligible to submit applications based on the United Nations Conference on Trade and Development (UNCTAD) official list of developing economies, least developed economies and economies in transition. This list has been updated on a regular basis to include countries that recently ratified the 2005 Convention and is posted on the IFCD website. Currently, 87 Parties are eligible to apply to the Fund out of 124 Parties to the Convention. The official definition needs to be integrated into the Guidelines for more clarity.
204. Among the other categories of beneficiaries that are eligible to apply for IFCD funding are “non-governmental organizations [NGOs] coming from developing countries that are Parties to the Convention” (Guidelines paragraph 9.1.3) and “representatives of vulnerable or other social groups identified in the Convention” (Guidelines paragraph 9.1.6). The evaluation found that two projects approved in 2010 under the categories “vulnerable / other social groups” and “NGOs” did not fully fit these two categories.
205. “International non-governmental organizations” are also allowed to apply to the IFCD, as long as they present “projects with impact at the sub-regional, regional or inter-regional level” (Guidelines paragraph 9.1.4). Three INGOs have so far been approved for funding, one in 2010 and two in 2011. The 2010 project involved a few participants from other countries and hence had limited regional scope. The information available to IOS indicates that the two ongoing projects approved in 2011 have mainly national scopes. Their approval may therefore not have been in line with the Guidelines.

5.9 Monitoring of Approved Projects

206. Following the approval of the first set of projects by the IGC in December 2010, the Secretariat contacted the selected organizations in January 2011 to inform them of the IGC’s decision and

subsequently issued all the project contracts. The establishment of the Terms of Reference of the 31 contracts and the overall contracting process was time consuming and required considerable effort by the Secretariat. Field offices were not involved in the contracting process, but they were copied on related correspondence. (Contracting modalities and issues related to payments are discussed in Chapter 6 on Financial Management).

207. The evaluation found that the time lapse between an organization's application reaching the Secretariat to its signing of a contract with UNESCO and the receipt of the first installment of funds varied, but sometimes took up to a year. A number of organizations indicated in interviews and in the evaluation survey that this process was too long in 2010 and that the fact that projects started later than expected created a number of challenges in their implementation. These were due to changing circumstances such as evolving national priorities, changes within the organizations themselves or with agreed-upon partners, and price/currency fluctuations that affected their budgets. In the second funding round in 2011, delays were improved and contracts granted much quicker once the projects had been approved by the IGC.
208. The IFCD Guidelines do not set out responsibilities and modalities for project implementation and monitoring. Monitoring of projects is being done by the Secretariat at Headquarters. Due to the Section's very modest capacity and lack of travel budget, these efforts could only be very limited. Neither the Field Offices nor the National Commissions were assigned any official role in the project implementation and monitoring process, with the exception of the UNESCO Bangkok Office, which was involved in the implementation of the project in Laos.
209. The only element in the Guidelines that relates to reporting on progress is the following: "The applicants shall submit a mandatory descriptive, analytical and financial report on the execution of the programme/project and the realization of expected results." (Guidelines paragraph 18) The Secretariat therefore has very little information on the status of ongoing projects and on the progress made towards the achievement of project results before a project comes to an end. For the second and third funding rounds the Secretariat has established additional reporting mechanisms and procedures and is improving them. It is also expected that the proposed monitoring structure involving Field Offices will ensure that more information will be available on projects throughout their implementation.
210. The disadvantages of not having a proper monitoring system in place are significant. Absence of monitoring data hampers UNESCO's ability to track progress, take supportive measures if need be, coordinate the IFCD's work with other programmes of the Organization, support beneficiaries' fund-raising efforts for follow-up phases, draw lessons learned, etc. The result is many missed opportunities for cooperation and learning between national organizations and UNESCO.

<p>Recommendation 29: Assign an official monitoring responsibility to UNESCO Field Offices for the projects supported in their countries of operation. Project monitoring should be systemic and risk-based in order to identify and address implementation problems and delays and to increase assurance that projects are implemented in accordance with agreed terms of reference. (IGC)</p>
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5.10 Preparatory Assistance requests

211. According to the Guidelines, the use of the resources of the Fund may be allocated for "preparatory assistance. Such assistance may be requested to identify the specific needs of developing countries that are Parties to the Convention and to prepare their requests for assistance." (Guidelines paragraph 6.3)
212. In 2010, 9% of the funding requests received by the Secretariat were for preparatory assistance. Of the 31 requests that received funding, three were for preparatory assistance. At

the 4th session of the IGC in December 2010, it was decided that the maximum amount that could be requested for preparatory assistance would be capped at 10 000 USD (Decision 4.IGC 10A). Subsequently, in 2011 only 2% of the funding requests received by the Secretariat were for preparatory assistance and only one project was then granted funding.

213. Despite the IGC's decision calling for a "clearer definition of [...] "preparatory assistance" (Decision 4.IGC 10A), the evaluation found that there was still some confusion among applicants as to the difference between preparatory assistance and requests for programme/project funding. The timing for requests for preparatory assistance is also not optimal. The process being the same as for programme/project proposals, it allows beneficiaries to submit the final comprehensive programme/project proposal only a year and a half after they were granted preparatory assistance. Consequently, Parties that have elaborated programme/project proposals using preparatory assistance funding, are then eligible to apply for IFCD funding only two years after their initial application.
214. While applicants for preparatory assistance are informed that their activities should result in a comprehensive programme/project proposal to be submitted to the IFCD in a subsequent cycle, there is no obligation for them to actually do so. The result is that while funds are granted for preparatory assistance, no project proposal is guaranteed in return.
215. In conclusion, there is at present a considerable amount of confusion around this field of activity. Existing management procedures and timelines are not adapted to the requirements of preparatory assistance, which leads to the assistance not being effective as it does not necessarily result in the submission of a desired final comprehensive project proposal. Discontinuation of this type of assistance could be considered.

Recommendation 30: Consider removing "preparatory assistance" from the fields of activity in the IFCD Guidelines for the reasons outlined above. (IGC)

5.11 IFCD Secretariat Resources

216. The work undertaken by a Fund such as the IFCD, which includes selecting, supporting, and monitoring a large number of relatively small projects all over the world, involves extremely high transaction costs. The proper management of the Fund therefore requires significant capacities. The required resources need to be made available to ensure the quality of the work. At present the IFCD Secretariat is lacking capacities and this has an impact on the quality of the current work as well as the future of the IFCD.
217. The evaluation argues that monitoring activities related to the projects funded by the IFCD should be decentralized to UNESCO's Field Offices. This will certainly take some of the burden off the Secretariat. Nevertheless, the amount and complexity of the work that needs to be done at HQ level within the next couple of years still calls for additional resources. The lack of such resources might seriously hamper the ability of the IFCD to fulfill its potential.
218. As it is argued in the next chapter, Secretariat resources should be provided by the Fund and not be charged to UNESCO's Regular Programme.

Recommendation 31: Strengthen the capacities of the IFCD Secretariat so that it can undertake all actions required to improve the quality of the work of the IFCD and to ensure its future performance (in line with the recommendations of this evaluation report). (IGC)

Chapter 6 Financial Management

6.1 Assurance on Expenditure

219. The first cycle of projects funded by the IFCD in 2010 resulted in 31 contracts with implementing partners totaling US\$1.3 million. Deliverables for these contracts included descriptive reports on project implementation as well as detailed financial reports together with the original supporting documentation for expenditures. At the time of completion of the IOS review in July 2012, key deliverables were overdue for submission to the Secretariat for many of these contracts. The required reports, financial documentation and other deliverables were submitted to the Secretariat for only 14 of the contracts totaling \$753,000. Accordingly, at the time of the IOS review, the Secretariat did not have the intended assurance that all IFCD funds were used in accordance with contract provisions. It is important to note, however, that based on analyses of disbursements, review of project files and correspondence, and interviews with Secretariat and project personnel, nothing came to the attention of IOS that would indicate a misuse of funds. The Secretariat continues to engage with the implementing partners in order to obtain the overdue implementation reports and financial documentation, and IOS will monitor the Secretariat's progress in this regard.
220. Of the 31 projects supported in the first year of the pilot phase, 25 were to have been completed and administratively closed in April 2012 and one in May 2012. The five others were to be completed by December 2012. The status as of 31 July 2012 was as follows:
- 14 were completed with deliverables submitted to and accepted by the Secretariat;
 - 1 submitted deliverables which were under review by the Secretariat and subsequently accepted in August;
 - 7 had not submitted required deliverables and were overdue;
 - 4 were overdue, ongoing and had requested contract extensions;
 - 4 were ongoing and not yet due; and,
 - 1 was delayed due to implementation problems.
221. These conditions arose due to a range of factors including (i) weaknesses in the administrative and financial processes during the first cycle of projects and (ii) the inherent challenges in a programme centered on funding relatively small projects implemented by a diverse group of partners including small NGOs. These issues are discussed in more detail in the following section of the report.

Recommendation 32: Ensure the submission and review of all outstanding contract deliverables for the 2010 IFCD programme cycle, including descriptive reports on project implementation as well as detailed financial reports together with the original supporting documentation for expenditures. (Secretariat)

6.2 Financial and administrative controls

222. The audit assessed controls associated with the IFCD's financial and administrative processes are shown below.

Table 2 Financial and administrative controls

Process	Conclusion
Contracting:	
Terms of reference	Satisfactory
Standard provisions	Satisfactory

Budget submission and validation	Satisfactory
Vendor creation (including banking coordinates)	Satisfactory
Use of adequate contract type (adapted to the nature and duration of the projects)	Unsatisfactory for the 1 st round as no suitable UNESCO contract type existed for these projects; Satisfactory for 2 nd round with the development of an appropriate contract
Timeliness of awarding of contract	Unsatisfactory, for the 1 st round as 13 of 31 contracts were awarded later than intended in the programme cycle. Satisfactory for the 2 nd round by awarding contracts early in the programme cycle
Submission of final reports, expenditure records and other required documentation	Unsatisfactory, 11 out of 26 due were not yet submitted and others were subject to delays resulting in non-compliance with contractually agreed deadlines
Final disbursement	Satisfactory
Project monitoring:	
Monitoring	Unsatisfactory, 9 of 31 projects were subject to on-site monitoring by UNESCO; implementation reports often submitted after significant delays
Project closure:	
Technical closure	Satisfactory
Financial closure	Unsatisfactory, outstanding deliverables (see above) resulted in delayed financial closure and unliquidated advances after contract date
Results reporting	Unsatisfactory, see Section 3.2

223. While noting the improvements as cited above in contract management following the first round of projects in 2010, preventing and addressing delays in implementing the projects will require more attention by the Secretariat. Monitoring of project milestones has not been systematic and remedial action was often deferred until after contracts had already expired.
224. Other challenges are inherent to the design of the programme:
- Many IFCD recipients are small local NGOs, some with little operating history.
 - Contracts are below a monetary threshold where audits and other formal assurance exercises are cost-effective practices.
 - Projects are centrally administered and carried out in 36 different countries; UNESCO field offices are generally not involved in project monitoring.
225. Based on this profile, the programme is exposed to risks of performance shortfalls and non-compliance by some contractors. Substantially reducing these risks would require heavier and more costly administrative controls. Nevertheless, improvements can be made without substantial investment.
226. For example, the Secretariat tracks the submission of interim and final deliverables and payments through a simple spreadsheet. In many instances, the information recorded in the tracking sheet, such as dates and status of payments to contractors, was inaccurate or incomplete. These inaccuracies were identified and corrected during the IOS review. Maintaining a well structured and reliable tracking mechanism will facilitate proactive and risk-based follow-up with partners to address delays earlier in the implementation process.
227. As mentioned in chapter 5.9, site visits are perhaps the most effective way to ensure that projects are being implemented in line with the agreed terms of reference and that interim

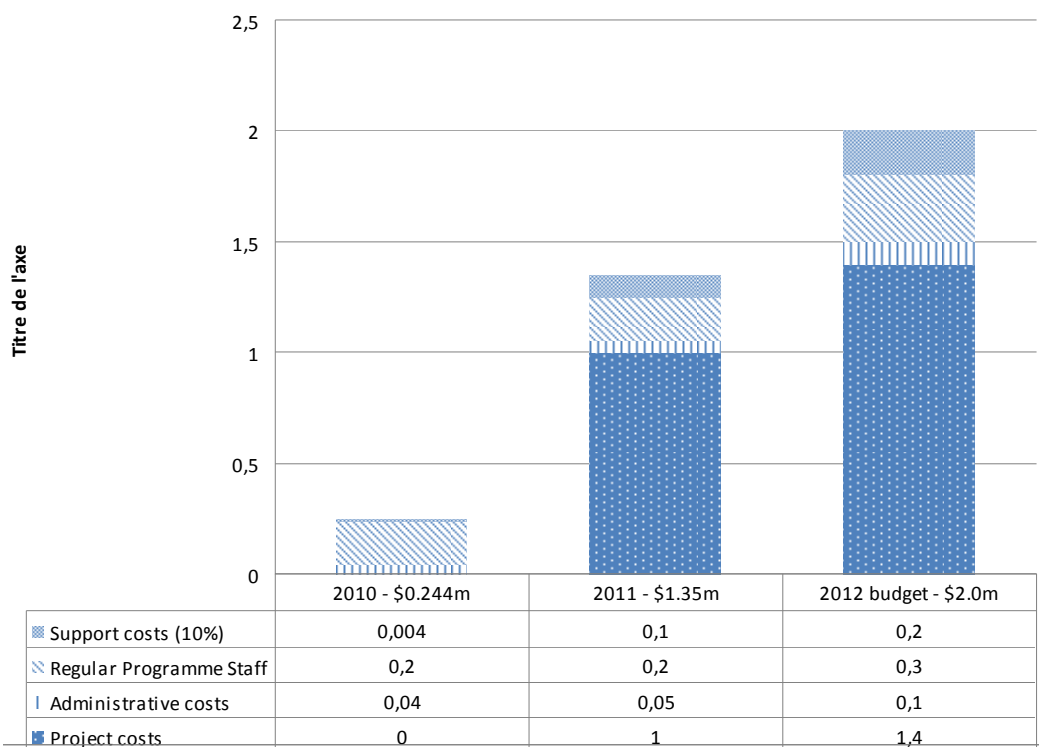
progress reports of the partner are reliable. Given the geographically dispersed nature of the programme, centralized monitoring from Headquarter personnel is not a cost-effective option. However, where UNESCO has a field presence, a monitoring role can be introduced for the local office. For locations where UNESCO does not have a presence, the National Commission, in cooperation with the responsible cluster or Regional Office, can potentially assist with monitoring and support.

228. A respective recommendation is included in chapter 5.9 of the present report.

6.3 Budget and actual expenditures analysis (including RP Staff time) and cost recovery

229. The Fund started its activities in 2010 and the expenditure pattern is presented below in Figure 5. For this first round of projects US\$1,343,000 of EXB resources was obligated and US\$1,017,000 has been disbursed as of July 2012, with an additional US\$100,000 (10 percent) charged for programme support costs. The cost of UNESCO's Regular Programme staff applied to IFCD for the year amounted to US\$200,000. This was supplemented, at no cost to UNESCO, by US\$17,000 a year for a partial allocation of an Associate Expert funded by Spain. The Administrative Office of the Culture Sector also spent time and resources to IFCD in certifying IFCD contracts and payments.

Figure 5 Breakdown of IFCD costs



230. The ratio of project costs to total cost was 74 percent for 2011 and is budgeted at 70 percent for 2012. Such figures could be monitored by the Secretariat and considered by the IGC in its periodic reporting. In addition to these programme costs, the respective personnel resources of the National Commissions and the members of the IGC are also applied to IFCD matters. While not quantified and included in the graph above, these costs should not be ignored in considering the cost-effectiveness of the IFCD as a programme delivery model.

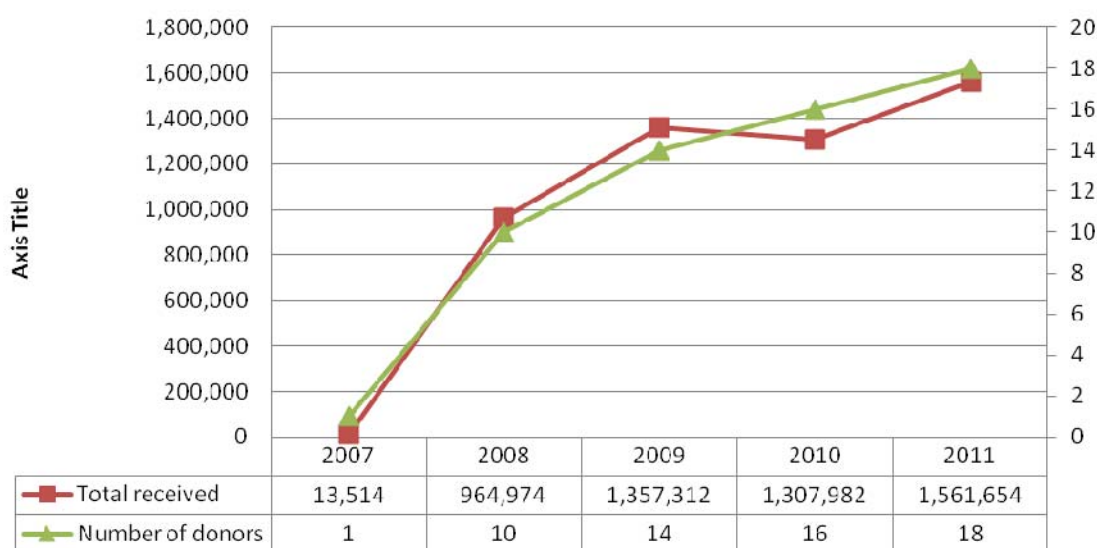
231. UNESCO's cost recovery policy requires that the cost of staff funded through the Regular Programme budget be recovered when supporting extrabudgetary activities. This recovery policy has not been implemented for the IFCD programme or for other conventions.
232. Similarly, the IFCD does not bear any travel costs of the Secretariat. Travel related to the IFCD is conducted in conjunction with other mission travel with costs borne by that budget. This constraint contributes to the very limited on-site monitoring of projects.
233. The 2005 Convention stipulates that UNESCO is to provide the Secretariat for the convention (article 24 - 1 & 2). However, the achievement of IFCD's intended results may be impaired if the substantial coordination and administrative requirements of the programme are restricted by the limited resources available through the Regular Programme budget. The current way of presenting overall costs of the programme to IGC is not detailed enough to allow the IGC to assess programme results with regards to costs incurred. Such information is needed in providing effective governance of the programme.

Recommendation 33: Recover all direct administrative, monitoring and coordination costs borne by UNESCO's Regular Programme budget, including staff costs, from the IFCD. (Secretariat / IGC)

6.4 Fundraising trends and analysis, voluntary nature of contributions

234. The IFCD is funded solely by voluntary contributions, with a steady increase in both numbers of donors and total amounts received. By the end of 2011, 36 Parties contributed a total of US\$5.2 million to the Fund as illustrated below.

Figure 6 Funding received for IFCD from donors



Source: IFCD website, 2 August, 2012

235. In 2012, three additional Parties contributed to the Fund bringing the total contributions from inception through July 2012 to US\$5.4 million. Details are presented in the following table:

Table 3 Contributions to the IFCD

Donor	Amount Received US\$
Albania	6,803
Andorra	68,059
Armenia	855
Australia	83,483

Austria	25,575
Azerbaijan	1,140
Barbados	2,000
Bosnia and Herzegovina	3,351
Brazil	50,000
Cameroon	4,368
Canada	494,560
Canada (Quebec)	199,872
Chile	4,994
China	120,000
Croatia	10,000
Cyprus	2,044
Denmark	40,464
Estonia	5,654
Finland	484,340
France	1,010,897
Greece	47,970
Iceland	1,127
India	45,262
Mauritius	1,626
Mexico	213,624
Monaco	83,378
Montenegro	1,325
Norway	1,453,088
Portugal	67,295
Saint Lucia	2,000
Saint Vincent and the Grenadines	515
Slovakia	4,742
Slovenia	13,474
South Africa	11,910
Spain	554,926
Sweden	78,382
The former Yugoslav Republic of Macedonia	2,115
Zimbabwe	275
Belgium (communauté française)	197,547
Individuals	3,459
TOTAL	5,402,495

Source: IFCD website, 19 July 2012

236. The pilot phase of the Fund has benefitted from two principal donors, Norway and France that have provided 45 percent of total contributions. In this regard, diversifying the funding base is an important step in achieving financial sustainability of the Fund.
237. A fundraising strategy is being developed with the support of an external contractor. The strategy is to include fundraising opportunities in the private sector as well as in foundations.
238. Currently only 39 of the 124 Parties to the 2005 Convention have contributed to the Fund. An alternative funding mechanism applied for some other conventions is a statutory contribution, typically not to exceed 1 percent of Parties' respective contributions to the regular budget of UNESCO. Applying the 1 percent factor to the Parties of the 2005 Convention would generate total annual funding to IFCD of US\$1.9 million, totaling 20 percent more than the 2011 voluntary contributions. In terms of break-even point (i.e., a statutory contribution rate that

would result in funding equal the 2011 voluntary contributions) a rate of 0.8 percent would need to be applied.¹⁰

239. While there are varying points of view and implications in considering a statutory contribution model, in our opinion the results and operations of the IFCD are not yet at a point which would support an evidence-based decision to institutionalize a statutory contribution to the Fund in order to achieve its financial sustainability.
240. Strategic decisions on the financial sustainability of the Fund should also consider the programmatic balance between the current multi-donor Fund allocated by the IGC and parallel bilaterally funded projects targeting similar and related results. Some donors see the commingling of funds and IGC control over the allocation as serious constraints to their financial participation in IFCD. In this regard, financial sustainability of the extrabudgetary programme associated with the 2005 Convention can be best seen as the aggregate of the IFCD and bilateral funds in trust, and efforts to sustain the IFCD should be complimentary and conducive to the bilaterally funded activities.
241. The Secretariat is currently in the process of developing a resource mobilization strategy. This strategy and plan should include annual mobilization targets and be linked to the IFCD's overall results framework (still to be developed). Furthermore, any future fundraising efforts should stress that the IFCD is 100 percent ODA eligible. Respective recommendations are made in section 2.3 of this report.

¹⁰ Note that introduction of statutory contributions would not preclude the opportunity to also receive voluntary contributions; however, for the purposes of this discussion, we have not estimated funding through a combined model as it would be speculative.

Conclusion

242. Overall, the evaluation found the IFCD to be a relevant vehicle to support the implementation of the 2005 Convention with regard to the emergence of dynamic cultural sectors in developing countries. The Fund, which was created under a Convention that only recently entered into force and therefore lacks maturity, has been operational for less than three years and its resources are still limited. Consequently, its significance at this point in time is not primarily in its role of being a funding mechanism, but its value added is rather related to its potential of strategically supporting and show-casing relevant examples of how to implement key provisions of the Convention.
243. Both Government and civil society stakeholders in developing countries all over the world experience challenges with regard to the creation of cultural industries and of the required policy environment. The IFCD can make an important contribution in this context by supporting innovative initiatives and good practices of how to work towards the emergence of a dynamic cultural sector, of how to strengthen the required capacities, and of how to deal with the many challenges that this kind of work involves. For this potential of the IFCD to be fully realized, however, increased strategic focus is needed.
244. To achieve strategic focus, a clear vision, time-bound objectives and indicators ought to be established for the Fund. The IFCD's resource mobilization strategy, which is currently being developed, and any future fundraising plans should be closely linked to the Fund's objectives, and the achievement of these objectives should be followed-up on an ongoing basis.
245. A lot has been achieved during the IFCD's three year pilot phase in setting up the Fund and supporting projects: procedures have been put in place, partnerships with stakeholders all over the world were established, three calls for applications were launched, and 48 projects were being implemented at the time of the evaluation (with new projects to be approved by the IGC in December 2012). Overall, the projects of the first funding round were found to be relevant, demonstrating promising results in various fields. The major challenge lies in ensuring their sustainability and in linking them with other work of UNESCO wherever possible.
246. The fact that the IFCD does not dispose of any monitoring system is a major shortcoming of the Fund that severely hampers its ability to measure, follow-up, demonstrate and share results. Such a system needs to be put in place as soon as possible. Resources must be made available by the IFCD for this purpose. The monitoring system should involve UNESCO's Field Offices and decentralize some of the monitoring responsibility from HQ to the field. This would also be in line with the overall decentralization efforts of the Organization. Some of the management and governance procedures also need improvement and there is an urgent need to strengthen the financial management of the Fund.
247. The work undertaken by a Fund such as the IFCD, which includes selecting, supporting, and monitoring a large number of relatively small projects all over the world, involves extremely high transaction costs. The proper management of the Fund therefore requires considerable resources. These resources need to be put in place to ensure the quality of the work. At present the IFCD Secretariat is lacking capacities and this has an impact on the quality of the current work as well as the future of the IFCD.
248. Time should now be set aside to strengthen the resources of the Secretariat, to consolidate efforts undertaken during the pilot phase, to address the challenges identified in this report and to implement the recommendations of the present evaluation. This should include establishing a results framework and a monitoring mechanism, improving some of the procedural aspects of the management of the IFCD, fundraising, but also strengthening

knowledge management and information sharing. The IFCD Guidelines should be a living document and should be reviewed / revised on a regular basis.

249. This consolidation process will take time and it will require resources if done properly. The coming year should be dedicated to this and therefore no new call for applications to the IFCD should be launched in 2013. The Guidelines also need to be revised and the revision be approved by the COP before a new call can be launched. It is furthermore recommended that the Fund undergo another evaluation in a couple of years' time. The purpose of that evaluation would be to assess progress made since the present evaluation exercise and to provide recommendations that inform the future direction of the Fund.

Recommendation 34: Launch no call in 2013 and use that year to consolidate the work that has been started during the pilot phase, and to implement the recommendations of the present evaluation. (IGC)

Recommendation 35: Plan for another evaluation exercise of the IFCD in 2017 or 2018. (IGC)

Annexes

A: Terms of Reference

ANNEX to Decision 5.IGC 7

Terms of Reference for an evaluation of the pilot phase of the International Fund for Cultural Diversity

Pursuant to the Resolution 3.COP 11 of the Conference of Parties to the Convention, the evaluation of the pilot phase of the IFCD has the following **objectives**:

- Measure the degree of implementation, efficiency and quality delivered on outputs and outcomes of the IFCD pilot phase.
- Draw on the lessons learned and make recommendations as to the governance and management of the IFCD in the future, including administrative and financial mechanisms.
- Make suggestions for the review of the Guidelines of the IFCD to take place at the sixth ordinary session of the Committee in 2012, including its objectives and general aspects, fields of activity, beneficiaries, procedures, approval of requests, evaluation and reporting.

Part A. Evaluation of the IFCD governance and management

The following questions are to be addressed:

(i) To what extent were the provisions of the current Guidelines of the IFCD and the additional criteria adopted by the Committee successful in meeting the programmatic objectives of the Convention, achieving concrete and sustainable results, clarity and impact on the management of the pilot phase. To determine this, special attention will be paid to:

- a. eligibility criteria and clarity of scope of the fields of activity for programmes/projects and requests for preparatory assistance;
- b. role of the National Commissions and their capacity for reviewing projects;
- c. role of the civil society and their access to IFCD resources;
- d. identification of 'vulnerable groups';
- e. identification of 'special situations' and 'cultural expressions at risk';
- f. criteria and method for selection of experts to serve on the evaluation panel;
- g. criteria for evaluation of programmes/projects and requests for preparatory assistance, with a particular emphasis on how they were related to the programmatic objectives of the Convention;
- h. decision-making process in approving projects for funding;
- i. duration of the funding cycle (one year during the pilot phase); and
- j. complementarity of the IFCD with other international funds covering similar fields.

(ii) To what extent were the management mechanisms put in place by the Secretariat successful in ensuring effective implementation of the first two years of the pilot phase and supporting project output delivery. To determine this, special attention will be paid to:

- a. use of human and technical resources, organizational structure, information flows and decision-making;
- b. procedures for submitting project applications and the application forms;

- c. examination of the eligibility of the requests by the Secretariat;
- d. assessment of the technical evaluation by the Expert Panel;
- e. coordination of the experts' work with the Secretariat and amongst the experts;
- f. working methods of experts and their tools for evaluation and communication;
- g. forms used to present the results of the experts' evaluation to the Committee;
- h. contract management;
- i. visibility of the IFCD and a comprehension of the fields of activity of the IFCD by the relevant stakeholders and the public; and
- j. transparency of the process as a whole.

Part B. Evaluation of implementation of the projects approved in the first funding round

The following questions should be addressed:

- (i) To what extent were the programmes/projects cost-effective, i.e. could the outcomes and expected results have been achieved at lower cost through adopting a different approach and/or using alternative delivery mechanisms?
- (ii) To what extent did the programmes/projects achieve their expected outcomes and results?
- (iii) What are the reasons for the non-achievement?
- (iv) What were the main difficulties faced by beneficiary countries and stakeholders?
- (v) Did the programmes/projects have effective monitoring mechanisms in place? What monitoring indicators can be recommended for incorporation into the application forms?
- (vi) Did the activities address the objectives identified?
- (vii) Did the programmes/projects' objectives address the identified needs of the target group(s)?
- (viii) Do beneficiaries have the financial and human capacity to ensure the sustainability of programmes/projects?
- (ix) Has funding from multiple sources been a determining factor?
- (x) What was the degree of visibility achieved by the project?

Part C. Audit of the IFCD incomes and expenditures

The following points are to be addressed:

- (i) the voluntary nature of contributions to the IFCD;
- (ii) the multi-donor nature of the IFCD;
- (iii) conformity with the principle of financial accountability, as understood within the UN system;
- (iv) budget allocations between fixed costs and funding requests;
- (v) analysis of IFCD accounts since its establishment; and
- (vi) analysis of resource mobilization.

B: Profiles of projects visited

Vocational training to reinforce employment in the performing arts Fundación Teatro Argentino de La Plata, Argentina

IFCD Funding cycle: 2010

Amount granted: USD 99,886

Description of Beneficiary:

The beneficiary of the support provided by the IFCD for the training school on arts and crafts is the Foundation of the Teatro Argentino de la Plata, whose mission is to support opera and to bring it closer to the public. In late 2010 the Teatro Argentino de la Plata, the Foundation of the Teatro and the Argentinean Ministry of Labor, Employment and Security agreed to found the first training school on theatre arts and crafts in Argentina. The Teatro Argentino de la Plata is a public theatre and the second most important lyric opera house in Argentina. It is also one of the few opera houses in the world that still has the capacity to produce all the arts and crafts required for their performances in house. The school also receives support from the Ministry of Labor, thereby recognizing the importance of the culture sector for employment and the economy, and from the Teatro Argentino, which provides the venue for the school, covers salaries of teachers, offers opportunities for the students to practice and to create, etc.



Objectives of Project:

The project has the following objectives:

- The creation of the school of arts and crafts at the Teatro Argentino de la Plata,
- The building of a strong institutional platform for the school, including the Teatro Argentino, the Office of Culture of the Province of Buenos Aires, and the National Ministry of Labor,
- The improvement of employment conditions of workers in the culture sector by helping to formalize their status,
- The safeguarding and protection of cultural expressions that are at risk of disappearing, and
- The consolidation of a regional corridor for cultural management and lyrical specialization.

Main activities:

The project set up the school of arts and crafts of the Teatro Argentino de la Plata. This included, inter alia, the establishment of strategic partnerships, the design of the training programme, the dissemination of information about the school via Facebook, Twitter, Skype and other social media, the management of the application process and the selection of students (over 1000 applicants were interviewed), the conduct of the first cycle of courses and the establishment of contact with other theatres and institutions in the region and in Europe.

The school mainly targets youth and adults that are either unemployed or in precarious work conditions. A few university students and theatre staff were also accepted. The applicants' level of commitment and creativity were the main factors taken into consideration when assessing their applications. The training courses offered by the school focus on the various arts and crafts related to theatre production, such as stage direction, carpentry, hair and makeup, lighting design, scenic and space design, acting, tailoring, theatre photography etc.

Achievements:

The major achievement of the project is the establishment of the school and the launch of the first cycle of courses. Given the limited time and resources available, this was possible only because of the dedication and enthusiasm of the two school directors and of the support and recognition provided for the project by the Teatro Argentino de la Plata and the Argentinean Ministry of Labor.

Another important achievement is the development of a unique teaching approach that combines the teaching of crafts related to theatre production with that of the performing arts, thereby contributing not only to the safeguarding of crafts that are at risk of extinction but also to the development of contemporary cultural expressions. With its training programme of theatre related crafts, the school responds to a demand for skills that exists both in Argentina and in other Latin-American countries. Several theatres in the country and abroad have requested the school to provide their staff with vocational training.

The school also seeks to improve the conditions of employment in the cultural field and to professionalize occupations specific to the sector. Although it is too early to tell whether these goals will be accomplished in the future, several factors might positively contribute to their achievement in the long run. These include the support provided by the Ministry of Labour to former students, the cooperation with the Office of Culture of the Province of Buenos Aires, the keen interest of the Teatro Argentino de la Plata to make the school a success and to strengthen its role as a provider of theatre related crafts to other institutions in Latin America, the huge interest that the school raised during its first year in Argentina and in other Latin-American countries, and the demand for training on arts and crafts already expressed by other theatres.

The school also seems to have a very empowering effect on its students, which is demonstrated not only by their active engagement in the courses and the voluntary work carried out by students for the school (renovation work, carpentry, etc.), but also, and more importantly, by the projects initiated and activities undertaken outside the school context. These include start-ups of creative industries, further studies etc.

Challenges:

While the project's achievements are remarkable, several challenges for the future remain. These include:

- Consolidating the teaching programme by incorporating lessons learned during the first year,
- Ensuring continued cooperation with the Ministry of Labor and the Office of Culture of the Province of Buenos Aires and other relevant government counterparts,
- Enhancing the visibility of the school and enhancing cooperation with other theatres and relevant institutions internationally,
- Mobilizing resources from the private sector and other donors for the continuation of the programme,
- Accompanying students once they have completed their studies at the school and establishing a regional database for professionals in this field.
- Exchanging of experience with other IFCD project partners.

Working with UNESCO:

UNESCO's contribution through the IFCD enabled the foundation of the Teatro Argentino de la Plata to establish the school of arts and crafts and to launch its first cycle of courses.

8th Festival Iberoamericano de Cortos Imágenes Jóvenes en la Diversidad Cultural Fundación Kine, Cultural y Educativa, Argentina

IFCD Funding cycle: 2010

Amount granted: USD 58,973

Description of Beneficiary:

The Fundación Kine, Cultural y Educativa is an Argentinean NGO that is dedicated to promoting the social, cultural and educational inclusion of young people by using the audiovisual language as a tool for expression. Its goal is to position culture as a driver for development strategies; to contribute to the development of learning experiences that promote the autonomous expression of children's, adolescents' and young people's view points, and that stimulate their creativity, expressive diversity and critical thinking; and to sensitize them about human values and socially responsible citizenship. The NGO is engaged in a number of projects and works with a wide range of partners.

One of the NGO's main initiatives is the annual Festival Iberoamericano de Cortos Imágenes Jóvenes en la Diversidad Cultural, which was supported by the IFCD in 2011. In 2011 the Festival was in its 8th year and benefitted from the experience that the Fundación Kine has gained over the years by organizing this event. The NGO already received funding from UNESCO once during its first year.

Objectives of Project:

The Festival Iberoamericano de Cortos Imágenes Jóvenes en la Diversidad Cultural has the following objectives:

- To encourage young people's active participation in the Festival so that they turn from passive observers and consumers to cultural producers;
- To value and disseminate their views through their work;
- To promote and encourage the creativity of children, adolescents and young people by strengthening the links between cultural life and educational systems;
- To conduct activities that support their growth, integral development and social inclusion.
- To foster the exchange of knowledge and practices to facilitate the inclusion and participation of young people and communities of different cultures;
- To contribute to the preservation of the positive aspects of cultural diversity.

Main activities:

The 8th The Festival Iberoamericano de Cortos Imágenes Jóvenes en la Diversidad Cultural was conducted from 17 – 21 October 2011 in Buenos Aires. It was held in several venues in Buenos Aires and brought together young people from all over Argentina and other countries. They participated in the Festival as producers, spectators and jury of around 125 pieces of work. The Festival was preceded by capacity building initiatives conducted by Fundación Kine for teachers in various schools and other institutions. These initiatives, for which Fundación Kine had received support from other donors, focused on the production of short films and videos and related issues.

Following the Festival, an exhibition of a selection of the works shown at the Festival travelled to schools, NGOs, and other organizations all over the country. It was accompanied by workshops organized for young people and other community members.

Achievements:

Achievements of the Festival include:

- The provision of a platform for young people to be able to interact as producers, audience and jury of cultural goods;
- The empowerment and the strengthened capacity of young people to fulfill these three functions;

- The release of creativity as demonstrated by the production of numerous cultural goods by young people;
- The exchange and interaction of people who usually don't (for instance, young people from different ethnic backgrounds and social groups; youth from the various provinces with young people from the capital; youth from Argentina with people from other countries, etc.);
- The creation of a video library with more than 3000 works stored to this day, making the Fundación Kine an important archive of works by young people.

In 2011 the Festival was already in its 8th year. Over the years, Fundación Kine has gained a lot of experience in setting up and managing the Festival. It is a well known player in its field, who has established partnerships with many national and several international organizations and other stakeholders.

Working with UNESCO:

UNESCO's contribution through the IFCD enabled Fundación Kine to conduct the 8th Festival Iberoamericano de Cortos Imágenes Jóvenes en la Diversidad Cultural. This was the second time the Festival was supported by UNESCO, who had also provided resources (from a source other than the IFCD) for the Festival when it was initiated many years ago.

Kër Thiossane, a centre for art and multimedia for Senegalese and African artists

IFCD Funding cycle: 2010

Amount granted: 50 000 USD

Description of Beneficiary:

Kër Thiossane, which means House of Culture in Wolof, is a Senegalese NGO that was founded in 2002 with the aim of providing Senegalese and African artists access to digital and multimedia tools. For ten years Kër Thiossane has been a centre for digital creativity and a meeting place for artists from the region. Housed in a villa in Dakar's Sicap neighborhood, Kër Thiossane is a venue for research, creation, and training and can also house several artists in residence. The NGO receives funding from several international donors and the IFCD amount represented about a quarter of its budget for the year.



Objectives of Project:

Kër Thiossane's project has the following objectives:

- Facilitate the production of digital art forms (graphic design, web design, visual communication, audiovisual production, etc.) in Senegal and in Africa
- Promote digital art by Senegalese and African artists
- Encourage exchanges between organizations and artists in the region

Examples of activities:

Between July 2011 and June 2012 Kër Thiossane carried out three main types of activities. The following are some examples:

Training workshop:

- "Atelier cartes postales sonores": Kër Thiossane partnered with the Fann psychiatric hospital in Dakar to organize a 15-day workshop for patients to encourage them to express themselves through different art forms and multimedia.

Support to local association:

- Kër Thiossane assisted the Trias Culture association in organizing a workshop for dancers and choreographers on the use of digital and audiovisual technology in their work by providing the necessary equipment and technical expertise.

Multimedia and Digital Arts Centre:

- The Kër Thiossane villa is open to the public and is a meeting place for artists. From January to March it hosted an artist in residence. In May 2012 it is hosting the 3rd Afropixel festival.

Achievements:

In the past year Kër Thiossane has organized free-of-charge workshops and training sessions for a wide variety of stakeholders such as artists, journalists, stage managers, computer scientists, students, hospital patients, etc. Through its multidisciplinary approach, the NGO has succeeded in encouraging the encounter between more traditional art forms and new technologies. Partners and beneficiaries expressed their satisfaction in working with Kër Thiossane as well as their desire to continue cooperating with the NGO in the future. In May 2012, Kër Thiossane is hosting the 3rd Afropixel festival that brings together artists from the region and beyond for ten days of workshops, art exhibits, shows and debates around the theme of public goods. The NGO and festival is well known amongst national stakeholders and has attracted many partners in the city of Dakar and from abroad.

Challenges:

While Kër Thiossane has established itself as a widely-known venue for digital creation and multimedia, the continuation of its workshops and activities depends on external funding sources thus raising questions about sustainability. However, Kër Thiossane has managed to raise resources from a wide variety of sources thus ensuring its near future. Following up with its participants on how they are using their newly acquired skills also remains a challenge for the NGO.

Working with UNESCO:

UNESCO's reputation as a neutral organization that stands up for certain values has made it an important partner of Kër Thiossane. While UNESCO did not directly fund the Afropixel festival, its support to Kër Thiossane has made it one of the NGO's partners and its logo features on the poster of the festival.

Yakaar, a training centre for the performing arts Optimiste Productions, Senegal

IFCD Funding cycle: 2010

Amount granted: 40 000 USD

Description of Beneficiary:

Yakaar, which means hope in Wolof, is a training centre founded by Optimiste Productions, a Senegalese Economic Interest Group that is based in Rufisque, a suburb of Dakar. Best known for its organization of the Hip Hop Awards festival in Dakar, Optimiste Productions' latest project was to establish Yakaar as the first training centre for the performing arts in Africa with a focus on the music industry. The group has already built facilities to house students and is currently expanding them to be able to organize future classes on its premises. Optimiste Productions receives funding from several sources and the IFCD amount contributed to a part of the project in late 2011 and early 2012.



Objectives of Project:

The Yakaar project has the following objectives:

- Build capacities of stage managers and performing arts technicians in Africa
- Create a database of qualified managers and technicians from Africa that are ready to work for various cultural events, festivals, television channels, music shows, etc.
- Encourage network building and the creation of jobs in the culture sector

Main activities:

After launching an international call in mid-2011, Yakaar received 173 applications from young people aged 18 to 40 that were interested in coming to Dakar to study stage management. After screening the applications, Yakaar chose fourteen students from Senegal and neighbouring countries to participate in its training programme. The students chosen had to demonstrate a minimum of two years experience in working for cultural events. Between November 2011 and January 2012, the school organized three and a half months of classes for these fourteen students. The training course was comprised of a number of specialized modules lasting from one to two weeks on the following subjects: introduction to stage management, electricity, lights, sound, the stage, project management, etc. Yakaar welcomed all the students on its premises and provided them with room and board as well as transportation to the class venues. After completing the programme, students were then sent to do one and a half month internships in their countries of origin. In addition, Yakaar organized two training sessions of two weeks on lights and sound for a group of young professionals.

Achievements:

In 2011 Optimiste Productions was ready to welcome its first class of fourteen young professionals for a three and a half month programme in stage management. The training programme was of no charge to the students; most of them were required only to cover their transportation to Dakar. Despite several setbacks and changes in partnerships, Yakaar hired experts in various technical fields relating to the performing arts and found new venues for classes so that the first group of people could be trained. In an effort to improve the courses, students were asked to give feedback on their classes and instructors. After completing the programme, all fourteen students managed to find internships, some through Yakaar's contacts with Senegalese television channels. Upon returning to their home countries, some students have managed to find jobs in the field of the performing arts.

Challenges:

While Yakaar successfully organized three and a half months of classes for a first group of fourteen students, this was below its initial target of 30 students. It is also unclear whether it will be able to organize a new round of classes in 2012 due to the unavailability of funds. The sustainability of the training centre is therefore under question. Yakaar was also able to organize only a limited number of shorter classes than were originally planned. Another challenge relates to finding employment opportunities for the students and building up the network of stage managers and technicians that are qualified and available to intervene at various events in the region. Communicating about the school also needs to be addressed through a website, which would increase its visibility and aid in the mobilization of resources.

Working with UNESCO:

UNESCO's contribution through the IFCD enabled Yakaar to launch the first phase of its training programme.

Future Academy, a mobile training facility - Groupe 30 Afrique, Senegal

IFCD Funding cycle: 2011 Amount granted: 99 550 USD

Project just starting at time of evaluation

Description of Beneficiary:

The Groupe 30 Afrique is an inter-African cultural network that was founded in 1999. With its headquarters in Dakar, Senegal and a presence in twenty African countries, the NGO's aim is to promote intercultural exchanges and to organize cultural events. Groupe 30 Afrique is profoundly attached to the values of the 2005 Convention and to its implementation in Africa. It works on promoting cultural diversity in a post colonial era with an emphasis on regional perspectives. Groupe 30 Afrique was approved for IFCD funding in 2011 and is embarking upon project implementation in the spring of 2012 with activities expected to take place through December 2012.



Objectives of Project:

Groupe 30 Afrique has created a mobile training programme called the Future Academy with the following objectives:

- Promote the cultural dimension of development and cultural diversity in Senegal
- Build capacities of leaders of cultural organizations in managing cultural projects and understanding their countries international commitments (conventions and treaties) in the field of culture
- Encourage better understanding of the 2005 Convention among national, regional and local policy-makers in view of its implementation at the various policy levels

Planned activities:

The Future Academy plans to organize training sessions for fourteen directors of regional cultural centers and members of local cultural associations in four of Senegal's cities: Dakar, Saint-Louis, Fatick and Ziguinchor. The sessions will be divided into three modules: Strategic Management and Leadership, Cultural Entrepreneurships, and Project Management and will take place between June and December 2012.

Achievements:

The Future Academy has recruited leading artists and academics from Senegal and other African countries to undertake the training sessions. A management school will cover the module on Strategic Management and Leadership. After launching an open call to cultural associations through the Plateforme Art & Culture, the Future Academy received over 80 applications for participation in its training sessions.

Challenges:

Recent elections in Senegal have resulted in many changes in personnel in the Ministry of Culture, including the coordinator of the regional cultural centers. However, the Future Academy has managed to contact all the regional directors and have them register for the trainings. Another important aspect that the Academy will have to take into consideration will be the follow-up with the participants after completion of the training sessions.

Working with UNESCO:

One of the Future Academy's aims is to help cultural policy makers in Senegal better understand the 2005 Convention, so that they can come up with ways to implement it at the regional and local levels. The Groupe 30 Afrique has launched a communication campaign to promote its Future Academy and the 2005 UNESCO Convention logo features prominently on its posters.

**Comparsa, una herramienta de empoderamiento social
(Maracana Norte – Montevideo), FLACSO, SERPAJ, Uruguay**

**Comparsa, encouraging social participation through music
(Maracana Norte – Montevideo), FLACSO, SERPAJ, Uruguay**

IFCD Funding cycle: 2010 Amount granted: USD 65,500

Description of Beneficiary:

The project partner is FLACSO Uruguay, the Facultad Latinoamericana de Ciencias Sociales. It was implemented in cooperation with SERPAJ, el Servicio Paz y Justicia, an NGO dedicated to the promotion, education and defense of human rights and peace. They worked together with the Comparsa (a music and dance group) called La Clinica, which operates in some of the most disadvantaged neighborhoods of Montevideo. La Clinica's role in the project was to transfer skills and experiences to Maracana, another poor neighbourhood in the city.

Objectives of Project:

The project has the following objectives:

- To increase social participation and coordination through the work of the music group;
- To contribute to the reduction of various social problems (addiction, violence, disorientation) within the target group of young people,
- To contribute to public policies for poverty reduction among young people of Maracana Norte,
- To demonstrate the contribution of arts (music and dance) to social work and identity,
- To promote group identity, values and culture through the work with music;
- To strengthen social participation of the target group through human rights training and the provision of tools;
- To reduce conflict through empowerment of disadvantaged groups through their integration and social participation;
- To transfer organizational and technical musical skills.

Main activities:

This is a selection of activities undertaken by the project:

- Strengthening of the organizational capacities and set-up of the cultural centre Maracana Norte, based on an assessment of the strengths and weaknesses of the centre;
- Various activities related to the organization and formation of a Comparsa (music and dance group): assembly techniques and drum reparation, percussion techniques, dance techniques: African and Candombe; typical character workshops;
- Workshops to sensitize the community and strengthen their capacities around human rights;
- Exchange and interaction with the already existing Comparsa "La Clinica".

Achievements:

Some of the achievements of the project are the following:

- Strengthening of community members' self esteem and group cohesion;
- Empowerment of the community to identify its concerns and aspirations, to communicate them, to self-organize, to identify potential partners and donors, to manage funds, etc.
- Creation of a safe space (i.e. without drugs, violence, etc.) in this neighborhood for young people to interact and engage in creative activities;
- Creation of a platform for the community to identify important policy issues that can feed into public debate and policy making by Government authorities;

- Strengthened capacity of community members for creative expression (dance, music).
- Increased community members' knowledge and skills related to human rights and community organization and mobilization.
- Interaction and transfer of skills between two marginalized communities and their respective Comparsas.

Challenges:

- The project duration of 1 year was too short for this type of project that aims to achieve real social change and impact at the policy level;
- The project furthermore started later than expected, which reduced the project duration even further;
- Coordination and creation of a shared understanding between the various entities involved about the best ways of working together also created a challenge in the beginning;
- A major challenge certainly relates to the sustainability of the benefits of the project. The project has set in motion an important and positive process of community empowerment. This process now needs to be further strengthened and consolidated;
- Resources will be required for continuation. Although several of the partners involved in the project have expressed their commitment to continue to be engaged on a voluntary basis, this will not suffice to take the process forward;
- Systematically analyzing, learning from and building on the achievements of the project in its first year should be a precondition for future work.

Working with UNESCO:

UNESCO's contribution through the IFCD enabled the project to commence a positive process, which needs further support for the benefits of the project to be consolidated and sustained in the long run.

C: List of recommendations

Recommendation 1: Continue engaging in the Cultural Conventions Liaison Group to harmonize procedures of the various UNESCO Funds, to increase synergies, and to avoid overlaps in focus and funding. (Secretariat)

Recommendation 2: Consult with the Administrative Council of the International Fund for the Promotion of Culture to explore potential areas of competition and overlap and devise strategies to avoid these. (IGC)

Recommendation 3: Define “institutional infrastructures” and include the definition in the IFCD Guidelines. (See paragraph 73 of this report for a proposed definition.) (IGC)

Recommendation 4: Remove “capacity-building” as a separate field of activity and link it to the other fields of activity related to cultural policy and cultural industries; and / or make capacity-building part of the over-arching purpose of the Fund. (IGC)

Recommendation 5: Widen the policy related field of activity from cultural policies to “cultural and other policies and measures that have a direct effect on the creation, production, dissemination, distribution of and access to cultural activities, goods and services.” (IGC)

Recommendation 6: Prioritize programmes / projects that, in addition to fulfilling the quality criteria outlined in the Guidelines, also respond to certain strategic considerations. Clearly identify these strategic considerations in line with the specific objectives of the Fund (yet to be developed) and review them on an ongoing basis as the Fund develops. (Suggestions for how to provide more strategic focus when selecting projects to be funded are made in the previous paragraphs.) This is an urgent priority if the IFCD is to continue beyond its pilot phase. (IGC)

Recommendation 7: Develop a vision for the future direction of the IFCD and a results framework with short- and long-term objectives, time-frames and indicators. (IGC)

Recommendation 8: Establish clear resource mobilization targets that are linked to the objectives specified in the results framework. (IGC)

Recommendation 9: Develop an exit strategy that will allow the IFCD to terminate its operations when 1) either its objectives have been achieved, or 2) once it has become clear that they will never be achieved for lack of resources. (IGC)

Recommendation 10: Ensure that future projects chosen for IFCD funding include both short- and long-term targets at the output and outcome levels in their planning and that results are reported on at both these levels. (IGC)

Recommendation 11: Ensure that the project duration of IFCD-funded projects is adapted to what they are trying to accomplish. This might require two-year periods for projects that aim to achieve sustained cultural change, including a shift in beliefs, values and behaviour, or policy impact. (IGC)

Recommendation 12: Work with UNESCO Field Offices to systematically ensure complementarity and synergies between the IFCD-funded projects and other UNESCO work at the country level. (Secretariat)

Recommendation 13: Pay particular attention to the sustainability of the projects. This needs to be done in the selection of the projects to be funded, in subsequent monitoring and when reviewing project reports. (Secretariat)

Recommendation 14: Include the promotion of gender equality as a criterion in the assessment forms used by the panel of experts and in the IFCD Guidelines. (IGC)

Recommendation 15: Make the key achievements / results of projects funded by the IFCD, good practices and lessons learned, available to all stakeholders, so that learning can happen across organizations and countries involved. (Secretariat)

Recommendation 16: Complement, under the umbrella of the future knowledge management platform, all web-based knowledge management efforts related to the IFCD and to the Convention with initiatives that solicit stakeholders' active participation in order to make them part of a larger learning community, and also use social media, such as Facebook, Twitter and others for this purpose. (Secretariat)

Recommendation 17: Establish clear criteria for the selection of a gender-balanced panel of experts with complementary expertise in the following areas:

- Specialization in cultural policy and/or cultural industries;
- Experience in assessing projects;
- Work experience in international technical cooperation;
- In-depth work experience in one of the regions;
- Understanding of gender mainstreaming and gender specific programming; and,
- Fluency (oral and written) in English and / or French with a good understanding of the other language. Spanish is an asset. (IGC)

Recommendation 18: The members of the Expert Panel should be proposed by the Secretariat and approved by the IGC. (IGC)

Recommendation 19: Disseminate information on future calls for applications through UNESCO Field Offices, National Commissions, 2005 Convention national focal points, and civil society organizations that are observers to the IGC. Encourage all these entities to publish information on the Fund in their countries' languages. (Secretariat)

Recommendation 20: Clarify in the communication to National Commissions and to potential applicants whether National Commissions are allowed to charge any fee for the mailing of applications to the IFCD or for any other services rendered in this context. (Secretariat)

Recommendation 21: Launch the call for applications at least six months before the June 30th deadline to ensure that organizations have enough time to prepare their applications. Request National Commissions to give applicants at least two months to prepare their application files. (Secretariat)

Recommendation 22: Designate national/regional focal points in UNESCO Field Offices who can provide information and assistance to applicants during the application process. (Secretariat)

Recommendation 23: Provide INGOs with more direction with regards to the support letters that they need to seek from governments. (Secretariat)

Recommendation 24: Establish a selection panel, composed of members of the National Commission, UNESCO Field Office national/regional focal point for IFCD, representatives of national NGOs, for the selection process at the national level. The selection panel should be appointed by the Field Office in consultation with the National Commission. (Secretariat)

Recommendation 25: To avoid any conflict of interest, exclude National Commissions and any other organizations participating in the selection panel, from the list of stakeholders eligible to apply for IFCD funding. (IGC)

Recommendation 26: To avoid the disqualification of some applications for minor technicalities or for the absence of a corresponding assessment by the National Commission, request the missing elements from the National Commission rather than disqualify the project. (Secretariat)

Recommendation 27: Rotate members of the Expert Panel (while ensuring continuity of the work of the Panel) by replacing at least one expert per year, and allowing each expert to serve a maximum of four years. Provide training to experts on the priorities of the IFCD and the Convention and allow them to ideally meet at least once face-to-face. (IGC)

Recommendation 28: Convene a joint telephone meeting for all experts once they have completed the assessment of project proposals to discuss their assessments and the reasoning behind them. (Secretariat)

Recommendation 29: Assign an official monitoring responsibility to UNESCO Field Offices for the projects supported in their countries of operation. Project monitoring should be systemic and risk-based in order to identify and address implementation problems and delays and to increase assurance that projects are implemented in accordance with agreed terms of reference. (IGC)

Recommendation 30: Consider removing “preparatory assistance” from the fields of activity in the IFCD Guidelines for the reasons outlined above. (IGC)

Recommendation 31: Strengthen the capacities of the IFCD Secretariat so that it can undertake all actions required to improve the quality of the work of the IFCD and to ensure its future performance (in line with the recommendations of this evaluation report). (IGC)

Recommendation 32: Ensure the submission and review of all outstanding contract deliverables for the 2010 IFCD programme cycle, including descriptive reports on project implementation as well as detailed financial reports together with the original supporting documentation for expenditures. (Secretariat)

Recommendation 33: Cost recovery: Recover all direct administrative, monitoring and coordination costs borne by UNESCO’s regular budget, including staff costs, from the IFCD. (Secretariat / IGC)

Recommendation 34: Launch no call in 2013 and use that year to consolidate the work that has been started during the pilot phase, and to implement the recommendations of the present evaluation. (IGC)

Recommendation 35: Plan for another evaluation exercise of the IFCD in 2017 or 2018. (IGC)

D: Survey of IFCD applicants

Please select your language : / Veuillez sélectionner votre langue : / Por favor elija su idioma :

English / français / español

1. Please indicate your country: _____ and the name of your organization: _____
2. Please indicate your name and position within your organization: _____
3. Your entity is a:
 - Governmental institution (Ministry, National Commission, etc.)
 - Non-governmental organization
 - International non-governmental organization
4. In what year did you apply for IFCD funding?
 - 2010
 - 2011

Application Process

5. How did you learn about the IFCD and where did you receive the information to prepare your application?
6. To what extent was the application process clear? Please comment on the following: eligibility criteria, application forms, deadline.
7. Did you receive any assistance from your country's National Commission for UNESCO in preparing your application to the IFCD? Please describe.
8. Did you receive any assistance from UNESCO in preparing your application to the IFCD? Please describe.
9. What challenges did you face in applying for IFCD funding?
10. How can the application process be improved?
11. Was your application approved?
 - Yes
 - No
12. If not, did you receive any feedback from the UNESCO Secretariat explaining why?

E: List of people interviewed

Culture Sector / Diversity of Cultural Expressions Section

Guiomar Alonso Cano	Programme Specialist
Danielle Cliche	Secretary of 2005 Convention, Chief of Section
Francisco Gomez Duran	Associate Expert
Emile H. Glele Ahanhanzo	Legal Officer
Arian Hassani	Programme Specialist
Laurence Mayer-Robitaille	Programme Specialist
Anahit Minasyan	Programme Specialist
Marlène Zenie-Raffin	Senior Secretarial Assistant

Culture Sector (current and former staff)

Abdelghani Baakrim	Administrative Officer
Francesco Bandarin	Assistant Director-General
Kadidia Diallo	Senior Administrative Assistant, Administrative Office
Cecile Duvelle	Chief, Intangible Cultural Heritage Section
Lynne Patchett	Executive Officer
Mechtild Rossler	Chief, Policy and Statutory Meetings Section, World Heritage Centre
Berta De Sancristobal	Assistant Programme Specialist, Intangible Cultural Heritage Section
Galia Saouma-Forero	Former and First Secretary of 2005 Convention
Katérina Stenou	Manager / Coordinator of the Intersectoral Platform on a Culture Peace and Non-Violence
Nathalie Valanchon	Administrative Assistant, Special Projects Unit, World Heritage Centre

UNESCO Central Services

Gulser Corat	Director, Division for Gender Equality
Jane Freedman	Programme Specialist, Division for Gender Equality
Belinda Preiss	Senior Planning Officer, Culture Focal Point, Bureau for Strategic Planning

UNESCO Field Offices

Vanessa Achilles	Programme Specialist, Bangkok
Fernando Brugman	Programme Specialist, Havana
Diame Deng	Assistant, Dakar
Corina Fugasot de Rodriguez	Programme Secretary, Culture, Montevideo
Christian Ndombi	Programme Specialist, Dakar
Adele Nibona	Programme Specialist, Dar es Salaam
Alcira Sandoval Ruiz	Assistant Programme Specialist, Quito
David Stehl	Programme Specialist, Bamako
Frederic Vacheron	Programme Specialist, Montevideo

Representatives of Permanent Delegations to UNESCO, including current and former IGC and COP members

Besiana Kadare	Ambassador Extraordinary and Plenipotentiary, Albania
Adam Jayme Muniz	Second Secretary, Brazil
David Measketh	Conseiller, Cambodia
Dominique Levasseur	Responsable principal du programme, Canada
Ling Xiao	First Secretary, People's Republic of China

Hubert de Canson	Deputy Permanent Delegate, France
Claudine Serre	First Secretary, France
Mary M. Khimulu	Ambassador Permanent Delegate, Kenya
James O. Nyongesa	Third Secretary, Kenya
Julie Sauret	French Ministry of Foreign Affairs, Sous-direction diversité culturelle
Mauricio Escanero	Minister Deputy Permanent Delegate, Mexico
Beatriz Hernández Narváez	Second Secretary responsible for Culture Sector, Mexico
Dankert Vedeler	Deputy Permanent Delegate to UNESCO, Norway
Kristin Karlsen	Chargée de mission, Norway
Véra Lacoeuilhe	Minister Counselor, Deputy Permanent Delegate, Saint Lucia
Ousman Blondin Diop	Ministre-Conseiller, Délégué permanent adjoint, Senegal

Other

Kimmo Aulake	Ministerial Advisor, Ministry of Education and Culture, Department for Culture, Sport and Youth Policy, Arts Division, Finland
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IFCD Expert Panel

Khamis Alshamakhi	IFCD Expert, Oman
Li He	IFCD Expert, China
Kokou Koami Denakpo	IFCD Expert, Togo
Ferdinand Richard	IFCD Expert, France
Baiba Tjarve	IFCD Expert, Latvia
Rosalía Winocur Iparraguirre	IFCD Expert, Mexico

Intergovernmental organizations

Ana Athasopoulou	DG Education and Culture, Unit Culture Policy, Diversity and Intercultural Dialogue, European Commission
Frédéric Bouilleux	Directeur de la langue française et de la diversité culturelle et linguistique, Organisation Internationale de la Francophonie
Catherine Dumesnil	Conseillère pour l'UNESCO Représentation permanente de l'Union européenne auprès de l'OCDE et de l'UNESCO
Toussaint Tiendrebeogo	Spécialiste de programmes « Développement des politiques et industries culturelles », Direction de la langue française et de la diversité culturelle et linguistique, Organisation Internationale de la Francophonie

International non-governmental organizations with Observer status to the IGC

Sarah Gardner	Executive Director, International Federation of Arts Councils and Culture Agencies
Garry Neil	Executive Director, International Network for Cultural Diversity
Charles Vallerand	Secrétaire général, Fédération internationale des coalitions pour la diversité culturelle

Beneficiary organizations

Rémi Atangana Abega	Coordonnateur, Banque d'Images de l'Afrique Centrale, Cameroon
Isabelle Gachie	CITE Madagascar
Patrique Minfoumou	Administrateur délégué, Banque d'Images de l'Afrique Centrale, Cameroon
Marie Michèle Razafintsalama	Gérante-Associée, Vice-Présidente, Association des Editeurs de Madagascar
Jaong Razakaso	Association des Editeurs de Madagascar

National Commissions for UNESCO

Juliana Burton	Secretary-General, Argentina
Tan Theany	Secretary-General, Cambodia
Rut Carek	Secretary-General, Croatia
Terrence Moore	Secretary-General, Grenada
Mr. Mathews	Culture Officer, National Commission and Ministry of Culture, Grenada
Mohammed Alyaqoubi	Deputy Secretary-General, Oman
Aliou Ly	Secretary-General, Senegal
Macky Diallo	National Commission, Senegal
Anna Danieli	National Point of Contact for 2005 Convention, Ministerio de Cultura y Educación, Uruguay
Andrea Vignolo	Secretary-General, Uruguay
Daphine Mukaronda	Programme Officer for Culture Zimbabwe

Persons interviewed during missions

ARGENTINA

Secretaría de Cultura de la Presidencia de la Nación

Mónica Guariglio	Directora Nacional de Política Cultural y Cooperación Internacional, National Point of Contact for 2005 Convention
Gabriela Stoeckli	IFCD Focal Point

Project “Comprehensive Employment and Training Trades Program”, Fundación Teatro Argentino de la Plata:

Claudia Billourou	Directora de TA-Escuela de Arte y Oficios, Teatro Argentino de la Plata
Leandro Hilario Torres	Director TA-Escuela de Arte y Oficios, Teatro Argentino de la Plata
XX	Financial Officer, TA-Escuela de Arte y Oficios, Teatro Argentino de la Plata
Leandro Manuel Iglesias	Administrador General, Teatro Argentino
Marita Unchalo	Fundacion Teatro Argentino de La Plata

Project “Festival Imagenes Jovenes”, Fundacion Kine

Lorena Maizares	Asistente de la Directora
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Participants of the Colloquium: Reflections on the 2005 Convention in Buenos Aires

Sigrid Alvarez	Ministerio de Culturas, Bolivia, 2005 Convention Focal Point
Giselle Dupin	Secretaria de Ciudadania y Diversidad Cultural, Brazil, 2005 Convention Focal Point
Olga Lucia Calderón Pacheco	Ministerio de Cultura, Colombia, 2005 Convention Focal Point
Florence Baillon	Ministerio de Cultura de Ecuador, 2005 Convention Focal Point
Miguel Angel Méndez	Secretaria Nacional de Cultura, Paraguay, 2005 Convention Focal Point
Mariela Ninna Noriega Alegría	Ministerio de Cultura, Perú, Directora de Artes y Acceso a la Cultura

URUGUAY

UNESCO Office in Montevideo

Ernesto Fernández Pelcouch	OIC, Senior Programme Specialist BES & PSD
Corina Fugasot de Rodriquez	Programme Secretary Culture
Chongseo Park	Administrative Officer
Frédéric Vacheron	Programme Specialist Culture

Project "Comparsa a social empowerment tool" in North Maracaná Montevideo, FLACSO

Ana Magdalena Aguerre	SERPAJ
Maria Carranza	Asistente Académica, FLACSO Uruguay
Gabriela Horn	SERPAJ
Ana Juanche	SERPAJ
Malena Laucero	SERPAJ (Service, Peace and Justice), Project Coordinator
Pamela Lavina	The Clinic, Psychologist and teacher
Nelson José Silva	The Clinic, Workshops Coordinator Comparsa
Community members	"Maracana 90" Cultural Centre of the North Maracaná neighbourhood

Project "Casavalle se Sacude", Intendencia Municipal de Montevideo

Montevideo Local Government, Cultural Department, Cultural Promotion Division:	
Lucia Hornes	Directora Unidad de Proyectos de Cooperación Internacional
Sandra Nedov	Alcaldesa, Municipio D
Leticia Pérez	Municipio D

Others

Alejandra Diaz	Coordinadora Cultural, Coalición Paraguaya para la Diversidad Cultural
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SENEGAL

UNESCO Office in Dakar

Dame Dieng	Assistant, Culture Section
Christian Ndombi	Programme Specialist, Culture Section
Ann Therese Ndong Jatta	Director

Ministry of Culture and Tourism

Oumar Bâ	
Papa Mohamed Konte	Conseiller technique, Direction de la Francophonie
Ndiawar Mboup	
Moustapha Tamba Dou	2005 Convention focal point
Maguèye Toure	Directeur, Direction de la Francophonie

Project "Kër Thiossane, Pôle ressources pour la création numérique et les pratiques artistiques citoyennes en Afrique", Kër Thiossane

Roland Assilevi	Animateur
Marion Louisgrand Sylla	Directrice, Coordinatrice du projet
Susana Moloner Delgado	Chargée de production, Communication

Partners of Kër Thiossane

Maria Luisa Angulo	Trias Culture
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Abdoulaye Armin Kane	Association Rescapades
El Hadji Kandé Sagna	Radio journalist, beneficiary/participant of workshop
Alassane Seck	Association Rescapades, Atelier d'Expression de la Clinique Psychiatrique Moussa Diop – Fann

Project “Yakaar”, Optimiste Productions

Safouane Pindra	Manager Général et responsable de projet
Waliyi Laï Pindra	Comptable et administrateur financier

Partners of Optimiste Productions

Abdou Diouf	Directeur technique, Institut Français Léopold Sédar Senghor de Dakar
Omar Sall	Directeur du Groupe 30 Afrique, responsable de la communication et les relations publiques pour ce projet

Project “Future Academy”, Groupe 30 Afrique

Omar Sall	Directeur du Groupe 30 Afrique, coordinateur du projet
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Partners of Groupe 30 Afrique

Ousmane Faye	Professionnel chargé de production, Président d'ADAFEST
Ibrahima Wane	Professeur, Université Cheikh Anta Diop de Dakar