



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions

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INFORMATION DOCUMENT

This document provides an overview of results of the projects supported through the International Fund for Cultural Diversity (IFCD) and implemented in 2013-2015.

international fund for cultural diversity

Investing in creativity.
Transforming societies.



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions



walking the paths of sustainable development

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2015 Report

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Credit: Miha Fliej

Foreword

The year 2015 marks the 70th anniversary of UNESCO as well as 10 years of implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. As you may recall, ten years ago, UNESCO Member States voiced a simple conviction on a visionary platform for international cooperation dedicated to fostering creativity and the diversity of cultural expressions.

The adoption of the 2030 Agenda for Sustainable Development at the UN General Assembly on 25 September 2015 represents another landmark of the year. More than 150 world leaders hailed the new agenda with its 17 Sustainable Development Goals, aiming to end poverty and inequality, foster respect for all, improve access to education, and build strong institutions and partnerships, over the next 15 years.

At a time of unprecedented change, as the globalization process is rapidly transforming societies, we must tap every source of innovative idea, creative knowledge and inspiring experience to shape a better future for all. In this spirit, the International Fund for Cultural Diversity (IFCD) is at the forefront of advocating for a stronger presence of culture and creativity in the international sustainable development agenda.

First and foremost, the IFCD mobilizes financial resources for developing countries to foster dynamic cultural sectors. It is funding some 80 projects in 48 developing countries – 50% of which are in Africa, 38% of which are being implemented in Least Developed Countries and 43% of which are directly benefitting youth.

The 4th edition of the IFCD brochure demonstrates the tangible impact of the IFCD on the ground. It presents concrete evidence on how creativity drives sustainable development, through its wellspring of best practices.

It talks about how young indigenous creators explore the full potential of digital publishing in Brazil, generating employment and driving economic growth. The IFCD project in Burkina Faso places creativity at the heart of urban development, stimulating local development in 13 regions of the country.

However, let us not forget that the IFCD is a source of wealth that goes far beyond any monetary value. It touches a vital aspect of human development as it provides communities with a strong sense of identity and cohesion.

The IFCD nurtures new forms of creativity and innovation by empowering young talents of the performing arts community in South Africa. It supports women as creators of cultural goods by training young women from disadvantaged communities in Paraguay. These projects serve as a source of collective well-being and contribute to building inclusive societies that bring communities together through the diversity of cultural expressions.

This is how this year's brochure testifies to "change" that starts at the local level. It confirms how the IFCD bridges the global to the local and the local to the global. It manifests how this could only be possible through your partnership and through your commitment.

We must engage all actors! We must include national and local governments, and rally entrepreneurs. We must also involve civil society and strengthen opportunities for new partnerships with the private sector. Let us indeed work together towards exploring the transformative power of creativity, the arts and creative industries, and meet the challenges of mainstreaming culture as a driver of sustainable development!

Danielle Cliche

Secretary of the Convention on the Protection and
Promotion of the Diversity of Cultural Expressions

Creativity transforming our world

In September 2015, at the UN General Assembly, a comprehensive, far-reaching and people-centred set of universal and transformative goals was adopted. They are known as the 17 Sustainable Development Goals and the projects funded by the IFCD directly deliver on 11 of them.



The IFCD mobilizes financial resources for developing countries, in particular least developed countries, to implement projects covering a wide range of areas, from the development and implementation of cultural policies to capacity-building of cultural entrepreneurs.

5.3M

USD from the IFCD support projects in 48 developing countries

50% of the projects are in Africa

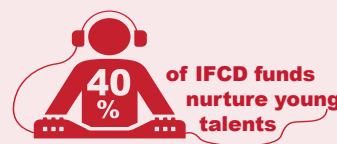
38% in Least Developed Countries



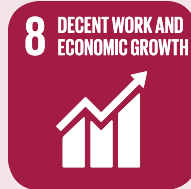
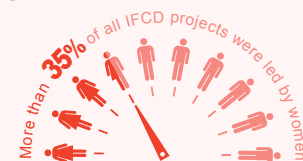
The IFCD projects and their support to creativity and innovation lead to increased quality of life and enhanced individual and collective well-being.



New talents and new forms of creativity and innovation are nurtured and strengthened through inclusive learning opportunities from the IFCD.



The IFCD supports the participation of women in cultural and creative industries as creators, producers and consumers of cultural expressions and ensures their equal participation in training and employment.



The IFCD explores the full potential of cultural and creative industries at the core of the creative economy, generating green employment and stimulating local development.



The IFCD strengthens institutional and organizational infrastructures, deemed necessary to support viable local and regional cultural and creative industries and markets.

50% of IFCD funds strengthen capacities to develop cultural and creative industries



The IFCD widens the participation and collaboration of individuals and social groups in the creative sector.



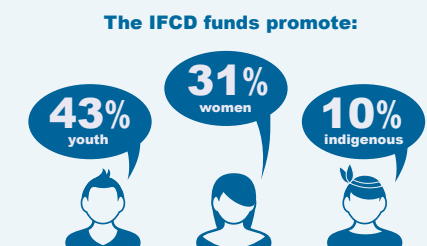
The IFCD places creativity and innovation at the heart of sustainable urban development.



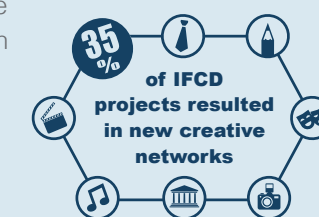
The IFCD supports the strengthening of cultural and creative production and distribution capacities, promoting local culture and products.



The IFCD contributes to building inclusive and participatory societies. It broadens the participation of social groups and individuals, including women, youth and indigenous peoples, and promotes environments that bring communities together through cultural expressions and creative industries.



The IFCD, as an international cooperation platform for sustainable development, raised over 7.6 million USD from multiple donors with the aim to foster the emergence of dynamic cultural sectors in developing countries.



powered by culture

PARAGUAY



What:

Conduct mapping, training and network-building activities in order to establish five youth cultural organizations

Who:

Asociación Colectivo de Cultura y Participación

When:

March 2014 – March 2015

Why:

To promote the active participation of young people in the cultural and creative industries

IFCD funding:

90,000 USD

Credit: Asociación Colectivo de Cultura y Participación

Giving professional opportunities for youth in Paraguay



more

www.goo.gl/qiMSUp

Cultura y Participación para el Cambio Social (CyP), a social sciences research centre, launched its *Desde el Barrio* project in Asunción, Paraguay, with financing from the International Fund for Cultural Diversity in 2014. The project was conceived to promote the participation of youth in cultural and creative industries. A conversation with Romilio González, director of projects at CyP, follows.

Could you tell us a little bit about your project ?

Romilio González: It all started with a mapping exercise. First, we selected five neighborhoods located in the periphery of Asunción: Lambaré, San Jorge, San Jerónimo, Bañado Sur and Banco San Miguel–Bañado Norte. Then, we mapped these areas out to find out which existing cultural groups were already acting in these areas and to also identify which artistic profiles these groups were engaged in strengthening.

How did these groups benefit from your project?

RG: During six months, we held 40 training workshops with all five organizations, to develop the capacities of 100 male and female young people. Some organizations learned about music and percussion, some strengthened their theatre and choreography skills, while others focused their efforts on photography and video recording. For example, since joining our project, Banda Koygua (one of the five cultural organizations created through the project), has been hired as a band to perform at the Mercado 4, a large public market of the San Jorge neighborhood.

“ I think that public institutions and the private sector should invest more in the arts and in culture on a community-level because culture contributes to sustainable development.

Romilio González
Project coordinator



40

training workshops held

100

young people trained

1000

young people from various cultural groups impacted

5

cultural organizations established

digital bestsellers



BRAZIL



What:
Strengthen the professional capacities of indigenous people from 8 different communities

Who:
Thydêwá

When:
March 2014 – March 2015

Why:
To foster their active participation in the digital publishing sector

IFCD funding:
90,950 USD

Credit: Sebastián Gerlic / viadans / Marcos F. Nunes

Turning indigenous youth in Brazil into digital entrepreneurs

[more](http://www.goo.gl/YZvzZt) www.goo.gl/YZvzZt

[visit](http://www.thydewa.org) www.thydewa.org

Thydêwá, a non-governmental organization, joined forces with the International Fund for Cultural Diversity in 2014 to implement a project entitled “Indigenous E-books – Cultural Entrepreneurship, Indigenous Creators and Digital Culture in Brazil”. Thydêwá’s proposal is to empower indigenous groups by organizing workshops where they can strengthen their skills to become creative entrepreneurs. Ultimately, the project led to the creation of a start-up company and the production of e-books in four languages (Portuguese, Spanish, English and French).

Below, a conversation with Sebastián Gerlic (President of Thydêwá), Fernanda Martins (journalist and project coordinator) and Laís (indigenous participant of the project).

“ We offered 80 hours of workshops, where all 16 participants received training on digital culture, the creative industries, entrepreneurship and sustainability.

Fernanda Martins
Journalist and project coordinator



“ The start-up company, named “Da Terra Produções”, will be a social enterprise. The idea is to give indigenous young people autonomy to create and implement their own projects. Through this social enterprise, they’ll feel resourceful enough to say: We’ll write the articles ourselves. We’ll take the photos ourselves. And you can buy them from us once they’re ready.

Sebastián Gerlic
President of Thydêwá



“ With the e-book, more people can learn about our culture and history and consequently understand our actions. The stories we tell have a meaning behind them; lessons for life, like the importance of peaceful intercultural coexistence and how no culture is better than another.

Laís
Indigenous participant



80h

training workshops

8

digital books published

16

young professionals’ capacities strengthened

50K

people from 8 different communities benefited



start up company launched

in good hands

HAITI
KENYA
NIGERIA
SERBIA



What:

Reinforce national and regional cultural policies related to the publishing sector

Who:

PEN International

When:

March 2014 – May 2015

Why:

To strengthen the minority-language publishing in these countries

IFCD funding:

100,000 USD

Credit: Mary Anne Enriquez

Networking is helping minority language publishing pull off a major victory

PEN International is the world's leading association of writers. In 2014, it joined forces with the International Fund for Cultural Diversity to implement a project called "Strengthening minority-language publishing industries in Haiti, Kenya, Nigeria and Serbia".

PEN International and Zoran Paunović (PEN Serbia) shared their thoughts on the importance of this project and how networking proved to be a key factor in its success.

Could you speak a little bit about the project?

PEN International: The project proposes to diversify and strengthen minority-language publishing industries in Haiti, Kenya, Nigeria and Serbia through (1) the identification of the main challenges and policy gaps affecting the publishing industry, (2) the development of recommendations on the strengthening of cultural policies to promote minority-language publishing industries and (3) the development and strengthening of a network of key stakeholders working to promote the relevant industries.

How does networking factor into these three strategies?

Zoran Paunović: In our eyes, networking plays a fundamental role in this project, from beginning to end. For example, we hosted a research seminar during the International Belgrade Book Fair, where we were able to exchange ideas with almost 70 relevant stakeholders, including publishers, journalists, translators and editors. The goal was to network, start conversations and plant the seed for future partnerships.

 **more** www.goo.gl/0rguu6

 **visit** pen-international.org

“The project aims at creating a comparative analysis and establishing commonalities so that a set of good practices and recommendations regarding minority language publishing can emerge. This can be applied to other countries and regions in the future, ensuring the sustainability of the project.”

Sarah Clarke
Project coordinator



4 countries
3 continents

18

month project

15

completed advocacy
meetings

250+

minority languages
impacted in the
publishing sector

celebrating partnerships



SOUTH AFRICA

What:
Strengthen the capacities of theatre companies and bring together professional artists and educators

Who:
ASSITEJ South Africa

When:
April 2014 – April 2015

Why:
To foster the development of the performing arts sector for young audiences in South Africa

IFCD funding:
98,252 USD

Credit: Assitej South Africa

Partnerships help set the stage for youth to shine in South Africa

 more www.goo.gl/6MnVwp

 visit assitej.org.za

Assitej South Africa is a non-profit organization, which operates as a networking platform for people working with theatre for young people. In April 2014, together with the International Fund for Cultural Diversity, it implemented a project called Theatre4Youth. Yvette Hardie, President of Assitej SA, and beneficiaries Joanna Evans and Mthokozisi Zulu talked to us about the project and how its implementation was deeply rooted in networking.

“ It is only by engaging in networks that we're able to share knowledge and exchange experiences, which in turn helps us develop and follow a set of best practices. Networking is how we find ways to always add value to what we do, be it by finding the right partners or by going after funding. And building networks is definitely how we became more resilient and more resourceful as an organization.

Yvette Hardie
President of ASSITEJ SA



“ Prior to being sent to Johannesburg for the workshop held by Assitej, my partner and I were not aware of the importance of developing our advocacy, networking and lobbying skills. Thanks to the Theatre4Youth project, we now not only possess this set of skills, but we are using it to build bridges with possible funders from the private and public sector.

Mthokozisi Zulu
EdUfUn theatre company



“ In our case, our production “Patchwork” has been successful in creating a greater sense of financial sustainability. Once again, it all started with networking: Yvette Hardie connected us with the director of local crowd funding organization, “Thundafund”, who helped us to run a successful funding campaign to fund our flights to Italy to attend the ‘Visioni di Futuro, Visioni di Teatro’.

Joanna Evans
Pillow Fort theatre company



1200+

people attended
12 forums held in 8
different provinces



10 theatre companies
strengthened their
production capacities

32K

young people
and 450 teachers
were impacted



143 theatre companies
and 387 schools have
joined Theatre4Youth

on the right path



ZIMBABWE



What:
Develop a national strategy on copyright and create a platform to monitor its implementation

Who:
ZIMCOPY - Reproduction Rights Organization of Zimbabwe

When:
April 2014 – December 2014

Why:
To strengthen the country's institutional capacity in the enforcement of copyright law

IFCD funding:
92,928 USD

Credit: Colpares-pic

Developing an enabling environment for the creative industries in Zimbabwe

 [more](http://www.goo.gl/eCs5pU) www.goo.gl/eCs5pU

ZIMCOPY is a non-profit organization committed to the promotion of the respect for copyright in Zimbabwe. In 2014, together with the International Fund for Cultural Diversity, Zimcopy developed a national strategy to strengthen the enforcement of copyright law in Zimbabwe and created a platform to regularly review this strategy. Greenfield Chilongo (Executive Director at Zimcopy), local partner Glenda Mutasa (from the Zimbabwe Intellectual Property Office - ZIPO) and beneficiary and filmmaker Rumbi Katedza spoke to us about the project and about how this strategy will help the development of the creative industries in the country.

“ Piracy is a major problem in our country, one that really puts a dent in the development of the creative industries of Zimbabwe. In response, the project aimed at producing a national copyright strategy to inform stakeholders, artists and policy makers about the value of promoting creativity while respecting intellectual property laws.

Greenfield Chilongo
Executive Director
at Zimcopy



“ Mapping was crucial in helping us devise not only a strong and meaningful strategy, but also a very comprehensive one. I believe this strategy will play a significant role in the development of the creative industries in Zimbabwe.

Glenda Mutasa
Zimbabwe Intellectual
Property Office



“ This strategy will help consumers appreciate the value of copyright, not only by raising awareness that copyright infringement is a crime, but also by helping them understand that cultural products carry both economic and cultural value; and this value should be respected and appreciated by the general public.

Rumbi Katedza
Filmmaker



10
national goals
were determined

50+
multi-sectoral
stakeholders participated


National Copyright
Strategy devised


Copyright Forum of
Zimbabwe created

the making of a film industry



MALAWI

What:
Develop a national strategy and an investment plan for the film industry

Who:
Malawi National Commission for UNESCO

When:
April 2014 – October 2014

Why:
To strengthen the national film industry through policy development

IFCD funding:
42,490 USD



Credit: Turismo de Portugal, I.P.

Helping the film industry in Malawi deliver a breakthrough performance

more www.goo.gl/fHna3J

The Malawi National Commission for UNESCO launched the project “Building a viable and sustainable film industry” in Malawi with the financial support from the International Fund for Cultural Diversity in 2014. The proposal was to strengthen Malawi’s film industry by devising a strategy for investment for the next five years.

A conversation with Christopher Julio Magomelo, project coordinator, and Ezaius Mkandawire, President of the Film Association of Malawi (FAMA), follows below.

Could you talk a little bit about the project?

Christopher Magomelo: First, we identified eight critical areas in our country. We then organized two roundtables involving different specialists and experts from the film and audiovisual industries to discuss possible solutions for these eight critical areas. Finally, a press conference was organized to present the outcomes of the roundtables with representatives from the government, the media, and stakeholders.

How were the national cultural policies influenced by the project?

CM: We directly influenced two policies: the change of the “Censorship and Control of Entertainment Act of 1968” into a “Classification and Control of Entertainment Act”; and the creation of a National Arts and Heritage Council that will have a Film Fund. The goal of the council is to oversee the cultural industry activities.

“ We now have a living document, the “Investment and Development Strategy for Film Industry in Malawi 2015-2020”, and that is a first step to a long and lasting development of the cultural and creative industries.



Ezaius Mkandawire
President of FAMA

8

critical areas of the film industry identified

100+

stakeholders participated in roundtables

18

technical abstracts produced by film professionals and experts

5

year strategy to develop the film industry devised

a project worth applauding

SOUTH AFRICA

What:
Build the capacities of civil society organizations and give them access to funding opportunities

Who:
Arterial Network - South African Chapter

When:
June 2014 – December 2015

Why:
To enhance funding opportunities for the creative community in South Africa

IFCD funding:
73,514 USD

Credit: Mha Filej

Identifying funding opportunities to strengthen the creative sector in South Africa

 more www.goo.gl/U47vKG

 visit arterialnetwork.org

Arterial Network South Africa (ANSA) is a non-profit organization committed to the construction of a vibrant and unified creative sector in South Africa. In 2014, it partnered with the International Fund for Cultural Diversity to carry out a project in order to give key stakeholders a space to network, discuss and access critical information on funding opportunities.

Valmont Layne, ANSA's Secretary General and program coordinator, shared his thoughts about the project. He was joined by beneficiaries Bongani Njalo (administrator of Jazz Arts and a freelance artist) and Lorraine Tanner (program director at the Harlequin Foundation).

“ The project is based on a research survey and two workshops. The workshops had the goal of providing spaces to exchange experiences, and to strengthen the capacity of 37 participants, all members of civil society organizations. During these trainings, we sought to identify key people who were interested in the financial sustainability of the sector.

Valmont Layne
ANSA's Secretary General
and program coordinator

“ I learned a lot about developing a more professional relationship with funders. After having participated in the workshop, now I know how to organize and present fundraising arguments in a more precise, objective and clear way. I truly believe the workshops will help shift the funders' and beneficiaries' relationship for many organizations.

Bongani Njalo
Administrator of Jazz Arts
and a freelance artist

“ I would also add that funders should play a more significant role in assisting arts organizations not only by funding projects but also by helping with the monitoring and evaluation of the funded projects, enabling the sector to improve what we do. I also think more time needs to be invested in building networks and exchanges, as we're doing now.

Lorraine Tanner
Program director
Harlequin Foundation

1

nation-wide mapping and research survey

200

organizations participated in the research survey

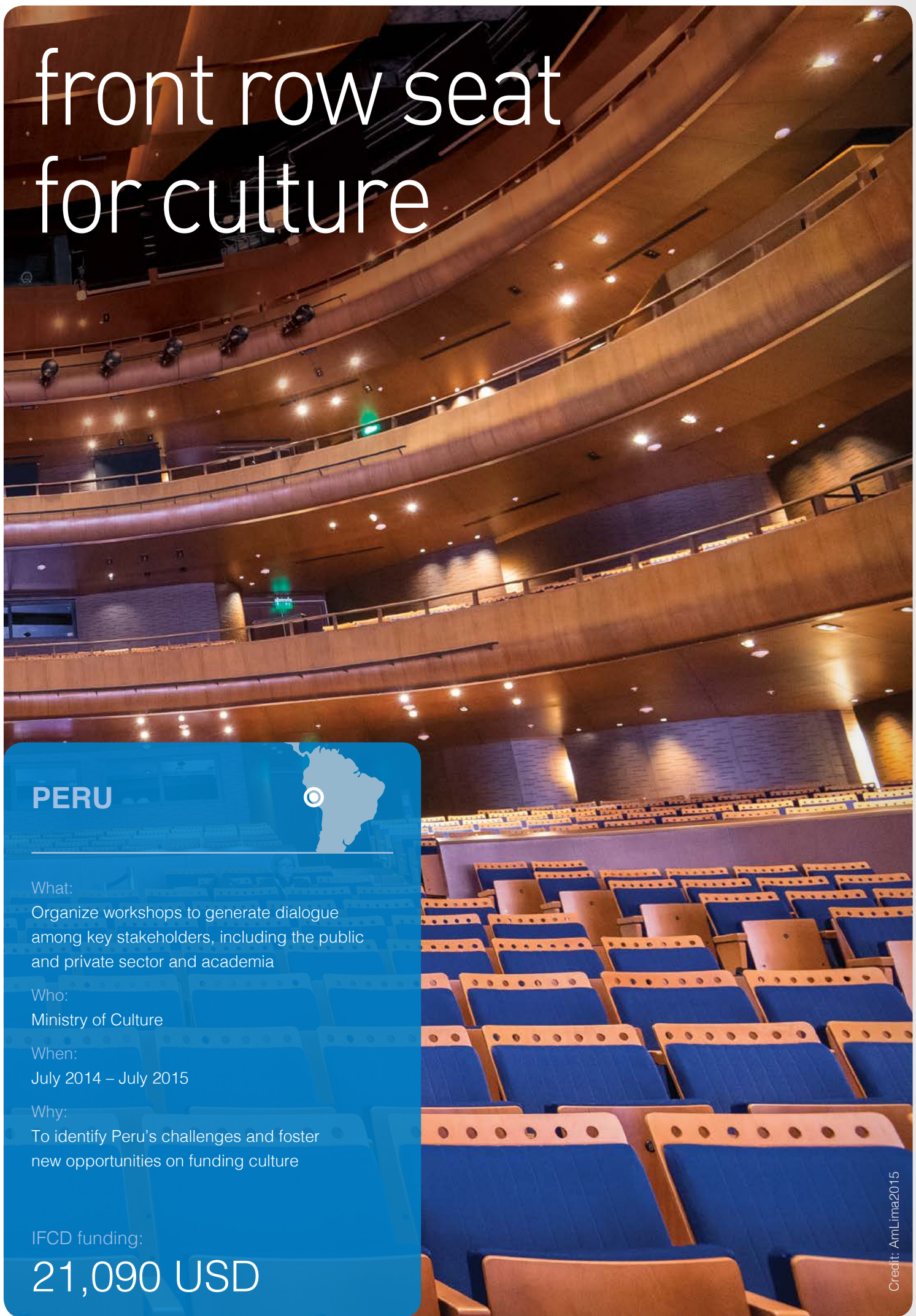
2

capacity building workshops

37

members of civil societies strengthened their capacities on funding

front row seat for culture



PERU



What:
Organize workshops to generate dialogue among key stakeholders, including the public and private sector and academia

Who:
Ministry of Culture

When:
July 2014 – July 2015

Why:
To identify Peru's challenges and foster new opportunities on funding culture

IFCD funding:
21,090 USD

Credit: AmLima2015

Gathering key stakeholders to discuss effective ways to fund culture

 [more](http://www.goo.gl/G2Rdlj) www.goo.gl/G2Rdlj

 [visit](http://cultura.gob.pe) cultura.gob.pe

Peru's Ministry of Culture received financing from the International Fund for Cultural Diversity in 2014 to identify Peru's challenges in sponsoring culture. Launched in October 2014, the project involved the organization of meetings with key stakeholders (public sector, private sector, universities, etc.) to share ideas and best practices in the field, as well as a workshop to build the capacities of 50 cultural managers in Peru.

An interview with Blanca Alva Guerrero and Maria Ysela Leyva, project managers from the Ministry of Culture, follows.

How can we demonstrate that culture is a worthwhile investment?

Blanca Alva Guerrero: We need more interaction between people and institutions. We need to learn to dialogue and open up to all sectors to involve as many people as possible. We need more examples of viable cultural programs and successful projects that we can use as examples and replicate them across the country.

How has this project helped you form alliances that could lead to larger investments in culture?

BAG: The biggest achievement was the good interaction between all sectors. For example, a member from the Ministry of Finance shared tips on how to better present cultural projects to receive funding with representatives from municipalities. These meetings also led to the establishment of a network, the *Red Cultural Lima Norte*, which includes the contact information of several actors in the culture sector.

“ We wanted cultural managers to sit at the table to discuss culture and exchange information. We also wanted to help connect those who create cultural projects to those who can finance them. ”

Maria Ysela Leyva
Project manager



5

sectorial meetings held

400+

people signed up for a training workshop on funding culture

50

cultural managers strengthened their capacities

13

recommendations on funding culture listed

breathing new life into culture



BURKINA FASO



What:
Develop and implement cultural policies and capacity-building programs in 13 regions

Who:
Ministry of Culture and Tourism

When:
June 2014 – December 2016


Why:
To foster sustainable cultural development at the local level

IFCD funding:
100,000 USD

Credit: Dani Alvarez

Cultural policies help to promote local development in Burkina Faso

 **more** www.goo.gl/VA4UAA

 **visit** culture.gov.bf

In June 2014, Burkina Faso's Ministry of Culture and Tourism, with the support from the International Fund for Cultural Diversity, started an 18-month project to decentralize cultural policies in the country. The objective is to contribute to national development through the implementation of local cultural policies.

Bourahima Ouedraogo, project manager and Director of Studies and Planning of Burkina Faso's Ministry of Culture and Tourism, shared the main points about the project with us. He was joined by Kabore Adama (Producer of CITO, an association of theatre members in Ouagadougou) and Jean Gabriel Nadembega (President of the delegation of the 10th district of the city of Ouagadougou).

“ *The main objective is to prepare local politicians and artists from each of our thirteen administrative regions for the new model of governance of culture in Burkina Faso, which relies on decentralizing cultural policies, allowing local stakeholders to develop their projects independently from the capital.*

Bourahima Ouedraogo
Project manager



“ *By acting locally, we can address more accurately the cultural challenges and opportunities pertaining each region. This invariably helps to also identify which kind of capacities need to be built and strengthened.*

Jean Gabriel Nadembega
10th district of Ouagadougou



“ *This project is really inclusive and comprehensive. It addresses a very pressing need, bringing cultural stakeholders from various areas together, from government representatives to local artists.*

Kabore Adama
Producer at CITO



1

national awareness campaign launched

13

regions of Burkina Faso benefitted from the project

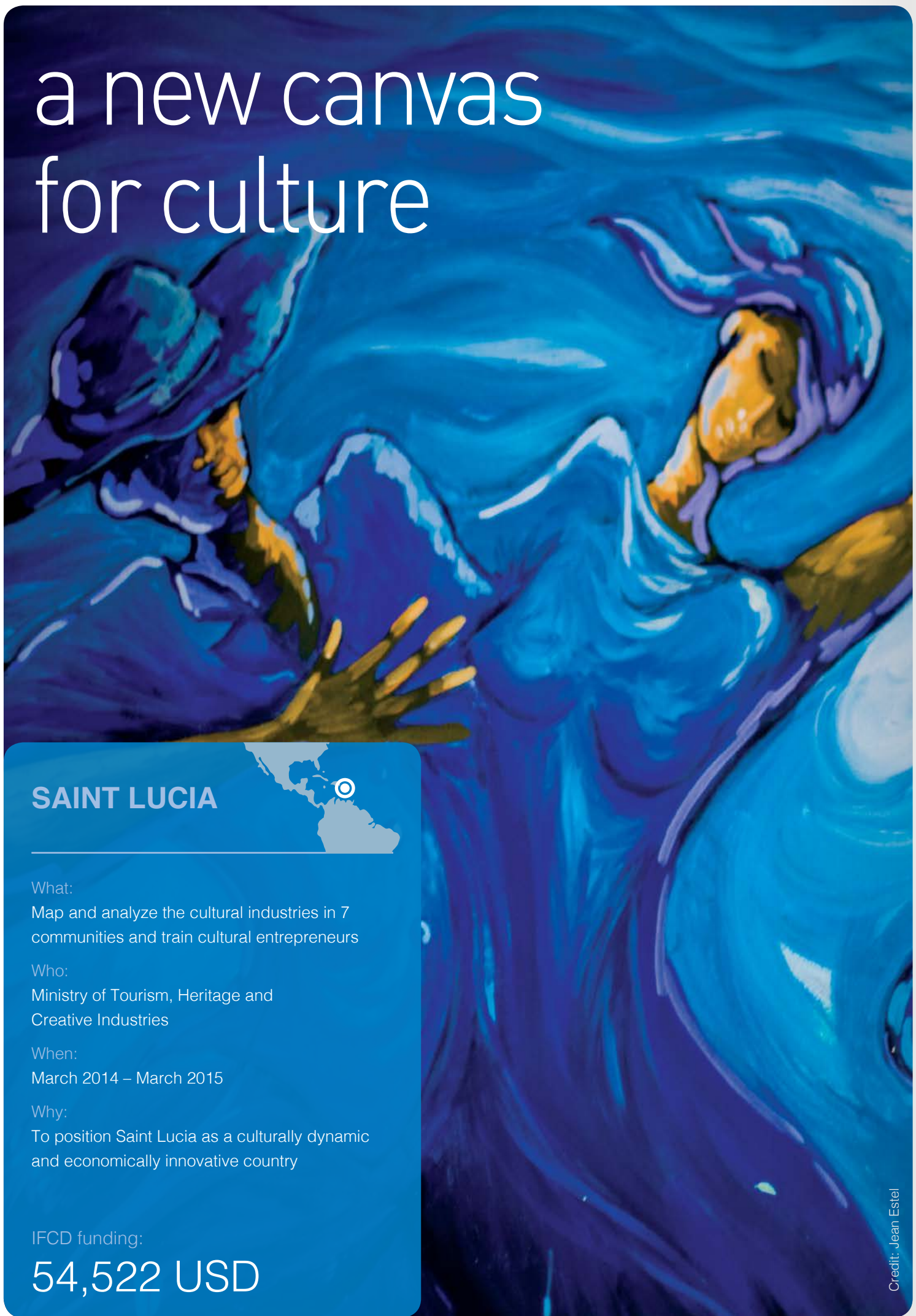
500+

cultural stakeholders directly impacted

1

national guide on the creative sector produced

a new canvas for culture



SAINT LUCIA



What:
Map and analyze the cultural industries in 7 communities and train cultural entrepreneurs

Who:
Ministry of Tourism, Heritage and Creative Industries

When:
March 2014 – March 2015

Why:
To position Saint Lucia as a culturally dynamic and economically innovative country

IFCD funding:
54,522 USD

Credit: Jean Estel

Devising cultural policies to strengthen the creative industries in Saint Lucia

 **more** www.goo.gl/PA8zJ3

 **visit** www.goo.gl/xaYSLP

In 2014, the International Fund for Cultural Diversity and Saint Lucia's Ministry of Tourism, Heritage and Creative Industries (MTHCI) got together to implement a project that aimed at positioning Saint Lucia as a culturally dynamic and economically innovative country through the elaboration of a national cultural industries' map that could guide policy development.

Donovan Williams, Permanent Secretary at the MTHCI, joined by Finola Jennings Clark, from the Cultural Development Foundation, spoke to us about the project.

Why the need to implement a project such as this one?

Finola Jennings Clark: When the Ministry was created a few years ago, there had already been a lot of work being done to determine what was needed in order to develop the creative sector. But there was no solid data to support cultural policies or to guide the creative industry in any way. So we realized we needed to collect information such as the economic contribution of the creative sector, challenges, opportunities, and so on.

Did the project lead to changes in cultural policies?

Donovan Williams: The project has reinforced the need to establish the appropriate legal and regulatory framework to support the growth of the sectors through the Creative Industries Act that has presently been drafted. The output from the mapping project has also enabled the stakeholders within the sector to be more specifically defined, which in turn will give clarity to those who can benefit from and contribute to the various provisions of the Act.

“ We've developed a "Capacity Building Program", which is mainly designed to equip people from the creative sector with both technical and entrepreneurial skills, which in turn will allow them to become more sustainable in their particular endeavors.



Donovan Williams
Permanent Secretary
at the MTHCI

433

people from the creative industries mapped

7

communities of Saint Lucia benefitted from the project

1

online database on the creative industries launched

7

national recommendations developed

Circle of trust

Since the start of the second phase of the fundraising strategy in July 2014, no less than 20 countries have contributed to the Fund. Thanks to their invaluable contribution, **837,345 USD** were invested in projects in developing countries to build environments that foster creativity and the diversity of cultural expressions.

The IFCD would like to extend its most heartfelt appreciation to the countries who recently started donating and especially to those who have been regularly contributing to the Fund.



* amount in USD

Positive impact

Every project funded by the IFCD starts the same way: when a contribution is made. And every project ends the same way: leaving a positive impact that resonates for years. The examples below show the lasting impact of IFCD projects, proving why the IFCD is worth investing in and contributing to.



COUNTRY	PROJECT TITLE	AMOUNT (USD)	FUNDING CYCLE
Benin	Developing new business models for the music industry	20,000	2010
Burkina Faso	Festival to support new theatre projects	35,000	2010
	Promoting the role of culture in national development	60,813	2010
Cameroon	Decentralization and the cultural policies: a new model of governance for culture in Burkina Faso	100,000	2013
	Databank on African audiovisual productions	80,000	2010
	Offering opportunities to women with disabilities in Cameroon's cultural industries	32,701	2012
Chad	Decentralization, the diversity of cultural expressions and local policies: a new paradigm for local development strategies in Cameroon	78,560	2012
	Professionalizing performing artists	100,000	2010
Côte d'Ivoire	"Emerging Youth": Strengthening sub-regional cooperation and promoting young talents in the African music sector	57,007	2014
	Developing the cultural potential of Yopougon	29,892	2010
Kenya	Creating a cultural industry around balafons in Côte d'Ivoire	50,885	2012
	Developing and promoting stone sculpture production	35,000	2010
Madagascar	Mapping Kenya's cultural industries	100,000	2010
	Broadening opportunities for indigenous people in Kenya's cultural industries	95,547	2011
Malawi	Consolidating the production and sale of lambahoany	26,563	2010
	Supporting book publishers	44,985	2010
Mali	Strengthening the Cultural Industries in Malawi	10,000	2011
	Building a viable and sustainable film industry in Malawi	42,490	2013
Mozambique	Promoting the 2005 Convention	67,268	2010
Namibia	Combating youth unemployment through the cultural industries	65,000	2011
Niger	Promoting artistic expressions by vulnerable groups	5,000	2010
	Training theatre professionals	30,588	2010
	Capacity building to promote emerging cultural industries in Niger	80,000	2011

COUNTRY	PROJECT TITLE	AMOUNT (USD)	FUNDING CYCLE
Republic of Congo	Training Congolese artists in ICTs	50,000	2010
Senegal	Training laboratory for digital creation	50,000	2010
	Yakaar: a training centre for performing arts	40,000	2010
South Africa	Training Senegalese cultural managers in cultural policy implementation	99,550	2011
	Unlocking funding to support cultural industries	59,935	2010
	Encouraging creative entrepreneurship in South Africa through recycled arts	81,000	2011
	ArtSANow: Offering cultural operators and policy-makers real-time information on creative industries in South Africa	99,318	2012
Togo	Theatre4Youth: Bringing theatre closer to youth in South Africa	98,252	2013
	Advocacy and information sharing: promoting the creative sector in South Africa	73,514	2013
Zimbabwe	Supporting Togolese artisans	29,500	2010
	Devising a strategic plan to implement cultural policies in Togo	98,698	2011
Regional Project Cameroon, Congo, Côte d'Ivoire, Democratic Republic of the Congo, Kenya, Malawi, Mozambique, United Republic of Tanzania	Measuring the economic contribution of Zimbabwe's cultural industries	99,023	2011
	Management and business training for Zimbabwe's cultural professionals and arts associations	97,365	2012
	Developing a national strategy on copyright	92,928	2013
	Empowering African youth to harness the potential of the music sector	98,756	2014

COUNTRY	PROJECT TITLE	AMOUNT (USD)	FUNDING CYCLE
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Arab States

Morocco	Developing an efficient policy for the promotion of cultural industries in Morocco	98,400	2014
Tunisia	Creation of a multilingual reference library	30,000	2010
	Strengthening the Tunisian book industry	50,000	2010

Asia and the Pacific

Bangladesh	Ministerial meeting to encourage ratification in the Asia Pacific region	38,000	2010
Cambodia	Association of young artists building Cambodia's future cultural industries	81,341	2011
	Building a sustainable performing arts industry in Cambodia	100,000	2014
Indonesia	Developing an audiovisual micro-industry on Siberut	99,982	2012
Lao PDR	Seminar on implementing the 2005 Convention	5,000	2010
Mongolia	Cultural statistics in action: Getting a clear picture of Mongolian cultural industries	79,000	2012
Tajikistan	Strengthening and diversification of the music production in Tajikistan	85,000	2011

Latin America and the Caribbean

Argentina	Film festival for young talents	58,973	2010
	Vocational training to reinforce employment in the performing arts	100,000	2010
Barbados	Promoting the export of Caribbean music to North American markets	100,000	2011
Brazil	Indigenous filmmakers producing children's programming in Brazil	97,580	2011
	Indigenous e-books – cultural entrepreneurship, indigenous creators and digital culture in Brazil	90,950	2013
Cuba	Survey of audiovisual production in Latin America and the Caribbean	45,080	2010
	Promoting Afro-Cuban cultural expressions among youth	93,101	2012

COUNTRY	PROJECT TITLE	AMOUNT (USD)	FUNDING CYCLE
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Grenada	Developing a comprehensive cultural policy	42,000	2010
Guatemala	Promoting the involvement of indigenous peoples in cultural industries	97,744	2010
	INCREA LAB: Opening opportunities to indigenous cultural entrepreneurs	98,610	2012
Mexico	Implementing the 2005 Convention: everyone has a role to play	30,344	2010
	Paralelo 9 MX: strengthening cultural industries for local development in Mexico	98,871	2012
	Promoting young people's participation in the book and music industries in Mexico	100,000	2014
Paraguay	Promoting the active participation of youth in cultural industries in Paraguay	90,000	2013
Peru	Learning platform on Peru's diverse cultural expressions	70,850	2010
	Funding culture in Peru: unveiling challenges and opportunities	21,090	2013
Saint Lucia	Supporting the Steel Pan art form	49,664	2010
	Measuring the social and economic contribution of the cultural industries in Saint Lucia	54,522	2013
Saint Vincent and the Grenadines	National cultural policy reform in Saint Vincent and the Grenadines	43,605	2011
Uruguay	Comparsa: encouraging social participation through music	65,500	2010
	Fostering creativity and cultural participation for poverty alleviation in Uruguay	95,115	2011
	Fostering an active participation of vulnerable groups in the creative sector in Uruguay	99,600	2014

COUNTRY	PROJECT TITLE	AMOUNT (USD)	FUNDING CYCLE
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South East Europe

Bosnia and Herzegovina	Mapping the film industry in Bosnia and Herzegovina	35,700	2011
Croatia	Book market regulation and promotion of a culture of reading in Croatia	26,000	2011
	Building the creative city: developing Zagreb's creative industries	82,988	2012
Montenegro	Cultural industries as drivers of development in the Balkans	88,705	2012
Serbia	Professional development for cultural entrepreneurs in Serbia	97,250	2011
	Strengthening local and regional institutional capacities to develop cultural industries policies in Serbia	64,655	2014
The former Yugoslav Republic of Macedonia	Measuring the economic contribution of the audiovisual industry in FYROM	74,740	2012

Multi region

Haiti Kenya Nigeria Serbia	Strengthening minority-language publishing industries in Haiti, Kenya, Nigeria and Serbia	100,000	2013
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The IFCD is the Fund established by the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its goal is to invest in projects that lead to structural changes, demonstrating the value and opportunities that culture brings to sustainable development processes, in particular to economic growth and the promotion of a decent quality of life.



United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions