



international
fund for cultural
diversity Investing in creativity.
Transforming societies.

Annotated Guide

for the submission of funding requests

The purpose of the **Annotated Guide** is to help applicants formulate effective project proposals. Suggestions are by no means intended to be exhaustive in nature; they are only designed to offer applicants direction in completing the online Application Form.

International Fund for Cultural Diversity
Diversity of Cultural Expressions Section
Culture Sector

UNESCO

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INTRODUCTION

THE INTERNATIONAL FUND FOR CULTURAL DIVERSITY

The IFCD is the [2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions' fund](#). The **overall goal** of the IFCD is to support the implementation of the 2005 Convention and the emergence of dynamic cultural sectors in developing countries, by strengthening the means to create, produce, distribute and access diverse cultural goods and services.

In pursuit of this overall goal, the IFCD invests in projects that will lead to four specific **outcomes** over the medium-term:

- 1) A sustainable system of governance for culture that promotes the diversity of cultural expressions is created through targeting structural change;
- 2) A more balanced North-South and South-South flow of cultural goods and services, and increased international mobility of artists and cultural professionals from the global South, are demonstrated;
- 3) The value and opportunities that cultural and creative industries contribute to sustainable development are clearly demonstrated to relevant authorities involved in national development planning;
- 4) Gender inequalities in cultural life are addressed and more equitable access to and participation in cultural and creative industries are demonstrated.

The IFCD has identified between two and three **expected results** per outcome that will ultimately help to achieve the IFCD's overall goal. These are the results to which all IFCD-funded projects must contribute. Figure 1 below shows the full results-based framework and how IFCD projects contribute to the achievement of the identified **IFCD outcomes** and related **expected results**.

Effective project proposals must align with this IFCD results framework. More details and suggestions about how this can be done are given below in the section entitled 'Contribution to the IFCD's Outcomes' of this [Annotated Guide](#).

Past IFCD projects have:

- Enacted national cultural policy reform and market regulations;
- Established inter-ministerial and cross-sectoral committees to develop cultural policies;
- Engaged civil society in policy development processes;
- Developed strategic action plans to implement cultural policies;
- Strengthened capacities for local and national policy development and implementation;
- Mapped and measured the social and economic contributions of the cultural industries to development;
- Strengthened local capacities for business development and supported cultural entrepreneurship;
- Created new cultural industry business models and promoted the use of information and communication technologies (ICTs);

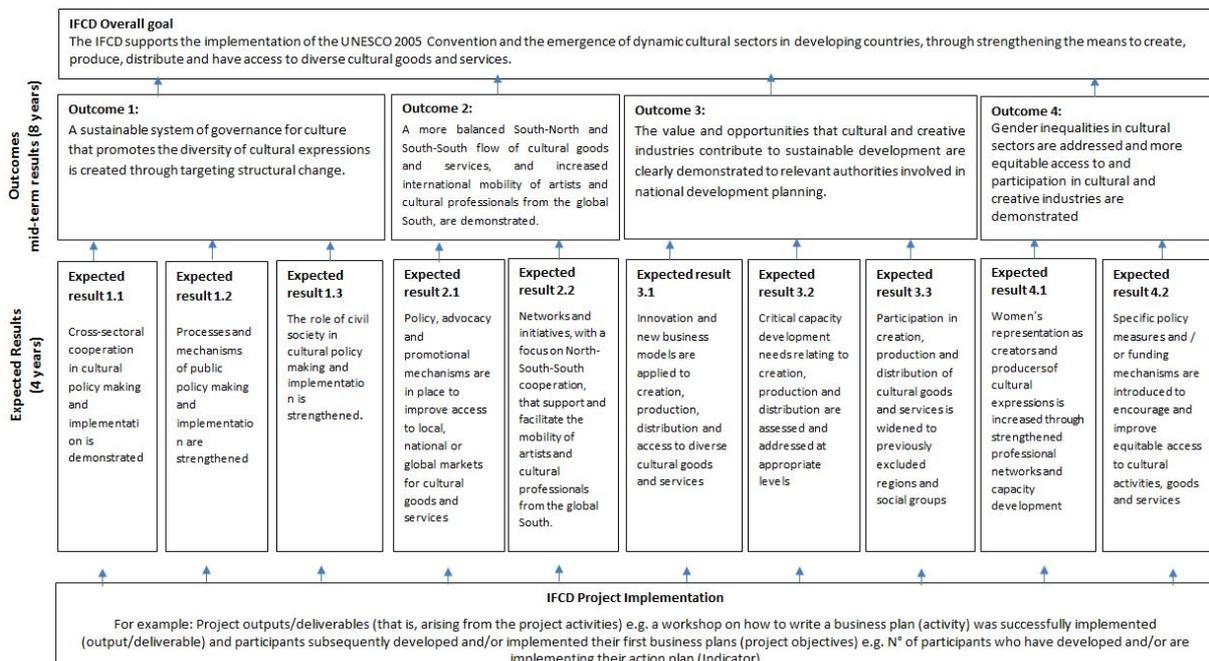
- Strengthened professional networks and fostered innovative partnerships;
- Promoted gender equality, North-South-South cooperation and the participation of youth and various excluded social groups in the cultural industries.

To get an idea of the types of projects that have received funding from the IFCD in previous funding cycles, please consult [the IFCD brochures](#) and our website (<http://en.unesco.org/creativity/ifcd/projects>).

The following types of projects are **not eligible** for IFCD funding:

- X Projects related exclusively to the production of cultural and artistic works and events
- X Projects related to safeguarding intangible cultural heritage (please consult the [Fund for the Safeguarding of the Intangible Cultural Heritage](#))
- X Projects related to tangible cultural heritage (e.g. World Heritage sites) (please consult the [World Heritage Fund](#))
- X Projects aimed at offsetting a deficit, repaying a debt or paying interest
- X Projects sustaining ongoing activities with recurring costs
- X Projects financing permanent working spaces and/or equipment, physical construction or the restoration of buildings exclusively
- X Projects that focus on art education, including bolstering artistic skills within primary and secondary school environments
- X Projects that focus on cultural tourism
- X Projects that are conceived as scholarships or grants for personal needs

Figure 1: IFCD results framework



U40 EMPOWERED: WOMEN ENTREPRENEURS POWERING THE DIGITAL CREATIVE INDUSTRIES

[U40 Empowered: women entrepreneurs powering the digital creative industries](#) is a UNESCO initiative started in 2018 with the support of Sabrina Ho that expands the actions of the International Fund for Cultural Diversity.

The call supports projects from national and international NGOs that promote young female cultural entrepreneurs in the digital creative industries.

It is designed to increase opportunities for U40 women to access funding, infrastructure, equipment and co-production opportunities in the digital creative industries. “U40 Empowered” will also support strategies that address the different needs, aspirations, capacities and contributions of women and men.

Through support for such projects, “U40 Empowered” will unlock opportunities for young women entrepreneurs and realise their full potential in the digital creative industries.

“U40 Empowered: a UNESCO- Sabrina Ho Initiative” will finance projects that:

- Develop and/or implement strategies that invest in women as entrepreneurs working in the digital creative industries;
- Create networks and opportunities for U40 women working in the digital creative industries to innovate and collaborate;
- Organise female-led creative mentorship programmes for U40 women in partnership with digital creative hubs, incubators and clusters;
- Give visibility to the work and innovations of U40 women entrepreneurs working in the digital creative industries;
- Strengthen the digital skills of U40 female creative industry professionals;
- Collect and analyse sex-disaggregated data with a view to better understand the underlying causes of gender inequality in the digital creative industries with a view to inform policy making.

APPLICATION PROCESS



The deadline to submit applications on the IFCD online Application Form is **16 April 2018, midnight CET**. Applications received after this deadline will not be eligible for this funding period.



Applications should be completed in either **English** or **French**.

Step 1: Consult the **IFCD website** at: <http://en.unesco.org/creativity/ifcd/apply>

Step 2: Select the call for funding to which you want to apply:

[IFCD: Investing in creativity](#)

[U40 Empowered: Women Entrepreneurs Powering the Digital Creative Industries](#)



Applications can only be submitted to one call.

Step 3: Download the Call [IFCD Call](#) | [U40 Empowered Call](#) and verify that the entity/organization and the project proposal fulfil the **Basic Requirements** for eligible funding requests.

Step 4: Download the [Project Framework](#) and save it on your computer.

Step 5: Read this **Annotated Guide** carefully.

Step 6: Complete the **Project Framework** offline and save the changes on your computer. If when opening the documents, you are asked by your software to enable Macros, please accept request and enable the Macros.

Step 7: Gather all necessary **Complementary Documents** (consult the 'Complementary Documents' section at the end of this Guide).

Step 8: Once you have completed the Project Framework and gathered all Complementary documents, create an account to access the online Application Form by **registering** at: <https://en.unesco.org/creativity/applicant/register>

Step 10: Then, **log in** to the online Application Form at: <https://en.unesco.org/creativity/user/login>

Step 11: Click on '**Apply for funding**' to begin.

Step 12: Complete the online Application Form (6 tabs).



Please note that you may **log in** and **log out** from the online Application Form. Do not forget to **save** your application before logging out.

Step 13: Upload the **Project Framework** in section 3 and the **Complementary documents** in section 7.

Step 14: Accept the **terms and conditions** (consult the 'Terms and Conditions' section at the end of this Guide).

Step 15: Date, sign and click on 'Submit'.



Please note that the signature should be the **name of the representative** of the applicant entity/organization **holding financial and administrative responsibility** for the implementation of the project, as referred in section 1.1 of the online Application Form.



In order to submit your application, **all the fields in the online Application Form must be duly completed**. Incomplete fields will be highlighted in red.

Step 16: Review your application and click on '**Change**' to make additional modifications to your application or on '**SUBMIT**' to finalize your application.



Please note that once you click on the '**SUBMIT**' button you will not be able to come back to your application to make any further changes.

Step 17: Print your application by clicking on '**Print**'.

Step 18: A **confirmation email** will be sent to you containing a number associated to your request for funding.

Should you experience technical difficulties, please contact us by email at:
support-creativity@unesco.org.

10 TIPS FOR A SUCCESSFUL APPLICATION

- 1 RESEARCH** · Familiarize yourself with the [Operational Guidelines on the Use of the Resources of the IFCD¹](#) and the [2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions²](#). Projects that do not explicitly demonstrate their contribution to the specific outcomes and expected results of the IFCD, its overall goal and, therefore, the objectives of the 2005 Convention will not be eligible for funding.
- 2 SOLVE A PROBLEM** · Pinpoint the relevant challenge/problem your project is designed to address/solve.
- 3 DO SOMETHING** · Create a project plan that is action-oriented. Too often, project proposals put forward admirable intentions, but few actionable steps and activities that concretely address the identified problem. Funding is allocated to action, not intention.
- 4 OUTPUTS AND/OR DELIVERABLES** · Identify what concrete results your project expects to achieve. Outputs/deliverables are the products, goods and services which result from project activities. Outputs/deliverables should include changes resulting from the project activities, which are relevant to the achievement of IFCD outcomes and expected results. They can be tangible or intangible. For example: awareness raised through a campaign; capacities and skills reinforced through training; conference organized; research or other reports produced; technical assistance/policy advice provided; networks established, strengthened or fostered. This is the crux of any project proposal. The IFCD finances projects whose outputs/deliverables are strongly aligned with the IFCD outcomes and expected results. If the proposed project outputs/deliverables seem unfeasible or unclear, the project will not be funded.
- 5 INDICATORS** · Develop evaluation benchmarks or criteria. Knowing how to evaluate success is key to drawing best practices and lessons learned. Project proposals that do not lay out clear evaluation criteria signal that project teams may not have developed a clear roadmap toward achieving their proposed outputs and deliverables.
- 6 TEAMWORK** · Establish a strong project team. Very often, the skills, competences, background and strengths of the project team are directly reflected in the implementation of the project. Evaluators place great importance on the potential of project teams to deliver on their proposal. For this reason, it is crucial that team members demonstrate complementary skills and attributes that, combined, ensure the successful implementation of the project, including its financial management.

¹ See (Operational) Guidelines on the Use of the Resources of the IFCD:
http://en.unesco.org/creativity/sites/creativity/files/guidelines_ifcd_en_0.pdf

² See 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions:
<http://en.unesco.org/creativity/convention>

- 7 PARTNERS** · If your proposal would benefit from partnership(s), identify and engage with them early on in the process. For some projects, developing strategic partnerships is one of the most effective ways to increase their sustainability, impact and resources. It is not enough to identify potential partners in the project proposal phase. They must be actively engaged in the development and drafting of the proposal from the beginning. This will not only ensure their full involvement and ownership if the project is approved for funding, but it will also contribute to the overall quality of the proposal itself.

- 8 MONEY MATTERS** · Work on the budget for your activities. Evaluators often know whether a project is well thought-out and serious by looking at its budget. What gets budgeted gets done. Inflated budgets or ones that devote a large proportion of the financial resources to staff and overhead costs also raise red flags and tend to signal a lack of organization, planning and operational knowledge on the part of the project team.

- 9 DETAILS** · Sign your application and provide all supporting materials on the online Application Form, including the Project Framework form. Incomplete or unsigned applications do not pass the technical assessment, and are not evaluated.

- 10 TIMELINES** · Meet the submission deadline. This might seem obvious, but every year far too many worthy proposals never reach the evaluation phase because they are submitted after the deadline.

PROJECT FRAMEWORK

The Project Framework Form contains the project proposal's core information, including the description of its objectives, outputs and/or deliverables, main activities, budget, staff and contractors. When preparing your request, we recommend starting with the Project Framework in order to obtain a full and comprehensive vision of your project proposal.



Please note that you will be asked to **upload the Project Framework in section 3 of the online Application Form**. Without this form your application will be considered incomplete and therefore, non-eligible.

The **Project Framework** is an Excel Document composed of six (6) tabs:

1. Objectives
2. Outputs
3. Activities
4. Budget
5. Team
6. Summary



Please fill in the form following the correct order (from left to right). If you make further changes once you have filled in the tabs, you must ensure that all information is correctly reflected in all tabs.



While not recommended, it is possible to copy/paste information in the form. To do so, please double click directly on the cell until the cursor appears. Then, using Ctrl+c/v, you may copy and paste the information.

1. OBJECTIVES

In this tab, you are asked to list and describe a maximum of four (4) of the project's main **Objectives**. Please provide a concise description of each main objective (between 50 and 150 words).

Please find below definitions and information on completing the Objectives tab.

OBJECTIVES > The term 'objective' is a difficult term because different funding agencies attach different meanings to it. In the context of the IFCD project funding process, an objective is a statement that expresses what you expect to achieve through an action. **The objectives of a project should address the core problem and the benefits that beneficiaries will gain as a direct result of the implementation of the project.** Do not be over-ambitious and set too many objectives for your project: remember your project cannot exceed a duration of two (2) years.

Each objective must contain two parts, namely what is to be achieved and how it will be done (outputs and/or deliverables). This is a practical way to clearly identify objectives and to ensure that what you intend to achieve is connected to the means you will be using. It also allows evaluators to immediately distinguish between what is concretely going to be achieved and what is a mere declaration of intent.

Please note that objectives are what you hope to achieve during your project's timeframe, while impact/long-term benefits are the effects that are drawn after project completion. For example, an objective to develop the competencies and knowledge base of cultural policy decision-makers through training inputs could have the impact/long-term benefits of improving the quality, range and equitability of cultural policies and governance, as those benefiting from training put their new skills and knowledge into practice.



Please note that Project impact/long-term benefits must be described in section 5.1 of the online Application Form.

2. OUTPUTS/DELIVERABLES

For each of the objectives, you are to list and describe a maximum of four (4) Outputs/Deliverables with the corresponding indicators and means of verification, which will serve to measure the successful implementation of the project.

Please start by choosing an objective and then complete the requested information on each field by providing a concise description (between 50 and 150 words).

Please find below definitions and information on completing the Outputs tab.

PROJECT OUTPUTS AND/OR DELIVERABLES > Outputs and/or deliverables are the products, goods and services which result from a project. Outputs/deliverables may include changes resulting from project activities relevant to the achievement of IFCD outcomes and related expected results. They can be tangible or intangible (e.g. awareness raised through a campaign; capacities and skills reinforced through training; conference organized; research or other report produced; technical assistance/policy advice provided; networks established, strengthened or fostered).

Because the success of your project will be measured by how you meet the results – the outputs/deliverables you have proposed – they should be realistic in the short term (length of project implementation, which must be between 12 and 24 months).

In formulating these concrete results, establish how you will determine whether your objectives have been successfully fulfilled. List each objective and the associated outputs and/or deliverables: **there should be a clear correlation between each objective and the outputs/deliverables designed to achieve it.**

Since outputs/deliverables will serve as the basis for evaluating the project's success after its completion, you will need to identify, for each of the described output/deliverable, the relevant **indicators** and **means of verification**.

INDICATORS > An indicator is used to measure changes resulting from the project activities: to what extent has a planned output been achieved, or a deliverable successfully produced? Each indicator should be clearly defined in qualitative and/or quantitative terms as well as disaggregated by **gender** and/or should indicate the contribution to **youth** empowerment, to the extent possible. For example, if the planned output is a capacity development workshop, Activity 1 might be promotional work to engage with targeted workshop participants. The indicator, in this case, might be the number of participants (disaggregated by gender and age)-from targeted groups who have signed up for the workshop.



Please note that projects submitted to "U40 Empowered" must demonstrate their contribution to female youth empowerment.

MEANS OF VERIFICATION > The means of verification refer to the source of the information to measure and verify achievements. They determine, through evidence, whether outputs/deliverables have been achieved as a result of the project activities. In the example given above, the means of verification would be the workshop registration forms completed by the targeted participants.



NOTE: In project implementation, the proposed outputs/deliverables, indicators and means of verification are also essential for monitoring your project activities. To what extent have your proposed activities been successful? Do you have any provisions in place for modifying activities throughout the implementation of the project, using your indicators? **More than 20% variation between expected and obtained outputs/deliverables should draw your attention to potential problems or challenges in the design and/or implementation of activities.**

3. ACTIVITIES

List and describe the Main **Activity(ies)** that you will need to carry out in order to produce the outputs/deliverables, specifying the implementation schedule (start and end date), the location and the direct and indirect beneficiaries.

Please start by choosing an Output/deliverable and then complete the requested information on each field by providing a concise description (150 words).



Please note that you may list as many Main Activities per output/deliverable as necessary.

Please find below definitions and information on completing the Activities tab.

MAIN ACTIVITIES > To produce outputs and/or deliverables, you will need to carry out one or more activity(ies). It is important to relate the activities to each other to determine their sequence and interdependence. Ask yourself whether one activity is dependent on the start-up or completion of another activity. Be as systematic as possible in describing the main activities of your project, and use the following list of questions to guide you in elaborating each activity:

- Where will the activity be carried out?
- What will be done?
- How will it be done, what methods will be used?
- Who will be involved and how?
- What resources will be needed for the activity? In the Budget tab of the Project Framework you will be requested to provide a detailed budget breakdown for each activity described.

Be sure to only include the Main Activity(ies) in the Project Framework. Do not include non-essential activities.

LOCATION > Indicate the exact location(s) (community, city and/or country) where the project activity(ies) will take place.

IMPLEMENTATION SCHEDULE (start and end date) > An activity's implementation schedule provides all of the activity's organizational details and a snapshot of how the project will be coordinated from the beginning to the end. The plan must cover the entire duration of the project, as expressed in section 2.3 of the Online Application Form, and should not present any period of time without activities.

When the project is being implemented, the Implementation Schedule is also essential in cross-checking the project's objectives and outputs/deliverables with its budget. Is the implementation of activities helping to reach the stated outputs/deliverables and objectives? Are the allocated resources for each activity sufficient and are they accounted for in the Budget?

It is important to remember that if your project is approved for funding, you will receive 50% of the total amount approved in the beginning of the project, another 30% mid-way through the project

and the remaining 20% once all activities have been completed and the final narrative and financial reports are submitted. In that respect, it would be useful for the project team to devise a preliminary monthly plan of cash inflow and outflow to make sure that the necessary funds are available and, if necessary, can be advanced by the applicant to allow for the timely implementation of activities.



Please note that the project implementation period should be **between 12 and 24 months.**



- ✎ **IFCD** projects must begin in March following the year of submission/approval.
 - ✎ **“U40 Empowered”** projects shall begin in October 2018.
- UNESCO cannot issue contracts for approved projects prior to these dates.

BENEFICIARIES > Beneficiaries are people (or groups of people) who benefit from the implementation of the project. Generally, the beneficiaries include the participants who will benefit directly from their involvement in the project activities. In addition, there will be **indirect beneficiaries**, who may not be active in the project but whose lives will be affected nonetheless.

The reason(s) for which each beneficiary group will benefit from the implementation of the project must be clearly outlined. Furthermore, each beneficiary group must be clearly and precisely identified, quantified and qualified as well as disaggregated by gender and/or youth involvement, to the extent possible. Groups labelled as “citizens”, “musicians”, or “the youth” are not sufficiently detailed to convey the benefits that will be realized by the proposed project. For example, instead of just referring to “youth”, geographic, demographic and quantitative clarity can be given to the beneficiary group by citing that 300 adolescent males and females aged 13 to 16 in the Caspaya Valley will benefit from activities designed to deliver a series of capacity-building workshops (outputs/deliverables) that will help them learn film editing.



Please note that projects submitted to **“U40 Empowered”** must demonstrate their contribution to female youth empowerment.

4. BUDGET

In this tab you are requested to provide the project's complete budget breakdown by activity. Please remember that **total funding requested cannot exceed US \$100,000**. Even though co/self-funding is not obligatory, it is strongly encouraged as a means to guarantee the sustainability of the project.

Since the design and implementation of activities are closely linked to the development of the budget, the earlier budget considerations are taken into account, the better.

Consult colleagues and project team – ask yourself, “if I had these resources, would I be able to carry out each of the activities that I have described in the proposal?” Consult your colleagues in this process; a fresh pair of eyes always helps to avoid omissions.

Check final calculations – it's easy to make errors, double-check your numbers and totals.

To complete the budget table, follow the instructions below:



To add an expenditure, scroll to the related 'ACTIVITY' or select 'ALL ACTIVITIES' in the drop-down menu under 'RELATED ACTIVITY'. You may add as many Expenditure lines per Activity as necessary. Please note that each expenditure will be automatically identified by a number that will be reflected on the Budget Table's 'EXPENDITURE No' column.



Select the expenditure category and type of expenditure by scrolling the dropdown menus of the 'EXPENDITURE CATEGORY' and the 'TYPE OF EXPENDITURE' columns. You are not obliged to fill in all the expenditure categories. For expenditure categories that concern your project, you should specify the exact expense items in the 'DESCRIPTION' field by providing a short description.



Fill in the 'COST PER UNIT' (USD), the 'NR OF UNIT(S)' and the 'TYPE OF UNIT' fields. For each Expenditure line, the 'TOTAL COST' field is automatically calculated by multiplying the amount you enter in the 'COST PER UNIT' and 'NR OF UNIT(S)' fields.



Fill in the 'AMOUNT REQUESTED' field. Please note that the 'AMOUNT FUNDED BY OTHER SOURCES' is automatically calculated by subtracting the 'AMOUNT REQUESTED' from the 'TOTAL COST'. Therefore, you must always complete this field, even if the amount requested is equal to USD 0.00.



If the 'AMOUNT FUNDED BY OTHER SOURCES' is above USD 0.00, select the 'TYPE OF CONTRIBUTION' by using the drop down menu.



If in the 'TYPE OF CONTRIBUTION' field you indicated that you are receiving co-funding, either in cash or in-kind, fill in the 'CO-FUNDING SOURCE NAME' field, and select the 'TYPE OF CO-FUNDING ENTITY' and the 'CO-FUNDING STATUS' by using the dropdown menus in each field.

Please note:

- ☞ The **Total cost** is automatically calculated by multiplying the amount you enter in the **Cost for Unit** field and **Number of Units** field.
- ☞ The **Amount funded by other sources** is automatically calculated by subtracting the **Amount requested** from the **Total Cost**.
- ☞ A **Budget Summary** will be automatically calculated and reflected on the top right side of the budget table.

Please find below definitions and information on completing the Budget tab.

RELATED ACTIVITY(IES) > The budget breakdown is activity based. For each of the activities described in the ‘Activities’ Tab of the Project Framework, you are asked to list all the foreseen types of expenditures needed to carry them out and their associated cost in USD.



If there are expenditures common/transversal to all activities, do not repeat them for each activity, scroll the ‘RELATED ACTIVITY’ dropdown menu in the interactive box and select ‘ALL ACTIVITIES’.

EXPENDITURE CATEGORY and TYPE OF EXPENDITURE > Looking at each of the activities involved in your project as described in the Project Framework’s ‘Activities’ Tab list all the possible expenditure items. It is imperative that you are as comprehensive as possible in accounting for all of the expenses you are likely to incur throughout the project implementation. A budget is an estimate of the total costs you are likely to incur in implementing your project. You are seeking to make an informed guess about the costs you will incur based on the best data that you have available.

Type of expenditure under the following expenditure categories:

☞ **SALARIES/FEES**

- **Staff:** This type of expenditure refers to the Staff that is directly and permanently employed by the applicant entity/organization. List all key staff members working on the project. If a staff member will work on all project activities you should select ‘ALL ACTIVITIES’ in the dropdown menu under ‘RELATED ACTIVITY’. Please provide a short explanation in the ‘DESCRIPTION’ column (e.g. project manager, project coordinator, financial officer, project assistant, etc.).
- **Contractors:** This category includes consultants, project experts and/or sub-contractors who are engaged punctually and/or indirectly by the applicant

entity/organization to participate in the implementation of one or more project activities. If a contractor will work on all project activities, you should select 'ALL ACTIVITIES' in the dropdown menu under 'RELATED ACTIVITY'.

- ☞ **Travel and per diem:** This category includes domestic/international travel, per diem, visa fees and any other related expenses for staff/contractor/beneficiaries/participants.
- ☞ **Equipment and supplies:** This category might include expenditures such as vehicle rentals, audio-visual equipment, etc.



- ☞ Expenses such as the purchase of a vehicle, the construction or renovation of a building are **not eligible for funding**.
- ☞ **Bank fees** related to the disbursements made by UNESCO cannot be funded. These expenses must be covered by co- or self-funding.
- ☞ **Pro forma invoice for 'equipment and supplies' is required** and must be submitted with the Complementary Documents, otherwise the evaluators might exclude the expenditure from the amount approved for funding.

- ☞ **Communication:** This category includes all expenditures related to the project proposal's communication strategy, such as publications (editing, design, printing, etc.), press conferences, promotional activities, events, advertisements, etc.
- ☞ **Services and other costs:** This category includes a variety of services, from the rent of spaces for a workshop or conference, to the purchase of data for surveys, translation, etc.
- ☞ **Overhead:** These are current expenditures necessary for the daily implementation of the project, such as the rent for permanent office space, postage, office supplies, etc.



- ☞ **Overhead costs should not exceed 30%** of the total budget and should be related to 'ALL ACTIVITIES'.
- ☞ Please note that **UNESCO does not cover any expenses that have not been included in the Budget.**

COST PER UNIT (USD) > Using the best available information/research/comparison, indicate the per-unit cost for each expenditure. For example, if you need to print 1800 brochures, for which you must purchase 8 reams of paper, please note the price per ream of paper.

NUMBER OF UNITS > Determine the number of units – estimate the quantities of each input you will need. In taking the example above, the number of units would be 8.

TYPE OF UNIT > Units can be per person, per day/week/month, per item, etc.



It is advised to **be as explicit as possible** and to **mix types of unit if necessary**. For example, if you are calculating the per diems for 10 experts for a mission of 5 days, you will need to calculate 10 per diems per day. Thus, the unit type would be *per person/per day*.

TOTAL COST (USD) > The Total cost per expenditure is automatically calculated by multiplying the amount you enter in the 'COST PER UNIT' and 'NUMBER OF UNITS' fields.

AMOUNT REQUESTED > Calculate the amount requested. **This field must always be completed, even if the amount requested is equal to USD 0.00**, as the 'AMOUNT FUNDED BY OTHER SOURCES' will be automatically calculated by subtracting the 'AMOUNT REQUESTED' from the 'TOTAL COST';



- ✎ Please note that the **total amount requested to the IFCD cannot exceed USD 100,000**.
- ✎ Ensure that the **total amount requested to the IFCD**, as calculated in the Budget table, corresponds to the amount indicated in **section 2.2 of the online Application Form**.
- ✎ Please note that UNESCO only approves requests in USD. Therefore, should the project be approved, **UNESCO will not cover exchange rate differences** incurred during the transfer of approved funds.

AMOUNT FUNDED BY OTHER SOURCES> Calculate the amount that your organization (self-funding) and/or other agencies/organizations/donors (co-funding/ in-kind funding) will be contributing by Expenditure line. The **Amount funded by other sources** is automatically calculated by subtracting the **Amount requested** from the **Total Cost**.

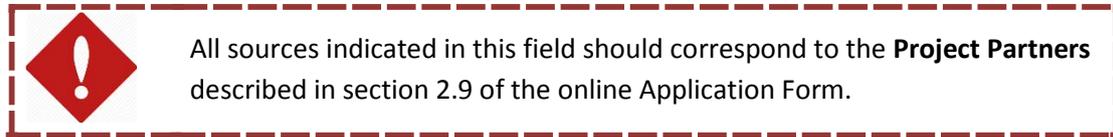
TYPE OF CONTRIBUTION (self-/co-funding and in-kind contributions) > Contributions can be **in cash** or **in-kind**. In-kind contributions are non-cash inputs that can be given comparable cash value. The inputs can be in the form of goods, commodities and/or services, and a reasonable approximation of the equivalent cost in USD should be included.

In this field, you must indicate which expenditures are co/self-funded, and determine the type of contribution from the categories described below:

- ✎ **Self-funding in cash:** the applicant entity/organization is providing the financial contribution;
- ✎ **Self-funding in-kind:** the applicant entity/organization is providing the non-cash input;
- ✎ **Co-funding in cash:** a project partner/donor is providing the financial contribution;

👉 **Co-funding in-kind:** a project partner/donor is providing the non-cash input.

CO-FUNDING SOURCE NAME > If you indicate on the previous field that you are receiving co-funding, either in cash or in-kind, please provide the full identity of the partner/donor.



TYPE OF CO-FUNDING ENTITY > In this field, you must identify the type of entity that is co-funding the project from the categories described below:

- 👉 **Party:** Any public or governmental authority/institution
- 👉 **NGO:** non-governmental and non-profit organization
- 👉 **INGO:** International Non-Governmental Organization
- 👉 **Private Sector:** any entity from the private sector (for profit)
- 👉 **IO:** Intergovernmental (e.g. other United Nations specialized organizations/programmes/funds) or Regional Integration Organizations (European Union)
- 👉 **Individual**

CO-FUNDING STATUS > In this field, you should indicate the co-funding status from the categories described below:

- 👉 Available
- 👉 Confirmed
- 👉 To become available

5. TEAM

To complete the team table, follow the instructions below:



Search/select the Team Member by scrolling the menu under the 'Expenditure No.' column.



Each Staff/Contractor/Subcontractor listed in the Budget will be automatically reflected in the 'Type of collaboration' column for the related expenditure. Please note that **you can only add/delete Team Members (Staff/Contractors/Subcontractors) by editing the related expenditure on the 'BUDGET' Tab.**



Then insert the information in each field as needed.

Please find below definitions and information on completing the Team tab.

STAFF > Funding decisions are not only determined by the relevance, feasibility and impact of the proposed project, but also by the quality, background and demonstrated competence of the implementing team and organization. It is also important to clearly identify the responsibility of each person on the project team and distinguish it from others'. This is why it is essential that in this section you explain why your project team is uniquely positioned to carry out this work. How do your staff's skills complement each other? What kind of special skills, experience and/or network(s) do your staff members have to competently carry out the work you are proposing to do?



For liability reasons, only those directly hired by the applicant or its Advisory Board can be mentioned under the 'STAFF' category.

CONTRATORS and SUBCONTRACTORS > Contractors, which include subcontractors, consultants and experts, are not permanently and/or directly employed by the applicant entity/organization. They are, however, paid for specific services and/or expertise they provide during a limited amount of time to help the applicant implement its activities. Often, the applicant may not have all of the required expertise in-house in order to carry out its activities, and thus must identify external people and/or organizations who have the required knowledge that is sought.

Contractors usually provide agreed services to the applicant for a set fee -and possibly a set duration- under a contract for services. A subcontractor has a contract with the contractor for the services provided. An employee of the contractor cannot also be a subcontractor. Subcontractors undertake work that a contractor cannot do, but for which the contractor is responsible.

A consultant, on the other hand, should be contracted when applicants are seeking advice, whereas experts should be engaged for their know-how and expertise. A consultant does not need to have expertise in a specific field, which is what an expert needs.

All of the contractors, subcontractors, consultants and experts that will be involved in the implementation of the project must be listed in this table, and for each one the following information must be provided:

- Full identity of contractor/subcontractor/consultant/expert, including affiliations with businesses and/or organizations and nationality;
- Skills/background/qualifications;
- Domain of intervention and list of responsibilities/deliverables.



Please note that the applicant has full legal responsibility to draw up and manage all contracts with external service providers.

6. SUMMARY

This tab is designed to give you an overview of the project's structure. It is automatically generated with the information provided in the *Objectives*, *Outputs*, and *Activities* tabs.

The summary is divided into two sheets. The first one groups, under each objective, the outputs necessary to achieve them. The second groups, under each output, the activities that will be necessary to produce them.



To update the summary, please save your document and reopen it.

ONLINE APPLICATION FORM



Once you have completed the Project Framework and gathered all Complementary Documents, **access the online Application Form** at: <https://en.unesco.org/creativity/user/login>

We recommend completing it last, during the final stage of preparation for your project application, in order to have a full and comprehensive vision of your project.

The online Application Form is composed of 8 sections distributed across six (6) tabs:

1. Applicant Information
2. Project Information
3. Contribution to the IFCD Outcomes
4. Sustainability
5. Other funding from UNESCO
6. Submission



Fill each tab in order. If you need to modify any information, you can always go back to any of the tabs.



Please note that you may log in and log out from the online Application Form. However, you must save the application before logging out.

1. APPLICANT INFORMATION

1.1. Contact Person

The contact person must be the representative of the applying entity/organization **holding financial and administrative responsibility** for the implementation of the project, and who will sign the contract with UNESCO if the project is approved for funding. She/he does not have to necessarily be the leader or president of the applying organization; however, she/he must be employed by the applying organization and be a member of the project team referred to in the Project Framework.

1.2. The entity/organization

The entity/organization is the one who will assume legal and financial responsibility for the implementation of the project, if it is approved for funding. According to article 10 of the *Operational Guidelines on the Use of the Resources of the IFCD*, the entities/organizations that are entitled to benefit from the IFCD are the following:

- ☞ Public or governmental authorities/institutions from all developing countries which are Parties to the 2005 Convention
- ☞ Non-governmental organizations (NGOs) coming from developing countries that are Parties to the 2005 Convention
- ☞ International non-governmental organizations (INGOs)

- ☞ To the limit of available funds, micro-, small- and medium- sized enterprises of the private sector, active in the cultural field of developing countries that are Parties to the 2005 Convention



Please note that the applicant entity/organization (“the applicant”) must have a **bank account registered in the name of the organization** in order to receive the IFCD funds if the project is approved.

NAME OF APPLICANT > The name of the applicant must correspond to the entity/organization that will assume legal and financial responsibility for the project, if it is approved for funding. If the applicant is a department or a subsidiary of a larger structure, this larger structure and the different levels of responsibility must be clearly identified.

TYPE OF APPLICANT > The category ‘**Party**’ refers to all public authorities and institutions, whether at the local, regional and national level, from all developing countries which are Parties to the 2005 Convention.

The category ‘**NGO**’ (non-governmental organizations) refers to non-profit organizations, professional organizations with a legal status working in the culture sector and associated sectors or groups that support the work of artists and cultural communities, coming from developing countries that are Parties to the 2005 Convention, which meet the definition of civil society and the criteria regulating admission of its representatives at meetings of organs of the Convention, as mentioned in the *Operational Guidelines relating to the role and participation of civil society*.

The category ‘**International NGOs**’ refers to non-governmental and non-profit organizations that have a legal status working internationally in the related fields, which meet the definition of civil society and criteria regulating admission of its representatives at meetings of organs of the 2005 Convention as mentioned in the *Operational Guidelines relating to the role and participation of civil society*, and which present projects with impact at the sub-regional, regional or inter-regional level.



Because the IFCD has not yet received any contributions from the private sector, micro-, small-and medium-sized enterprises from the private sector, active in the cultural field of developing countries Party to the Convention, are not yet eligible to apply for funding.



COUNTRY OF APPLICANT > Country, refers to the country where the applicant has a legal status in compliance with the established rules of the jurisdiction in that country’s registration.

WEBSITE > Indicate, if available, the website of your organization and/or project.

DATE OF ESTABLISHMENT OF ENTITY/ORGANIZATION, MAIN MISSION AND ACTIVITIES OF APPLICANT > Describe your organization, its date of inception (which must match its official filing records), its main mission and activities (which must also match in its official declaration), making sure to clearly demonstrate the link between your organization’s mission and the outcomes and expected results of the IFCD. If drafted successfully, evaluators should not ask themselves why your organization is proposing the project in question after reading this section.

2. PROJECT INFORMATION

2.1. PROJECT TITLE > The project title should be clear, unambiguous and brief. The words used in the title should clearly reflect the focus of the proposal, though it does not need to describe the whole project. Remember, good titles can provide evaluators with an immediate understanding of what your project is about. An ambiguous title can leave them guessing. Try to capture what you are seeking to achieve. You should not attempt to make the title punchy, catchy or memorable at the expense of clarity and focus. It is strongly recommended to indicate the context, field and country, and refrain from using acronyms.



If the project is recommended for funding by the IFCD Panel of Experts, an alternative title can be assigned.

2.2. AMOUNT REQUESTED > Total funding requested cannot exceed USD 100,000. The amount in this section must correspond to the 'Total amount requested' that appears in the Budget table of the Project Framework.



If there are discrepancies in the amount requested for funding throughout the different documents submitted on the online Application Form, UNESCO will take in consideration the amount reflected in the Budget table of the Project Framework.

2.3. IMPLEMENTATION PERIOD > The project technically begins when the financing contract is signed between UNESCO and the applicant. The project implementation period should be **between 12 and 24 months**. The end date signifies the time at which all final project reports, analyses and statements are submitted to the UNESCO Secretariat for approval.



- ↳ **IFCD** projects must begin in March following the year of submission/approval.
- ↳ **"U40 Empowered"** projects shall begin in October 2018.

UNESCO cannot issue contracts for approved projects prior to these dates.

2.4. BENEFICIARY COUNTRY(IES) > Beneficiary countries are those where the project is going to be implemented and/or where the impact of the project during and after its implementation will be felt. **All beneficiary countries** must be eligible for funding, which means that they **must be developing**

countries Parties to the 2005 Convention. Projects submitted by INGOs must benefit two (2) or more eligible countries.



Project proposals targeting non-eligible countries (developed countries and/or countries that are not Parties to the 2005 Convention) will not be considered for funding.



Verify the **list of eligible countries** at:
https://en.unesco.org/creativity/sites/creativity/files/list_eligible_countries_en_2018.pdf

2.5. BRIEF SUMMARY OF THE PROJECT > The project summary sets the stage for the rest of the proposal and is crucial because it is your first and most important opportunity to communicate what your project is about and demonstrate how your project meets the criteria for funding. The project summary, which should contain between 150 to 250 words, must answer the following questions:

- What does the project propose to do? (project’s overall purpose and the main objectives)
- Why?
- How? (project’s outputs and deliverables)
- For whom (direct and indirect beneficiaries, with special attention to UNESCO’s priorities regarding gender equality and youth empowerment, if applicable)?
- With whom? (main partners/contractors)
- Where?
- For how long?

Please remember that all the elements of the summary, particularly the description of the **project’s overall purpose**, should be in line with the objectives, outcomes and activities stated in the Project Framework. Keep in mind that it should also reflect the project’s contribution to the IFCD’s overall goal and to UNESCO’s priorities regarding gender equality and youth empowerment.

It is recommended that you write the summary as a last step because, as you develop your project, various components of the proposal can change or shift in the process. The best summaries are neither poetic nor aspirational in tone, they are:

- **succinct** – the readers must be able to quickly grasp the bigger picture to effectively contextualize the details of your proposal;
- **clear** – an unclear summary usually signals the applicants’ own lack of clarity about the project for which funding is being requested;
- **descriptive** – begin by describing the aim(s), objectives, intended outputs and deliverables, significance and social, cultural and/or economic benefit of your proposal. Continue by elaborating each significant project component, making sure to emphasize major steps in completing your project as a way to guide the development of the summary. Finally, end

the summary with the one, best, most creative/innovative aspect of your project as a teaser for what is to come.

Remember that a well-written summary can easily be used as an asset for your project, so it is well worth the investment of time and energy. Project summaries are not declarations of intent detailing what you ‘hope’ and ‘wish’ to achieve in implementing your project. Rather, they are used to clearly communicate what will be achieved if funding is granted.

In addition, all information regarding the political, cultural and economic context of the project, as well as the background and the competencies of the applicant and any other specific information that is requested elsewhere in the application should be left out of the summary to maintain its succinctness and avoid repetition.

Finally, if the project for which funding is requested is part of a larger project, it is imperative to describe this larger project, its objectives, activities, beneficiaries, partners, etc., the Project Framework will also ask that applicants detail the budget of this larger project at the column ‘Amount funded by other sources’, if it is applicable.

2.6. LOCAL CONTEXT > In this section of the proposal you are asked to describe the social, economic, political and cultural background from which the project is initiated. At first glance, this section may seem similar to the one that asks you to provide ‘background’ or ‘introductory’ information for your project; however, this section actually lays the groundwork for your project’s ‘assets’.

You may find it useful to start from the general and work to the specific. Consider beginning by describing the extent of the problem in the community/city/country/region and why it is important to address them through your project proposal. It is best to focus attention only on the principal needs, priorities and challenges, and to avoid including tangential information just for the sake of demonstrating the breadth or depth of your knowledge. End your response by making a connection between your organization and your proposed project in improving the situation.

Remember, this section should not reflect a socio-economic/political critique of the current situation, but rather an objective demonstration of your thorough understanding of the economic, social and political challenges, needs and priorities in your field of activity and how you and your organization plan to respond to them.

2.7. COMPLEMENTARITY OF THE PROJECT with regional, national and local policies/measures/programmes/projects > In this section you must position your project proposal in relation to other efforts on the ground: policies, measures, programmes and or projects related to the context described in the previous section 2.6 (Local Context). Your proposal should demonstrate how your project will:

- extend any work that has been previously done;
- avoid any mistakes and/or errors that have been made; and
- serve to develop stronger collaboration and synergies between existing initiatives.

In determining the value your funding request adds to the work already being carried out in your country, it is important to consider the reasons for which you and/or your organization are uniquely suited to implement the proposed project - geographic location, language expertise, prior achievements in this area, close relationship to beneficiaries, etc.

It is best to remain as balanced and objective as possible when describing why activities have or have not worked in the past. Personal opinions, commentary and observations compromise the credibility of your funding request.

2.8. FINANCIAL MANAGEMENT PLAN > The ongoing management of cash and other assets is a critical area of focus for achieving the project's objectives efficiently, effectively and in an accountable manner.

A system of sound financial management should be characterised by implementing a coherent set of accounting procedures and standards, which reveal that funds are spent in accordance with the proposed Budget in the Project Framework, that all transactions are recorded accurately, and that a complete audit trail exists to facilitate a post-expenditure review.

The involvement of a financial officer in the implementation of the project is necessary if approved, as a full financial report, stamped and signed by the project financial officer will be required.



If the project is approved for funding, a **contract will be signed between UNESCO and the applicant**. All the payments that will be made by UNESCO to finance the project will be transferred in USD in **three separate instalments** (50% of the total amount approved at the start of the project, another 30% mid-way and the remaining 20% once all activities have been completed and the final reports are submitted).

When submitting the request for funding, the applicant commits to a financial management plan and to devise a preliminary monthly plan of cash inflow and outflow to make sure that the necessary funds are available and can be advanced by the applicant to allow for the timely implementation of activities.

2.9. PROJECT PARTNERS > Partnerships are voluntary collaborative arrangements between two or more organizations from different parts of society, such as public authorities/institutions (at the local, regional, national and international levels), NGOs, civil society and organizations from the private sector – including the media, academia, artists and artistic groups, in which the risks and benefits are shared between the partners and the modalities of functioning, such as decision-making or allocation of resources, are agreed upon collectively by them.

A partnership is more than a mere contractual relationship: it is founded on a series of ethical principles, such as mutual respect, transparency, dedication, equity, and practices that facilitate collaboration and foster sound relations between partners.

Make sure to indicate the **name of the partner organization, type** (Party – public authority/ institution, NGO, INGO, private sector, International Organization (IO) or individual) and **country** as well as to describe the **role of the partner(s)** in the design and implementation of your project proposal.

3. OBJECTIVES, ACTIVITIES, BUDGET AND TEAM

In this section of the application, you are requested to upload the Project Framework form (for more information, please refer to page 13).



Without this form your application will be considered incomplete and therefore, non-eligible.

4. CONTRIBUTION TO THE IFCD'S OUTCOMES



In this section you are requested to indicate either one or two (2 max.) of the IFCD outcomes to which your project proposal will contribute to the most. For each of the IFCD outcome(s) selected, choose at least one of the related IFCD expected results by explaining briefly how your project will achieve it (between 50 and 150 words).

All IFCD funded projects are expected to contribute directly to at least one or more of the four outcomes and related expected results. Measuring and demonstrating these outcomes and associated expected results across the IFCD-funded projects is extremely important to monitor the performance of the IFCD in achieving its overall goal: 'support the implementation of the 2005 Convention and the emergence of dynamic cultural sectors in developing countries, by strengthening the means to create, produce, distribute and have access to diverse cultural goods and services'. That is why project proposals must address at least one, and possibly several of the expected results and outcomes, which directly correspond to the four 2005 Convention Goals.

The **IFCD outcomes** refer to mid-term results to be attained within a timeframe of eight years, whereas the **IFCD expected results** are to be attained within four years. Given the timeframe of these expected results (4 years) and outcomes (8 years), your project might not be able to completely achieve the selected outcome(s) and expected result(s) within the project implementation period (minimum 12 months, maximum 24 months). It should, however, still demonstrate that its own objectives, outputs and deliverables (Project Framework) will lead or make a significant contribution to a specific IFCD expected result, either within the project timescale or within a reasonable time after completion.

Please find below the explanation for each of the IFCD outcomes and their associated expected results (ER).

Outcome 1: A sustainable system of governance for culture that promotes the diversity of cultural expressions is created through targeting structural change.

In the context of the IFCD, structural change is interpreted as meaning:

- i) changes in government policy, legislation or the regulatory environment; or
- ii) far-reaching changes in public and professional organizational structures (e.g. the transfer of authority for a particular area from one public/professional agency to another or to a third party); or
- iii) changes in the way government and regulatory authorities function (e.g. providing information, streamlining or introducing new procedures or improving their capacity to provide services).

The Expected Results that projects might target in this area are:

ER 1.1 Cross-sectoral cooperation in cultural policy making and implementation is demonstrated;

If applicable, explain briefly how your project will involve non-cultural sector organizations in cultural policy-making and/or implementation.

ER 1.2 Processes and mechanisms of public policy making and implementation are strengthened;

- ☞ *If applicable, explain briefly how your project will result in more transparent and accountable government policy processes or public information sharing.*

ER 1.3 The role of civil society in cultural policy making and implementation is strengthened.

- ☞ *If applicable, explain briefly how your project will support the engagement of NGOs or civil society organizations in policy making and/or implementation.*

Outcome 2: A more balanced North-South and South-South flow of cultural goods and services, and increased international mobility of artists and cultural professionals from the global South, are demonstrated.

The mobility of artists and other cultural professionals is crucial to maintaining a diverse world of ideas, values and worldviews. Access to international markets for artists and cultural professionals is also crucial to the promotion of sustainable cultural and creative industries and their potential contribution to human, social and economic development.

The Expected Results that projects might target in this area are:

ER 2.1 Policy, advocacy and promotional mechanisms are in place to improve access to local, national or global markets for cultural goods and services;

- ☞ *If applicable, explain briefly how your project will improve access to markets.*

ER 2.2 Networks and initiatives, with a focus on North-South-South cooperation, that support and facilitate the mobility of artists and cultural professionals from the global South.

- ☞ *If applicable, explain briefly how your project will include activities that support or facilitate mobility from the global South.*

Outcome 3: The value and opportunities that cultural and creative industries contribute to sustainable development are clearly demonstrated to relevant authorities involved in national development planning.

Sustainable development is ‘development that meets the needs of the present without compromising the ability of future generations to meet their own needs’³. It widens people’s choices and builds their capacities to lead the lives they have reason to value. Therefore, it is essential that culture is integrated into national policies, including development frameworks, policies and measures that contribute to the growth of the cultural industries and aim to generate economic, social and environmental outcomes, equity in the distribution of cultural resources and fairness in access to cultural participation.

The Expected Results that projects might target in this area are:

³ World Commission on Environment and Development, 1987. Our Common Future; “Operational Guidelines for the Integration of Culture in Sustainable Development” of the 2005 Convention. 2009. Available at: http://en.unesco.org/creativity/sites/creativity/files/Conv2005_DO_Art_13_EN.pdf.

ER 3.1 Innovation and new business models are applied to creation, production, distribution and access to diverse cultural goods and services;

- ☞ *If applicable, explain briefly how your project will support or facilitate the development of innovative models and/or digital solutions.*

ER 3.2 Critical capacity development needs relating to creation, production and distribution are assessed and addressed at appropriate levels;

- ☞ *If applicable, explain briefly how your project will address the identification of capacity gaps or support capacity building activities.*

ER 3.3 Participation in creation, production and distribution of cultural goods and services is widened to previously excluded regions and social groups.

- ☞ *If applicable, explain briefly how your project will target previously excluded social groups or those in disadvantaged geographical locations.*

Outcome 4: Gender inequalities in cultural sectors are addressed and more equitable access to and participation in cultural and creative industries are demonstrated.

Women are strongly represented in the creative sector in most parts of the world. However, they remain poorly represented in a number of cultural professions and in decision-making positions in many cultural organizations and industries.

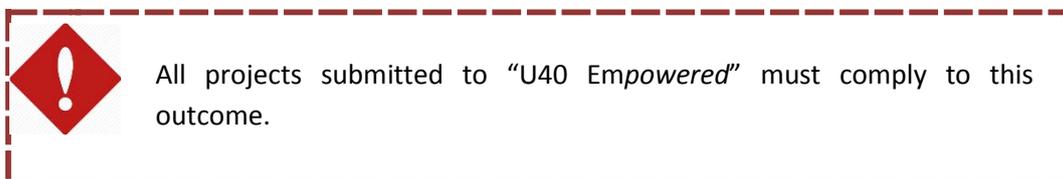
The Expected Results in this area that projects might target are:

ER 4.1 Women's representation as creators and producers of cultural expressions is increased through strengthened professional networks and capacity development;

- ☞ *If applicable, explain briefly how your project will involve capacity development activities targeting women specifically.*

ER 4.2 Specific policy measures and/or funding mechanisms are introduced to encourage and improve equitable access to cultural activities, goods and services.

- ☞ *If applicable, explain briefly how your project will support or facilitate policy measures or funding mechanisms targeting women specifically.*



5. SUSTAINABILITY

Your project may not be supported through funding in the long term. If it is successful, it is likely that it will not be thought of as a 'project' at all. Instead, it might be included in the regular operations of your organization. Or, if it was a one-time event, such as a training seminar, the event itself will be over, but the concrete results (increased skill level of participants) will be carried forward or transferred to new personnel. This transition of the relatively short-term project to regular community life or organizational operations is referred to as 'sustainability'. This means that you need to examine longer term possibilities, opportunities and challenges when developing and implementing your project.

There are a few things you can do to integrate aspects of sustainability into your project from the start:

- **Communicate** – make sure that people are aware of your project from the beginning by promoting activities, outputs and deliverables and incorporating communication strategies in your work plan when possible;
- **Encourage community/organizational/public involvement** – to the extent possible, involve people from all parts of the community. Create opportunities for participation, collaboration and sharing. Educate and inform the public and policymakers (when possible), and provide training and leadership opportunities;
- **Create a diverse base for project funding** – seek financial support from multiple sources and multiple levels to reduce reliance on a sole funding source/type.

Finally, it is important to keep in mind that sustainability is not just about more money, it is about:

- **Building relationships on an on-going basis** – through communication, building trust, reciprocity and showing commitment;
- **Diverse funding sources** – including grants, fees for services, volunteers, donations, active fundraising campaigns, etc.;
- **Flexibility** – capacity to accommodate change by incorporating on-going evaluation into project evaluation.

4.1. PROJECT IMPACT/LONG-TERM BENEFITS > In this section you are asked to describe the impact or long-term benefits that will result from the successful implementation of the project and of the achievement of its objectives, described in the Project Framework, long after its completion.

The impact and/or long term benefits must be also aligned or contribute to at least one of the IFCD outcomes and the associated expected results listed in Tab 3 of the Project Description.

4.2. MEASURES TO ENSURE ACHIEVEMENT OF PROJECT IMPACT/LONG-TERM BENEFITS > In this section you are asked to describe the measures, processes and/or steps foreseen by the project to ensure that its impact and/or long-term benefits will be achieved long after the completion of the project.

For example, a measure to achieve long-term benefits and managing the project in a sustainable way is to incorporate risk management within the project implementation and evaluation. There can be external risks (e.g. financial risks, collaboration with partners, legal risks, etc.) and internal risks (e.g. organizational capacity, staff skills, project quality, etc.). For both, risk identification and the assessment of project results, monitoring and evaluation should be carried out.

4.3. MEASURES TO FOLLOW-UP WITH PROJECT BENEFICIARIES AFTER PROJECT COMPLETION > In this section you are asked to consider what will happen to the beneficiaries of the project once the support comes to an end. How will the needs of the beneficiaries be met in the long term? Please remember to refer to the same direct and indirect beneficiaries described in the Project Framework.

6. OTHER FUNDING FROM UNESCO

6.1 PREVIOUS AND CURRENT FUNDING > In this section, you should indicate all previous and/or current funding received from UNESCO, by specifying the **UNESCO funding source** (type of fund, programme, Field Office and/or Institute), the **title of the funded project**, the **funding period** (financing start date and end date) and the **total amount provided** by UNESCO.

Please do not list information related to contracts received through other specialized United Nations organizations. Only previous and/or current contracts issued by UNESCO.

6.2 CURRENT APPLICATIONS > In this section, you should indicate if your entity/organization is currently applying for any of the other UNESCO funds. Please specify for each application the **UNESCO source** to which the funding is being requested (type of fund, programme, Field Office and/or Institute), the **title of the project proposal**, the **funding period** (financing start date and end date) and the **total amount requested** to UNESCO.

7. COMPLEMENTARY DOCUMENTS

The following documents must be uploaded on the online Application Form, according to the different type of applicant entity/organization:

Please note:



- ☞ Without these documents, your **application** will be considered **incomplete** and **non-eligible**.
- ☞ All the complementary documents must be in the **language of the application** (English or French). Please note that if the language is neither English nor French you must add a **translation in English or French**.

Parties

☞ An **official document** proving that the organization is a public or governmental authority/institution from a developing country that is Party to the 2005 Convention (with a translation of this document into English or French, if necessary).

Non-governmental organizations (NGOs)

☞ An **official document** proving that the entity/organization is non-governmental and non-profit according to national regulations of a developing country that is a Party to the 2005 Convention (with a translation of this document into English or French, if necessary).

International non-governmental organizations (INGOs)

Applications by INGOs must demonstrate a **sub-regional, regional⁴ or inter-regional** impact. Therefore, they are requested to submit the following document:

☞ One **letter of support** from governmental authorities or public institutions **from each of the beneficiary countries**, ensuring that the project is relevant and meets the beneficiary's needs and priorities;

The INGOs are also required to demonstrate the **international character of the organization** through the following documents:

☞ The **official document** proving legal status as an International NGO;

☞ An **official document** showing the list of members and their country(ies) of residence and demonstrating the **international membership** of the organization (both institutional and individual);

☞ An **official document** proving that **recent activities** (less than 5 years from the application date) have been carried out in **several countries** around the world.

⁴ In the context of the IFCD funding process, regional refers to a group or cluster of countries, not a territory within a single country.

All these documents should be accompanied by a **translation into English or French, if necessary**.

Pro forma invoice: Regardless of the type of applicant, if 'equipment and supplies' are foreseen in the Budget (Project Framework), the corresponding pro forma invoice(s) is(are) required. Otherwise, the evaluators might exclude the expenditure from the amount approved for funding.

8. TERMS AND CONDITIONS

In order to submit the application on the online Application Form, the applicant must review and agree to the terms and conditions below.

1. Commit to respecting the provisions of paragraph 25 of the Guidelines.

Paragraph 25 of the *Guidelines on the Use of the Resources of the International Fund for Cultural Diversity* states: "The beneficiaries shall submit a mandatory descriptive, analytical and financial report on the execution of the project and the realization of expected results⁵ to the Secretariat. The report must be presented using the reporting forms provided by the Secretariat in order for the beneficiary to receive its final payment. No financial contributions for new projects will be allocated to beneficiaries who have not received their final payment."

2. Acknowledge that, in the case of approval, a funding contract will be signed between UNESCO and the applicant.

UNESCO will establish a contract for projects approved for funding and all payments made by UNESCO to finance the project will be transferred in US dollars, in three separate installments (50% of the total amount approved at the start of the project, another 30% mid-way and the remaining 20% once all activities have been completed and the final reports are submitted). The applicant commits to producing a **financial management plan**, described in section 2.8 of the Project Description, and to devising a preliminary monthly plan for cash inflow and outflow to ensure that the necessary funds are available and can be advanced by the applicant to allow for the timely implementation of activities.

3. Acknowledge that I can only apply to one fund: either the IFCD or the "U40 Empowered".

4. Certify that all information contained in this application is truthful.

The applicant also certifies that any documents provided in support of the application are authentic and accurate.



Please note that all the information provided will be published by UNESCO on the IFCD website.

⁵ Namely, the project objectives and outputs/deliverables.