Diversity of cultural expressions

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

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Item 6 of the provisional agenda: Fundraising activities: Report on the use of the funds intended for the International Fund for Cultural Diversity (IFCD)

In accordance with Decision 5.IGC 6 this document presents a detailed report on the use of the funds intended for the IFCD's fundraising activities.

Decision required: paragraph 24
1. The Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions (hereinafter referred to as “the Committee”) at its first ordinary session in December 2007, stressed the importance of developing a fundraising strategy for the International Fund for Cultural Diversity (IFCD) that would integrate new fundraising mechanisms with a broad donor base, not focusing only on Parties but also on the private sector.

2. At its first extraordinary session (June 2008), the Committee requested the Secretariat, using extra-budgetary funding where available, to hold informal consultations with Parties, experts, enterprises and donors, with a view to identify potential sources of funding for the IFCD (Decision 1.EXT.IGC 6).

3. On 5 March 2009, the Secretariat organized a meeting entitled “Fundraising: Challenges and Opportunities,” which took place in Paris at UNESCO Headquarters. The aim of this meeting was to exchange points of view and present successful experiences to facilitate the work of the Committee in defining a possible IFCD fundraising strategy. Some preliminary conclusions gleaned from this meeting emphasized the importance of a clear and specific message that reflects the values of the Convention, the use of both traditional and innovative media depending on target groups and precise fundraising management and reporting instruments with quantitative targets and indicators.

4. At its second ordinary session (June 2009), the Conference of Parties mandated the Committee to devise a fundraising strategy for the IFCD, and to report on the outcome of its work at its next session (Resolution 2.CP 7). It was underlined that the success of a future fundraising strategy would be interlinked with the Convention’s visibility and promotional activities, and that it should consider:

   - innovative fundraising mechanisms that have been implemented on a national level that can generate financial contributions to the IFCD;
   - ways and means of attracting smaller donors;
   - application of donor/actor principles ensuring transparency and traceability of donations;
   - ensuring complementarity between national and international approaches and activities.

5. In its fourth ordinary session (December 2010), the Committee addressed questions about the basic elements of an IFCD fundraising strategy, including the needs and contribution capabilities of potential donors, the availability of financial and human resources and fundraising objectives and targets, and requested that the Secretariat prepare an information document for the third ordinary session of the Conference of Parties that would succinctly outline the terms of reference for a future fundraising strategy for the IFCD taking into account the debate of the Committee at its fourth session (Decision 4.IGC 10B, paragraph 5). The Committee also requested the “Parties to inform the Secretariat of fundraising mechanisms, notably innovative ones, implemented at the national level to raise resources for the Fund” (Decision 4.IGC 10B paragraph 4). This information was to be collected mainly through a questionnaire sent by the Secretariat to Parties.

6. At its third ordinary session (June 2011), the Conference of Parties was presented with the results of this questionnaire in document CE/11/3.CP/209/INF.7REV, which generated a wide range of ideas and suggestions, from the organization of fundraising events to the introduction of labels/accreditation, twinning and sponsorship and auctions and/or lotteries. At this session the Conference of Parties requested the Committee to continue its work on elaborating the fundraising strategy for the IFCD, based on the terms of reference outlined in document CE/11/3.CP/209/INF.5, and identify the resources to be used for this initiative. The Conference of Parties also invited the Committee to report to it on this matter at its next ordinary session (Resolution 3.CP 9).
7. Recognising the need to engage professionals in the field of fundraising, the Committee, at its fifth ordinary session (December 2011), decided to allocate from unassigned funds in the IFCD special account a maximum amount of US$200,000 for fundraising activities, including the elaboration of a fundraising strategy, as described in document CE/11/3.CP/209/INF.5. It also inscribed the item of fundraising activities on the agenda of the sixth ordinary session of the Committee, requesting the Secretariat to submit to it a detailed report on the use of the funds intended for fundraising activities (Decision 5.IGC 6).

8. In addition, the Committee, through its Decision 5.IGC 6 paragraph 8, requested the Secretariat to identify appropriate means or mechanisms to facilitate the payment of contributions to the IFCD. To this end, the Secretariat consulted the Bureau of Financial Management, the Bureau of Strategic Planning and the Sector of External Relations and Public Information. It was recommended to use the “PayPal” system as an appropriate mechanism for the IFCD as it is already in use to collect donations for the Emergency Fund and for the Special Fund on the safeguarding of Mali’s World Heritage Sites. It was underlined that the success of mobilising donors to make contributions through this system is highly dependent on an extensive communication campaign.

9. At this session, the Committee is to:

(i) examine the Secretariat’s report on the use of the funds intended for fundraising;

(ii) possibly adopt the IFCD fundraising strategy and campaign implementation plans (Annex II of this document); and

(iii) decide to continue pursuing fundraising activities.

Secretariat’s report on the use of the funds intended for fundraising

10. In conformity with Decision 5.IGC 6, the Secretariat began working together with UNESCO Central Services in March 2012 to prepare a Request for Proposals (See Terms of References in Annex I of this document) to contract a professional fundraising/communication company to carry out: 1) the development of an IFCD fundraising strategy; and 2) the design of (an) IFCD fundraising campaign(s) with (an) accompanying implementation plan(s). The RFP was launched on 2 May 2012 on the United Nations Global Marketplace website (www.ungm.org) and expired on 25 May 2012, in conformity with procurement regulations. Six companies submitted proposals, of which five were received by the designated deadline and thus eligible for evaluation.

11. The five eligible proposals underwent a first round of technical evaluations by a four-person panel made up of UNESCO professionals with extensive experience in evaluating RFPs. Proposals were evaluated based on the following criteria, formulated in cooperation with UNESCO procurement services:

- Expertise of the firm (maximum 100 points) – including its organizational capability to implement the activity, experience in developing fundraising strategies and fundraising campaign plans, experience and knowledge in the field of culture and development, cultural diversity, cultural industries, etc., especially at the international level;

- Proposed work plan and approach (maximum 400 points) – including the quality, feasibility and sequencing of activities to meet technical requirements of the RFP, management structure, collaborative ethos, flexibility and adaptability of the project team, understanding of UNESCO, the Convention and other culture-related funds, clarity/readability of the proposal, and demonstration of creativity, innovation and enthusiasm for the project; and
• Qualification of personnel (maximum 200 points) – including communication skills, language capacities and direct relevant experience.

Two of the five proposals earned at least the minimum 70% of the required points to pass on to the second and last step of evaluations, namely the examination of financial bids.

12. Out of the two proposals that qualified for this second round, Small World Stories, the company that submitted the highest-ranking technical proposal, also submitted the lowest financial proposition (US$56,977), which clearly distinguished it as the winning bidder. Not only did Small World Stories demonstrate remarkable understanding of the institutional context of the IFCD, its needs, opportunities and challenges, but it also presented significant experience in integrating a multi-media approach and storytelling methodology in its fundraising and communication work, which is crucial in reaching out effectively to a diverse international donor base. Finally, the company presented an overall clear, concise, realistic, resource-effective and well-thought out working plan that achieved all of the objectives laid out by the Committee and Conference of Parties in their fundraising Terms of References. Document CE/12/6.IGC/9 on the use of the resources of the IFCD outlines the budgetary details of the contract issued to Small World Stories. The Committee asked the Secretariat to keep them informed, and this was done through e-newsletters issued on 13 April and 9 July 2012.

13. Between mid-June and the end of September 2012, Small World Stories conducted more than 50 interviews and performed over 120 hours of formative research and analysis to create an initial IFCD capacity assessment and a fundraising and communications strategy incorporating two fundraising campaigns and example communication tools as presented in Annex II.

14. Research conducted by Small World Stories revealed that:

• The success of an IFCD fundraising strategy hinges upon strong and impactful communications, which should be anchored by a clear strategy, mission and business plan. Furthermore, the IFCD’s best return on investment lies with governmental donors, private sector companies and high net worth individuals, especially among Diaspora communities of successful individuals who attained wealth outside of their countries of origin;

• Despite inspiring individual efforts, Small World Stories concluded that widespread public engagement would have better chances of success once the IFCD brand becomes better known and the needed resources, structures and capacities are in place;

• If contributions from all Parties to the Convention to the IFCD were secured on an annual basis, the Fund would receive a minimum of US$1.9 million in contributions each year. This shows a solid potential for funding growth among governmental donors, especially in light of the OECD's recent recognition of IFCD contributions as 100% Official Development Assistance (ODA) eligible.

15. Small World Stories devised a five-year strategy to diversify the IFCD’s donor base to include governments, private sector companies and high net worth individuals, positioning the Fund as a powerful mechanism for the implementation of the Convention. The three phased strategy aims to triple the IFCD’s annual income over five years, from an average of US$800,000 per year over the past five years to US$2.8 million, with at least 30% of the income coming from private sector sources through three phases of steady fundraising and communications growth.

16. The first phase of the fundraising strategy is designed to reposition the IFCD as a strategic, results-orientated Fund, consolidate its existing donor base, and increase its visibility, while also putting in place the initial building blocks needed to reach out to a broader range of donors. Phase two will seek to secure six partnerships with private sector companies
and high net worth individuals, while reaching out more directly to the media. Finally, after establishing a clear and visible identity and strong voice, the third phase will aim to put in place a longer-term signature private sector partnership that could channel a percentage of corporate sales to the IFCD, while a partnership with a major media organisation would advance the Convention’s advocacy agenda.

17. The fundraising strategy developed by Small World Stories incorporates two campaigns, namely:

i. The “IFCD re-launch” campaign – designed to highlight the IFCD’s unique approach in effecting structural impact, concerted actions will result in the creation of a “Funding Appeal”, new visual identity and complementary communications tools accompanied by face-to-face meetings with Parties and UNESCO partnerships and communications sections in order to present conclusions from the Pilot Phase and the vision of the IFCD going forward.

ii. The “Your 1% Counts for Creativity” campaign – a six-month appeal to be launched in June 2013 at the Conference of Parties with the aim of identifying and mobilising a carefully selected group of IFCD project champions alongside Party decision-makers to present, through events and audio-visual stories, the case for IFCD support and to convey their own experiences of how investing in creativity transforms societies. Following the launch, a series of three webcast events will feature panel discussions, inspirational artists and cultural entrepreneurs alongside peers and project champions. In addition a collection of four audio-visual stories narrated by a selected group of project champions will show why it is important to contribute to the IFCD.

18. An important aspect of Small World Stories’ fundraising strategy entails complementary communication efforts, which should reflect IFCD’s role in the culture for development field as a vehicle for strengthening the cultural industry value chain. These investments improve policy, markets and capacities so that the overall environment for the creation, production and dissemination of cultural goods, services and activities in developing countries is strengthened. This unique IFCD positioning is captured in Small World Stories’ proposed tagline: Investing in creativity. Transforming societies.

19. Small World Stories also proposes that the visual identity of the IFCD be made up of a word mark (a logo without a symbol) and a visual identifier (an example is presented on the IFCD platform for viewing: http://www.unesco.org/culture/cultural-diversity/2005convention/en/programme/ifcd/). The lack of a symbol can allow it to be used alongside an eventual Convention emblem and the UNESCO logo, which is important because it will link the Fund with the Convention and UNESCO, a brand that is well recognised all around the world. Association with such a well-known brand will make it easier for the IFCD to develop partnerships with private sector companies and high net worth individuals. This is especially important during phase three of the fundraising strategy, when successfully seizing a cause marketing partnership with a major private sector partner will hinge on having an established and recognised identity.

20. Monitoring and evaluation mechanisms and benchmarks throughout all aspects and phases of the implementation of the fundraising strategy are essential in ensuring that it achieve its goals. This will not only ensure that the Secretariat can make necessary adjustments when encountering delivery problems or contextual changes, but it will also allow the IFCD to steadily build on successful outcomes, tactics and products. Reporting back to donors with specific and targeted performance and financial reports will be an important part of these efforts.

21. Small World Stories strategic assessment underlined that it is crucial that the IFCD team’s capacity be strengthened to manage and lead a global fundraising campaign and recommends that a dedicated IFCD partnerships and communication team be created, that
consultancy services be utilised when specialized technical skills are required, and that secondments through partnerships with the private sector and/or Parties be pursued.

22. The successful implementation of the fundraising strategy will depend on the full engagement and commitment of Parties to the Convention, the UNESCO Secretariat and Convention stakeholder groups around the world working in partnership with professionals in the fields of fundraising and communications, in particular using multimedia channels and tools to bring beneficiaries and potential donors together. The Convention’s national points of contact also play an important role in implementing the fundraising strategy at the national level, while the Director-General of UNESCO will assume an important strategic role in the implementation of the targeted campaigns.

23. For the year 2013, the remaining funds can be used for visibility and promotional activities interlinked with fundraising activities outlined in the Small World Stories’ strategy (Phase one), the cost of which is approximately US$143,023 broken down as follows:

- US$88,000 for targeted promotional activities demonstrating the structural impact of the IFCD and its projects (e.g. 12 monthly e-journals, 4-5 multimedia stories showcasing projects from around the world) and make the case for why it is important to contribute to the IFCD (IFCD re-launch campaign - “Funding Appeal”);

- US$40,000, to launch the “Your 1% counts for Creativity” campaign at an event to be held prior to the fourth session of the Conference of Parties including a panel discussion to share experiences of IFCD beneficiaries on how “investing in creativity transforms societies”. This event will offer “virtual participation” for targeted groups around the world through webcasting and twitter. Extra-budgetary resources will be sought to engage a prominent Arts Advocate who could perform at the event and join in the panel discussions;

- US$14,000 for engaging specialized consultants to develop a prospect detailed list and database of private sector partners as proposed in the fundraising strategy;

- US$1,023 for miscellaneous.

24. The Committee may wish to adopt the following decision:

**DRAFT DECISION 6.IGC 6**

The Committee,

1. *Having examined document CE/12/6.IGC/6 and its Annexes;*

2. *Recalling Resolutions 2.CP 7 and 3.CP 9 of the Conference of Parties as well as its Decision 5.IGC 6;*

3. *Adopts the IFCD fundraising strategy (Annex II of this document) devised pursuant to Resolution 2.CP7;*

4. *Requests the Secretariat to pursue fundraising activities and to set up the appropriate mechanism to facilitate the payment of contributions to the International Fund for Cultural Diversity (IFCD);*

5. *Requests also the Secretariat to prepare and submit to the fourth ordinary session of the Conference of Parties (June 2013) an information document on the IFCD’s fundraising activities.*
Background and Justification

UNESCO's International Fund for Cultural Diversity (IFCD) is a voluntary, multi-donor fund that promotes sustainable development and poverty reduction by providing funding for projects/programmes that foster the emergence of dynamic cultural sectors in developing and least-developed countries. The IFCD was established as a means to implement UNESCO’s 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (“the Convention”), the first legally-binding international agreement that puts culture and development at its core. The Convention’s primary objective is to create an environment where artists, cultural professionals, practitioners and citizens worldwide can create, produce, distribute/disseminate and enjoy a broad range of cultural goods, services and activities, including their own.

Since 2007 the IFCD has received approximately USD 5 million in contributions from 35 UNESCO Member States and 15 individuals; however, in 2010 and 2011 alone over USD 31 million worth of project proposals were submitted to the IFCD’s Panel of Experts for evaluation. This overwhelming demand for IFCD funding and its crucial role in promoting the credibility and effectiveness of the Convention have made the development of a fundraising strategy and campaign a priority.

Taking into consideration all relevant provisions of the Convention and its operational guidelines (see http://www.unesco.org/culture/en/diversity/convention/), in particular Article 18, paragraph 3 of the Convention, which establishes the following types of resources for the IFCD:

“(a) voluntary contributions made by Parties;
(b) funds appropriated for this purpose by the General Conference of UNESCO;
(c) contributions, gifts or bequests by other States; organizations and programmes of the United Nations system, other regional or international organizations; and public or private bodies or individuals;
(d) any interest due on resources of the Fund;
(e) funds raised through collections and receipts from events organized for the benefit of the Fund;
(f) any other resources authorized by the Fund’s regulations.”

The Convention’s statutory bodies have repeatedly emphasized that the success of a fundraising strategy is interlinked with the visibility of the Convention and the employment of innovative mechanisms, both at national and international levels, in order to guarantee adequate resources.

Objective

The purpose of this Request for Proposal (RFP) is to enter into a contractual agreement with a successful bidder, who will carry out: 1) the development of an IFCD fundraising strategy; and 2) the design of (an) IFCD fundraising campaign(s) with (an) accompanying implementation plan(s).

Outputs

Results of the successful bidder’s work will include a(n):

1. IFCD Fundraising strategy that identifies:

• Fundraising needs and opportunities;

• Specific fundraising goals;

• Target groups, potential donors and strategies to approach each donor – detailed information about potential donors, including names of entities/organizations/companies, contacting strategies (e.g., direct solicitation, online micro-donations, event-based fundraising, etc.) and names and contact information of relevant point persons;

• An analysis of incentives for giving;

• A communication strategy – should include key messages that convey the importance/relevance of the IFCD to target donors and reasons to contribute to the Fund;

• Effective online payment alternatives.

The fundraising strategy should report on and draw inspiration from existing and successful practices of United Nations agencies and other international organizations that could be adapted to the needs of the IFCD, as well as innovative financing mechanisms implemented at national and international levels.

AND

2. Detailed IFCD fundraising campaign(s) description(s) and implementation plan(s) to achieve the objectives of the fundraising strategy, which shall:

• be designed to include: 1) a summary providing background/overview information about the proposed campaign(s); 2) a list of objectives for the proposed campaign(s), including fundraising and communication goals; 3) the different channels through which donors should be approached and an accompanying media strategy; 4) specific messages adapted to the stakeholder base and donor groups of UNESCO’s six different electoral groups; 5) a communication and brand tool kit adapted to the IFCD from the Convention’s guidelines; 6) a proposed time frame for the implementation of campaign activities, especially taking into account seasonal trends in giving.

• provide a cost-effective work plan and timetable containing the following elements: concrete steps/activities accompanied by a realistic estimation of the annual fundraising support budget, time-share of human resources inside and outside UNESCO (e.g., an outsourced fundraising body) and their responsibilities;

• define specific roles, functions and activities to be undertaken by relevant actors in the implementation of the fundraising campaign, including the Parties to the 2005 Convention, the UNESCO Secretariat, as well as civil society and private sector actors at the international and national and international levels.
Activities
Activities to complete the fundraising and detailed campaign implementation plan include, but are not necessarily limited to, the following:

- Reviewing all statutory documents, decisions, background information, research, evaluations, questionnaires, etc. regarding the IFCD and the Convention;
- Analysing the IFCD’s historical contribution record, and assessing its growth potential;
- Surveying other international organizations’ fundraising activities, particularly those employing innovative mechanisms both at national and international levels among other United Nations agencies, to be able to apply relevant best practices and lessons learned;
- Assessing the Convention’s current communication strategy and developing key messages for the IFCD to be integrated into its fundraising strategy and campaign;
- Analysing the landscape of potential donors and identifying relevant target groups;
- Conducting interviews with relevant stakeholders inside and outside of UNESCO to assess the needs, priorities and requirements of potential donors, beneficiaries and administrators of the IFCD;
- Drafting reports (as outlined under “Reporting”) and integrating feedback, comments and input from UNESCO and other relevant stakeholders.

The successful bidder should, based on their technical experience, add other activities they find relevant to achieve the expected output.

Inputs
UNESCO will put at the disposal of the successful bidder:

- All necessary background documents related to the IFCD and the Convention, including statutory reports, in-house research, results of questionnaires, evaluations, etc.;
- Contact information of people at or connected to UNESCO who might be interviewed or solicited in connection with the preparation of requested reports.

Timing
Total duration of consultancy is three months, with the following timetable:

- Mid June 2012 – selection and engagement of successful bidder;
- Mid July 2012 – submission to UNESCO of a draft IFCD fundraising strategy;
- Mid August 2012 – submission to UNESCO of (a) draft detailed IFCD fundraising campaign(s) description(s) and implementation plan(s);
- Mid September 2012 – submission to UNESCO of final versions of both the fundraising strategy and detailed fundraising campaign(s) description(s) and implementation plan(s).

Reporting
The successful bidder is expected to submit during the contract the following four reports:

1. Draft IFCD fundraising strategy;
2. Draft detailed IFCD fundraising campaign(s) description(s) and implementation plan(s);
3. Final IFCD fundraising strategy;
4. Final detailed IFCD fundraising campaign(s) description(s) and implementation plan(s).
Eligibility/qualification/experience requirements
Status: Bidder should be a company operating in the field of fundraising and communications with proven expertise in developing successful fundraising strategies and campaigns.

Previous experience: Bidder must have at least seven years of experience in developing fundraising strategies and campaigns adaptable to various media, audiences and target groups. Previous work with international institutions, especially United Nations agencies, operating in the field of development and/or culture would be an asset. A minimum of two references from such international organizations would be desirable.

Logistic capacity: Adequate facilities for teleconferencing as well as electronic communications must be available during all working hours.

Staffing: The staff proposed must be able to work in English and/or French and it is desirable for the bidder to propose at least one staff member who has a minimum of five years of experience in developing fundraising strategies and campaigns on an international scale.

Budget
The successful bidder must submit a proposed schedule of payments per the project milestone agreed upon with itemized detail of charges for each deliverable completed.
Annex II

Small World Story's fundraising strategy and campaign implementation plan document

Fundraising and Communications Strategy

2013-2018

International Fund for Cultural Diversity

*Investing in creativity. Transforming societies.*
Executive Summary

1. This five-year strategy offers a practical path from where the IFCD is today to a position where the Fund is a powerful advocate for the 2005 Convention, with a wide range of funding partners and supporters including governments, the private sector and high net worth individuals. In financial terms, this strategy aims to triple the IFCD’s annual income over five years, from an annual average of approximately USD 800,000 to USD 2.8 million, with at least 30% of income coming from private sector sources.

2. This strategy aims to move the IFCD through three phases of realistic and steady fundraising and communications growth. The journey begins with a range of efforts designed to: reposition the Fund; consolidate its existing donor base; and to increase its visibility; while also putting in place the initial building blocks needed to reach out to a broader range of donors. Phase two will see the IFCD significantly expand its fundraising efforts to secure six partnerships with the private sector and high net worth individuals, while also reaching out more directly to the media. Finally, with a clear and visible identity and a strong advocacy voice established, the IFCD will aim to secure a longer-term signature partnership with a global corporation, where a percentage of corporate sales will be channelled to the IFCD. At the same time, the IFCD will work in partnership with a major media organisation to advance the 2005 Convention’s advocacy agenda.

3. Underpinning the success of this strategy is strong and impactful communications. Monitoring and evaluation are also key to ensuring the strategy achieves its goals.

4. Extensive research revealed that the IFCD’s best return on investment lies with governmental donors, the private sector and high net worth individuals. Foundations are not considered a good avenue at this point as these entities seek to fund projects directly, while widespread public engagement would have an extremely slim chance of success as the IFCD lacks the brand recognition and resources needed. In addition, fundraising approaches put forward by Parties were also explored and are discussed in the Situation Analysis section below.

5. The IFCD’s focus to date, during its 36 month pilot phase, has been on setting up the procedures for the funding mechanism as well as getting a range of projects from across the developing world going. Less attention has been paid to putting in place the arguments, systems and building blocks necessary to fundraise and communicate successfully in a highly competitive environment. In particular, the absence of a clear vision for the Fund, a mission statement and a business plan means the Fund needs to do significant groundwork to prepare to reach out to alternative funding sources.

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1 This strategy recommends in its first phase and as a matter of urgency pursuing a partnership with a specialized private corporation like Accenture or Deloitte for skills-based support to help the IFCD develop a business plan.
6. This strategy does not contemplate shortcuts and offers a logical framework for growth over a period of five years. It aims to balance the IFCD’s urgent need to strengthen and diversify its funding base with realistic and, most importantly, sustainable resource mobilization scenarios. Throughout the three phases suggested, the strategy also identifies the seed funding or investments that would be required and approaches to secure this.

7. Outlined in this document are the minimum requirements for achieving the fundraising and communications goals. It presents cost-effective fundraising and communications approaches that the IFCD should focus on. That said, it is important to consider this as a living document. As this effort unfolds, opportunities that emerge should be integrated, if viable and beneficial to the IFCD.
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Context and Purpose

8. Improving and increasing the IFCD’s fundraising activities has been on the agenda of the Conference of Parties to the 2005 Convention for a number of years. Led by the Convention’s Intergovernmental Committee, numerous efforts have been made to explore alternative funding options, best practices and to encourage contributions to the Fund.

9. As a result of the 2009 session of the Conference of Parties, the Committee and the UNESCO Secretariat were mandated to seek professional support to devise a fundraising and communications strategy. Through a public call for proposals, an external company was engaged to conduct this work. As stated in the Terms of Reference, the purpose of the strategy was:

“To direct the IFCD’s activities in a cost-effective manner to raise funds on a sustainable basis in order to provide support for programmes/projects aimed at the reinforcement and/or development of cultural policies and/or cultural industries in developing countries.”

10. The three-month consultancy (end June – end September 2012) was supervised by the Programme Specialist in charge of the IFCD programme, Ms. Arian Hassani and began with a series of briefings in Paris, followed by wide-ranging consultations with Parties, civil society organisations involved with the Fund, National Commissions, project managers and UNESCO staff. The research phase also involved an extensive desk review of relevant documents alongside an analysis of the context, alternative funding sources, best practices, and IFCD capacities. A draft strategy and initial communications and branding considerations were presented and discussed during a second round of meetings with the IFCD team and a select group of Party representatives in August. The final strategy will be presented at the sixth ordinary session of the Convention’s Intergovernmental Committee scheduled for December 2012.

Scope of Work

11. The specific outputs to be produced through this assignment were:

- A report containing the findings of the formative research, and a series of initial recommendations regarding the proposed approach for the subsequent strategy.
- The IFCD Fundraising and Communications Strategy, incorporating two fundraising campaigns.
- A central narrative and key messages.

12. From the outset, the consultancy team endeavoured to craft a practical, realistic and cost-effective strategy - one that would enable the Fund to steadily and consistently improve its resource mobilisation efforts over time. It focuses on strengthening the IFCD team to manage and lead global fundraising and complementary communications efforts.

13. A limitation to developing this strategy has been the absence of an IFCD business plan with a clear needs assessment; vision and mission statements that would guide the setting of fundraising goals.
14. Understandably the consultancy team had no mandate to initiate conversations on behalf of the IFCD with potential donors beyond the Parties. The potential donors identified and suggested in this strategy are considered good fits based on the consultants’ experience in the sector and initial research, rather than consultation with the private sector and/or wealthy individuals. Further research is advised in this area under phase two of this strategy.

15. This strategy concentrates on visibility and communications efforts directly affecting the IFCD. While those proposed will have knock-on benefits for promoting and raising awareness about the 2005 Convention, the overall communications needs of the Convention are not covered by this strategy. In phase three of this strategy, however, the initiatives will directly impact and significantly strengthen the overall advocacy efforts of the Convention.

16. Finally, this strategy should be viewed as a living one. Outlined below are the minimum requirements for the IFCD to achieve realistic financial growth, given the Fund’s starting point today. As this effort unfolds, opportunities will emerge and these should be integrated if viable and beneficial.
Research

17. Small World Stories carried out the following formative research. The full-fledged report containing the key findings can be requested from the IFCD team.

Desk research

- A literature review of key documents linked to the 2005 Convention and the IFCD-funded projects.
- Websites and annual reports of major bilateral Official Development Assistance (ODA) agencies as well as multilateral donors were reviewed to assess interest and current investments in the culture and development field.
- Philanthropic strategies and corporate social responsibility policies of a first sample of major corporations and foundations involved or interested in the culture sector.
- Documents related to some of the best fundraising practices in the UN system and the wider international non-profit sector.
- Websites and documents related to similar (or ‘competitor’) funds.
- Review of existing IFCD and Convention communications and promotional material.

Consultations

- 2005 Convention Secretariat and IFCD team.
- Relevant UNESCO staff working in partnerships, communications, and programme management.
- A series of phone interviews were set up with 1) a sample group of Parties to the Convention presumably with the means to contribute to the Fund but who have not done so till now; 2) a sample group of Parties known to have contributed regularly to the fund or who have strong views about it; 3) a sample group of civil society involved with the Convention and the IFCD; 4) selected National Commission representatives.
- Email invitations to participate in an online web survey were sent out to all Intergovernmental Committee members, Parties, and national IFCD-funded project managers. Questionnaires were tailored to each of these groups. 15 Parties to the Convention responded to the online questionnaire. Of the IFCD-supported project managers, 10 responded.
- A series of informal meetings were conducted with the IFCD team and a small group of Parties in Paris during August. These sessions were designed to gain feedback on the proposed strategic approach, visuals and messaging.

Analysis

- An overall SWOT analysis was completed.
- An analysis of IFCD’s unique selling point, potential funding growth among governmental donors, foundations, corporations, high net worth individuals, and the public was also carried out. The potential return on investment from targeting each of these groups was also assessed.
Situational Analysis

18. The global economic crisis is increasingly putting a growing number of governments under pressure. Taxpayers are scrutinizing their outlays more than ever before and governments, in turn, are increasingly demanding to see more ‘value for money’ from their multilateral and development investments.

19. UNESCO has become particularly vulnerable to this reality with DFID, AusAid and DANIDA recently undertaking reviews of their multilateral partners and placing the organisation in the ‘poor performers’ basket. In the case of the United Kingdom, extra budgetary support to UNESCO is currently frozen. Other traditional supporters, such as Spain, are planning to significantly cut their ODA budgets, affecting their donations to the organisation. Meanwhile, UNESCO is facing an additional funding challenge, with the United States and Israel recently withdrawing their regular contribution to the organisation’s budget. This has left a funding gap of over 22% for 2012-2013.

20. In response, the UNESCO Partnerships Division has launched wide reaching efforts to secure new funding opportunities. Attracting emerging and middle-income countries is one of UNESCO’s innovations, as well as cooperation with other multilateral and regional organisations such as the World Bank, the European Union, the Islamic Development Bank, the OPEC Fund for International Development.

21. Important steps are also underway to reach out to the private sector in a more strategic and coordinated manner. According to the September 2011 progress report by the Director-General to the Executive Board: “the cumulative total of signed agreements with private partners in 2009 amounted to USD 30.8 million, in 2010 to USD 18.5 million, and for the first semester of 2011 to USD 23.1 million”.

22. Although this is a potentially fruitful and exciting prospect for the organisation, for the time being it represents more or less 10% of the extra budgetary contributions. Recent work in this field has also revealed that UNESCO’s institutional culture, limited experience and heavy procedures are still major barriers for fast growth in partnerships with the private sector.

Current IFCD Funding Trends

23. Like its parent organisation, the vast majority of the IFCD’s funding today comes from governmental sources and this is likely to continue to be the bedrock of the Fund’s income. Unlike other funds associated with UNESCO Conventions, the IFCD receives voluntary contributions, rather than mandatory annual contributions from Parties. As of 10 June 2012, the Fund had received voluntary contributions from 38 Parties. With 124 countries having ratified the 2005 Convention, this represents an overall response rate of only 32% among Parties. The Fund also receives few regular contributions, with only eight Parties having contributed at least three times since 2007.
24. By June 2012, a total of USD 5.4 million had been contributed. The Fund received an average of average of USD 1 million per full calendar year (between 2007 and 2011). Other fundraising targets – foundations, corporations, wealthy individuals, and the public at large – have not, to date, been actively solicited by the Fund. Despite this, spontaneous donations have been received (a total of USD 3,458) from members of the public, this includes individuals and campaigns organised by private citizens.

Potential for Financial Growth

25. By ratifying the 2005 Convention, 124 Parties have expressed their support for the IFCD mission and made a commitment to providing ‘regular voluntary contributions’ to the Fund. It is interesting to reflect that if annual contributions to the IFCD were mandatory, the Fund would receive USD 1.9 million every year from government sources. Formative research indicated that increasing visibility and launching a strong results-based appeal could significantly help in tapping the funding potential among Parties. In addition, their number is also likely to grow as a result of the Secretariat’s ratification strategy.

26. Government funding to the IFCD is sourced from a number of ‘pots’ including: Official Development Assistance (ODA), international cooperation, and cultural allocations. As the concept of ‘culture for development’ gains ground, interest among this group in funding initiatives at the ‘transformational’ policy and systems level—focusing on sustainable development – may also be likely to increase.

27. Beyond governmental donors, potential for financial growth with a good return on investment lies with the private sector and high net worth individuals. Foundations and widespread public engagement were also considered, but it was concluded that the return on investment of pursuing these avenues would be too low to be worthwhile for the IFCD. Fundraising approaches put forward by the Parties were also considered.

28. Private Sector: By partnering with companies that share the IFCD’s values, the Fund stands to benefit from increased resources and the opportunity to garner support among a much wider audience by reaching out through companies to their staff, clients and counterparts. Supporting creative industries in the developing world has a close fit with many companies’ brand and product or service offers. The IFCD would be attractive to these companies as a partnership could bring additional credibility and heightened consumer trust, as well as help to differentiate them from competitors. Some examples of companies with a good fit include:

- Cirque du Soleil, which foster creative production from different cultural backgrounds as part of their global business models.
- Film and media streaming company Netflix – focus on creating markets that are accessible to all film makers; helping content creators around the world find a global audience; support for the independent film industry.
- Clothing manufacturer Benetton – a key business objective is to ‘grow together with the community in which it operates’.
- Music content services such as Spotify, Deezer and myspace – all provide an outlet to smaller or specialist creators of music.
- Financial services company HSBC – ‘the world’s local bank’.
29. When considering building relationships with the private sector, the IFCD stands to benefit by going beyond financial partnerships alone. Many companies, and particularly professional services firms, are very keen on providing pro-bono support and skills based volunteering opportunities to their staff. This is often a key element of a company’s Corporate Social Responsibility strategy. The IFCD offers good potential to companies in this area where many others in the non-profit sector struggle. Some examples of companies that run very proactive skills based volunteering programmes include Accenture, Ernst & Young, PwC, Deloitte. For example: Deloitte helped Children with Cancer UK using its strategic management capabilities. The company seconded a team of consultants to work with the charity on developing a five year business plan that modelled different growth scenarios based on detailed market analysis, risk management and resource capabilities. Specifically in the creative industries sector, Sony Music advances and popularizes music as a form of art through international exchanges, encouragement of creative development, and fosterage of young and talented artists.

30. Furthermore, the international aspect of the IFCD is important. Many companies do business on a global scale and the pool of non-profit initiatives that can offer them a truly global partnership is limited.

31. There are some important considerations about reputational risks which have a huge bearing on the IFCD’s ability to partner with businesses. Even when discounting incidents of wrong-doing there is an inherent risk that partnering with big global business will undermine the core ethos of the IFCD. With this in mind, it is clear that some global businesses are not appropriate partners for the IFCD due to their drive for product homogenisation and removal of competitors.

32. However, there are some global companies with major focus on sustainable business and diversity of cultural goods and services who would be suitable partners; there are also professional service firms who would offer a fantastic opportunity for skills exchanges that would help smaller emerging businesses to co-exist with larger global players; and there are smaller innovative companies where the business model is in line with the IFCD’s mission (e.g. Netflix, myspace).

33. **High net worth individuals**: This group represents a major growth area as a source of funding for the non-profit sector. According to research by Barclay’s Wealth, ‘almost a quarter of high net worth individuals globally say charity is a top spending priority’ and ‘the amount of time allocated to charity is set to increase by 194%’.

34. On top of this there are some interesting trends around ‘Diaspora giving’ that highlight how successful individuals who have attained their wealth outside of their nation of origin, often look to support initiatives in that nation of origin, and more widely, in order to foster opportunity. This trend has positive implications for the IFCD.

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35. Again, all of this said, great care needs to be taken about whom to target. A proportion of global philanthropists have made their money by taking an unethical approach in their business dealings. There are a number of high profile cases of high net worth philanthropists that have left the funded institution with a damaged reputation. For example, the London School of Economics received huge criticism resulting from its acceptance of £1.5m funding pledge from Sarif Al Islam Gaddafi, which ultimately led to the resignation of its director, Sir Howard Davies.

36. However, there is potential benefit in the careful targeting (and vetting) of potential wealthy donors. These partnerships could deliver both revenue funding and skills; either directly from the individual concerned or via their networks. Some examples are:

- Amal Hijazi (Lebanese singer, model and pop icon).
- Shakira (Colombian singer-songwriter, dancer, record producer, choreographer and model)
- Yannick Noah (French musician and former professional tennis player)
- John Legend (American singer-songwriter and actor)
- Angelique Kidjo (Benin Singer and UNICEF goodwill Ambassador)

37. **Foundations**: Meanwhile, trusts and foundations are not good fits for the IFCD. These entities are unlikely to support an intermediary body when they can fund projects through their own networks directly.

38. **Widespread public engagement**: This requires an extensive commitment of time and human resources. Organisations that successfully engage in this type of fundraising activity have extensive fundraising systems and experience. Some global ones include Movember and Macmillan’s Coffee Morning. Generally these events work best when a big network of people who are closely connected to the cause are mobilised to show their commitment. The cancer charities have been very good at mobilising cancer patients and their friends and families to participate. They are successful partly because of the prevalence of the issue (i.e. large numbers of people get cancer so there is a big group of people that can be mobilised), partly because the cause is so powerful (cancer is undeniably deserving because people die from it) and partly because they have the resources and sophistication to properly promote the event and then fulfil it (i.e. provide materials, process large volumes of low value donations, thank everyone etc.). These things involve huge amounts of legwork behind the scenes.

39. Given the nature of the IFCD, the logistics, and the cost involved to produce materials and promote such an effort, it is unadvisable for the IFCD at this stage. Further, this space has become very crowded and a number of countries have seen a decline in the profitability and success of these activities in all but a few of the market leaders. The really big players with very significant expenditure budgets are still enjoying decent returns but a lot of ‘me-too’ events have begun to falter. Even really well known events like Breast Cancer Campaign’s ‘Wear it Pink’ day (this used to do £4m+) is in decline because they cannot compete with the brand awareness, reach or expenditure that others have. Some of this decline may also be due to the fact that these sorts of events are no longer new and exciting and some of it due to the global recession.
Current IFCD Market Position

40. The IFCD operates in the culture for development field. This spans the international non-profit development sector and the culture and arts sectors. Numerous other funds such as the European Cultural Foundation, les Fonds francophone de production audiovisuelle du Sud, and the DOEN Foundation operate in this field. While some funds in this field do support policy initiatives, market or capacity development efforts, most focus on providing support directly to artists. Many also have specific regional or general concentrations (e.g. EU-ACP Cultural Fund, the Commonwealth Foundation, Al Mawred Al Thaqafy or Africalia). Others focus on funding international cooperation between artists from specific countries. While others focus on specific groups, for example people with disabilities or indigenous groups.

41. The IFCD’s niche in this field is its focus on strengthening the cultural industry value chain. It supports projects that foster the creation, production and dissemination of “cultural activities, goods and services”. Investments into capacity building, developing cultural policies and creating markets are designed to spark lasting, transformational change. These take root because they are nationally owned and led. All countries of the global south are eligible.

42. That said, UNESCO’s recently re-launched International Fund for the Promotion of Culture (IFPC), does present a challenge. Efforts are being undertaken to ensure that the two funds have clearly defined mandates and it will be important to communicate the unique differences between the two funds.

Capacity and Fundraising Efforts

43. IFCD Capacities: The IFCD team currently functions with very limited human resources. There is only one full-time professional staff member assigned to the Fund. Administration, communications and programme support are provided on a part-time basis by other members of the 2005 Convention Secretariat. There are no staff members on this team with professional fundraising or communications backgrounds. Fundraising efforts have been limited to a yearly letter from UNESCO’s Director-General addressed to the Parties encouraging contributions to the Fund. Likewise, the IFCD’s communication has been limited to putting up information on its webpage and sending an update message to Parties every few months to inform them about latest Fund developments.

44. The IFCD’s focus to date, during its 36-month pilot phase, has been on setting up the procedures for the funding mechanism as well as getting a range of projects from across the developing world going. Less attention has been paid to putting in place the arguments, systems and building blocks necessary to fundraise and communicate successfully in a highly competitive environment. In particular the absence of a clear vision for the Fund, a mission statement and a business plan\(^3\) mean the Fund was not fit to reach out to alternative funding sources like the private sector.

\(^3\) This strategy recommends in its first phase and as a matter of urgency pursuing a partnership with a specialized private corporation like Accenture or Deloitte for skills-based support to help the IFCD develop a business plan.
45. National Level Fundraising Efforts and Capacities: The IFCD network does not have the resources, skills and time needed to undertake fundraising efforts at the national levels. This can be evidenced by the response to the 2010 Intergovernmental Committee request to Parties. Parties were asked to inform the Secretariat of their fundraising mechanisms, notably innovative ones, they undertook at the national level to raise resources for the Fund. The majority of Parties indicated that they had not yet implemented innovative fundraising mechanisms and raised the following challenges:

- The current economic crisis and serious budget cuts for culture;
- Administrative barriers to contributing to a multi-donor fund that make it difficult to trace donations;
- Limited knowledge about the 2005 Convention in certain regions and lack of information in local languages that could engage more people to contribute;
- Prioritization of urgent heritage conservation over investment in cultural policy and cultural industry projects;
- Lack of specialized human resources.

46. Discussion on Suggestion from Parties on Global Fundraising Approaches: As mentioned above, improving and increasing the IFCD’s fundraising activities has been on the agenda of the Conference of Parties to the 2005 Convention for a number of years. Led by the Convention’s Intergovernmental Committee, numerous efforts have been made to explore alternative funding options, best practices and to encourage contributions to the Fund. Suggestions have included:

- Organizing fundraising events such as galas, performances, concerts, art exhibitions, or auctions. These sorts of fundraising efforts are popular among the non-profit sector and if organised well, with the participation of high level people, can be fruitful. Organizing such events require a significant investment of time and resources. For this reason they can also be risky as the Organization places all of its ‘fundraising eggs’ into one or two annual events that may deliver varying degrees of success each year. Successful events rely on having the right skills and knowledge as to what works. Also having the appropriate resources to plan, manage and market the event effectively to the target audience. Today, IFCD does not have these attributes. This strategy focuses on putting in place the needed fundraising capacities and resources. And, while IFCD could, as a result of this strategy, be in a position to host gala type events in the coming years, this strategy recommends that IFCD focuses on other approaches, which have a greater potential for delivering a higher and more predictable return on investment.

- Using relevant existing events, such as international film festivals, book fairs, or fashion weeks for raising funds for the IFCD. Such an approach would require IFCD to build partnerships with existing events. In order for IFCD to be attractive to such events it would require a clear and visible public profile. This strategy outlines the steps required for IFCD to develop such a profile and it foresees that during phase three innovative fundraising partnerships could be struck with the private sector where a percentage of sales could be channelled to IFCD. Partnerships with events and festivals could also be considered at this time. Apart from the financial benefits of such partnerships, these could also provide significant advocacy opportunities for IFCD and the Convention.
• **Recognising global events that promote the diversity of cultural expressions through the introduction of a label or accreditation system.** Establishing a credible label – which is recognised, respected and sought after – is a major undertaking. This would require investments in developing a certification system and ultimately a brand that is promoted and managed similar to the Fairtrade label (http://www.fairtrade.org) or the UNESCO World Heritage Sites (WHS). Even if implemented on the smallest of scales, this approach would still require a team to manage and monitor labelling/ accreditation; marketing and branding of the label; and partnerships with accredited events. It is unclear how this approach would raise funds for IFCD. As IFCD’s business model is not certification, but rather supporting the production, dissemination and enjoyment of cultural goods and services in developing countries, such an approach is likely to confuse targeted audiences and channel resources into efforts that fail to support IFCD’s overall goals as well as fundraising aspirations.

• **Collection of funds through online campaigns targeting the private sector, foundations, and individuals.** Like the widespread public engagement approaches discussed above, this approach would also require specific skills and knowledge, plus a significant investment of time and human resources to devise, implement and promote. For these reasons such approaches would have a slim chance of success for IFCD today. However, once IFCD’s fundraising capacities mature, such approaches could reap solid results, especially if done together with the private sector through the partnerships proposed under phase two and three of this strategy.

• **Twinning and sponsorship (i.e., inviting specific cultural industries or events in developed countries to sponsor their counterparts in developing counties; for instance: “The Venice Biennale supports African film industry,” or “The Week of Fashion of Milan supports South-American designers”).** Successfully managing such a twinning programme would require a significant investment from the IFCD in terms of identifying and fostering each partnership. While such a programme would clearly provide the IFCD with strong visibility opportunities, it is unclear how proceeds from such partnerships would ultimately increase IFCD’s funds.

• **‘Beneficiaries turned donors’: allocating, when applicable, a percentage of the profit (maximum 10%) generated by the projects funded from the IFCD back into the special account.** This approach presents a number of challenges. Firstly, IFCD provides funds to civil society or government efforts. Many of these efforts do not make a profit. Secondly, organisations that receive IFCD funding are often also funded through other sources, making it difficult to ascertain the amount to be paid. If this model were pursued, IFCD would need to reconsider its funding model and adapt this to accommodate a clear mechanism for its ‘tax’ on grantees. This may have negative implications in terms of applications to the Fund.

• **Involving international financial institutions and creating synergies between existing funders.** As IFCD reaches out beyond governmental donors in phase two and three of this strategy, seeking out partnerships with international financial institutions is a strong possibility. Likewise, as IFCD become more visible and vocal, synergies between existing funders could also be explored.
• Involving National Commissions for UNESCO as coordinators working with various actors and stakeholders. This strategy looks at supporting UNESCO national commissions to reach out through their networks by providing regular information and opportunities to participate in various activities.

• Involving famous artists as promoters for a fundraising campaign, with a view to increase the attractiveness of the IFCD. During the course of developing this strategy the idea of establishing a ‘Culture for Development Advocates’ network was explored. These were to be a group of renowned cultural entrepreneurs and practitioners who have experienced firsthand the power of supporting creative industries. With representatives from each geographic region, they were to be mobilised to advocate for the IFCD and the Convention at relevant events, through campaigns, national events, and media engagements. They were not to ‘represent’ or ‘speak on behalf’ of IFCD, but rather speak about their experiences and the issues at stake. Such a prominent group could attract significant attention to IFCD among a broad range of audiences. However, through the consultations for this strategy, it emerged that earlier attempts to engage such ‘Goodwill Ambassadors’ had caused concerns in terms of representation and costs among the Parties. This strategy, therefore, does not recommend formal engagements with a selected group of Goodwill Ambassadors, but rather to remain flexible and when, especially at the national level, opportunities to partner with famous artists or entrepreneurs arise that these be seized.
Statement of Challenges and Opportunities

47. Given the situation analysis, the IFCD faces several fundraising and related communications opportunities and challenges on a number of fronts:

UNESCO’s Current Funding Crisis

48. **Opportunity:** UNESCO’s funding crisis is pushing the Organisation to think more boldly and creatively about resource mobilisation. It is becoming more visible among ‘non-traditional’ donors from emerging economies, which are likely to be attracted and supportive of the IFCD’s spirit and mission. Its overall efforts to develop a comprehensive Partnerships strategy that envisages a significant increase in private sector income may complement the IFCD’s own efforts.

49. **Opportunity:** The sense of urgency created by the crisis is likely to bring about much needed structural and procedural changes within UNESCO to accommodate the realities, operating needs and the more dynamic ‘culture’ of potential partners from the private sector.

50. **Opportunity:** The IFCD’s diverse projects could be the source of the kinds of inspirational stories, anecdotes and tangible results UNESCO urgently needs globally to demonstrate more vigorously its impact to sceptical donors. More so, the IFCD’s efforts to develop a comprehensive fundraising and communication strategy could result in the Fund becoming a kind of ‘case study’ for UNESCO.

51. **Challenge:** Current cuts across UNESCO programs and an overall freeze on staff recruitment could have serious consequences for the IFCD. The Fund’s capacity is currently stretched to its limit and it is highly unlikely that UNESCO will be able to boost the team with the needed fundraising and communications skills to deliver this strategy. Alternative secondment schemes could be envisaged but these are likely to require a more lengthy process. Another option would be for a Party to cover the costs of staffing through extra budgetary resources to directly support the IFCD’s fundraising and communications efforts during the initial phases.

52. **Challenge:** UNESCO is clearly among the organisations that traditional donor governments would make funding cuts to first if needed. An increasing perception among this group is that UNESCO is not efficient enough and does not deliver results. This is likely to make them more reluctant to ‘voluntarily’ provide additional funding to any of its programs or Conventions. The IFCD’s challenge is to demonstrate that it is a ‘best practice’ – efficient, strategic and result-focused.

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4 The team developing this strategy had conversations with the UNESCO Partnerships staff in charge of developing UNESCO’s institution wide strategy but drafts could not be shared.
53. **Challenge:** UNESCO’s programs are increasingly in need of extra budgetary and alternative funding. Competition between programs is likely to grow and un-coordinated donor relationships could emerge and result in overall donor fatigue and confusion. To avoid fuelling ‘cannibalism’ among its own ‘sister’ conventions and programs, IFCD’s challenge is to fruitfully connect with on-going UNESCO efforts, while not becoming hamstrung by them.

**The IFCD’s Current Position**

54. **Opportunity:** Through their ratification of the 2005 Convention, Parties are already aware of and committed to the Fund’s purpose. They have also committed to making ‘regular voluntary contributions’ to the Fund. There is good potential for growth among this already-committed group of donors, who would likely respond very positively to a strong and results-based appeal for support.

55. **Opportunity:** The IFCD’s post pilot phase is a unique moment for the Fund to renew and reposition itself as a results-oriented Fund by showcasing its impact in the countries where it operates. The Fund would seem to be at a ‘natural’ moment to begin more steady and strategic growth.

56. **Opportunity:** The evaluation recently carried out by the Internal Oversights Service (IOS) has produced a series of recommendations to further improve processes of the Fund and build trust with Parties. Implementation of these recommendations will also strengthen the Fund’s renewed position.

57. **Challenge:** Failure to develop a strong business plan and to fairly quickly deliver results from this strategy as well as IOS recommendations could interrupt the momentum and lose the trust of Parties and civil society partners who are expecting bold actions. At the same time, without a strong business plan, it is unlikely that the IFCD will be able to attract funding partners beyond governmental donors.
Assumptions

58. The following assumptions were made:

1. **2005 Convention**
   - Parties to the Convention are truly committed to implementing the Convention.
   - Gaps in knowledge and understanding of the Convention by Parties and other stakeholders are addressed through specific communications and awareness raising initiatives.
   - The Convention ratification strategy is fully implemented and the number of countries ratifying the Convention goes up to at least 155.

2. **Funded Projects**
   - Projects funded by the IFCD produce tangible results that can be showcased.
   - Demand for funding continues and projects requesting IFCD support are relevant to Convention implementation.

3. **Secretariat and IFCD team**
   - The Convention Secretariat is equipped with the necessary leadership and representation skills.
   - The IFCD team is strengthened with experienced resource mobilization, partnerships and communications staff.

4. **Decision-making Structures and Systems**
   - The Intergovernmental Committee empowers the Convention Secretariat and the IFCD team to make day-to-day decisions linked to communications, resource mobilization and partnerships.
   - UNESCO/IFCD’s internal systems and procedures are flexible enough to enable the IFCD to respond promptly to private sector timelines and requirements.

5. **Commitment to Strategy**
   - The Intergovernmental Committee understands the long-term approach of this strategy.
   - The strategy is approved by the Intergovernmental Committee and there is strong support for its implementation.
   - The investment of resources needed to implement this strategy is made available.
   - Parties and Committee members participate in certain aspects of the implementation as explained under the Management Arrangements section.

6. **The Wider Context**
   - UNESCO Member States are satisfied with the institution’s performance and continue their regular contributions.
   - The global economic recession fails to further impact contributions to UNESCO.
   - The concept of culture for development becomes increasingly tangible and relevant to the development agenda.
Strategic Approach

59. This five-year strategy offers a practical path from where the IFCD is today to a position where the Fund is a powerful advocate for the 2005 Convention, with a wide range of funding partners and supporters including governments, the private sector and high net worth individuals. In financial terms, this strategy aims to triple IFCD’s annual income, from an annual average of USD 800,000 to USD 2.8 million, with at least 30% of income coming from private sector sources.

60. This strategy aims to move the IFCD through three phases of realistic and steady fundraising and communications growth. The journey begins with a range of efforts designed to: reposition the Fund as strategic and results-focused; to consolidate its existing donor base; and to increase its visibility; while also putting in place the initial building blocks needed to reach out to a broader range of donors. Phase two will see the IFCD significantly expand its fundraising efforts to secure six private sector partnerships and high net worth individuals, while also reaching out more directly to the media. Finally, with a clear and visible identity and strong advocacy voice established, the IFCD will aim to establish a longer-term signature partnership with a global corporation, where a percentage of corporate sales will be channelled to the IFCD (please see examples below). At the same time, the IFCD will work in partnership with a major media organisation to significantly advance the 2005 Convention’s advocacy agenda.

61. The strategy sets achievable fundraising goals and targets a range of sources with a focus on those that are expected to yield the highest return on investment for IFCD namely: governmental donors, like-minded private sector organisations and high net worth individuals.

62. In the absence of an IFCD business plan, fundraising goals were set according to the IFCD team’s perception of what would enable the Fund to expand its impact without overwhelming current and anticipated resources.

63. ‘Recognition’ is a strong element of the approach. In addition to a special initiative devoted to recognising the support of private partners in phase two, all contributions will be visibly acknowledged as widely as possible.

64. Phase one focuses on maximizing the IFCD’s existing donor base (Parties to the Convention). Galvanising support among this group will involve proactively demonstrating the need for funds, the difference they make, and the effectiveness and integrity in how they are spent. This will be done by first establishing a compelling case for support (Funding Appeal) that demonstrates the unique power of the IFCD’s approach. A dedicated appeal, presenting this case for support through face-to-face meetings, events, and through tailored communications aims to directly engage Parties and to inspire them to begin or continue a regular contribution to the Fund. It will also serve to reposition the IFCD as a visible, strategic and results-focused Fund. Peer-to-peer engagement involving Intergovernmental Committee members reaching out to their Party peers, alongside project managers and prominent cultural entrepreneurs, professionals and practitioners sharing their experiences, will be a key element of the strategic approach during this phase.
65. Building on the achievements of phase one, **phase two** sees the IFCD reaching out beyond its traditional funding base and striking partnerships with private sector corporations and high net worth individuals. Six partnerships are envisaged, ultimately delivering 30% of the IFCD’s income (both in-kind and financial) and awareness and visibility among a much broader range of stakeholders and audiences.

66. Establishing the essential capacities and tools needed to pursue, secure and maintain a broader range of partnerships will form the foundation and initial actions under this phase. The focus is on creating high-value strategic partnerships with a small number of carefully cultivated partners. It is envisaged that some degree of senior level involvement will be required in order to deliver the seniority and kudos required to secure meetings at the right level within companies and with advisors to high net worth individuals or with the individuals themselves.

67. Outside of this, fundraising time and resources will be spent cultivating relationships with prospects to ensure a steady pipeline of relationships. The emphasis will be on moving through a number of distinct phases of cultivation in order to build engagement with each prospect. The ultimate goal will be to ask for support at a point in time when each prospect has been suitably warmed up to the IFCD. Once secured, these partnerships will not only increase the resources (both financial and technical) of the Fund but they will also contribute to its goals through networking, advocacy, and broader visibility and media engagement opportunities.

68. A multi-media recognition campaign aimed at thanking all of the IFCD’s supporters, especially its new partners, would bring visibility and foster greater support across all partner networks during this phase. An example of a best practice for such a campaign is that launched by UNITAID recently:

69. **The UNITAID ‘Thank you’ campaign** highlighted the organisation’s achievements in global health, thanked UNITAID contributors for their role in saving millions of lives and raised global awareness about UNITAID activities. 70% of UNITAID funds come from a small levy applied on air tickets in nine member countries. Those funds, added to budget contributions from other member countries, have so far provided 21 million treatments for AIDS, TB and malaria in 93 countries. The campaign tells real people’s stories in three countries. They feature children who are benefiting from UNITAID-funded HIV/AIDS treatment in an orphanage in Cambodia; a father of two undergoing MDR-TB treatment in Nepal; and a young Zambian family who, until recently, lived under the threat of recurrent bouts of malaria.

70. A series of integrated materials in several languages were developed including: TV spots, campaign websites, print materials (print, posters, postcards). The campaign has already been featured in nine UNITAID member countries: Brazil, Cyprus, France, Luxembourg, Mauritius, Niger, Norway, Spain and the United Kingdom. Meanwhile, several TV channels, print media, websites, airports and other companies have supported the campaign (http://www.unitaid.eu/component/content/article/9-uncategorised/214-main-page-v15-214).

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5 Using the industry ‘hit rate’ of 10%, means you need to cultivate 60 prospects to secure six partnerships.
71. **Phase three** sees the IFCD reach maturity in its fundraising, communications and advocacy efforts. Using the experience gained in developing and managing private sector partnerships under the previous phases, the IFCD will aim to secure a more sustainable and growing funding stream from the private sector. As this builds on the approaches and capacities already established under previous phases, this phase will require only slightly increasing the IFCD’s investments in fundraising resources and activities. At the same time, this phase sees IFCD’s advocacy approaches mature and the Fund will take on a central advocacy role and really drive global awareness on the Convention through concrete examples of its own work and that of its partners.

72. A cause-related marketing partnership with a global corporation will be sought. An example of such an approach is the UNICEF ‘Change for Good’ partnership with the international airline industry. Established in 1987, the programme is one of UNICEF’s best-known and longest-running partnerships. The alliance is designed to collect unused currency from passengers and convert their spare coins and notes into life-saving materials and services for vulnerable children around the world.

73. At the same time, having nurtured a network of supporters, the IFCD will mature into a powerful advocate for - and example of - global action on the 2005 Convention. Seeking out a strategic and longer-term partnership with a prominent global media organisation under this phase will be aimed at advancing the IFCD and the 2005 Convention’s advocacy agenda and securing the IFCD’s position as a powerful advocate.

74. **Media engagement:** Media at local, national, regional and global levels play an important part in advancing the IFCD’s goals. Like all aspects of this strategy, engaging the media will also happen gradually. During phase one and two, the Fund will focus on developing and packaging content to channel through UNESCO and partner networks. As the Fund’s capacities evolve, it will increasingly identify, engage and nurture specialised media. The engagement with the media will reach its peak in phase three with the establishment of a major media partnership designed to bring to light the challenges and opportunities of the 2005 Convention. Such a partnership will not only advocate on IFCD and Convention issues of concern, but will also bring significant visibility and credibility to the Fund, making it more appealing to an increasing number of high-value funding partners.

75. **Ongoing research and analysis:** This strategy emphasizes the need to conduct regular analysis of the evolving economic context and incentives for giving of the different target groups. This would include activities such as surveys and other types of feedback opportunities. It also foresees building tight working relationships with relevant sections within UNESCO, in particular the Partnerships and External Relations Section, to ensure UNESCO’s funding trends are always taken into account and institution wide opportunities are seized.

76. **Monitoring and evaluation:** Monitoring and evaluation of all actions and results of this strategy will be essential. Conducted at all stages of the implementation, they will guide future directions, strategy changes and adaptations. Indicators for each strategy phase and initiatives are provided in the Monitoring and Evaluation section below.
77. **Communications and information flow:** Showcasing the impact of the Funds’ investments is the premise of all communications proposed throughout this strategy. Through multimedia stories, case studies, events, speeches, press releases, presentations, reports and social media, the transformational effect of the Fund will be communicated boldly. Content will be regularly packaged to feed the existing communication channels within UNESCO and those of the different target groups, gaining growing visibility.

78. The IFCD will offer information systematically to a range of internal groups including UNESCO’s key sections at headquarters, field offices as well as UNESCO’s National Commissions and its Creative Cities Network. External partners such as governments, civil society networks, and private sector will also be targeted and encouraged to further relay the IFCD’s message through their own networks.

79. Audience feedback and participation segments will be ensured across all communications products and actions. This will motivate audience contributions and will also allow the Fund to assess the relevance of its communications work.

80. The IFCD will also rely on a unique and attractive visual identity applied systematically across communication products and channels. This ‘identity’ will ‘show’ a modern, creative and forward-looking Fund that communicates clearly and appeals to wider audiences. Please see Annex Three for further details.
**Targeted Groups**

81. The groups described below are IFCD’s current and prospective stakeholders. Some will be specifically targeted by this strategy as ‘donors’ while others are engaged as ‘supporters, channels/transmitters and advocates’. Ultimately they are all equally important and play key roles in achieving the goals of this strategy.

82. The strategy also recognizes a number of secondary groups. These include, for example, clients and staff of the private sector organisations engaged. While these groups are not directly targeted by the strategy, IFCD’s message will reach them to some extent.

83. Initially the focus will be on engaging Parties through their representatives. These include: those managing UNESCO, Culture, or IFCD affairs and based in Paris and/or based in national ministries, ranging from Ministries of Culture and Education to Foreign Affairs. Taking into account specificities of countries and established protocols, the strategy aims to reach decision-makers in 124 countries through their representatives with a compelling case for support that details the IFCD’s funding needs; its unique transformational approach, which focuses on strengthening the value chain through better policies, capacities and markets; and the results the Fund is already achieving. This group forms the IFCD’s core funding base and will continue to do so for the foreseeable future. Galvanizing and maximizing their support, alongside that of other existing supporters, will continue throughout the course of this strategy. Outreach will broaden to include a range of new supporters in phases two and three.

84. As this is a living document there is a need for the IFCD to regularly assess the motivations and concerns of the targeted groups to ensure that the Fund’s approaches, engagement strategies and messages continue to resonate.

**Resource Mobilization Targets**

**Parties**

85. An approach that targets this group, which is already aware of and somewhat committed to the Fund, has the most potential to increase resources quickly. At the same time, this group is well connected and could offer ‘door opening’ opportunities for the IFCD to build relationships with other funding partners and to communicate its message more widely.

86. Overall, for Parties to increase their support they need to see that the Fund has a clear strategy; that efficient and transparent processes are in place; and that the Fund is making an impact. This is especially imperative for the IFCD, which is closely associated with UNESCO. UNESCO has been deemed a ‘poor performer’ following recent ODA review processes carried out by some key multilateral partners.

87. Most appealing to this group is the transformational nature of the Fund – its unique approach, targeting policy, capacities and markets along the culture value chain with a view to enabling developing countries to establish the conditions where creative industries can thrive. The Fund also fosters international cooperation and is, in itself, a collaborative effort on a global scale as all Parties, from the north and south, contribute financially.
88. It is important to note that this group is also extremely busy and often overwhelmed with extensive documentation and competing priorities. Engaging them will require proactive outreach using succinct and compelling communications.

- **Intergovernmental Committee** – Key decisions and guidance related to the Fund are provided by a 24-member Intergovernmental Committee. This group is made up of Party representatives from five different global regions. Membership rotates every four years and the Committee meets annually. Engaging this group is critical as they can be influential advocates for the Fund among their peers, who are in turn influential when it comes to their governments’ funding decisions. It is important to arm this group with a compelling case for support alongside information, materials and opportunities to communicate the Fund’s unique, transformational approach, impact and support needs.

- **Existing Contributors** – By May 2012, 38 of the 124 Parties had contributed at least once to the Fund, with only three countries having contributed four or more times. To encourage an increase in the frequency of their contributions, existing contributors need to know the IFCD’s funding needs, to be convinced by its unique transformational approach, and to see its results.

- **Wealthy countries that have not contributed** – Many of the wealthier ‘traditional donors’ have not yet given to the Fund. This group is concerned about the efficacy of the Fund and UNESCO. They need to see the Fund as a ‘best practice’ within the UNESCO stable. They also need to know the funding needs, to be convinced by IFCD’s unique transformational approach, and to see its results. At the same time, increased visibility would keep the Fund ‘top of mind’ among this group, giving the Fund a chance to compete with the wide range of other demands and priorities that this group deals with.

- **Emerging donors that have not contributed** – Cultural and creative industries in emerging donor countries, where the barrier to growth is often market access, can benefit greatly from a strong 2005 Convention and an associated Fund. They need to know how supporting the Fund will benefit them through more dynamic markets and international cooperation. As part of its resource mobilisation strategy, UNESCO is also targeting this group, generating opportunities, lessons learnt and best practices that will be applicable to the IFCD.

- **Countries of the global south** – This group needs to know that they have a commitment to the Fund too and that their contribution is valuable, especially in terms of demonstrating a worldwide commitment to, and south-south cooperation for, investing in creativity and thereby transforming societies. They need to understand and support the unique transformational approach of the Fund and to see the impacts the Fund is having in their countries. Their role is also to express this impact to their national and international peers.
- **Non-signatory countries** – Countries that have not ratified the Convention can still make contributions to the Fund, as was the case with Belgium in 2009. Some already take a strong interest in the Fund and observe the bi-annual Conference of Parties. The Secretariat has a ratification strategy aimed at increasing the number of countries that have ratified to 155. This group needs to be aware of the Fund and encouraged to learn more.

**Private Sector**

89. A partnership with the IFCD would be attractive to companies as it could bring additional credibility and heightened consumer trust, as well as help to differentiate them from competitors. The Private Sector would also value IFCD’s global nature. In turn, the IFCD would benefit from increased financial or in-kind support and access to a wider audience. The focus would be on seeking partnerships with corporations that are a good fit for the IFCD and share the Fund’s values.

**High net worth Individuals**

90. These partnerships could deliver both revenue funding and skills; either directly from the individual concerned or via their networks. The focus is on targeting successful ‘Diaspora’ individuals, who are looking to support initiatives in the developing world. And, in reaching out to wealthy individuals with an interest in, or who are active in cultural industries. Reaching these groups is difficult and a number of strategies for managing this are outlined under the key actions below.

**Amplifiers and Advocates**

**Global Civil society Networks**

91. A number of strong and influential civil society networks involving creative industry professional associations are already among the IFCD supporter base. They are motivated by the spirit of the 2005 Convention and keen to see this international instrument working to benefit the cultural and creative sectors in their regions and/ or countries. In many cases they are already undertaking outreach activities. Providing this group with more information, especially in terms of the vision going forward and the results being achieved will inspire greater action on their part, deepening the IFCD supporter base. As the IFCD’s fundraising and communications efforts mature, this group will become important partners in national and regional advocacy.

**UNESCO**

92. UNESCO is a vast organisation with a global network and a well-recognised and respected brand. Mobilising this network by providing the right information and representation to the right departments at the right time will help the IFCD to raise visibility and awareness among governments and a wide range of others actors, including potential donors, active in the culture plus aid and development sectors. The targeted departments are: the culture sector, where the IFCD is housed; the partnerships division, which is proactively seeking funding partnerships; and the communications sector, which reaches out to the media, and prepares internal and external communications on behalf of the UNESCO Director-General. Field offices are also targeted with a view to reaching National Commissions, regional and national media.
Project Managers
93. With each funding cycle new government and civil society groups join the IFCD family. They are the people who make the projects happen and it is through their efforts that investing in creativity helps transform societies. They are interested to learn about what their peers are doing and achieving. By providing opportunities to exchange experiences through events and communications the Fund is facilitating this type of international cooperation. While this group is not a target for raising funds, they are an important group of champions, whose role it will be to share their experiences with other project managers and, more importantly, with donors and potential donors.

Media
94. This group will be engaged in two ways. Initially, and continuing throughout the strategy implementation, media will be sought out as relevant channels to provide regular information at global, regional and national levels. To reach this group, the IFCD will build strong links with UNESCO’s communications and media sector and with field offices, in particular those located in traditional media hubs (e.g. New Delhi, Bangkok, Brazil, Mexico, and Nairobi) to seize and capitalise on media opportunities. During phase three, however, this strategy will be seeking out strategic and longer term partnerships with prominent global media to advance its advocacy agenda (see key actions under phase three of the strategy for details).

Secondary Groups that may become aware of the Fund
95. These groups are not directly targeted by the strategy, but actions under this strategy are likely to reach them:
- Other UN Agencies
- Organisations in the culture and development fields
- Public affairs, media and communications officers working for partners
- Private sector partner companies’ consumers and competitor companies
- Professional networks
- National, regional and international media
- Individuals and the general public – while this strategy does not directly target this group, if spontaneous contributions are received from representatives of this group their contribution should be recognised on the IFCD website and/or in IFCD external communications.
Goals and Key Actions

Phase one (18 months): Maximizing IFCD’s existing donor base

Overall Goal: By 2018, at least half the Parties are contributing regularly to the Fund (baseline = five).

- Interim Objectives:
  - By mid-2014, IFCD partner networks recognise the Fund’s impact and its brand.
  - By mid-2014, IFCD has increased its annual disbursable funds sourced from governmental donors by 10% (Baseline = 800,000).
  - By mid-2014, a critical number of the building blocks for reaching out to alternative funding sources are established.

96. The first phase focuses on consolidating the IFCD’s existing supporter base with a view to increasing funds from governmental donors. This base includes: the 124 Parties to the 2005 Convention; UNESCO partnerships, communications and national commission networks; and civil society groups already involved with the Fund. The focus is on presenting the IFCD’s unique transformational approach and to reposition the Fund as strategic, results-orientated and pro-active. Concerted actions will include creating a clear case for support (Funding Appeal); and revealing a new visual identity alongside complementary communications tools. It will also involve face-to-face meetings with all the Parties and UNESCO partnerships and communications sections to present the conclusion of the pilot phase, the vision going forward, the case for support and the campaign designed to encourage Parties’ 1% contributions. Towards the end of phase one, attention will also move towards undertaking the legwork necessary to pursue partnerships with alternative funding sources.

97. The 'Your 1% Counts for Creativity' appeal is aimed at inspiring the 124 Parties to contribute to the Fund with 1% or more of their regular contribution to UNESCO. The appeal will run over six months and a cornerstone of the appeal will involve identifying and mobilising a carefully selected group of IFCD project champions alongside peers to Party decision-makers. In addition to participating in the meetings described above, their role will be to present the case for support and to convey their own experiences of how investing in creativity transforms societies. This will be done through events and audio-visual stories.

98. The appeal will be launched at the June 2013 session of the Conference of Parties by a prominent Advocate, such as Angelique Kidjo, who will perform at the event and join invited project managers for a panel discussion about how investing in creativity transforms societies. This event will offer ‘virtual participation’ for targeted groups around the world through webcasting and twitter.

- Events: Following the launch, momentum will be built through a series of three events that will feature panel discussions, inspirational artists of note, alongside peers and project champions. Again, these events will offer ‘virtual participation’ for targeted groups around the world through webcasting and twitter.
- Audio-visual stories: a collection of 4 audio-visual stories that show why investing in creativity counts and narrated by a selected group of project champions. A new story will be revealed each month of the appeal at the events and subsequently across electronic platforms.
- Recognition: As answers to the appeal are received, these will be announced across all communications platforms and the Party will receive a thank you card and media kit to promote the announcement in their own country.

99. Developing a Business Plan is highly recommended. Alongside these efforts, the IFCD Secretariat should conduct a business planning exercise, ideally through a management consultancy firm. This will be critical for establishing a compelling and clear case for support to share with all targeted groups. We propose that a partnership with a private sector company, such as Accenture or Deloitte, be established to facilitate this critical effort.

100. Building working relationships with UNESCO’s partnerships and communications departments will be important for the IFCD to align with and benefit from ongoing partnership development efforts. During this phase, building these relationships will involve: meeting with the partnerships section to understand their information needs and then to provide clear and succinct material that the Partnerships section can use to promote the IFCD. Meanwhile, providing regular ‘ready to use’ content for distribution across UNESCO at headquarters and the field and governmental partner communications networks will raise the IFCD’s visibility and credibility internally and will open the door to further visibility opportunities.

101. The last six months of phase one will also be devoted to kicking off the process of establishing the building blocks for reaching out to alternative funding sources in the ensuing years. As mentioned above a business plan would need to be in place as a matter of priority. Another critical step for reaching out beyond governmental donors would require the IFCD team to secure a clear mandate from UNESCO and the Intergovernmental Committee for fundraising. This mandate should enable the Secretariat to make day-to-day decisions about partnerships and for when a more senior level of decision-making is required, clear processes and channels should be established and understood by all parties involved. This will be critical for ensuring that external interactions progress smoothly.

102. At this point it would also be important for the IFCD to review how it presents its vision, mission and strategy to ensure that external audiences are likely to clearly understand and to respond positively to it. Apart from the required human resources (outlined below under Management Arrangements), establishing the building blocks would involve:

- Establishing guidelines for engagement to ensure that ‘off limits’ partners are clearly identified.
- Setting up a prospect development-tracking tool to help plan, prioritise, monitor and control the cultivation process.
- A contact mapping exercise to see which influential persons reside within IFCD networks.
- Actively working together with senior UNESCO managers and committee members, IFCD will be prepared to meet with interested prospects to present the case for support and to provide a personal insight into the Fund’s impact.

103. After 18 months, an evaluation to identify the best practices will be carried out to establish key activities to carry forward with the aim of maintaining and fostering relationships with IFCD’s existing and growing supporter base. These practices may include: regular face-to-face interactions with Party representatives; issuing the monthly e-newsletter; and the distribution of engaging content across UNESCO and governmental partner networks.
**Phase two (28 Months): Reaching out to a broader range of private sector funding partners**

**Overall Goal:** By 2018, at least 30% of IFCD resources are generated through approximately six strategic private sector partnerships and high net worth individuals.

- **Interim Objectives:**
  - By 2015, targeted private sector organisations are aware of the Fund and how they can contribute.
  - By 2015 four partnerships are secured (we envisage two of these will be delivering both income and skills and two will be skills-based only).
  - By end 2015, an additional two partnerships with private sector are secured.

104. **Phase two** sees the IFCD expand its donor support base. In the case of companies, the aim would be to demonstrate brand fit between the IFCD and the prospect and how a partnership with the IFCD can enhance their brand and support their Corporate Social Responsibility strategy. In the case of wealthy individuals, the aim will be to emphasise the importance of equitable access to diverse cultural goods and services and the impact that their support could have.

105. **Reaching out to like-minded private sector and high net worth individuals, with a focus on mobilizing financial and in-kind resources.** The systems and mechanisms set up in phase one will need to be refined and consolidated to initiate this phase. Other key steps will also need to be put in place before reaching out to potential private sector companies. The steps are:

- Private sector prospect research would need to be undertaken to establish actual interest and more alternative options.
- Developing a compelling case for support that clearly shows the benefits to both corporations and high net worth individuals for supporting the IFCD.
- Testing the idea of wealthy individuals supporting a fund rather than a charity or NGO through the relatively low-risk strategy of contacting companies that advise wealthy individuals about philanthropy. Some examples of these organisations include New Philanthropy capital (UK-based), International Philanthropy Advisors (Australia-based), Barclays Wealth (Offices worldwide). Firms with a particular specialisation in advising wealthy music artists and actors about philanthropy include: Global Philanthropy Group (Santa Monica, USA), Endeavour Group (Washington DC, USA), Tabankin and Associates (Santa Monica, USA).
- Developing and implementing a plan that involves reaching out to at least 60 prospects. This will involve moving prospects methodically through a number of distinct phases of cultivation in order to build engagement with each of them. The plan would include tracking interactions and moving relationships steadily forward, while also mobilizing IFCD’s network of influential persons. It would also involve inviting prospects to events, arranging face-to-face meetings, and sharing communications materials that showcase the vision and impact on the ground.
- Establishing a plan for successfully ‘exiting’ a fixed-term partnership. For example often when you work with a corporate over a fixed period you would look to maintain some personal relationships thereafter – particularly with wealthy / influential individuals.

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6 With a view to securing 6.
106. **Recognising the contribution of partners:** This involves implementing a ‘Thank You’ campaign that showcases the impact the IFCD has achieved with the contributions received. This effort would not only recognise the partners’ contributions, but would also enable the IFCD to gain valuable visibility across its partners’ networks.

**Phase three (18 Months): Establishing a Signature Partnership with a global corporation and positioning IFCD as a powerful advocate for global action on the 2005 Convention.**

Overall Goal: By 2018, a signature partnership with a global corporation is established and begins to generate a steady revenue stream.

Interim Objectives:
- By end 2017 at least two prospective corporations have been approached with a solid proposal.
- By mid 2017, IFCD has established a profile with targeted media and collaborative efforts to promote the 2005 Convention are underway.

107. This phase will see the IFCD’s fundraising, communications and advocacy approaches reach maturity. Using the experiences and lessons learnt under previous phases, IFCD continues to expand its funding base by brokering a cause-related marketing partnership with a global corporation. Meanwhile, media engagement will take a new and more strategic direction. All this combined will result in the Fund contributing more substantially to the 2005 Convention advocacy and driving global awareness.

108. Although a number of suggestions and examples are provided in this strategy document, it is important to keep in mind that three years from now, more relevant concepts may arise. For this reason, the proposals below should be reviewed at that time and modified with a specific implementation plan.

109. **An innovative fundraising mechanism is sought by establishing a partnership with a global corporation.** At this stage the IFCD will have secured a more visible and relevant position within UNESCO and the cultural sector. The engagement with the media will be regular and strategic. This strategy foresees that the IFCD could be fit to attract a global corporation to establish a cause-marketing relationship. This would entail that the company (normally through its sales) raises money for the IFCD. In turn the corporation would profit by this arrangement by selling more products and by enjoying the "halo" affect of being associated with a respected non-profit or cause. Such partnerships require a strong brand, leadership and contacts at the highest level of an organisation. Over the years UNICEF has benefited from a number of such arrangements. Two examples are provided here as reference:

- Since 2006, through its “1 Pack = 1 Vaccine” campaign, Pampers has supported UNICEF’s Maternal and Neonatal Tetanus Elimination Program, a global campaign to protect the lives of mothers and babies in less industrialised countries. To date Pampers has successfully donated 300 million tetanus vaccines, which are helping to protect 100 million women and their babies around the world. The funding helps UNICEF to procure life-saving tetanus vaccines for countries in need to ensure that pregnant women and their newborns are
protected against tetanus through regular vaccination services and campaigns, especially in areas where access to health services and specifically delivery care represents logistic and costing challenges (http://www.unicef.org/corporate_partners/index_25098.html).

- **Change for Good®** is an innovative partnership between UNICEF and the international airline industry. Established in 1987, the programme is one of UNICEF's best-known and longest-running partnerships. The alliance is designed to collect unused currency from passengers and convert their spare coins and notes into life-saving materials and services for vulnerable children around the world. In-flight videos inform passengers of the programme, so that passengers can donate by leaving their spare currencies in envelopes provided. Airline personnel collect the envelopes, the funds are donated to the respective National Committee for UNICEF, which are then regularly transferred to UNICEF programmes helping children in over 150 countries around the world. Since its launch in 1987, the Change for Good® programme has generated over US$70 million (http://www.unicef.org/corporate_partners/index_25030.html).

110. When drafting this strategy, a number of ‘suspects’ that IFCD could explore were considered:

- Live Nation Entertainment, a world’s leading live entertainment and e-commerce company. [http://www.livenationentertainment.com/about_us/With](http://www.livenationentertainment.com/about_us/With). One of its brands is TicketMaster.com, which sells online tickets for cultural events around the world. A potential fundraising mechanism could be that a small percentage of the booking fee for ticket purchases is donated to the IFCD. Alternatively, a donation could be made for each sign up to the ticketmaster newsletter.
- Entertainment giant TimeWarner has a corporate social responsibility effort that emphasises supporting the production of new content from a diversity of cultural backgrounds. A similar scheme, involving the IFCD receiving a percentage of ticket sales could be explored.
- Performance enterprise, Le Cirque du Soleil: [http://www.cirquedusoleil.com/es-es/home.aspx#/es-es/home](http://www.cirquedusoleil.com/es-es/home) has a strong corporate social responsibility program. The donation of a small percentage of their ticket sells could also be donated to IFCD.

111. **Striking strategic advocacy partnerships with global media:** At least one partnership with a major global media will be established to bring to light the challenges and opportunities of the 2005 Convention. This partnership could take shape in many different forms. During the design of this strategy a number of options and ideas were looked at:

- A partnership hinging on the production and distribution of a documentary film about the issues concerning the 2005 Convention and the impact of the IFCD in helping implement the legal framework in developing countries. The IFCD team leading the partnerships and media engagement efforts would ensure this project has maximum reach by organising screenings and strategically managing the media’s interest on the issues at stake at global, regional and national levels. Inspiration for such a partnership can be taken from UNESCO’S International Convention against Doping, which partnered with Matiné Film and Television (Sweden) to...
produce and disseminate a topical documentary in the lead-up to the 2012 Olympic Games, bringing global attention to the challenges and opportunities of doping in sport: http://www.thewarondoping.com.

- A partnership that would promote the IFCD and Convention issues through the stories of project ‘talents’ around the world. A BBC project called: ‘Collaboration Culture – which takes 14 creative people from around the world and pairs them up to work on creative projects – inspired the thinking during the design of the strategy: http://www.bbc.co.uk/news/magazine/18288976.

112. Such a partnership would not only advocate on IFCD and Convention issues of concern, but would also bring significant visibility and credibility to the Fund, making it more appealing to an increasing number of high-value funding partners.
Positioning and Messaging

113. The IFCD is placed in the culture for development field, which spans the international non-profit development sector as well as the culture sector. Today, visibility of the Fund in these sectors is minimal. Among those who are engaged, there is considerable confusion and misunderstanding surrounding the purpose and activities of the Fund. An additional possible factor of confusion is the recent re-launch of the UNESCO International Fund for the Promotion of Culture (IFCP). The similarities in name and mandates will require careful crafting of any communications.

114. Clearly and consistently communicating the unique contribution that the Fund makes to sustainable development will be critical for galvanising greater financial and political support. This strategy aims to position the Fund as strategic and results-orientated and as:

- A leader among ‘culture for development’ funds;
- A powerful champion for – and example of – global action on the 2005 Convention;
- Having a unique approach that sparks transformational change through strategic support along the entire creative industry value chain. These investments take root because they are nationally owned and led.

115. A critical tool to help IFCD in achieving this is a unique and memorable identity (please see Annex C). The proposed identity developed under this strategy is made up of:

- A tagline - from which a central narrative and key messages are derived;
- A wordmark or logo (without a symbol) and;
- A visual identifier or mark

116. **Tagline:** Unlike other funds (that largely invest directly in artists, specific industries and/or regions), the IFCD focuses on sparking transformational change by supporting efforts along the entire cultural industry value chain. These investments improve policies, markets and capacities so that the overall environment for the production of creative goods and services in developing countries is strengthened. This unique contribution that the IFCD approach targets is captured in the proposed tagline.

*Investing in creativity. Transforming societies.*

117. Sparking transformational change in countries facing immense development challenges on many fronts requires new, innovative and creative approaches. The concept of ‘creativity’ in the tagline covers the spectrum of different groups that the IFCD invests in along value chain – from policy makers to producers to those who deliver and consume creative goods and services in the marketplace.

- The Fund invests in civil servants and policy makers to create innovative policies that foster the creation, production, distribution and consumption of a diversity of cultural goods and services.
Annex II

- It invests in civil society to create spaces and opportunities through which cultural entrepreneurs and practitioners can improve their capacities to produce and market their goods and services.
- It invests in international cooperation that allows people to exchange knowledge and to create new forms of expression.

118. Working together, these investments spark lasting changes that can transform societies. They create income opportunities and enable countries of the global south to compete on a more equal footing at the international level. They also foster sustainable development as the solutions devised are nationally created, nationally owned and led. The Fund itself is a powerful example of international cooperation as it involved countries from the global south and north working together to invest in creativity to transform societies.
Resources

119. This graph shows the expected financial growth over the course of this strategy as well as the estimated investments. It accounts for cash income and skills-based support. The net income shows income once fundraising and communications investments are taken out.
Management Arrangements

120. The successful implementation of this strategy will rely on a combination of in-house management from the UNESCO Secretariat, high-level involvement from the Committee members and other key Parties and the occasional and contained subcontracting of external providers. It will also hinge on the allocation of skilled human resources through a range of schemes i.e. direct UNESCO recruitment or secondments of experts by private sector partners or Parties. In any case, the strategy foresees these management arrangements building over time and possibly changing as specific needs arise throughout the three strategic phases.

121. Dedicated Convention Secretariat/IFCD team: Empowering the Convention Secretariat to make day-to-day decisions on the IFCD’s fundraising and communication efforts will be a key aspect of this strategy. The wide-ranging partnerships and actions entailed throughout the three phases of this strategy can only be carried out through a dedicated, fluid and robust day-to-day management arrangement. Responding promptly to a prospective donor or making an editorial decision for a communication action or media query will only be possible if the Secretariat is mandated and resourced to make those decisions. This strategy therefore recommends the set-up of a dedicated IFCD partnerships and communications team with the mandate, the skills and resources to professionally deliver the combination of actions proposed. This team should be composed of the following roles:

- A partnerships and external relations manager to head the team. This post should be envisaged as a mid-level post (UN P3 level, fixed-term contract) and will have the primary responsibility to oversee and successfully implement this strategy.
- A communications and media officer to lead on all communications and media engagement elements of this strategy and a strong emphasis on writing for external audiences. The post should be envisaged also as lower level (UN P2 level, fixed-term contract).
- An assistant/administration officer to take charge of all administrative and logistical (including the building and maintenance of contact and distribution data bases) aspects. Also a fixed-term contract.

The involvement of senior UNESCO and Parties/Committee members will be key:

- To mobilize and engage peers: ‘Peer to peer’ engagement is a fundamental approach throughout this strategy. Phase one will particularly rely on a number of ‘champion’ Parties/Committee members to engage together with the UNESCO Secretariat in the face-to-face meetings with peers to present the IFCD’s appeal for funding.
- To identify and build partnership with the private sector: Engaging with companies and high net worth individuals will require commitment across UNESCO and Parties. This strategy recommends that senior UNESCO and Party/Intergovernmental Committee members work in close collaboration with IFCD on this to secure meetings and build engagement. Support will be given to this group by way of briefings and presentations about how other organisations have successfully used senior personnel as part of a successful fundraising strategy.
122. The occasional and **strategic involvement of UNESCO’s Director-General** will also be sought at key moments of the strategy. For instance she will be requested to host the event that will launch the IFCD Appeal for funding in phase one.

123. **Outsourcing consultancy services**: At different stages of this strategy it will be necessary to outsource a number of services either because they will require specialized technical skills such as film making or to enable the kick start of important aspects of this strategy while the recruitment of staff takes place. For example, a specialised consultant could be asked to develop the IFCD case for support and subsequent appeal document for governments for phase one.

124. **Secondsments through partnerships with private sector and/or Parties**: Staff secondment schemes can be very advantageous to the Fund for contained short-terms tasks. This strategy proposes to promote these schemes particularly through phase two when the levels of outreach and formal contacts with the private sector will intensify. In phase one it would be highly recommended to seek the secondment of a business consultant by a corporation (i.e. Accenture or Deloitte) to help the IFCD develop its much needed business plan. Through the course of the consultations for this strategy, it was suggested that Parties might like to cover the costs of staffing through extra budgetary funding.
## Summary Table: Management Arrangements (timings are detailed below)

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<tr>
<td><strong>IFCD Team &amp; Convention Secretariat</strong></td>
<td>Manages and implements overall activities, recruitment and outsourcing, develops implementation plan for phase 2.</td>
<td>Manages and implements overall activities, secondments and outsourcing, develops implementation plan for phase 3.</td>
</tr>
<tr>
<td><strong>State Parties/Committee</strong></td>
<td>Participate in face-to-face meetings and in events i.e. moderates discussions, invites national ministry counterparts to participate etc... Relay IFCD communication products and updates to line ministries.</td>
<td>Help establish contacts with contacts with relevant private sector. Relay IFCD communication products and updates to line ministries.</td>
</tr>
<tr>
<td><strong>UNESCO Management and Networks</strong></td>
<td>Head of Partnerships and External Relations makes official contacts with Angelic Kidjo DG to launch government funding appeal at signature event Communications section, FO relay IFCD communication products</td>
<td>DG participates in recognition campaign Communications section, FO relay IFCD communication products</td>
</tr>
<tr>
<td><strong>Outsourced Services</strong></td>
<td>Fundraising consultancy to develop government funding appeal document and secure private sector secondment for IFCD Communications/audio-visual consultancy to develop multimedia stories about IFCD impact</td>
<td>Communications consultancy to support the production of the ‘thank you’ campaign.</td>
</tr>
<tr>
<td>Partnerships Secondments</td>
<td>Secondment from private sector (i.e. Accenture or Deloitte) to develop IFCD's business plan.</td>
<td>Opportunities expected to arise as outreach to the private sector intensifies: i.e. private company seconds expert to conduct a mid-term independent review of strategy. A production company seconds team to produce materials including multimedia elements for the recognition campaign. A photo library could be established through a secondment of professional photographers. Secondments could include providing support not only to the IFCD Secretariat, but also projects. For example, a special call for proposals for skills-based support could be made.</td>
</tr>
</tbody>
</table>
Monitoring and Evaluation

125. This strategy establishes monitoring and evaluation mechanisms and benchmarks throughout all aspects and phases of its implementation. This will allow the IFCD to steadily build on successful outcomes, tactics, key one-off actions and products. It will also ensure that the IFCD makes the necessary adjustments when encountering delivery problems or when relevant contextual changes take place. The strategy also foresees reporting back to donors through communication actions but also through more specific and targeted performance and financial reports.

126. Reviews are called for at the end of each phase. The first and final reviews will be done internally, while an independent mid-term review of the strategy implementation and results will be conducted in phase two. The reviews will include a quantitative and qualitative appreciation of the strategy’s results.

127. Regular monitoring and collection of information: The IFCD team will establish protocols to ensure relevant aspects in relation to IFCD’s contributions are systematically analysed and reflected in the strategic directions and tactics of the strategy implementation:

- The global and regional economic development and trends
- Economic development and trends in countries particularly supportive of the IFCD and the 2005 Convention
- Contributions to other similar Funds within UNESCO and beyond
- Contribution trends to UNESCO broadly from government and private sector sources
- Implementation of the Convention ratification strategy
- Fundraising trends and novelties to other organisations in the culture and development sector, notably other UN agencies
- Public advocacy and fundraising campaigns launched by other partners

128. Evaluation of strategy impact: The following levels of the strategy will be regularly evaluated:

- Funding outcomes and return for investment: First and foremost the success of this strategy will be determined by the achievement of the goals and interim fundraising objectives established for each phase. A thorough return for investment analysis will be conducted to further determine the impact of the actions.

- Actions and process: The actions and processes utilised to carry out this strategy will also be evaluated with measurement indicators that will be established. For instance, the engagement of the Parties in the delivery of this strategy, the levels of participation and quality of the debate generated at the events in phase one or the collateral partnerships that may emerge throughout with unforseen partners will also be aspects to consider when analysing the overall impact.

- Key actions and products: Each specific campaign will have a set of indicators to assess implementation and impact. For example the Recognition Campaign in phase two will establish specific delivery and outreach targets to be measured subsequently. Likewise subscriptions to IFCD’s monthly newsletters or views of a specific IFCD video on YouTube will also provide insights about the success and impact of specific communication products. We
will also build some business indicators into the cultivation process though implementation of a prospect development tracker. This will facilitate the planning, monitoring and controlling of prospect research and cultivation in order to ensure that a steady pipeline of contacts is being developed.

- **Positioning and IFCD influence:** this strategy will progressively strive to position the IFCD as a substantive and results-oriented player within the culture and development sector. A successful implementation of phase three will already be in itself a measure of success of the ‘groundwork’ done through phases one and two in rebranding, positioning and proactively conveying the IFCD’s key messages and impact stories. But other key indicators of success will be for instance the number of invitations that the IFCD receives to participate in sector events. Or the number of interviews that specialised media may seek from the IFCD. Or the number of scholars that seek data from the IFCD for their research.

129. Detailed measurement indicators are included in the Results and Resources framework developed for the implementation plan of phase one. For the subsequent phases they will need to be determined when the respective implementation is fleshed out.

130. **Exit strategy:** Managing partnerships for successful resource mobilisation should always be at the core of IFCD’s work. This strategy calls for regular and rigorous reviews during each implementation phase, coupled with on-going monitoring and evaluation. These actions will show if the fundraising and communications goals are being reached or not. If targets are not being reached, the reviews will reveal the challenges that need to be addressed. It will be important for IFCD to assess these at the time and to take remedial steps as required. This may include changing the strategic approach and related activities.

131. **Reporting to donors and partners:** Each donor and partner will require different reporting schemes. The IFCD will have to take this into account when developing and agreeing on a partnership.
### Strategy Overview Table

**Phase one - Overall Goal:** By 2018, at least half the State Parties are contributing regularly to the Fund (baseline = five).

- **Interim Objectives:**
  1. By mid-2014, IFCD partner networks recognise the Fund’s impact and its brand.
  2. By mid-2014, IFCD has increased its annual disbursable funds sourced from governmental donors by 10% (Baseline = 800,000).
  3. By mid-2014, a critical number of the building blocks for reaching out to alternative funding sources are established.

<table>
<thead>
<tr>
<th>Targeted group</th>
<th>Strategy</th>
<th>Key Actions/ tactics</th>
<th>Key Results</th>
</tr>
</thead>
</table>
| Parties        | Implement specific campaign: Your 1% counts for creativity appealing governments to donate 1% of their regular UNESCO contribution to the Fund | - Recruit necessary staff7  
- Develop solid Funding Appeal/Case for Support  
- Organise event to launch campaign with prominent Art Advocate (i.e. Angelic Kidjo) and a couple IFCD project managers.  
- Organise 3 other campaign smaller events that will keep donors and partners engaged throughout the year  
- Conference of Parties for campaign closure and recognition action | - Professional partnerships and communications team is operating  
- Appeal is clear and well received by State Parties  
- Attendance to launch event and other campaign events is high and relevant  
- Committee members and other State Parties engage in different aspects of the events  
- Pledges and regular contributions grow |
|                | Present Appeal and new ‘post pilot IFCD’ through face-2-face visits and involving Committee members i.e. ‘peer to peer’ approach | - Establish a calendar of meetings and visits  
- Select and brief Committee member (s) that will support this action  
- Conduct round of visits | - State Parties welcome meetings and react positively  
- State Parties provide input into IFCD’s strategic directions and interest in projects  
- Contribution forecasts are discussed  
- Relationship with individual State |

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7 See Management Arrangements for details on staff this strategy recommends.
<table>
<thead>
<tr>
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<th>Parties strengthens</th>
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<tr>
<td><strong>UNESCO Networks</strong></td>
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</table>
| Presentation and positioning of new brand and post pilot IFCD with emphasis on impact, results and ‘real life’ stories. | - Meetings are organised to present IFCD’s new brand, communication products and overall strategic approach  
- Funding Appeal is shared  
- IFCD stories are packaged to fit needs and formats of different Networks (web, social media etc.) | - Communication products shared are disseminated further to Network stakeholders  
- Feedback provided is positive  
- IFCD is begins featuring in overall UNESCO communication products and platforms  
- Queries for further information from Networks increase |
| **Civil Society Networks** |  |
| Presentation and positioning of new brand and post pilot IFCD with emphasis on impact, results and ‘real life’ stories. | - Funding Appeal is shared  
- Key CS groups are invited to participate in Your 1% counts for creativity  
- Communication products are shared and when possible opinions, views and news from CS are integrated | - Attendance to events is high  
- Inputs and feedback to communication products is received increasingly  
- CS feature information about IFCD among their own platforms and disseminate it further |
### Annex II

#### Private sector and High Net individuals

| Partnership with business corporation for secondment of business consultant | - Fundraising Consultant approaches prospects and secures partnership  
- IFCD business plan is developed | - Business plan is realistic and practical |
|---|---|---|

#### Kick off process of establishing building blocks

| - Develop detailed list of prospects  
- Develop tracking tools  
- Develop partnerships TORs  
- Clarify mandate and roles and responsibilities between Committee and IFCD UNESCO Secretariat  
- Establish fundraising board | - Internal processes are clear underway to initiate contacts with private |

#### Phase two - Overall Goal: By 2018, at least 30% of IFCD resources are generated through approximately six strategic partnerships with private sector corporations and high net worth individuals.

- **Interim Objectives:**
  - By end 2014 four partnerships are secured (we envisage two of these will be delivering both income and skills and two will be skills-based only).
  - By 2015, targeted private sector organisations are aware of the Fund and how they can contribute.
  - By end 2015, an additional two partnerships with private sector are secured.

<table>
<thead>
<tr>
<th>Targeted group</th>
<th>Strategy</th>
<th>Key Actions/ tactics</th>
<th>Key Results</th>
</tr>
</thead>
</table>
| Private corporations | Establishing the building blocks to reach out to external parties continues from phase one | - Develop specific cases for support  
- Research is undertaken to shortlist and profile 60 prospects  
- Tracking system is finalise | - Set up of systems and necessary blocks is optimal to start contacting prospects |
| After careful selection to establish potential fits, at least 60 prospects are approached and cultivated to secure 6 profitable partnerships | - Cultivation process begins through a mix of high profile contacts, electronic communication and face 2 face meetings  
- IFCD communications products and case for support are shared and prospects invited to events  
- Negotiations of partnerships options with interested prospects take place  
- Partnership signature events take place | - Six Partnerships are established successfully  
- Partnerships are renewed at least once after completion  
- Contacts and engagement has been established for future possible fits |

| High Net individuals | Through specialised companies that advise wealthy individuals about philanthropy, rich individuals are approached | - Cases for support developed tailoring each individual  
- Specific research about the persons is undertaken  
- High level contact is established  
- Partnerships negotiations undertaken | At least 2 High Net individuals begin supporting Fund |
### Phase three - Overall Goal: By 2018, a signature partnership with a global corporation is established and begins to generate a steady revenue stream.

**Interim Objectives:**
- By end 2017 at least two prospective corporations have been approached with a solid proposal.
- By mid-2017, IFCD has established a profile with targeted media and collaborative efforts to promote the 2005 Convention are underway.

<table>
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<tr>
<th>Targeted group</th>
<th>Strategy</th>
<th>Key Actions/ tactics</th>
<th>Key Results</th>
</tr>
</thead>
</table>
| Global private corporations | After careful selection to establish potential fits, at least 10 companies are approached to secure one innovative fundraising mechanism. IFCD will heavily rely on the UNESCO brand and will secure representative at the highest level. | - Develop case for support  
- Begin cultivation process at UNESCO highest possible level  
- Begin negotiations and legal deliberations with prospect | - One partnership is secured  
- Engagement has begun for other potential future fits |
| Global media | Partnership with global media i.e BBC or Aljazeera is established | - Explore range of options and formats for partnerships | - IFCD’s reach expands to a broader audience  
- Understanding of the 2005 Convention increases  
- Interest in IFCD is generated particularly among artists and like minded culture associations, businesses etc.. |
Annex A: Detailed Implementation Plan and Timeline for Phase One

**Overall Goal:** By 2018, at least half the Parties are contributing regularly to the Fund (baseline = five).

- **Interim Objectives:**
  - By mid-2014, IFCD partner networks recognise the Fund’s impact and its brand.
  - By mid-2014, IFCD has increased its annual disbursable funds sourced from governmental donors by 10% (Baseline = 800,000).
  - By mid-2014, a critical number of the building blocks for reaching out to alternative funding sources are established.

<table>
<thead>
<tr>
<th>Key Actions</th>
<th>Detailed Activities</th>
<th>Responsible</th>
<th>Timing</th>
<th>Est. Cost</th>
<th>Success Indicators</th>
</tr>
</thead>
</table>
| Set up IFCD Team and secure needed external support for range of actions throughout phase | 1/Recruit permanent IFCD staff to be in charge of full implementation of fundraising and comms strategy:  
- Develop TORs for IFCD Partnerships and External Relations Manager (P3), Communications and Media Officer (P2), Assistant and Administration Officer.  
- Advertise posts; conduct selection process and issue contracts.  
- Conduct necessary inductions and briefings with newly recruited team. | IFCD Manager | January to April 2013 | 225,000 + UNESCO Employers cost | - Number and relevance of applicants responding to vacancy announcements  
- Partnerships and External Relations Manager is fully functioning by end Feb 2013  
- All staff with the right profile are fully functioning by April 2013 |
| | 2/Develop TOR, select and recruit Fundraising Consultant to: establish partnership with business corporation \(^{10}\); develop Funding Appeal for *Your 1% Counts for Creativity* campaign. | IFCD Manager | January 2013 | 45,000 (includes building block elements below) | - Relevant consultant is fully functioning by February 2013  
- Consultant delivers agreed tasks on time and with expected quality  
- Funding Appeal finalized by end March 2013.  
- Partnership tracking system in place. |

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\(^8\) Timeframe suggested here is of 18 months, from January 2013 to June 2014. Should the implementation begin later, the timeframe will need to be adjusted accordingly by the IFCD.

\(^9\) All costs are given in US dollars. Details are provided in the budget for the strategy.

\(^{10}\) This strategy has recommended that the IFCD urgently develop a business plan. A pro-bono arrangement will be sought. The development of the business plan itself is however not reflected in this strategy.
| 3/ | Formalise secondment or pro-bono arrangement with specialized private sector company for the development of IFCD’s business plan: develop TOR and Partnership Agreement. | Fundraising Consultant with support of IFCD Manager | February 2013 | No additional cost | - Specialised and seconded staff is fully functioning by March 2013  
- A first and detailed Partnership Agreement is signed with a private corporation.  
- Business plan developed |
|---|---|---|---|---|---|
| 4/ | Recruit audiovisual consultant to develop multi-media stories for *Your 1% Counts for Creativity* campaign. | IFCD Manager with support of Conventions Comms Focal Point | March 2013 | 22,000 | - Consultancy kicks off by April 2013  
- Consultant delivers agreed tasks on time and with expected quality |
| 5/ | Recruit or extend existing communications consultancy to develop 4 monthly issues of the IFCD Newsletter (Jan, Feb, March and April) until dedicated Comms and Media Officer is fully on board and can take over this task. | IFCD Manager with support of 2005 Conventions Comms Focal Point | December 2012 or early January 2013 | 16,000 | - Consultancy kicks off by early Jan 2013  
- Consultant delivers agreed tasks on time and with expected quality |
| **Re-branding and positioning of ‘post-pilot’ IFCD through proactive and regular communications** | **1/Continue implementation of communication activities initiated in 2nd half of 2012:**  
- Create/finalise IFCD’s visual identity and guidelines as per decisions of Committee.  
- Finalize and re-brand IFCD’s key communication tools i.e. folder, booklet with impact stories, factsheet, E-newsletter template, corporate video, powerpoint presentation and webpage.  
- Translations into Spanish and French.  
- Disseminate widely to target groups all rebranded communication products introducing IFCD’s visual identity. | 2005 Conventions Comms Focal Point Consultants | January to April 2013 | 12,000 | - Increased number and quality of inputs that Parties and other partners provide to E-newsletters.  
- Increased number of messages and comments that IFCD receives from target groups in reaction to information and stories received.  
- Number of IFCD web visitors increases.  
- Increased number of IFCD corporate video views through social media. |
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<tbody>
<tr>
<td>2/</td>
<td>Continue and expand communication activities by providing regular information about the Fund’s impact and results portraying clearly IFCD’s post pilot phase:</td>
<td></td>
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<tr>
<td></td>
<td>- Liaise regularly with comms counterparts amongst target groups i.e. State Parties, UNESCO Networks and Civil Society groups.</td>
<td>IFCD new Comms and Media Officer</td>
<td>From April 2013 to end of phase 1</td>
</tr>
<tr>
<td></td>
<td>- Package IFCD stories and information to fit formats and needs of target groups.</td>
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<tr>
<td></td>
<td>- Develop and maintain comprehensive stakeholder database for dissemination of products.</td>
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<tr>
<td></td>
<td>- Use consistently IFCD visual identity and disseminate visual guidelines to all UNESCO Networks and funded projects.</td>
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<tr>
<td></td>
<td>- Liaise with funded projects to ensure documentation of project impact and human stories.</td>
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<td></td>
<td>- Develop and maintain different photo and footage archives.</td>
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<td></td>
<td>- Continue developing and issuing E-newsletter.</td>
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</table>

3/ Conduct a review and evaluation of IFCD’s E-newsletter:

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<tbody>
<tr>
<td></td>
<td>- Develop a short questionnaire to gather audience feedback and distribute through issue #12 of the Newsletter.</td>
<td>IFCD new Comms and Media Officer</td>
<td>July 2013</td>
</tr>
<tr>
<td></td>
<td>- Undertake a representative number of qualitative interviews to assess audience feedback.</td>
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</tbody>
</table>

- Increased numbers of IFCD related stories featured on UNESCO’s main web and social media platforms
- Increased numbers of contacts in database
- IFCD’s visual identity is consistently used by UNESCO Networks
- Target groups increasingly understand the role of the IFCD and recognize its visual persona.
- Information shared is disseminated further to networks of target groups.
- Photo and footage archives exist with increased numbers and quality of material.
- Evaluation instruments are relevant
- # of responses received
- Write up with results of evaluation
- Findings and recommendations are implemented
4/ Hold face to face meetings with the 125 Parties to introduce IFCD’s ‘post-pilot’ identity and approach, the upcoming or ongoing Funding Appeal and the campaign designed to encourage Parties’ 1% contributions:
- Establish a calendar of meetings and visits.
- Select and brief Committee member(s) that will participate in meetings.
- Prepare meeting’s contents depending on timing and other ongoing IFCD related events.
- Schedule and hold the meetings with Parties

5/ Hold face to face meetings with key UNESCO Sections to present ‘post pilot’ IFCD build links to the work of other sections and initiatives namely Culture, Partnerships, Communications, National Commissions and Creative Cities.

<table>
<thead>
<tr>
<th>Develop key products and actions for campaign: Your 1% Counts for Creativity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/ Develop Funding Appeal addressed to Parties:</td>
</tr>
<tr>
<td>- Conduct necessary research and interviews</td>
</tr>
<tr>
<td>- Prepare draft, conduct feedback rounds and finalise drafting</td>
</tr>
<tr>
<td>- Design and layout in line with IFCD identity and key messaging</td>
</tr>
</tbody>
</table>

- Prepare a write up with the main conclusions of the evaluation and share them with the audience alongside issue # 14. Recommendations should be already implemented with this issue.

- # Meetings held
- # Committee members participating
- Feedback and positive reactions from the Parties to having a more ‘personal’ and regular contact with IFCD.
- Parties provide input into IFCD’s strategic directions
- Parties’ funding forecasts are discussed

- # of meetings held
- Positive feedback and reactions from colleagues visited
- Follow up actions and opportunities seized as a result of meetings.

- Appeal is clear, convincing and integrates key inputs from stakeholders.
- Appeal is finalized by end March 2013.
| 2/Develop 4 IFCD impact video stories: | Comms/Audio-visual consultant for multimedia stories Supported by IFCD Comms and Media Officer | April-May 2013 | Costed in Consultant quote above | - Videos are ready on time for both broadcast and web.  
- Stories are compelling and inspire State Parties to further support the work of the IFCD. |
|----------------------------------------|------------------------------------------------------------------------------------------------|----------------|----------------------------------|----------------------------------------------------------------------------------------------------------------------------------|
| - Research to select projects, talents and develop story lines for each story  
- Film and/or commission shooting and conduct of interviews  
- Prepare rough cuts for feedback  
- Finalise videos |                                                                                             |                |                                  |                                                                                                                                 |
| 3/Develop a Thank You Kit to give to each Party containing a card and a sample press release and background information they can use to inform constituencies and media in their own countries. | Comms and Media Officer | May           | 3,000                           | - Material is developed on time.  
- It is clear and practical and welcomed by Parties |
| 4/ Develop concept notes\(^{11}\) for each of the campaign events (launch event and 3 subsequent smaller events) with respective implementation plans: these will describe in detail the format and sequencing of the event, the guest speakers, participants and range of actions to take place by whom and by when.  
5/ Initiate contacts and practical arrangements with an art advocate and Project Managers participating in the Campaign Launch Event.  
6/ Initiate contacts and practical arrangements with UNESCO DG for her to host and launch the campaign by presenting Appeal. | IFCD Partnerships and External Relations Manager Supported by UNESCO Head of Partnerships | May 2013       | No additional cost               | - Concept notes are clear and provide the roadmap for implementation.  
- Arts advocate and project managers respond favourably to requests.  
- UNESCO DG responds favourably to invitation |

\(^{11}\) See in strategy document the description of phase 1 for reference.
| Launch and implement campaign | 1/Organise Launch event to coincide with the June 2013 Conference of State Parties:  
- The Conference is extended by half a day to address IFCD’s issues and launch campaign: Invitations and documentation for Conference reflect this  
- Funding Appeal is presented by UNESCO’s DG, audiovisual story #1 is screened and inspirational intervention by Angélique Kidjo and project managers takes place. | IFCD Partnerships and External Relations Manager | June to Nov 2013 | 30,000 | - Attendance to launch event is high and relevant  
- Pledges are made for regular contributions  
- Committee members and other Parties engage in different aspects of the event |
| | 2/Organise 1\textsuperscript{st} follow up event | | Sept | 18,000 | - Attendance to events is high and relevant  
- Pledges are made for regular contributions  
- Committee members and other Parties engage in different aspects of the event  
- \# of Recognition actions that take place systematically and are welcomed by Parties |
| | 3/Organise 2\textsuperscript{nd} follow up event | | Oct | | |
| | 4/Organise 3\textsuperscript{rd} follow up event | | Nov | | |
| | 5/ Recognition actions: Make announcements of all answers to the Appeal across IFCD and UNESCO communication products and platforms and distribute to Parties the Thank You Kit so they can relay the information to their own constituencies. | Comms and Media Officer | June to Nov 2013 | No additional Cost | |
| Jump start building blocks necessary for implementation of phase 2 | 1/Develop a ‘prospect’ detailed list and database of private sector partners. | Fundraising Consultant | January 2014 | Costed in consultant quote above | - Prospect list is finalised and includes at least 60 realistic targets to cultivate  
- Tracking tool is set and functioning  
- Implementation plan developed |
| | 2/Set up a prospect development-tracking tool to help plan, prioritise, monitor and control the cultivation process to take place throughout phase 2.  
3/Establish guidelines that establish the mandate and processes for the UNESCO IFCD Secretariat to fundraise and involve higher level Managers.  
4/Develop a detailed implementation plan for Phase 2 of fundraising and communication strategy. | IFCD Partnerships and External Relations Manager | January to June 2014 | 10,500 | |
| Conduct evaluation of phase 1 | 1/ Based on the set indicators to measure success as well as the interim objectives, evaluate phase 1 implementation.  
2/ Draft report with evaluation key findings and disseminate it to Parties and UNESCO Networks with references to lessons learned and key actions to carry through phase 2. | IFCD Partnerships and External Relations Manager | June 2014 | No additional cost | Evaluation report |
<table>
<thead>
<tr>
<th>Key Actions and Activities</th>
<th>2013</th>
<th>2014</th>
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<tbody>
<tr>
<td>Recruit IFCD Partnerships and External Relations Manager</td>
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<td>Recruit Communications and Media Officer</td>
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<td>Recruit Admin Assistant</td>
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<td>Recruit fundraising Consultant</td>
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<td>Recruit audiovisual Consultant</td>
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<tr>
<td>Recruit Communications Consultant</td>
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<tr>
<td>Continuation of comms activities initiated in 2012</td>
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<td>Expand communications and positioning</td>
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<tr>
<td>Conduct evaluation of E-newsletter</td>
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<tr>
<td>Face to Face meets with Parties</td>
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<tr>
<td>Face to Face meets with key UNESCO Sections</td>
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<tr>
<td>Develop Funding Appeal</td>
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<td>Develop 4 video impact stories</td>
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<td>Task</td>
<td>Status</td>
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<tr>
<td>Develop Thank You kit for Parties</td>
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<td>Develop detailed concept notes for campaign events</td>
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<tr>
<td>Initiate contacts and practical arrangements with Angelic Kidjo, project managers and UNESCO DG</td>
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<tr>
<td>Launch event for Your 1% Counts for Creativity campaign</td>
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<td>First Follow up campaign event</td>
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<td>Second Follow up campaign event</td>
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<tr>
<td>Third Follow up campaign event</td>
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<tr>
<td>Recognition actions</td>
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<tr>
<td>Develop a prospect detailed list for phase 2</td>
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<tr>
<td>Set up prospect tracking tool</td>
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<tr>
<td>Guidelines for fundraising mandate and process with private sector</td>
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<tr>
<td>Develop detailed implementation plan for phase 2</td>
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<tr>
<td>Evaluate and report on phase 1</td>
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</tbody>
</table>
Annex B: List of persons consulted during the formative research

IFCD and/or UNESCO

Ms Danielle Cliche Chief of the Section, Culture Sector
Ms Arian Hassani Programme Specialist, Diversity of Cultural Expressions Section (in charge of IFCD)
Mr Francisco Gomez Associate Expert
Mr Jay Corless Cultural and Creative Industry Policy Analyst
Ms Reiko Yoshida Assistant Programme Specialist
Ms Laurence Mayer-Robitaille Programme Specialist, IFCD EU Program Manager
Ms Barbara Torggler Internal Oversights (IOS) team
Ms Ekaterina Sediakina Internal Oversights (IOS) team
Ms Sue Williams Media Outreach Manager
Ms Noha Bawazir Programme Specialist/Cooperation with Private Sector and Foundations
Mr George Radice Assistant Programme Specialist responsible for IFCD website content management
Mr Akio Arata Director of the Division of Cooperation
Ms Naima Boumaiza Web Manager, Culture Sector and Communications focal point for Culture Sector,
Ms Melika Caucino Manager, Culture for development indicators
Mr Xiaolin Cheng Chief of the National Commissions Section

Governmental Donor and Parties

Australia
- Ms Celia Street IFCD Focal point, Ministry of Culture
- Mr Grant Lovelock IFCD Focal point, Ministry of Culture

Brazil
- Mr Adam Muniz Second Secretary, Permanent Delegation of Brazil to UNESCO

Canada and Quebec
- Mr Jean-Pierre Blackburn Ambassador and Permanent Delegate of Canada to UNESCO
- Ms Michele Stanton-Jean Representative of the Government of Quebec
  - Ms Yasemin Heinbecker Counsellor, Deputy
  - Ms Nathalie Theberge Director Policy, Planning and Research
  - Mr Martin Simard Senior Policy and Research Analyst
  - Ms Dominique Levasseur Senior Programme Officer to the Permanent Delegation of Canada

Denmark
- Ms Nielsen Mansur Deputy Permanent Delegate, Permanent Delegation of Denmark to UNESCO

Finland
- Mr Jukka Liedes Director, Culture and Media Division Ministry of Education and Culture

France
- Mr Hubert de Canson Deputy permanent Delegate, Permanent Delegation of France to UNESCO
- Ms Claudine Serre First Secretary

Germany
- Ms Christine Merkel Head German National Commission for UNESCO
- Mr Strekhart German National Commission for UNESCO

India
- Mr Vinay Sheel Oberoi Ambassador, Permanent Delegate of India to UNESCO

Italy
- Ms Marina Missetano Attachée, Permanent Delegation of Italy to UNESCO

Kenya
- Mr James O. Nyongesa Representative of Kenyan Delegation
Netherlands  Ms Liefke Reitsma  Deputy Permanent Delegate and Culture focal point, Permanent Delegation of the Netherlands to UNESCO
Norway  Mr Magne Velure  Director, Ministry of Culture
Sweden  Mr Mikael Schultz  Deputy Director Ministry of Culture
Switzerland  Mr Rodolphe Imhoof  Head of the Swiss Delegation
Spain  Ms Ana Muñoz Llabrés  Jefa de Área de Cooperación Cultural
St. Lucia  Ms Vera Lacoeuilhe  Deputy Permanent Delegate of Saint Lucia to UNESCO
St Vincent and the Grenadines  Ms Janeil Henry  Secretary General National Commission
New Zealand  Ms Emma Escure  Deputy Delegate of New Zealand to UNESCO
United Kingdom  Mr Ian White  Senior Communications and Research Officer UK National Commission

Civil Society Groups and observers

OIF  Mr Frédéric Bouilleux  Executive Director
African Arts Institute  Mr Mike Van Graan  Out-going General Secretary
FICDC/FICCD  Mr Charles Vallerand  General Secretary
INCD  Mr Garry Neil  Executive Director
International Music Council  Ms Silja Fischer  Secretary General
International Theatre Institute  Mr Tobias Biancone  Secretary General

Project Managers

Mr Aleksandar Djeric  Programme Director  Academica Group, Professional development for cultural entrepreneurs in Serbia
Mr Adama Traore  Directeur  Association Culturelle Acte SEPT
Ms Lorraine Tanner  Project Manager and Fundraiser  South Africa, Harlequin Foundation
Ms Anies Jordan  Vice President  Barbados/Association Music Entrepreneurs
Ms Paloma Martin de Miguel  Representative  Cambodia CIAI Country CIAI
Mr Diego Padilla  Joint Director  Guatemala/IRIPAZ
Mr Christopher Magomelo  Assistant Executive  Malawi National Commission for UNESCO
Ms Anna Daniela Punto de Contacto para la Convención 2005  Comisión Nacional para la UNESCO


Annex C: Visual Identity and Communications Tools

The IFCD’s Visual Identity Proposal

A distinct visual identity will be a powerful tool for helping the IFCD in achieving its fundraising goals. Partnerships with the private sector will hinge on the IFCD being able to position itself distinctively in a ‘market place’ crowded with competing Funds and organisations also representing very valuable causes.

In addition to having a clear case for support and messaging (as outlined in the strategy above), the IFCD will need to distinguish itself through the consistent and cohesive use of visual elements across the full range of communications. The IFCD’s ‘post-pilot’ era and its re-positioning efforts represent a unique opportunity for the Fund to develop a visual identity that will express and establish its persona.

The IFCD is essentially a young, modern and forward-looking initiative. It operates across the developing world to promote dynamic and thriving creative industries. It is results-orientated and promotes cooperation among countries in the cultural sector. These unique values should feature not only in the IFCD messaging but also in the graphic choices of the IFCD.

A brand (or visual identity) is essential for ensuring that all outreach efforts present the Fund consistently. As a powerful positioning tool, a visual identity will convey the IFCD’s values and strengths and will help build recognition and reputation.

This annex provides some initial visual proposals for the IFCD to consider. Acknowledging the work in progress to develop a logo or emblem for the 2005 Convention, this proposal suggests to avoid creating another symbol for the IFCD. It strongly recommends creating a Wordmark (i.e. the IFCD’s name designed in a unique and individual style), and a graphic mark or identifier that will inspire IFCD’s audiences and express the IFCD values.

Proposed Wordmark

This Wordmark can easily be used alongside an eventual 2005 Convention emblem and the UNESCO logo. This is important for a number of reasons. Firstly, it will be important to link, wherever possible, the Fund with the Convention. The Convention’s ratification and advocacy agenda will benefit from the examples of action that the Fund can showcase. Meanwhile, the Fund will benefit from communicating its origins as having sprung from a legal instrument supported by many countries around the world.
Secondly, the UNESCO brand is well recognised around the world, largely thanks to the network of world heritage sites. Association with such a well-known brand will make it easier for the IFCD to develop partnerships with corporations and high net worth individuals, especially during phase three of this strategy, when successfully seizing a cause marketing partnership with a major cooperation will hinge on having an established and recognised identity.

The Wordmark combined with IFCD’s tagline (see tagline description under ‘Positioning and Messaging’ above)

The Graphic mark

The graphic mark is designed to add colour and distinction to the overall IFCD look and feel. It is also designed to reinforce the messages of creativity, dynamism, opportunities, innovation, and fusion.
It can be used with positive and negative backgrounds depending on the format and material being produced.

**Examples of how to apply the Wordmark and the Graphic mark in different communication products and platforms:**
During phase one, this strategy recommends the finalization of an IFCD brand and communications toolkit to support implementation. It is recommended that the kit contain: a folder, factsheet, E-newsletter, corporate video, powerpoint presentation, and guidelines for use of the visual identity.
## Annex D: Indicative Budget

### Phases

<table>
<thead>
<tr>
<th>Activity</th>
<th>Phase One 16 months</th>
<th>Phase Two 24 Months</th>
<th>Phase Three 24 months</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOTAL INCOME</strong></td>
<td>883,000</td>
<td>1,103,750</td>
<td>1,379,688</td>
</tr>
<tr>
<td><strong>TOTAL INCOMING RESOURCES</strong></td>
<td>883,000</td>
<td>1,103,750</td>
<td>1,379,688</td>
</tr>
</tbody>
</table>

### Costs

<table>
<thead>
<tr>
<th>Activity</th>
<th>Phase One 16 months</th>
<th>Phase Two 24 Months</th>
<th>Phase Three 24 months</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOTAL COST</strong></td>
<td>309,500</td>
<td>227,385</td>
<td>293,500</td>
</tr>
<tr>
<td><strong>Net Using Income only</strong></td>
<td>573,500</td>
<td>876,365</td>
<td>1,086,188</td>
</tr>
</tbody>
</table>

### Database / CRM system
- Year 1: 105,000
- Year 2: 105,000
- Year 3: 105,000

### Rebrand and roll out
- Year 1: 120,000

### Communications materials
- Year 1: 4,000
- Year 2: 4,000
- Year 3: 4,000

### Event Launch
- Year 1: 30,000

### Highlight project video
- Year 1: 22,000
- Year 2: 22,000

### Recognition
- Year 1: 3,000

### Cultivation Events and Activities
- Year 1: 20,000
- Year 2: 6,000

### Consulting Support
- Year 1: 45,000
- Year 2: 30,000
- Year 3: 30,000

### Event / Outreach / Studies
- Year 1: 9,000

### Training / Staff
- Year 1: 135,000

### TOTAL COST
- Year 1: 309,500
- Year 2: 227,385
- Year 3: 293,500

### ROI
- Year 1: 5.2
- Year 2: 3.9
- Year 3: 7.7
- Year 4: 6.7
- Industry Benchmark: 4.0 (distorted by continued yearly contributions by Governments)
Annex E: Key Messages

The International Fund for Cultural Diversity

*Investing in creativity. Transforming societies.*

Key Messages

Purpose of this document

These messages are designed to help the International Fund for Cultural Diversity (IFCD) to reach out to key external audience as part of an overall Fundraising and Communications Strategy. The Strategy is built around three distinct phases and spans five years.

This document focuses on the key messages needed to reach out to targeted groups under phase one (the initial 18 months). These will need to be reviewed, updated and expanded as IFCD starts engaging with a wider range of targeted groups (e.g. the private sector) under phases two and three of the Strategy.

Overall, some groups will be specifically targeted by the Strategy as ‘donors’ while others will be engaged as ‘supporters, channels/transmitters and advocates’. Ultimately they are all equally important and play key roles in achieving the goals of the Strategy.

The central narrative and key messages are designed to help counter some of the misconceptions and concerns raised during the formative research for the Strategy. These included:

- Misunderstandings about the purpose of the Fund.
- Concerns about the strategic approach of the Fund.
- Concerns about the results and impacts being achieved.

The central narrative and key messages are designed to help IFCD to communicate a common and agreed upon set of ideas around the Fund: what it does and why. Although they can be used verbatim, care should be taken to modify them according to specific contexts and situations.

Central Ideas

- IFCD is a strategic and results-orientated fund that is making a difference in developing countries.
- Unlike other funds that might invest in artists or specific creative industries, IFCD aims at sparking change at the structural level.
- This sort of fundamental change – which involves strengthening policies, markets and capacities – has the potential to transform. It can transform sluggish cultural industries and markets; it can transform livelihoods; and it can transform the way people relate to each other within and across countries.
• Creating transformational change will require innovation and creativity from all those involved with the cultural value chain. IFCD invests in their creative solutions.
• IFCD’s investments take root because they are locally owned and led.
• IFCD is an example of international and south-south cooperation.

Central narrative

Investing in creativity. Transforming societies.

It is easy to see why films, books, music and other cultural goods and services are recognised by the global community as more than commodities. They certainly create fiscal value, but they also enrich our lives in other vital ways too.

In countries facing enormous development challenges, cultural industries often waver. A lack of infrastructure and training opportunities means cultural entrepreneurs and practitioners struggle to access national, let alone international, markets. Locally this means the benefits of cultural industries often remain unrealised, while globally diversity and choices are narrowed. Overcoming these challenges calls for innovation and creativity from everyone involved with making and sharing a country’s varied range of cultural goods and services: government officials, producers, marketers, consumers and the international community.

We invest in creative solutions that strengthen the cultural value chain. Our investments are designed to spark lasting change. Governments draw on the Fund to develop the foundations needed for their cultural sectors to grow. Meanwhile, cultural entrepreneurs and practitioners work with us to increase their skills and market access. These investments take root because they are nationally owned and led. Our investments also encourage new cultural entrepreneurs to enter the value chain and make it sustainable.

Today, 125 countries from the global south and north are partners of the Fund. IFCD is an example of how international cooperation can support countries to develop the infrastructure and skills needed to create sustainable domestic markets and help local cultural goods and services reach global markets, enriching all of our lives.

Thanks to our donors, since 2010 we have disbursed more than USD five million to fund 48 projects across 36 developing countries worldwide. We have helped thousands of cultural entrepreneurs and practitioners to broaden their market access. We have also supported governments with policies that have benefited their cultural industries. Meanwhile, in numerous countries we have helped to foster higher-value creative production.

The IFCD is the Fund established by the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. In 2005 this Convention has been adopted by UNESCO’s General Conference at its 33th session. It ensures that artists, cultural professionals, practitioners and citizens worldwide can create, produce, disseminate and enjoy a broad range of cultural goods, services and activities, including their own.

To date, 125 countries have ratified the 2005 Convention.
Messages for specific targeted audiences under phase one

This group is already aware of and somewhat committed to the Fund. Overall, for Parties to increase their support they need to see that the Fund has a clear strategy; that efficient and transparent processes are in place; and that the Fund is making an impact.

Most appealing to this group is the transformational nature of the Fund – its unique approach, targeting policy, capacities and markets along the cultural industry value chain. This approach has the potential to spark real and lasting change. The Fund also fosters international cooperation and is, in itself, a collaborative effort on a global scale as all Parties (from the north and south) contribute financially.

Overall messages for all groups:

- IFCD supports developing countries to create thriving cultural industries. We invest in strengthening the foundations – policies, markets and skills.
- Our investments are strategic and designed to spark lasting change.
- We work with governments, cultural entrepreneurs and practitioners.
- Our investments take root because they are nationally owned and led.
- Thanks to our donors, we have helped thousands of cultural entrepreneurs and practitioners to broaden their market access. We have also supported governments with policies that have benefited their cultural industries. Meanwhile, in numerous countries we have helped to foster higher-value creative production.
- 125 countries (and counting) are IFCD partners today. Contributing the Fund is a powerful form of international cooperation.
- We are making an impact and need your support in making an even greater difference. Visit our website or contact us to find out more about how you can get involved.

Intergovernmental Committee – Key decisions and guidance related to the IFCD are provided by a 24-member Intergovernmental Committee. This group is made up of Party representatives from five different global regions. Membership rotates every four years and the Committee meets annually. Engaging this group is critical as they can be influential advocates for the Fund among their peers, who are in turn influential when it comes to their governments’ funding decisions. Key messages to this group are:

- We need your help to encourage more Parties to support the Fund. Help us by speaking to your party peers about what makes IFCD unique and the results that we are achieving. Let them know how important it is for all Parties to contribute to the Fund.

Existing Contributors – According to our research, many in this group were concerned about the strategic approach of the Fund and whether it was achieving results, especially sustainable ones. To maintain and increase their contributions, they need to know that IFCD has learnt from the pilot phase implementation and has a clear vision going forward, with strategic, achievable objectives, designed to deliver sustainable results in developing countries. Key messages to this group are:

- Our unique investments in strengthening policies, skills and markets are reaping results and enriching lives.
• We are having an impact and your continued and increased support is vital for us to make an even greater one.
• Today, 125 countries from the global south and north are IFCD partners. Contributing to the Fund is a powerful way of engaging in international cooperation.

Wealthy countries that have not contributed – Many of the wealthier ‘traditional donors’ have not yet given to the Fund. They need to know that the Fund is operating as a best practice; to understand the IFCD’s unique and strategic approach; and most importantly to see its results. The key messages to this group are:

• The IFCD investments are strategic and designed to spark transformational change when it comes to cultural industries in developing countries. We do this by supporting national efforts aimed at strengthening policies, markets and skills along the value chain.
• Our investments are reaping results and enriching lives.
• We strive to achieve the highest standards when it comes to the effective use of our investments, ensuring monitoring and evaluation at all stages.
• With the support of your Party peers, we are having an impact. Your support is vital for us to make an even greater one.
• Contributing to the Fund is a powerful way of engaging in international cooperation and expressing your continued commitment to the 2005 Convention.

Emerging donors that have not contributed – Cultural industries in emerging donor countries, where the barrier to growth is often market access, can benefit greatly from a strong 2005 Convention and an associated Fund. They need to know how supporting the Fund will benefit them through more dynamic markets and international cooperation. The key messages to the group are:

• The IFCD is the Fund established by the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The Convention ensures that artists, cultural professionals, practitioners and citizens worldwide can create, produce, disseminate and enjoy a broad range of cultural goods, services and activities, including their own.
• IFCD investments are helping cultural industries in countries like yours, where access to international markets is often a final challenge.
• With the support of your Party peers, we are having an impact. Your support is vital for us to make an even greater one.
• Contributing to the Fund is a powerful way of engaging in international cooperation and expressing your continued commitment to the 2005 Convention.

Countries of the global south – This group needs to know that they have a commitment to the Fund too and that their contribution is valuable, especially in terms of demonstrating a worldwide commitment to, and south-south cooperation for, investing in creativity and thereby transforming societies. They need to understand and support the unique transformational approach of the Fund and to see the impacts the Fund is having in their countries. Their role is also to express this impact to their national and international peers. The key messages to this group are:

• Every contribution, no matter the amount, is valuable.
• Contributing to the Fund is a powerful way of engaging in south-south cooperation.
• With the support of your Party peers, we are having an impact. Your support is vital for us to make an even greater one.
• Help us demonstrate the impact of the Fund by letting your Party peers know about the real results the Fund is achieving in your country and others.

Civil society groups – A number of strong and influential civil society networks are already among the IFCD supporter base. They are motivated by the spirit of the 2005 Convention and keen to see this international instrument working to benefit their regions and/or countries. In many cases they are already undertaking outreach activities. Providing this group with more information, especially in terms of the vision going forward and the results being achieved will inspire greater action on their part, deepening the IFCD supporter base. As the IFCD’s fundraising and communications efforts mature, this group will become important partners in national and regional advocacy. The key messages to this group are:
• We value your work to help raise awareness about and support for the Fund.
• We value your input and feedback, which helps us improve the work we do.
• Find out more through our regular newsletter and website.
• Help us spread the word by sharing the IFCD updates with your networks.

UNESCO – UNESCO is a vast organisation with a global network and a well-recognised and respected brand. Mobilising this network by providing the right information and representation to the right departments at the right time will help the IFCD to raise visibility and awareness among governments and a wide range of other actors, including potential donors. The targeted departments are: the culture sector, where the IFCD is housed; the partnerships division, which is proactively seeking funding partnerships; and the communications sector, which reaches out to the media, and prepares internal and external communications on behalf of the UNESCO Director-General. Field offices are also targeted with a view to reaching National Commissions, regional and national media. The key messages to this group are:
• We want to work with you and value your support to help us promote the results being achieved through your communications work and when you reach out to partners.
• This is an exciting and strategic UNESCO initiative that is having a real impact on the ground.
• We are adopting innovative fundraising approaches and are happy to share our lessons learnt along the way.

Project Managers – With each funding cycle new government and civil society groups join the IFCD family. They are the people who make the projects happen and it is through their efforts that investing in creativity helps transform societies. They are interested to learn about what their peers are doing and achieving. By providing opportunities to exchange experiences through events and communications the Fund is facilitating this type of international cooperation. While this group is not a target for raising funds, they are an important group of champions, whose role it will be to share their experiences with other project managers and, more importantly, with donors and potential donors. The key messages to this group are:
• We provide up to USD 100,000 in funding per project to governments or civil society organisations working in developing countries that have signed the 2005 Convention.
• We invest in projects that are likely to strengthen cultural industries in developing countries, through policy or market development, or by providing training opportunities.
• Watch out for our regular calls for proposals, which are advertised on our website and through our global network of UNESCO Field Offices, National Commissions, and by our other partners active in the arts and culture sectors around the world.
• A panel of international experts helps us select projects for funding, ensuring a fair and effective process.
• Learn more about other projects being funded through our regular newsletter and on our website.
• Help us spread the word about the impact that the Fund is making by documenting and sharing the results of our partnership.