

1. Basic info*	
Name of the nominator	<i>Ouafa Belgacem</i>
Title of the BP	<i>Creating viable financial ecosystems for the CCI in MENA and Africa regions</i>
Implementer of the BP	<i>Ouafa Belgacem, Culture Funding Watch, info@culturefundingwatch.com, + 216 92 505 697</i>
Website of the BP	https://culturefundingwatch.com
Country of the BP	<i>Tunisia</i>
Subsector of the BP	<i>Arts and culture</i>
Category of the BP	Networks, projects and platforms to support cross-border collaboration in CCI
Year of establishment and duration	<i>2014 legal creation but DEC 2017 start of activities - ongoing</i>
Target group of the BP	<i>Cultural and Creative Industries actors, professionals, funders, supporters and policy makers</i>
2. Main characteristics*	
Objectives	<p><i>Describe the overall and specific objectives of the BP</i></p> <p><i>CFW operates with the aim of enducing a structural changes that will contribute to creating a financially viable ecosystems for the CCI in the MENA and Africa Regions. We use technology and innovation to reach our goals.</i></p> <p><i>Culture Funding Watch dreams of the establishment of an inclusive, responsible and sustainable resource mobilization practices in the Arts and Culture sector, where all stakeholders have the necessary skills and information that enable them to make effective use of resources and foster equal opportunities.</i></p>
Description	<p><i>Provide a description of the BP's main characteristics (implementing team, need/problem addressed, distinctive features/unique distinguishing element of the solution proposed, relevance of the best practice) (min 100 words)</i></p> <p><i>Our innovation lays in our approach that is ecosystem driven rather project or need driven. Hense, we act over three main pillars that are necessary and complementary, including:</i></p> <p><i>1- Democratising access to information, identified as barrier N1 by art practionners to resources. Our platform www.culturefundingwatch.com maps, sorts and publish for free all CCI related resources opportunities (grant, investoment, award, incubation, residency, training etc). Beside our main platform our www.rdmidigithon.com, platforms are tech based space that facilitates access to information and matchmaking between creatives and their funders/supporters.</i></p> <p><i>2- Building capacities, it is not enough to know there is a call, CCI actors need to be able to put a pitch, a proposal and to design good projects. CFW offers a wide ranges of capacity building programmms and</i></p>

	<p>trainings. CFW has also an innovative apprenticeship approach to from the next generation of art fundraisers.</p> <p>3- Advocacy and research: It is not point in an ecosystem that art and creative communities are able to design and pitch project if there are no investors and funders. This last pillar of our approach aims to promote investments best practises , recrute and educated new funders and supporters and generate evidence based data for the sector worldwide. our platform www.cciboost.com operates as a vitrine for the CCI, generates open sources statistical data and facilitates much making between funders and CCI entrepreneurs.</p> <p>Our founders cumulate over 20 years of experience in Resources mobilisation and art sector work.</p>
<p>Approach</p>	<p>Describe the approach used to tackle the initial issue, leading to a successful outcome and to the BP. Provide a step-by-step description of the activities carried out, the timeframe of implementation and the stakeholders involved and their specific roles (min 100 words)</p> <p>CFW first started by creating its own website which served as a showcase to their activities and services and as a source of valuable infomation about CC opportunities of financing. Then, CFW created the CCe Index which provided statistics and graphs around CC entrepreneurship and backed CFW's advocacy and research efforts. Around the same period, CFW started implementing its idea to create a space where CC actors could meet with their funders and supporters and learn more about the stakes and challenges of resource mobilization for the CC sector. In 2020, when the pandemic was starting, CFW decided to digitalize the info days and the event became RM Digithon. The first virtual edition happened in May 2021. At the same time, CFW wanted to consolidate the role of the CCe Index and offer a permanent space to CC actors to network and access resources, so the index evolved and became the CCI Boost platform.</p>
<p>Results</p>	<p>Describe the concrete, tangible results obtained when implementing the BP. Describe the end products or services resulting from the BP. If available, provide details of KPIs. Include a description of any grants, investments, prizes or public aid received. Describe the social, cultural and economic long-term development improvements to which the BP contributes (min 100 words)</p> <p>Thanks to this approach CFW was able to create two platforms and an international event. culturefundingwatch.com has over 50,000 visitors per month, and gives access to around 200 opportunities in the Cultural and Creative sector per month/year. The RM Digithon concept, since its first physical edition, has gathered around 1000 actors and 100 funders and hosted over 50 seminars and workshops, the event is also "having babies" as smaller local and regional editions are being organized and held throughout the world. The CCI Boost platform with very little communication efforts has over 400 users and has won the iValues award in 2021 for the community and democracy category.</p> <p>CFW is now a reference in relation to capacity building in Resources mobilisation for the art. we provided training in over 5 african countries, 3 european countries and lately we are providing a modules for Master Degree classes at the Senghor University international (Alexandria, Egypt).</p> <p>In terms of research and advocacy: CFW and our CCiboost platform are up to now the only open sources statistical data for the CCI in the African Countients, we conducted the only available covid impact study on CCI in Tunisia. https://www.facebook.com/media/set/?set=a.125405815492524&type=3</p> <p>And we are proudly the organisers for the two international conferences on "Art Emergency Funding". https://www.facebook.com/Emergency-response-Mechanismes-what-can-inspire-us-for-the-CC-sector--106688337629162/</p> <p>Last but not least:CFW is featured in the Unesco Cultural policy report 2019 as good example. https://www.facebook.com/CultureFundingWatch/photos/a.1448587701919105/4943346012443239</p>

Long-term sustainability	<p>Describe the strategy to ensure long-term financial sustainability of the best practice, including sources of funding.</p> <p>Describe the elements that need to be implemented for the BP to be institutionally, socially, economically and politically sustainable.</p>
3. Impact (please complete at least 3 of the 7 sub-sections)	
Economic significance	<p>Provide details on the economic significance of the BP, including, if applicable:</p> <ul style="list-style-type: none"> - Annual turnover of the BP's operations/selling - Number of exports - Economic impact of the activity - Spillover effects on the economy
Replicability and upscaling	<p>What is the replicability potential of the BP? What are the possibilities to adapt it to other settings and sectors? Which conditions should be met for that, and what adaptations are likely to have to be made? Can the BP be tried out on a small pilot scale prior to large-scale adoption?</p> <p>This approach is highly replicable and is based on low cost implementation plans i.e up to 2021 CFW have never raised funds for its core activities (the only support we had was 1500 USD for a local foundation as contribution of organising the RMD global). It is actually a natural effort that is necessary for the creation of a sustainable entrepreneurial ecosystem. Culture Funding Watch has only applied it to the CC sector and adapted it the specificities, needs and challenges of the creative industries.</p>
Employment generation	<p>Provide details on the BP's capacity to promote sustained, inclusive and sustainable economic growth, productive employment and decent work, including:</p> <ul style="list-style-type: none"> - Number of jobs created - Number of professional opportunities for young people and women generated
Inclusiveness	<p>This BP is trying to create the right substrate for the CC industries to grow, revolving around resource mobilization, in opposition to fundraising, and focusing on exchange and transparency through the creation and backing of a community that, itself, promotes the sector and vehicles the right values and mindset to advocate for a transparent inclusive and accountable governance of the cultural sector. CFW has since its inception created 5 direct jobs and 10 indirect, all with no external funding nor investment. It is still hard to estimate the number of professional opportunity we created as we did not have the financial nor HR means to conduct impact assessment. However, we continuously keep receiving thank you messages from our website followers about accessing grants, or residencies etc through our publications.</p>
Social impact	<p>Describe the BP's social impact, including details on its contribution to:</p> <ul style="list-style-type: none"> - Community development: Though promoting investment and access to resources for the CCI, our work contributes to community development in many ways. First is the fundamental right of access to culture, promotion and protection of cultural diversity and creation of income and economic development through CCI activities. Our work is transversal and contributes to all mentioned contributions whether it is economic, social, peace or inclusivity. All these would not be possible if smart, sustainable financing policies and practices are not available and if operators can not access resources.
Innovation	<p>Describe how the BP has made use of an innovation to come up with new solutions to address the challenges, for example:</p> <p>CFW approach innovates in many ways:</p> <p>First, is the approach that is holistic and operates over the three fundamental pillars,</p>

	<p><i>(democratising access to information, bulilding capacities and advocacy). Second, use of technology : we use different platforms to targe different audiences and response to different needs. Third, our business model is innovative in a sence it has proven successful in breaking the cycle of dependency on institionnal grant making. We show by doing: CFW is self sustainable. Fourth: our whole strategy is based on an ecosystem approach to sustain growth and innovation of the CCI.</i></p>
Environmental sustainability	<p><i>Describe the BP's contribution to environmental sustainability, including details of any actions taken to:</i></p> <ul style="list-style-type: none"> - <i>Combat climate change and its impacts</i> - <i>Ensure sustainable consumption and production patterns</i> - <i>Ensure sustainable use of the oceans, seas and marine resources</i>
4. Challenges and lessons learned	
Challenges	<p><i>Describe the challenges encountered by the different stakeholders involved in the implementation of the BP and how they were addressed</i></p> <p><i>Being a pionner make it very difficult for CFW mission to be understood. Many did and still think that our mission is to hunt and raise fund for CCI projects. also for too early tech innovation we had hard time people to understand the importance of CCI boost and the generation of statistics, when we pitched the cceindex that generates open source statits on CCI in the MENA region in 2017 no one understood it so we did funded it our selfs and now it is the cciboost.com platfom which we are very proud of and which won the FNF MENA innovation award.</i></p>
Lessons learned	<p><i>Do not wait, do be smart, maximise resources and build alliances</i></p>
5. Conclusions*	
Conclusions	<p><i>Provide an overall summary of the usefulness and impact of the BP. Describe why it is considered a "best practice" and which are the key takeaways.</i></p> <p><i>CFW work is necessary in any ecosystem, access to resources is "le nerf de la guerre". CFW managed to move the matter of RM from a simple grant hunting to central in cultural policies development and debates.</i></p>

1. Basic info*	
Name of the nominator	<i>Rania Sakhri – Project Manager of RMD – Culture funding Watch</i>
Title of the BP	<i>The RMD - Bringing CCI ecosystems together</i>
Implementer of the BP	<i>Ouafa Belgacem, Culture Funding Watch, ceo.ob@culturefundingwatch.com, +216 92505697</i>
Website of the BP	<i>https://rmdigithon.com/</i>
Country of the BP	<i>Tunisia</i>
Subsector of the BP	<i>Arts and culture, design, media</i>
Category of the BP	<i>Ecosystem enablement</i>
Year of establishment and duration	<i>2018 first edition followed by 3 more (last one in 2021 was global and virtual)</i>
Target group of the BP	<i>the Culture and Creative Industries actors, investors, donors and supporters</i>
2. Main characteristics*	
Objectives	<i>RMD aims at creating a space to enhance all the CCI actors understanding of the ecosystem and its dynamics. It also works on pomoting the culture of listening between creatives & their supporters, facilitating matchmaking between creatives, funders and investors and creating the space for constant dialogue between creatives and their supporters.</i>
Description	<i>This project is implemented by Culture Funding Watch. The idea was born from the observation that accessing information about available resources represents a barrier for creatives and that reaching directly the grassroots and the innovators is also a challenge for art supporters. The RMD is the space created to meet the needs of both parts and connect both of them directly. It brings the CCI ecosystem together through: highlighting innovation and identifying worldwide talents via RMD virtual booths, promoting best practices, raising CCI community voices, delivering the right messages to decision-makers via panels, webinars, masterclasses, democratizing access to information and networking.</i>
Approach	<i>The RMD's approach is to educate the community on what type of relationship they should have with their supporters and financers and to promote the listening culture within the ecosystem. Brining more creatives and shedding light on their work is also a pillar of this project.</i>
Results	<i>During the 6 previous editions of RMDs, 161 Donors & supporters from 38 countries were present, 1300 persons attended the eventS, 20 webinars & high-level panel discussions, Over 680 speed-meeting rounds were performed, 80 creative projects were showcased, 87% of the attendees were satisfied and were willing to come again for the next RMD. The worthnoting thing, is that this event is 100% independent and self-sustained, as part of the CFW methodology. The concept works in the most cost-effective way to bring ecosystems together with the objective to facilitate acces to resources and support the CCI community, through partnership strategies and technology. finally the digitalisation of its last three editions contributed also to reduce carbone print related to travels with such big gatherings.</i>
Long-term sustainability	<i>The event has 6 editions, 3 of them were held physically and the last three were virtual. We are developing strategy so that it's going to be held regionally</i>

	<p><i>and nationally. Several deals and resources are reported by beneficiaries being secured thanks to their participation to the such as coinsence.org. All the relised RMDs editions (both physical and virtual) have been self sustained only one time small funding has been involved in the MENA edition) this gives hope to small organisaiton as well as secures the probability of its replication in harsh and difficult ecosystems. RMD MENA has a smaill support from the ARAB Fund For Art and Culture and in partnership with the Arab Foundations Forum. Innovative monetising tools have been designed such as the RMD gift Catalogue and sale of some booths.</i></p>
<p>3. Impact (please complete at least 3 of the 7 sub-sections)</p>	
<p>Economic significance</p>	<p><i>The concept is quite new, we do not think that such data is available since it is self-sustained not grant depending practice, we lack means to finance an impact study for the previous editions, however the MENA edition will be impact measured.</i></p>
<p>Replicability and upscaling</p>	<p><i>Yes, the concept is exported and adapted to countries, (senegal , jamaica etc) but also thematically (mobility, research etc) and also sectorially (music, danse, gaming etc).</i></p>
<p>Employment generation</p>	<ul style="list-style-type: none"> - <i>Provide details on the BP's capacity to promote sustained, inclusive and sustainable economic growth, productive employment and decent work, including:</i> <ul style="list-style-type: none"> - <i>Number of jobs created: at least 2 full time</i> - <i>Number of professional opportunities for young people and women generated (as stated above)</i>
<p>Inclusiveness</p>	<ul style="list-style-type: none"> - <i>Being online and for free the event was really inclusive There were also sessions (panels) dedicated to gender issues within the ICC financing landscapes the event include several femal figures as speakers The Digitalisation of the concept opened the door and provided equal access to information to most economically and geographically disadvantaged CC sector actors. Due to lack of resources recording of panels and masterclassed could not be provided with sign langague nor adapted to visually impaired participants.</i>
<p>Social impact</p>	<ul style="list-style-type: none"> - <i>Through facilitating access to resources for CCI actors the RMD indirectly contribute to all social impact related action, art practises and CCI enterprises work that benefits from connecting with funders and financier, from networking and from better understanding their financial ecosystem. The RMD makes the ecosystems financial viable for CCI and in so doing as social impact in so many levels The RMD democratises access to information</i>
<p>Innovation</p>	<ul style="list-style-type: none"> - <i>Innovative business models: selfsustained based on smart partnerships</i> - <i>Use of state-of-the-art technology: RMD is based on high tech and its last version was 100% digital and involved over 700 participants in less than 24H in the global edition. The RMD is a very cost effective way to know who is doing what with a specific</i>

	<i>CCI ecosystem. A smart way to face the problem of information and informative intelligence for decision making.</i>
Environmental sustainability	<i>Using virtual meetings platform it is supporting reducing CO2 print and reduces need to travel for big gathering.</i>
4. Challenges and lessons learned	
Challenges	<i>Use of new technology (innovative meetups) platform and despite the several explanation and tutorial attendance rate was negatively impacted as people did not know the platform. The concept is quite new and understanding what is the RMD about can be challenging. additional financial input in communication are needed.</i>
Lessons learned	<i>smart partnership works, we can do lot with other resources and a little financial investment.</i>
5. Conclusions*	
Conclusions	<i>The RMD is a good example of bringing CCI ecosystems together with little resources in a format that is simple, inclusiv, friendly and with a great user experience. The RMD is not about funding it is about knowing and drowing a better and clearer picture of who is doing what, who is funding what within CCI ecosystems. it conributes to creating "viable financial ecosystems for the CCI" where ever it is done.</i>